

HOTEL RWANDA

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by

Keir Pearson

&

Terry George

BLACK SCREEN

RADIO ANNOUNCER
(V.O.)

When people ask me, good listeners, "Why do I hate the Tutsi?" I say "Read our history." The Tutsi were collaborators for the Belgian colonists. They stole our Hutu land, they whipped us. Now they have come back, these Tutsi rebels. They are cockroaches. They are murderers. Rwanda is our Hutu land. We are the majority. They are a minority of traitors and invaders. We will squash the infestation. We will wipe out the RPF rebels. This is RTLM, Hutu power radio. Stay alert -- watch your neighbors.

CAPTION: FADE IN

Kigali, 1994

CAPTION: FADE OUT

EXT. KIGALI AIRPORT - DAY

A run-down (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 on 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 the thumb and palm.

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.

PAUL
Good to see you, sir.

POLICEMAN
Thank you.

SIGN READS: WELCOME TO KIGALI AIRPORT

EXT. KIGALI AIRPORT - RUNWAY - DAY

DUBE looks on as an attendant removes a large polystyrene box from a Sabena jet. Dube places money in the attendant's pocket.

ATTENDANT

Thank you.

DUBE

Thank you.

Paul talks to some airline pilots.

PILOT

These are for you, sir. They're fresh from Havana.

Pilot hands a box of Cuban cigars to Paul.

PAUL

Oh wonderful. Next time you are there, tell Fidel that I said hello.

Paul shakes the pilot's hand.

PAUL

Good to see you, gentlemen.

EXT. KIGALI STREETS - DAY

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

Paul removes a cigar from the box and smells it.

DUBE

Oh that is a fine cigar, sir.

PAUL

This is a Cohiba cigar. Each one is worth ten thousand francs.

Dube reacts, glances at Paul.

DUBE

Ten thousand francs?

PAUL

Yes, yes. But it is worth more to me than ten thousand francs.

DUBE

What do you mean, sir?

PAUL

If I give a businessman ten thousand francs, what does that matter to him? He's rich. But if I give him a Cohiba cigar straight from Havana, Cuba. Hey. Now that is style, Dube.

Dube nods.

DUBE

Style.

INT. GEORGE RUTAGUNDA'S WAREHOUSE - OFFICE - DAY

CLOSE ON: The flame from a gold lighter lights a Cohiba cigar.

GEORGE

Cohiba - a fantastic cigar.

Reveal, GEORGE RUTAGUNDA, gold chains, Rolex watch (like an African mafia boss). Behind him, through the office window, the Mille Collines van is being loaded with cases of beer.

PAUL

It's the best, eh?

GEORGE

So. . .you're going to join us at the rally today?

PAUL

I will try my best, George, but these days I have no time for rallies and politics.

Paul shrugs.

GEORGE

Politics is power, Paul. Hutu power -- and money.

George turns and picks up an Interahamwe militia shirt. He tosses it to Paul.

GEORGE

It's time for you to join your people.

PAUL

Thank you, George. But time is also money. I need six extra cases of beer today, along with the regular order.

He takes a wad of banknotes from his inside jacket pocket and places them on the desk. George picks up the stack.

GEORGE
Business is good at the hotel?

PAUL
Oh, it is very good.

GEORGE
I'm always glad to see you, Paul.

INT. GEORGE RUTAGANDA'S WAREHOUSE - OFFICE - DAY

George leads Paul out into the warehouse. As a forklift lifts a WOODEN CRATE, George angers.

GEORGE
(TO FORKLIFT DRIVER)
Hey, hey, put that back! That's not beer.

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. George yells at a WAREHOUSE WORKER.

GEORGE
You, clear this up.

WAREHOUSE WORKER
Yes, sir.

George glances at Paul, gestures.

GEORGE
Hey, um, Paul, don't worry about the Carlsberg, eh? I'll give you Heineken and I won't charge you extra.

PAUL
Thank you.

George crouches and picks up a machete. He looks at Paul.

GEORGE
A bargain buy from China. Ten cents each. You know I'll get at least fifty.

PAUL
At least.

Dube studies the machetes on the ground.

EXT. KIGALI STREETS - DAY

The van speeds through traffic.

DUBE

George Rutagunda is a bad man.
I've heard him on the radio
telling the Hutus to kill all the
Tutsis.

PAUL

Rutagunda and his people, they
are all fools, Dube. Their time
is soon over.

He looks at Dube.

PAUL

(CONT'D)

Anyway, this is business.

More traffic jams. Then at the intersection they see THE INTERAHAMWE PARADE - a mass of 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."

DUBE

Oh no, it's the Interahamwe.

PAUL

Do as they say. Pull over.

Dube sinks down behind the wheel.

PAUL

No, no, no, no, sit up, Dube. Sit up. Smile, Dube. Don't attract attention to yourself.

Dube sits back. Marchers continue to stream down the street, all around the van.

DUBE

Some of these men are my neighbors. They know that I am Tutsi.

GEORGE

Just smile as if they are friends, Dube.

Dube smiles. Marchers continue to pass. One MARCHER stops and points at Dube.

MARCHER

I know this man. He's a Tutsi!

2ND MARCHER
Are you a Tutsi?

Marchers start to gather at the van's window. Dube is frozen.

Paul lifts up the colorful t-shirt George Rutaganda gave him.

PAUL
No, no, no, hey, hey. Hutu power.
Hutu power, Hutu power.

The marchers back off and the parade passes.

PAUL
(CONT'D)
Get out of here.

EXT. HOTEL MILLE COLLINES - GROUNDS - DAY

The van turns off the street into the Mille Collines Hotel. The van doesn't even have to slow as it passes. A sign on the guard house reads, "WELCOME TO THE HOTEL MILLE COLLINES."

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

DUBE
There's water coming from the box!

PAUL
Park here. We'll go in the front.

INT. HOTEL MILLE COLLINES - LOBBY - DAY

Dube is clutching the polystyrene box as Paul leads him 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, (Hutu) desk clerk, early 30's, throws a look of disapproval. Paul snaps his fingers toward him.

PAUL
Gregoire! Take care of this.

Gregoire ignores Paul.

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

JEAN JACQUES, 40's, the Belgian hotel manager, appears.
He sees Paul and Dube and the water hitting the floor.

JEAN JACQUES
Dube, this is the lobby. Paul,
what's going on?

PAUL
I am sorry, sir. It is an
emergency.

Paul moves on. Jean Jacques is left standing in disbelief.

INT. HOTEL MILLE COLLINES - KITCHEN - DAY

A bustling kitchen. A crowd of cooks gather around as Dube empties the contents into the sink -- live lobsters.

The HEAD CHEF sorts the living lobsters from the dead.

HEAD CHEF
Ten alive, twelve are dead.

PAUL
All right.

Paul thinks for a moment.

PAUL
(CONT'D)
Save the shells. Fill them with a stuffing. The good meat and something local.

HEAD CHEF
Cassava?

PAUL
And, a fish.

HEAD CHEF
And tipali?

PAUL
Yes. We'll call it "fresh lobster in a cassava and tipali crust."

Paul fixes his tie. Another crisis solved.

DUBE
Style, sir?

PAUL
Yes, sir.

EXT. HOTEL MILLE COLLINES - GARDEN/SWIMMING POOL - DAY

GENERAL BIZIMUNGU, head of the Hutu-controlled Rwandan army, sits across from the Canadian COLONEL OLIVER, a senior UN peacekeeping force officer. They share a bottle of scotch.

COLONEL OLIVER
The problem is, General
Bizimungu, I have information
that the Interahamwe militia will
not heed the peace agreement.

GENERAL BIZIMUNGU
Colonel, the UN need not worry
about the Interahamwe. We will
control them.

Paul arrives.

PAUL
General.

GENERAL BIZIMUNGU
Ah, Paul. This scotch is
exceptional.

PAUL
It is our most popular single
malt. I knew you'd like it.

He looks at Colonel Oliver. They shake hands

PAUL
(CONT'D)
Colonel Oliver, it is a pleasure
to see you, sir.

COLONEL OLIVER
Good to see you, Paul.

PAUL
General, let me recommend the
lobster for lunch today. It is
spectacular, straight off the
plane.

GENERAL BIZIMUNGU
Fresh lobster in Kigali. You do
us proud, Paul.

PAUL
Well, thank you.

GENERAL BIZIMUNGU
I, um, left a little something
for you at the coat check.

PAUL
Excuse me, gentlemen.

INT. HOTEL MILLE COLLINES - STOREROOM - DAY

Paul enters the cellar, searches, finds two bottles of whiskey.

INT. HOTEL MILLE COLLINES LOBBY - DAY

Paul arrives at the cloak room hatch, addresses the COAT CHECK GIRL.

PAUL
Elizabeth, please put these in
the General's briefcase.

Paul moves on, doing his rounds.

EXT. KIGALI STREETS - DAY

Paul speeds through the streets of Kigali. The radio plays.

RADIO ANNOUNCER
(V.O.)
This is RTLM - Hutu power radio.
I have a message from our
President. Beware -- do not trust
the Tutsi rebels. Do not shake
the hand that will stab you. They
will trick you. . .

Paul switches to another station.

FEMALE REPORTER
(V.O.)
. . . reporting from Kigali,
Rwanda, where tensions are high,
as the deadline for the UN-
brokered peace agreement
approaches.

EXT. PAUL'S STREET - DAY

Kids play soccer in dusty lots. Paul waves to his neighbors, including VICTOR. He HONKS twice. The metal gate to a fenced-off house swings open.

EXT. RUSESABAGINA HOUSE - DAY

PAUL'S OLD GUARD stands just inside. Paul waves to him and pulls into the driveway.

PAUL
Hello, Jeremiah.

JEREMIAH
Hello, sir.

A neat bungalow and gardens are behind the high fence.

Across the garden a young man, THOMAS, and his wife, FEDENS, play with several kids.

Paul's wife, TATIANA, a woman of great natural beauty, emerges from the house. Beside her is ODETTE, their family doctor and close friend.

Tatiana kisses Paul.

PAUL
Good evening, Odette.

Paul embraces Odette warmly.

ODETTE
I'll see you soon.

Odette walks away.

PAUL
So your brother and the girls are here.

TATIANA
Yes.

His brother-in-law Thomas and sister-in-law Fedens play skip rope with the children. Paul and Tatiana walk arm in arm toward them.

Paul's nieces ANAIS (3) and CARINE (4) are skipping rope.

PAUL
Okay, Anais, let me see. Your turn.

Anais starts to skip rope.

PAUL
Who is the winner? Oh, it doesn't matter. I have chocolates. Who wants chocolates?

DIANE
(O.S.)
Hey, Papa, watch this.

Two of Paul and Tatiana's four children, DIANE (8) and ELYS (12), play in the yard.

Diane and Elys spin hula hoops around their waists.

PAUL

Oh my goodness. Well, here,
chocolates, cholates, who wants?

THOMAS

Say thank you to your Uncle Paul.

TATIANA

Please, not before dinner.

PAUL

Not before dinner, mama says.

DIANE

Thank you.

ELYS

Thank you.

PAUL

Okay. Let's go in.

INT. RUSESABAGINA HOUSE - LIVING ROOM - NIGHT

Paul, Thomas, and Fedens are sitting and talking. Anais and Carine are on the floor, playing.

Tatiana carries in a tray of glasses and beers.

THOMAS

Things are very slow at the shop.
How, how are things at the hotel?

PAUL

Very busy. Many people are
visiting the gorillas. A lot of
foreign press are arriving for
the peace acc. . .

Paul and Tatiana's son ROGER (10) enters wide-eyed,
afraid.

ROGER

There are soldiers.

Thomas glances at Fedens.

PAUL

Where?

ROGER

On the street.

Paul places his beer glass onto the table and stands.

PAUL

I'll go and see what's happening.
It's all right.

EXT. RUSESABAGINA HOUSE - DRIVEWAY - NIGHT

Paul emerges, now he can hear noise.

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

Paul opens the gate slightly, peers out.

EXT. VICTOR'S HOUSE - NIGHT

HE SEES: (two houses down) a group of Hutu soldiers,
clustered around Jeeps. They whisper and point. It's a
raid.

SOLDIER

We know you are Tutsi.

VICTOR'S WIFE

Please, sir, this is my husband.
He's just a gardener.

SOLDIER

He's been spying for the rebels.

VICTOR'S WIFE

No, no, we don't know any rebels.

SOLDIER

You will come with us.

VICTOR'S WIFE

No, no, we are telling the truth.
We do not know any. . .

EXT. RUSESABAGINA HOUSE - DRIVEWAY - NIGHT

Tatiana and Thomas crowd behind Paul.

TATIANA

What is it?

PAUL

Tatiana, go back in the house.
You must go back, you mustn't be
out here.

She looks, sees the soldiers, as they drag Victor onto the street.

TATIANA
It's Victor.

EXT. VICTOR'S HOUSE - NIGHT

VICTOR is crying, pleading, like a whipped dog.

VICTOR
No, captain, you see. . . It's not, it's not me. Captain, captain.

EXT. RUSESABAGINA HOUSE - DRIVEWAY - NIGHT

Paul and the others watch, horrified.

TATIANA
(softly)
We, we must do something.

VICTOR'S WIFE
(O.S.) (sobs)
No! No!

SOLDIER
(O.S.)
Traitor!

PAUL
(SOFTLY)
Do what?

TATIANA
(SOFTLY)
Call someone.

VICTOR
(O.S.)
I'm not going. I'm not, I'm, I'm not going. I'm not going.

EXT. VICTOR'S HOUSE - NIGHT

A soldier strikes Victor with a gun.

Victor loses it completely. He stops pleading, grabs onto a soldier, clinging, screaming like a terrified child -- like a man who knows he is going to die. It's a horror.

The soldiers beat and kick him as he's lying on the ground.

EXT. RUSESABAGINA HOUSE - DRIVEWAY - NIGHT

TATIANA
We must do something.

VICTOR'S WIFE
(O.S.)
Please help him, please help him!

Paul closes the gate quickly. A soldier turns and stares at Paul, menacing.

VICTOR'S WIFE
(O.S.)
Oh Victor! Victor!

Paul glances at Tatiana and Thomas.

PAUL
There's nothing we can do. You must stay the night, Thomas.

THOMAS
Yes.

VICTOR'S WIFE
(O.S.) (SCREAMS)
No, Victor! No!

INT. RUSESABAGINA HOUSE - TATIANA/PAUL'S BEDROOM - NIGHT

Paul lies in bed, unable to sleep. The clock reads 3:00 a.m.

TATIANA
Why would they arrest Victor? He has no politics. He's a gardener.

PAUL
Who knows. Who knows. Someone who didn't like him denounced him as a rebel spy. Happens all the time now.

TATIANA
Maybe -- you could call one of your contacts in the army?

PAUL
It wouldn't help.

TATIANA
You could ask for a favor.

PAUL

No I could not. All day long I work to please this officer, that diplomat, some tourist, to store up favors, so that if there is a time we need help, I have powerful people I can call upon.

