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EXT. KIGALI AIRPORT. DAY

A burning white sun high in a clear blue sky,

PAN DOWN TO:

A rundown (sixties) airport, peeling in the heat.

A mad traffic jam of cars, vans, motorbikes all stopped at a checkpoint where a RWANDAN POLICEMAN blows his whistle, waves some and stops others as bored Rwandan soldiers look on.

CLOSE ON: A white van pulls out of traffic, a balls-out case of line jumping. HORNS, OBSCENITIES.

A HAND: Extends from the passenger side of the van, Rwandan francs pressed neatly between thumb and palm.

The van stops next to the policeman.

POLICEMAN
Mr. Rusesabagina, good morning.

In the passenger seat PAUL RUSESABAGINA, late 30's, flashes a smile. He is dressed in a sharp blue suit (always dressed in a neat suit and tie, it is a matter of pride).

A quick shake of hands. Money passes from one to the other.

EXT. KIGALI AIRPORT TARMAC. DAY

The van parked by the runway tarmac. African music plays on the radio. Paul drums his fingers, checks his watch.

ZOZO, porter/driver, early thirties, sits nervously.

An airport baggage handler approaches the van.

HANDLER
Sir, the flight is delayed one more hour.

PAUL
Thank you.
(to Zozo)
We can get the beer.
ZOZO
(suddenly worried)
Rutaganda's place?

PAUL
What's wrong?

ZOZO
Beg your pardon sir, you are Hutu. You are safe there.

PAUL
You are with me, Zozo, don't worry.

Zozo throws the van into gear and speeds off.

EXT. KIGALI STREETS. DAY
The white van, marked "THE HOTEL MILLE COLLINES," whips its way through Kigali's packed streets and open-air markets.

EXT. KIGALI STREETS. DAY
Zozo works THE HORN, weaves in and out of traffic.

ZOZO
What is it like to fly on a plane, sir?

PAUL
It depends where you sit Zozo. In coach it is like the bus to Giterama.

ZOZO
That is why they call it coach?

PAUL
Maybe. But in business class there are fine wines, linens, Belgian chocolates.

ZOZO
(impressed)
You have taken business class?

PAUL
Many times.

Suddenly, Zozo slows.

Paul looks up, SEES: a gathering on the side of the road -- a large crowd of men dressed in exotically, yet identically colored shirts. They're members of the INTERAHAMWE - the Hutu Militia.
(Interahamwe - the Hutu Militia will be distinguished by these wildly colored shirts) They chant, drink beer, dance onto the road, obstructing cars, threatening the occupants. Several of them perform a rhythmic dance - the INTERAHAMWE war dance to thumping drumbeat music from a boombox.

PAUL (CONT'D)
Turn off.

Zozo, scared, looks for a side road, studies the traffic behind.

ZOZO
There is nowhere to turn, sir.

As the van approaches,

PAUL
Slow down.

The van pulls up beside the Militia.

PAUL (CONT'D)
Boys, do you know the way to Mr. Rutagunda's warehouse?

Some Militia approach. They are suddenly friendly, helpful.

MILITIA MAN #1
It is one more mile on this road.

Paul reaches into his pocket, takes out some Rwandan dollars.

PAUL
This is thirsty work, let me treat you to some beers.

As the van pulls away Zozo looks to Paul, relieved.

INT. RUTAGUNDA'S WAREHOUSE. DAY

At his desk in front of a fan. GEORGE RUTAGUNDA, late 30's, huge, gold chains, Rolex watch, (like an African Mafia boss) but the same Interahamwe shirt. He squeezes an orange rind into a cup of espresso.

Behind him, through his office window, the white van is being loaded with cases of beer.

George holds out his massive shirt.

GEORGE
You will join us at the rally today?

Paul sits opposite, sipping coffee.
PAUL
I will try my best George but these days
I have no time for rallies or politics.

GEORGE
Politics is power, Paul. And money.

Paul studies his watch.

PAUL
Time is money, George. We need extra beer
today.

GEORGE
Business is good at the hotel?

PAUL
Very good.

GEORGE
I am always glad to see you Paul.

George leads Paul out into the warehouse.

As a forklift lifts A WOODEN CRATE, George angers.

GEORGE (CONT'D)
Hell man, that is not beer, put it back!

DRIVER
But, sir, the Carlsberg is behind...

GEORGE
Forget the Carlsberg, give him Grolsch.
(to Paul)
I won't charge extra.

PAUL
Thank you.

The driver of the forklift, anxiously, spins the machine to return the
crate but it slides off and CRASHES onto the floor: MACHETES, hundreds
of them, spill out.

An awkward moment then George picks one of the crude blades.

GEORGE
A bargain buy, from China. Ten cents
each, I'll get a dollar.

PAUL
At least.

Off Zozo terrified.
EXT. KIGALI AIRPORT TARMAC. DAY

A Sabena airliner lands. Passengers disembark via a roll-up staircase.

Paul's van pulls up by the luggage belt.

A large polystyrene box comes down the conveyor belt. It has Brussels - Kigali destination stickers all over it.

As Zozo picks it up, water sloshes from the lid.

PAUL
The ice has melted!

Zozo goes to open it.

PAUL (CONT'D)
Don't. Let's go.

Paul slips money to two customs officials.

EXT. KIGALI STREETS. DAY

The van speeds through traffic. More traffic jams, Zozo edges up on the sidewalk. Then at an intersection they see.

THE INTERAHAMWE PARADE - a mass of young men and women, most in the same colorful uniform. Line after line, waves all performing the INTERAHAMWE war dance, in wild hypnotic sync, many wave sticks, spears, wooden imitation guns. A large banner reads, "Hutu Power."

A flatbed truck, speakers blare drumbeat music. On it GEORGE RUTAGUNDA dances the DANCE and waves a machete to the crowd.

Zozo sinks down behind the wheel.

PAUL
Sit up, smile, Zozo, don't attract attention to yourself.

ZOZO
Boss, some of those men are my neighbors, they know I'm Tutsi.

The parade passes. As they wait Paul takes out the wad of notes George gave him, peels off a few dollars.

PAUL
Here, Zozo, for your trouble.

Zozo takes it.
EXT. HOTEL ENTRANCE. DAY

The van turns off the street into The Milles Collines Hotel driveway and HONKS twice as it pulls down a short drive lined with tall shrubs. An ARMED GUARD rushes from his booth and lifts the gate. Perfectly timed. The van doesn't even have to slow as it passes. A sign on the guard house reads "WELCOME TO THE HOTEL MILLE COLLINES".

EXT. HOTEL FORECOURT. DAY

Lush tropical gardens, peacocks wander the well-manicured lawns, an exotic African paradise. The van heads to a magnificent colonial building.

PAUL (V.O.)
Pull up at the front door.

A valet opens the front door of the hotel and looks shocked. It's unheard of for a service van to stop out front.

PAUL (CONT'D)
(urgent, to the valet)
Help Zozo.

INT. HOTEL LOBBY. DAY

Paul leads Zozo and the valet into a magnificent lobby, a tasteful blend of Africa and Europe. Guests stare as water sloshes and spills from the crate.

GREGOIRE, early thirties the receptionist behind the desk throws a look of disapproval. Paul, imperial, snaps his finger toward him.

PAUL
(re: spilled water)
Gregoire. Take care of this.

Gregoire engages a guest in chit-chat, ignores Paul.

PAUL (CONT'D)
Gregoire! See to this right away.

The elevator door opens and reveals BIK the Belgian hotel manager, mid-40's, reading some reports. He looks up, sees Paul and Zozo carrying the box as they step in. Bik looks puzzled.

PAUL (CONT'D)
It's an emergency, sir.

Now Bik sees the wet floor.
BIK
Paul!

PAUL
Gregoire will deal with it, excuse me.

The elevator doors shut. Bik's left standing in disbelief.

INT. HOTEL KITCHEN. DAY

The crate is hefted onto a counter. The top pried off. A crowd of cooks gathers around Paul and Zozo as they peer in.

ZOZO
Any of them make it?

HEAD CHEF
Into the sink!

They hoist up one end of the crate and LOBSTERS spill out. Many make it into the sink, but some miss and slide across the counter and fall onto the floor.

The cooks sort the living from the dead.

ZOZO
Twelve are dead.

PAUL
How dead?

The cooks smells a dead lobster, shakes his head no.

PAUL (CONT'D)
Dump the bad meat, save the shells, fill them will ah, a stuffing, something local.

COOK
Cassava, and Tipali.

PAUL
Yes. Call it 'fresh Scottish Lobster in a cassava and Tipali crush'.

Paul fixes his tie, very pleased, another crisis solved.

INT. BANQUET ROOM/HOTEL MILLE COLLINES. DAY

Paul inspects the tables' fresh flowers, sparkling crystal glasses. He looks to the bar - Grolsch on ice.
The sound of African drums fills the air.

INT. HOTEL LOBBY. DAY

Paul emerges, as a troupe of African male dancers in ceremonial costume - Leopard skin dress, ostrich feather head dress, spears and shields perform a greeting dance for the American Ambassador and a crowd of European dignitaries.

The male dancers are joined by a troupe of young female dancers in similar ceremonial dress. The ceremony comes to a foot stomping finale. The guests break into LOUD APPLAUSE. Paul flings open double doors to a reception room and the crowd moves in.

    PAUL
    Mr. Ambassador, please come in.                  *

    US AMBASSADOR
    Thank you, Paul.                        *

A UN Colonel, OLIVER, middle aged, Canadian, follows the US Ambassador. The Colonel wears the blue berets and armbands of UN Peacekeepers. (all UN troops will be distinguished by their bright blue berets, white helmets and arm bands)

    PAUL
    Colonel Oliver, you are very welcome.          *

The Ambassador shakes the Colonel's hand.

    US AMBASSADOR
    Colonel. I'd like you to meet Mr. Colson,       *
    of our Regional Aid Division.                  *

MR. COLSON, crew cut, military build, is obviously CIA.

    US AMBASSADOR (CONT'D)
    Colonel Oliver is the liason officer for       *
    the U.N. peace keeping forces.                *

Paul backs away unnoticed...

INT. KITCHEN/HOTEL MILLE COLLINES. DAY

...then marches into the busy kitchen, claps his hands toward a gathering of waiters.

    PAUL
    Please, serve the hors d'ouvres now.          *

A waiter whispers to him.
WAITER
General Bizimungu wants to see you.

Paul heads out of the kitchen.

INT. HOTEL BAR. DAY

A luxurious lounge/club called the Kigali Club - an African Casablanca, complete with animal heads, a statue of a mountain gorilla, grand piano in the corner. Rwandan Hutu army officers, (distinguished by their crisp khaki uniforms, in the style of the French army), arms dealers, government dignitaries, businessmen and reporters mingle freely. The few tourists stand out.

Paul heads to a table. The center of attention and conversation is General BIZIMUNGU, 40's, dressed in a crisp, heavily decorated uniform, a strong figure, relaxed, in control.

GENERAL BIZIMUNGU
Paul, this scotch is exceptional.

PAUL
It's a single malt, Glenmorangie. I thought you'd like it. Anything you need, gentlemen, let me know.

GENERAL BIZIMUNGU
Oh, Paul, talk to the coat check, please.

Paul heads for the lobby. He's intercepted by an zealous young Tutsi reporter BENEDICT who covers the political scene for the local independent newspaper.

BENEDICT
Paul, Paul, a moment please.

PAUL
Yes, Benedict, what can I do?

BENEDICT
Can you get me into the Ambassador's reception?

PAUL
I'm sorry, it's a private function.

Benedict takes out his reporters notebook.

BENEDICT
At least tell me who is attending. The newspaper will be grateful.

Paul laughs.
PAUL
I will be grateful if you keep my name out of your newspaper. Wait here and you will see who has attended as they leave.

INT. HOTEL LOBBY. DAY

Paul fixes a floral arrangement as he passes then arrives at the clock room hatch.

PAUL
(to the coat check)
Did General Bizimungu bring a briefcase?

COAT CHECK
Yes, sir.

PAUL
Take it to the bar storeroom. Put three bottles of Glenmorangie... *(he writes it down on a pad)* ...GLEN-MOR-AN-GIE, into it.

Paul moves off as the coat check scurries away.

CONNIE DENVER (O.S.)
Oh, Paul, Paul. *

An American woman, CONNIE DENVER, rich, blonde, surgically enhanced, stands by the door of the tourism office.

INT. HOTEL TOURISM OFFICE. DAY

Paul walks into the tourism office. It is decorated with posters and photos of Rwanda's single most important economic asset - the rare silver back mountain Gorillas. There's a picture of the real-life Diane Fossey next to the movie poster for "Gorillas in the Mist". Numerous books and video cassettes. CONNIE DENVER's older husband, BOB, and four American friends wait.

CONNIE DENVER
Paul, Paul. Our trip has been cancelled.

PAUL
Yes, I'm sorry Madame Denver, it is because of the rebels.

CONNIE DENVER
Rebels? What rebels? *
BOB
Don't be stupid for Christ sake. The
Watusis are invading the country. I told
you not to come here.

PAUL
The Tutsi rebels are far away on the
border. And soon there will be peace.

BOB
Tutsis, Watutsis they'll still shoot you.

CONNIE DENVER
But I came here to see the gorillas?

PAUL
I will try to arrange something.

INT. HOTEL BANQUET ROOM. DAY
The luncheon is in full swing. Paul glides in the background.
Close on: The Ambassador in deep conversation with Oliver.

US AMBASSADOR
Things will calm down when the president
signs the peace agreement with the rebels.

COLONEL OLIVER
Our intelligence, Mr. Ambassador, is that
the Hutu government has been stockpiling
weapons and are preparing a massacre.

US AMBASSADOR
(Paul comes over)
Colonel, you know the house manager, Paul
Rusesabagina.

PAUL
How was your meal, sir?

US AMBASSADOR
Magnificent.
(reads)
Scottish lobster, in Rwanda. You see
General what a genius this man is. You
want anything, this man can get it?

COLONEL OLIVER
How about a battalion of U.S. Marines.
US AMBASSADOR
Now, General, don't ask for the impossible.

Paul smiles.

PAUL
I have heard, Mr. Ambassador, that they have discovered oil here, under Lake Kivu.

Oliver bursts out laughing.

COLONEL OLIVER
You're right, Mr. Ambassador, Paul knows how to get anything, even U.S. troops.

The ambassador takes Paul's hand, shakes it warmly.

US AMBASSADOR
Thank you for a wonderful meal, Paul.

Paul moves away graciously, and in one smooth move checks out, then pockets, the hundred dollar bill the ambassador palmed him.

INT. HOTEL LOBBY. DAY

General Bizimungu gazes through glass into the reception room, SEES Paul shake hands and joke with the Ambassador. (He’s impressed.)

Paul notices the General.

The General raises his briefcase and waves.

Paul waves back. Another favor rendered.

EXT. HOTEL GROUNDS. NIGHT

It is night now. Floodlights bathe the hotel in a warm glow. Tiki oil lamps illuminate the walkways and spread scented citronella smoke among the trees. Wild birds CALL OUT.

EXT. HOTEL REAR CAR PARK. NIGHT

Paul walks to the employee car park at the rear.

He sees Gregoire and another male reception clerk tossing Zozo's pillbox porter's hat between them with Zozo trapped in the middle trying to jump and catch it. Gregoire thinks this tease is great fun.
GREGOIRE
Come on, Zozo, cockroaches can jump, some of them can fly.

The clerk sees Paul just as he's about to throw, miscalculates, the hat sails over Gregoire's head and lands at Paul's feet. Zozo scampers to pick it up.

PAUL
No.
(points to Gregoire)
You pick it up.

Gregoire doesn't move.

PAUL (CONT'D)
How are your dish-washing skills,
Gregoire?

Gregoire bends, picks up the hat, hands it to Zozo, who walks away quickly. Gregoire and his friend turn to head back into the hotel.

PAUL (CONT'D)
Gregoire, there are no cockroaches in this hotel, do you understand?

BIK (O.S.)
Cockroaches?

Bik has walked out of the rear door and overheard.

BIK (CONT'D)
Don't tell me we have cockroaches, Paul?

A sly smile breaks on Gregoire's face as he uses Bik's arrival to disappear inside.

PAUL
No, Bik, it's a code word for Tutsis.

BIK
That's what I came to talk to you about.

PAUL
Excuse me?

BIK
The Hutu-Tutsi thing. The BBC faxed to say they would be here on the sixth for the peace accords. And the U.N. wants the banquet room for that day, a reception to broadcast the signing ceremony. Can you organize monitors and check the satellite dish?
Leave it to me.

Bik leans slightly closer.

BIK
Also, could you remember to use the service entrance at all times?

PAUL
Of course.

EXT. HOTEL FORECOURT. NIGHT
Paul hops in his car and tosses a box of Belgium chocolates on the seat next to him.

EXT. KIGALI STREETS. NIGHT
Paul speeds through the streets of Kigali HUMMING along to music on the radio and eating chocolates from the box. He passes bicycles laden with produce. The song on the radio ends and local news comes on.

RADIO ANNOUNCER (V.O.)
Good Hutus of Rwanda, beware. The dictatorship of the Tutsi cockroach is near. Watch your neighbor. Identify these cockroaches. Then rise up and stamp out this murderous infestation...

Paul turns the station. Finds another with music.

EXT. KIGALI NEIGHBORHOOD. NIGHT
Lights burn in windows. Kids play soccer in dusty lots. Paul's van turns onto a residential street and slows. He HONKS twice. The metal gate to a walled compound swings open. A GUARD(old, peaked hat, bare feet, pathetic) stands just inside. Paul waves to him and pulls into the courtyard, two cars are already parked there.

EXT. PAUL'S HOUSE. NIGHT
A neat bungalow and gardens behind the high wall. Paul parks and gets out. A DOG runs and greets him, BARKING.

PAUL
Down, Pealiss.
His wife, TATIANA, a woman of great natural beauty, emerges from the house, beside her an even taller, very elegant woman, she has a doctor's bag and a stethoscope in her hand. This is ODETTE, their family doctor and close friend.

