

CAPERNAUM  
(CHAOS)

Screenplay by

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1. INT. DAY – UNSANITARY POLICE DETENTION CENTER 1.

In a small unsanitary office, used as a police station, stands Zain, a skinny 12-year-old boy, slightly hunchbacked, wearing only his dirty underwear and looking lost. The boy stands there with his mouth wide open while a 40-year-old doctor examines his teeth like one examines a lab rat.

DOCTOR (TALKING TO ZAIN)

Tilt your head up.

DOCTOR (TALKING TO ANOTHER MAN OFF  
CAMERA)

He's lost his baby teeth. I'd say he's at least 12 years old, maybe 13.

2. INT. DAY- POLICE STATION 2.

Several arrested migrant workers from Sri Lanka, Ethiopia, and Africa standing and looking defeated.

OFFICER (TALKING TO THE WOMEN)

Michelle, the Philippina?

Michelle?

What's your last name?

Family name?

MICHELLE

Sedad.

OFFICER

Sedad.

Do you have a passport? Residence permit?

MICHELLE

At my Madame's house.

OFFICER

Lama Bekoum.

Who's Lama?

Lama, are you pregnant?

LAMA

Yes.

OFFICER

How many months?

LAMA

Seven months.

OFFICER

Okay, CARITAS will see you now.

Among the women, a young Ethiopian girl – Tigest (Rahil) – with short hair seems in shock more than others, but she tries to control herself. She has a dripping black mark on her cheek.

OFFICER

Who's Tigest Ailo?

The Ethiopian, Tigest Ailo?

OFFICER (TALKING TO TIGEST)

Are you Tigest?

TIGEST

Yes.

OPENING CREDITS

3. A. INT.DAY- PRISON FOR MINORS 3.

Escorted and handcuffed by a guard, Zain is walking down the hallway. A chaotic atmosphere fills the hall.

B. INT. DAY - COURTHOUSE CORRIDOR.

A handcuffed man escorted by two guards is going downstairs.

4. INT. DAY - DETENTION CELL FOR UNDOCUMENTED FOREIGNERS. 4.

Several detained women from different nationalities are waiting. Among them, is Rahil; she stands up and follows a guard who handcuffs her.

5. INT. DAY- PUBLIC TRANSPORTATION BUS 5.

Few young children asleep in the bus. A middle- aged couple, poorly dressed is sitting in the bus among other passengers. They are both lost in their thoughts, silent and worried.

6. EXT. DAY-IN FRONT OF THE COURTHOUSE 6.

A few journalists from the local press are busy adjusting their cameras and reporting in front of the stairs of the ministry of justice.

7. INT.DAY-HALLWAY IN THE BACK OF THE COURT 7.

Each escorted by a guard, Rahil and Zain are waiting in front of the back entrance of the courthouse. Zain keeps his head down while trying to avoid Rahil's heavy gaze.

8. INT.DAY-COURTROOM 8.

A chaotic atmosphere fills the room. Zain follows Nadine, his lawyer. Nadine is dressed in her attorney attire and holds a bag. She sits next to him. Nadine stares at Zain's parents, while Rahil looks sad and lost in her thoughts.

THE JUDGE (ADDRESSES THE PEOPLE IN THE ROOM)

Court's in session.

THE JUDGE (ADDRESSING ZAIN)

Zain El Hajj.

THE JUDGE (ADDRESSING THE GUARD)

Uncuff him and let him approach the bench.

Zain stands up to get closer to the bars. The guard uncuffs him.

THE JUDGE

Souad and Selim Al Hajj.

SOUAD

Yes.

Souad and Selim stand up and get closer.

THE JUDGE

The plaintiff is in custody. He is present and uncuffed.

Show me your hands.

Also present... His attorney, Nadine Al Aalam.

Also present, the defendants...

Selim and Souad Al Hajj, and their attorney, Saiid Tamer.

Do you know why you are here, Souad?

SOUAD

I know why I'm here, your Honor.

THE JUDGE

Why?

SOUAD

I know that my son is serving time in prison, but not why he's dragging us back here.

SELIM

We're floor mats, anyone can sue us!

THE JUDGE

You were a witness in Zain's previous trial, right?

SELIM

Yes

THE JUDGE

Did you testify?

SELIM

Yes

THE JUDGE

And now you are the accused.  
Do you know what Zain was convicted of?

SOUAD

Zain did something childish and was put in jail for it.

THE JUDGE

Childish? He was sentenced to five years! He committed a crime. Childish? Anyway...  
How old are you, Zain?

ZAIN

I don't know? Ask them.

Souad puts her head down and avoids looking at the lawyer. Nadine steps closer to the judge and presents the forensic doctor's medical certificate.

NADINE (PRESENTS THE REPORT)

Your Honor, Zain has no birth certificate, and has never been registered with the state.

And his parents apparently don't know his exact date of birth... Here's the medical examiner's report that states that Zain was approximately 12 years old at the time of the incident.

THE JUDGE (WHILE LOOKING AT THE REPORT)

So he's 12 years old?

NADINE

Correct.

THE JUDGE

Where do you live, Zain?

ZAIN

Roumieh Prison for Juveniles.

THE JUDGE

Arrested on June 15, you're serving your sentence. Do you know why?

ZAIN (WITH BITTERNESS)

Because I stabbed a sonofabitch.

THE JUDGE

You stabbed someone?

ZAIN

Yes, a sonofabitch.

THE JUDGE

Really?

You're insisting?

People in the courtroom start laughing.

THE JUDGE

No laughing in court!

What's all this fuss you've caused?

On TV and the media, your phone call from prison?

Know why you're here?

ZAIN (WITH BITTERNESS)

Yes.

THE JUDGE

Why?

ZAIN

I want to sue my parents.

THE JUDGE

Why do you want to sue your parents?

ZAIN (WITH SAD LOOK IN HIS EYES)

Because I was born.

9. INT.DAY-PHARMACY 9.

Zain goes to the neighborhood pharmacy.

ZAIN

Hello.

PHARMACIST

Good morning.

ZAIN

I want two packs of Tramadol.

PHARMACIST

You need a prescription.

Zain gives the pharmacist the wrinkled prescription

PHARMACIST

Who's this medicine for?

ZAIN

My mother

PHARMACIST

Why didn't she come herself?

ZAIN

She had a stomach operation.

Zain runs to another pharmacy and asks for Tramal while giving another excuse.

ZAIN

She broke her back.

SECOND PHARMACIST

Her doctor wrote this?

ZAIN

Yes.

SECOND PHARMACIST

Couldn't your father come instead?

ZAIN

He's paralyzed.

10. INT.DAY-ZAIN'S HOME 10.

Zain's little sister, a one year old girl has her leg chained. Meanwhile, Zain and his other sister empty the boxes of Tramal drugs in a basin full of water. His mother Souad minces the Tramal. Sahar stirs the water. Zain puts soaks clothes in the basin. Close by, the toddler starts to play with the empty boxes.

11. EXT.DAY-BALCONY 11.

Laundry hanging, drying in the wind.

12. INT.DAY-ZAIN'S HOME 12.

Souad puts make up and gets ready to leave the house. A crying child is heard in the background. While Souad and Zain are packing things up, she hits him.

13. INT.DAY-PUBLIC TRANSPORTATION BUS 13.

Souad poorly dressed, sits in the back of a crowded bus and smokes a cigarette. Her one year old little girl is sitting on her lap, while Zain is standing next to them and looking at his mother.

14. EXT.DAY- PRISON ENTRANCE 14.

Zain and Souad, short of breath, are walking, among several other women, carrying heavy bags and heading to the prison entrance. Zain looks exhausted.



OFFICER

Who are you here to see?

SOUAD

My son.

OFFICER

His name?

SOUAD

Ibrahim El Hajj.

OFFICER

Ibrahim El Hajj?

SOUAD

Yes.

15. EXT.DAY- PRISON COURTYARD 15.

We see laundry hanging through the steel bars of several windows. They are hanging on a cracked façade of an old building. A man calls Souad from one of the prison windows. Souad looks up to spot the guy. She is holding her daughter in a hand and bags in another. Zain looks up and smiles at his cousin.

MAN

Aunt Souad?  
Over here!

SOUAD

Who's that? Massoud?  
How are you?

MASSOUD

How are you, my darling?

SOUAD

Isn't my son Ibrahim with you?

MASSOUD

No, they took him to another cell!

The one year old makes babbling sound.

SOUAD

She's trying to talk to you!  
Wave him goodbye.  
Wave.  
Zain, wave to your cousin.

Zain waves at his cousin, who waves back at him.

SOUAD

Are all your brothers with you?

MASSOUD

Yes, everyone!

SOUAD (WITH A SMILE)

God bless you.

16. INT.DAY-PRISON SECURITY CHECK 16.

The officer empties the bags and carefully checks the clothes. Souad looks worried. Another officer is checking whether Zain is hiding anything illegal.

17. INT.DAY-PRISON PARLOR 17.

Souad and Zain pass by a long line of visitors, talking on the phones. Their combined voices create a loud noise in the corridor.

Souad lays down her baby girl and smokes a cigarette, while Zain is standing next to her.

On the other side of the glass windows where the inmates sit, a young man holds the telephone and speaks to Souad.

IBRAHIM (OVER THE TELEPHONE)

Mom, we raised the price to \$15 a shot now.  
Our hands are messed up from wringing out the clothes.

SOUAD (SPEAKING ON THE PHONE TO HER SON)

So now our special juice is worth more than a kilo of meat!

SOUAD (WITH PRIDE)

Good for you!

Chaos fills the hall. The mother is still talking to her son but we can't hear the conversation anymore. The little girl is playing with a toy, while Zain, who seems sad, is lost in his thoughts.

18. EXT.DAY-IN FRONT OF ASSAD'S MARKET 18.

In the mid-day heat, Zain is struggling to unload heavy gallons from a little truck.

A young man in his twenties, Assad appears behind him.

ASSAD

Hurry up! Let's go.

While Zain carries boxes, a small van passes by. The kids' backpacks are tied outside of the van onto the bumper and the side mirrors. The van stops, not far from Zain. A young lady gets down making way for the children to exit. The lady gets in the van again while looking disappointed at Zain.

STUDENT

Do we have a test tomorrow?

THE YOUNG LADY

Check your notebook.

Zain puts two gallons of water in an old stroller. He is getting ready to leave the market when Assad hands him two cartons of cigarettes.

ASSAD

These are for your mother...  
And these are for my beautiful Sahar.  
I miss her.

In another bag, Assad puts ramen noodles and liquorice.

ZAIN

Thank you.

ASSAD

Take care.

Zain leaves carrying all the bags.

19. EXT.AFTERNOON-THE NEIGHBORHOOD 19.

On his way, he angrily throws the bag of snacks in a carton box on the street and heads home. A confused man is seen checking what Zain threw. Zain crosses a crammed street in his poor neighborhood, filled with old buildings and lower-class people.

20. INT.AFTERNOON-ZAIN'S DECREPIT BUILDING 20.

Zain gets inside the building, while a young girl was standing outside. Zain climbs the dark and dirty stairs of an old building with cracked walls. Dirty water is dripping down the steps, and he can hear a child's loud screams as he walks up the stairway.

21. INT.AFTERNOON-ZAIN'S HOME 21.

Souad is cursing and mopping the floor filled with water.

SOUAD

Assaad's father, that asshole.

Every time he fills the water tank, we drown because of his rotten pipes!

That bastard thinks we owe him for letting us live here for free.

A young girl is holding a broom, while two older ones are helping their mother get rid of the water filling up the house. The door is open. Zain knocks on a door using his head. He is holding the grocery bags with his hands.

ZAIN

Sahar!

SOUAD (ANGRILY)

This isn't a house, it's a pigsty!

To hell with you all.

Sahar opens the door and helps her brother with the water gallons.

SOUAD (SHOUTING AT HER DAUGHTERS)

Get out of here.

You'll all be electrocuted! Out!

This house is a curse!

In the corner of the room, Selim, Zain's father is sitting on a chair while his wife is cursing and two of their daughters are sitting on a wretched and dirty couch.

SELIM (REPLYING TO SOUAD)

So go live on the street, there's plenty of room!

Zain's little sister is loudly crying. Her foot is chained.

SOUAD (SHOUTING AT ZAIN)

Zain, why are the vegetables rotten?

Did you upset Assaad?

Zain stands up and unties his little sister's foot. He holds her and takes her to another room. She stops crying.

SAHAR

Zain, did he give you liquorice and ramen for me?

22. EXT.NIGHT- NEIGHBORHOOD TOP VIEW 22.

Top view showing old, poor, unorganized neighborhood and cracked buildings.

23. INT.NIGHT-ZAIN'S HOME 23.

A curtainless window is covered with a bed sheet. An old teddy bear is on a chair in a dark room. Behind the curtains we hear the parents having sex. Zain and his little sister are still awake with their eyes wide open. Zain switches to the other side and signals his sister not to speak.

24. INT.DAY- ZAIN'S HOME 24.

In the other room, Zain's six sisters and brothers are helping their mother squeeze the juice.

LITTLE SISTER

Wake up, Zain!

ZAIN

It's dawn.

Leave me the fuck alone!

LITTLE SISTER

Wake up, you donkey!

When he wakes up, Zain discovers a bloodstain on the mattress next to him. He smells it then checks whether he injured his arm. He becomes worried and lost in thought.

25. EXT.DAY-STREET 25.

Zain and his sisters are heading to the sidewalk holding pails and buckets. He is also holding a rectangular piece of wood.

26. EXT.DAY-SIDEWALK 26.

In a crowded street of this neighborhood, Zain squeezes lemon in the cups filled with carrots vegetables lined up in front of him, while his little sister eats a mankoushe. He sits on the sidewalk next to one of his sisters, while another one is heard crying.

ZAIN (SINGING TO PROMOTE THE JUICE)

Juice of all juices, for multiple uses!