TATIANA

But Victor was a good neighbor.

PAUL

He's not family. Family is all that matters. Please. . .please, leave things to my good judgement.

His turn away indicates the discussion is over.

EXT. HOTEL MILLE COLLINES - FRONT GATE - DAY

Paul drives down the hotel driveway, past the guard house.

EXT. HOTEL MILLE COLLINES - FORECOURT - DAY

The hotel entrance is busy with MINI VANS, white UN jeeps, foreign news crew Land Rovers and a TV repair van unloading monitors. Paul pulls up, turns over the van to the valet, greets new arrivals.

DAVID, PETER and JACK, reporters, stand in the courtyard.

DAVID

This assignment is bullshit.

JACK

Come on. A few days in a nice hotel, no one shooting at us?

Paul walks toward the three men.

PAUL

Gentlemen. Welcome to the Mille Collines. I am Paul Rusesabagina, the house manager.

PETER

Hi.

Paul and Jack shake hands.

PAUL
 (CONT'D)
 Anything that you need, please
 find me.

DAVID
 Thank you.

INT. HOTEL MILLE COLLINES - BAR - DAY

Jack sits at the bar, talking with BENEDICT KIRANJA, a Kigali journalist. Paul is nearby.

JACK
 So, what is the actual difference between a Hutu and a Tutsi?

BENEDICT
 According to the Belgian colonists, the Tutsis are taller and more elegant. It was the Belgians that created the division.

JACK
 How?

BENEDICT
 They picked people. . .those with thinner noses, lighter skin. They used to measure the width of people's noses. The Belgians used the Tutsis to run the country. Then, when they left, they left the power to the Hutus. And of course, the Hutus took revenge on the elite Tutsis for years of repression.

Behind them David, the reporter, speaks with General Bizimungu.

BENEDICT
 Am I telling the truth, Paul?

PAUL
 Yes, unfortunately.

Paul hands a tray, holding a bottle of cognac, to a waiter.

PAUL
 (CONT'D)
 Please take this to the General.

He turns back to Jack and Benedict.

PAUL
(CONT'D)
Benedict is our finest journalist
in Kigali, an expert on the
subject.

JACK
So what are you, Paul?

PAUL
I am Hutu. Gentlemen.

Paul leaves and Jack turns to two attractive hookers,
CHLOE and MIRIAM, seated next.

JACK
Excuse me, honey, can I ask you a
personal question?

She turns to look at him.

JACK
(CONT'D)
Are you a Hutu or a Tutsi?

CHLOE
(surprised)
I am Tutsi.

JACK
And your friend. Tutsi?

MIRIAM
No, I am Hutu.

Jack nods and turns back to Benedict.

JACK
They could be twins.

David leaves Bizimungu's table, hurries over to Jack.

DAVID
Get the camera. The General's
going to give us an interview.

Jack leans over to Chloe.

JACK
Hey, I'm in Room 22. I'd love to
finish this conversation.

INT. HOTEL MILLE COLLINES - DAVID'S ROOM - DAY

David is sitting at the edit desk, replaying his interview with the General. He takes notes as he watches.

DAVID

(V.O. THRU MONITOR)

Senior UN officers claim that the Rwandan Army is secretly training and arming the Hutu Militia called the Interahamwe. I put this claim to the head of the armed forces, General Bizimungu.

We see the General on the monitor.

GENERAL BIZIMUNGU

No. No, we have not been training the Militia. The UN are mistaken in this accusation.

DAVID

Do you support your President's agreement to make peace with the rebels?

GENERAL BIZIMUNGU

The President has the full support of the army.

DAVID

That peace agreement will be signed today in Tanzania between Tutsi rebel forces and President Habyarimana.

INT. HOTEL MILLE COLLINES - FUNCTION ROOM - DAY

The reception is underway. The room is filled with staff from various embassies, moderate Tutsi and Hutu politicians, businessmen and journalists. Colonel Oliver is standing at a podium, addressing the room.

COLONEL OLIVER

This is a great day for Rwanda and for all of Africa. Negotiation has replaced confrontation. . . .

CUT TO:

EXT. HOTEL MILLE COLLINES - GARDEN/SWIMMING POOL

General Bizimungu sits with George Rutagunda, who is now in a shiny blue suit. The bottle of cognac on the table is almost gone. Bizimungu and Rutagunda watch the peace celebration.

Paul walks over to the General's table.

GENERAL BIZIMUNGU
Ah, Paul. Have a drink.

COLONEL OLIVER
(O.S.)
Friendship has replaced fear.
Ladies and gentlemen, we have a live feed to the signing of the peace agreement.

Paul picks up the offered glass and they toast.

GENERAL BIZIMUNGU
May we all find peace.

Bizimungu looks to Rutagunda, a conspiratorial glance -- something's wrong here.

INT. HOTEL MILLE COLLINES - FUNCTION ROOM - DAY

COLONEL OLIVER
Let us all dedicate ourselves to nurturing this hard-earned accord.

The Colonel raises a glass to the journalists in the room.

COLONEL OLIVER
(CONT'D)
To peace.

EXT. HOTEL MILLE COLLINES - GROUNDS - NIGHT

Reporters and crews pack their equipment into vans. Paul speaks with a JOURNALIST.

JOURNALIST
Be sure to look me up if you come over.

PAUL
Ah, yes, it is a beautiful city.
I am planning on returning there as --

He sees Thomas and Fedens as they walk across the forecourt.

PAUL

(CONT'D)

-- oh, forgive me.

JOURNALIST

Thank you. Bye.

Paul turns to Thomas and Fedens. Paul and Thomas embrace.

PAUL

Hello, Fedens.

Paul kisses her cheek.

PAUL

Well this is a surprise.

THOMAS

Oh, forgive us, Paul -- we must talk.

PAUL

Yes. What's wrong?

EXT. HOTEL MILLE COLLINES - GARDEN/SWIMMING POOL - NIGHT

Tiki torches, feeling of tranquility. Barbecue blazes. Drinks are served at a table as Paul listens to Thomas.

THOMAS

I have it from a very reliable source, Paul.

PAUL

Who?

THOMAS

He's. . .

A waiter carries a tray with some drinks. Paul takes the tray from him.

PAUL

Thank you, Stephen.

Thomas waits to speak until the waiter is out of earshot.

THOMAS

My assistant -- the Hutu Power man. He says that we must get out now, that soon it'll be very bad.

Paul stifles his anger.

PAUL
Give me this man's name.

THOMAS
But please, Paul, even though he
is Interahamwe. . .he's a friend.

PAUL
He wants your job, Thomas.

THOMAS
He said -- that there is a
signal. It is "Cut the tall
trees." And when they hear this
signal, the militia are to go to
war.

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

PAUL
Fedens. . .I know you have heard
many things. And I know what we
have seen, Thomas, but please,
the United Nations are here now.
The world press are watching. The
peace has been signed, let this
process work.

Suddenly the lights go out all over the hotel and it is
dark. Then they flicker and come back on as the generator
kicks in.

FEDENS
What was that?

PAUL
It's power cuts. We are running
on generators. Fedens, please
don't worry.

He turns to Thomas.

PAUL
(CONT'D)
Tomorrow you will come by the
house, and we will discuss this
with Tatiana. All right?

EXT. HOTEL MILLE COLLINES - FORECOURT - NIGHT

Paul escorts Fedens and Thomas to their car.

THOMAS
Goodnight, Paul.

PAUL
Yes. Kiss the girls for me.

EXT. KIGALI STREETS - NIGHT

Paul's at the wheel, driving. Barely a car on the road. Shadows dart past faint lights. A house is on fire. A scream in the night.

Shadows dart across the flames.

Paul switches the preset buttons on the radio as he drives. He can only find fevered drum-based MUSIC.

An army jeep and an Interahamwe truck, without lights on, roar out of the darkness.

SOLDIER
Stay in your houses! Stay in your houses! Everybody stay in your house!

EXT. PAUL'S GARDEN - NIGHT

Paul pulls up at his house, it is in darkness.

EXT. RUSESABAGINA HOUSE - NIGHT

Paul emerges from the van, flashlight in hand. He walks to the door.

INT. RUSESABAGINA HOUSE - LIVING ROOM - NIGHT

Paul steps in quietly, tries the light switch, nothing. He listens. The beam of his flashlight cuts the blackness.

PAUL
Tatiana?

INT. RUSESABAGINA HOUSE - HALL - NIGHT

Paul continues his search. Shines his 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. RUSESABAGINA HOUSE - PAUL/TATIANA'S BEDROOM - NIGHT

Paul's light sweeps across the room and illuminates EYES -- terrified eyes. A room full of faces, staring back.

From among the faces, Tatiana's voice comes, heavy with relief. She is holding Diane.

TATIANA

Paul.

PAUL

Tatiana.

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.

JEAN BAPTISTE

Paul.

PAUL

What is going on here?

JEAN BAPTISTE

Our house has been burned.

PAUL

What?

OBETTE

Didn't you hear the news?

PAUL

What, what, what news?

TATIANA

They are saying President Habyrimana has been murdered.

OBETTE

Tutsi rebels have killed him.

PAUL

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

Paul is shocked but tries to pull things together.

PAUL

(CONT'D)

Everyone, please, out of this room, please. Jean Baptiste, find them seats in the other room.

TATIANA

Did you meet with Thomas and Fedens?

PAUL

Yes, I told them to go home. Go and call them, Tatsi.

Tatiana shakes her head no.

TATIANA
I've tried. Our phones, they do
not work.

PAUL
Why do the neighbors run to us?

TATIANA
You are the only Hutu they can
trust.

PAUL
You are Tutsi.

TATIANA
They are so scared, Paul. I am
scared.

He hugs her.

PAUL
These are probably rumors started
by agitators. We must remain calm
for the children, Tatsi.

Odette peeks back into the room. Elys is with her.

ODETTE
Forgive me, Paul. Elys says that
Roger has gone.

TATIANA
Gone! Gone where?

ELYS
He was afraid for his friend
Simon, Mama.

PAUL
Where has he gone, Elys!

ELYS
He went next door.

EXT. RUSESABAGINA HOUSE - GARDEN - NIGHT

Along the darkened driveway, a flashlight beam moves along the bushes.

TATIANA
Paul, wait.
(pause)
Paul.

PAUL
Tatiana, go back inside!

TATIANA
Please, please. I just want to,
please. . .

PAUL
You'll stay in the house. No.

Paul crawls through the bushes. Roger is hidden among the branches.

ROGER
AAHH.

In the bushes, Roger is curled up on the ground, crying.
He is covered with blood.

TATIANA
(O.S.)
Oh, Paul, please, please, what is
wrong?

PAUL
Oh no -- oh my God.

Paul pushes the branches aside and pulls Roger out.

PAUL
(CONT'D)
Oh, my son, where are you hurt?

TATIANA
Is he okay? Oh, my baby.

He carries Roger in his arms and climbs from the bushes.

INT. RUSESABAGINA HOUSE - KITCHEN - NIGHT

Tatiana rushes into the kitchen and pushes dishes from the table as Paul enters, carrying Roger.

PAUL
Odette! Odette!

He places Roger on the table as Odette and Elys run in, followed by several of the neighbors.

ODETTE
Get his clothes off.

PAUL
He's hurt.

ODETTE
Tatsi, please get some water.
Please.

PAUL
He's hurt.

ODETTE
Please, please. Let's get his
clothes off.

The neighbors are all now gathered at the door of the kitchen. Paul wipes blood from his son's face.

NEIGHBOR
He's covered in blood.

PAUL
Lay back, son.

NEIGHBOR
He went next door to the
Chirangas.

PAUL
(TO ROGER)
Shh. Shh.

Paul raises Roger's arms, one at a time, so Odette can look for the wound. She wipes blood from it.

ODETTE
Stay still, Roger.

PAUL
Look here, look here.

ODETTE
Keep him still, Paul. I can't
find the wound.

Tatiana leans over her son.

TATIANA
Roger, what happened to you?

PAUL
Tell your mother what happened,
Roger.

Paul wipes Roger's face. The child is too terrified to speak.

PAUL
(CONT'D)
Shh. Roger, you're okay.

ODETTE
Do not worry, he is not cut. He
is not hurt. This is not his
blood, Paul.

PAUL
(TO ROGER)
You are not cut.

TATIANA

My darling, it's okay. It's okay.

Paul turns to Elys, who's been standing in the doorway with the neighbors.

PAUL

Come here, Elys.

NEIGHBOR

Where did the blood come from?

PAUL

Please, please.

(to Roger)

You are safe.

EXT. KIGALI - DAY

Gunfire and explosions. Across the city, smoke rises from burning buildings.

EXT. RUSESABAGINA HOUSE - TATIANA/PAUL'S BEDROOM - DAY

Elyse and Diane sleep. Tatiana is seated nearby with Roger on her lap. Paul enters the room and walks to Tatiana. He places his hand on Roger's shoulder and Roger flinches.

PAUL

Oh, son.

ODETTE

(O.S.)

Paul.

EXT. RUSESABAGINA HOUSE - HALLWAY - DAY

Paul steps out of his room. The hallway is crowded. Jean Baptiste is holding a tiny radio.

RADIO PRESENTER

(V.O. - THRU RADIO)

Listen to me, good people of Rwanda. Terrible news.

JEAN BAPTISTE

It is true.

RADIO PRESENTER
 (V.O. - THRU RADIO)
 Horrible news. Our great President is murdered by the Tutsi cockroaches. They tricked him to sign their phony peace agreement. Then they shot his plane from the sky. It is time to clear the brush, good Hutus of Rwanda. We must cut the tall trees. Cut the tall trees now!

As they listen, a young woman lets out a cry from the other room.

WOMAN
 (O.S.)
 The soldiers are here!

Women and children push toward the bedroom. Paul tries to quiet them.

PAUL
 Stay calm and be quiet.

EXT. RUSESABAGINA HOUSE - GARDEN - DAY

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. The Hutu Captain gives orders to his men.

HUTU CAPTAIN
 You two, check the back. Go and find him.

INT. RUSESABAGINA HOUSE - BEDROOM - DAY

Paul watches from a window.

PAUL
 I. . . I better go have a word with them.

EXT. RUSESABAGINA HOUSE - DRIVEWAY - DAY

Paul steps out of the house, closes the door behind him.

PAUL
 Who's in charge here?

Paul walks to the officer. A soldier kicks in the door, soldiers pour inside.

PAUL
 Can I help you, sir?

SOLDIER
(O.S.)
Everybody out, out, out!

HUTU CAPTAIN
Let me see your identity card.

Paul reaches into his pocket and removes his identity card. He hands it to the Captain.

PAUL
I am a good friend of General Buzimungu.

CLOSE ON: Paul's identity card -- it reads Ethnicity: HUTU

Soldiers force his family and neighbors into the yard. Tatiana is carrying Roger.

The captain studies Paul, waves for the soldiers to back off.