PAUL (CONT'D)
Good evening, Odette, who is sick this time?

TATIANA
I asked Odette to take a look at little Anais. She has a rash.

PAUL
Your brother's here?

TATIANA
Yes, with Fedens and the children. He wants some advice.

ODETTE
Good to see you, Paul.

Paul embraces Odette warmly, kisses Tatiana.

ODETTE (CONT'D)
I must go, Paul.

TATIANA
You will not stay for dinner.

ODETTE
No thank you, Tatiana.

PAUL
My best to Jean Baptiste.

EXT: PAUL'S HOUSE. NIGHT
The old guard opens the gate, Odette drives off.

EXT. PAUL’S GARDEN. NIGHT

PAUL
(a sigh)
Thomas wants advice?

TATIANA
He wants your wisdom.

PAUL
Let's have dinner first.
TATIANA
Of course.

His brother-in-law THOMAS and sister-in-law FEDENS come out to greet Paul the Patriarch. They hug. Kids run everywhere. Paul spots his twin nieces Anais (in blue) and Carine (in yellow), four years old. He scoops them up, one in each arm.

PAUL
Hello, Anais.

She laughs.

CARINE
I am Carine.

PAUL
You are not Anais?

ANAIS
I am Anais.

PAUL
Oh, Carine, that is a shame. I have a present for Anais.

Anais reaches out her hand. Paul sets them on the ground, takes a chocolate from his chocolate box, deliberately hands it to Carine. Anais jumps up and down.

ANAIS
It is for me.

PAUL
Goodness, I cannot tell. I guess I must find another present.

He takes a chocolate gives it to Carine, then hands out the chocolates to his children who are gathered around.

INT. PAUL’S KITCHEN. DAY

A crowded family table. Tatiana, Paul's four children, Thomas and Fedens, and the twins Anais and Carine.

PAUL
Roger, your turn.

Paul's eldest, ROGER, 12, bows his head.

ROGER
For food and clothes, and all that grows, etc, etc. Dear Lord, thank you.
PAUL
Thank you, Roger.

Food is passed around. Roger gobbles his down.

PAUL (CONT'D)
Why the hurry, Roger?

ROGER
Simon has a new pet. Can I go see it?

PAUL
No, I don't want you going on the street.

ROGER
Please, papa, I have a secret path.

PAUL
Who is this Simon?

TATIANA
Simon, next door, the Charingas' boy.

PAUL
Homework?

ROGER
It's done.

TATIANA
And he did extra chores.

PAUL
Wash your things, and be back soon.

Roger takes off at a run.

EXT. PAUL'S GARDEN. NIGHT

Roger runs to a wooden fence, gets down, moves two boards and squeezes through into a path, almost a tunnel in dense reeds.

EXT. NEIGHBOR'S (SIMON'S) YARD. NIGHT

Roger crawls along his path. There's a gap a little way down, and Roger shoots through it into the wide open of the neighbors yard. He runs to a back window of the house and taps on it. Soon SIMON, 12, appears. He slides it open.

ROGER
Let's feed it.
Simon lets Roger in.

INT. NEIGHBOR'S (SIMON'S) HOUSE. NIGHT

Roger holds a WILDLY COLORED SNAKE in a jar. Simon has a bag of bugs. Waves the bag in front of the snake. It's forked tongue goes wild.

ROGER
Let me.

Simon hands him the bugs. Roger lifts the lid, drops one bug in, and the snake strikes. The boys jump back, laugh.

INT. PAUL'S KITCHEN. NIGHT

After dinner coffee for the adults. Tatiana, Thomas and Fedens at the table. Paul, in his usual position, at the head, listening, like Solomon.

THOMAS
I've heard bad things, Paul. My assistant says we should get out of Rwanda.

FEDENS
Why should we leave? I have a new job, things have never been better for us.

THOMAS
What good is it if we are murdered in our bed?

TATIANA
Your assistant, he is Hutu?

THOMAS
Yes, and he is in the Hutu Power Militia.

CARINE
He wants your job.

THOMAS
No, he is a friend, but he tells me to listen to the radio. All day they talk about the great slaughter.

TATIANA
That station is filth.

Paul has listened, now he decides to speak.
PAUL
Today I talked to my friend the American Ambassador and Colonel Oliver of the United Nations. They are preparing a banquet for the peace signing. The BBC are flying in their best reporters. The world is watching. There will be peace. Don't listen to this man.

Solomon has spoken. Fedens smiles, Tatiana rubs Paul's arm.

EXT. NEIGHBOR'S (SIMON'S) YARD. NIGHT
Roger crawls along his grass tunnel. Then he hears something. He looks through the reeds toward the street.

HE SEES: Military boots, a cluster of Hutu soldiers in their crisp Khaki uniforms.

He hears whispering.

SOLDIER'S VOICE (O.S.)
That house.

EXT. PAUL'S HOUSE. NIGHT
Paul, Tatiana, are by Thomas's car. They say good night to their guests. Anais and Carine sleep in the car.

Paul nods to the old guard to go open the gate. Just then Roger emerges from the thicket, wide-eyed, afraid.

ROGER
There are soldiers.

PAUL
Where?

ROGER
On the street.

Paul nods to Tatiana to take Roger inside. Thomas and Fedens grab the sleeping twins from their car.

Paul goes to his big metal gates and peers through the two inch gap between the gate hinge and the gate post.

EXT. VICTOR'S HOUSE. NIGHT.

HE SEES: (two houses down) the group of Hutu soldiers, clustered around jeeps, they whisper and point. It's a raid.
Now they move rushing out of view.

The sounds of SPLINTERING WOOD, GLASS BREAKING, CHILDREN'S CRIES, WOMEN SCREAMING.

Suddenly there's a face, beside Paul's. It's Tatiana.

    TATIANA
    What is it?

She looks, sees the soldiers, as they drag a middle-aged man onto the street.

He is crying, pleading, like a whipped dog.

    TATIANA (CONT'D)
    Oh, my God, it's Victor. Why do they want Victor?

They watch as Victor is beaten to the jeep. At this point Victor looses it completely, stops pleading, grabs on to a soldier, clinging, screaming like a terrified child - like a man who knows he is going to die. It's a horror.

    TATIANA (CONT'D)
    Do something.

    PAUL
    What?

    TATIANA
    Call your friends in the army. Call someone. Victor is harmless. This is a mistake.

    PAUL
    Please, be quiet.

Tatiana, moves toward the gate handle.

    TATIANA
    I'm going to talk to them.

Paul grabs her.

    PAUL
    No.

    TATIANA
    We must do something.

Paul takes her by the arm, leads her to the house.
PAUL
What would you have us do? Argue with these madmen? We cannot interfere.

INT. PAUL'S LIVING ROOM. NIGHT

Thomas and Fedens wait, anxious, as Paul appears.

PAUL
You better stay the night, it is too dangerous to be on the streets.

Tatiana hides her anger.

TATIANA
I'll fix a bed.

INT. PAUL'S BEDROOM. NIGHT

Paul lies in bed unable to sleep. The clock reads 3:00 am.

TATIANA
Why didn't you call your contacts in the army?

PAUL
I couldn't help.

TATIANA
You could have asked for a favor.

PAUL
No, I could not. What do you know about favors Tatiana, about barter and deals? All day long I work to please this officer, that diplomat, this tourist. To store up favors so that if there is a time when my family need help I have powerful people I can call upon. Now you would have me waste a precious favor on a stranger.

TATIANA
Victor was not a stranger, he was our neighbor.

PAUL
He was not family. Family is all that matters. Do you think if you or I were being dragged from here, any one of them would lift a finger to help us?
TATIANA
They do not have your connections.

PAUL
Connections? I have no connections, only favors. If I call to help Victor, a
General will think "Paul Rusesabagina is a fool. He thinks my favors are so
numerous and so insignificant as to waste them on everybody." Then my hard work is
doubly squandered. I insult the General and I do not get to use my favor at all.
Please leave these things to my good
judgment.

His turn away indicates the discussion is over.

EXT. HOTEL FRONT GATE. MORNING
Paul's car rolls up to the hotel's guard house.

An army jeep is parked just inside. General Bizimungu is in the
passenger seat, talking into a walkie-talkie.
The General gives an I'll see you soon wave.

EXT. HOTEL FORECOURT. DAY
The hotel entrance is a mini-jam of airport buses, white UN jeeps,
foreign news crew Land Rovers, and a TV repair van unloading monitors.
Paul marches in, past Zozo the bell hop, who helps the TV men unload.

PAUL
Welcome, gentlemen.

INT. HOTEL LOBBY. DAY
The lobby buzzes with activity. At the reception, Gregoire is
surrounded by a BBC news crew: GLORIA, young, chic female
reporter/producer, and JOCK, tough, experienced Scottish cameraman, and
his local sound guy Peter. Gloria is upset.

GLORIA
We reserved five rooms not two

GREGOIRE
I'm sorry, ma'am, but I see only two here
in the computer.
Jock sees Paul.

JOCK
Paul, how the hell are ya'?

PAUL
I am delighted to see you, Mr. Daglish.

JOCK
They moved you from the Diplomat?

PAUL
Promoted. House Manager.

JOCK
Good for you.
(moves closer)
We're having a little trouble, Paul. We booked five rooms, but...

Paul moves behind the desk.

PAUL
Let me check.

He punches into the computer.

PAUL
Ah, I see the mistake. You were reading CBC - the Canadian broadcasting people instead of BBC Gregoire.

Close on the computer: It clearly states BBC - two rooms. Gregoire looks to Paul with a mix of puzzlement and anger.

Of course, the BBC, five rooms.
(lies)
They are being prepared as we speak. I have ordered fresh flowers and complimentary champagne.

Gloria picks up her bag.

GLORIA
Great, I really need a shower.

PAUL
Just give me a moment to get your keys.

Paul better come up with three rooms fast. Then he spots the reporter Benedict hovering at the door.
PAUL (CONT'D)
(to Gloria)
Excuse me for one second.

Paul hurries over to Benedict.

PAUL (CONT'D)
Benedict, you should meet the BBC people. They could use your expertise.

Benedict is delighted. They head back across the lobby.

PAUL (CONT'D)
(whisper)
Benedict, General Bizimungu will be here any moment. The BBC should talk to him.

They join the BBC team.

PAUL (CONT'D)
Madame, this is Benedict Nangori, one of our best journalists. He covers all the big stories. I thought you should meet.

Gloria, a consummate news producer, turns on the charm.

GLORIA
Benedict, beautiful name. I'm Gloria Fleming. BBC.

Paul moves off to the desk, Gregoire can barely disguise his pleasure.

GREGOIRE
There are no more rooms.

PAUL
Give me the phone.

Gregoire hands it over. Paul dials.

PAUL (CONT'D)
Madame Denver. I have very good news. I have a present for you, in return for the cancellation of your gorilla expedition I have arranged a safari at Lake Kivu lodge. A wonderful experience. No, no extra charge. A luxury coach will leave in one hour. I'll send maids up to help you all pack. You're welcome.

Paul hangs up, turns to Gregoire.
PAUL (CONT'D)
Call Kivu Lodge, ask for George, tell him
I need three rooms. And send a team of
maids up to the Americans. I want those
rooms turned around in twenty minutes.

Paul heads for the glass doors and sees:

EXT. HOTEL FORECOURT. DAY

General Bizimungu, briefcase in hand, gives the tv interview. He’s
confident, controlled Benedict stands close by as Gloria interviews.

GLORIA
There are rumors, General, that your
army, the Hutu army, consider these peace
accords a sellout to the Tutsi rebels.

GENERAL BIZIMUNGU
(laughs)
Nonsense. At this moment we are making
plans to rehabilitate the dissidents into
our armed forces.

GLORIA
Then the army fully supports the
president as he signs the peace
agreement.

GENERAL BIZIMUNGU
Of course, the president is a clever man,
he knows what he is doing. Thank you for
coming to Rwanda. (on the move). You will
see what a beautiful country this is.

INT. HOTEL LOBBY. DAY

Paul turns, walks past porters ferrying the BBC luggage. He puts his
hand out. Gregoire hands him keys.

Paul does his rounds. He double checks the banquet room where
technicians install several TV monitors and test the signal.

He looks in the kitchen, frenzied activity.

He wanders behind the bar. Everything is 'under control'.

He returns to the lobby, greets Connie, her flustered husband and their
friends, followed by a team of porters and luggage.
PAUL
Forgive the hurry but I do not want you
to miss the lunch buffet on the paddle
steamer across the lake. It is the most
spectacular sight in all Africa.

BOB
Lunch? All we do is eat. I thought there
was famine in Africa.

PAUL
Exactly, we can't have our guests
starving. What would they think of the
Mille Collines back in the United States?

Gen. Bizimungu, takes Paul's arm, pulls him aside, hands him his empty
briefcase.

GENERAL BIZIMUNGU
Keep that cockroach Benedict away from
me.

As the General disappears into the bar, Paul waves over the coat check,
hands her the briefcase.

PAUL
Same as last time.

She nods, hurries off just as the BBC crew appears. Paul hands out
keys, greets each.

PAUL (CONT'D)
The fifth room is your broadcast room.

GLORIA
Good. I'd like to book a massage.

PAUL
Of course.

Jock, the Scottish cameraman, hangs behind as the others leave, takes
his key.

JOCK
Did you bring any of those wee girls who
used to sit at the bar in the Diplomat
with you? You know?

PAUL
I'm sorry, Mr. Daglish, this is the Mille
Collines. No working girls here.

JOCK
Can we phone them in, Paul?
I'm afraid I can't do that, Mr. Daglish.
Ah, Zozo.

Paul calls Zozo over.

You remember Zozo, from the Diplomat?

Jock gets the code instantly, as Zozo smiles.

Zozo! The very man!

The Scot and Zozo greet, then hurry off.

Paul supervises waiters hanging a banner. It reads "Peace, Love, and Brotherhood! UNAMIR 1994".

INT. HOTEL CONFERENCE ROOM. DAY

Reporters watch rows of TVs. All broadcast the signing of the Arusha Accords. (Reporters have political chatter.)

CLOSE ON: the TVs as President Habyarimana signs.

As president Habyarimana signs a peace accord between the Tutsi rebels and his Hutu army there remains strong doubts that the extremist Hutu Power will abide by the accords. But for now hope has returned to Rwanda for the first time in many years.

All the African reporters in the room CHEER.

Fireworks go off outside the hotel.

Colonel Oliver raises a glass of champagne and leads the room in a toast.

To Peace.

The room as one raise their glasses.

CLOSE ON: Paul as he nods to a member of the tribal band on the small stage. Then, African drummers hammer out a fast uplifting beat as the full troupe of ceremonial dancers skip into the room in celebration.
INT. HOTEL BAR. DAY

Paul checks out the banques. They appear empty, then a voice.

General BIZIMUNGU
Paul, join us.

It's General Bizimungu, he is sitting with George Rutagunda now in a shiny blue suit. A bottle of whiskey on the table is almost gone. * Bizimungu and Rutagunda watch the peace celebration across the lobby. *

GENERAL BIZIMUNGU
Have a drink.

He pours. George points his glass toward the Europeans.

GEORGE
Look at them, they want to see the tribes dance to their tune. Here is our dance.

Rutagunda staggers to his feet, launches into a drunken version of the Hutu Militia War Dance.

GEORGE (CONT'D)
Come on, Paul. Show them our dance.

Paul takes George's arm, does two steps of the dance, then appears to stumble and shoulder bumps the big man.

George falls into his chair.

PAUL
Forgive me, George, my step was off.

Rutagunda bursts out laughing, toasts:

GEORGE
To our president. May he find peace.

As Paul is forced to join in the toast, Rutagunda laughs, Bizimungu smiles at some insider joke. *

INT. HOTEL CONFERENCE ROOM. EVENING

Reporters and crews pack up their equipment. Paul shakes hands, orders porters to pick up cases. Then a porter whispers a message to Paul.

PAUL
Excuse me, gentlemen.
EXT. HOTEL FORECOURT. NIGHT

Paul emerges, discovers Fedens and Thomas - they look embarrassed to be in such exulted surroundings.

THOMAS
Forgive us, Paul. We must talk.

PAUL
What's wrong?

THOMAS
We are leaving Rwanda, Paul.

PAUL
Go to the terrace, I will join you.

CUT TO

EXT. HOTEL POOL TERRACE. NIGHT

Drinks are served at a table as Paul listens to Thomas.

THOMAS
My assistant, the Hutu Power man, says we should get out now, that soon it will be very bad.

Paul stifles his anger.

PAUL
Give me this man's name.

THOMAS
His name is Naramaranga, but please, Paul, even though he is Hutu Power, he is a friend, he likes me. He told me there is a signal. It is "Cut the tall trees." When they hear the signal, the militia are to go to war.

FEDENS
Please, let us take Tatiana with us. You are Hutu, you will be safe.

PAUL
Thomas, Fedens, I am a man who looks after his family. If there were danger I would be the first to leave?

BANG - a distant explosion, a flash of light on the far side of the city. Fedens jumps.
FEDENS
What was that?

PAUL
Calm yourself, it is fireworks to celebrate the peace.

THOMAS
Please, Paul, tomorrow I will bring you my car. You will sell it for me and get a fair price. We will go to Tanzania until there is real peace.

ZOZO
Excuse me, Paul, you have a call.

Zozo hands Paul a cordless phone.

PAUL
Hello. Tatsi. Yes, they are here. Yes. I know but I want them to calm down.

Thomas and Fedens listen.

PAUL (CONT'D)
Already the press are packing their bags. The BBC man told me there's no story here. We are boring now. I'll be home soon.

He hangs up.

PAUL (CONT'D)
Let us all go home and sleep.

EXT. HOTEL FORECOURT. EVENING

Paul escorts Fedens and Thomas to their car.

PAUL
Call when you get home. And don't worry, Thomas. Good night.

