

Children Of The Enemy

Version 5.0

by
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1

INT. MALIK'S APARTMENT KITCHEN - DAY

1

FADE UP on black. We hear a low rumble like an explosion and see an EXTREME CLOSE UP on the ignition of a blue flame that turns orange and flickers in slow motion.

A high pitched whistling sound fades up and builds to a crescendo. A scratchy tape recording of the Koran being recited fades up.

The high pitched sound morphs into a kettle coming to a boil as we PULL OUT and see that the flame is from a stove top. An elderly olive skinned man wearing a Muslim prayer cap, MALIK IQBAL, takes the kettle off the stove and pours the water into a cup.

He is neatly dressed. His white cotton shirt is freshly ironed. His slacks are pressed. His movements are precise and measured and reflect years of stable routine and habit. The prayers can be heard in the background.

Malik sits down at a kitchen table. On top of the table is a newspaper and a small backpack.

2

INT. MALIK'S APARTMENT LIVING ROOM - DAY

2

On the walls around Malik's flat are pictures of his grown up children RAZZA, FATIMA and SADIQ.

We hear two voices having a phone conversation.

RAZZA (V.O.)
I'm worried about dad.

FATIMA (V.O.)
Oh he's your father again? How nice of you to remember.

3

INT. MALIK'S APARTMENT KITCHEN - DAY

3

Malik takes a sip of tea and reads the paper.

RAZZA (V.O.)
Fatima! I've got to get back to work. I don't really have time for all your...

FATIMA (V.O.)
And you're off again! Took all of five seconds. That's got to be a record.

RAZZA (V.O.)
Fatima!

4 INT. SADIQ'S APARTMENT - DAY 4

MED SHOT A young Muslim man, SADIQ, sitting at a kitchen table facing the camera. He slowly takes a sip of water and puts the glass down. On the table is a toolbox with an assortment of wires hanging out and his name on the back. He turns to one side and unzips a backpack. After a pause, he turns to his other side, picks up a BOMB and carefully places it into the backpack.

RAZZA (V.O.)

I think he's done something stupid.

5 EXT. HEBREW SCHOOL PLAYGROUND - DAY 5

A group of Jewish children, wearing prayer caps (yamulkas) run about and play loudly. We see a sign that says BETH ISRAEL PRIMARY SCHOOL.

6 INT. CLOTHING STORE - DAY 6

FATIMA IQBAL, a 30s Muslim woman in western dress but with a head scarf is speaking into a bluetooth earpiece while moving about the store putting clothes on a rack.

FATIMA

What's he done Razza? Joined Al Qaeda? Had Osama round for tea?

RAZZA (V.O.)

That is not funny! Not in this family.

FATIMA

This family? What do you know about THIS family? You don't live here anymore. You ran.

We hear a riot and shots being fired.

7 INT. MALIK'S APARTMENT LIVING ROOM - DAY 7

The sound of the riot and gunfire continues. The TV is on. We are hearing a newscast. Malik folds a tablecloth and puts it away in a cabinet.

NEWS PRESENTER (V.O.)

More running battles in the streets of Basra today as Sunni insurgents target American troops. US forces are said to be closing in on...

Malik takes in the news. There is deep sadness and resentment in his face.

He goes to a picture of one of his sons, Sadiq, sitting in a frame on a cabinet top. He lights a candle in front of it.

8 EXT. OFFICE BUILDING - DAY 8

LONG SHOT - We see Razza, a tiny spec at the foot of a huge glass building.

RAZZA (V.O.)
I had to get my head straight. I
had to get some place I could
think.

9 EXT. OFFICE BUILDING - DAY 9

Razza, late 20s, wearing a suit is standing outside an office. He looks like a junior sales rep who is between meetings.

FATIMA (V.O.)
Well good for you. The rest of us
just had to stay here and get on
with it, face to face.

10 INT. CLOTHING STORE - DAY 10

A policeman walks past Fatima's store window and pointedly looks inside. He doesn't smile. Fatima stares right back at him.

FATIMA
We still do.

11 EXT. OFFICE BUILDING - DAY 11

Two secretaries carrying papers walk past Razza. One turns her head ever so slightly and smiles. Razza turns away. Flirting at this moment makes him uncomfortable.