HUTU CAPTAIN
You work at the Hotel Diplomat?

PAUL
No. I work at the Mille Collines.

The Captain looks confused, angry. Paul speaks quickly.

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

HUTU CAPTAIN
We want to use that hotel. All the room keys are in the safe. You must open it.

He takes Paul's arm.

HUTU CAPTAIN
(CONT'D)
Let's go.

TATIANA
Paul.

PAUL
Sir, I, I, I cannot leave my family. I must take them with me. It is not safe here. There are, there are Tutsi spies everywhere.

Paul hurries back and grabs Tatiana. Tatiana grabs Odette, the neighbors follow.

HUTU CAPTAIN
I cannot take all these people!

TATIANA
No, no, sir, you do not have to.
We, we have our own car, and our
van.

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

SOLDIER
(V.O. - THRU RADIO)
Captain Caruso, come in. Captain,
come on.

The Captain, distracted, gives in to Paul's request.

HUTU CAPTAIN
Let's go.
(INTO RADIO)
We found him. Let's go, let's go.

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

PAUL
Come on. Hurry, quick.

TATIANA
Get into the van. . .

JEREMIAH
Can I go with you?

PAUL
Yes, of course, Jeremiah. Go round, hurry.

Paul ushers the old guard into the van and closes the doors. He 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 onto the street.

EXT. PAUL'S STREET - DAY

As they pass the Carigna home, there are bodies scattered over the garden -- one is the neighbor, SIMON.

FEMALE NEIGHBOR
Oh, Jesus, no.

ELY'S
Oh, it's Simon, Papa.

PAUL
Don't look, don't look, Tatiana.

EXT. KIGALI STREETS - DAY

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

EXT. HOTEL DIPLOMAT - ENTRANCE - DAY

A block of flats. Several shops are being looted by the Interahamwe. A group of Tutsis sit on the ground, terrified.

The convoy pulls up to this older, shabbier hotel.

Paul jumps out of the van, hurries to the Hutu Captain.

PAUL
The safe is in the manager's office.

The Captain points at two soldiers.

HUTU CAPTAIN
You two, go with him.

INT. HOTEL DIPLOMAT - MANAGER'S OFFICE - DAY

Paul bursts into the room. The two soldiers follow.

The safe is hidden behind a bookshelf. Paul spins the combination.

One soldier sees a fridge, opens it. Inside are beers and chocolate.

1ST SOLDIER
Hey, look at this. Beer.

Paul tries the safe. It opens.

Inside 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.

Paul leans toward the safe to pick up the room keys. As their attention is diverted Paul reaches in, grabs the money.

Paul opens the jewelry box as the soldier looks over.

2ND SOLDIER
Hey, hey, hey.

Paul glances at the soldiers, closes the jewelry box,

picks up the room keys, gestures. Closes the safe.

PAUL

I've got them.

INT. HOTEL DIPLOMAT - ENTRANCE - DAY

Paul emerges to see that his van is now empty. He rushes around it and sees all of the occupants of the van, Tatiana, his kids, Odette, on their knees with their hands over their heads.

The Captain hovers over them, pistol in hand.

HUTU CAPTAIN

Get down, all of you.

PAUL

(SOFTLY)

Sir, sir. Here, I have them, I
have them, I've got them.

The Captain turns, sees Paul. He marches toward Paul and knocks the keys from his hands, then SLAPS HIM HARD on the face.

TATIANA

No!

HUTU CAPTAIN

Traitor!

Paul reels from the blow, but somehow manages to stay on his feet. The Captain snatches a bunch of identification cards from a soldier, hurls the cards in Paul's face.

HUTU CAPTAIN

These are Tutsi cockroaches!

PAUL

Let me explain, sir. Please!
Wait!

The Captain 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, gestures to the group.

HUTU CAPTAIN

Shoot them!

Paul looks at him.

HUTU CAPTAIN

(CONT'D)

Shoot them!

PAUL

Please, I. . . I don't use guns.

HUTU CAPTAIN

It's easy.

The Captain raises his own pistol and FIRES it.

HUTU CAPTAIN

(CONT'D)

Shoot them or you die first.

The Captain aims his pistol at Paul's head.

PAUL

Sir. . . What could I pay you not
to do this?

The Captain laughs.

HUTU CAPTAIN

You wanna pay me?

PAUL

Why not? Look at them.

He gestures to the neighbors.

PAUL

(CONT'D)

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

HUTU CAPTAIN

How much?

PAUL

You name a price.

HUTU CAPTAIN

Ten thousand francs for each.

PAUL

Sir, I don't have that much.

HUTU CAPTAIN

Okay.

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

PAUL

Wait, wait, wait.

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

PAUL
(CONT'D)
Here. It's a thousand, a thousand
US. And here.

Paul wets his finger and removes his ring.

PAUL
(CONT'D)
Fifty thousand francs for my wife
and children.

HUTU CAPTAIN
Get them.

The Hutu Captain nods and Paul runs over, grabs Tatiana, Roger, the three girls.

TATIANA
Go, go.

Paul ushers Tatiana out. As Tatiana stands, she takes Odette's arm.

TATIANA
Come, Odette, please.

PAUL
(TO ODETTE)
Have you any money?

ODETTE
Nothing.

HUTU CAPTAIN
Hey.

The Hutu Captain gestures toward Paul and Odette with his pistol. Paul sees the Captain pocket the dollars, move toward the line.

TATIANA
Paul, don't let them die, please.

PAUL
Shh. Get in. Get in the van.

He pushes her into the van, digs into his soul for all the courage he can muster, then turns back to the General.

PAUL
(CONT'D)
Sir -- I, I have more money,
actually.

Paul reaches into his pocket and takes out his wallet, then removes his watch and hands it to the Captain.

PAUL

(CONT'D)

And let them give you something, some money, whatever they have.

(TO NEIGHBORS)

Give me everything you have.

A pathetic rain of Rwandan francs, useless coins, watches, jewelry falls into Paul's hands.

He takes the jewelry and other items and hands them to the Captain.

PAUL

Here you are. See?

The Captain looks at it, then:

HUTU CAPTAIN

This is enough for one cockroach.
Pick one.

The Captain raises his pistol. Now each terrified neighbor looks to Paul, begging. The Captain points the gun.

PAUL

Sir. I will give you a hundred thousand francs for all of them.

HUTU CAPTAIN

Give me it.

The Captain points the gun.

PAUL

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

HUTU CAPTAIN

You will run into the hotel and hide behind the UN.

PAUL

Sir, I swear. One hundred thousand francs. I will get you the money. You keep them outside. Please sir. Please.

The Captain smiles.

HUTU CAPTAIN

Let's go.

PAUL

Everyone in the van. Quickly,
quickly.

He ushers everyone back into the van.

EXT. HOTEL MILLE COLLINES - FRONT GATE - DAY

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

The Captain walks to Paul in the van.

HUTU CAPTAIN

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

EXT. HOTEL MILLE COLLINES - FORECOURT - DAY

Chaos -- UN jeeps, hotel vans, elite Tutsi refugees
checking in.

INT. HOTEL MILLE COLLINES - LOBBY - DAY

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

A solitary receptionist is besieged by anxious guests.

She sees Paul.

RECEPTIONIST

(CON'T)

Excuse me, sir. Please could you

--

Paul rushes past to the manager's office, closes the door.

INT. HOTEL MILLE COLLINES - MANAGER'S OFFICE - DAY

Paul crouches by the cupboard, opening it to find the safe. He unlocks the safe, opens the door and removes wads of banknotes.

EXT. HOTEL MILLE COLLINES - FRONT GATE - DAY

Paul climbs out of the soldiers' jeep. He hurries around toward the Hutu Captain and hands him the banknotes.

PAUL

Here's the money. One hundred thousand francs as promised. Now please let them go, sir.

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

SOLDIER

(O.S.)

Take the money. We will get them later.

HUTU CAPTAIN

You can go.

PAUL

Thank you.

HUTU CAPTAIN

Traitor.

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

ODETTE

Thank you, Paul.

Paul doesn't reply. Tatiana hugs him. He gives her a look - a mix of relief and anger.

EXT. HOTEL MILLE COLLINES - FORECOURT - DAY

Paul's van pulls up at the valet desk. Jean Jacques is at another van, talking to Dube, who is standing outside.

JEAN JACQUES

You must tell him when he comes.

.

Dube sees Paul getting out of his van.

DUBE

Here he is, sir.

Paul hurries over.

JEAN JACQUES

Paul. I have to go. The staff of Kivu Lodge have fled. I have to close up there. You are in charge now.

He flings office keys to Paul and his van takes off.

INT. HOTEL MILLE COLLINES - LOBBY - DAY

At the reception desk the same receptionist is overwhelmed.

Paul leads his group through the lobby.

PAUL

Come on. Can everyone please move to the side. Clear the door.
Come, Tatsi, come.

He waves to ANDRE, one of the hotel employees.

PAUL

(CONT'D)

I need two suites.

Several guests crowd about Paul, overwhelming him with questions.

1ST FEMALE GUEST

Paul, please, where is my passport?

2ND FEMALE GUEST

Paul, oh, thank goodness.

Andre hands keys to Paul.

PAUL

If you give me one moment,
please.

He turns and hands keys to Tatiana and Odette.

TATIANA

What about our neighbors? What will they do?

Paul spots Dube, summons him over.

PAUL

Dube.

DUBE

Yes, sir?

PAUL

Dube, please, um, put these guests into staff rooms.

DUBE

Right away, sir.

INT. HOTEL MILLE COLLINES - PAUL'S ROOM - DAY

Paul carries Roger and leads his family into a one-bedroom suite. The beds are unmade, towels are on the floor and the remains of a meal sit on the dining table. The girls hurry to the table and move to eat from the plate of leftovers.

TATIANA

No, please. It's old. Have the fruit.

She picks apples from a fruit bowl.

Paul lays Roger onto the bed.

PAUL

It's all right, Roger.

He removes Roger's shoes, looks toward the valet, who is clutching a suit in his arms.

PAUL

(CONT'D)

Ah, Joseph.

VALET

Your suit, sir.

PAUL

This mess is unacceptable. Call housekeeping, get them up here right away.

VALET

Yes, sir.

PAUL

Thank you.

Tatiana sits on the bed, and picks up the phone to dial.

TATIANA

I'm trying Thomas and Fedens.

PAUL

All right.

INT. HOTEL MILLE COLLINES - PAUL'S BATHROOM - DAY

Paul looks in the mirror, examines his bruised face.

TATIANA

(O.S.)

Hello? Operator, I need a line. I need a line now. Please. Hello?

INT. HOTEL MILLE COLLINES - PAUL'S ROOM - DAY

Paul steps back into the room and pulls on his suit jacket.

PAUL

You did not reach them?

TATIANA

(Fearful)

No.

PAUL

I will send someone for them.

INT. HOTEL MILLE COLLINES - BAR - DAY

Families are gathered around listening to a radio.

PRESIDENT CLINTON

(V.O. - THRU RADIO)

It is a very tense situation, and I just want to assure the families of those who are there that we are doing everything we possibly can to ensure the safety of our citizens there.

INT. HOTEL MILLE COLLINES - LOBBY - DAY

Paul is besieged by anxious guests.

2ND FEMALE GUEST

Can you at least tell us is the airport open?

PAUL

We are calling the airport. We are calling the Embassy. We are trying to get as much information for you as we can.

He turns to another guest.

PAUL

(CONT'D)

And yes, your passport, Antoinette will take care of this for you. Dube, where is Gregoire?

DUBE
 Sir, he has moved into the
 presidential suite.

Paul storms off.

INT. HOTEL MILLE COLLINES - HALLWAY - DAY

Paul arrives at a door with a placard reading "PRESIDENTIAL SUITE." He knocks. The door opens. Gregoire answers, wearing a bathrobe.

GREGOIRE
 Ah. . .Mr. Manager.

PAUL
 What do you think you are doing,
 Gregoire?

A woman appears behind him.

GREGOIRE'S GIRLFRIEND
 Who is it?

GREGOIRE
 It's okay, darling.

He turns to Paul.

GREGOIRE
 (CONT'D)
 What do you want?

PAUL
 You had better get out of this
 room and back downstairs right
 away.

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

PAUL
 Yes you do. I am in charge, now
 get out of this room right now.

GREGOIRE
 Mr. Manager. . .do you notice the
 smell of cockroaches? If I were
 to leave this room, I'm sure I
 could find it. And I know people
 who can cleanse it.

(STARES)
 But maybe that doesn't bother
 you. Why is that? Are you used to

the smell? Well, 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.

EXT. HOTEL MILLE COLLINES - FORECOURT - DAY

A RED CROSS VAN pulls up to the valet.

Guests and Tutsi refugees are everywhere.

HOTEL WORKER
Please move into the hotel.
Everyone, keep moving.

A TUTSI MAN stops Paul.

TUTSI MAN
My house has been burned. I have nowhere to go.

PAUL
Yes, I understand this, your Honor. But we are operating at capacity as it is. I can give you one room, but you will have to share it.

The Red Cross volunteer, PAT ARCHER, calls out to Paul.

PAT ARCHER
Paul.

Paul turns toward Pat.

PAUL
Yes?

PAT ARCHER
Paul, I need your help.

She takes his hand.

PAUL
Yes, Madame Archer.

She leads him out to her Red Cross van.

EXT. HOTEL MILLE COLLINES - FORECOURT - DAY

The sliding door of a Red Cross van pulls open to reveal young orphans, 20 of them, from 3 - 12. They all sit, wide-eyed with fear.

Pat sees the look of shock on Paul's face.

PAT ARCHER

They're Tutsi children from the St. Francis orphanage. Okay, come on, let's go.

PAUL

I have only one room.

PAT ARCHER

That'll do.

Pat urges them out of the van. They are silent, totally obedient.

Paul waves to a hotel worker.

PAUL

Otto, please.

The orphans line up as UN soldiers usher refugees in the background.

Pat looks at the orphans and closes the van cargo door.

PAT ARCHER

Have to go get the rest of them.

PAUL

The rest of them?

PAT ARCHER

There are another ten. I'll be back soon.

She gets into the van. Paul is speechless. He's just been dumped with 20 orphans. As Pat is about to drive off, Paul stops her.

PAUL

Madame Archer.

She stops.

PAUL

(CONT'D)

I need a favor, please.

She can hardly refuse.

PAUL
(CONT'D)
My brother-in-law and his family.
They live close by the St.
Francis. On O'Clare, twenty. Can
you please get them, and, and,
bring them here to me?

He scribbles the address.

PAT ARCHER
Sure.

PAUL
And I have a photo.

He hands her a photograph of Fedens and Thomas clutching Anaïs and Carine.

PAT ARCHER
Thanks, Paul.

PAUL
Thank you.

The van pulls away and Paul watches the last of the orphans as they are led in.

INT. HOTEL MILLE COLLINES - PAUL'S ROOM - NIGHT

Paul walks into the room. Tatiana kisses him. Roger is on the bed.