INT. PAUL'S CAR. NIGHT

Paul's at the wheel, driving. A thick mist. Barely a car on the road. Shadows dart past faint house lights. The windscreen clouds. Paul switches on his wipers. A Toyota truck, loaded with Militia, appears from the mist, speeds past. Paul switches the preset buttons on the radio as he drives. He can only find fevered drum-based MUSIC.
EXT. PAUL’S STREET. NIGHT

Paul turns onto his street. The houses are dark: windows shuttered; gates closed; not a soul about. Paul stops before his gate. HONKS twice. The gate doesn't open. He hops out and opens it with a key. Gives it a push and pauses as he heads back to the car. He hears the far off sound of gunfire. Distant explosions light the night sky.

EXT. PAUL'S HOUSE. NIGHT

Paul drives in. His compound is curiously dark. His headlights sweep across his pitch-black house.

CUT TO:

The gates swing shut. We PULL BACK as Paul turns and faces his house. Paul whistles for the dog, nothing. He goes back to the car, gets a flashlight, heads for the front door.

INT. PAUL'S LIVING ROOM. NIGHT

The door slowly opens. Paul steps in quietly, tries the light switch, nothing. He listens. The only sounds are distant explosions and gunfire. The beam of his flashlight cuts the blackness, illuminating: magazines arranged on a coffee table; an empty chair; children's toys in a basket.

INT. PAUL'S KITCHEN. NIGHT

Paul continues his search. Scans the counter. There's food on the stove. The table is set. He hears a GROWL, quickly cut short, from one of the bedrooms.

INT. PAUL'S HALL. NIGHT

Paul shines the light into a room. Looks for a second, then closes the door, and walks to the next. He stops and listens with his ear to the door. Nothing. He pushes it in.

INT. PAUL'S BEDROOM. NIGHT

Paul's light sweeps across the room and illuminates:

Eyes - terrified eyes, a room full of faces, staring back.

THEIR POV: A dark figure behind a blinding light.

The dog breaks free, runs to Paul.
PAUL
Pealiss!

From among the faces, Tatiana's voice heavy with relief.

TATIANA
Paul!

Paul's eyes adjust, he recognizes many of his neighbors, all crowded into this small room. Then he sees their friends Odette and her husband Jean Baptiste.

PAUL
Jean Baptiste!

JEAN BAPTISTE
Our house has been burned.

PAUL
What is going on?

TATIANA
The president has been murdered.

PAUL
Murdered! By whom?

ODETTE
The radio says Tutsi rebels.

PAUL
Nonsense. Why would the rebels kill the president when he agreed to peace?

Tatiana pulls Paul aside.

TATIANA
Where are Thomas and Fedens?

PAUL
I sent them home. Go and call them.

TATIANA
I tried already. The phones do not work.

Jean Baptiste turns on his tiny radio.

RADIO ANNOUNCER
Our great president is murdered, by the Tutsi cockroaches. They tricked him, then they killed him. We must cleanse this country, Good Hutus of Rwanda. We must clear the brush. Clear the brush of all cockroaches. Clear the brush!!!
The words are cut short as a grenade blast rattles the window. Everyone jumps, children whimper. Paul is shocked but tries to pull things together.

**PAUL**

Come on, everyone out of this room, find a seat in the living room.

He holds the door open, they file out, frightened. Tatiana is last, he stops her, steps back in, closes the door.

**PAUL (CONT'D)**

(in hushed anger)

Is every Tutsi in the neighborhood here?

**TATIANA**

They came through the bushes, over the wall. What could I do?

**PAUL**

Send them home. We are not the police. What do we have to protect them?

**TATIANA**

Please. Let them stay 'til morning. The *militia* will not come here, they know you are a Hutu with influence.

**PAUL**

They know you are Tutsi!

The door knocks. Paul gets up, angry.

**TATIANA**

Please, Paul, 'til first light.

**PAUL**

Dawn. Then they go.

Paul opens the door, it's Odette, holding the hand of Paul's eldest daughter.

**ODETTE**

Forgive me, Paul. Danielle says that Roger has gone.

Tatiana comes over instantly, worried.

**TATIANA**

Gone where? Tell me, Danielle.

Their daughter Danielle answers.
DANIELLE
Next door, mama. He was afraid for his
friend Simon. He went to fetch him.

EXT. UNDERGROWTH. NIGHT
Roger crawls between the shrubs. He hears ANGRY VOICES.

He peers through the long grass.

Sees: Hutu soldiers boots, feet in sneakers, bare women's feet. And
among them the glint of machetes, hoes, a club spiked with nails, a
length of chain CLANGING on the ground.

EXT. PAUL'S GARDEN. NIGHT
Tatiana rushes out the front door, Paul after her.

Paul catches her and puts his hand over her mouth.

PAUL
Shhhhh.

SHOUTS next door. Paul pulls Tatiana behind the car. A beat. More
SHOUTS. Paul takes his hand from her mouth. She's sobbing.

EXT. NEIGHBOR'S YARD. NIGHT
Roger crawls to the gap in the shrubs. Feet, a crowd, leaving, through
a gate. Engines rev.

Roger crawls from the bushes.

Crawls across, the driveway, crawls through a puddle.

Then stops, SEES SOMETHING, AN (UNSEEN) HORROR!

EXT. PAUL'S GARDEN. NIGHT
Paul and Tatiana exit the back of the house with flashlight in hand
headed towards the rear gate.

Paul searches along the chain link fence, finds a section loose, he
pulls it back, clambers underneath it.

Tatiana clasps her mouth, afraid to utter a cry.

EXT. UNDERGROWTH. NIGHT
Paul crawls through this scrub tunnel.
Then he hears BRANCHES SNAPPING.

He moves toward the sound.

Discovers Roger, terrified, thrashing in a tangle of bushes.

He grabs Rogers shirt, pulls him as the little boy startles.

    PAUL
    Ssshh!

Paul drags his son through the chainlink fence, whisks him up in his arms and rushes him to the house.

INT. PAUL'S KITCHEN. NIGHT

Paul bursts through the back door and sets Roger down. Tatiana is beside them.

    TATIANA
    Roger!

Paul turns the flashlight on Roger. Tatiana pulls back in horror: Roger is covered in blood. Her SCREAMS, stifled by fear.

    TATIANA (CONT'D)
    Oh, my God!

    PAUL
    Where are you hurt, son?

Roger stares blankly. Odette is beside them now.

    ODETTE
    Get his clothes off.

Hands pull and tear his clothes off. Towels wipe him down. Odette looks all over his body with the flashlight. Despite the blood Roger has no injuries.

    PAUL
    What happened, son? Where did you get this blood?

But Roger, trembling, just stares, totally traumatized. Children cry.

    ODETTE
    He's not injured.

His paralysis freaks the women in the room. Paul turns angrily to them.

    PAUL
    Leave us, give us some space.
He ushers the neighbors out of the room, closes the door.

PAUL (CONT'D)
(to Tatiana) *
The neighbors must go at dawn.

Tatiana hugs her son.

EXT. KIGALI. DAWN

The faintest grey of dawn over the city. Then a flock of birds rises as one in the distance. A millisecond later, the cause of their flight, a grenade explosion, echoes.

The birds dart, in another direction as the STACCATO of a machine gun rips the air.

INT. PAUL'S BEDROOM. DAWN

Paul sits on the edge of the bed, staring out the window.

Behind him Tatiana has Roger cradled in her arms, he still trembles wide eyed as she tries to get him to talk.

TATIANA
Will you take a little milk?

Nothing.

PAUL
Let him sleep.

The door knocks. The old guard calls in frightened.

OLD GUARD (O.S.) *
Mr. Paul.

PAUL
(to Tatiana)
It is time for the neighbors to leave.

He heads for the door.

INT. PAUL’S LIVING ROOM. DAWN

Paul steps out, closes the door behind him. A small delegation of the men wait nervously.

JEAN BAPTISTE
It is true.
He holds up the tiny radio, tuned to the BBC World service, a crackly Brit voice. (It's Gloria the reporter.)

GLORIA THE REPORTER (O.S.)
The Hutu president's plane was struck by a ground-to-air missile as he returned from signing the peace accord with the Tutsi rebels. There were no survivors. The Hutu government has already blamed the Tutsi rebels. The rebels have denied the accusation. Already there are reports of reprisal killings on the streets.

As they listen, a young woman lets out a SQUEAL, and flees the window where she's been sitting.

WOMEN (O.S.)
They are here.

Hysteria in the room, women and children push toward the bedroom. Paul manages to make it to the window, nervously steals a glance and sees: A HUTU ARMY SOLDIER sits on the high wall by the gate. He pulls another up beside him.

Panic in the room now. Paul turns.

PAUL
Shut up!

PAUL'S POV: The soldiers drop into his garden. They draw pistols.

TATIANA (O.S.)
What is it, Paul.

PAUL
Stay with the children.

PAUL'S POV: The soldiers go to the gate, slide the bolt, swing it open.

Two jeeps, jammed with heavily armed SOLDIERS, sit in the drive like many-limbed beasts of war. Paul watches as the jeeps rumble into his garden. The soldiers jump out.

INSIDE THE ROOM:

Nothing can stop the women and children from fleeing into the bedrooms. Paul is frozen at the CRASH of rifles on the door.

The door gives, SOLDIERS flood in.

They are startled by the crowd in the living room, rifles raised, SHOUTS.
SOLDIERS
Out, get out now!

Paul pulls himself together, marches over to the soldier.

PAUL
Who is in charge?

A Captain is at the door.

CAPTAIN
Who are you?

PAUL
I am Paul Rusesabagina, a good friend of General Bizimungu.

CAPTAIN
We are looking for you.

He takes Paul by the arm, leads him outside.

EXT. PAUL'S HOUSE. DAWN

The Captain stops by his jeep, studies his clipboard.

Tatiana with Roger in her arms, her kids and all the neighbors herded together.

PAUL
What is this about?

CAPTAIN
Let me see your identity card.

Paul pulls it from his pocket, hands it to the Captain.

CLOSE ON: Paul's ID - it reads Ethnicity: HUTU.

The Captain studies him, waves for the soldiers to back off.

CAPTAIN (CONT'D)
You heard the Tutsi cockroaches murdered our president.

PAUL
Yes, it is a calamity for us all.

CAPTAIN
You work at the Hotel Diplomat?

PAUL
No. I work at the Mille Collines.
The Captain looks confused. Paul quickly:

PAUL (CONT'D)
I used to work at the Diplomat.

CAPTAIN
Do you know how to open the safe there?
(Paul nods)
Our government needs to use the hotel and
the room keys are in the safe. You must
open it.

PAUL
Of course.

Paul sees out into the street behind the jeeps: a group of Militia in
their colored shirts armed with machetes, have gathered, trying to see
what is going on.

PAUL (CONT'D)
Captain, I must take my family.
It is not safe here.

CAPTAIN
Where is your family?

Tatiana is beside him now.

TATIANA
(interrupts) *
This is them.

Tatiana points to the huddled neighbors. Paul is stunned.

CAPTAIN
All of them! I cannot take them.

TATIANA
No, no, good Captain, you do not have to.
We have the car and our van.

She points to the Mille Collines van.

The Captain looks doubtful, then his two-way radio barks - an urgent
message. He listens.

Tatiana drags the kids and ushers everyone toward the van. In a second,
they are all clambering in.

CAPTAIN
Let's go.
Paul jumps behind the wheel of the van. Neighbors are jammed in like sardines, 15, more, inside. Tatiana and their kids are squashed together on the front bench.

The convoy (jeep - van, car - jeep) starts up and turns out into the street.

The Militia men wave sticks, machetes.

INT. VAN TRAVELING - DAY
Paul looks back as they speed off down the street.
Sees: The Militia looters pour into his gateway.
As they pass the Caringa home, Militia looters carry off a TV and push a stove on a child's skateboard.
Tatiana has Roger on her lap, she cradles his head.

EXT. KIGALI STREET. DAY
The convoy speeds through the deserted streets. Slowing only to maneuver through makeshift roadblocks where Militia wave machetes, nailed clubs and spears as they dance.

FURTHER ALONG THE ROAD: a group of Militia swarm over a car, smashing the windshield, the windows. Inside a family huddles together in terror, waiting for the windows to give way.

In the gutter by the side of the road, three dead bodies.

   PAUL
   (to Tatiana)
   Don't look.

EXT. HOTEL DIPLOMAT. DAY
The convoy pulls up at this older, shabbier hotel. There are other jeeps, and several staff in a panic. The janitor, ROBERT, sees Paul, bursts into waves of joy.

   ROBERT
   Mr. Paul, sir. Oh, Mr. Paul. We must open every door right now for the government.

Paul jumps out of the van, hurries to the lead jeep.

   PAUL
   (to the Captain)
   The safe is in the manager's office.
The Captain nods to two soldiers.

CAPTAIN
   Go with him, get the keys.

INT. HOTEL DIPLOMAT LOBBY. DAY

Paul runs through the lobby. The staff look petrified.

INT. HOTEL DIPLOMAT MANAGER'S OFFICE. DAY

Paul bursts into the room. The two soldiers follow.

He goes to the hotel's big old combination safe, spins the combination a few times, tries the handle, clunk! It doesn't open. He's forgotten the number.

The soldiers look at him impatiently. Paul improvises.

PAUL
   Gentlemen, you'll find some chocolate, and maybe a few beers in the fridge. Don't let them go to waste.

The soldiers fall over each other to get to the fridge.

Paul tries the safe numbers again, clunk! It opens.

He sees: a big bunch of keys, a wad of dollars, Rwandan francs, a check book, and several bottles of the best cognac, whiskey, some Cristal.

He looks round nervously but the two soldiers are busy fighting over the beer and chocolates in the fridge.

As they do, Paul, hands trembling, stuffs the wads of notes, into his belt, pulls his shirt over and shuts the safe door.

PAUL (CONT'D)
   I've got them.

He is about to leave.

SOLDIER 1
   Wait!

Paul looks back at the soldier.

SOLDIER 1 (CONT'D)
   Sit down.

Paul sits, as the two soldiers guzzle beers and stuff chocolate into their pockets.
INT. HOTEL DIPLOMAT LOBBY. DAY

Paul hurries through the lobby toward the entrance.

EXT. HOTEL DIPLOMAT ENTRANCE. DAY

Paul emerges to see:

All of the occupants of the van, Tatiana, his kids, Odette on their knees, with their hands on their heads.

The Captain hovers over them, pistol in hand, turns, sees Paul. He marches toward him and SLAPS HIM HARD on the face.

CAPTAIN

Traitor!

Paul reels from the blow, but manages to stay on his feet.

The Captain snatches a bunch of ID cards from a soldier, hurls the cards in Paul's face.

CAPTAIN (CONT'D)

They are all Tutsi cockroaches.

PAUL

Let me explain.

He grabs Paul by the scruff of the neck, pushes him toward the kneeling captives. The Captain snatches a pistol from one of his soldiers, shoves it into Paul's hand.

CAPTAIN

SHOOT THEM!

Paul looks at him.

PAUL

Please, I don't use guns.

CAPTAIN

There is nothing to it.

The Captain raises his own pistol and FIRES it. Everyone jumps with fright.

CAPTAIN (CONT'D)

Shoot them now or you die first.

The Captain aims his pistol at Paul's head. Cocks the hammer.
PAUL
Captain, what could I pay you not to do this?

The Captain laughs.

CAPTAIN
You want to pay me?

PAUL
Why not? These are not rebels, look at them. Soon they will be worthless to you. Why not take some money, for your work?

CAPTAIN
How much?

PAUL
Name a price.

CAPTAIN
Ten thousand francs for each one.

PAUL
I don't have that much.

The Captain laughs, snatches the gun from Paul, marches toward them.

PAUL (CONT'D)
Wait! Wait!

Paul reaches into his pocket, pulls out the bunch of dollars.

PAUL (CONT'D)
Here, here, a thousand US dollars - fifty thousand francs for my family. To let us drive off to the Mille Collines.

CAPTAIN
How many in your family?

PAUL
Six.

The Captain looks at his soldiers, at the wad of notes.

CAPTAIN
Pull your family out.

Paul runs over, grabs Tatiana, Roger, the three girls. Odette kneels beside Tatiana. Paul whispers.

PAUL
Have you any money?
ODETTE
Nothing.

Paul pushes his family toward the van, looks back, sees the Captain pocket the dollars, move toward the line.

TATIANA
Paul, don't let them die.

PAUL
(urgent)
Get in.

Paul pushes them into the van, shuts the door, digs into his soul for all the courage he can muster, then turns back.

PAUL (CONT'D)
Captain, let these people give you some money, whatever they have.

The Captain hesitates. Paul sees this, runs over to the line of neighbors.

PAUL (CONT'D)
Give me everything, everything you have.

A pathetic rain of Rwandan francs, useless coins, watches, jewelry falls onto the ground. Paul scoops it all up.

The Captain looks at it, takes it, then:

CAPTAIN
There is only enough for one cockroach.

The Captain raises his pistol.

CAPTAIN (CONT'D)
Pick one to take with you.

Now each terrified neighbor looks to Paul, begging.

PAUL
Wait, wait.

Paul counts the kneeling figures: ten adults, four kids.

PAUL (CONT'D)
Ten.

CAPTAIN
And four children?
PAUL
I'll give you a hundred thousand francs for all of them.

The Captain points the gun.

CAPTAIN
Give me it.

PAUL
I don't have it here. At the Mille Collines. I can get it for you.

CAPTAIN
You will run into the hotel and hide behind the U.N.

PAUL
I swear, Captain, one hundred thousand francs, enough for a house. I will get the money, you keep them outside.

The Captain smiles.

CAPTAIN
I will keep your family outside. Let's go.

EXT. HOTEL FRONT GATE. DAY

The convoy pulls up at the outer gates of the Mille Collines. It's manned by ARMED UN PEACEKEEPERS.

The Captain walks to Paul in the van.

CAPTAIN
Go with my soldiers. And hurry back if you want to keep these cockroaches.