A boy buys one cup.

Sahar is holding her youngest sister. The two other sisters, are selling cups of juice, while Zain is sitting and lost in his thoughts.

ZAIN (TO SAHAR)

Come here, Sahar.

What's this blood on your shorts?

SAHAR (LOOKING AT HER SHORTS)

What blood?

27. EXT.DAY-STREET 27.

Zain drags his sister Sahar to a public restroom.

ZAIN

Hurry up.

Someone might see us.

28. INT.DAY-PUBLIC RESTROOMS 28.

In the dirty, broken down public restrooms, Zain is scrubbing his sister's underwear over the sink. Sahar is sitting on the toilet seat.

ZAIN

Remember what happened to your friend, Alia? Her mother locked her in the house until some pig came and took her away. If Mom finds out, she'll get rid of you. She'll give you to Assad.

SAHAR

But Assaad's really nice.

ZAIN

He's a fart!

SAHAR (NAÏVE)

But he gives me ramen and liquorice for free.

ZAIN

He'll give you shit to eat! They'll give you to Assaad to get rid of you. We'll never see you again. He'll lock you up in a room full of rats, and cover the windows. You'll never go outside. Every three days, he'll give you a drop of water and expired ramen. Didn't you see his ear? A sewer rat bit him.

Sahar looks scared. Zain tries drying his sister's underwear.

ZAIN

Here, put this on.

He takes off his t-shirt, folds it and puts it in his sister's panties.

ZAIN

Are you done?

SAHAR

Yeah.

ZAIN

Here.

SAHAR

What do I do with this?

ZAIN

Put it here, in your panties.

29. INT.DAY-ASSAD'S MARKET 29.

Assad is working in his store. In the back of the grocery store, Zain hides a box of sanitary napkins under his t-shirt and pants while his sister is outside talking to Assad.

ASSAD (OFF CAMERA)

Your hair's so beautiful! Who did it? Hamada? Can I see?  
You done, chief?

Sahar is eating ramen noodles in front of Assad's market. Assad is standing in front of her smoking a cigarette.

ZAIN

Still have to stack the Pepsis. Mom's waiting for Sahar.

ASSAD

Stay a bit. I'm enjoying your sister.

ZAIN

I'll bring her back.

ASSAD

I'll talk to your mom. Bye.

30. EXT.DAY- ROOFTOP 30.

Zain and Sahar are sitting next to each other's. Zain is drumming on an old trash bin. His sister is holding him tight and resting her head on her brother's shoulder. They start singing.

A flock of birds passes. Sahar's shirt is drying under the sunlight.

Buildings and balconies around them are in a very poor state.

On a rooftop we see a young girl carrying a gallon. On a balcony, a group of children playing with papers.



Zain and Sahar are holding a conversation. They stand up and stare into space.

31. EXT.DAY-THE STREET 31.

Sahar and Zain are walking together. Sahar is eating Ramen Noodles.

ZAIN

Careful. Don't just throw the pads anywhere, I'll show you where to hide them. I'll show you? Got it?

SAHAR

Yeah.

We see Zain and Sahar going down the street. Sahar is walking uncomfortably. She is scratching her backside because her shorts are still wet.

32. EXT.EVENING-SIDEWALK 32.

In a crowded street of this neighborhood, several plastic cups are filled with a vegetable juice colored like beets and lined up in front of Zain who sings funny Arabic rhymes promoting the juices that they are selling. Next to him, his little sister is selling juice to people walking by as well.

ZAIN

Beetroot juice, better than booze!  
Tomato juice, makes you loose!  
That's 250.

THE LITTLE SISTER (SMILING AT CUSTOMER)

Thank you, bye!

Next to them, Sahar is selling gum to the cars.

SAHAR

Here you go. God bless you.

ZAIN

Here, take two.

33. EXT.NIGHT-SIDEWALK 33.

It is getting darker. Zain and his sisters are still sitting on the sidewalk. Sahar, who seems scared, is sitting alone in a corner. A man approaches her. With a sad look in his eyes, Zain is sitting on a rope and watching his sister.

SAHAR (ADDRESSING THE MAN)

What do you want?

MAN

I wanna show you something.

SAHAR

Leave me alone.

MAN

Come on, just for a bit!

SAHAR

Get out of my face, creep.

34. EXT.NIGHT-STREET 34.

Zain hits an older teenager in the street. His sister is behind him eating ramen noodles. Little kids are watching the scene.

MAN (BACKGROUND)

Drop it, Zain.

ZAIN

Don't fuck with me, asshole!

Zain grabs Sahar's arm and heads home.

35. INT.NIGHT-ZAIN'S HOME 35.

Zain's family is having dinner. They are eating a little meal by candlelight. Sahar is eating bread. Souad brings food to the table.

SELIM

What do you want to go to school for? Forget it. Keep working at Assaad's.

SOUAD

Why are you complicating things?  
Let him go and learn a word or two.  
Go sit next to your sister, but don't wake her up.  
Let him go to school.  
They'll give us some food and clothes.

SELIM

And what do we tell Assad?

ZAIN

Assaad? I'll talk to him. I'll go to school in the morning, and  
work for him in the afternoon.

SOUAD

Haven't you seen Zahra's son, Farid? He comes back from  
school loaded with stuff. We'll get mattresses, clothes for the  
kids...

SELIM

Shut up!

SOUAD

At least he'll eat there and bring food for his sisters. Leftovers  
from the fanciest hotels and weddings. It'll be good for all of us!  
Why are you being so stubborn?

SELIM

God willing, we'll see on Monday.

SOUAD

God willing?

SELIM

Want me to swear on the bread? I said ok. What if Assaad gets  
upset and kicks us out?

SOUAD

Don't worry, he's not gonna get upset.  
Zain can still go work for Assaad after school.

36. EXT.DAWN-AERIAL VIEW NEIGHBORHOOD 36.

Sun is rising, cracked and old buildings are seen.

37. INT.DAY-RESTROOM 37.

In the small broken down bathroom Zain, topless, is holding a small water bucket and washing up. Soap gets in his eyes while washing his face.

ZAIN

God damn soap!

38. EXT.DAY-IN FRONT OF ASSAD'S MARKET 38.

Assad smokes a cigarette and looks at Zain, who sits on the sidewalk and eats nuts. He seems in a bad mood.

ASSAD (TO ZAIN IN AN ANNOYED TONE)

What's your problem? Chill. Take a gas tank over to Emm Habib down the street.

Zain is mocking Assad behind his back.

39. EXT.DAY-STREET 39.

Zain takes a gas tank and struggles to drag it down the street. He makes way for the same school van to pass. Streets are full of graffiti and people.

40. EXT.NIGHT-STREET 40.

Zain delivers another gas tank and struggles to drag it down the street. Noise can be heard loud and clear. The street looks busy.

41. INT.NIGHT-BAHIA'S SMALL SNACK 41.

Zain struggles to take the gas tank inside the small snack. He fixes it. Bahia is a veiled woman.

ZAIN

Mrs. Bahia, I'm done.

BAHIA

How much?

ZAIN

13,000.

42. EXT.RAINY DAY-STREET 42.

Zain is walking with a stroller filled with grocery bags to deliver under heavy rain. He is only wearing a t-shirt and red pants. He is thirsty. He opens his mouth to drink the rain water. He reaches an old building and gets inside.

43. INT.DAY- OLD BUILDING 43.

In front of an old house door, stands a veiled woman who rushes to help Zain with the heavy grocery bags. The hall seems chaotic, with clothes and chairs hanging around.

44. INT.DAY- ANOTHER OLD BUILDING 44.

Zain is delivering more grocery bags. This time, to a man in his 20s, who is smoking a cigarette. The man looks high. He tries to invite Zain over and holds his head to try to kiss him. Zain removes the man's head off him.

ZAIN

Get your fucking hands off me!

45. EXT.EVENING-STREET 45.

Zain is holding bags and looking around him. Many people are walking around. We can hear motorcycle noises.

46. INT. DAY-STAIRS OF ZAIN'S BUILDING 46.

The stairway is very chaotic and dirty. There are chickens clucking. He continues to go up till he sees one of his little sisters holding one chicken.

ZAIN

Where did these chickens come from? Who brought them?

LITTLE SISTER

Assaad. He's upstairs.

ZAIN

Assaad's upstairs?

LITTLE SISTER

Yes.

47. INT.DAY-ZAIN'S HOME 47.

When he arrives to his doorway, he sees his other brothers and sisters playing with the chickens. He rushes and goes up and gets in a dark room. He looks through the half-open door to see Assad and Abou Assad (Assad's father) sitting on the couch. One of his young sisters is sitting on Selim's knees. He opens the door slightly more to see his sister Sahar, who's wearing a sequin dress and vulgar makeup, sitting next to Assad, who's wearing a shirt.

48. INT.DAY-KITCHEN 48.

Angry Zain enters the kitchen to see his mother preparing juice.

ZAIN (ANGRILY)

What's Assaad doing here?

SOUAD (WHISPERING)

Calm down. He's discussing the rent with your father.

ZAIN

I'd bet my arm you're trading these chickens for Sahar.

SOUAD

Listen to me, wait...

ZAIN (TALKING ABOUT ASSAD)

Tell that sonofabitch he has no business here.

SOUAD (GRABS ZAIN'S ARM)

Understand what I'm saying?

ZAIN

Go tell him or I will.

SOUAD

Keep your voice down. I swear on your sisters, I swear to God...  
It's nothing, it's all in your head.

ZAIN

So why's Sahar wearing makeup?

SOUAD

She's imitating me for fun.

One of his sisters is listening to the conversation from behind.

ZAIN

When they finish their juice, I'm kicking them out.

SOUAD (HOLDS HIS FACE)

Listen, don't make me crazy, got it?

ZAIN (WHILE HIS MOTHER KICKS HIM)

Go tell him it's not happening. Tell him or else I will.

SOUAD (KICKS ZAIN TO THE SLEEPING SPACE)

I don't want to hear a word. Want them to kick us out? Shut up!

49. INT.DAY-LIVING ROOM 49.

Souad is holding the juice cups and comes inside to serve Assad and his father. Zain quickly runs and tries to eavesdrop to hear the discussion.

SOUAD

Welcome, dear neighbors! Abou Assad, please serve yourself.

ABOU ASSAD

Thank you.

SOUAD (TO ASSAD)

Here you go, Assaad.

SOUAD (TO SAHAR)

Take your sister and go inside, dear.

Sahar carries her little sister and leaves the room.

50. EXT.DAY-BEHIND THE CURTAINS, SLEEPING SPACE 50.

Sahar comes in with her little sister. Zain looks at her angrily and removes the lipstick off her face with his hand.

ZAIN

Take that disgusting lipstick off your face. You look like a witch in that dress.

Sahar looks at her brother with a sad look in her eyes. Through a thin gap in the curtains, Zain tries to hear the rest of the discussion. He looks very sad.

51. INT.DAY-LIVING ROOM 51.

Souad is listening to the conversation and nodding while she is lost in her thoughts.

52. INT.DAY-LIVING ROOM 52.

The visitors left the house. Souad is smoking a cigarette. She is resting her head on her hand. She looks very sad and worried. Selim is looking down. Silence is prevailing. They are clearly thinking what they have done.

*A sequence of city shots*

53. INT.DAY-SLEEPING SPACE 53.

Zain is lying down in bed. He is thoughtful and sad.

54. EXT.EVENING-BUILDINGS VIEW 54.

An evening shot of a few buildings showing the misery and poor environment. All the timeworn buildings have several water tanks on top of them. The walls look cracked.

55. INT.NIGHT-SLEEPING SPACE 55.



Lying down next to Sahar and between his brothers and sisters, Zain is unable to sleep, and is deeply pensive.

56. EXT.NIGHT-RANDOM HOUSE 56.

Veiled woman hanging laundry on the balcony.

57. EXT.NIGHT-OTHER RANDOM HOUSE 57.

Man sitting on an old terrace with a goofy young girl with a yellow dress dancing.

58. EXT.DAWN-STREET 58.

An upper shot of an empty street showing cars and a hanging cross.

59. EXT. MORNING-BUILDINGS 59.

Another shot, of a few buildings showing the misery and poor environment. All the timeworn buildings have several cable dishes on top of them. The walls look cracked. The sun is shining.

60. EXT.DAY-BUILDINGS 60.

A shot of buildings, an electricity column, and a tower. Birds are hanging on the electricity column.

61. INT.DAY-ZAIN'S HOME 61.

Zain sitting on the ground with tears filling his eyes. He is deeply thinking.

62. INT.DAY-SLEEPING SPACE 62.

Old dirty slippers and shoes are scattered on the ground next to the sleeping mattress, where one of Zain's sisters is sleeping. Another two are sleeping and hugging each other's.

63. INT.DAY-LIVING ROOM 63.

Selim asleep on a couch with a whiskey glass and a burning cigarette are left on the table by his side.

64. INT.DAY-SLEEPING SPACE 64.

A little girl is eating powder milk directly from the box with a spoon. Around her lie more scattered shoes. Zain gets closer to her and signals her to stay quiet and not to make any noise so that no one wakes up. He holds a garbage bag. He removes his slippers. All his other sisters are crammed and asleep. He climbs carefully so he doesn't wake them up, and opens a drawer and takes some of Sahar's old underwears and puts them in the bag. He goes to another drawer and takes clothes. He finds a white dress between them. He keeps it inside. Zain comes closer to Sahar.

ZAIN (WHISPERING IN SAHAR'S EAR)

Sahar... Sahar! Wake up, we're going somewhere.

SAHAR (TRYING TO WAKE UP)

Where?

ZAIN

I'll tell you later. Be ready when I come back. Don't tell anyone. He picks the pile of clothes and puts them in the blue garbage bag. He takes a glimpse at her then goes.