PAUL
Has he spoken to you yet?

TATIANA
No.

PAUL
No.

He kisses Roger's head, falls back on the bed. Tatiana lies on top of him.

TATIANA
Is your face still hurting?

PAUL
It's all right.

TATIANA
The neighbors asked me to thank
you for your kindness.

PAUL

I shouldn't have brought them here. The first thing they told me when I received my appointment was to never, never lower the tone of the hotel. "Maintain the Mille Collines' dignity at all times, Paul." Soon all of this will be over. What if I lose my job, Tatiana? Oh. Oh my God.

Paul jumps up.

TATIANA

Where are you going?

PAUL

I'll be right back.

He runs out of the room.

INT. HOTEL MILLE COLLINES - ORPHANS' ROOM - NIGHT

The door of a hotel room opens, light filters in.

Paul discovers all of the orphans sitting around the room in the dark. All awake, all in total silence, fearful eyes staring at the door.

ALICE the waitress arrives as Paul turns on a light.

PAUL

Take care of them.

ALICE

How, sir?

PAUL

Bathe them -- feed them -- put them to bed.

He hands her the room key.

PAUL

(CONT'D)

I will send you some help.

Alice turns toward the children as Paul leaves.

ALICE

Okay, babies.

EXT. HOTEL MILLE COLLINES - GROUNDS - DAY

Colonel Oliver's being interviewed by the reporter David. Gunfire crackles in the background.

DAVID

We have heard reports of reprisal massacres. Will the UN intervene to stop the bloodshed?

COLONEL OLIVER

We're here as peace keepers, not peace makers. My orders are not to intervene. Excuse me.

Colonel Oliver shakes David's hand, moves off. David talks to his cameraman.

DAVID

Okay. You get it?

JACK

It was fine. Listen, I've got us a car, but we've gotta move now.

DAVID

We're not allowed to do that, Jack.

JACK

David, the shit's going down outside these walls. We've gotta cover it.

DAVID

We're not leaving the hotel grounds unless we have an armored car, that's the ground rules.

JACK

Oh, the ground rules? Where do you think we are, Wimbledon?

DAVID

We cover the story from here until we get the proper vehicles, Jack. Shoot some "B" roll of the refugees.

He walks off. Jack waits 'til he's gone, then turns to Peter, nods to the car.

JACK

Let's go.

Paul and Colonel Oliver talk.

PAUL

Colonel, I have no way to protect these people. And I have more refugees than I have room for as it is. I was given twenty orphans today by the Red Cross. This is not a refugee camp -- can you not take them with you to your facilities?

COLONEL OLIVER

No, I can't do that, Paul. I'm sorry. I'm overwhelmed at my refuge camp. I'm under constant attack. As soon as we can stabilize the situation, I'll take 'em. Okay?

Oliver walks away.

INT. HOTEL MILLE COLLINES - KITCHEN - DAY

Paul enters the empty kitchen. He discovers all the cooks and kitchen staff listening to the radio.

RADIO ANNOUNCER

(V.O. - THRU RADIO)

. . .and stop the Tutsi cockroaches who try to run from justice. The Tutsi cockroach judge called Makesa is hiding at 4 Rue De Vendun and the traitor Kabulla and his cockroaches --

Paul angrily throws dishes in a sink.

PAUL

Turn that radio off.

RADIO ANNOUNCER

(V.O. - THRU RADIO)

-- are trying to escape in a new Mercedes. Watch out for him. He -

-

The Head Chef switches off the radio.

PAUL

And get back to work. We have a hotel to run.

HEAD CHEF

There is no work here anymore.
The boss has left.

PAUL

I am your boss.

Smirks and laughs among the cooks, Paul turns and leaves.

INT. SABENA OFFICES - BELGIUM - TILLENS'S OFFICE - DAY

Sabena President TILLENS at his desk.

SECRETARY

(THROUGH SPEAKER PHONE)

Sir, there's a call from the
Mille Collines in Rwanda on line
one.

Tillens leans against the desk and presses a button on
the speaker phone.

TILLENS

Yes -- who am I speaking to?

INT. HOTEL MILLE COLLINES - MANAGER'S OFFICE - DAY

Paul is seated at the Manager's desk, on the phone.

PAUL

(V.O - THRU SPEAKER
PHONE)

Yes, sir, Paul Rusesabagina, the
house manager. I met you on your
last visit here, Mr. Tillens.

INT. SABENA OFFICES - BELGIUM - TILLENS'S OFFICE - DAY

Tillens speaks into the speaker phone.

TILLENS

Ah, yes. Paul, I remember. How
are things there?

PAUL

(V.O. - THRU SPEAKER
PHONE)

The situation is difficult, sir.

TILLENS

Some of our directors believe we
should close the Mille Collines
until this unrest is over. I'm
not sure about that, Paul. What
do you think?

INT. HOTEL MILLE COLLINES - MANAGER'S OFFICE - DAY

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

PAUL

Sir, that would be very bad for our reputation. The Mille Collines is an oasis of calm for all our loyal customers. What would they think if Sabena deserted them now? I assure you, the United Nations have everything under control, sir.

Gunfire in the background.

INT. SABENA OFFICES - BELGIUM - TILLEN'S OFFICE - DAY

The President looks at the others.

TILLENS

Very well, Paul, very well. But if this thing gets worse, we must close. If there is anything I can do, please call.

PAUL

(V.O. - THRU SPEAKER
PHONE)

Sir, yes, there is one thing I'm going to be needing from you right away.

INT. HOTEL MILLE COLLINES - MANAGER'S OFFICE - LATER

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

INT. HOTEL MILLE COLLINES - FUNCTION ROOM - DAY

Every member of the staff is gathered together. Paul addresses them.

PAUL

Most of us in this room know each other and worked together for many years. Is it really necessary for me to get a letter from Belgium for you to perform your duties?

He holds up the fax from Belgium.

PAUL
(CONT'D)

In fact. . .

He crushes the fax.

PAUL
(CONT'D)
. . .forget this letter. If you
don't want to work for me and
would rather be out there, then
leave now.

The staff stare at one another. No one moves.

PAUL
(CONT'D)
Please, everyone -- back to work.

INT. HOTEL MILLE COLLINES - DAVID'S ROOM - DAY

The blinds are drawn, we don't know whether it is day or night.

David is editing together some of his clips. On the monitor we see film of the refugees arriving at the hotel. Colonel Oliver being interviewed.

A knock, Paul enters along with a waiter carrying a tray of neatly cut sandwiches and a pot of tea.

DAVID
Paul, thank you for coming.

PAUL
Yes.

DAVID
The air conditioner's on the
blink. Is there any way you could
have a look at it? I'm just on a
deadline.

PAUL
Certainly.

DAVID
Thank you.

Paul crouches down to check it.

DAVID
(O.S. - INTO PHONE)
Fred, let me know when you get
the satellite feed. Thanks.

PAUL

Mr. Fleming, I brought you some tea as well, sir.

DAVID

Thank you, Paul. You're an oasis in a desert.

On the monitor, David's interview with Colonel Oliver is playing.

COLONEL OLIVER

(V.O. THRU MONITOR)

The elements in the government and army are following the example of what happened to the Americans in Somalia. I think they intend to intimidate us, try to attack and hope that the West will pull all its troops out.

DAVID

(V.O. THRU MONITOR)

Do you think they'll succeed?

COLONEL OLIVER

(V.O. THRU MONITOR)

No, they won't. The UN's here to stay.

DAVID

(V.O. THRU MONITOR)

What about the outbreak of violence since the shooting down of the President's plane. . .

The door opens and Jack walks in, clutching the camera. Peter follows behind. David is furious.

DAVID

What the hell do you think you're doing?

Jack ignores her and removes the cassette from the camera.

DAVID

(CONT'D)

I'm responsible for the safety of this crew.

Jack moves to the cassette player and inserts the tape. He hits play. They watch the monitor.

DAVID

(CONT'D)

What is this?

Now Jack realizes that Paul is in the room. He is embarrassed at what Paul is about to see. He leaves.

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

NOW FOCUS: 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.

DAVID

(CONT'D)

Where did you get this?

PETER

Half a mile down the road.

On screen: the crowd runs off, waving machetes. David snatches up the phone, dials.

DAVID

(INTO PHONE)

Fred, it's David. I've got incredible footage. It's a massacre. Dead bodies, machetes.

(MORE)

DAVID

(INTO PHONE) (cont'd)

If I get this through right away, could you make the evening news? Yeah. You have to lead with this.

Paul continues to watch the massacre. He is stunned.

EXT. HOTEL MILLE COLLINES - GARDENS/POOL - NIGHT

A waiter carries drinks to a table where Jack and Peter sit with two attractive hookers. One is Chloe.

JACK

I point at you, you do a shot.

Jack spots Paul, as he adjusts a door.

PAUL

Excuse me, Mr. Daglish.

JACK

Hey, Paul. Listen. Sorry about earlier. If I'd have known you were in there I wouldn't have.

PAUL

I am glad that you have shot this footage -- and that the world will see it. It is the only way we have a chance that people might intervene.

Jack glances down.

JACK

Yeah, and if no one intervenes, is it still a good thing to show?

PAUL

How can they not intervene -- when they witness such atrocities?

JACK

(sighs)

I think if people see this footage, they'll say, "Oh my God, that's horrible," and then go on eating their dinners.

Paul looks shocked. Jack quickly realizes his lack of sensitivity.

JACK

(CONT'D)

What the hell do I know? Listen. . . you wanna just relax. . .?

PAUL

No. I have more work to do. Thank you for your offer. Please enjoy your evening, Mr. Daglish.

Paul walks off.

EXT. HOTEL MILLE COLLINES - GROUNDS - DAY

Sounds of gunfire. A stampede of Tutsi refugees come from the gate, flee up the driveway.

Paul arrives, watches in horror as more refugees pour into his hotel.

Dube finds Paul.

DUBE

Sir, sir. We've got trouble at the gate.

REFUGEES
Help! Please help us. Please, please.

EXT. HOTEL MILLE COLLINES - FRONT GATE - DAY

As Jack films, Paul arrives by the gate house. UN soldiers watch the outside road. More refugees burst through the gate. One of the last to make it is Benedict, dressed only in boxer shorts, covered in blood from a large machete slash in his head.

PANDEMONIUM.

1ST MALE REFUGEE
They're after us!

2ND MALE REFUGEE
Help!

3RD MALE REFUGEE
Can we have some medical assistance here, please?

FEMALE REFUGEE
Please help us, please, please.

Benedict stumbles toward Jack and Peter.

Paul grabs Benedict, tries to calm him as Colonel Oliver's jeep roars in beside them.

COLONEL OLIVER
Right, fall back everybody. . .

PAUL
What is it? Please, what is happening?

BENEDICT
They're, they're killing everyone. The lady. . .

COLONEL OLIVER
(O.S.)
The Interahamwe have surrounded the hotel, they're coming up the road. Come on.

He helps Benedict into a UN truck. It drives off to the hotel.

Colonel Oliver orders his lieutenants to the roadside.

COLONEL OLIVER
(CONT'D)
Cover the road. Now.

A convoy of pickup trucks pull up 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.

Enraged UN soldiers cock their weapons, aim.

COLONEL OLIVER
(CONT'D)
Stand your ground. Do not shoot -
- Do not shoot!

The Colonel stabilizes the situation, his men watch as a Militiaman throws a UN helmet, riddled with bullets, at their feet.

The Militia drive away.

COLONEL OLIVER
(CONT'D)
Lieutenant, guard this gate.

Colonel Oliver walks to Paul.

COLONEL OLIVER
They murdered my men. I lost ten
Belgian soldiers. They were
protecting your lady Prime
Minister.

PAUL
She is dead?

COLONEL OLIVER
Yeah, she's dead. The Europeans
are putting together an
intervention force. They'll be
here in a few days.

PAUL
Yes, I understand that, Colonel,
but there is simply no place for
me to put all these people.

COLONEL OLIVER
Paul, Paul. . .what can I do?
I'll put two more men on the
gate, two of my best lieutenants.

PAUL
 (reluctant)
 All right.

INT. HOTEL MILLE COLLINES - BAR - NIGHT

The Red Cross worker, Pat Harper, downs a large brandy in a single gulp. Paul and Tatiana arrive.

PAUL
 Madame Archer.

PAT ARCHER
 Hello.

PAUL
 We were expecting you five days ago.

PAT ARCHER
 I'm sorry.

TATIANA
 My brother and his family, did, did you find them?

PAT ARCHER
 I made it to the house but it was empty.

TATIANA
 Empty?

PAT ARCHER
 It had been ransacked. As I left, an old woman, she waved to me. I went to the house. She has the two little girls. They're safe.

TATIANA
 But. . .my brother and his wife, did the old lady know of them?

Pat shakes her head NO. Tatiana holds back tears.

TATIANA
 (CONT'D)
 My brother is dead. They would never leave their children.

PAUL
 Perhaps they could not make it home, Tatiana. They are, they are in hiding.
 (TO PAT)
 Please, can you return and bring the girls back here to us?

PAT ARCHER

I, I can't. There are Interahamwe roadblocks everywhere.

Tatiana is devastated.

PAT ARCHER

(CONT'D)

When I reached the orphanage, the Interahamwe were there. They'd already started killing children. They made me watch. There was one girl -- she had her little sister wrapped on her back.

Tears run down her face as she continues.

PAT ARCHER

(CONT'D)

As they were about to chop her, she cried out to me.

(UPSET)

"Please don't let them kill me, I, I, I promise I won't be Tutsi anymore."

Tatiana can't take any more. She stands up to leave.

TATIANA

Please, I -- I can't.

PAT ARCHER

They're targeting Tutsi children to wipe out the next generation. I've nowhere to take the orphans, Paul.

PAUL

Don't worry, there will be an intervention force coming soon. They will get the orphans out then.

EXT. HOTEL MILLE COLLINES - GROUNDS - DAY

Paul and Tatiana push through the French tourists and AID workers running across the lobby.

FRENCH TOURISTS

They're here.

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

Wild cheering, kisses. Westerners, Rwandans, dance and sing in celebration.

Guests shake the soldiers' hands, kiss them.

4TH FEMALE GUEST
Thank goodness.

Paul smiles with relief as he watches the jubilation.

Colonel Oliver passes Paul.

COLONEL OLIVER
Well done.

Oliver walks to a group of the French soldiers.

COLONEL OLIVER
About time, gentlemen.

Tatiana walks over, carrying Roger.

TATIANA
It's okay, Roger, we're safe now.

Colonel Oliver is off to the side, with the commanders of the French and Belgian officers. Paul watches but cannot hear.

ODETTE
(TO TATIANA)
Jean Baptiste, our prayers have been answered.

TATIANA
See, it's okay.

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

Oliver storms off, returns, picks up his beret.

Paul watches as he storms into the lobby.

Paul follows.