The Captain nods to Paul's children.

Paul jumps into the Rwandan army jeep.

PAUL
(to UN Peacekeepers)
I am the manager. Open the gate.

EXT. HOTEL FORECOURT. DAY

Chaos - UN jeeps, hotel vans, dismayed tourists, frightened Tutsi refugees.
CLOSE ON: Bik, the Dutch manager, bag packed, anxious, sees Paul. YELLS.

BIK
Paul, I have to talk to you ...

But Paul ignores Bik, barrels his way through the din and crush of the parking lot.

INT. HOTEL LOBBY. DAY

Paul rushes in: The lobby is filled with Tutsi refugees, and scared white tourists.

A solitary receptionist, besieged by anxious guests, is relieved to see Paul.

RECEPTIONIST
Oh, sir, please can you...

Paul rushes to the accounting room behind the reception desk, closes the door.

INT. HOTEL OFFICE. DAY

Paul pulls bundles of dollars from the hotel safe.

EXT. HOTEL. DAY

Paul pushes through the mob at the door. Bik comes up.

BIK
Paul... (grabs Paul) ...I have to talk to you.

PAUL
I'll be back.

Paul breaks free and hurries over to the Army jeep.

PAUL (CONT'D)
(hops in) Let's go.

EXT. HOTEL FRONT GATE. DAY

Paul jumps from the jeep. Waves to Tatiana in the van, then gives the money to the Captain.
PAUL
Now let them go.

No response. Money in hand, the Captain eyes Paul with malice.

PAUL (CONT'D)
Don't be foolish. There's more money to be made here.

CAPTAIN
You want to buy anymore cockroaches ask for Captain Naramunju.

The Captain smiles, then jumps in his jeep and speeds off. Paul runs to the van and jumps in.

INSIDE THE VAN
Jubilation, in the rear of the van. Odette is in tears.

ODETTE
Thank you, thank you, Paul.

Paul doesn't reply. Tatiana hugs him. He gives her a look - a mix of relief and anger - the crowd in the back almost cost him his family.

EXT. HOTEL FORECOURT. DAY
Paul's van arrives. Bik hangs from a minibus.

BIK
(shouts)
Paul, I have to go. The staff have fled Kivu Lodge. I have to close it.

He flings office keys to Paul.

BIK (CONT'D)
While I'm away, you're in charge.

Bik's van takes off. A group of tourists hears Bik's words.

TOURISTS
Hey, hey, we need our passports, we want to get a flight.

Paul looks at them.

TOURIST
They're in your safety boxes. We need them right away.
PAUL
Come inside.

INT. HOTEL LOBBY. DAY

At the desk, the same receptionist is overwhelmed.

TOURIST (O.C.)
He's in charge, that's him.

Paul goes behind the desk. Rumors fly among the crowd of tourists.

TOURISTS
(staccato) to the airport...my embassy...tried to call... the airport is closed... refund... this is outrageous ...

Behind the tourists, Tatiana and the neighbors look lost.

Paul addresses the frightened Western tourists. *

PAUL
Please, I am the house manager. Return in thirty minutes and we will deal with all your requests, thank you.

Paul turns to the room key boxes, nearly all are empty.

PAUL (CONT'D)
What happened to all the rooms?

Finally he finds a key, pushes through to Tatiana, hands a key to Odette and Jean Baptiste.

PAUL (CONT'D)
Take this room. Tatiana, bring the children.

Paul starts to lead his family away.

TATIANA
(re: neighbors) What about them?

Paul looses it.

PAUL
Them. They almost got us all killed. I have done enough for them! We cannot look after them anymore.
TATIANA
What are you going to do? You cannot
drive them out onto the road. They can
* stay with me.
*
PAUL
What!
*
TATIANA
I will not have them on my conscience.
They will stay in my room.
*
PAUL
(to Zozo)
Zozo, get a key for two staff bedrooms.
Put these people in them.
ZOZO
Yes, sir.

INT. HOTEL CORRIDOR. DAY
Paul hurries his family along the corridor. Rwandan refugees wander
aimlessly pulling their meagre possessions.

REFUGEE
(calls out)
Moses, Moses Seradungu.

PAUL
Can I help you?

REFUGEE
I'm looking for Moses Seradungu's room.

PAUL
What is his room number?

REFUGEE
I don't know.

PAUL
Go downstairs, I will help you.

Paul finds his room and opens the door.

INT. HOTEL ROOM. DAY
Paul leads his family into a one-bedroom suite. The kids drop to the
beds exhausted. Tatiana picks up the phone and dials.
PAUL
What are you doing?

TATIANA
Trying Thomas and Fedens. We've got to get them here.

Paul paces the room. The maids clearly haven't cleaned it since it's last occupants: the beds are unmade; towels are on the floor; and a newspaper is scattered across the desk.

PAUL
(re: room) This won't do.

TATIANA
It will do just fine.

So Paul tidies the place. As he does,

PAUL
Any luck?

TATIANA
No answer. Please send someone to get them, please.

PAUL
I'll try.

Paul leaves.

EXT. HOTEL FORECOURT. DAY

Paul waits, then a car pulls up, an Indian businessman, Mr. Garindi, gets out, shakes hands, he's shaken.

MR. GARINDI
Terrible times, Paul. There are bodies everywhere. I cannot stay here.

PAUL
I need a great favor.

He hands Mr. Garindi an address.

PAUL (CONT'D)
I need you to go to this address and bring my brother-in-law and his family.

MR. GARINDI
No, no. This is a very dangerous part of town. I cannot do this.
PAUL
This would be an enormous favor to me. I am a man of means, Mr. Garandi. When this nonsense is over I will be most grateful.

MR. GARINDI
I will see what I can do.

Mr. Garindi climbs back into his car.

INT. HOTEL LOBBY. DAY
Paul stops just shy of the lobby. Around the corner is a mob of angry guests. Paul takes a moment to gather himself: straightens his tie; button his jacket; flick a piece of lint from his shoulder. Then he takes a breath and steps around the corner.

PAUL
Thank you for your patience, ladies and gentlemen. Now, how can I help you.

The mob rushes him.

CUT TO:

Paul works the front desk as angry guests surge all around him. Zozo emerges from the office with two tourists.

PAUL (CONT'D)
Where are the receptionists? Where's Gregoire?

ZOZO
He has taken the presidential suite.

PAUL
What!

Paul storms off.

INT. HOTEL CORRIDOR - DAY

GREGOIRE
(surprised)
Mr. Manager.

PAUL
Gregoire, what are you doing here?
A WOMAN'S VOICE INSIDE (O.S.)
Who is it?

GREGOIRE
What do you want?

PAUL
Get out of this room and get back to work.

GREGOIRE
I don't have to listen to you anymore.

PAUL
I am in charge now. Get back to work or I'll fire you.

GREGOIRE
Let me ask you Mr. Manager, do you notice a smell of cockroaches? If I were to leave this room, I'm sure I could find this smell. I know people who could cleanse it. (stares) But maybe it doesn't bother you? Why is that? Are used to this smell? Not me, I need a clean room to escape it.

Gregoire closes the door. Paul's eyes burn with anger, but this battle will have to wait.

INT. HOTEL LOBBY. DAY
Paul comes into the lobby and discovers Colonel Oliver, he is escorting a tall, well-dressed man, the Tutsi Minister of Finance XAVIER and his family.

COLONEL OLIVER
Paul, you know who this is?

PAUL
Yes, Colonel Monsieur Xavier, the Minister of Finance.

COLONEL OLIVER
Get him a room, but tell no one he is here. (to Xavier)
Paul will look after you.

XAVIER
I will need a suite.
PAUL
Of course.

He moves over to Zozo.

PAUL (CONT'D)
Get the key to suite twelve, take these people there right away.

There's a commotion by the door. Paul goes over.

A valet stops a group of Tutsi refugees from entering.

PAUL (CONT'D)
What's going on?

VALET
Sir, they have no reservations.

Paul studies the group, - a ragged bunch, no way are they Mille Collines guest material.

REFUGEE #2
Please, sir, we have nowhere else to go. They're hunting us.

PAUL
Wait over there.

REFUGEE #3
We need a room.

PAUL
I said everyone go over there.

Paul sees: UN Colonel Oliver giving an interview to the BBC in front of the hotel.

EXT. HOTEL FORECOURT. DAY

Paul approaches the BBC reporter Gloria and Colonel Oliver as their interview concludes.

GLORIA
Do we know who fired the missile that killed the president?

COLONEL OLIVER
No. But I fear it's intention may have been to kill the peace accords and spark a civil war between the Hutu Militia and the Tutsi rebels.
GLORIA
We've heard reports of reprisal killings. 
Will the UN intervene to stop the bloodshed?

COLONEL OLIVER
Unfortunately we're here as peace-keepers not peace makers, we can't take an aggressive role.

GLORIA
If the UN changes your mandate could you stop the bloodshed?

COLONEL OLIVER
Yes. With some re-inforcements I'm confident we could impose order.

GLORIA
Have you requested re-enforcements?

COLONEL OLIVER
Yes we have.

GLORIA
What was the response?

COLONEL OLIVER
We're awaiting a decision, excuse me.

Colonel Oliver shakes Gloria's hand then moves off toward Paul.

COLONEL OLIVER (CONT'D)
Paul, I've sent my soldiers to rescue the Lady Prime Minister, she'll need a room.

PAUL
Yes sir, but these people (points) they cannot stay here. I've heard you have a refugee center at the airport Stadium?

COLONEL OLIVER
I'm sorry, I can't possibly take them Paul. I'm overrun with refugees. As soon as we can stabilize the situation we'll take them.

Paul moves to the door, where Jock and Gloria argue beside a saloon car with the word ‘press’ spelt out in tape on the windscreen

JOCK
For fuck's sake, Gloria There's a big news story out there! We need to get out and cover it.
GLORIA
We're not going outside the hotel grounds unless we have an armored car. That's the ground rules.

JOCK
Ground rules! Where the fuck do you think you are, Wimbledon?

GLORIA
We cover the story from here until we can get proper protection.

She walks off.

INT. HOTEL LOBBY. DAY

Paul works his way through the crowds in the lobby, sees a trolley of dishes by an elevator, looks around, can't see any staff. Disgusted, he pushes the trolley himself.

INT. HOTEL KITCHEN. DAY

Paul pushes the trolley into the deserted kitchen. At the back door, several cooks listen to the radio.

RADIO ANNOUNCER
'Good Hutus, we must destroy an infestation of cockroaches at the technical college.'

PAUL
Turn that off. We have a hotel to run.

The cooks halfheartedly slouch back to the sinks.

INT. HOTEL LOBBY. NIGHT

The lobby is overflowing with refugees. Paul stands with phone to ear. Zozo walks up.

PAUL
(to Zozo)
Where's housekeeping? They won't pick up.

ZOZO
Sir, no one wants to work. They say the boss has left.
Paul heads for the back office.

INT. HOTEL MANAGER’S OFFICE. NIGHT
A neat corporate office.
Paul picks up the phone.

INT. SABENA PRESIDENT'S OFFICE. BRUSSELS. NIGHT
Several executive officers sit across from Sabena President GODEFROID around a speaker phone.

SABENA PRESIDENT
Can I have your name again?

PAUL (O.S.)
Paul Rusesabagina, Mr. Godefroid. The house manager. I met you on your last visit.

SABENA PRESIDENT
Yes, Paul, I remember. The Mille Collines is a very important property for Sabena. Our directors believe we should close down, shutter the place until this unrest is over?

This is really bad news. Paul can't allow them to close.

PAUL
Sir, that would be very bad for our reputation. We are an oasis of calm for all our loyal customers. What would they think if Sabena deserted them now? (lies) I assure you the United Nations has everything under control.

ON THE SABENA PRESIDENT
He looks at the others.

SABENA PRESIDENT
Very well. But if this thing gets worse, we must close. If there's anything you need, call anytime.

PAUL
There is one thing I need right away.
INT. HOTEL MANAGER’S OFFICE. NIGHT

Paul waits by the fax, then it spits out a single page.

INT. HOTEL BANQUET ROOM. NIGHT

Every member of the hotel staff is gathered together. Paul addresses them as Zozo hands out copies of a fax.

PAUL
This is my letter of appointment, signed by Mr. Godefroid, the president of Sabena. The Mille Collines is a five star establishment, we will run it that way. If you don't want to work for me, then leave now.

No one moves.

PAUL (CONT'D)
I want the hallways cleaned now, a menu prepared for the dining room. Where’s the pianist?

A hand goes up.

PAUL (CONT'D)
I want you on the piano in the Kigali Room tonight. Back to work.

EXT. HOTEL FORECOURT. MORNING

Paul emerges to find more refugees, some settled on the lawn, others gathered in clumps by the doorway.

Paul calls over to the valet.

PAUL
Take these people to the rear car park, they can't stay here.

Suddenly women and children on the lawn scream and run in fear. Behind them bushes shake, then suddenly a bloody figure wearing only boxer shorts bursts out from among the trees and flees to the middle of the driveway. It's the journalist, BENEDICT, covered in blood. His ear has been chopped off.

PANDEMONIUM. As Paul runs to him, calls to Zozo.

PAUL (CONT'D)
Get Odette!
Paul grabs Benedict, tries to calm him.

PAUL (CONT'D)
What happened?

BENEDICT
They're killing everyone. The Lady
Minister! The UN soldiers. They're at the
gate.

He points down the driveway. This sparks many of the women refugees, and white guests, to flee inside the hotel.

Odette arrives with her bag, leads Benedict inside.

Jock has been filming all of this.

EXT. HOTEL DRIVEWAY. DAY

Now Jock runs, camera still on his shoulder, toward the gate.

Paul takes off after him.

More Tutsi refugees running up the driveway in fear.

EXT. HOTEL FRONT GATE. DAY

As Jock films, Paul arrives by the gate house. UN soldiers watch the outside road. Engines roar, then.

A convoy of Toyota trucks circle on the road outside the gate. Drunken Militia men on the back wave spears, machetes, one, in a woman's disco wig, waves a cordless power drill. The drill bit is red with blood.

In the next truck, TWO Militia MEN triumphantly taunt the UN soldiers as they hold blue UN helmets high on sticks. The helmets are shot through with holes.

MILITIAMAN #1
We kill UN. We kill you next.

ENRAGED UN SOLDIERS cock their weapons, aim.

A UN armored car races past the Militia and turns into the driveway. The back door opens, UN Colonel Oliver jumps out.

COLONEL OLIVER
Hold the line here. Do not shoot!

The Colonel stabilizes the situation, his men watch the militia drive by. Paul approaches Oliver
PRINCIPALS

PAUL
What's happening?

COLONEL OLIVER
They murdered my soldiers. Ten Belgians who I sent to get the lady minister.

PAUL
Where is she?

Oliver shakes his head. He helps Paul clamber into the armored car.

INT. HOTEL LOBBY. DAY
Paul follows Oliver as he marches through the lobby. Several reporters surround them.

REPORTERS
Is it true about the Belgian soldiers...
Are all ten dead?

Paul watches the UN command disappear into an elevator.

EXT. HOTEL CORRIDOR. DAY
Paul is in the corridor, talking to Tatiana.

PAUL
Has Roger spoken yet?

TATIANA
No, Odette says he's in shock.

PAUL
How can we help him.

TATIANA
He needs to be in a safe place.
(a beat)
Have you heard from Mr. Garindi?

PAUL
Give him time.

There's a clank of metal. Paul looks and sees:

A waiter struggling with a trolley of food by a door.

He hurries to help the waiter as Jock opens, indicates quiet, waves Paul and the waiter in.
INT. HOTEL BBC ROOM. DAY

The room is set up as a make-shift broadcast center.

Gloria is on a phone to the BBC in London, she hangs up.

GLORIA
Okay, we're feeding through live now.

She fixes her outfit, sits straight up in the chair. Behind her two monitors show footage of a plane crash and bodies along roads.

GLORIA
Okay London .... and five four three two one ...That's correct Tom. Today's gruesome ambush of a ten man Belgian patrol has left the UN peacekeeping force in a state of disarray. Its commander has called for re-enforcements. However, the General Council is deeply divided. The United States, still smarting from the UN's disastrous Somalia mission, has indicated that it will veto any moves to reinforce. Meanwhile, the slaughter goes on. Gloria Brooks in Kigali, Rwanda.

Gloria on the phone, listens.

GLORIA
And, cut ...good, give me a call guys, let me know you've got it.

Jock turns to Paul.

JOCK
Perfect timing.

PAUL
This goes out live?

Jock points skyward.

JOCK
Satellite feed.

GLORIA (ON PHONE)
Great. (listens) No kidding, When will they be here? Excellent. Yes, call then.

She hangs up.
GLORIA (CONT'D)
The news room has heard that the French and the Belgians are putting together an intervention force.

PAUL
When will they be here?

GLORIA
Very soon.

PAUL
Thank God.

Jock's is at the window scanning with his camera, getting b roll, then he sees something.

JOCK
Hey Peter, hook me back into the monitors.

Jock’s filming as Peter makes the connection.

JOCK (CONT'D)
Holy shit! Holy shit.

GLORIA
What is it?

Jock focuses

On the monitor: blurry focus of a shanty town on a hill.

NOW FOCUS: Of a crowd hovering close to a group of Rwandan Tutsis seated on the ground. Two Militia emerge from the crowd, waving machetes. They SLASH their way along the line, savage, powerful blows, butchering people like cattle. (Author note: we will use real news footage of this)

JOCK (CONT'D)
You fucking see that!

GLORIA
(shock)
Oh my God!

On Screen: The crowd run off, waving machetes.

Gloria snaps out of her shock, snatches the phone, dials.
GLORIA (CONT'D)
It's Gloria. Listen we've footage, unbelievable footage! A massacre! Machetes, murderers, dead bodies. You have to lead with this. We'll send it through right now. Wait 'til you see this.

She puts the phone down, turns to the others, triumphant.