65. INT.DAY-LIVING ROOM 65.

He takes a few thousands liras from his father's wallet and takes the bag and leaves.

66. INT.DAY-MARKET 66.

In the back of the market, Zain discreetly picks up some canned food, little bit of bread, sanitary napkins, and puts them in the same garbage bag. On his way out, he drops the actual garbage bags and keeps the one that contains clothes and food with him and leaves.

67. EXT.DAY-BUS STATION 83.

In the noontime heat, carrying his bag, Zain runs to one of the parked busses at a bus station.

ZAIN (TO THE DRIVER)

How much to get to Cola Area?

DRIVER

1,000.

ZAIN

If I put my sister in my lap, can you take us for 1,000?

DRIVER

Where's your sister?

ZAIN

At home, I'll go get her now.

DRIVER

No problem, go and get her.

Zain runs back home.

68. INT.DAY-STAIRS OF ZAIN'S BUILDING 68.

Zain runs up the stairs quickly. He hears screaming and shouting.

SAHAR (BEGGING AND CRYING)

Please, don't make me go! I don't want to, I beg you! Please don't make me go!

SOUAD (SCREAMING AT HER)

If you come back, I'll beat the crap out of you.

Zain runs into Souad who is hurrying down the stairs pushing Sahar and carrying her girl's belongings by one hand, and in the other hand holding one of her toddlers.

ZAIN (SHOUTING AT HIS MOTHER)

Where are you taking her, you bastards? You're sending her to be that asshole's maid?

SAHAR (SHE RUNS AND HIDES BEHIND HIM)

I want to stay with my brother.

SOUAD

It's none of your business.

ZAIN

She's just a kid, Mom!

SOUAD (WHILE HITTING ZAIN)

Mind your own business. Get out of the way! Butt out. Go down! One more move and I'll kill you. I know what you've been hiding. You were about to get us into deep shit.

Souad rushes down and hits Zain again. Zain then follows them back down and holds his sister's hand. They are fighting on the stairway.

ZAIN

You want her to wipe that pig's ass!

SOUAD

Fuck off! Get out of my face! Go down! Let go of her!

ZAIN

She's not going to Assaad!

Zain takes Sahar and runs back to the house and closes the door. His mother follows them, opens the door, and drags Sahar by her hand.

SOUAD

You little bastard! Open the door, you little shit!

SAHAR

I don't want to go, Mom! I don't want to go! Leave me alone! I'm begging you, Mom! Don't make me go!

Souad puts her toddler down, hits Zain and shouts at him.

SOUAD

Sahar, come right now! Enough! Stop it, get the hell down!

SAHAR

I want to stay, I beg you.

SOUAD

Get downstairs! Downstairs! Get downstairs!

SAHAR  
Mom, I beg you, please!

SOUAD  
Little bastard.

Zain, on the ground, is in pain. He stands up and keeps on trying to stop his mother from sending her to Assad. Selim shows up and starts cursing and shouting.

SELIM  
Damn you all!

He grabs Sahar and carries her on his back.

SAHAR (CRYING)  
I don't want to go, Mom!

SELIM  
Enough! Enough of this hell!

69. EXT.DAY- IN FRONT OF ZAIN'S BUILDING 69.

Selim grabs his daughter and gets on his moped. Souad puts Sahar and her belongings behind him while he gets ready to leave. Kids around them are crying.

SELIM  
Put her on! One more word and I'll cut your tongue out!

Zain tries to stop the moped, while his mother is hitting him and shouting.

SAHAR (HITTING HER FATHER)  
No!

Zain runs after them, while his mother is standing and looking at them from behind.

ZAIN (SCREAMING)  
Sahar! Sahar!

SOUAD

Let her go!

Zain has tears in his eyes and a lump in his throat. A few neighbors step out to observe the scene from afar without reaction.

ZAIN (WITH TEARS IN HIS EYES)

Are you happy now?

Zain tries to break a wooden door. His mother starts shouting at him and hitting him.

SOUAD

Acting like a man now? I'll show you, you little piece of crap!

He runs away so she starts to follow him and shout. She grabs a slipper and throws it at him.

70. EXT.DAY-ON THE STREETS 70.

Zain is running on the street enraged, with tears in his eyes.

BACK TO THE COURT

71. INT.DAY-COURTROOM 71.

SELIM (WITH TEARS IN HIS EYES)

To get her out of her misery. She's dead with us, your Honor. She barely has a bed to sleep in. She hardly eats or drinks, barely showers... Never watches TV. I thought, "Marry her off. At least she'll have a bed." A real bed. With a blanket. She'll eat.

THE JUDGE

You didn't expect it would lead to this?

SELIM (CRYING; ZAIN LOOKS AT HIM, SAD)

No, never! I never meant for this to happen. Think I'm happy my son stabbed someone? Ever think that maybe all this is not our fault? I was born and raised this way. Why blame me? If I had the choice, I'd be a better man than all of you!

DEFENSE LAWYER

You can't speak this way.

SELIM

If you please... When I walk outside, I'll be covered with spit. People think I'm an animal. I never intended any of this. I was told: "Without children, you're not a man." "Your children will be your backbone." But they broke my back, broke my heart and humiliated me. I curse the day I got married. Why did I get myself into this?

72. INT.DAY-BUS 72.

Shots of the sky and clouds taken from inside. Lost in his thoughts, Zain sits in the bus with a sad look in his eyes. The bus stops and we can see an old man wearing a fake spider-man costume. The man (Harout), holds a cigarette in his hands and sits by Zain's side. Zain looks at him. He's surprised to see him there. Zain looks at him for a long time.

HAROUT

I'm not him, dear. I just look like him.

ZAIN (STILL SURPRISED)

Yeah, but there should be a spider there, not a cockroach. Right?

HAROUT (SMOKING)

I don't need a spider. I'm Cockroach-Man. What would I need a spider for? That's right. I'm Cockroach-Man.

ZAIN (LOOKING OUTSIDE THE WINDOW)

So how are you related to Spiderman?

HAROUT

How are we related? I'm his cousin.

ZAIN

So you're his cousin?

HAROUT

That's right, I'm his cousin. What's your name?

ZAIN

Zain.

HAROUT

Hussein?

ZAIN

Zain!

HAROUT

Zain! Where are you going, Zain?

ZAIN

To my grandma's.

HAROUT

Speak up.

ZAIN

To my grandma's!

HAROUT

To your grandma's? She's lucky to have you. Nobody really cares about me. My life is...

BUS DRIVER (TO HAROUT)

Please, sir, your cigarette!

HAROUT (TO THE DRIVER)

Please. Slow down, sir. I'd like to get off here, please.

Zain sneaks on Harout's destination. He sees him entering an amusement park.

ZAIN

Wait, wait. Stop, sir. I'd like to get off here, too.

73. EXT.DAY-IN FRONT OF AN OLD AMUSEMENT PARK 73.

A woman (Daad) is selling corn on her stand and shouting phrases to promote her corns and attract clients.

DAAD

Corn on the cob, God's favorite crop!



74. EXT.DAY-AN OLD AMUSEMENT PARK 74.

Zain is searching for Harout around the park. Music is playing in the background.

ZAIN  
Mr. Cockroach-Man?

Zain is still looking around; he is observing the amusement park rides while dragging his plastic bag behind him. He stops by one of the rides.

75. EXT.DAY- ON A FERRIS WHEEL RIDE 75.

Zain is sitting on a seat of the ferris wheel ride that rises above the floor. His eyes are filled with tears. We see shots of the sunrise taken from above. On the ground, Harout is smoking a cigarette and looking up.

76. EXT.NIGHT-FERRIS WHEEL 76.

We see a shot of a ferris wheel at night with colorful lights going on and off.

77. EXT.DAY-FERRIS WHEEL 77.

We see a shot of the ferris wheel in the morning.

78. EXT.DAY-AMUSEMENT PARK 78.

Zain is sleeping on a plastic bag on the floor under one of the rides' seats, with ramen noodles pack in his hand. When awake, he eats the remains of the noodles, and then throws the empty packet on the ground. Then, he lies in one of the rides' seats, barefoot, facing a huge woman statue decorating and attached in the middle of the game.

79. EXT.DAY-AMUSEMENT PARK 79.

Zain unbuttons the woman's shirt (the statue) and exposes her breasts, and then steps back to observe it.

80. INT.DAY-RESTAURANT WINDOW 80.

Rahil watches Zain from the window she is cleaning, and starts laughing. She has a hairnet and cleaning gloves on.

81. INT.DAY-RESTAURANT 81.

Zain, who is holding his plastic bag, gets inside. He sees Rahil, who is sweeping the floor.

ZAIN  
Is the owner here?

RAHIL  
What?

ZAIN  
Is the owner here?

RAHIL (SMILING)  
What do you want from him?

82. INT.DAY-RESTAURANT TABLE 82.

Zain is eating a sandwich and drinking tea. In front of him sits Rahil, who gave him the food.

ZAIN  
I want to ask him for a job.

RAHIL (WORRIED)  
What kind of job?

ZAIN (SAD)  
Anything, really. I just need work.

RAHIL  
What's your name?

ZAIN  
Zain.

RAHIL  
Zain?

ZAIN  
What's yours?

RAHIL  
I'm Tigest.

83. EXT.DAY-IN FRONT OF BAKERY 83.

ZAIN (USING HANDS TO EXPLAIN)  
I could mop the floor, do the dishes...

BAKER  
I really don't know...

84. EXT.DAY-IN FRONT OF SNACK 84.

Desperate Zain is dragging his plastic bag and roaming the streets looking for a job. He stops by a snack. The employee offers him food but Zain refuses.

ZAIN  
Do you have any work for me?

85. EXT.DAY-ON THE STREET 85.

ZAIN (TO A FISHERMAN)  
Do you need someone to help you hold your fishing rod?

FISHERMAN  
Where are your parents? Your parents?

Zain doesn't reply. He looks the other way.

86. EXT.EVENNING-IN FRONT OF A SNACK 86.

Several customers are standing and waiting for their orders.

ZAIN  
Sir, do you have a juice or something for 250? Something for

250?

WORKER

Juice costs 1,000.

ZAIN

Have anything cheaper?

WORKER

No.

Zain stands there and stares at the food.

CUSTOMER (OFFERINGI ZAIN A SANDWICH)

Take it... Take it. Go ahead, come on, just take it.

87. EXT.EVENING- AMUSEMENT PARK 87.

Zain heads back to the amusement park. He stares at the naked statue swinging around, with seats full of screaming kids. His eyes are bloodshot from fatigue and lack of sleep.

Rahil is looking at him from above, while sweeping the floor. Then they exchange looks.

88. INT.NIGHT-AMUSEMENT PARK'S RESTROOMS 88.

Rahil works as a women's bathroom maid, She sits next to the sink. When a woman enters the bathroom, she stands up.

RAHIL

It's occupied, ma'am.

WOMAN

It's occupied?

RAHIL

Yes, and this one's out of service.

Rahil is waiting for the woman to wash her hands. She holds tissues. We can see a box for tips, and a basket filled with candy.

A loud noise comes out of one of the rides outside.

We hear babbling coming from the stall that she said was not working.

She climbs on the chair to check behind the door.

89. INT.NIGHT-BATHROOM STALL 89.

On top of the toilet seat, inside a basket used as a little bed, enclosed with two chairs, Yonas, Rahil's child is sleeping.

90. EXT.NIGHT-AMUSEMENT PARK WOMEN WC 90.

Rahil closes the WC door and disappears inside.

91. INT.NIGHT- AMUSEMENT PARK'S RESTROOMS 91.

Rahil makes sure the door is closed so that no one can get inside by fixing it with a floor mop.

92. INT.NIGHT-BATHROOM STALL 92.

She breastfeeds her son. When Yonas looks at her and smiles, she kisses him on his cheek.

93. INT.NIGHT- AMUSEMENT PARK'S RESTROOMS 93.

Rahil is seen leaving the stall while her son is covered. She puts him in a trolley and struggles to cover it with her son's movements, then leaves.

94. EXT.NIGHT- AMUSEMENT PARK STAIRWAY 94.

She carries the trolley and goes upstairs to leave the park.

95. EXT.NIGHT-SIDEWALK 95.

Looking anxious, Rahil walks down the sidewalk and drags a trolley behind her while carrying plastic bags. Zain follows her. She hears Zain's voice from behind.

ZAIN

Tigest? Tigest? Do you have any food? Please.

Rahil looks at Zain from head to toe. Then she thinks whether she should take him home with her or not.

96. INT.DAY-RAHIL'S BATHROOM 96.

On an old bathroom floor, Rahil gives Yonas and Zain a shower. After shower, Zain is covered in a towel, while she dries her son with another one. Zain is scanning the house.

97. INT.NIGHT-RAHIL'S HOME 97.

Zain is wearing a jacket having dinner quietly. Rahil sits in front of him while Yonas sits on her knees. He babbles.

RAHIL

Zain.

Rahil kisses Yonas, who puts his hand inside her t-shirt because he is used to her breastfeeding him.

98. INT.NIGHT-RAHIL'S HOME 98.

In the dark, Rahil takes out some cash from one of the copper bars of her bed. She counts the money using her cell phone's light. She seems thoughtful. Further down the room, with his eyes half open, Zain observes her without her knowing.

99. EXT.DAY-STREET 99.

A shot of an old man is sipping coffee on a table in a small, unorganized store.

100. EXT.DAY-POOR NEIGHBORHOOD 100.

A shot of two veiled women carrying heavy objects on their back and walking in an extremely poor neighborhood. The houses are made of plastic, aluminum, and wooden pieces, with no basis. They seem in a very bad condition. Two kids are playing around.

101. INT.DAY-RAHIL'S BATHROOM 101.

On top of the sink, there is a bottle full of milk. We see Rahil with her back turned and breast pumping a second bottle of milk.