INT. HOTEL MILLE COLLINES - BAR - DAY

Paul follows the Colonel into the bar. The places is empty, the bartender missing, gone to celebrate. Colonel Oliver sits, dejected.

PAUL
So, Colonel, what can I get for you?

COLONEL OLIVER
Well. . .something strong.

PAUL
Scotch?

COLONEL OLIVER
Yeah.

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

PAUL
Congratulations, Colonel. You have performed a minor miracle.

COLONEL OLIVER
(raw cynicism)
Congratulations, huh?

PAUL
Yes, sir.

COLONEL OLIVER
You should spit in my face.

PAUL
Excuse me, Colonel?

COLONEL OLIVER
You're dirt. We think you're dirt, Paul.

PAUL
Who is we?

Oliver shakes his head.

COLONEL OLIVER
The West, all the superpowers, everything you believe in, Paul. They think you're dirt. They think you're dumb. You're worthless.

PAUL
I'm afraid I don't understand what you are saying, sir.

COLONEL OLIVER
Oh, come on, don't bullshit me, Paul. You're the smartest man here. You got 'em all eating out of your hands. You could own this hotel, except for one thing.

Paul doesn't answer.

COLONEL OLIVER

(CONT'D)

You're black. You're not even a nigger, you're African! They're not gonna stay, Paul. They're not gonna stop the slaughter.

Oliver downs his drink and leaves.

INT. HOTEL MILLE COLLINES - PAUL'S ROOM - NIGHT

Paul opens the door. Tatiana and the kids play cards.

PAUL

Hello.

ELYS

Hello, daddy.

PAUL

Elys, take Diane in the other room.

Elys stands and Diane moves to follow. Tatiana looks at Paul, puzzled, as he sits beside her.

TATIANA

What is it?

PAUL

All the whites are leaving. They're being evacuated.

Tatiana's grip tightens.

TATIANA

What about us?

PAUL

We have been abandoned.

Tatiana clings to hope.

TATIANA

But the soldiers -- will stop the killers.

Paul loses it.

PAUL

Listen, listen to me. Tatsi, listen. I said all the whites are leaving. The French, the Italians, even the UN Belgian soldiers. All of them.

TATIANA
Who is left?

PAUL
I don't know. Colonel Oliver says he has three hundred UN peacekeepers for the whole country. The most he can spare for the hotel are four men.

He takes her hand, makes her sit down.

PAUL
(CONT'D)
And they are not allowed to shoot.
(a beat)
I am a fool.

TATIANA
No.

PAUL
They told me I was one of them and I. . .the wine, chocolates, cigars, style. I swallowed it. I swallowed it, I swallowed all of it. And they handed me their shit. I have no, no history -- I have no memory. I, I'm a fool, Tatsi.

TATIANA
You are no fool. I know who you are.

She takes his hand.

EXT. HOTEL MILLE COLLINES - FORECOURT - DAY

It's raining. A chaos of luggage, white tourists, AID agency people line up to leave.

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

French and Italian commanders check off names on clipboards.

NEWSREADER
(V.O. - THRU RADIO)
News service Africa. A United Nations source reports that the US and British representatives on the Security Council will lobby for the removal of all UN peacekeepers from Rwanda.

Paul watches as the final agency people are loaded on the buses.

Several white AID workers weep uncontrollably as they are dragged away from frightened Rwandan co-workers.

The young hooker Chloe begs Jack to take her with him, as a soldier stops Peter the sound man because he is black.

CHLOE

Please, Jack, please don't go.

JACK

(TO SOLDIER)

Wait, he's British.

(TO PETER)

Got your passport?

Peter takes his passport from his shirt pocket and hands it to the soldier. Chloe clings to Jack, she's terrified.

CHLOE

Jack, please don't leave me,
please. Please, please!

Jack needs another minute with Chloe.

CHLOE

Please don't leave me. Please,
Jack. They'll put me on the
street. They'll chop me.

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

JACK

Here. Now, take this. . .take
this.

CHLOE

No, no, no, no, no. . .

JACK

Just take the money. Please just
take the money.

He tries to hand the money to her.

Paul is trying to usher the European aid workers onto the buses.

PAUL

You must go, you must. Please,
they are waiting.

Jack sees Paul and waves him over.

JACK
Paul!

PAUL
They are waiting.

JACK
Paul. He won't put you out, here.
• •

Jack hands money and credit cards to Paul.

JACK
(CONT'D)
. . . give her anything she wants.
Anything. Just charge it.

PAUL
This is not necessary.

Chloe clings to Jack.

JACK
I can't. . .

He is deeply ashamed.

CHLOE
They're gonna kill us here. Jack,
take me with you.

Paul holds on to Chloe.

PAUL
Let him go. We have to let him
go.

A porter rushes toward Jack with an umbrella. Jack waves him away.

JACK
Oh, don't, don't do that please.

He looks at David. He can't believe that they're deserting the Rwandan people and one is still trying to keep him dry.

JACK
(CONT'D)
I'm so ashamed.

Jack, Peter and David walk towards the bus, followed by French and Belgian captains.

Suddenly there is a disturbance on the driveway.

NUN
(O.S.)
Wait!

PRIEST
(O.S.)
Hold the buses!

A group of French nuns, alongside Rwandan nuns, with maybe a hundred Tutsi women and children come running up the driveway. They are all terrified. One nun leads with a French flag. The Belgian soldiers form a line stopping the new refugees.

A Priest speaks with the Belgian Captain.

PRIEST
Thank you for being here. Thank you very much.

The Belgian Captain shakes his head NO.

BELGIAN CAPTAIN
No Rwandans.

PRIEST
What?

BELGIAN CAPTAIN
Foreign nationals only. Sorry, Father, those were the orders.

PRIEST
But you can't leave the children behind.

BELGIAN CAPTAIN
Sorry, Father, we have our orders.

PRIEST
You can't leave them.

BELGIAN CAPTAIN
We can do no more.

Soldiers begin pulling white nuns from the terrified crowd.

Several nuns begin hysterically weeping, pulling Rwandan nuns and children with them. Panic breaks out among the crowd.

Jack grabs his camera, pushes off the bus.

Paul pushes into the crowd as the rain pours down on them.

PAUL
Father, it is of no use.

BELGIAN CAPTAIN
Get these nuns on the bus.

PAUL
These men are not here, they are not here to help us. Please there is nothing we can do. Get your people on the bus, I'll take care of my people.

PRIEST
But -- we must take them with us.

PAUL
It is of no use, Father. Please, hurry.

The white nuns are ushered onto the buses as the Rwandan nuns and refugees are pushed toward the hotel, away from the buses.

One nun tries to bring a boy with her onto the bus, but a soldier pulls them apart.

Paul takes the boy.

PAUL
Please go to the hotel.

Jack films, as a FRENCH OFFICER screams at him, a tug-of-war with the camera, Jack using it as a ram. David intervenes.

DAVID
Sir, please don't touch the camera. We have the right to film.

SOLDIER
No filming. No filming.

Children are crying all around them. Paul tries to usher them into the hotel.

PAUL
Go to the hotel. Go inside. Go inside the hotel. All of you. Yes you can stay. Yes, we will take care of you. Go into the hotel.

Paul looks to Colonel Oliver, who stands drenched, alone in the rain.

The convoy -- French jeeps, buses, Italian jeeps, UN jeeps -- takes off.

Paul stands in the rain, watching the buses leave. Dube pushes his way through the crowd. He opens an umbrella and hurries toward Paul.

DUBE
Sir.

Where five minutes before, the courtyard 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.

PAUL
Come. Please, everyone inside.
Please, people, let's go inside.
Out of the rain, please.

INT. HOTEL MILLE COLLINES - PAUL'S ROOM - NIGHT

Paul and Tatiana in bed in each other's arms, silent, abandoned.

TATIANA
Paul.

He turns to her.

TATIANA
(CONT'D)
I want you to go. You take the children. You go get the girls. Your card says Hutu.

PAUL
(shocked)
What are you saying?

TATIANA
No, please, please. You pay money at the roadblocks. I want you to go.

PAUL
No, Tatiana, no. I will never leave you. I will never leave you. Shh. Oh Tatsi. Let us sleep, my wife, let us sleep.

She breaks down and cries, he kisses her.

INT. HOTEL MILLE COLLINES - PAUL'S ROOM - DAY

Paul and Tatiana are in bed, asleep. A gun barrel appears, pushes against Paul's chest. A HUTU LIEUTENANT stands over Paul, holding the gun to his head. Other soldiers move through the room.

HUTU LIEUTENANT
Get up, get up.

HUTU LIEUTENANT
(CONT'D)
Are you the manager?

PAUL
Yes, sir. What, what's the matter?

HUTU LIEUTENANT
Everyone must leave the hotel now.

PAUL
Why?

ELYS
(O.S.)
Papa, what's wrong.

HUTU LIEUTENANT
It's an order.

PAUL
I need some time. Twenty, thirty minutes to take a shower. Sir, people are still sleeping.

The Lieutenant is not impressed.

HUTU LIEUTENANT
I don't care.

PAUL
Please, let me get you some beers for you and your boys. And I'll be down right away. As quick as I can.

"Cold beers" softens the soldiers' attitudes.

HUTU LIEUTENANT
Ten minutes.

PAUL
Yes, sir, ten minutes.

The soldiers march off. The kids clutch on to Tatiana. Suddenly Tatiana notices Roger is missing.

TATIANA
Roger's not here.

PAUL
Where is he? Where's Roger?

DIANE
Under the bed.

Paul kneels by the bed and looks underneath. He sees Roger trembling under the bed.

PAUL
Roger? Shh, shh, shh. It's papa.
They've gone. They've gone.

He pulls Roger to him, slides him out, clutches him in his arms, then turns him over to Tatiana as he considers what to do next.

PAUL
Go to the roof, Tatiana.

TATIANA
The roof?

PAUL
Yes, yes, go to the roof right now.

He hurries out.

INT. HOTEL MILLE COLLINES -- MANAGER'S OFFICE -- DAY

Paul sits by the phone and dials.

PAUL
Yes, good day. General Bizimungu,
please. . .

ANOTHER CALL

PAUL
(CONT'D)
He is where?

ANOTHER CALL

PAUL
(CONT'D)
No, that is unacceptable. Who would order such a th...

ANOTHER CALL

PAUL
(CONT'D)
Yes, did you find the General?

EXT. HOTEL MILLE COLLINES -- ENTRANCE -- DAY

Soldiers are everywhere. The Hutu Lieutenant waits in his jeep. Dube walks toward them with a tray of beers.

DUBE
 Gentlemen, please have some beers.

HUTU LIEUTENANT
 Get me the guest list.

DUBE
 Yes, sir.

Dube spills his beer in his haste and fear.

INT. SABENA OFFICES -- BELGIUM -- TILLEN'S OFFICE -- DAY

The Sabena President and three VPs have an early morning meeting. The intercom buzzes.

TILLENS
 Yes?

SECRETARY
 (V.O. -- THRU SPEAKER
 PHONE)
 Sorry, sir, but I have a call from Paul in Kigali. He says it's urgent.

The President hits the speaker button.

TILLENS
 Paul. Are you all right?

PAUL
 (V.O. -- THRU SPEAKER
 PHONE)
 We have a big problem, sir.

TILLENS
 What?

PAUL
 (V.O. -- THRU SPEAKER
 PHONE)
 The Hutu Army have come. They've ordered us -- all of us -- out of the hotel.

TILLENS
 Why are they doing this?

PAUL
 (V.O. -- THRU SPEAKER
 PHONE)
 I think they will kill us all.

TILLENS
 (stunned)
 Kill? What do you mean. . . all?
 How many?

PAUL
 (V.O. -- THRU SPEAKER
 PHONE)
 We have one hundred staff, and
 now more than eight hundred
 guests.

Tillens can barely form words to reply.

TILLENS
 Eight hundred!

PAUL
 (V.O. -- THRU SPEAKER
 PHONE)
 Yes, sir. There are now eight
 hundred Tutsi and Hutu refugees.
 I do not have much time left,
 sir. I want to thank you for
 everything you have done for me
 and my family, and please thank
 all of my friends at Sabena.

The President considers this.

TILLENS
 Paul, wait. I'm gonna put you on
 hold. Stay by the phone.

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

INT. HOTEL MILLE COLLINES -- MANAGER'S OFFICE -- DAY

Paul sits in the office, his hand over the mouthpiece.
 From the lobby come soldiers' angry voices.

SOLDIER
 (O.S.)
 Where are your papers?

INT. SABENA OFFICES -- BELGIUM -- TILLEN'S OFFICE -- DAY

The President gets everyone working on the phone.

TILLENS
 Louis, get on to the UN. Tell
 them what's happening. Mary, call
 the Prime Minister's office. Tell
 them I must speak with him now.

The President lifts the telephone receiver and hits a button.

TILLENS

Paul, are you there?

PAUL

(V.O. -- THRU SPEAKER
PHONE)

Yes, sir.

TILLENS

Who can I call to stop this?

Paul thinks.

PAUL

(V.O. -- THRU SPEAKER
PHONE)

The French -- they supply the
Hutu Army.

TILLENS

Do everything you can to bide
time. I'll call you right back.

Paul hurries from the room.

INT. HOTEL MILLE COLLINES -- LOBBY -- DAY

Dube is at the computer, printing something. Paul walks quickly to him.

PAUL

What are you doing, Dube?

DUBE

The Lieutenant, sir. He wants to
see the guest list.

Paul nervously glances at the soldiers.

PAUL

Go and get these boys some more
beer.

Dube walks to the bar to get the beer, and Paul is on the computer, typing. A receptionist looks at the screen.

RECEPTIONIST

Sir, that guest list is from two
weeks ago.

PAUL

Shh.

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

INT. HOTEL MILLE COLLINES -- ENTRANCE -- DAY

Paul emerges with the printed registry. The Lieutenant marches up to Paul.

HUTU LIEUTENANT
Where's the guest list?

Paul hands him the print out. The Lieutenant studies it.

HUTU LIEUTENANT
Anderson, Arthurs, Boulier. . .
. What is this?

PAUL
It is the guest list, sir.

HUTU LIEUTENANT
Are you trying to make a fool out
of me?

PAUL
No. We stopped taking names after
the President was murdered. This
is the only guest list, sir.

HUTU LIEUTENANT
There are no Europeans left. Get
me the names of all the
cockroaches in there, now.

PAUL
That will take time.

HUTU LIEUTENANT
You don't have time. If I don't
have the names so that I can pick
out the traitors, then I'll kill
everyone in there. Starting with
you.

The Lieutenant's radio comes to life and he turns to answer it. He listens for a moment. . .

HUTU LIEUTENANT
(INTO RADIO)
Yes, sir?

He angrily turns to Paul and grabs him.

HUTU LIEUTENANT
Who did you call?

PAUL
Who did I call?

HUTU LIEUTENANT
Don't lie to me! What is your name?

PAUL
Rusesabagina. Paul Rusesabagina.

HUTU LIEUTENANT
I'll remember you.