An embarrassed silence in the room. Jock is disgusted by her glee. He picks up a plate from the trolley.

JOCK
to Gloria) Here, have a sandwich.

GLORIA
Fuck you.

She storms out. Paul fills the embarrassed silence.

PAUL
I'm glad you filmed this. Now the West will have to stop it. Excuse me, gentlemen.

EXT. HOTEL CORRIDOR. EVENING

The businessman Mr. Garindi knocks on room 211. Paul opens the door, sees him, then turns back to Tatiana.

PAUL
Tatsi, come.

Tatsi appears at the door with several of the kids.

PAUL (CONT'D)
to the kids) Go back inside.

The kids do as they're told. Paul and Tatsi shut the door and join the businessman in the hall.

PAUL (CONT'D)
Did you find the twins?

Tatiana clings to Paul, fearful of the news.

MR. GARINDI
I made it to the house but it was empty. It had been robbed.

TATIANA
Oh God.
PAUL
Was there blood?

MR. GARINDI
No blood. As I left a neighbor, an old woman, waved to me. I went to her house. She has the little girls. They are safe.

TATIANA
My brother, his wife. Did this woman know of them? Did they leave the children with her?

The businessman shakes his head no. Tears run down Tatiana's face. She holds Paul's arm to stop from falling to the floor.

PAUL
This is not bad news, Tatsi. Perhaps they fled or could not make it home. There is hope.

TATIANA
(to the businessman)
Please go back, bring the children to us.

MR. GARINDI
(frightened)No ma'am, I cannot do that. The roadblocks are everywhere. They are looking for children. They shout, "Kill the babies to clear the infestation." Leave them be, they are safe. I have to go now.

Paul takes a small wad of notes from his pocket, presses it into the businessman's hand.

PAUL
Thank you for your help.

He leaves. Tatiana pulls Paul to her.

TATIANA
My sister is dead, Paul. They would not leave the children.

PAUL
No. They are not dead. Stop this.

INT. HOTEL LOBBY. DAY

Paul and Tatiana push through the French tourists and AID workers running across the lobby.
FRENCH TOURISTS
Mon Dieu, Merci.

Cheers break out. Paul and Tatsi peer from the crowd and through the lobby window see:

EXT. HOTEL DRIVEWAY. DAY

French and Italian special forces pull into the parking lot, standing tall in their jeeps, macho western super troops, triumphant. Salvation!

EXT. HOTEL FORECOURT. DAY

Wild cheering, flowers draped around necks, kisses. Westerners, Rwandans, dance and sing in celebration.

Paul SEES: Colonel Oliver off to the side, with the commanders of the French special forces.

CLOSE ON: OLIVER

COLONEL OLIVER
You have a battalion, you could stop this now. The Hutu army is no match for you.

FRENCH COMMANDER
Those are not our orders.

Oliver pulls off his blue beret, throws it on the ground, points his finger at the French and Italian officers.

COLONEL OLIVER
You will remember this day for the rest of your lives.

He walks off, returns, picks up his beret.

Paul watches as he storms into the lobby.

Paul follows.

INT. HOTEL BAR. DAY

Paul follows the Colonel into the Kigali Club. The place is empty, the bartender missing, gone to celebrate.

PAUL
Colonel, what can I get you?

Paul gets behind the bar.
COLONEL OLIVER
Anything. Strong.

PAUL
Canadian Club?

Oliver cracks a weary smile. Paul pours two drinks, slides one across. He raises his glass.

PAUL (CONT'D)
Congratulations, Colonel. You have saved us all.

COLONEL OLIVER (raw cynicism)
Congratulations. You should spit in my face.

PAUL
Excuse me, Colonel.

COLONEL OLIVER
We think you are dirt, less than dirt, worthless.

PAUL
I don't understand.

COLONEL OLIVER
Don't bullshit me, Paul. You're the smartest man here. You have them all eating out of your hand. You'd own this fucking hotel, except for one thing.

Paul doesn't answer.

COLONEL OLIVER (CONT'D)
You're fucking black! You're not even a nigger, you're African!
(downs his drink)
They're not staying to stop this thing. They're gonna fly right out of here with their people.

PAUL
(shocked)
Their people?

COLONEL OLIVER
They're only taking the whites.
INT. HOTEL PAUL’S ROOM. DAY

Paul opens the door. Tatiana and the kids pack bags, prepare to leave.

    PAUL
    Children, go into the hallway.

Tatiana and the children stop what they're doing, puzzled.

    PAUL (CONT'D)
    (to the kids) Please, go.

The kids leave.

    TATIANA
    What's wrong?

Paul takes her hands in his.

    PAUL
    All the whites are leaving.

Tatiana's grip tightens.

    PAUL (CONT'D)
    They are being evacuated.

    TATIANA
    What about us?

    PAUL
    We have been abandoned.

Tatiana clings to hope.

    TATIANA
    The soldiers will stop the killers.

Paul looses it.

    PAUL
    Listen to me woman. I said all the whites are leaving. The French, the Italians, even the Belgian UN soldiers.

    TATIANA
    But who is left?

    PAUL
    I don't know. Colonel Oliver says the UN has three hundred soldiers for the whole country. Black soldiers, Pakistanis.
He looks up at her.

    PAUL (CONT'D)
    The most the Colonel can spare for the hotel are four men, and they're not allowed to shoot.

He takes her hand, makes her sit down.

    PAUL (CONT'D)
    If anything should happen, if the Militia arrive, you must take the children and go to the roof.

Tatiana's eyes are wide with fear.

    TATIANA
    What for?

Paul takes his anger out on Tatiana.

    PAUL
    Do what I say, woman. You hear me? I will meet you there.

He storms out.

CUT TO:

INT. HOTEL LOBBY. DAY

REVEAL: A chaos of luggage, white tourists, AID agency people, Italian and French soldiers, elite, slick.

On the edges, clumps of Rwandans, watching, silent, fearful.

EXT. HOTEL FORECOURT. DAY

A torrential African rain storm soaks everything. Porters with big umbrellas run the white evacuees to the buses.

French and Italian commanders check off names on clipboards.

Jock films the evacuees boarding buses.

INT. HOTEL LOBBY. DAY

At the front desk, Paul, dripping wet from working the convoy, listens to a French tourist who refuses to pay his bill.
FRENCH TOURIST
Why should I pay to stay in a, in a holocaust? Tell me.

Paul, stone-faced, polite, destroys this asshole.

PAUL
You are not staying sir, you are leaving.

EXT. HOTEL FORECOURT. DAY

Paul watches in the rain as the final agency people are being loaded onto buses.

Several white aid workers weep uncontrollably as they are dragged away from frightened Rwandan coworkers.

Paul in the rain.

Across the parking lot Colonel Oliver watches from his jeep.

Jock and his sound man embrace two beautiful young HOOKERS.

One girl begs Jock to take her with him.

HOOKER
Please, please, they will put me on the street. They will chop me.

JOCK
Darlin', believe me, if I could...

He digs in his pockets, pulls out money, cigarettes. Everything he has he gives to her.

Then he pulls her toward Paul, digs out his wallet.

JOCK (CONT'D)
Here. Here.

He pushes two Visa cards into Paul's hands.

JOCK (CONT'D)
Give her what she wants, room, food, anything. Charge it all. Don't you put her out, Paul.

PAUL
I would never do that.

JOCK
I know that, Paul. I'm sorry.

Here take this.
Jock pulls a Rolex off his wrist.

PAUL
This is a Rolex, I can't take it.

JOCK
Take it for Christ sake. I wish it was a fucking aeroplane.

Jock embraces Paul, tears in his eyes.

Gloria watches from the doorway. Embarrassed by Jock, She becomes officious.

GLORIA
Let’s go, Jock.

JOCK (turns on her)
Go! What the fuck sort of journalists are we, running from a war? I'm ashamed. Are you? Well, are ya’?

GLORIA
You’re drunk.

Gloria marches onto the bus.

GLORIA (to a French soldier)
What are we waiting for?

FRENCH SOLDIER
We have to evacuate some nuns from a convent. They are on their way.

Jock kisses the hooker, heaves his camera onto the bus.

Then there is a disturbance on the driveway.

A group of French nuns, along with maybe a hundred Tutsi women and children come running up the driveway. They are all terrified. One nun leads them with a French flag.

French soldiers run forward. A commander orders them to form a line, blocking the refugees.

French soldiers begin pulling nuns from the terrified crowd.

Several nuns begin hysterically weeping, pulling Rwandan children with them. Panic breaks out among the crowd.
INT/EXT. BUS. DAY

Jock grabs his camera, pushes off the bus.

EXT. HOTEL FORECOURT. DAY

Nuns cling to young children. French soldiers wrench the nuns away, lift them off their feet, carry them to the bus.

JOCK films, as A FRENCH OFFICER screams at him.

The last nun is dragged onto a bus.

Jock looks to Paul, then gets on the bus.

The convoy - French jeeps, buses, Italian jeeps, UN jeeps takes off, through the refugees, turns a corner, gone.

Paul, drenched, is left alone to fend for his new guests: * Weeping women, frightened children.

EXT. HOTEL FRONT GATE. DAY

The convoy passes the gate house.

Across the road, two jeeps of Rwandan Army soldiers watch the convoy leave. They get on the radio.

INT. HOTEL LOBBY. DAY

Where five minutes before the lobby was a frenzy of wealthy Europeans and aid workers, the groups of clustered black faces are silent except for the crying of babies and sobbing mothers. Paul picks his way among them. Zozo catches up.

ZOZO
What do we do with all these people?

PAUL
Open up the ballroom, we'll put them there. And Zozo tell the kitchen to make rice and beans - a lot of it.

INT. HOTEL PAUL'S ROOM. DAY.

Paul enters, drops to the bed. Tatiana curls up next to him.

TATIANA
You could leave, Paul.
PAUL
What are you saying, Tatsi?

TATIANA
Your card says Hutu. Take our children, go and get the twins, pay money at the roadblocks. Get them out. Please.

PAUL
Enough of this. We stay together. Let me rest, I will feel better then.

Paul puts on his walkman earphones, presses play, the rich cowboy drawl of Don Williams singing ???

Close on: Paul as his eyes droop and to the music.

A kalidiscope of colors filter through drooping eyelids as

Close on Paul’s face, as the music plays.

His eyes open wide, disturbed, music playing

Paul’s POV, an Army lieutenant stands over him, other soldiers around.

The lieutenant reaches down, pulls the earphones from Paul’s ears.

LIEUTENANT
You are the manager?

PAUL
Yes, sir. What is wrong?

LIEUTENANT
Everyone must leave the hotel now.

PAUL
Why sir?

LIEUTENANT
It's an order. Get everyone out now.

PAUL
I...ah...need some time. Please give us twenty, thirty minutes. People are sleeping.

The lieutenant is not impressed.

PAUL (CONT'D)
Please, have some cold drinks. I will be as quick as I can.

'Cold drinks' softens the soldiers' attitudes.
LIEUTENANT
We will be outside, ten minutes.

The soldiers march off. Paul goes back inside. The kids, sensing the menace, sit still and wide-eyed on the floor. Suddenly Tatiana notices Roger is missing.

TATIANA
Where's Roger?

Danielle points to under the bed.

CLOSE ON:

Roger trembling under the bed, as Paul's face appears.

PAUL
Come on son, everything is all right.

He slides him out, clutches him in his arms, then turns him over to Tatiana as he phones the front desk.

PAUL (CONT'D)
(on phone)
Who is this? Zozo. I know. Get them beer.

He turns to Tatiana.

PAUL (CONT'D)
Go to the roof now.

TATIANA
(terrified)
What for Paul.

PAUL
(forceful)
Do as I say. I will be there soon.

He hurries out.

INT. HOTEL CORRIDOR. DAY

Paul's door opens, his head appears round the corner.

The corridor is empty of soldiers. Now, frightened Tutsis peer out from their rooms. A group of men, among them the politician Xavier, are gathered in the hallway. Paul spots one man holding a pistol. He runs up.

PAUL
(to the man with the pistol)
Are you mad? They will gun us all down.
PISTOL MAN
Better to die by the bullet than the machete.

Paul pulls the gun off him.

PAUL
Wait here, please.

Paul hands the gun to Xavier, hurries off.

INT. HOTEL MANAGER'S OFFICE. DAY

Paul bursts in, sits by the phone and dials.

PAUL (ON PHONE)
Good day, General Bizimungu please. Do you know where he is? Please ask him to call Paul Rusesabagina. It is urgent.

Phone again.

A SERIES OF FLASH CUTS: increasingly frantic calls.

PAUL (CONT'D)
Colonel Bagsora. Where? Can you find him?

ANOTHER CALL:

PAUL (CONT'D)
Who would order such a thing?

ANOTHER CALL:

PAUL (CONT'D)
Did you find the General?

Paul hangs up the phone defeated. He looks at his watch. His head flops onto the desk, onto the Sabena logo. He sees it.

INT. SABENA PRESIDENT'S OFFICE. DAY

The Sabena president and two VPs sit on couches.

PRESIDENT
If British Airways abandons the route we should bid for it.

His intercom buzzes, he's annoyed then.
SECRETARY (ON PHONE)
I'm sorry, sir. I have a call from Paul in Kigali. He says it's urgent.

The president goes to the phone, hits the speaker button.

PRESIDENT
Paul. Are you alright?

PAUL (O.S.)
We have a big problem. The Hutu army have come and ordered us all of us out of the hotel.

The president is baffled.

PRESIDENT
Out? Where are you going?

PAUL
I do not know, sir. I think they will kill us all.

The president can barely form words to reply.

PRESIDENT
All. What do you mean all?

PAUL
The staff, the guests.

PRESIDENT
The staff and guests! How many?

PAUL
Now we have eight hundred guests and one hundred staff. I have ten minutes left. I wish I could have done more, sir. Please, thank all my friends at Sabena. You have been good to me and my family.

PRESIDENT
(panicked) Paul, wait, wait, I'm going to put you on hold for one minute, stay on the phone.

He hits the hold button. Looks to the other executives. They are stunned to silence by Paul's profound farewell.

INT. HOTEL MANAGER'S OFFICE. DAY

Paul listens to music on the phone.
INT. SABENA EXTERIOR OFFICES. DAY
Pandemonium - the president has everyone working the phones.

PRESIDENT
Get the prime minister's office. Call General Chareaux. Louis get the UN. Tell them this is Belgian property.

INT. HOTEL MANAGER'S OFFICE. DAY
The music is suddenly interrupted.

PRESIDENT (O.S.)
Paul, are you there?

PAUL
Yes, thank you Mr. President.

PRESIDENT (O.S.)
Paul, if you have one call in all the world to stop this, who would you call?

Paul thinks.

PAUL
The French. They supply the Rwandan army.

PRESIDENT (O.S.)
Paul, do everything you can to buy time. I will call you back.

Paul hurries from the room.

INT. HOTEL LOBBY. DAY
Zozo at the computer, printing something. Paul walks up, sees: The Hotel's Registry printing. Paul grabs it, studies.

PAUL
What are you doing?

ZOZO
The lieutenant wants the register.

He pushes Zozo toward the elevator.

PAUL
Go and get more beer.

Now Paul is on the computer, typing.
ON SCREEN: The register shows that day's date: April 13.

Paul hits a few keys.

ON SCREEN: The date above the register is April 4.

Paul hits the print button. The printer clicks to life.

EXT. HOTEL FORECOURT. DAY

Paul with the printed registry and Zozo with beer walk to the jeeps. The soldiers don't wait for the Captain's order, they mob Zozo, grab beers. The lieutenant marches up to Paul.

LIEUTENANT
Where's the guest list?

Paul hands him the printout. He studies it, reads.

LIEUTENANT (CONT'D)
Anderson, Arthurs, Boulier. What is this?

PAUL
The guest list. It hasn't been updated since the murder of the president.

The lieutenant grabs Paul by the shirt.

LIEUTENANT
Are you trying to make a fool of me? There are no Europeans left in that hotel. Get me the names of all the cockroaches in there.

PAUL
That will take time.

LIEUTENANT
You don't have time. If I do not have the names, so that I can pick out the traitors, then I will kill everyone here in this car park. Get in there now.

Paul turns to walk back in. The lieutenant hurries to his men, pulls beers from their hands, smashes them on the ground. One soldier comes running to him with a radio. Paul watches. The lieutenant listens, then calls to Paul.

LIEUTENANT (CONT'D)
Hey you, come here.

Paul returns.
LIEUTENANT (CONT'D)
Who did you call?

PAUL
Call, sir?

LIEUTENANT
Don't lie to me. What's your name?

PAUL
Rusesabagina. Paul Rusesabagina.

LIEUTENANT
I will remember that name. (turns to his soldiers) Let's go.

The soldiers roar off down the driveway.

Zozo looks to Paul, a thank you Jesus look.

EXT. HOTEL ROOF. DAY

Paul emerges onto the roof, sees Tatiana, his children, and many of the neighbors sitting huddled together. (They do not know the soldiers have left.)

Tatiana is frozen to the spot.

PAUL
They have gone.

Tatiana grabs him. Tears of joy. Paul's neighbors swarm him, touch him, thank him like a messiah. This effects him. He seems genuinely moved as he shakes hands and hugs them.

ZOZO
Sir. The president of Sabena is on the phone for you.

INT. HOTEL MANAGER'S OFFICE. DAY

Paul arrives behind the front desk.

Paul hits the button.

PAUL
They are gone. Thank you, sir. What did you do?
INT. SABENA PRESIDENT'S OFFICE. BRUSSELS. DAY

Gotfroid is at his desk.

SABENA PRESIDENT
I managed to get the President of France on the phone.

PAUL (O.S.)
Thank you, sir, you saved our lives.

SABENA PRESIDENT
Paul, I pleaded with the president to go in and get you all. He told me it will not happen.

PAUL
Why?

SABENA PRESIDENT
I can give you many political answers Paul but the truth is that Africa is not worth a single vote to all of them: French, British, Americans.

Silence.