RAZZA
What do you expect? He was our
brother!

Razza catches himself speaking loudly and looks around, embarrassed. He seems incredibly lost as a crowd of people walk all around him.

FATIMA (V.O.)
And dad's your father. Anyway,
today of all days I don't have
time for this. What do you want?

12 INT. MALIK'S APARTMENT - DAY

12

Malik puts on his coat and walks out of his apartment.

RAZZA (V.O.)
You know I still have my name on
dad's account.

FATIMA (V.O.)
Yeah and...

RAZZA (V.O.)
Well I got a call today from
Sammy, the bank manager.

13 EXT. MALIK'S APARTMENT BUILDING - DAY

13

Malik leaves his building and starts walking down the road.

RAZZA (V.O.)
He thought I should know, dad
took all his money out yesterday.
In cash.

FATIMA (V.O.)
All of it?

RAZZA (V.O.)
That's why I'm calling.

14 EXT. OFFICE BUILDING - DAY

14

RAZZA
Every single penny. There were
thousands in there. It was all he
had.

FATIMA (V.O.)
That makes no sense. Sammy's got
it wrong

RAZZA
He even emptied the safety
deposit box.

15 INT. CLOTHING STORE - DAY 15

Fatima frowns. She doesn't want to be concerned but for the first time, she can't help it. She still tries to play it down.

FATIMA
So some idiot friend wants to
build a hotel in Kashmir.

RAZZA (V.O.)
What's that got to do with
anything?

FATIMA
And dad's probably offered to
help out. You know what he's
like.

RAZZA (V.O.)
Fatima, what are you on about?

FATIMA
This is probably nothing. I'll
talk to him at dinner and get it
back tonight.

16 INT. OFFICE BUILDING - DAY 16

Razza struggles with something he doesn't want to say.

RAZZA
What if we don't have till
tonight?

17 INT. CLOTHING STORE - DAY 17

Fatima stops in her tracks.

FATIMA
What do you mean?

18 EXT. STREET - DAY 18

The voice of a solo male Qawali singer performing a lamentation fades up.

Sadiq walks down the street (towards camera). The sound of the street around him is muffled and distant.

We CUT TO Sadiq's POV and see a YOUNG MOTHER pushing a buggy as her toddler walks next to her. She smiles as she goes past.

LONG SHOT Sadiq crosses the road. He hikes his backpack more comfortably onto his shoulders.

We CUT TO his POV as a BUSINESSMAN on his mobile hurries out of a newsagent and almost bumps into him.

BUSINESSMEN

Sorry mate.

RAZZA (V.O.)

Don't you remember the last time one of us gave all his money away?

19 INT. CLOTHING STORE - DAY 19

FATIMA

This again. You still blame dad don't you? You still think he had something to do with it. Why can't you just accept that Sadiq fell in with the wrong crowd?

20 EXT. OFFICE BUILDING - DAY 20

RAZZA

Yeah well maybe dad was the wrong crowd.

21 INT. CLOTHING STORE - DAY 21

FATIMA

What? What are you saying? You think dad made him do it? You think our father's a terrorist?

22 INT. MALIK'S APARTMENT - DAY 22

Malik and Sadiq are watching TV. Malik is lecturing his son who stares at the TV but is taking in everything his dad is saying. We don't hear Malik's voice or the TV.

RAZZA (V.O.)

No but he hates the same people they do. The Americans, The English, The Jews, they were always the bad guys and they'd always brought everything on themselves.

FATIMA (V.O.)
So? Lots of people think that
way. Doesn't make them
terrorists.

RAZZA (V.O.)
Yeah but you never heard him say
the terrorists were wrong either.

CLOSE UP - rosary beads being counted out in Malik's hand.

23 EXT. OFFICE BUILDING - DAY 23

RAZZA
And no one was ever allowed to
question him.

24 INT. CLOTHING STORE - DAY 24

Fatima drops some clothing in exasperation.

FATIMA
That's what this is all about
isn't it? Are you ever going to
stop rebelling against dad? You
won't okay? You got your freedom.