He prods Paul's chest.

HUTU LIEUTENANT
(CONT'D)
I'll remember you.

He turns to his soldiers, gestures.

HUTU LIEUTENANT
(CONT'D)
Let's go.

They drive off.

EXT. HOTEL MILLE COLLINES - ROOF - DAY

Paul emerges onto the roof. He looks around for his family, sees Tatiana, his children and the neighbors sitting huddled together.

PAUL
They've gone.

TATIANA
Oh.

Tatiana grabs him.

TATIANA
(CONT'D)
I was so afraid for you.

Dube appears.

DUBE
Sir. The President of Sabena is on the phone for you.

Paul strokes Tatiana's face.

PAUL
I must talk with this man.

INT. HOTEL MILLE COLLINES - MANAGER'S OFFICE - DAY

Paul hits the button and lifts the telephone receiver.

PAUL
Mr. Tillens.

TILLENS
(V.O. - THRU PHONE)
Paul, what's going on?

Paul shakes his head in disbelief.

PAUL
They left. Thank you, sir. What did you do?

INT. SABENA OFFICES - BELGIUM - TILLEN'S OFFICE - DAY

The Sabena President is at his desk.

TILLENS
I got through to the French President's office.

PAUL
(V.O. - THRU SPEAKER PHONE)
Well, thank you. You have saved our lives.

TILLENS
I pleaded with the French and the Belgians to go back and get you all. I'm afraid this is not going to happen.

Silence, Tillens is ashamed, angry.

TILLENS
(CONT'D)
They're cowards, Paul. Rwanda is not -- worth a single vote to any of them. The French, the British, the Americans. I am sorry, Paul.

INT. HOTEL MILLE COLLINES - MANAGER'S OFFICE - DAY

Paul is stunned.

PAUL
Thank you.

INT. HOTEL MILLE COLLINES - FUNCTION ROOM - DAY

The refugees are gathered, Paul addresses them.

PAUL

There will be no rescue. No intervention force. We can only save ourselves.

(MORE)

PAUL

(cont'd)

Many of you know influential people abroad. You must call these people.

INT. HOTEL MILLE COLLINES - MANAGER'S OFFICE - DAY

MONTAGE of influential refugees. Odette, Benedict, Xavier call, plead, write and send faxes.

Odette sits at the desk, on the phone.

PAUL

(V.O.)

You must tell them what will happen to us.

Other refugees are on the phones.

PAUL

(V.O. CONT'D)

Say goodbye. But when you say goodbye, say it as though you are reaching through the phone and holding their hand. Let them know that if they let go of that hand. . . you will die. We must shame them into sending help. Most importantly, this can not be a refugee camp. The Interahamwe believe that the Mille Collines is a four-star Sabena hotel. That is the only thing keeping us alive.

INT. HOTEL MILLE COLLINES - LOBBY - DAY

Paul on the move, organizing, walks to the receptionist at the front desk.

PAUL

Have you printed the bills?

She hands him a stack of envelopes.

PAUL

(CONT'D)

Now please erase the registry.

RECEPTIONIST

Erase it?

PAUL

Yes. I want no names to appear there.

Dube joins him.

DUBE

Boss, the carpenters are ready.

PAUL

Tell them to remove all of the numbers from the doors.

DUBE

And put what?

PAUL

And put nothing.

INT. HOTEL MILLE COLLINES - HALLWAY - DAY

Paul goes door to door, knocking. The rooms are all packed with Tutsi refugees. A door opens. He hands an envelope to the refugee.

PAUL

Good day. Here is your bill for the last week. If you cannot pay, or think you will not be able to pay, please go to the banquet room and Dube will take care of you. Thank you.

EXT. HOTEL MILLE COLLINES - GROUNDS - NIGHT

Refuges are clustered on the ground, in tents, as the radio voice plays over a reporter's interview of a State Department Officer.

AMERICAN REPORTER

(V.O. - THRU RADIO)

Does the State Department have a view as to whether or not what is happening -- could be genocide?

STATE DEPARTMENT OFFICER

(V.O. - THRU RADIO)

We have every reason to believe that acts of genocide have occurred.

Inside his office Paul and the others listen.

BRITISH REPORTER
 (V.O. - THRU RADIO)
 How many acts of genocide does it
 take to make genocide?

STATE DEPARTMENT OFFICER
 (V.O. - THRU RADIO)
 Alan, that's not a question that
 I'm in a position to answer.

BRITISH REPORTER
 (V.O. - THRU RADIO)
 Is it true that you have specific
 guidance not to use the word
 genocide in isolation, but always
 to preface it with this word,
 "acts of"?

STATE DEPARTMENT OFFICER
 (V.O. - THRU RADIO)
 I have guidance which I try to
 use as best I can. There are
 formulations that we are using
 that we are trying to be
 consistent in our use of.

Paul is listening to all of this. Benedict turns off the radio in disgust.

INT. HOTEL MILLE COLLINES - BAR - DAY

General Bizimungu is at a table. Across the bar Gregoire and his girlfriend laugh. Paul pours the General a drink.

PAUL
 I'm sorry it is not Glenmorangie.

GENERAL BIZIMUNGU
 As long as it is scotch.

He lifts the glass, drinks.

GENERAL BIZIMUNGU
 (CONT'D)
 Your white friends have abandoned
 you.

PAUL
 So it would seem.

GENERAL BIZIMUNGU
 Well, don't worry. I will take
 care of you.

PAUL

I'm glad to hear that, because. . .
. I was wondering if perhaps you
could spare us a few policemen?
To protect us, sir.

GENERAL BIZIMUNGU

The police are very busy, Paul.

PAUL

Yes, I am aware of this, but when
I last spoke to the President of
Sabena, he assured me that anyone
who helped protect Belgian
property would be well rewarded.

Bizimungu considers this.

GENERAL BIZIMUNGU

I will see what I can do.

PAUL

Excuse me momentarily, sir.

INT. HOTEL MILLE COLLINES - STOREROOM - DAY

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

PAUL

Where has all our beer gone?

DUBE

Sir, Gregoire has been taking
beer.

PAUL

How much beer?

DUBE

Many.

INT. HOTEL MILLE COLLINES - BAR - DAY

Paul arrives back at the bar, hands Bizimungu his briefcase. Dube gives the beer to the soldiers.

Gregoire is still flirting with his girlfriend.

GREGOIRE

And then he says to me, "How do
you get the girls?"

He notices Paul with the General.

GREGOIRE
(CONT'D)
There's our cockroach manager.
Always kissing ass.

Paul sits again with the General.

PAUL
. . . I'm glad you came by. I
overheard something that I think
you should know about.

GENERAL BIZIMUNGU
What did you overhear?

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

GENERAL BIZIMUNGU
And what did they say?

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

GENERAL BIZIMUNGU
How? They're gone, Paul.

Paul points surreptitiously to the sky.

PAUL
With their spies. Satellites.

GENERAL BIZIMUNGU
(laughs)
Americans.

Gregoire's girlfriend giggles. Paul looks over at them.

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

GENERAL BIZIMUNGU
I am a strong man, Paul.

PAUL
I wish I were more like you. I
mean, look at my staff.

He motions to Gregoire and his girlfriend.

PAUL
(CONT'D)
He won't work. Listens to no one.

GENERAL BIZIMUNGU
He is staff?

PAUL
Oh yes.

Gregoire is engaged with his girlfriend and doesn't notice the General approach. The General grabs the ice bucket and sloshes the icy water over Gregoire.

GENERAL BIZIMUNGU
Get back to work, you slug. Go!

The girlfriend and Gregoire flee.

INT. HOTEL MILLE COLLINES - PAUL'S ROOM - NIGHT

The kids are asleep on the floor all around the bed. Paul and Tatiana are on the bed.

TATIANA
(laughs)
Satellites?

PAUL
Well, what was I going to say?
That the Americans were hiding in
the trees?

Paul remembers something. A cloud of anxiety washes over him.

TATIANA
What's the matter?

PAUL
I have to go out and get food.

TATIANA
(alarmed)
Go out? Where?

PAUL
To George Rutagunda's place.

TATIANA
No!

PAUL
I have to, Tatiana. We are only
as valuable as the money we give
to him.

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 MILLE COLLINES - LOBBY - NIGHT

4 a.m. The lobby is deserted except for Gregoire in uniform behind the front desk, lit by candlelight.

PAUL

It is good to see you back at work, Gregoire.

Gregoire wakes quickly.

GREGOIRE

Please, accept my humblest apologies. . .

PAUL

We have a job this morning. We are going to see George Rutagunda. Please get the van.

EXT. KIGALI STREETS - NIGHT

The van passes along the deserted main road, past a line of flaming houses.

EXT. GEORGE RUTAGANDA'S WAREHOUSE - NIGHT

The van pulls up by Rutagunda's warehouse. Now it is guarded by two Interahamwe trucks and twenty drunken Militia.

MILITIAMAN

Show me your ID.

Paul gets out, shows his ID. Paul walks through the gate as RTLM radio plays.

RADIO PRESENTER

(V.O. - THRU RADIO)

Remember how those Tutsi women used to look down their long noses at Hutu men? Now they beg for their lives. I say taste those Tutsi whores before they die.

EXT. GEORGE RUTAGANDA'S WAREHOUSE - NIGHT

The courtyard is stacked with ammunition cases. In a far corner there are a group of figures hidden inside a barbed wire enclosure. Paul focuses on them in the half darkness, realizes they are young women, most of them naked or in shredded clothes. Systematic rape victims.

Three trucks roar up. George Rutagunda, heavily armed, in cut-off shorts and an open shirt, his barrel chest laden with bandoliers.

GEORGE

Hey, Paul, my old friend.

As they approach the warehouse door, Paul can't help staring at the women as they pass. Behind them a militiaman drags and kicks a young Tutsi woman off a truck.

GEORGE

(CONT'D)

Tutsi prostitutes and witches. So -- what can I do for you?

PAUL

I need supplies, George.

GEORGE

Any time, Paul. Any time.

INT. GEORGE RUTAGANDA'S WAREHOUSE - NIGHT

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

GEORGE

Paul, everything is double the price now. You understand that?

PAUL

Yes. I need rice, beans, powdered milk, beer and your best whiskey.

GEORGE

Beer, yes, but no whiskey.

PAUL

You have no whiskey?

GEORGE

No whiskey, no spirits. Your rich guests will have to do without their scotch. Anyway, Paul, I have bled that cow enough.

Paul counts out the Rwandan francs.

PAUL

What are you saying, George?

GEORGE

Your rich cockroaches at the hotel. . . their money is no good to them any more. Soon, all the Tutsis will be dead.

PAUL

(SHOCKED)

You do not honestly believe that you can kill them all?

GEORGE

And why not? Why not? We are halfway there already.

Paul cannot believe what he is hearing. George walks away.

GEORGE

(CONT'D)

So, Paul, you want twelve bags of rice, eh?

He turns to a worker.

GEORGE

(CONT'D)

Give him twelve bags of rice and four crates of beer.

WORKER

Yes, sir, right away.

GEORGE

Oh, and Paul, I'll give you a crate of soft drinks for the kids. Free of charge.

PAUL

Yes.

He turns back to Paul, walks with him to the van.

GEORGE

Let me give you a little tip, my friend. Our Generals in the Army say, "Don't go near the Mille Collines or they will send the Belgian soldiers back here." But soon, those Generals will have gone, and we will be in charge. It's time to butcher that fat cow of yours for the meat.

Paul gets into the van. George leans by the window.

GEORGE

(CONT'D)

Maybe you could help us, Paul.
You have some very important
traitors at that hotel. Now, if
we were to get them then maybe we
will let you have one or two
cockroaches of your own. Do you
understand?

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

PAUL

It is almost Dawn, George. We
really must be going.

GEORGE

Take the river road back -- it's
clear.

He smiles and taps the van door. The van takes off.

EXT. RIVER ROAD - DAWN

The van drives through the morning gray. Gregoire drives fast, they drive into a bank of fog among trees. It is so thick they can't see the road.

The van begins to bump erratically. Bump, bump, bump.

PAUL

Gregoire!

GREGOIRE

What is going on now?

PAUL

You've driven off the road.

GREGOIRE

I'm on the road.

PAUL

Stop, you're going to put us in
the river! Stop the car, stop the
car!

The van jerks to a halt.

Paul clammers out, stumbles, falls.

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

Paul clammers 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 river 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 around misshapen corpses, made more ghostly by wisps of fog. Dogs wander among the bodies, feeding. Vultures wait in trees.

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

Gregoire moves to start the van.

PAUL

(CONT'D)

Listen to me. You will tell no one what you have seen here today. No one, Gregoire.

Gregoire throws the van in reverse. They bump back over the carpet of bodies, each shake and crunch.

INT. HOTEL MILLE COLLINES - LOBBY - DAY

Paul enters a hallway, sees Dube.

PAUL

Oh, Dube. Please help Gregoire to unload the van.

Dube is puzzled by Paul's nervous haste.

INT. HOTEL MILLE COLLINES - MEN'S CHANGING ROOM - DAY

Paul steps into the room and closes the door. He looks at his shirt cuff, now covered in blood. He takes a towel and shirt from his locker, wipes his face, takes off his shirt. He puts on a fresh shirt and tie, then looks down at his wrongly fastened tie, laughs, then struggles to re-tie it.

Slowly he loses it. All of his stress of the past weeks comes out. He rips off his shirt and leans against the wall, slides to the floor, sobbing uncontrollably.

A knock at the door.

DUBE
(O.S.)
Sir? Sir, are you okay?

PAUL
Don't come in.

DUBE
(O.S.)
Sir, are you okay?

PAUL
Yes, I'm all right Dube. Don't come in, I'll be out. . .

Paul crawls on the floor, sobbing.

EXT. HOTEL MILLE COLLINES - GARDEN/SWIMMING POOL - DAY

Paul sits with Dube, as young girls practice dancing.

PAUL
Hundreds. It was too many to count.

DUBE
Why are people so cruel?

PAUL
Hatred. Insanity. I don't know.

EXT. HOTEL MILLE COLLINES - GARDEN/SWIMMING POOL - NIGHT

Tatiana and Odette are feeding the children. Paul arrives and steps to Tatiana, taking her arm.

TATIANA
Hello.

PAUL
Come with me.

TATIANA
Where are we going?

PAUL
Just come.

They slip out.

EXT. HOTEL MILLE COLLINES - ROOF - NIGHT

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

He leads her to a couch, a candle, two glasses and bottles of beer. He pours a beer. They sit.

PAUL
You like it?

TATIANA
It is lovely. I hear we must pay for everything.

PAUL
Yes, this is true.

TATIANA
How much for this?

PAUL
A kiss.

They kiss.

TATIANA
You are a good man, Paul Rusesabagina.

PAUL
I have a confession. When you worked as a nurse. . .

TATIANA
In Ruhengeri?

PAUL
Yes. When we first met. 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 I could marry you.

TATIANA
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
(laughs)
A Volks. . . I hope it was a new
one!