SABENA PRESIDENT (CONT'D)
You have to get out of there, Paul. I will do whatever I can.

SMASH CUT TO:

INT. HOTEL MANAGER'S OFFICE. DAY

The elite of the Tutsi refugees, those with contacts or friends abroad, are gathered in the office.

PAUL
There will be no rescue, no intervention force. We can only save ourselves. Call any foreigner you know, tell them what will happen to us. Say goodbye but when you say goodbye, say it as though you're reaching through and shaking their hand. Let them know if they let go of that hand, you will die. (silence) We must shame them into sending help.

The others look stunned.
PAUL (CONT'D)
Get on the phones while we still can. At least we can say they heard our cries. Zozo come with me.

Paul leaves.

CUT TO:

INT. HOTEL LOBBY. DAY

Paul looks around the lobby. It resembles a refugee center more than a five star hotel.

He turns to a computer, calls up the register, then hits DELETE and erases the register.

He picks up the phone, calls.

PAUL
Send two of the housekeeping carpenters to the lobby.

Paul strides across the lobby, calls to Zozo.

PAUL (CONT'D)
Everyone gather together now. Zozo get them all together.

They herd together quickly.

PAUL (CONT'D)
No one can remain in this lobby any longer. I have rooms available. Who can pay? The rental is six hundred francs per day.

About fifty percent of the hands go up.

TUTSI WOMAN
I cannot pay?

PAUL
Go with Zozo to the ballroom. We will find you bedding. This is a hotel. No one will be allowed to stay in the lobby.

The carpenters arrive beside Paul.

PAUL (CONT'D)
Good. I want you to go around and take all the numbers off the doors.
CARPENTER
What shall we put in their place.

PAUL
Nothing. I want no numbers on the doors.

INT. HOTEL CORRIDOR. DAY

Paul going door to door, knocking. The rooms are all packed with Tutsi refugees. A door opens.

PAUL
Good day. Here is your bill for the last week. If you cannot pay, or think you will not be able to pay, go to the ballroom. Zozo will take care of you.

DISSOLVE TO:

INT. HOTEL CORRIDOR. DAY.

Paul knocks on a door. The Tutsi politician Xavier opens the door, sees that it is Paul.

XAVIER
Come in Paul.

INT. HOTEL LUXURY SUITE. DAY

A beautiful two-bedroom suite. Xavier lives in comfort compared to the other refugees.

PAUL
I'm afraid you will have to move room.

XAVIER
Move? Where to?

PAUL
I'm going to put you on the third floor.

XAVIER
The third floor are low class rooms.

PAUL
Yes they are. However if the army return they will expect important people such as yourself to be in these grand rooms.
XAVIER
(to his wife)
Pack the bags, we have to move.

PAUL
Also, this is your bill for the last week.

Paul leaves, Xavier looks shocked.

FADE TO:

MONTAGE
Paul and influential refugees, Odette, Benedict (with a bandage over his missing ear), Xavier and others call, plead, write and send faxes all around the world. We see this NIGHT and DAY; DAY and NIGHT --

Then Odette on the phone.

ODETTE
Yes, that's right. I helped set up the treatment center in Nairobi. I'm in the Mille Collines Hotel right now with my husband, Peter, and my two boys. If you do not help us we will be murdered.

Zozo arrives.

ZOZO
Sir, General Bizimungu is here.

EXT. HOTEL POOL TERRACE. DAY

The pool patio is deserted except for General Bizimungu and three soldiers who lounge at a table. Gregoire and his girlfriend sun on reclining deck chairs like movie stars. Paul and a waiter with a tray of drinks join the General.

GENERAL BIZIMUNGU
I am glad you are well.

Paul hands the scotch to Bizimungu.

PAUL
I'm sorry it is not Glenmorangie.

GENERAL BIZIMUNGU
As long as it is scotch.
(drinks)
Your white friends have abandoned you, Paul.
PAUL
The United Nations are still here.

GENERAL BIZIMUNGU
(laughs) The United Nations. Madmen are on the streets, Paul. But I will take care of you. (chugs his drink) Your cellar is well-stocked, right?

PAUL
Yes, General. I am glad you came by. I overheard something that I think you should know about.

GENERAL BIZIMUNGU
What did you overhear?

PAUL
A discussion between an American Embassy official and a UN Colonel.

GENERAL BIZIMUNGU
What did they say?

PAUL
The American assured the colonel that they would watch everything.

GENERAL BIZIMUNGU
Watch everything? How? They are gone.

Paul points surreptitiously to the sky. The General looks up.

PAUL
Satellites.

GENERAL BIZIMUNGU
Satellites?

PAUL
Yes, they can photograph the epaulets on your shoulder.

GENERAL BIZIMUNGU
And what will they do with these satellites?

PAUL
The American said intervention is too costly, better to get photographic evidence and snatch up the high command.

GENERAL BIZIMUNGU
The high command? Our high command?
PAUL
'Snatch them up and put on a war crimes trial. Lock them all away forever. No political risk, and big publicity.'
That's what he said. (a beat) I thought I'd better tell you.

The General looks again to the sky then.

GENERAL BIZIMUNGU
The Americans! Who are they to put us on trial. Let us imagine Paul when their president Kennedy was shot, they said it was a black man. Then their politicians, their radio stations gave orders 'we must wipe out these black people before they wipe out us.' What do you think would have happened? No different.

PAUL (CONT'D)
Indeed, general. Excuse me momentarily.

INT. HOTEL CELLAR. DAY
Paul fills Bizimungu's briefcase with scotch, hands two six-packs of beer to Zozo. Paul notes his once packed storeroom, now considerably dwindled in stock.

PAUL
Where has all our beer gone?

ZOZO
Sir, Gregoire has been taking beers.

PAUL
How much beer?

ZOZO
Many beers.

EXT. HOTEL POOL TERRACE. AFTERNOON
Paul arrives back at the pool, hands Bizimungu his briefcase. Zozo gives the beer to the soldiers.

PAUL
I am worried about thieves and criminals coming into the hotel. Perhaps you could arrange for some police to guard us.

GENERAL BIZIMUNGU
The police are very busy.
PAUL
I understand General, but when I last
talked to the president of Sabena he
promised me that anyone who helped
protect Belgian property would be
rewarded.

Bizimungu understands this is a financial proposition.

GENERAL BIZIMUNGU
He did.

PAUL
“Well rewarded” Those were his words.

GENERAL BIZIMUNGU
If I were to spare a few policemen, where
would I station them?

PAUL
The front gate would be best, General.
They could check all guests.

GENERAL BIZIMUNGU
I will see what I can do.

PAUL
I admire you, General. How do you keep
command of your men amidst such madness?

GENERAL BIZIMUNGU
I am strong, Paul, like a lion.

PAUL
I wish I were like you. Look at my staff,
they won't work, they listen to no one.

Paul nods over toward Gregoire.

GENERAL BIZIMUNGU
He is staff?

The General gets up.

Gregoire, who is lying face down on the deck chair, doesn't see him
approach. The General pulls the deck chair from underneath Gregoire and
throws it into the pool. As Gregoire tries to scramble to his feet, the
General propels him forward with a massive kick up the ass.

GENERAL BIZIMUNGU (CONT'D)
Get to work, you slug.

Gregoire races from the pool, followed by his girlfriend.
The General clicks his fingers and his soldiers follow.

GENERAL BIZIMUNGU (CONT'D)
Make sure, Paul, your guests are generous.

INT. LOBBY. DAY
Benedict greets Paul in the lobby.

BENEDICT
Paul, we would like to speak to you in your office.

PAUL
We, who is we?

BENEDICT
A delegation.

INT. HOTEL MANAGER'S OFFICE. DAY
Paul walks in and discovers the office packed with the elite Tutsi refugees including Xavier, Odette and Jean Baptiste. Paul's puzzled, there's an air of tension in the room.

PAUL
Yes.

A brief silence, then a Tutsi bank manager speaks.

BANKER
You have no right to charge us rent.

PAUL
Why not?

BANKER
This is no longer a hotel, it is a prison and you are profiteering from our misery.

ODETTE
That is not true.

Another accuser speaks up.

TUTSI ACCUSER
Yes it is. He charges for food, for everything. Where is all this money going? We hear he has a deal with Bizimungu.
TUTSI ACCUSER #2

It is said that you work for the murderer George Rutagunda.

Murmurs of agreement. Paul has heard enough.

PAUL

I confess. (a beat) It's true I have a deal with General Bizimungu. He was just here. I worked out another money making scheme for him. New arrivals will be taxed at the gate.

Silence.

PAUL (CONT'D)

Do you know what my deal is with Bizimungu. I pay him and he keeps you alive. Anyone want to take their money back?

Paul pulls money from his pocket, hands it around, offers it.

PAUL (CONT'D)

Here, here take it. And you don't have to pay your bill. I will move you into the ballroom or out into the gardens.

He walks among them.

PAUL (CONT'D)

And, yes, I work with George Rutagunda. I buy rice and beans, beer and soap. I will have to visit his warehouse soon because we are running out of food. Who wants to come with me?

Paul holds the door open.

PAUL (CONT'D)

Anyone who wants to come with me stay behind. If not, please leave.

They hurry out, duly chastised. But Odette and her husband Jean Baptiste remain.

PAUL (CONT'D)

(laughs)

You are most certainly not coming with me. You will get me killed.

JEAN BAPTISTE

You can't go to that place, they know what you are doing here.
PAUL
George will not hurt me, I am too profitable to him.

ODETTE
What if he is not there?

Paul hasn't got an answer for that one. He leads them out.

INT. HOTEL PAUL'S ROOM. NIGHT

Roger is asleep, on a couch in the living room, several kids sleep on the floor.

TO THE BED: Where Tatiana suppresses bursts of laughter as Paul relates the Gregoire story in whispers.

PAUL
As soon as the General left he came running back. (mimics Gregoire) Help me, sir, I have been possessed by a witch. (Paul's own voice now) A witch you say? (mimics) Yes, yes, I did not know I was in that room. The president's room, why would I be in the president's room? (own voice) Indeed, the General asked me the same. (mimics) Asked you what? (own voice) Does Gregoire think he is president now?

Paul mimics Gregoire's whimpers of fear.

TATIANA
(laughing)
Stop, stop, we will waken the children.

Paul lifts the bottle of fine bordeaux, pours more.

PAUL
Lynch Bages, 84. Perfect with lamb, or fine rare beef.

TATIANA
So where is the lamb?

PAUL
Maybe Gregoire and the witch ate it.

They both chuckle, then Paul remembers, a cloud of anxiety comes over him.

TATIANA
What's the matter?
PAUL
We're running out of beer and other supplies.

She kisses him.

TATIANA
The foreigners abandon us and you do inventory. You are so conscientious.

She kisses him again, tries to cheer him.

PAUL
I have to go out to get food.

TATIANA
Go out! Where?

PAUL
To Rutagunda's place. It is close by.

TATIANA
No, no.

PAUL
I have to, Tatiana, we are only as valuable as the service we provide.

TATIANA
You cannot go alone.

PAUL
I'm not going alone. I'll take Gregoire with me. He's a good Hutu, and he wants to impress me now.

INT. HOTEL LOBBY. DAY

The lobby is deserted except for Gregoire now neatly dressed.

PAUL
Gregoire it is good to see you back to work.

GREGOIRE
Please, except my humblest apologies...

PAUL
Don't worry. I have a job this morning. I must go to visit my good friend George Rutagunda. You know George?

Gregoire nods, impressed.
PAUL (CONT'D)
Fetch the van.

EXT. HOTEL FORECOURT. DAWN
A thick mist blankets the grounds as Paul and Gregoire emerge.

GREGOIRE
(fearful) Where are we going, sir?

PAUL
For supplies, you drive.

GREGOIRE
The fog is too heavy, sir.

PAUL
Just drive, Gregoire.

INT. VAN. DAWN
They pass the gate, the policemen are asleep in the box.

The van passes along the deserted main road, past a wrecked car, over broken glass, the fog swirls around them.

Then Gregoire hits the brakes.

In front of them, a makeshift barricade, long poles stretched across two oil drums.

They wait for someone to appear from the fog: No one.

GREGOIRE
We should go back, sir.

Paul wants to agree, but can't. He opens his door.

EXT. ROAD. DAY
Paul gets out, tentative.

PAUL
Hello?

Nothing. He moves to the barrier, lifts the pole, places it on the ground, hurries back to the van.
INT. VAN. DAWN

PAUL

Let's go.

They drive past the barricade.

The van weaves through the fog-enshrouded streets.

They slow to check road signs in the fog - on one a woman's dress, shredded and soaked in blood, is draped like a banner.

EXT. RUTAGANDA'S WAREHOUSE. DAWN

The fog still hangs like a cloud. As they pull up, a group of young Militia emerge from Toyota trucks.

MILITIAMAN #1

What do you want?

PAUL

We are to meet Mr. Rutagunda.

MILITIAMAN #1

The commander is not here.

PAUL

He will be here.

MILITIAMAN #1

Show me your ID

Paul and Gregoire hand over their ID cards. The Militia man studies them, then pockets the cards.

PAUL

Excuse me.

MILITIAMAN #1

What?

PAUL

Our cards, please.

MILITIAMAN #1

What cards?

PAUL

You have our cards.
MILITIAMAN #1
No. But I make cards. Would you like me to make you two cards?

PAUL
How much?

MILITIAMAN #1
One thousand francs.

Then from out of the fog, three Toyota trucks roar up. George Rutagunda, heavily armed, in cut-off shorts and an open shirt, his barrel chest laden with bandoliers, jumps out.

The Militia man pulls out the ID cards, hands them back.

MILITIAMAN #1 (CONT'D)

apologetic)
A joke.

Rutagunda strides over.

GEORGE
Paul. My old friend.

Paul climbs out, greets George, as a Militia man swings open the doors of the warehouse. They walk in.

INT. RUTAGANDA'S WAREHOUSE. DAY

The warehouse is filled with looted televisions, artwork, cars. George points to the stacks of beer.

GEORGE
Everything is double the price now, you do understand that?

PAUL
I need rice, beans, beer, and your best whiskey.

GEORGE
Beer yes, but no whiskey.

PAUL
You have no whiskey?

GEORGE
No whiskey, no spirits. Your rich cockroaches at the hotel, they will have to do without their scotch. Anyway, I have bled that cow enough Paul.
Paul counts out the Rwandan francs.

**PAUL**
What do you mean George?

**GEORGE**
Their money is no good to them. Soon all the Ineysi will be dead.

**PAUL**
(incredulous)
You cannot kill them all.

**GEORGE**
Why not? We are half way there already.

Paul's stomach heaves. He hides it, turns over the money, gets in the van with Gregoire. George comes to the passenger window.

**GEORGE (CONT'D)**
Let me give you a tip my friend, our generals in the army say 'do not go near the Mille Collines or they will send the Belgian soldiers back here'. But the generals are about to leave, and we will be in charge. It is time to butcher your cow for the meat. (a beat)
You can help us Paul. You have some very important traitors at your hotel. The politician Xavier. The liar Benedict. If we were to get them, then maybe we could let one or two cockroaches get away. You understand, Paul.

Paul says nothing, but Gregoire has been listening very carefully.

**PAUL**
Let's go.

**GEORGE**
Take the river road back. It is clear.

The van takes off.

**INT. VAN. DAWN**
The fog has gotten thicker. They can barely see a yard ahead.

**PAUL**
Are you sure this is the river road?

**GREGOIRE**
I saw the sign.
The van begins to bump erratically. Bump, bump, bump.

PAUL
Stop. You've driven off the road. You'll put us in the river.

The van jerks to a halt.

EXT. RIVER ROAD. DAWN
Paul clambers out, stumbles, falls.

And discovers he's looking at the face of a dead child, a young Tutsi girl, her hands clasped on her ears as though to block the sound of her own death - an African Munz's Scream.

Paul clambers to his feet, sees that the van is on a road littered with dead bodies, men, women, children.

The bumps were dead bodies, the van has driven over them.

A breeze from the lake blows the fog clear for thirty feet.

REVEALING: a carpet of bodies, hundreds of them sprawled all along the road as far as Paul can see. Paul wanders stunned among misshapen corpses, made more ghostly by wisps of fog.

Finally, Paul clambers shell-shocked back into the van.

PAUL
Go back! Go back!

Gregoire throws the van into reverse.

They bump back over the carpet of bodies, each shake and crunch another horror.

EXT. HOTEL REAR DELIVERY AREA. DAY
The van pulls up at the rear suppliers entrance. Paul hops out, turns to Gregoire.

PAUL
Tell no one what you saw, do you understand?

Gregoire, Zozo and the porters begin unloading the van.
EXT. HOTEL GARDENS. DAY

Paul wanders to a bench set back in a manicured grove of bushes. Beyond him a crowd of Rwandan refugee children play in the swimming pool, laughing, jumping, splashing like they were at a municipal pool in Central Park.

Paul watches. Tears stream from his eyes, the stream grows into a flood, he buries his face in his hands.

Then a voice.

LITTLE BOY (O.S.)
Mr. Manager.

Paul wipes his eyes, turns.

A little boy stands behind him, holding out his arm.

LITTLE BOY (CONT'D)
Mr. Manager, sir.

Then Paul sees what is wrong. The boy has a big thorn imbedded in the muscle of his arm. Paul studies it.

PAUL
That's a big one. (pinches the thorn)
Here we go.

Paul pulls on the thorn, the kid doesn't flinch.

Paul picks him up, carries him to the pool, throws him in.

INT. HOTEL PAUL'S ROOM. NIGHT

Tatiana feeds the children - rice and beans. Paul arrives.

CHILDREN
Good evening, Papa.

PAUL
Roger, you have no greeting for me.

Roger tries to speak, struggles to mouth the words but nothing comes out, as though he has forgotten. Tears form in his eyes.

PAUL (CONT'D)
There, do not worry, no tears.

He hugs him, puts him back at his food, then takes Tatiana's hand, leads her to the door.
TATIANA
(whispers) Where are we going?