102. INT.DAY-RAHIL'S HOME 102.

Annoyed Zain is sitting on the couch, while Yonas is heard babbling and playing in an inflatable pool. Zain turns one of the toys that emit sound and lights on to distract Yonas who directly starts moving his hands and dancing.

103. INT.DAY-RAHIL'S BATHROOM 103.

Rahil pretends to be getting ready. She observes Zain from the corner of her eye through the gap of the bathroom door that she kept slightly open. Zain seems to be very comfortable with Yonas. She grabs the bottles and leaves the bathroom.

104. INT.DAY-RAHIL'S HOME 104.

RAHIL (WHILE CARRYING YONAS)

Zain, the milk's here. Give him the first bottle at 11 (she shows him number eleven on the clock), and the other one at 2 (shows him the number two)... I'll be back at 3.

105. INT.DAY-BATHROOM 105.

Rahil is getting ready in front of the mirror. Using her black kohl, she draws a beauty mark on her cheek. Next to her is an ID with the picture of a woman with the same visible beauty mark on her face.

106. INT.DAY-RAHIL'S HOME 106.

She burns some incense, takes her son from Zain's arms, kisses him and places him in the inflatable pool. She whispers some tender words in Ethiopian asking him to be a good boy and not to give Zain a hard time.

RAHIL (CARRIES YONAS AND CLOSES WINDOW)

Don't leave the house, ok? Please don't let Yonas cry a lot. Our

neighbor's a pain.

RAHIL (SPEAKING ETHIOPIAN TO HER CRYING SON)

Stay with your friend. I'll be back, Yoni. This is your new friend now, okay? Zain is your new friend.

RAHIL (SWINGING YONAS IN HER ARMS)

Are you sleepy?

She breastfeeds her son one last time before she leaves. Zain looks the other way. We hear her neighbor's loud shouting outside. Rahil observes Zain without his knowing.

107. INT.DAY-RAHIL'S HOME 107.

Yonas is sobbing. Zain grabs some biscuits and puts them in a plastic plate for Yonas and keeps some for himself. Then, he opens the window and looks outside, while Yonas eats the biscuits. Later on, Zain feeds Yonas the milk.

108. INT.DAY-RESTAURANT KITCHEN 108.

Rahil is energetically cleaning the plates. She chats with her Ethiopian colleague about her working permit.

COLLEAGUE (SPEAKING ETHIOPIAN)

Tell him you don't have that kind of money.

RAHIL (SPEAKING ETHIOPIAN)

I did, but he said no less than \$1,500. I have to get a new one soon, mine is about to expire.

COLLEAGUE (SPEAKING ETHIOPIAN)

Do it right away, you'll be in real trouble without a permit. A lot of girls are getting arrested now, sometimes in the middle of the night.

109. INT.NIGHT-RAHIL'S HOME 109.



Zain, wearing dishwashing gloves tries to change Yonas's diapers with a disgusted look on his face. Yonas is not sitting still; he is moving around and standing up.

ZAIN

You smell like shit, you little shit. Stop! Sit down. Sit down!

Yonas is sobbing, so Zain turns the toy on. The child starts dancing.

ZAIN (BECAUSE YONAS IS MOVING AROUND)

It slipped.

(Referring to the diaper)

Zain is drumming on the back of a cooker to entertain Yonas, who starts imitating him.

ZAIN (SINGING TO YONAS AND SWINGING HIM)

Go to sleep, go to sleep... Come on, sleep.

Zain falls asleep inside the inflatable pool, while Yonas stays up.

110. INT.DAY-RESTAURANT KITCHEN 110.

At the end of her shift, Rahil finishes washing the last dish. She looks around to see if someone was looking at her. She takes a box of a cake, and hides it in an empty garbage bag.

111. IN FRONT OF AMUSEMENT PARK 111.

Rahil passes in front of the entrance of the amusement park. When Rahil waves Daad goodbye, she invites her over corn.

DAAD

Have some corn, darling!

Harout is being animated as usual. He has a cigarette hanging out of his mouth. He tries to attract people passing by.

RAHIL

Bye, Harout.

HAROUT

Come on in, everybody! Welcome!

DAAD  
It's sizzling hot! Sizzling!

112. INT.AFTERNOON-BUS 112.

Rahil is sitting at the back of the bus with the cake on her lap. She takes out a tissue from her pocket where she had saved a used candle. She sticks it on top of the cake while smiling.

113. EXT.LATE AFTERNOON-STREET 113.

Rahil is walking home in a dirty and busy street.

114. EXT.LATE AFTERNOON-NEIGHBORHOOD 114.

Rahil is walking through a narrow poor neighborhood.

115. INT.LATE AFTERNOON-RAHIL'S HOME 115.

She arrives home to find her son and Zain both asleep in the inflatable pool.

116. INT.LATE AFTERNOON-RAHIL'S HOME 116.

In the dark, Rahil is sitting in front of the cake with the burning candles that light up Zain's face, who's showing neither a happy, nor sad expression.

RAHIL (ADDRESSING YONAS)

Blow, blow.

RAHIL (ADDRESSING ZAIN)

Blow it out, Zain.

Rahil claps her hands for Zain, who smiles at her. Yonas imitates Rahil and claps with her, so they both smile and she kisses her son. His face is glowing the candlelight. Zain eats a piece of cake.

RAHIL (YONAS SLEEPING ON HER CHEST)

How old are you, Zain?

ZAIN

I don't know, maybe 12.

RAHIL

How many brothers and sisters do you have?

ZAIN (SARCASTIC)

A lot.

RAHIL

Don't you miss them?

ZAIN

I do. I miss my sister Sahar the most.

RAHIL

Where's your sister now?

ZAIN

With her husband.

RAHIL

Really?

ZAIN

We brought a drum and tambourine, and had a big wedding on the street. They threw rice and roses from balconies.

RAHIL

Sounds great.

BACK TO THE COURT

117. INT.DAY-COURTROOM 117.

RAHIL

Rahil Eresa.

THE JUDGE

Your family name?

RAHIL

Shifaraw.

THE JUDGE

Do you know why you're in custody? Why you're handcuffed?

RAHIL

Because I don't have a permit.

THE JUDGE

You don't have a residency permit? Where were you working?

RAHIL

I worked for a madame for six years.

THE JUDGE

And then you left? Wasn't she good to you? Did she hit you?

RAHIL

No, she was good to me, but I fell in love with someone... I was expecting, so I left...

THE JUDGE

You were what?

RAHIL

I was expecting a baby, so I left.

THE JUDGE

Expecting? You speak Arabic well. Understand everything I'm saying?

RAHIL

Yes, I understand.

THE JUDGE

So no need for a translator?

RAHIL

No need.

THE JUDGE

You left so she wouldn't find out?

RAHIL

I was afraid the police would take my son away and deport me. That's why I didn't tell anyone.

THE JUDGE

So you'd leave Yonas with Zain when you went to work. Was he taking good care of your baby? Never thought he might harm him?

RAHIL

I was a little scared the first couple of days, but then I started to really trust him.

THE JUDGE

You never expected Zain could do what he did?

RAHIL

Never. They were like brothers. But I don't blame Zain, because I know what Aspro is like.

THE JUDGE

Who is this Aspro?

RAHIL

The man who forged my permit.

118. EXT.DAY-SUNDAY FLEA MARKET 118.

Rahil is walking through the narrow alleys of the souks where several kiosks are selling a little bit of everything... counterfeit merchandise, electronics, watches, and cheap kinky underwear. The people attending this market are the lower class foreign workers including poorly dressed immigrant construction workers.

119. EXT.DAY-IN FRONT OF A CELL PHONE ACCESSORIES STORE 119.

Rahil approaches a kiosk that sells accessories and gadgets. Behind the counter Aspro, a forty-year-old man, who has one blue eye and one brown eye, and the look of a crook. When he sees Rahil he speaks sarcastically. Rahil seems scared and weak.

ASPRO

Didn't I say I'd only give you till today?

RAHIL (WITH TEARS IN HER EYES)

But I talked to my friend, and she only paid \$900 for her permit.

ASPRO

Let your friend get you a permit.

RAHIL

No, I'm just wondering why it's so much more expensive?

ASPRO

Wait, wait, wait. Don't try to fasttalk me. Let me get a word in. I'm trying to help you. Who changed your name to Tigest? I did. Run over to your friend who says she can get it for \$900. Don't act smart.

RAHIL

Please understand, I couldn't get \$1,500.

ASPRO (SHOWS RAHIL A PERMIT)

Look at this? Does this look fake? No one will bother you with this. The woman who this belonged to... BOOM! Blew up in a million pieces. She had no one, no family. Nobody claimed the body. You wouldn't have to fake your beauty mark anymore.

RAHIL

Ok, but give me more time.

ASPRO

Sweetheart, I've already told you I can save you the \$1,500. Just give me Yonas and your permit's free.

RAHIL (ANGRY)

Don't ever mention Yonas again, that will never happen. Never!

ASPRO

That boy lives like a fugitive here on this soil. If they ever find out about him, you'll both get expelled. You keep him underground like a rat. The boy never sees the sun, he'll never go to school. I want him to have a father and a mother. He'd still be your son. You could see him...

RAHIL

I know what's best for my son, how to hide him, I know how to

feed and care for him.

ASPRO

I'm telling you your boy is dead before he's even born! He doesn't exist. Even a ketchup bottle has a name. It has a production and expiration date.

RAHIL

I can't hear this anymore.

ASPRO

How much more money do you need?

RAHIL

500 dollars.

ASPRO

You still need \$500? I can buy a human being with \$500. So you don't say that Aspro ripped you off, I'm gonna reduce the price by \$200. I'm giving you seven days. You either bring me the money, or your son. Or I don't want to see your pretty little face here again. Understand? So go ahead, take your time. As much fucking time as you want.

120. EXT.DAY-STREET 120.

A shot of a dirty narrow street filled with puddles and small primitive rooms. We can see stray dogs roaming around.

121. EXT.DAY-STREET 121.

Successive descriptive shots of Rahil's neighborhood.

122. INT.DAY-RAHIL'S HOME 122.

Yonas is sobbing. Zain is looking outside the window. He sees the neighbor's TV through their open window and an animated series is playing. He adjusts the window so Yonas can watch the show through the reflection on the glass. Yonas starts watching and calms down a bit. Zain sits next to him and starts making dialogue with funny voices and creating a funny scenario inspired by his poor daily street life. Zain's fabricated scenario from the series includes a dialogue between two characters.

ZAIN (ADDRESSING YONAS)

Look.

FUNNY VOICE

"Hello honeybunny." "How are you, buddy?"

HEAVY VOICE

"How you doin', bro?"

FUNNY VOICE

"I saw you get wasted on that joint."

HEAVY VOICE

"Me?" "Your mother's turning tricks." "What a pothead!"

FUNNY VOICE

"You cocksucker!" "Cut the crap, dickhead."

HEAVY VOICE (YONAS IS LAUGHING)

"You're the only asshole here!"

FUNNY VOICE

"Damn, your mother's ugly."

123. INT.DAY-RAHIL'S HOME 123.

Zain is drumming on the back of the cooker, while Yonas is dancing. We hear the neighbor from outside shouting and cursing at Rahil.

NEIGHBOR

Close your damn window! I'm sick of smelling your food.

ZAIN (RAHIL GIGGLES)

I'll fill her mouth with shit if she keeps harassing you Shall I open fire?

Rahil signals Zain to keep quiet.

ZAIN

What a piece of shit, that bitch... Slut, whore, filthy...

ZAIN (SHOUTS AT NEIGHBOR)

Are you going to...?



Rahil closes Zain's mouth before he gets them in troubles with the crazy neighbor. Both of them are giggling.

124. INT.DAY-BUS 124.

RAHIL (SPEAKS ETHIOPIAN ON PHONE)

Enough, just get me my salary! You said you knew the guy. You found me that job.

125. EXT.DAY-STREET 125.

Rahil is walking down the street heading to a clothing store.

126. INT.DAY-CLOTHING STORE 126.

ETHIOPIAN SALESWOMAN (SPEAKS ETHIOPIAN  
TO RAHIL)

I'm not the boss; I can't give you the money. If it was up to me, I would.

127. INT.DAY-BAKERY 127.

RAHIL

I'm Tigest, do you recognize me? Do you recognize me?

BAKER (WITH SARCASM)

Come back this afternoon, the manager will be here.

128. INT.DAY-SNACK 128.

Seen through the window is Rahil, desperately trying to negotiate with the owner of the shop. She is then seen leaving the place with tears in her eyes.

129. INT.DAY-BAKERY 129.

Rahil is cying. She asks a bakery manager for money but he refuses.

MANAGER

I don't give out advances and it's only the start of the month.  
You're illegal. I'm already risking a lot.

RAHIL

Please, I'll do anything you want.

130. INT.DAY-RAHIL'S HOME 130.

Rahil burns some incense while Zain and Yonas are asleep in the inflatable pool.

131. EXT.NIGHT-STREETS 131.

Rahil is walking down narrow and poor streets.

132. EXT.DAY-IN FRONT OF THE MAIN ENTRANCE TO AN UPPER MIDDLE CLASS BLDG. 132.

Rahil is waiting for somebody next to the garbage bin. A young concierge, steps out of the building holding several garbage bags and a crumpled envelope. While he pretends to throw out the garbage bags, he approaches Rahil.

CONCIERGE

I can't do anything for you, Rahil. You're going to ruin everything. Know what happens if they find out about us? They'll deport both you and the boy. Please leave, I'm only a doorman. They can replace me in a second.

RAHIL

Want to even see a picture of him?

CONCIERGE

No, I can't. I'm sorry, please go now.

133. INT.NIGHT-RAHIL'S HOME 133.

Zain and Rahil are at home having dinner. Zain sings a funny song about hashish. Yonas, who's sitting on Rahil's knees, claps and babbles. Rahil seems worried.