She kisses him, total love. They lie back on the couch.

PAUL
We've had a good life, you and I.
I thank God every day -- for the
time we've had.
(a beat)
We have to have a plan.

TATIANA
A plan?

PAUL
Our children cannot see us die
first. If the Militia come, you
must come up here as quick as you
can.

TATIANA
Please, I don't want to. . .

She puts her hands to her ears. He pulls them down.

PAUL
You must come up here, Tatiana.

TATIANA
I don't want you to talk like
this, please.

PAUL
We have to, Tatiana. If I do not
make it. . . you must take all of
our children by the hand and you
must jump.

TATIANA
What are you saying? I could
never. . .

PAUL

You have to promise me. Tatiana.

She cries harder and squeezes his hand in fear.

TATIANA

No, no, you don't. . . why, why
are you saying. . . ?

PAUL

Tatiana, the machete is no way to
die. You have to promise me you
will do it.

TATIANA

I cannot do. . .

PAUL

You have to promise me, Tatiana.
Please. Promise me you will do
it. Please, Tatiana.

She looks at him. Finally amid the tears she nods yes.

He hugs her to him and places his hand on her head.

PAUL

(CONT'D)

Yes. I love you. I love you.

EXT. HOTEL MILLE COLLINES - ENTRANCE - DAY

Paul instructs the porters to clean around the entrance.
Diane, Elys, other kids run around, playing.

Paul appears.

The girls stop in front of him.

PAUL

(CONT'D)

Diane, Elys, now you know better.
No one can be at the front of the
hotel, I have told you this.

He turns to Dube.

PAUL

(CONT'D)

Take these children in the back.

The UN jeep comes up the driveway. Colonel Oliver gets
out, he waves a paper at Paul.

COLONEL OLIVER

Paul. I've got good news.

INT. HOTEL MILLE COLLINES - FUNCTION ROOM - DAY

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

COLONEL OLIVER

Congratulations, your calls have worked. I have exit visas for the following families.

He reads.

COLONEL OLIVER

(CONT'D)

Bidori -- Kenya. Gituaranga -- Zambia. Khalesa -- Belgium.

Elation among the chosen families.

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

COLONEL OLIVER

(CONT'D)

Dakuzi -- Kenya. Masambo -- Zambia. Zinguru -- Ghana. Rusesabagina -- Belgium.

He hands the paper to Paul. Tatiana tries to comfort Odette, who has not been chosen.

COLONEL OLIVER

(CONT'D)

All right, that's it. So remember, families be ready at 7 am.

Oliver jumps from the stage, pushes through the crowd to some UN soldiers, as Paul follows.

PAUL

Colonel. Surely Odette and Jean Baptiste are on the list?

Oliver shakes his head no.

COLONEL OLIVER

I'm sorry Jean, Odette. But I've been assured there will be another plane soon. Excuse me.

He moves off toward his men.

ODETTE

Don't worry, Tatsi, we'll make it to the next list.

The others leave. Tatiana is devastated.

TATIANA

The girls, Paul, I will not leave without them!

EXT. HOTEL MILLE COLLINES - FORECOURT - DAY

Pat hands over medical supplies from her Red Cross van. She hands a box to Paul.

PAUL

What have you brought us?

PAT ARCHER

Antibiotics, medical supplies.
General first aid.

PAUL

Thank you.

PAT ARCHER

I hear there's to be a convoy?

PAUL

Yes.

PAT ARCHER

Are you on the list?

Paul nods, almost embarrassed.

PAUL

Madame Archer, I have an impossible request of you. Is there any way that you could return to the old woman and bring the girls back here to us?

PAT ARCHER

Paul, that side of town has been destroyed in the fighting.
They're probably dead.

PAUL

Madame Archer, I'm begging you.
Those girls have no one now.

He takes her hands, she relents.

PAT ARCHER

I'll try.

PAUL

We have to leave by 7 a.m.

PAT ARCHER
Who'll take care of my orphans
when you're gone?

PAUL
Odette will care for them until
we can get them out of here.

PAT ARCHER
Tell me, Paul, what country's
gonna take twenty Rwandan
orphans?

PAUL
I will find someone. I promise
you.

PAT ARCHER
Thanks.

PAUL
Thank you.

INT. HOTEL MILLE COLLINES - LOBBY - DAY

It's early next morning. The lucky families are gathered: Tatiana and all her children, Xavier and his wife, Benedict, others.

UN soldiers are helping the evacuees into the trucks.

RADIO PRESENTER
(V.O. - THRU RADIO)
Today a Red Cross representative claimed that the death rate in the Rwandan conflict may have climbed to as many as five hundred thousand victims. One report stated that forty thousand bodies had been removed from Lake Victoria.

Odette, Tatiana and the children are waiting outside as Paul paces, looking for Pat.

TATIANA
Where is she?

PAUL
I don't know. We wait until seven. If she is not back with the girls by then, she. . .she may not be coming.

INT. HOTEL MILLE COLLINES - LOBBY - DAY

Paul herds the convoy people toward the door. A TUTSI MAN hands Paul some letters.

MAN

Please, take these letters.

PAUL

Yes, I will take your letters.

Paul reaches out for the letters, takes them.

Other TUTSI REFUGEES hand letters to him and shake his hand.

PAUL

Yes, I am sorry.

2ND WOMAN

Thank you. Thank you very much.

PAUL

I am sorry. I wish I could have done more. I am sorry.

COLONEL OLIVER

(O.S.)

Keep moving. Keep moving. No, no, go round the back.

Paul embraces an old woman.

PAUL

God be with you.

Paul's at a loss. He has to tear himself away.

Oliver and the UN soldiers check exit papers.

Afraid to look back, Paul heads for the convoy.

EXT. HOTEL MILLE COLLINES - ENTRANCE - DAY

The last of the evacuees clamber onto the UN trucks. The children are waiting to board with Tatiana. Paul ushers them onto the trucks.

PAUL

Come. Come, children. Tatsi, come.

TATIANA

Please, Paul, the girls. We wait a little while longer, please!

He shakes his head NO.

PAUL
We cannot wait, Tatsi.

A UN soldier lifts Diane onto the truck.

UN SOLDIER
Let's move out.

He gestures to the other soldiers to move out. Tatiana climbs onto the truck and sits next to Benedict. Paul takes Benedict's hand, moves to climb in truck.

FEMALE HOTEL WORKER
Good luck, sir.

He looks back at the hotel. The unlucky refugees are now crowded at the windows, lost souls watching out from their prison at the lucky ones leaving.

The truck starts. Paul climbs onto the tailgate. He leans into Benedict, whispers.

PAUL
I am not leaving. You hold
Tatiana. Take care of my family.

Paul hops off the truck. Tatiana sees this, tries to follow. Benedict grabs her.

TATIANA
Paul. Paul.

PAUL
I cannot leave these people to die. I cannot leave these people,
Tatsi.

Tatiana and the children are wild with grief and fear.

ROGER
Papa!

TATIANA
No, no, no! Paul!

ROGER
Papa!

PAUL
Roger -- Roger, I will follow on
the next flight.

He releases the tailgate and the truck drives away.

TATIANA
(screams)
No, don't leave me!! Paul!!

ROGER
Papa!

BENEDICT
Don't worry. Don't worry,
children, your father's going to
be okay.

ROGER
I want Papa!

The convoy takes off down the driveway. Paul watches,
then turns, walks downhearted across the lobby.

Gregoire watches him carefully.

INT. UN TRUCK - DAY

Tatiana comforts Roger.

TATIANA
Darling, it's okay --

ROGER
I want Papa!

TATIANA
It's okay it's. . .

INT. UN JEEP - DAY

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 MILLE COLLINES - 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
couch, paralyzed with doubt -- why did he do this?

INT. HOTEL MILLE COLLINES - LOBBY - DAY

Dube, receptionists, porters are standing around the
reception desk, listening to a radio.

RADIO PRESENTER
(V.O. - THRU RADIO)
I say those Hutus who shelter the
cockroaches are the same as
cockroaches. They are all the
same. Their fate should be the
same.

EXT. HOTEL MILLE COLLINES - FORECOURT - DAY

Gregoire gets into the hotel van, drives off.

INT. HOTEL MILLE COLLINES - LOBBY - DAY

Dube, still listening to the radio, sees Gregoire leave in the van.

EXT. UN TRUCK - DAY

The convoy continues toward the airport.

RADIO PRESENTER
(V.O. - THRU RADIO)
This is RTLM. We must fill the graves, good Hutus.

COLONEL OLIVER
That goddamn radio station.

He glances at the driver.

EXT. ANOTHER KIGALI STREET - DAY

Gregoire is seated in the van, talking with an Interahamwe man at a roadblock.

GREGOIRE
Yeah, they are going to the airport.

The Interahamwe man raises a walkie-talkie.

EXT. UN TRUCK - DAY

The convoy continues on.

RADIO PRESENTER
(V.O. - THRU RADIO)
Stand by your radios. I am hearing some urgent news.

INT. HOTEL MILLE COLLINES - PAUL'S ROOM - DAY

There's a bang at the door.

DUBE
Boss, please, come quick.

PAUL
Not now, Dube.

DUBE

It is important. It is on the radio. You have to hear it.

He turns on the radio.

RADIO PRESENTER

(V.O. - THRU RADIO)

. . . this latest news, brothers.

We have received reports of very important cockroaches and traitors trying to escape from the Mille Collines Hotel. Gather your weapons, stand by your radios, we will keep you informed. They are being smuggled away by United Nations. . . .

PAUL

(stunned)

No, no! Who told them of this, Dube?

DUBE

I saw Gregoire, sir. It is Gregoire. I saw him leaving in our bus.

EXT. KIGALI STREET - DAY

The convoy turns a bend. The streets are crowded with Interahamwe men, dancing, singing war songs.

INT. HOTEL MILLE COLLINES - MANAGER'S OFFICE - DAY

Paul is on the phone, begging.

PAUL

Please, sir, I will give you everything I have.

GENERAL BIZIMUNGU

(ON PHONE)

I say who leaves the hotel, and no one else.

PAUL

General Bizimungu, they are driving into an ambush!

EXT. KIGALI STREET - 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 into the road.

Interahamwe men run towards the convoy, clutching machetes. Others overturn a burnt-out car on the road in front of the UN trucks.

Oliver taps the driver's shoulder.

COLONEL OLIVER
Slow down. Stay calm.

INT. UN TRUCK - DAY

The UN truck suddenly lurches, then slows. The refugees from the Mille Collines grow alarmed.

MALE REFUGEE
What is happening?

1ST FEMALE REFUGEE
Oh my God, we're stopping.

2ND FEMALE REFUGEE
We've stopped.

EXT. KIGALI STREET - DAY

Swarms of crazed Militia fill the road. A militiaman approaches the truck.

INTERAHAMWE MAN
You have got cockroaches in these trucks.

COLONEL OLIVER
No, no. I've got UN personnel in these trucks. I've got permission to go through these roadblocks.

INTERAHAMWE MAN
I'm going to search these trucks.

COLONEL OLIVER
You are not going to search this convoy!

He looks in the sideview mirror and sees the Interahamwe climbing onto the trucks.

INTERAHAMWE MAN
I am!

Oliver looks to the UN soldiers in his jeep.

COLONEL OLIVER
Cover me!

He raises his gun and climbs out of the truck.

Militia men swarm around him as he pushes past to the truck. They smash the windshield and slash the canvas tarp with machetes.

Others move to the back and open the tailgate.

INT. UN TRUCK - DAY

Tatiana stands, moves the children to a corner of the truck, kicking at the hands that grab for her.

TATIANA
Go to the back, go to the back!

ELYS
Mama, please, what's happening,
Mama?

The Interahamwe men jump into the truck.

Benedict is hauled from the truck. Beaten. Xavier is pulled from the truck, falls to the ground.

Oliver rushes over.

COLONEL OLIVER
Get away from that truck. Get
away from that truck. Now.

He pushes Interahamwe away from the truck, fights his way to Xavier and Benedict, fires warning shots into the ground.

COLONEL OLIVER
(CONT'D)
Get back. You're not to hurt
these people.

UN SOLDIER
Get back. Move back.

INTERAHAMWE MAN
Look, I told you. You've got
cockroaches in your truck.

COLONEL OLIVER
No, no, no, they're political
refugees under UN sanction.

EXT. HOTEL MILLE COLLINES - LOBBY - DAY

Paul and the others are still listening to the radio. They can hear gunfire in the distance.

RADIO PRESENTER

(V.O. - THRU RADIO)

News has come to us that we have cowards in our own Army who will not let us punish them.

EXT. KIGALI STREET - DAY

The UN convoy is under attack by the Interahamwe. The militiamen are waving machetes.

THEN HORNS -- RWANDAN SOLDIERS push between the Militia and Colonel Oliver.

RWANDAN CAPTAIN

You're moving cockroaches from Mille Collines?

COLONEL OLIVER

No, sir. No, sir, they're political refugees.

RWANDAN CAPTAIN

They cannot leave the Mille Collines.

An INTERAHAMWE MAN steps by.

INTERAHAMWE MAN

They are not leaving!

He fires his gun at the truck tire. A Hutu soldier tries to stop him.

RWANDAN CAPTAIN

Stop him!

The Militia gunman fires wildly, wounds a RWANDAN SOLDIER in the stomach.

RWANDAN CAPTAIN

(CONT'D)

You bastard!

The Rwandan Captain fires his gun into the air, his soldiers begin to beat the Militia.

INT. UN TRUCK - DAY

Tatiana hides in the back, sheltering the children. An Interahamwe man points at her with his machete.

INTERAHAMWE MAN
What's your name?

TATIANA
I can't, I can't think. . .

EXT. KIGALI STREET - DAY

As the Hutu soldiers try to disperse the Militia, Colonel Oliver shouts to his men.

COLONEL OLIVER
Get everybody out of here. Move!
Move it!

INT. UN TRUCK - DAY

The Interahamwe man threatens Tatiana.

INTERAHAMWE MAN
What's your name? What's your name?

TATIANA
(terrified)
Rusesabagina.

INTERAHAMWE MAN
I said what's your name?

EXT. KIGALI STREET - DAY

Oliver yells to a soldier.

COLONEL OLIVER
Let's move.

Benedict and Xavier climb into the back of the truck as it starts to move. Oliver is right behind them. He sees the Interahamwe man over Tatiana, points his gun at the thug.

COLONEL OLIVER
Get out! Get out or I'll shoot.

The man jumps out of the truck. The other Interahamwe jump from the truck.

The trucks roar off -- back to the Mille Collines.

INT. HOTEL MILLE COLLINES - LOBBY - DAY

Paul, Dube and the others are listening to the radio.

RADIO PRESENTER
 (V.O. - THRU RADIO)
 I am receiving more news, good
 Hutus. I have learnt that the
 traitor Rusesabagina's
 cockroaches are on a truck.
 Ten thousand francs for their
 heads!