They slip out.

INT. HOTEL ROOF DOOR. NIGHT

Tatiana stops.

TATIANA
Please, Paul, why do we have to go to the roof?

PAUL
It's alright. This is the only place I can find some peace.

EXT. HOTEL ROOF. NIGHT

Paul slips out onto the roof. Tatiana follows. Artillery and mortar fire rumble in the distance. Flashes silhouette along the far hills above Kigali.

He leads her to a blanket, a candle, two glasses and the bottle of wine. They sit. He opens the wine.

TATIANA
(laughs) I hear we must pay for everything. How much for this?

PAUL
A kiss.

They kiss.

TATIANA
You are a very good man, Paul Rusesabagina.

She kisses him again.

PAUL
I have a confession. When we met...

TATIANA
In Ruhengeri?

PAUL
Yes, when you worked as the nurse.

TATIANA
Yes.
PAUL
I had you transferred to Kigali.

TATIANA
What?

PAUL
I bribed the Minister of Health to have you transferred to Kigali.

TATIANA
Why?

PAUL
To be closer. So that I could marry you.

TATIANA
What was the bribe?
(silence)
What am I worth to you?

PAUL
It was substantial.

TATIANA
Tell me what it was.

PAUL
A car.

TATIANA
What sort of car?

PAUL
What does it matter.

TATIANA
I want to know.

PAUL
A Volkswagen.

TATIANA
A Volkswagen!

She slaps him playfully.

TATIANA (CONT'D)
I hope it was a new Volkswagen.

She kisses him, they lie back on the roof, kiss passionately.
EXT. HOTEL FORECOURT. DAY

Paul instructs the porters to clean around the entrance.

The UN armored car comes up the driveway. Colonel Oliver gets out, strides across the tarmac, he shakes Paul's hand.

**COLONEL OLIVER**

Great news, Paul, we're going to get you out of here.

The sweetest words Paul has ever heard.

INT. HOTEL BANQUET ROOM. DAY

Oliver is on the stage, all the refugee guests are crowded into the room he has a list in his hand.

**COLONEL OLIVER**

The UN has been notified that the following families have received travel visas from the following countries.

He reads.

**COLONEL OLIVER (CONT'D)**

Abukesu - Tanzania, Arumangu - Zambia, Bawroanga - Kenya,

CLOSE ON: Elation among the chosen families.

**COLONEL OLIVER (CONT'D)**

Gituaranga - Zambia, Horangora - Belgium

CLOSE ON - Fear on the faces of families who realize they have missed this alphabetical list, anxiety among the others.

**COLONEL OLIVER (CONT'D)**

Paramisambi - Zambia, Rusesabagina - Belgium.

Tatiana kisses Paul.

**COLONEL OLIVER (CONT'D)**

Zamacanga - Ghana. A plane will land at the airport tomorrow and the named families will be flown to Kenya. Two UN trucks will be here at 7 a.m. The named families must be ready to leave then.

A voice calls out.
TUTSI WOMAN
Colonel, sir. Why not take us all to the airport? We can wait there to obtain visas.

COLONEL OLIVER
I can't do that. Our camp at the airport is overwhelmed already. We could not defend you there. You are better to stay here and work to get an exit visa.

Oliver jumps from the stage, pushes through the crowd.

Paul's POV: Odette and Jean Baptiste are silently devastated. He pushes through to the Colonel now surrounded by those who didn't make the list.

PAUL
Colonel, Odette Camundu ... she must be on the list.

Oliver shakes his head no.

COLONEL OLIVER
Paul, only those I called can get on the trucks. I do not want to have to pull people off, you understand?

Paul nods yes. Tatiana arrives beside him, pulls him aside.

TATIANA
I will not leave without the twins.

PAUL
We have to get out of here Tatiana.

TATIANA
Please, please try one more time.

PAUL
I'll try but we have to leave, with or without them. I want you to promise.

She reluctantly nods yes.

INT. HOTEL LOBBY. DAY
Mr. Garindi waits nervously in the lobby.

Paul arrives.
MR. GARINDI
It is dangerous to be here. The radio says this is a nest of cockroaches.

PAUL
I need one last favor. Go back and get the twins.

MR. GARINDI
(emphatic) No, it is impossible. That side of town has been destroyed in the fighting. The children are dead.

PAUL
How do you know?

MR. GARINDI
Everyone is dead there. The dogs eat the bodies in the street. I have to go.

PAUL
I will give you my house.

The businessman turns back.

PAUL (CONT'D)
It's a fine house. Here is a paper.

Paul spots an elegant woman carrying laundry toward the elevator. He runs to her.

PAUL (CONT'D)
Madame Kawunda, please.

Paul leads her over.

PAUL (CONT'D)
I need you to witness this signature. (to the businessman)
Madame Kawunda is the Minister for Agriculture. She is a very reliable witness.

Paul signs, then hands the pen to the puzzled woman.

PAUL (CONT'D)
Please witness this deed.

She signs. Paul pushes the deed into the man's hand.

PAUL (CONT'D)
There, now go and find them. They have no papers. No one knows they are Tutsi. They will be alive.
The businessman heads for the door.

PAUL (CONT'D)
You must be back by 7:00 a.m. tomorrow.

Paul watches him go.

PAUL (CONT'D)
Seven, remember.

The Mr. Garindi leaves.

EXT. HOTEL GARDENS. NIGHT

Paul skirts the little groups of poor families bivouacked on the lawn. The smoke of cooking fires has replaced the Tiki lanterns. The grounds are a mini refugee camp.

Paul joins Tatiana, Odette and Jean Baptiste who sit at a table by the pool.

ODETTE
Don't worry, Paul, we will make the next list.

Zozo arrives, with beers, serves them, is about to leave. Tatiana grabs him by the arm.

TATIANA
Sit with us Zozo.

ZOZO
No ma'am, I am too busy.

PAUL
Zozo you are family, join us.

Zozo is shocked by this breach of protocol but sits.

PAUL (CONT'D)
You are my dearest friends. I promise you before God that I will not sleep until I have you out of here. All of you.

He embraces Jean Baptiste

JEAN BAPTISTE
It is good that you are going, Paul, because now we know we have one person who will save us.

Odette hugs and kisses him.
ODETTE
We owe you our lives.

Paul takes Zozo in his arms.

PAUL
You are my family now, Zozo, my brother.
I will get you out of here.

ZOZO
Thank you, sir.

PAUL
Let us remember this night and tell the
world that even in hell there are good
people.

A unbreakable bond of faith with each other.

CUT TO:

INT. HOTEL LOBBY. DAY

The lucky families are gathered: Tatiana and all her children; Xavier
and his wife; Benedict; and others.

Some of the unlucky ones peer around the door of the ballroom. A UN
officer stands in their way.

UN LIEUTENANT
Back. Everyone back. Only those with
letters of acceptance in the lobby.

EXT. HOTEL FORECOURT. DAY

The UN convoy waits outside. Tatiana waits nervously as Paul checks
his watch.

TATIANA
A little longer, Paul?

PAUL
We wait until 7:00. If he is not here
with the twins he is not coming. We
leave. That was your promise. Go help the
children.

INT. HOTEL LOBBY. DAY

Paul is in a horrible mood. The refugees in the ballroom try to push by
the UN officer. Paul joins him.
UN LIEUTENANT
Back, please. Stay back.

PAUL
Zozo, tell those people to get back to
the ballroom. They can not be here.

Zozo scampers off.

PAUL (CONT'D)
What are we waiting for? Come on.

Paul herds the convoy people toward the door.

CLOSE ON: Gregoire watching from behind the front desk.
Through the doors we see the trucks being loaded.

Zozo returns.

ZOZO
Sir, the others want to speak to you.

Reluctant, Paul walks over to the ballroom dwellers.

PAUL
Yes.

TUTSI WOMAN
Good, sir we have letters, please take
them for us.

Paul reaches out for the letters, takes them, reads the addresses:

TUTSI MAN #1
If you leave, we are certain to die.

ZOZO
I have a letter, sir.

Zozo hands Paul the letter. He studies the address. It reads "To the
great man Muhammad Ali."

Others crowd around.

PAUL
I will get you all visas. I promise. I
will get you out of here.

Paul's at a loss. He has to tear himself away.

Afraid to look back, he heads for the convoy.
EXT. HOTEL LOBBY. DAY

The last of the evacuees clamber onto the UN trucks. The children are on board but Tatiana waits.

TATIANA
Ask them to wait a little longer. For the twins.

PAUL
Get on the truck, Tatiana.

TATIANA
No.

He checks his watch, then takes her in his arms.

PAUL
Look, our children are crying, please get on the truck.

Paul helps Tatiana on board. He looks toward the door.

POV: The unlucky refugees are now crowded at the windows, lost souls watching out from their prison at the lucky ones.

Paul whispers to Benedict as he boards.

INT. TRUCK DAY

Paul clambers on beside him. He reaches Tatiana as Benedict sits beside her.

PAUL
I have to stay.

TATIANA
No! Sit down now.

PAUL
I cannot leave these people. I will wait for the twins.

Paul backs off. Tatiana tries to follow. Benedict grabs her.

TATIANA
Let go. Let me off this truck.

A commotion as she tries to get up.

TATIANA (CONT'D)
Let me go. Children get off.
PAUL
I will follow on the next plane. Go.

EXT. HOTEL FORECOURT. DAY.
The truck starts up. Paul runs beside it, shouts to Tatiana.

PAUL
I love you. Keep the children safe.

TATIANA
Paul!

Then another voice.

ROGER
Papa! Papa!

The convoy takes off down the driveway.

Paul, Zozo and other refugees cluster by the door.

Zozo looks round,
Sees: Gregoire put a phone down.

INT. UN JEEP. DAY
UN Colonel Oliver sits next to a UN PAKISTANI DRIVER.

The convoy passes looters and small groups of Militia on the road but proceeds unheeded.

INT. HOTEL PAUL'S ROOM. DAY
The room is still littered with clothes, kids drawings, the personal junk accumulated over four weeks.

Paul tries to arrange things, then collapses on the bed, paralysed with doubt - Why did he do this?

Then the door bangs.

ZOZO
Boss, sir, quick, please, come quick.

INT. HOTEL CORRIDOR. DAY
The door springs open, Paul confronts Zozo.
ZOZO
(breathless)
Sir, the radio, you must hear, it is on the radio.

INT. HOTEL KITCHEN. DAY

Paul and Zozo burst into the kitchen. The cooks and others are clustered, listening to the radio.

RADIO ANNOUNCER (O.S.)
...Block the roads to the airport! The cockroaches from the Mille Collines are escaping! Xavier. The liar Benedict, the traitor Rusesabagina's cockroaches. Stop them now at Rue Don Bosco. Thirty thousand francs for the head of Xavier!

PAUL
Dear lord, how did they know?

ZOZO
I saw Gregoire make a call, sir?

PAUL
When?

ZOZO
As the trucks go.

INT. HOTEL LOBBY. DAY

Paul bursts out of the kitchen - enraged.

Gregoire is at the front desk. Sees Paul - understands instantly.

Gregoire takes off, running for his life.

EXT. HOTEL GARDENS. DAY

Paul chases after him, through the door.

Gregoire disappears into the thicket of trees.

Paul after him.

Through the trees.

Gregoire, younger, faster, climbs the high wire fence.

Finally, Paul reaches the fence.
Sees Gregoire escape into the bushes on the other side of the fence.

Paul gives up, turns back toward the hotel.

INT. JEEP TRAVELLING. DAY

As the UN jeep turns a bend, Colonel Oliver SEES crowds of Interahamwe swarming from beside houses, from gardens. They pull burning tires, old furniture, junk onto the road.

INT. TRUCK TRAVELLING. DAY

The UN truck suddenly lurches, then slows. The refugees from the Mille Collines grow alarmed.

TATIANA
What's happening?

INT. HOTEL OFFICE. DAY

Paul is on the fax phone, begging.

PAUL
Please, General, I will give you money, whiskey.

GENERAL BIZIMUNGU (O.S.)
You said you had no whiskey.

PAUL
Please, I have money. They're driving into an ambush, it's on the radio.

EXT. KIGALI STREET JUNCTION. DAY

Swarms of crazed Militia fill the road. Gun fire breaks out.

Colonel Oliver steps from the jeep, waving his pistol in the air.

Militia men swarm around him, push past to the truck.

INSIDE THE TRUCK:

A MACHETE SLASHES through the canvas.

Children scream, HANDS GRAB at people.

Benedict is hauled off the truck. Beaten.

Tatiana protects her kids in a corner, kicking at the hands that grab for her.
ON THE STREET: Xavier falls to the ground.
Screams, shouts, MORE SHOTS.

**Oliver** fights his way through to Xavier.

**Oliver** points his pistol.

The crowd backs off slightly.

Xavier gets to his feet.

BANG - more gun fire. IMMACULATA falls, wounded in the foot.

More are dragged from the trucks. Machetes flash in the sun.

Then HORNS, GUNFIRE - RWANDAN SOLDIERS drive through the crowd in two jeeps. The crowd scatters, then re-forms as Rwandan soldiers push between the Militia and the refugees.

As they do, another Militia gunman steps out, fires wildly at the refugees, but wounds A RWANDAN SOLDIER in the stomach.

Suddenly fights erupt between the Militia and the soldiers.

EXT. HOTEL FORECOURT. DAY

Paul paces up and down, he can hear gunfire in the distance.

MACHINE GUNFIRE - THEN SINGLE SHOTS.

Paul jumps in the van, guns the engine, drives.

EXT. HOTEL FRONT GATE. DAY.

Paul's van speeds toward the gate.

THEN - A LOUD METALLIC SCREECHING NOISE

As a UN JEEP, its tires shot out, sparks cascading from wheel rims, screams up to the guard house.

Paul slams on the brakes.

The jeep is followed by the two trucks, their canvas slashed fluttering in the wind.

Paul throws the van into reverse and clears the way.

The convoy pulls up in front of the hotel.

Bloody and battered, the terrified refugees fall from the trucks.
Paul and Odette run among the casualties. Then he sees them:
Tatiana, clothes torn, scratches on her face.
The kids screaming in terror.
Paul runs to them, grabs, kisses, weeps louder.
Battered refugees everywhere, other hotel residents looking on —
equally terrified because: They know they are doomed.
Paul sees Roger, trembling, tears soak his face.

ROGER
Papa! Papa!

He grabs Roger up. Tatiana struggles to Paul, embraces.

PAUL
Thank God you are safe.

Tatiana breaks from the embrace.

TATIANA
Did he bring the twins?

Paul shakes his head no.

EXT. HOTEL GARDENS. DAY
Paul sits alone on his secluded bench in the garden.
A cloud of despair shrouds him.
As he watches several women dip cooking pots into the pool.
He hurries toward them.

PAUL
What are you doing?

TUTSI WOMAN
There is no water from the pipes.

Paul heads for the front doors. He's intercepted by the two Rwandan
policemen stationed at the gate by Bizimungu.

GENDARME
Where is our beer? You promised us beer.

PAUL
Did you explain to the good General that
I have temporarily run out of stock?
GENDARME
He said to ask Mitterand and the French to send you more.

PAUL
You will get it in due time. Now, please, get back to the gate.

INT. HOTEL LOBBY. DAY
Paul enters, sees Zozo.

PAUL
What is this about no water?

ZOZO
It's true, sir, the water has been turned off.

INT. HOTEL MANAGER’S OFFICE. DAY
Paul enters. Odette, Benedict watch CNN on the TV.

Paul shakes his head in disbelief.

PAUL
We can still get CNN here in hell.

A state department woman gives a press conference.

ODETTE
The Americans are talking about us.

ON TV:

STATE DEPT. OFFICER
From the reports we have received from Rwanda it appears that acts of genocide have been committed.

REPORTER
Excuse me, how many acts of genocide does it take to declare this a genocide?

STATE DEPT. OFFICER
I, ahh, there is, ahh we have terminology, that has been.
BRIT REPORTER
You haven't answered the question. How many acts of genocide before your government will declare this a genocide?

STATE DEPT. OFFICER
I'm not prepared to, nor am I able.

Everyone in the room is dumbfounded.

Then Benedict begins laughing, a maniacal laugh, then he bangs on his chest, and hoots like a chimpanzee.

BENEDICT
I've got it. I have the answer. Watch.

They all stare as he begins beating his chest, and hopping about like an ape.

BENEDICT (CONT'D)
We must become mountain gorillas. Then they can put us on the endangered species list. Come on, try it. They think we're halfway there already.

Benedict hops up onto a desk.

The door flies open. It's General Bizimungu.

He surveys the room, then points at Paul.

GENERAL BIZIMUNGU
Come here.

INT. HOTEL CORRIDOR. DAY.

Bizimungu looks terrible, an alcoholic suffering D.T.s.

GENERAL BIZIMUNGU
Where are my supplies?

PAUL
I'm sorry, General. The cellar is empty.

GENERAL BIZIMUNGU
You have cockroaches dancing on tables and you tell me the cellar is empty? Did they drink my whiskey?

PAUL
No. We have no way of finding other stock but I have money for you from the guests.
Paul pulls a bundle of notes, hands them to the General.

**GENERAL BIZIMUNGU**
Rwandan francs! They are only good now for wiping your ass. There is nothing more I can do for you people. No police. No protection. You're on your own.

The General storms off.

**INT. LOBBY. DAY**

Paul walks through the lobby. He carries an ash tray to a trash can, the futile task of a dedicated hotel manager on auto-pilot. He sees a UN jeep pull up outside.

**EXT. HOTEL FORECOURT. DAY**

Paul meets the UN soldiers, (They are the four Ghanians who guard the gate). They look frightened.

**UN OBSERVER**
The policemen have gone. What happened?

**PAUL**
I ran out of whiskey. Please go down and guard us.

Then ROAR of an engine and the CRASH of splintering wood.

As a battered Toyota pickup appears, it races up the driveway. The truck drags the wooden gatehouse on a rope behind.