ZAIN (SINGING)  
Yes, I am the King of Hashish...

Unable to fall sleep, Rahil, who is deeply thinking, lies in bed with Yonas by her side.

134. EXT.DAY-NEIHBORHOOD 134.

Rahil walks through a narrow neighborhood, where laundry is hanging outside, and a stray dog is looking at her.

135. INT. DAY- HAIR SALON 135.

Seen from behind, Rahil is sitting on a chair. We see the hairdresser cutting her hair off with scissors at the level of the clips.. Rahil's eyes fill up with tears. The hairdresser weighs the hair. On her way out of the salon, Rahil collects 300\$ from the cashier.

136. EXT.DAY-STREET 136.

On the street, Rahil heads home while touching and feeling her new short hair.

137. INT.NIGHT-RAHIL'S HOME 137.

On the mattress, Yonas is holding onto Rahil's neck playing with her short hair. Zain is lying down on the bed next to them.

RAHIL  
What's the matter? Do I look different?

Rahil and Yonas giggle, while Zain is staring at the window, with tears in his eyes.

138. INT.DAY-RAHIL'S HOME 138.

While lying in bed at Rahil's house, Zain remembers a moment with his sister Sahar. They are looking outside the window, laughing, and chatting.

139. INT.NIGHT-RAHIL'S HOME 139.

Zain wipes his tears away. The laughs of Rahil and Yonas are heard in the background.

140. INT.NIGHT-RAHIL'S HOME 140.

After staring in the void, Rahil goes to count the money she was hiding, while making sure Zain doesn't see her. She hides them again in the same place.

141. INT.DAY-RAHIL'S HOME 141.

While listening to Ethiopian music in her bathroom, Rahil gets ready to go. She brushes her hair and makes braids. In the other room, Zain makes funny faces while eating and sitting at the table to entertain Yonas, who is sitting in the inflatable pool. All dressed up, Rahil puts a scarf on, draws her beauty mark on her cheek, and carries Yonas to kiss him goodbye. She then put him back, so he starts sobbing.

ZAIN

Where are you going?

RAHIL

I'm going to call my mom, and then I need to go to Souk al Ahad.

RAHIL (SPEAKING EHTIOPIAN WITH YONAS)

You're not alone, Zain is here. You can play with him.  
Bye. (Yonas waves back)

RAHIL

Bye, Zain.

ZAIN

Bye.

After she leaves, Zain quickly gets up and goes to check inside the bar of her bed. He doesn't find the money, so he angrily goes back and sits on the chair.

142. INT.DAY-INTERNET CAFÉ 142.

In a cyber café where foreign workers meet up, we can hear a mix of different languages loudly filling up the room. Rahil's face is glowing from the computer screen. She is wearing headphones and her eyes are filled with tears.

RAHIL (CRYING, SPEAKING ETHIOPIAN)

I can't send you any money this month. Because I'm taking English lessons, so I really can't. I'm so sorry, Mom. I can't ask Madame for money. She's been so good to me, I'm ashamed to ask. I love you so much, Mom.

143. INT.LATE AT NIGHT-RAHIL'S HOME 143.

Zain wakes up, takes a look around him, and is surprised to see that very late and Rahil hasn't come home yet. Yonas is sleeping next to him.

ZAIN (LOOKING AROUND)

Rahil? Rahil? Rahil?

He goes back to bed and covers Yonas with the blanket. He starts thinking.

144. INT.DAY-RAHIL'S HOME 144.

Zain sits on the couch and angrily breaks a cassette.

145. INT.DAY-RAHIL'S HOME 145.

Zain wakes Yonas up and dresses him up.

146. EXT.DAY-STREET 146.

Holding Yonas in his arms, Zain has difficulty walking in the street looking for Rahil. They get in a bus and go to Rahil's workplace.

ZAIN

To Manara?

BUS DRIVER

Yes, get in.

147. INT.DAY-BUS 147.

When they get in, a black woman sitting in the bus looks at them shocked. Zain takes a seat, and puts Yonas on his knees.

148. INT.DAY-RESTAURANT, RAHIL'S WORKPLACE 148.

Zain asks Rahil's colleague, an Egyptian employee at the restaurant about her.

EGYPTIAN EMPLOYEE

Haven't seen her since yesterday morning. I figured she's sick or something.

ZAIN

She said she was going to Souk al Ahad, but hasn't come back.

EGYPTIAN EMPLOYEE (YONAS ON HIS LAP)

Maybe she went to Aspro?

ZAIN

Aspro? I don't know him.

EGYPTIAN EMPLOYEE

He has a stand in Souk al Ahad.

149. EXT.DAY-HIGHWAY 149.

With Yonas in his arms, Zain walks on the side of the highway, and heads to Souk Al Ahad.

150. EXT.DAY-FLEA MARKET TOP VIEW 150.

A top shot showing the flea market and the highway from above.

151. EXT.DAY-FLEA MARKET 151.

Zain enters the flea market, still holding Yonas in his arms. He walks through various kiosks selling cheap clothing, grocery, etc.

VENDOR (SHOUTING)  
Any sweater on the table for 2,000!

152. EXT.DAY-FLEA MARKET STAND 152.

Zain approaches a stand that sells CDs, and asks the vendor about Aspro's location.

ZAIN  
Sir, where's Aspro's stand?

VENDOR  
Aspro's? It's over there.

ZAIN  
Is that Aspro, Aspro?

153. EXT.DAY-IN FRONT OF ASPRO'S STAND 153.

Zain reaches the stand. He is seen talking to Aspro.

ASPRO (SURPRISED)  
Rahil? How are you related to Rahil?

ZAIN  
We're family.

ASPRO (SARCASTIC)  
Family? Let's see. Obviously. On her mother's or father's side?

ASPRO (TALKING ABOUT YONAS)  
Isn't this her son, Yonas? Right? What's Yonas doing with you?

ZAIN  
Rahil left the house yesterday, and hasn't come back yet.

ASPRO  
Give me Yonas, let me see him.

ZAIN  
No, no...

ASPRO

You scared? I know everything about my little Yonas. He's a badass, just like his mother. (Aspro takes Yonas and carries him) Yasser! Two falafels for these two rabbits over here!

ASPRO (ADDRESSING YONAS)

You hungry?

ASPRO

You didn't try to call her?

ZAIN

I don't have a phone.

ASPRO (TRIES TO CALL RAHIL)

Her phone's off. Thank you, Yasser. (Zain looks more worried)

ASPRO

Come and eat inside.

ZAIN

No thank you.

ASPRO

What do I tell her if she comes by?

ZAIN (TAKES YONAS BACK)

That we were looking for her and went home.

ASPRO

Stay here.

ZAIN

No, no.

ASPRO

Wait for her here, in case she comes by.

Zain leaves without replying.

154. EXT. DAY- IN FRONT OF FLEA MARKET 154.

Holding Yonas and the falafel sandwiches, Zain leaves the flea market and sits on the sidewalk in front of it. He puts Yonas down next to him.



While eating their sandwiches, Zain calls a girl and hands her his Pepsi bottle.

ZAIN

Hey girl! Where can I open this? (Talking about the Pepsi bottle)

MAYSOUN

Keep an eye on these. (She hands him her tissue boxes and goes)

MAYSOUN (SHE COMES BACK)

Here you go.

ZAIN

Thank you.

MAYSOUN

You're welcome. (Sits next to Yonas, who stares at her)

ZAIN

Are you hungry?

MAYSOUN

No. Enjoy. What's your name?

ZAIN

Ibrahim.

MAYSOUN (TALKING ABOUT YONAS)

And this one?

ZAIN (CREATING A FAKE NAME)

He's... His name's Asaad. And you?

MAYSOUN

Maysoun.

MAYSOUN (ABOUT YONAS)

Did you steal him, or are you using him to beg?

ZAIN

He's my brother.

MAYSOUN

Doesn't look like you.

ZAIN

We were all born black like him, and then... we brightened up with time. How much do you sell these boxes for?

MAYSOUN

It depends on the car. Let's say a woman passes... You look at her hand, if she's wearing a ring, you say: "God bless and protect you and your husband." If she's not wearing a ring, you say: "May God send you a worthy husband."

ZAIN (TALKING TO YONAS)

Stop licking your hands! They're dirty from the floor.

Yonas lies in Zain's arms, sarts babbling, and puts his hand inside his shirt.

155. EXT.NIGHT-FLEA MARKET TOP VIEW 155.

A top shot showing the flea market from above and the highway.

156. EXT.NIGHT-FLEA MARKET 156.

With the end of the day, shops closed the stores at the flea market. Zain and Yonas, are still there. He stands in front of a sweets stand and stares at the food.

157. EXT.NIGHT-STREET NEXT TO FLEA MARKET 157.

On a stairway, Zain sleeps on the floor while sitting down, while Yonas lies between his legs. The two of them look exhausted.

158. EXT.DAY-IN FRONT OF CYBER CAFÉ 158.

Rahil, crying, stands in front of the cyber café. She is arrested by police officers along with other migrant workers. The officer handcuffs them.

159. INT.DAY-POLICE TRANSPORTATION BUS 159.

A group of arrested migrant workers are sitting in the bus heading to the detention center. Rahil's fake beauty mark fades away due to her tears.

160. INT.DAY-DETENTION CENTER 160.

The women line up next to each other's.

POLICE OFFICER

In line, Ethiopian...

POLICE OFFICER (ASKS ONE OF THEM)

Are you pregnant?

161. INT. DAY DETENTION CELL FOR UNDOCUMENTED FOREIGNERS 161.

In the detention cell, Rahil is crying. Around her stand the other detained migrant workers. They advise her not to tell the police about her son otherwise they would deport her. Her fake beauty mark totally disappeared.

ETHIOPIAN WOMAN (SPEAKING ETHIOPIAN)

You can't tell them anything! They'll take the boy away from you.

Rahil lies down next to the other women. They are seen chatting, while Rahil is silently crying. The cell is crammed with people.

162. INT. DAY DETENTION CELL BATHROOM 162.

Rahil bends over the bathroom sink and empties the milk from her breasts while crying. A police officer voice is heard in the background from the speakers, asking one of the detained to come to his office.

RAHIL (SPEAKING ETHIOPIAN)

Forgive me, my baby. Please God, forgive me!

163. INT.DAWN-PUBLIC TRANSPORTATION,BUS 163.

Yonas is sitting on Zain's lap and loudly crying. Zain looks very tired.

164. EXT.DAWN-RAHIL'S NEIGHBORHOOD 164.

Zain is carrying Yonas in his arms, while the child is still sobbing. They are heading home.

165. INT.DAWN-RAHIL'S HOME 165.

Exhausted, Zain enters Rahil's home. The child is loudly crying. Out of breath, Zain puts him in the inflatable pool, sits down, thinks deeply, then gets up and leaves the house.

166. EXT.DAY-NEIGHBORHOOD 166.

Zain is walking.

167. EXT.DAY-IN FRONT OF KIOSK 167.

Zain reaches a small food kiosk.

ZAIN

Do you have food a baby can eat?

VENDOR

Yes.

ZAIN

How much?

VENDOR

There's something for 250, something for 1,000.

ZAIN

I'll take the one for 250.

168. EXT.DAY-NEIGHBORHOOD 168.

On his way back, Zain notices a three year old little girl sitting alone on an old couch outside, sleeping, and holding a bottle of milk. A sound of crying babies is heard in the background. Zain stares at her, and then we see him walking away quickly, hiding the bottle of milk that he stole from the child in his jacket, while the baby cries.

169. INT.DAY-RAHIL'S HOME 169.

Zain goes inside Rahil's home holding the little girl's bottle. Yonas is still crying. Zain tries to give him the bottle, but he rejects it many times as he is only used to his mother's milk. The annoying neighbor is heard shouting and cursing again.

ZAIN

Try it. Just this once.

Seriously...

Isn't this better than a shawarma sandwich?

Don't swallow it whole, you'll get sick!

Hey!

You swallowed it?

170. INT.EVENING-RAHIL'S HOME 170.

Sleepy Zain is watching TV through the window reflection, while Yonas is lying on his laps and touching his face.

171. INT.DAY-RAHIL'S HOME 171.

Zain looks inside the old dirty refrigerator for food. He finds moldy food in tupperwares and cookers.

172. INT.DAY-RAHIL'S HOME 172.

In the inflatable pool, Yonas is sitting and eating dirt from the floor. Zain opens the freezer, takes out an ice cube tray and empties it in a plate. He sprinkles sugar on top of the ice cubes, and they eat them.

ZAIN

Seriously, isn't this better than a shawarma sandwich?

Don't swallow it whole, you'll get sick! Hey! You swallowed it?

173. EXT.DAY-AROUND THE HOUSE 173.

Zain is roaming around the house while carrying Yonas. He then puts him down to let him walk and holds his hand. Zain tries to catch a chicken.

174. EXT.EVENING-AROUND THE HOUSE 174.

Zain is holding Yonas and observing cats eating a dead animal's meat.

175. INT.EVENING-RAHIL'S HOME 175.

Mentally and physically exhausted Zain is sitting, with his hands covering his face. Yonas is moving around the house.

176. EXT.DAY-IN FRONT OF FISH KIOSK 176.

Zain, carries Yonas and stands in front of a fish vendor's kiosk. He keeps staring at the fish.

177. EXT.DAY-IN FRONT OF RAHIL'S HOME 177.

On an old metal box, Zain is grilling the fish. Yonas is happily sitting next to him in an old cooker.

178. INT.DAY-RAHIL'S HOME 178.

With Yonas on his laps, Zain happily eats and gives him the grilled fish. After tasting it, Yonas likes it.

ZAIN

Is it good? Dig in, Mister!

179. INT.DAY-RAHIL'S HOME 179.

Zain goes to the sink and opens the faucet. Muddy water comes out of the facet, then slows down and drips, then the water stops.