RAZZA (V.O.)
This isn't about me.

FATIMA
It always is. Even when we found
out about Sadiq, somehow your
life was the most shattered.

25 EXT. OFFICE BUILDING - DAY 25

RAZZA
My life WAS the most shattered. I
was a young Muslim man! I became
the enemy. Dad just stayed at
home and never saw anyone that
didn't speak Urdu.

FATIMA (V.O.)
Razza, I can't do this. You have
a problem with dad go see him
yourself.

RAZZA
I'm in Manchester. Fatima,
please. What if the money's not
going to a friend?

26 INT. CLOTHING STORE - DAY 26

Fatima can't help looking worried. She has no answer.

RAZZA (V.O.)
What if we ignore this?

27 EXT. STREET - DAY 27

The camera is in amongst a large group of Jewish school children wearing yamulkas (Jewish prayer caps) walking towards a tube station.

We cut to a WIDE SHOT to reveal Sadiq walking amongst them.

EXTREME CLOSE UP on Sadiq's lips. They move in slow motion. We hear him whispering a prayer.

SADIQ
Bismillah, ay rahman, ay rahim...

The group of Jewish children and Sadiq descend into the tube station.

We FADE TO BLACK and hear a low, distant, echoing rumble.

CUT TO a sequence of blurred, distorted images; emergency service vehicles scream past. Feet rush to and fro.

We hear sirens, yelling and police radios.

CLOSE UP - a businessman's tattered sleeve and bloody arm with a mobile close by lie on the ground next to a woman's legs. The wheels of an overturned buggy slowly turn on the edge of the frame. These were the people Sadiq had passed on the way to the tube.

SLOW DISSOLVE to CLOSE UP on a blood stained child's yamulka lying on the ground.

28 EXT. STREET - DAY 28

TIGHT CLOSE UP on Malik's face. SLOW ZOOM OUT to reveal him looking up at something. His expression is hard, almost emotionless.

RAZZA (V.O.)
Dad is still angry. He still
blames everyone else. What if
he's given his money to the wrong
people?

CUT TO reveal that Malik is standing in front of a Mosque.

RAZZA (V.O.) (cont'd)
What if he doesn't care anymore?

CLOSE UP - rosary beads being counted out in Malik's hand.

29 INT. MALIK'S APARTMENT - DAY 29

Fatima lets herself in with a key.

FATIMA
(In Urdu with subtitles)
Dad? Dad are you there?

She walks to the kitchen and sees on the table an old newspaper with Sadiq's picture on the front page.

Fatima picks up the paper and stares at the front page. She looks up. Her eyes flick around the kitchen, trying to see any clues as to where Malik could have gone.

30 INT. MALIK'S APARTMENT - CONTINUOUS 30

Fatima walks into Malik's living room. She spots the candle still burning in front of Sadiq's picture.

31 EXT. STREET - DAY 31

Malik walks down the street. Behind him we can see the Mosque in the distance.

32 INT. MALIK'S APARTMENT - DAY 32

Fatima turns away from Sadiq's picture and kicks something on the ground. It makes a loud bang.

She kneels down and sees a toolbox with pliers and wires hanging out. It is the same toolbox that we saw earlier in Sadiq's apartment. She is now openly fearful. She looks around and spots something on the coffee table.

She goes to table and picks up a Koran with something stuck in its pages.

33 EXT. STREET - DAY 33

Malik stands to one side on the footpath. He looks carefully around. He takes off his Muslim prayer cap and puts on a Jewish yamulka. He walks out of frame.

34 INT. MALIK'S APARTMENT - DAY 34

Fatima is at the coffee table looking at a leaflet from a local Synagogue condemning Palestinian terrorists.

She runs out holding the leaflet.

35 INT. SYNAGOGUE CORRIDOR - DAY 35

A group of Jewish children wearing yamulkas and carrying books walk towards the camera. As they file past we see in the distance, Malik emerging from around a corner. He watches them.

36 INT. SYNAGOGUE CLASSROOM - DAY 36

A room full of children are taking a Hebrew lesson.

37 EXT. STREET - DAY 37

Fatima walks quickly towards the Synagogue. She's holding her mobile to her ear. Razza'a message service comes on.