Crazed Militia pack the bed of the pickup.

**BANG, BANG, BANG.** A Militia man fires a pistol into the air.

The Tutsi refugees camped on the lawn flee in panic as the Militia truck speeds around the driveway.

The Militia taunt and yell at the Tutsi refugees.

The truck does a screeching turn and heads back down the driveway, leaving a trail of splintered wood.

**PAUL (CONT'D)**
Get down there and stop them, please.

Now the Ghanians are really frightened.

**PAUL (CONT'D)**
Get down and stop them.
UN SOLDIER  
You know we cannot shoot.

PAUL  
What do you mean you cannot shoot?

UN SOLDIER  
We are peacekeepers, it is not in our mandate to shoot.

PAUL  
Then go and pretend you are soldiers.

EXT. HOTEL GARDENS. NIGHT  

Paul and Tatiana pass the clusters of families around their cooking fires. They pass the pool, now just a third full. He sits her on the bench in the grove.

TATIANA  
We are almost out of water.

PAUL  
We are almost out of everything.

He takes her hand.

PAUL (CONT'D)  
We had a good life, you and I. I want to make our peace. To thank God for the time we had.

He kisses her, total love.

PAUL (CONT'D)  
We have to have a plan.

TATIANA  
What sort of plan?

PAUL  
Our children cannot see us die first. If the Militia comes, you must hurry up to the roof. I will meet you there.

TATIANA  
Please do not talk like this.

PAUL  
We have to. If I do not come, you must take them all by the hands and jump.

She puts her hands to her ears. He pulls them down.
PAUL (CONT'D)
The machete is no way to die. Promise me you will do it.

She cries harder and squeezes his hand in fear.

Suddenly, A BANG, from behind them and then above their heads a trail of fire - an RPG rocket - zigzags toward the hotel.

A HUGE EXPLOSION on the wall, one-story beneath the roof.

Paul throws Tatiana to the ground, covers her.

Smoke and concrete dust fall around them.

INT. HOTEL STORE ROOM. NIGHT

Paul, Zozo stand amongst the debris: a gaping hole in a wall. The room is covered in burned note papers, menus brochures for Sabena's two hotels, the Mille Collines and the Diplomat.

Odette appears carrying her medical bag.

ODETTE
Was anyone hurt?

PAUL
No. It was only a storeroom.

EXT. HOTEL FORECOURT. NIGHT

Colonel Oliver arrives in his armored truck. Paul, Odette, Benedict and others gather around him.

PAUL
They fired a rocket at us.

COLONEL OLIVER
Yes. Where are the Rwandan police?

PAUL
I ran out of bribes. Bizimungu took them away.

COLONEL OLIVER
That explains it. I'm sorry to tell you this but we've heard rumors the Militia are getting ready to storm the hotel.

PAUL
Will you protect us.
COLONEL OLIVER
I can't, I don't have the men.

VARIOUS VOICES
We have no one...We will be killed.

COLONEL OLIVER
There's one option.

PAUL
What is it?

COLONEL OLIVER
The rebels have fought their way into the city. They have many Hutu prisoners. They're willing to exchange them for you all.

ODETTE
Will the Hutu army agree?

COLONEL OLIVER
I think so. They are in disarray now. The rebels are winning, and the Hutu high command are anxious to get some of their men back.

TUTSI WOMAN
How would we escape?

COLONEL OLIVER
By convoy.

XAVIER
This time the Militia will kill us.

PAUL
They will surely kill us here. It's over here. We have to take the chance.

TUTSI WOMAN
No, we'll be chopped on the street.

PAUL
We'll be chopped here.

The crowd disperses. Colonel Oliver takes Paul aside.

COLONEL OLIVER
A man came to my headquarters, asked that I give you this.

Colonel Oliver hands a letter.
COLONEL OLIVER (CONT'D)
Paul, I need you to buy me a day or two. I don't have the fuel for this convoy. I will have to scrounge it.

PAUL
I can't. I have nothing left to bribe with. Can your men at the gate hold out for another day?

COLONEL OLIVER
No, Paul, they're afraid. They've demanded to be moved back to headquarters now.

PAUL
Give me their uniforms. I will put people at the gate, in disguise.

COLONEL OLIVER
I wish I could, Paul. Try to hold out. One more day.

Colonel Oliver leaves. There is nothing more Paul can do.

INT. HOTEL PAUL'S ROOM. NIGHT
Tatiana is beside him. He opens the envelope, finds his makeshift house deed and a note.

PAUL
It's from Garandi.
(reads)
I am sorry. There is no hope for the twins. The old lady's house has been destroyed.

INT. HOTEL PAUL'S ROOM. NIGHT
Paul sleeps fitfully. It is almost dawn, then he sits up.

PAUL
The Diplomat!

Tatiana wakens, startled.

TATIANA
What's wrong?

PAUL
I have to go to the Diplomat.
INT. OFFICE. DAWN

Paul is on the one working phone.

    PAUL
    General, sir. I am glad to find you. I
    have found you some supplies.

    GENERAL BIZIMUNGU  (O.S.)
    Whiskey?

    PAUL
    The finest, and cognac, champagne. Come
    and I will get them for you.

    GENERAL BIZIMUNGU  (O.S.)
    I'll be over.

    PAUL
    Bring back your policemen...

...But the line is already dead.

EXT. HOTEL FORECOURT. DAY

Bizimungu's jeeps arrives at the hotel. Paul greets him.

    PAUL
    We must go to the Diplomat.

    GENERAL BIZIMUNGU
    Get in.

    PAUL
    Your police are at the gate?

    GENERAL BIZIMUNGU
    After the Diplomat!

Paul clambers in the back.

INT. JEEP TRAVELLING. DAY

The jeep turns away from the Mille Collines front gate. They travel at high speed along the road. Then the driver sounds his horn, because...

Paul sees: A large crowd of Militia marching along the road toward the hotel, waving machetes and sticks.
PAUL
Where are they going?

GENERAL BIZIMUNGU
They can go where they want. They are in charge now.

PAUL
What do you mean, General?

GENERAL BIZIMUNGU
We have decided to move the government to Gitarama.

PAUL
When?

GENERAL BIZIMUNGU
Today.

EXT./INT. DIPLOMAT HOTEL. DAY

Paul arrives into the lobby of the Diplomat. Looters have stripped the place bare. The convoy pulls up. General Bizimungu stands with his pistol out. The looters see him and disperse.

GENERAL BIZIMUNGU
Maggots!

INT. DIPLOMAT HOTEL OFFICE. DAY

Paul enters the manager's office, followed by the General. It has been stripped clean, except for the safe, which is pock-marked with bullet strikes.

CLOSE ON: Paul: he sees a big problem. The dial is damaged.

GENERAL BIZIMUNGU
Do your work.

Paul goes to the safe and turns the dials, tries the handle - nothing. It is incredibly hot, and Paul is soaked with nervous perspiration, he takes off his jacket.

PAUL
It might be damaged, General.

Bizimungu's look says: it better not be for your sake.
Paul starts again, turns the dials more carefully, tries and opens the safe door. CLICK.

He pulls it open, sees six bottles of Glenfiddich, four bottles of VSOP brandy.

Bizimungu is joyous as Paul hands him a bottle

Bizimungu sits on a window ledge, takes a swig.

GENERAL BIZIMUNGU
Here. (offers) To celebrate.

Paul takes a swig.

GENERAL BIZIMUNGU (CONT'D)
You know what the Scottish call it?

PAUL
No.

GENERAL BIZIMUNGU
Ishca Baha - the water of life. I went on a tour once of the finest single malt distillery in the world. Have you ever been to Scotland?

PAUL
No, sir.

GENERAL BIZIMUNGU
Wonderful country, wonderful golf. I wonder - will I ever go back? What do you think?

PAUL
I hope we all get to do many things. Can we go now?

The soldier arrives with a box. He whispers to Bizimungu.

GENERAL BIZIMUNGU
(to the soldier) Pack those carefully, put them in my jeep, and guard them.

PAUL
(looses his cool)
Please, General, call and put your policemen back at the gate.

The soldier packs the bottles. Bizimungu pours into Paul's cup.
GENERAL BIZIMUNGU
I am going to do you a great favor.
(studies glass) I am going to take you
with us to Gitarama.

PAUL
I do not want to go to Gitarama, General.

GENERAL BIZIMUNGU
You cannot go back to the hotel. The
crazy men are going there now. Better to
come with me.

Paul is now terrified.

PAUL
The Militia are at the hotel?! We must go
back now, General, please, for my family.

Bizimungu, now tipsy, drinks more.

GENERAL BIZIMUNGU
We are better here.

PAUL
(desperate, forceful)
Listen, you need me.

Bizimungu laughs.

PAUL (CONT'D)
You are a marked man.

GENERAL BIZIMUNGU
How so.

PAUL
The Americans, and the UN they have you
as a war criminal. You are on a list.

GENERAL BIZIMUNGU
I am on a list! What list?

PAUL
When the Europeans left, their soldiers
gathered lists.

Bizimungu grabs Paul.

GENERAL BIZIMUNGU
You lie.
PAUL
If you do not help me, you will stay on that list.

GENERAL BIZIMUNGU
I committed no war crimes.

PAUL
Who will tell them? You need me to tell how you helped the hotel. The others who have gone, they blame you for all their misfortune. They say you led the massacres.

GENERAL BIZIMUNGU
(nervous now) I led no massacres.

PAUL
You think they will believe you?

GENERAL BIZIMUNGU
You will tell them the truth.

PAUL
(defiant)
I will do nothing unless you help me now.

Bizimungu reaches for his pistol.

PAUL (CONT'D)
What are you going to do, shoot me? It will be a blessing. Go ahead shoot. I will pay you to shoot my family. You can do nothing to me!

Bizimungu jumps up, grabs Paul, pulls him.

GENERAL BIZIMUNGU
You will tell them I did nothing.

EXT. DIPLOMAT HOTEL. DAY
Paul and Bizimungu rush out to the jeeps.

INT. JEEP TRAVELLING. DAY
Paul almost overcome with anxiety. Bizimungu worried.

EXT. HOTEL FORECOURT. DAY
Militia swarm around the front of the hotel.
The jeeps race through, scattering them. They screech to a halt. Several refugees sit, huddled and battered. Bizimungu jumps out, snatches an A.K. from a soldier, fires in the air.

GENERAL BIZIMUNGU
Get back! (to his soldiers) Get them out of here.

Paul does not wait.

INT. HOTEL LOBBY. DAY
Paul races into the hotel, past frightened refugees who flee. Then Paul sees a face he recognizes. It's Gregoire with the Militia! Paul ducks into the stairway.

IN THE STAIRWELL
He leaps the stairs four at a time.

He makes it to the third floor, pushing past frightened refugees who race down the stairs.

ON THE THIRD FLOOR
He runs straight into a bunch of young Militia.

MILITIAMEN
Rusesabagina. Show us Rusesabagina.

They shove Paul along the corridor.

MILITIAMAN #1
Show us the manager. He wears a suit.

PAUL
They have him in the lobby, go quickly.

The killers race off. Paul gets to his feet and runs.

INT. PAUL'S ROOM. DAY
Paul bursts in. The place is a mess. And it's empty!

PAUL
Oh God, please Lord.

IN THE CORRIDOR
He careens out of the room.
And sees Gregoire coming with a group of Militia.

GREGOIRE
That's him. That's Rusesabagina!

They charge toward Paul.

Then a roar of gunfire. The ceiling and walls around Gregoire explode. General Bizimungu's men run up with weapons drawn.

HUTU SOLDIER
Get out, or I'll shoot you.

Paul rushes to the stairs.

More gunfire echoes (soldiers clearing the Militia).

AT THE STAIRS - Paul races upward, falls, pushes past others struggling to get down.

AT THE ROOF - now, there are clumps of refugees who have fled up there, including Xavier who huddles in a corner.

PAUL
Tatiana! Oh God. Have you seen Tatiana?

Paul runs to the edge of the roof, looks over.

SEES: bodies - women, and children, still, on the ground beneath, by a row of hedge.

PAUL (CONT'D)
screams in agony)
Tatiana!

The bodies move, look up, it's not them. It's refugees hiding. Paul, delirious with fear, runs along the parapet.

BELOW he sees soldiers herding the Militia.

He runs back to the stairs.

INSIDE THE STAIRCASE: He jumps four stairs at a time.

INSIDE THE CORRIDOR: Soldiers are chasing off the Militia.

TO HIS ROOM: Paul staggers in, crazed with fear. He looks under the bed.

INTO THE BATHROOM - empty.

He's about to run out again, sees the connecting door to the adjoining hotel room is slightly open.
INTO THE ADJOINING ROOM: It's empty, then a whimper.

FROM THE BATHROOM, he moves in, cautious.

IN THE BATHROOM: Nothing. He moves over, pulls back the shower curtain.

Reveals: A cluster of women and children, the older ones holding hands over the mouths of the younger ones. And there at the back: Tatiana and his kids.

PAUL (CONT'D)

It's alright, they're gone.

Tears, hugs, women tremble.

EXT. HOTEL FORECOURT. DAWN

The grey of dawn, before the sunrise.

Colonel Oliver in his jeep leads a convoy of UN trucks past the guard house and Bizimungu's police and up the drive.

CUT TO:

THE UN TRUCKS

Parked in front of the hotel. Tutsi refugees file up and are helped on board by UN soldiers.

Paul helps Tatiana and the children onto a truck.

An argument breaks out towards the back of the convoy. Paul rushes toward Xavier and Benedict who argue.

XAVIER

They should go one truck at a time. When the first truck gets through to the airport, then the others will follow.

PAUL

We can't wait. We all go together or not at all.

Paul takes matters into his own hands. He locks the doors of the hotel. There is no going back.

PAUL (CONT'D)

It is time to leave. The Mille Collines is closed.

Paul climbs onto the truck. The others follow, some reluctantly.

Colonel Oliver gives the signal.
The trucks take off down the driveway.

INT. TRUCK TRAVELLING. DAY

Paul now at the front of the truck
WATCHES out through a slice in the canvas.
SEES, the convoy pull out of the Mille Collines.
They travel along the road.
Turn a corner, and the truck slows ...

PAUL SEES: a great mass of Hutus fill the road:
Militia, kids, soldiers discarding uniforms.
No longer a mob, but a crush of Hutu refugees now fleeing toward them, fleeing the advancing of the rebel army.

A crowd of Militia men wave their arms, shout at the trucks.

    COLONEL OLIVER
    Don't stop. Push through.

The driver reluctantly speeds up.

A break in the mass of Hutu refugees.

Then GUN FIRE ahead.

Children begin crying, it becomes infectious, spreading to Paul's children, some of the women.

Then ahead, a gang of Militia men break from the bushes beside the road.

They're running fast toward the truck, some carry rifles.

There's more gunfire behind.

The Militia are almost upon them now.

Colonel Oliver has his pistol drawn.

    COLONEL OLIVER (CONT'D)
    Keep going.

The Militia are at the truck.

But they run STRAIGHT PAST!
As a platoon of Tutsi rebel soldiers (in bush camouflage and red and blue headbands) burst from the brush.

Pursuing, careful, professional.

    PAUL
    It's the rebels.

The crying stops. Silent disbelief.

    PAUL (CONT'D)
    We've made it!

Cheering breaks out. Children frightened again by the sudden euphoria break into cries of joy.

A rebel soldier waves his AK 47 in the air.

EXT. KIGALI SOCCER STADIUM. DAY

The trucks crawl into the chaos of the stadium, a mass of refugees, the wounded, lost children, abandoned old people, hundreds crammed together.

Paul, Tatiana, and the others clamber off the trucks. They hug, cry, an outpouring of relief. Then Tatiana spots someone among the crowds.

She rushes over.

    TATIANA
    Have you seen my sister Fedens?

Heads shak 'no'. Tatiana moves on, more frantic, pushing through the crowds.

    TATIANA
    Two little girls, twins, an old woman had them.

More 'nos'

Now she’s desperate, pushing, tripping through the crowds, and around her we see others doing the same, then

    ROGER (O.C.)
    Mama, mama.

He reaches her, pulls at her dress.

    ROGER
    Mama, wait.

She takes his hand.
ROGER
No, mama, look.

Tatiana turns .... and sees Paul carrying the twins in his arms.

She squeals with joy, runs to him, snatches one from his arms.

TATIANA
Oh, my babies.

PAUL (CONT'D)
Anais, it is so good to see you.

CARINE
I'm Carine!

ANAIIS
(in Tatsi's arms)
And I'm Anais!

Their laughter mix with tears of joy among the crushing mass of survivors.

FREEZE

FADE TO BLACK:

THE GENOCIDE ENDED IN LATE JUNE 1994, WHEN THE TUTSI REBELS DEFEATED THE HUTU ARMY AND MILITIA.

TWO MILLION HUTUS FLED INTO THE NEIGHBORING CONGO IN THE LARGEST SINGLE EXODUS OF THE TWENTIETH CENTURY

THEY LEFT BEHIND ALMOST ONE MILLION CORPSES.

PHOTO OF: GEORGE RUTAGUNDA

George Rutagunda was convicted of crimes against humanity. He is now serving a life sentence in a Tanzanian jail.

PHOTO OF: GENERAL BIZIMUNGU

Augustin Bizimungu escaped with the Hutu Militia to the Congo. In August, 2002 he was captured in Angola. A UN war crimes tribunal has charged him with crimes against humanity.
PHOTO OF: THOMAS AND FEDENS  
Thomas' and Fedens' bodies were never found. Paul adopted their twin daughters.

PHOTO OF: PAUL (the lead actor)  
PAUL RUSESABAGINA: saved the lives of all one thousand two hundred Rwandan refugees who took shelter at the Mille Collines Hotel.

PHOTO TURNS TO PHOTO OF REAL PAUL AND HIS FAMILY.  
Paul, Tatiana, the twins, and all their family now live in Belgium, where Paul owns and operates two taxi cabs.

FREEZE -

END CREDITS