180. EXT.DAY-IN FRONT OF RAHIL'S HOME 180.

With a blanket covering him, Zain goes out to check the water tank.

ZAIN

No water? Seriously? Great!

181. INT.DAY-RAHIL'S HOME 181.

Zain is holding the measuring tape and talking to himself about Rahil, while her son is sitting in the inflatable pool eating dirt from the carpet.

ZAIN

She doesn't care about her son? Is he all right? Is he sick? Your mother is even worse than mine!

182. EXT.DAY-AROUND RAHIL'S HOME 182.

Exhausted, Zain is holding Yonas and walking around Rahil's home. He turns back to see the same little girl we previously saw sitting on a worn out skateboard with her brother standing by her side.

183. EXT.DAY-AROUND RAHIL'S HOME 183.

Zain steals the skateboard from them. The boy starts screaming, so Zain runs away while holding the skateboard.

184. EXT.DAY-IN FRONT OF RAHIL'S HOME 184.

Zain tries to open the door, but Yonas pushes him to get in first.

ZAIN (IRRITATED)

After you, Sir Yonas. Go inside.

185. EXT.DAY-HIGHWAY 185.

With a rope, Zain drags the skateboard with the basin on top that Yonas is sitting in. Yonas is surrounded by several kitchen utensils; pots, pans, and lids.

186. EXT.DAY-FLEA MARKET 186.

Zain enters Souk Al Ahad, still dragging the skateboard. He hears the voice of Maysoun from behind, calling him, so he turns around. Maysoun is trying to sell a funeral wreath at Souk Al Ahad.

MAYSOUN

Ibrahim! Ibrahim! Ibrahim! What are you doing here?

ZAIN

I'm selling pots.

MAYSOUN

Those crappy pots?

ZAIN

They're better than that flower thing on your back.

MAYSOUN

It's for cemeteries, idiot! Well, I can sell this in two seconds. They'll buy the whole thing.

ZAIN

Want to bet?

MAYSOUN

Let's bet on a plate of food.

ZAIN

I want meat rolls and Shish Barak. What about you?

MAYSOUN

I want meat rolls and Shish Barak... My God... I'd be sitting and eating, but not just any plate, a huge one...

ZAIN

From where do you bring the food aid? Didn't you talk to me about food aid last time?

MAYSOUN

You mean the food dispensary?

ZAIN

Can I go with you?



MAYSOUN

No, you're Lebanese, not a Syrian refugee like me.

MAN (WITH A HAT ON, TALKING ABOUT  
YONAS)

Where did you get this bunny from?

ZAIN

Mind your own shit! Look at this stupid goat.

MAYSOUN

Let's go.

ZAIN (ANGRILY)

Can you fuck off? Wanna eat my fist?

MAYSOUN

Come Ibrahim, let's go.

187. EXT.DAY-OUTSIDE FLEA MARKET 187.

Zain and Maysoun are sitting outside Souk Al Ahad, in a corner, with Yonas still sitting in the basin.

MAYSOUN

You can keep this country all to yourself, I'm leaving.

ZAIN

Where to?

MAYSOUN

I'm leaving you the business and everything. It can be all yours.

ZAIN

Where are you going?

MAYSOUN

To Sweden. There's a neighborhood full of Syrians there. No one asks what are you doing here. No one messes with you. I'll have my own room, no one comes in without knocking. I choose who can come in and who can't. Kids there, they die only from natural causes.

ZAIN

I want to go with you.

MAYSOUN

Sure, but you need money.

ZAIN

How much?

MAYSOUN

About \$300, not more.

ZAIN

\$300 is a lot.

MAYSOUN

Do you know Os... Ospar?

ZAIN

Aspro?

MAYSOUN

Yes, in Souk Al Ahad.

ZAIN

Yes, what about him?

MAYSOUN

This is his number.

MAYSOUN (SHOWS HIM A PIECE OF PAPER)

He organizes the trip. He gave me this piece of paper. I drew a ship next to his number. The ship has the most beautiful lights... and amazing food.

ZAIN

Can I take my brother Assaad with me?

MAYSOUN

Does he know how to swim?

ZAIN

I'll teach him.

MAYSOUN

I don't know, you'd have to ask Ospro.

ZAIN (MOCKING HER)

Aspro, not Ospro.

MAYSOUN

Aspro.

188. INT.DAY-RAHIL'S HOME 188.

Yonas is heard crying in the background, while Zain is standing in front of the mirror, practicing the Syrian accent so he can get the food dispensary that Maysoun was talking about. He holds a conversation with himself as if they are talking to him, to train himself.

ZAIN (ASKING HIMSELF, LEBANESE ACCENT)

Where are you from?

ZAIN (CORRECTING SYRIAN ACCENT)

Where are you from?

ZAIN (SYRIAN ACCENT)

Me? From Syria.

ZAIN (ASKING HIMSELF)

Where in Syria?

ZAIN (REPLYING)

From Aleppo.

ZAIN (ASKING HIMSELF)

Is this your brother?

ZAIN (REPLYING, LEBANESE ACCENT)

Yes, this is my brother.

ZAIN (CORRECTING SYRIAN ACCENT)

I mean, this is my brother.

ZAIN (ASKING HIMSELF)

What's his name?

ZAIN (REPLYING, SAD VOICE)

Nawras. And he hasn't eaten for two days, or drunk anything.

ZAIN (ASKING HIMSELF)

And why is he so black?

189. EXT.DAY-U.N. CAMP 189.

Zain is carrying Yonas with difficulty, in a crowded place where UN is giving out food dispensary for Syrian refugees. We still hear Zain's voice.

ZAIN

My mom drank a lot of coffee when she was pregnant. She used to drink a whole pot every day.

190. EXT.DAY-U.N. CAMP 190.

Zain and Yonas are standing in front of plenty of refugees waiting for their turn. Shots of volunteers handing the refugees grocery bags.

ZAIN

Where's your ration card?  
I lost it. I was walking next to the Dog River...

191. EXT.DAY-U.N. CAMP 191.

Zain is talking to a volunteer sitting on a desk. He is surrounded by veiled women waiting for their turns. Yonas is lying on the desk in front of him.

VOLUNTEER

So you were strolling by the river?

ZAIN (UNCERTAIN)

Yeah, I slipped and dropped my card. I jumped in the river, but couldn't find it.

VOLUNTEER

And how did you get here?

ZAIN

We were at home in Syria, and our next door neighbor ratted us out, maybe... I really shouldn't jump to conclusions but I suspect it was him. A bomb hit our house... We started to crawl like Rambo. You know, the one who crawls?

VOLUNTEER

You started crawling?

ZAIN

Yeah, like him, in the trenches.

VOLUNTEER

Okay, and what exactly do you want?

ZAIN

Whatever you have, but most important is milk and diapers.

VOLUNTEER

Milk and diapers?

ZAIN

And if you have any ramen, vinegar chips, stuff like that...

192. EXT.DAY-STREET 192.

Zain is dragging the skateboard behind him. There is a grocery bag inside the basin. In the other hand, he is dragging Yonas, who looks weak and exhausted due to hunger. Yonas is unable to stand up or move.

ZAIN

Get up. What are you looking at? Get up!

193. EXT.DAY-SIDE OF THE STREET 193.

Zain and Yonas are sitting on the side of a street. Zain is feeding him powder milk, like his little sister used to eat. We see women behind them, and a little girl walking on the street.

194. INT.DAY-RAHIL'S HOME 194.

Zain is unscrewing the top of the hot water tank with a wrench.

195. EXT.DAY-FLEA MARKET 195.

Zain is trying to drag the hot water tank placed behind the basin of the skateboard with a rope. Yonas is sitting in the basin. They reach Aspro's kiosk.

ASPRO (SARCASTIC)

Nice Lamborghini! Come here, let me see, kid. Rahil still hasn't shown up?

ZAIN

No... I mean yeah, Rahil? She's been back for a while.

ASPRO (SARCASTIC)

Yeah, right. What are you dragging around? A nuclear bomb or a rocket?

ZAIN

A brand new, top-of-the-line water tank.

ASPRO (SARCASTIC)

How much for this brand new, top-of-the-line water tank?

ZAIN

20,000.

ASPRO (SARCASTIC)

20,000? Yasser! Give me 30,000 for this 20,000 guy.

ASPRO (HOLDS YONAS'S HAND)

Yonas... Why's Yonas looking so thin? Aren't you guys eating? He seems sick. My god, you both smell like dogs?

ASPRO (LOWERS HIS VOICE AND ADDRESSES ZAIN)

I already talked to Rahil. There's a good family that can take Yonas in, take care of him, dress him... And you could line your pockets with \$500. Deal? So? (Yonas innocently looks at them)

ZAIN

I heard you can help people travel to Turkey.

ASPRO

You want to travel?

ZAIN

I wish I could.

ASPRO

Where do you want to go?

ZAIN

To Turkey. I mean Sweden.

ASPRO

Sweden, Turkey, whichever you like.

ZAIN

Which one's prettier?

ASPRO

You choose. I'll even send you to the moon. All you have to do is convince her about the boy. Deal, kiddo?

YASSER

Here you go, boss.

ASPRO (GIVES ZAIN THE MONEY)

Take this and tell Rahil that Aspro sends his regards. All right?

ZAIN

I'll ask Rahil.

ASPRO

Ask Rahil.

196. EXT.DAY-GAS STATION 196.

Zain drags Yonas behind him and speaks to two workers at the gas station.

197. EXT.DAY-GAS STATION 197.

At the back of a gas station, Zain and Yonas use a hose from the carwash to shower. He scrubs Yonas's hair with a bar of soap. He rinses Yonas's hair from the cold water hose. Zain is washing his dirty laundry by walking on top it. The worker adds soap on the laundry, and scrubs Zain's hair. Zain enjoys splashing water on his face. Zain laughs loudly. The worker also scrubs Yonas's hair, and then dries him with a towel. Zain

dresses Yonas up, then squeezes the wet clothes, while the same worker distracts Yonas.

198. EXT.DAY-IN FRONT OF RAHIL'S HOME 198.

Zain stands on an old wooden chair and hangs the laundry in front of the house. Yonas sits in the basin and helps him by handing him the clothespin.

ZAIN

Yonas, hand me a clothespin.

He blows in his hands to warm them up, so Yonas does the same.

ZAIN

Go like this to warm your hands.

199. INT.DAY-RAHIL'S HOME 199.

Zain accidentally finds a wrinkled paper in his pants. He unfolds it: it is the medical prescription of TRAMAL that we saw at the pharmacy in the beginning of the movie.

200. EXT.DAY-IN FRONT OF A PHARMACY 200.

The basin/skateboard in which Yonas is sitting is parked on the sidewalk attached by a chain to a pole.

201. INT.DAY-INSIDE PHARMACY 201.

The pharmacist is holding in his hand the medical prescription. It is wrinkled and the ink has bled through it.

ZAIN

My little sister washed the clothes because my mom's sick.

PHARMACIST

She washed the prescription with the clothes?

202. INT.DAY-INSIDE ANOTHER PHARMACY 202.



PHARMACIST

I'll give you one packet... And when you come back with the 3,000, I'll give you the rest.

ZAIN

One packet? Can you give me two?

203. EXT.DAY-PORT 203.

Zain walks at the port. He fills two gallons with sea water.

204. EXT.DAY-RAHIL'S NEIGHBORHOOD 204.

Out of breath, Zain is heading home with difficulty. He is dragging two gallons of water.

205. INT.DAY-RAHIL'S HOME 205.

On an old newspaper, Zain is crushing the TRAMAL pills, like he used to do before at his house. Yonas is sitting on the ground. He grabs a pill to eat it, but Zain shouts at him and put him back in the inflatable pool.

ZAIN

No!

Zain crushes the pills, but Yonas curiously comes closer to see what Zain is doing.

ZAIN

Go away! Don't think I can't see you, I'm not blind!

Zain empties the TRAMAL powder into a pot full of water. He stirs them with a big wooden spoon. Yonas's leg is tied with a rope to the bed. Yonas cries and Zain fills the juice in water bottles.

206. EXT.EVENING-STREET 206.

Zain is holding the basin with Yonas inside it, surrounded by a water bottle and coffee cups. He meets teenagers hanging out in front of a garage.

ZAIN (CALLS THEM)

Hey guys! Can one of you give me a hand?

A guy comes and bends down to help him, so Zain whispers to him.

ZAIN (WHISPERING)

I have Tramadol shots. You interested? 1,000 a shot.

The teenager goes back to his friends to ask them and leave Zain waiting a bit.

ZAIN

Hey, help me lift it. Come and help! Brother, for you I can make a deal.

THE TEENAGER

Come on, hurry up.

207. EXT.NIGHT-STREET 207.

Zain goes to a different group of teenagers. They are all smoking cigarettes and look wasted.

TEENAGER

Guys, he has Tramadol.

ZAIN

I got Tramadol by the shot, interested?

ANOTHER TEENAGER

Have any Viagra? Or Rivo?

ANOTHER TEENAGER

Got any Rivo?

ANOTHER TEENAGER

Farawla? Tradamol?

ANOTHER TEENAGER

Free base?

ZAIN

I'm in the juice business.

ZAIN (SHOWS THEM THE TRAMAL BOTTLE)  
This is like Rivo, but juice-style.

Yonas is still sitting in the basin holding a coffee cup and babbling. A second tramal and water bottle is by his side. Zain shakes the bottle.

TEENAGER (AFTER TASTING IT)  
You're selling me saltwater, big man?

ZAIN (JOKINGLY)  
What's better than seawater, man?

208. EXT.DAY-STREET 208.

Zain stops by three old men on the street.

ZAIN  
I've got Tramadol by the sip, interested?

After tasting it, one of the men spits it.

209. EXT.DAY-STREET 209.

Different shots of Zain selling Tramal shots to several people. Yonas is still with him in the basin. Zain hands them the coffee cups as shots.