RAZZA (V.O.)

Sorry I can't take your call
right now. Leave me a message and
I'll get back to you as soon as I
can.

FATIMA

Razza!

She puts the phone in her pocket and sprints.

38 INT. SYNAGOGUE - DAY 38

Malik makes his way down a corridor. He looks to each side, searching for something.

39 INT. SYNAGOGUE - DAY 39

Malik turns a corner and sees an empty corridor with a door at one end. Outside the door are a bunch of children's backpacks hung up on hooks. Above each hook is a name. One hook, beneath the name Esther, is empty.

He looks around and checks that nobody is watching.

We hear children's voices through the door of the classroom.

He places the backpack on the hook beneath Esther's name and leaves.

CLOSE UP - Malik's backpack mixed in with the children's backpacks.

40 INT. SYNAGOGUE CORRIDOR - DAY 40

CLOSE UP - Malik's shoes quickly walking down the corridor as other people pass by.

41 INT. SYNAGOGUE CORRIDOR - DAY 41

The classroom of children empties out.

42 INT. SYNAGOGUE CORRIDOR - DAY 42

From behind we see Malik disappearing around a corner at the end of a corridor.

43 INT. SYNAGOGUE CORRIDOR - DAY 43

The kids jostle and yell as they reach for their backpacks. One little girl, FREYA is the last to get hers. Her bag is on the hook next to Esther's.

The group of children run off. As Freya takes her bag off the hook she notices Malik's bag beneath Esther's name.

She straps on her backpack and begins to walk off.

She looks over her shoulder at Malik's backpack but continues to walk away.

She stops at the doorway to the classroom and looks inside. The teacher has his back to her. She turns to look at the backpack once more.

44 INT. SYNAGOGUE CLASSROOM - DAY 44

The teacher, a Rabbi, facing camera, senses someone is behind him. He turns to look at the doorway but there is no one there.

45 EXT. STREET - DAY 45

Malik walks down the street. His eyes are distant as if picturing something. His lips are moving.

CLOSE UP on Sadiq's picture with a candle lit in front of it.

EXTREME CLOSE UP on Malik's lips. They move in slow motion. We hear him whispering a prayer.

MALIK
Bismillah, ay rahman, ay rahim...

46 INT. SYNAGOGUE CORRIDOR - DAY 46

Freya reaches for the backpack. She pauses and looks one last time at the classroom door.

She puts her fingers on the zipper and tries to open it but it sticks.

47 EXT. STREET - DAY 47

Malik walks through a crowd of people towards the camera.

CUT TO - Fatima's face as she watches her father walking towards her. Her eyes are wide with fear as she looks at Malik and then beyond him to the Synagogue in the background.

48 INT. SYNAGOGUE CORRIDOR - DAY 48

Freya opens the zipper with a loud ripping sound. At the same instant a door slams loudly. She turns to the classroom to see the Rabbi whose head is down as he locks up.

She looks inside the bag to see a brown paper bundle. She lifts it out and opens it. It contains a large amount of cash and some jewels. She looks at the jewels and the money with wonderment.

The Rabbi notices her and walks to her. She shows him the jewels and money. As he looks at them, she pulls out a note from the bag and gives it to him.

MALIK (V.O.)
All children belong to God. If
you save one, you save all.
Please give this to your orphans.

The Rabbi looks down the hallway to see who could have left the bag.

49 EXT. STREET - DAY 49

Fatima and Malik stand facing each other. He's slightly surprised to see her.

Fatima looks beyond him to the Synagogue. He also turns to look at the Synagogue.

50 INT. SYNAGOGUE CORRIDOR - DAY 50

From behind we see Rabbi Jacob and Freya walking away from camera. He looks down at her.

RABBI JACOB
You know, in the Torah it is also
written that he who saves one
life, saves the world.

51 EXT. STREET - DAY 51

Fatima and Malik turn back to look at each other and their eyes meet. His expression softens. For the first time he smiles.

As relief sweeps over her Fatima hugs her father and begins to cry.

We PULL OUT slowly until Fatima and Malik disappear into the crowd that moves around them.

THE END