210. EXT.NIGHT-STREET 210.

ZAIN  
1,000 a shot.

211. INT.DAY-RAHIL'S HOME 211.

Zain counts his money and hides it in the metal bar of the bed like Rahil used to do.

212. INT.DAY-RAHIL'S HOME 212.

Zain and Yonas are lying in bed next to each other, looking at the paper that Maysoun gave him and smiling.

ZAIN

Here, choose. Which country do you want to go to?  
Let's go to Sweden! It's the prettiest. We'll go with that idiot Maysoun.

213. INT.DAY-RAHIL'S HOME 213.

Zain is sitting on the ground, smoking a cigarette and talking to himself. Yonas is moving around the house and babbling.

ZAIN

When you're In Sweden, there are no assholes who get in your face. You can even piss from the balcony, no one will give you shit for it.

214. EXT.NIGHT-STREET 214.

In the basin, Yonas puts the cup on his mouth. Teenagers give Zain looks. He stares back and keeps walking. One of the teenagers in a group takes the tramal bottle from him and hides it, so another guy hits him and gives it back to Zain.

GUY

Give him the money, bitch! Take your midget and leave!

ZAIN

I'm leaving, chill.

215. EXT.NIGHT-STREET 215.

ZAIN (SHOUTS AT SOME GUY)

Shove it up your ass and cook it!

216. EXT.NIGHT-STREET 216.

A teenager we previously saw is blowing cigarette smoke in Zain's face.

217. EXT.NIGHT-STREET 217.

Teenagers are standing around Yonas. One of them kicks his basin.

ZAIN (ANGRILY THROWS A STONE AT HIM)  
Don't go near the kid, asshole!

TEENAGER (HITS ZAIN)  
Fuck off, you little prick! Fuck off before I trash your face! Get the fuck out of here!

Zain leaves with Yonas. His eyes are red and filled with tears.

218. EXT.DAY-NARROW STREET 218.

Zain is walking through the narrow poor streets and dragging Yonas behind him.

219. EXT.DAY-TOP VIEW NEIGHBORHOOD 219.

Top shot of the poor neighborhood. We see plenty of tires on the roofs of all the worn out buildings.

220. EXT.DAY-AROUND RAHIL'S HOME 220.

Zain is dragging Yonas behind him, who is babbling, clapping the two coffee cups, and surrounded by empty water bottles in the basin. Suddenly Zain gets flustered when he sees Yonas's belongings thrown in front of Rahil's home. When he gets to the door, he notices a padlock and tries to break in. He gets angry and starts kicking the door with no success of breaking it down. He grabs a rock and tries to break the lock. Alarmed, the neighbor comes and starts shouting at him while holding her baby.

NEIGHBOR (SHOUTING)  
Why are you breaking the door down?

ZAIN  
What sonofabitch changed the lock and threw my shit out?

NEIGHBOR  
What shit? It's all here! And who the hell are you?

ZAIN

I still have stuff inside.

NEIGHBOR

What stuff? Maybe the landlord has it.

ZAIN

Where does the shitlord live?

NEIGHBOR

Why don't you find your dirty slut? Keep bashing that door and I'll call the warden.

ZAIN (WITH SARCASM)

Go ahead, tell him I said, "Hi."

NEIGHBOR

What's your relation to that bitch again?

ZAIN (HOLDS A PIECE OF WOOD)

I'm her brother.

NEIGHBOR

Which gutter did she drag you out of?

ZAIN (TRIES TO BREAK THE LOCK)

Get out of my face before I lose it!

NEIGHBOR

I'm calling the warden now! You'll see.

ZAIN (RUNS TO HER HOUSE AND STARTS  
BREAKING THINGS)

I'll break your house down! Where's the fucking landlord?

NEIGHBOR

Get out of here before I break your skull!

ZAIN (COMES BACK AND TRIES TO BREAK THE  
LOCK AGAIN)

Shut up! Shut your mouth!

NEIGHBOR

Get out of here!

ZAIN (WHILE TRYING TO BREAK IN)  
I. Want. My. Fucking. Money!

221. EXT.DAY-STREETS 221.

Shots of the busy streets packed with honking cars.

222. EXT.DAY-STREET 222.

Under the hot sun, Zain and Yonas are sitting in the street next to a stand that sells second-hand, old shoes. Their clothes, hands, and faces are very dirty. Zain looks disappointed. Yonas is loudly crying, so Zain holds him to calm him down. Zain's eyes are red from fatigue, hunger, and lack of sleep. He gets up and puts Yonas down, then empties the plastic bag in the basin. Yonas innocently looks at him.

ZAIN  
Stay here, don't move.

Zain quietly leaves and disappears at the corner of the street. He takes a few steps and then looks back. Yonas is behind him following him with baby steps with an innocent look.

ZAIN  
Go back there! Go over there.

Yonas is moving around, smiling at Zain, and waving at him. Zain comes back and tries to sit Yonas down so he doesn't move.

ZAIN  
There... There!

Zain turns his back and walks away. He turns around to see Yonas running towards the cars, so he quickly follows him and catches his hand. We hear the cars honking loudly.

ZAIN  
Go over there.

Yonas falls down. Zain feels bad for him, so he picks him up and grabs his hand. He drags him down and ties his leg with a rope to the wall. Zain walks away again while holding his plastic bag and taking a glimpse at

Yonas. Yonas tries to move but he can't. Zain sits on the sidewalk across the street and looks at Yonas with a miserable look in his eyes. He sees him sobbing. He wipes his tears, gets up, quickly comes closer to him, unties his leg, and opens a bag of chips for him to eat.

223. INT.DAY-BUS 223.

Zain is sitting in the bus, with Yonas on his laps. Zain looks at Yonas. He seems helpless. Yonas innocently caresses Zain's face.

224. EXT.DAY-FLEA MARKET 224.

Zain is heading towards Aspro's kiosk, and dragging Yonas behind him. Zain looks defeated, depressed and exhausted. His eyes are filled with tears.

225. EXT.DAY-SUNDAY FLEA MARKET 225.

From afar, we see Zain speaking to Aspro. Zain cries and wipes his tears. Aspro touches his dirty hair.

ASPRO (TALKING ON PHONE)

Yes, my friend. Listen... I'm sending you a little kid. Looks like a dog, we need to make him look human. Can you do that? I have to get him out of the country. Ok.

ASPRO (TALKING TO ZAIN)

Why the sad face?

ZAIN

Nothing.

ASPRO

We agreed on this. Do you have papers? Any ID, a birth certificate?

ZAIN

I don't know, maybe at home.

ASPRO

I need proof you're a human being. ID card, registration, even a newspaper with your picture, anything... So I can get you out



through the port of Beirut, ok? Can you do that? (Zain nods)

ASPRO

Don't worry about Yonas. I love him. I'll put him with a good family.

ASPRO

The people you're traveling with will take good care of you. Remember Yasser who works for me? Go see him. He'll send you to a barber. Then you go home and bring back what? Your papers.

ZAIN

My papers.

ASPRO (COUNTS THE MONEY)

Got it? Here... One, two, three, four. Take it.

ZAIN

You promised me \$500.

ASPRO (HITS ZAIN, THEN WHISPERS)

You expect to eat and drink for free? \$100 pays for your food, got it? Give me a kiss. Take care of yourself, ok? Go on.

Aspro picks Yonas up from the basin and puts him on his desk. Zain gets close to him, hugs him and kisses him.

ASPRO

That's enough, you should go. I told you I'll take good care of him, ok?

Zain looks at him one last time, then walks away into an alley within the market dragging the empty basin/skateboard behind him. Yonas is sitting on Aspro's desk. With a naïve look, he watches Zain walking away.

226. INT.DAY-PUBLIC TRANSPORTATION BUS 226.

Sitting in the bus, Zain is sadly looking at Yonas's pacifier. His nails are filled with dirt.

227. INT.DAY-BARBER 227.

The hairdresser is cutting is Zain's hair, while he is looking at himself in the mirror and wiping his tears.

228. EXT.DAY-PUBLIC TRANSPORTATION BUS 228.

Zain gets off the bus. He throws away the basin in the garbage as if he is getting rid of a chapter in his life, and keeps his plastic bag.

229. EXT.DAY-STREET 229.

Zain walks down the street and heads home.

230. INT.DAY-STAIRS OF ZAIN'S BUILDING 230.

Zain goes up the stairs of his building and with a new eye rediscovering the misery he left behind- a dripping sewerage pipe, moldy walls, two kids alone on the stairs. At the doorway of his old apartment, he finds the door half open. He slowly pushes it in and enters.

231. INT.DAY-ZAIN'S APPARTMENT 231.

The apartment is calm. Zain's father is sleeping on the couch, a half smoked cigarette in the ashtray on the table where lies a half cut apple, a pack of cigarettes, a lighter, bread, a plate, and a whiskey glass. Zain turns off the cigarette then stares at his sleeping father.

Zain heads to the bedroom, opens the drawer, and looks for his papers. Zain is still searching in the drawers, when he hears his sisters' voices, a baby crying and his mother's voice from behind. Zain turns around and sees his mother dressed in black.

ZAIN'S SISTER

Zain!

SOUAD (SURPRISED)

When did you come back?

ZAIN

None of your business.

SOUAD (HITS AND SHOUTS AT HIM)

Where the hell have you been? Where have you been all this

time? Where? Where? Where? Damn you!

ZAIN

Anyway I'm not here to see you or that asshole over there. I need my papers.

SOUAD (WITH SARCASM)

Oh! Of course, my sweetheart! Selim, wake up, your son needs his papers!

Salim wakes up.

ZAIN

Where are my papers?

SELIM

Where the hell have you been?

ZAIN

None of your business, just give me my papers.

SELIM

None of my business? What do you need papers for? Want to become a trash collector?

ZAIN

My papers, my ID, anything!

SELIM

Who gives a shit about you or me or any of us?

Zain angrily throws something on the ground.

SELIM (KICKS THE TABLE)

Don't play the big man with me, you little shit!

SELIM (STANDS UP AND DRAGS ZAIN)

Come take your papers? Come! I've got a lot of papers. (He opens a small box and takes the papers out). Which ones do you want? (Selim sits on a chair). I've got papers that can send me to jail. I've got an eviction notice... (Souad is carefully looking at them) And here's the most important paper of all. (Zain, annoyed, walks away) Come back here, you should see this one! (Selim grabs his arm) This one's from a hospital. It could break any man's heart. We're insects, my friend. Don't

you get it? We're parasites. You either accept life without papers, or you might as well jump out the window. Got it? Get the hell out of here before I kill you! (Selim kicks him out of the room)

SOUAD

Stop Selim!

SELIM (SHOUTS AND DRAGS ZAIN)

Tell whoever the hell sent you: "My father never gave a shit! He never got us any papers." Go back where you came from, you animal! Damn you and your mother and whoever brought you to this world.

ZAIN

Who went to the hospital?

SOUAD

Not a word, Selim. Don't say another word!

ZAIN (ASKS HIS SISTERS)

Who went to the hospital? Who went to the hospital? Who's in the hospital? (Everyone keeps quiet)

SELIM (SHOUTING)

Get him out of my sight before I tear him to pieces! I curse your father's seed!

ZAIN (CRYING)

Who went to the hospital?

ZAIN (GRABS HIS MOTHER'S ARM)

Who went to the hospital?

SELIM (CSTARTS CRYING)

Little shit!

ZAIN (TO HIS MOTHER)

Tell me!

ZAIN

Who went to the hospital?

ZAIN (WIPES HIS TEARS)

What did that motherfucker do to her?

ZAIN (HITS HIS FATHER)

What did he do to her? What did he do to her?

SELIM (LOOKING DEFEATED)

Sahar is gone, it's over.

ZAIN (GOES TO THE ROOM AND GRABS A KNIFE  
FROM THE DRAWER)

She's gone? She's gone? I'll show you who's gone.

ZAIN (RUNS AWAY WITH THE KNIFE)

I'll show you who's who, who'll be gone...

SOUAD (SCREAMS)

He's got a knife!

232. INT.DAY- BUILDING STAIRWAY 232.

Zain goes down the stairs four steps at a time full of rage. His parents are following him.

SELIM

I'll bury you alive! Come back, you son of a bitch! I'll kill you with my bare hands!

233. EXT.DAY-STREET 233.

Determined Zain runs towards Assad's market holding the knife steady in his hand. His father, followed by his mother, is running after him. Zain reaches the market. We see several people, most of them little kids, standing in shock and staring.

234. INT.DAY-POLICE STATION 234.

A police officer takes handcuffed Zain inside the office. We can see blood stains on Zain's face and hands.

POLICE OFFICER

Uncuff him.

He is standing, his face is towards the wall, and his hands are on the wall. Zain is taking off his clothes. An officer checks his mouth and teeth to determine his age.

235. INT.DAY-DETENTION CENTER FOR UNDOCUMENTED PEOPLE 235.

(One of the first scenes of the movie but taken through another angle, through a window this time) Zain is standing in his underwear. The forensic doctor that we saw at the beginning of the movie is checking Zain's mouth.

236. INT.DAY-DETENTION CORRIDOR 236.

Different drawers where we see files classified by nationality.

237. INT.DAY-IMMIGRANT DETENTION CELLS 237.

Different prison cells with the foreign prisoners grouped according to nationality. Their faces are expressionless and looking half dead. We see several ventilators in the hallway. Plastic water bottles are stuck between the bars.

238. INT.DAY- DETENTION CELL 238.

Seen from behind, a guard opens the prison cell and let Zain go inside.

BACK TO COURT

239. INT.DAY-COURTROOM 239.

Abou Assad is pushing his son Assad's wheelchair in front of the judge.

THE JUDGE

You are the husband of...? What was her name again?

ASSAD

Sahar.

THE JUDGE

Sahar. How old was Sahar when you married her?

ASSAD

Eleven.

THE JUDGE

11 years old. Do you think an 11-year-old girl is suitable for marriage? Does she know what it means?

ASSAD

From what I know... Yes, she is... She blossomed, she reached that time...

ZAIN (ANGRILY)

Really? I didn't know she was a potato or a tomato plant that blossoms!

THE JUDGE

Zain, calm down!

ZAIN (ANGILY)

I didn't know she could die from it. Many girls in the neighborhood get married at that age. Even my mother in law was married at that age... And here she is, alive and well.

THE JUDGE

How long were you married before she got pregnant?

ASSAD

Two or three months.

THE JUDGE

Ok, was the pregnancy normal?

ASSAD

At first I didn't notice anything wrong. But then she started bleeding. She bled a lot.

THE JUDGE

Then what happened?

ASSAD

I took her to the hospital with her parents. And she died at the hospital door. The hospital wouldn't let her in.

NADINE

Can I ask why the hospital refused to admit her?

SOUAD (STARTS TO CRY)

Because she doesn't have any papers.

THE JUDGE

Counselor, I think that's enough.

SOUAD (CRYING)

I live and work like a dog for you to stand here and judge me? How dare you judge me? Have you ever been in my shoes? Lived my life? You never have, and you never will! Not in your worst nightmare. If you did, you'd hang yourself! Imagine having to feed your kids water and sugar because you have nothing else to give them. I'm ready to commit 100 crimes to keep my children alive! They're mine, the treasures of my life! No one has the right to judge me, I am my own judge. They're my own flesh and blood. Do you understand?

Selim wipes his tears.

240. INT.DAY- DETENTION CENTER HALLWAY 240.

A shot of the prison hallway is showing a man walking around.

241. INT.DAY- DETENTION CENTER ROOM 241.

Two prison workers are pouring food from a large basin.

242. INT.DAY-POLICE OFFICE IN DETENTION CENTER 242.

A bunch of prisoners are lined up. Three officers are standing in an office; one of them is holding a paper and reading names out loud. We hear through the speaker an officer calling prisoners' names out.

OFFICER (HEARD FROM THE SPEAKER)

The Syrian, Hussein... The Egyptian, Mohammad...

243. INT.DAY- DETENTION CELL 243.



A shot of male's prison cell, they are lying down waiting.

244. INT.DAY- DETENTION CENTER HALLWAY 244.

A foreign woman is dancing and smiling. A convoy of musicians are playing guitar for free. They are guided by a nun and pass through the prison hallway singing. Speechless Zain is sitting in his cell, looking outside, and eating an apple.

THE NUN

Excuse me, can you lend us an ear? The priest and I came here to meet you and get to know you a little bit. And maybe cheer you up a little bit. Come on, let's sing a song.

The convoy continues to a neighboring cell where several women from different nationalities are over packed together (Sri Lankan, Ethiopian, etc.) we see Rahil. She is sitting in a corner deep in thought. Her face is bruised. She is insensitive to the musical show, which is amusing some of the other girls.

The convoy stops in front of different prison cells to entertain the foreign detainees crammed inside the cells together. Zain is speechless at the absurd spectacle.

245. INT.DAY- MALES' DETENTION CELL 245.

A group of male prisoners are praying together. Zain is sitting and staring at them indifferently.

246. INT.DAY- FEMALES' DETENTION CELL 246.

A group of female prisoners (Sri Lankan, Ethiopian, etc.) are praying together in a crammed cell. All of them are wearing white veils.

247. INT.DAY- MALES' DETENTION CELL 247.

A shot of Zain asleep on a mattress in the cell.

248. INT.DAY- FEMALES' DETENTION CELL 248.

A shot of the foreign females' prison cell. The cell is overcrowded. They are seen trying to fall asleep on the few mattresses in the middle of the heat. Rahil is lying down thinking deeply.

249. INT.DAY- MALES' DETENTION CELL 249.

Zain is lying down on the mattress staring in the void, with a sad look in his eyes.

250. INT.DAY- FEMALES' DETENTION CELL 250.

A shot of a Sri Lankan woman eating a sandwich. From the speakers, we hear an officer calling Zain.

OFFICER

Zain Al Hajj, gather your things, prepare for transfer.

Rahil, confused, hears Zain's name on the speaker.

251. INT.DAY-PRISON HALLWAY 251.

An officer is taking Zain out of his cell. Rahil quickly gets up and stands behind the bar to check whether it is Zain. Handcuffed Zain is following the officer when he passes in front of Rahil's cell, she looks at him in despair.

RAHIL

Zain? Zain? Zain ? Zain! Zain! What are you doing here? Zain, where's Yonas? Zain! Zain, where's Yonas? Zain! Where's my son? Where's Yonas? Where! Who did you leave him with? My son is alone at home.

Several other prisoners inside Rahil's cell are shocked. Zain looks back. Rahil frantically starts screaming more and more, rattling the bars. Her prison-mates try to calm her. She fumbles over her words while she tries to catch her breath. She starts speaking to herself.

252. INT.DAY-PRISON OFFICE 252.

Zain and Rahil are sitting in front of an officer's desk.

ZAIN (DESCRIBING ASPRO'S EYE COLOR)

This eye... Here... is blue, blue, blue.

OFFICER (CONFUSED)

Both his eyes are blue?

ZAIN

No. This eye is brown, and this eye is blue.

253. INT.DAY-ROUMIEH PRISON FOR JUVENILES 253.

Behind the bars, Zain is looking outside with a miserable look on his face.

254. EXT.DAY-ROUMIEH PRISON FOR JUVENILES 254.

We see a shot of the prison building. The roof is equipped with razor wire.

255. EXT.DAY-PRISON FIELD 255.

Zain is quietly sitting on the ground with his back on the wall. Several children are playing football.

256. EXT.DAY-ROUMIEH PRISON 256.

A quick shot of Zain's cell from outside.

257. INT.EVENING-PRISON CELL 257.

Zain is sitting near the bars and staring outside.

258. INT.EVENING-PRISON CELL 258.

The prisoners are watching a popular talk show about scandals and various short stories. They are smoking cigarettes. Zain is sitting and quietly watching the show.

PRESENTER (ON TV)

You're live on Wind Of Freedom. Please turn your TV down.

A PERSON TALKING ON PHONE WITH THE  
PRESENTER

I've been following your show for a while... and I know you  
always talk about social issues...

259. EXT.DAY-PRISON 259.

Escorted by a guard, Zain heading to the prison's visitor area.

260. INT.DAY-PRISON CAFETERIA 260.

In a colorful dress, Souad is smoking a cigarette. Zain sees her from the cafeteria entrance and stares at her. She gets up and kisses him. They sit down to talk.

SOUAD

How are you? Do you have a cold? Are you sick?

ZAIN (WITH DISGUST)

Congratulations, you're no longer in mourning? You're not wearing black anymore?

SOUAD

I brought you some candy to nibble on. Eat them, Zain. Why are you so angry with me? There was nothing I could have done. She was my daughter, I lost her too.

ZAIN

What did you come here for?

SOUAD

When God takes something away from you, He blesses you in return.

ZAIN

What did God bless you with?

SOUAD

I'm pregnant. You're going to have a little brother or sister.

ZAIN (DISGUSTED)

My heart aches.

SOUAD

I hope it's a girl. We'll name her Sahar.

ZAIN

Your words are stabbing me in the heart.

SOUAD

God willing, when you get out, she'll be walking and playing...

ZAIN

I don't want to see your face in here again. You have no heart.

Zain takes the bags and throws them in the garbage with anger in front of his mother.

ZAIN (TO THE GUARD, WHILE LEAVING THE VISITOR AREA)

Let go of me! I want to go outside!

261. EXT.EVENING-PRISON 261.

A sunset shot taken from the prison.

262. INT.EVENING-PRISON CELL 262.

A few young prisoners are watching the same show they were watching last time.

CHILD SPEAKING ON TV

Ever since my dad died, I haven't smiled...

PRESENTER (ON TV)

This week's special reports on child abuse have had a great impact on our audience...

Zain is listening to the show while lying in bed.

263. INT.DAY-PRISON HALLWAY 263.

A shot of the empty prison hallway.

PRESENTER (ON TV)

For your comments, call us at... 09658856

264. INT.DAY-PRISON CELL 264.

Zain is sitting near the window and staring outside.

265. INT.NIGHT-PRISON HALLWAY 265.

Zain is at the phone booths, holding a phone to his ear.

PRESENTER

Is there an adult in the room with you, Zain?

ZAIN

A police officer.

PRESENTER (SHOCKED)

A police officer? Where are you calling us from, Zain?

ZAIN

From jail.

266. INT.NIGHT-PRISON CELLS 266.

The other prisoners are watching the show on TV, when one of them notices Zain's voice.

PRISONER

That's Zain talking!

They get shocked and excited and start telling each other.

PRESENTER (ON TV)

From jail? Which jail?

ANOTHER PRISONER

Yes, it's Zain's voice.

ZAIN (HIS VOICE IS HEARD ON TV)  
Roumieh Prison for Juveniles.

PRESENTER  
Zain, why are you calling our show? How can we help you?

267. INT.TALK SHOW STUDIO (T.V. SEQUENCE) 267.

The presenter of the same show we saw previously is talking in front of the camera.

ZAIN (HEARD IN THE STUDIO)  
I want to sue my parents.

268. INT.NIGHT-PRISON CELLS 268.

The other prisoners are shouting and knocking on the doors so the other prisoners can know.

PRISONER (SHOUTING)  
Hey guys!

ANOTHER PRISONER (SHOUTING)  
Zain's on TV!

269. EXT.NIGHT-PRISON WINDOWS 269.

Most of the kids and teenagers are waving clothes outside the windows and shouting.

270. INT.NIGHT-PRISON HALLWAY 270.

Others are knocking on the cells doors.

271. INT.NIGHT-PRISON CELL 271.

PRESENTER (ON TV)  
You're live on the air. What do you want to say?

272. EXT.DAY-PRISON 272.

We still hear Zain's voice but we see Zain walking with a guard and heading towards the prison's visitor area.

ZAIN

I want grown-ups to hear what I have to say. I'm sick of those who can't take care of their kids. What will I take from all this? All the insults, all the beatings, all the kickings? The chain, the hose, or the belt? The nicest word I hear is: Fuck off, you sonofabitch!" "Piss off, you fucker!"

273. INT.DAY- PRISON'S VISITOR AREA 273.

Zain comes up to her. Nadine stands up and extends her hand out to greet him. We still hear his speech from the phone call.

ZAIN (ON PHONE WITH TV PRESENTER)

Life is dog shit. Filthier than the shoes on my feet! I'm living in hell. Getting roasted, like the chicken I'm dying to eat.

NADINE (WITH A SMILE)

How are you?

274. INT.DAY-TRANSPORTATION VAN FOR PRISONERS 274.

We still hear his speech. But we see him leaving a transportation van for prisoners. He is handcuffed and escorted by an officer.

ZAIN

Life is a bitch! I was expecting to be a good man, respected and loved. But God doesn't want that.

275. INT.DAY-COURTHOUSE HALLWAY 275.

Zain is walking down the hallway heading to the court that we previously saw many times. We hear his voice in the background from the phone call.

ZAIN

He wants us to be floor mats, to be stepped on.



276. INT.DAY-COURTROOM 276.

With a miserable look on his face, tired looking eyes, Zain addresses his mother.

ZAIN

That kid in your belly will be just like me.

Souad silently looks at him and doesn't say a word. She bends her head down.

THE JUDGE

What do you want from your parents?

ZAIN

I want them to stop having children.

THE JUDGE

Speak up!

ZAIN (SPEAKS LOUDER)

I want them to stop having children!

THE JUDGE

You want them to stop having children?

ZAIN

That's right.

THE JUDGE

I don't think they're going to have any more children.

ZAIN

And what about that one? He's going to be born, no?

The judge and his parents silently look at him and don't say a word.

277. INT.DAY-COURTHOUSE FILES ROOM 277.

The clerk goes into an archive room and puts a file between a pile of files. The room is filled with columns of files.

278. INT.NIGHT-WAREHOUSE 278.

A group of police officers raid a dark warehouse.

OFFICER (SPEAKING ON THE PHONE WITH TV  
PRESENTER)

We raided a warehouse where people were trapped...

279. INT.NIGHT-ASPRO'S HOUSE 279.

The police officers raid Aspro's house. He is sitting with a group of other people smoking cigarettes. He looks shocked.

280. INT.NIGHT-WAREHOUSE 280.

A police officer is holding Aspro and pushing him on the wall. Another person is also standing by his side and held by the officers.

The officers are looking through the openings while holding flashlights and searching for the trapped people.

They break in and find people from different nationalities in miserable conditions sitting in the dark.

They also find Yonas, crying loudly. One of the police officers gets in and picks him up.

281. INT.DAY- BEIRUT AIRPORT 281.

Rahil and several other colored women are waiting at the airport surrounded by officers. Rahil is looking left and right. Suddenly she notices a social worker heading her way with Yonas in her arms, both of them smiling. Rahil runs like crazy towards her son. She grabs him into her arms. She covers him with kisses and tears of happiness.

282. INT.DAY-PRISON HALLWAY 282.

Walking down the empty hallway, Zain is escorted by a guard and handcuffed behind his back.

283. INT.DAY-IN FRONT OF A GRAY WALL 283.

Zain is standing still. Off camera, he is looking into a camera lens with a neutral expression.

VOICE OF MAN

Stand on the line, Zain. Go a bit to the right. No, to the left. Too much, back to the right.

Zain follows the instructions of the photographer.

ZAIN

No, this is my right. This is my left.

VOICE OF MAN

Tilt your head up a bit. Look straight ahead. Smile.

Zain doesn't smile. He looks sad.

VOICE OF MAN

Smile, Zain.

This is for you ID card, not your death certificate.

Zain finally shows a little smile on his face.

THE END.