Paul runs to a van, drives off.

INT. UN TRUCK - DAY

Colonel Oliver is helping, holding a towel around one wounded refugee's neck. Tatiana is helping other wounded refugees.

COLONEL OLIVER
 Stay still. Stay still. Give me
 your shirt, quickly.

EXT. HOTEL MILLE COLLINES - ENTRANCE - DAY

A LOUD ROAR as a UN truck, its tire shot out, screams up into the forecourt. Paul almost collides with them. He races after the truck, clammers in.

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.

Paul helps refugees from the truck. Bloody refugees fill the forecourt.

The other hotel staff help the wounded refugees.

Finally, Paul sees Tatiana.

PAUL
 Oh, Tatiana, my darling. I was so
 worried about you. Tatiana.

He walks her toward the hotel entrance.

PAUL
 (CONT'D)
 Tatiana! I was so worried.

TATIANA
 You left me. You left me.

She runs off, joins the children. Paul tries to embrace her. She REMOVES HER WEDDING RING, hands it to him.

TATIANA

Take this. I don't want it. I
don't want it. You said you'd
never leave me and you left me.

PAUL

I am so sorry. I am sorry.

TATIANA

You are a liar!

He embraces her, calms her down. She breaks into tears.

COLONEL OLIVER

(O.S.)

Over here, over here.

PAUL

I'm sorry, I'm sorry, I'm sorry.

He takes the children's hands, tries to comfort them.

EXT. HOTEL MILLE COLLINES - GARDEN/SWIMMING POOL - DAY

Paul and his Tatiana walk by the pool.

PAUL

(apologizes)

I wanted you to be safe.

TATIANA

That was not your decision to
make. We make our decisions
together. That was our promise.

PAUL

You are right. You are right. I
knew that the minute the truck
pulled away. I'm sorry. He looks
toward the pool, where he sees
Dube and the chefs dipping
cooking pots into the pool.

DUBE

(O.S.)

Come on, put some more water.

PAUL

What are they doing?

Paul walks over, confused.

PAUL

Dube?

DUBE

I'm sorry, sir. They shut down
the water. This is all we have.

EXT. HOTEL MILLE COLLINES - ENTRANCE - DAY

Bizimungu sits in his jeep. Paul arrives.

PAUL

General, good day.

GENERAL BIZIMUNGU

Where are my supplies?

PAUL

I'm sorry, sir, the cellar is
empty.

GENERAL BIZIMUNGU

You have nothing -- and yet you
call me begging for help? Do you
know the trouble I have
protecting these cockroaches?

Paul pulls a bundle of banknotes, hands them to the
General.

PAUL

Sir, I have money from the
guests.

He snatches them from Paul, throws them to the ground,
angry.

GENERAL BIZIMUNGU

Rwandan francs! Those are only
good for wiping your ass. There
is nothing more I can do for you,
Paul. No more police, no more
protection. Let the -- UN take
care of you.

He looks away to his driver.

GENERAL BIZIMUNGU

(CONT'D)

Drive. Go.

EXT. HOTEL MILLE COLLINES - GARDEN/SWIMMING POOL - DAY

Paul and Tatiana watch the clusters of families around
their cooking fires. The pool is now half full.

TATIANA

(jokes)

What would Sabena make of this?

Paul notices something by the fence. Then a flash. BANG! He throws Tatiana to the ground, covers her.

PAUL
Watch out!

The rocket crashes through a hotel window and explodes. Smoke and concrete dust fall around them. Refugees screaming.

INT. HOTEL MILLE COLLINES - HALLWAY - DAY

Paul races along a smoke filled corridor. There is panic among the many frightened refugees. Paul finds Odette tending to a wounded woman.

PAUL
Are you hurt? Are you hurt? Go outside.

ODETTE
Please, stay still. There's glass here. I will get it out.

PAUL
Is anyone hurt, Odette?

ODETTE
Lots of cuts and bruises.

They discover the damaged room. It is a storeroom, covered in burned linens and towels. Jean Baptiste works a fire extinguisher.

PAUL
Oh -- thank God it was a storeroom.

EXT. HOTEL MILLE COLLINES - GARDEN/SWIMMING POOL - DAY

Refugees camp out, huddled together. Women scoop water from the pool. A group of refugees sit beneath a plastic sheet, listening to a radio.

RADIO PRESENTER
(V.O. - THRU RADIO)
And in Rwanda, humanitarian agencies report that a rapid advance by the Tutsi rebel army has sparked a mass evacuation of Hutu refugees toward the Congo. One aid worker described it as the largest refugee exodus in modern history.

Colonel Oliver addresses a group of refugees.

COLONEL OLIVER

The rebels have taken half the city, and they have proposed a deal the Hutu Generals are willing to accept. The rebels will exchange their Hutu prisoners. . . And you people, all of you, will be able to move behind rebel lines where it's safe.

Many are overjoyed but Tatiana is worried.

TATIANA

The Interahamwe. What about them?

COLONEL OLIVER

No one controls them.

BENEDICT

This time they will kill us all.

PAUL

(argues)

They will kill us all if we stay here. We have to take the chance. What time should we be ready to leave?

COLONEL OLIVER

I can put it together in two days, Paul.

ODETTE

Two days?

PAUL

Colonel, there is no way that we can hold out for two days. I have nothing left to bribe them with. We will all be dead in two days.

Colonel Oliver is left alone, powerless to answer.

INT. HOTEL MILLE COLLINES - HALLWAY - NIGHT

Refugees sleep in the corridors.

INT. HOTEL MILLE COLLINES - PAUL'S ROOM - NIGHT

Diane sleeps between Paul and Tatiana. They all sleep fitfully. He turns, looks at his wife and daughter. Diane plays with a small cross on Tatiana's neck.

PAUL
 (whispers)
 Diane, shh, shh. Let your mother
 rest. Go to sleep.

He looks at Tatiana's cross, then remembers.

PAUL
 (CONT'D)
 Diplomat!

TATIANA
 What?

PAUL
 I have to go to the Diplomat!

EXT. HOTEL MILLE COLLINES - FORECOURT - DAY

Bizimungu's jeep arrives at the hotel. Paul greets him, jumps in the back of the jeep.

GENERAL BIZIMUNGU
 What are you doing?

PAUL
 We have to go to the Diplomat.

GENERAL BIZIMUNGU
 To do what?

PAUL
 Your items, they are there. Can you please put some policemen at the gate?

GENERAL BIZIMUNGU
 No. Let us see what you have to offer first.

INT. BIZIMUNGU'S JEEP - TRAVELLING - DAY

The jeep travels at high speeds along the road. Then the driver sounds his horn -- a large crowd of Militia is marching along the road, waving machetes and sticks.

Then he sees Pat's Red Cross van lying in a ditch, shot up and trashed. He stares at it.

PAUL
 Oh, no. Madame Archer.

EXT. HOTEL DIPLOMAT - FORECOURT - DAY

The forecourt of the Diplomat has been turned into a mortar position for the Hutu Army. They fire toward the Tutsi rebel lines. The Hutu soldiers pack to leave the Diplomat. A rebel mortar hits the forecourt, explodes.

The jeep pulls up to the door.

Paul and Bizimungu get out of the jeep. They run inside, past a dying soldier.

INT. HOTEL DIPLOMAT - MANAGER'S OFFICE - DAY

Paul enters the manager's office, followed by the General. He pulls back the bookshelf to reveal the safe. Opens the safe door. CLICK.

He pulls it open, sees six bottles of Glenfiddich, four bottles of VSOP brandy.

Paul takes a gold cross from the safe, hands it to Bizimungu.

PAUL

Look at this. Huh? Nice, yes?

He takes a bottle of whiskey, places it on the desk.

Bizimungu picks up the bottle, takes a swig. He opens the curtains, peers outside to the courtyard.

PAUL

(CONT'D)

The rebels are getting closer, yes?

GENERAL BIZIMUNGU

The rebels can have this graveyard. We have ordered everyone out of the city. Here. Have a drink.

He hands Paul the bottle of whiskey. Paul takes the bottle, 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 once on a tour of the
 finest distillery in the world.
 Have you ever been to Scotland?

Paul continues to load booze, anxious to get out of there.

PAUL
 No, sir.

GENERAL BIZIMUNGU
 Wonderful country. Wonderful
 golf. I wonder -- will I ever go
 back? What do you think?

PAUL
 No.

Bizimungu looks at him, Paul now pays attention.

PAUL
 (CONT'D)
 I hope we all get to do a great
 many things General. Can we go
 now, please, sir?

GENERAL BIZIMUNGU
 I'm going to do you a great
 favor, Paul.

A soldier arrives at the door.

GENERAL BIZIMUNGU
 (CONT'D)
 Private.

SOLDIER
 Yes, sir?

GENERAL BIZIMUNGU
 Pack those carefully in my jeep
 and guard them.

The soldier picks up a crate.

GENERAL BIZIMUNGU
 (CONT'D)
 I am going to take you with us,
 to our new headquarters in
 Gitarama.

PAUL
 I do not want to go to Gitarama,
 sir.

GENERAL BIZIMUNGU

Well, you cannot go back to the hotel. The crazy men are on their way now.

Paul is now terrified!

PAUL

Sir. . .General, we must go back -- so that I can get my family.

GENERAL BIZIMUNGU

Trust me -- we are better off here.

The General, drinks more.

PAUL

General. . .these are difficult times. We need to help one another.

GENERAL BIZIMUNGU

And what help can I get from you, Paul?

PAUL

You are a marked man, sir.

GENERAL BIZIMUNGU

How so?

PAUL

You are on the list. The Americans have you on their list as a war criminal.

GENERAL BIZIMUNGU

Paul, I am sick and tired of your lies.

PAUL

Are you stupid, General? How do you think these people operate? You sit here with five stars on your chest, who do you think they are coming after?

Bizimungu shakes his head NO.

PAUL

(CONT'D)

Fine. We will go to Gitarama -- and you will stay on that list.

GENERAL BIZIMUNGU

I committed no war crimes.

PAUL

Who will tell them? You need me to tell them how you helped at the hotel. They blame you for all their misfortunes. They said you led the massacres.

GENERAL BIZIMUNGU

(angrily)

I led no massacres.

PAUL

Do you think they're going to believe you?

GENERAL BIZIMUNGU

You will tell the truth!

PAUL

I will do nothing unless you help me.

Bizimungu reaches for his pistol.

PAUL

(CONT'D)

What, what are you going to do, shoot me? Shoot me. Please, shoot me, it will be a blessing. I will pay you -- to shoot my family. You cannot hurt me.

Bizimungu grabs Paul's collar.

GENERAL BIZIMUNGU

You will tell them I did nothing!

Paul pushes him away.

PAUL

We are leaving. Right now.

EXT. HOTEL MILLE COLLINES - ENTRANCE - DAY

The jeep passes through Interahamwe hurrying up the driveway.

Militia swarm around the front of the hotel. The jeeps race through, scattering them.

Bizimungu points his pistol into the air, shoots. BANG!

GENERAL BIZIMUNGU

Get these people away from the gate!

INT. HOTEL MILLE COLLINES - HALLWAY - DAY

The Interahamwe are looting the hotel and pushing the refugees into a huddled group.

INTERAHAMWE MAN
Get out! Sit down!

EXT. HOTEL MILLE COLLINES - ENTRANCE - DAY

Bizimungu's jeep reaches the front door, screeches to a halt. Several refugees sit, huddled and battered. Bizimungu looks at the Interahamwe looters.

GENERAL BIZIMUNGU
Stop it! Stop it! Clear the hotel!

Paul does not wait for the hotel to be cleared -- he rushes in to find his family.

PAUL
Tatiana!

GENERAL BIZIMUNGU
Get out of here! Get out! All of the Militia must leave now! Get out!

INT. HOTEL MILLE COLLINES - LOBBY - DAY

Paul races into the hotel, past frightened refugees who are being herded outside.

INT. HOTEL MILLE COLLINES - HALLWAY - DAY

He makes it to his floor, pushing past refugees who race down the stairs.

INT. HOTEL MILLE COLLINES - PAUL'S ROOM - DAY

Paul bursts in. The place is a mess. And it's empty! He runs to the bathroom, it is also empty. Now he is terrified, he remembers what he said about the roof.

PAUL
Oh, no, no!

INT. HOTEL MILLE COLLINES - HALLWAY - DAY

He careens out of the room.

And sees Gregoire coming with a group of Militia!

Then Gregoire notices Paul.

GREGOIRE
That's him! That's him!

All eyes are on Paul.

PAUL
(softly)
Shit.

GREGOIRE
That's the manager!

Paul spins around, runs.

GREGOIRE
(CONT'D)
Stop him, stop him!

An Interahamwe man grabs Paul.

INTERAHAMWE MAN
I got him! I got him!

Gregoire and the Interahamwe men push through the fleeing refugees to get to Paul.

Then a roar of gunfire. The ceiling and walls around Gregoire explode. Showers them with dust.

General Bizimungu's men burst in firing into the air.

HUTU SOLDIER
Get out!

Gregoire and the Interahamwe men are stopped. Paul runs to the stairs.

EXT. HOTEL MILLE COLLINES - ROOF - DAY

Paul bursts onto the roof.

He 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
(screams in agony)
Tatiana! Tatiana!

The bodies move, look up. It's not them. It's refugees hiding, and a woman gestures to Paul -- QUIET.

Paul, delirious with fear, runs along the parapet to Xavier.

PAUL
Have you seen Tatiana?

XAVIER
No, I've not seen Tatiana. Paul,
what is happening, Paul?

PAUL
No, no, no, I have to find my
wife.

Below he sees soldiers herding the Militia.

He runs back to the stairs.

INT. HOTEL MILLE COLLINES - HALLWAY - DAY

Soldiers are chasing off the Militia. Paul runs down the hall, calls out.

PAUL
Tatiana?

INT. HOTEL MILLE COLLINES - PAUL'S ROOM - DAY

Paul staggers in, crazed with fear. He looks under the bed.

From the bathroom he hears a whimper, goes to investigate.

INT. HOTEL MILLE COLLINES - PAUL'S BATHROOM - DAY

He moves over, pulls back the shower curtain.

REVEALS a cluster of women and children, the old ones holding their hands over the mouths of the young ones.

Tatiana is clutching the shower head like a gun. She screams. Paul grabs it.

PAUL
They've gone. They've gone.
They've gone.

Tears, hugs, women tremble.

Paul gestures with the shower head.

PAUL
(CONT'D)
What were you going to do with
this?

TATIANA
 (laughs)
 I don't know.

PAUL
 I thought you had. . .

He slumps down against the tile.

PAUL
 (CONT'D)
 . . . I thought you had jumped.

Tatiana leans to him -- kisses his cheek.

EXT. HOTEL MILLE COLLINES - ENTRANCE - DAY

Colonel Oliver is with a convoy of UN trucks parked in the forecourt.

Tutsi refugees file up and are helped on board by UN soldiers.

Paul helps Tatiana and the children onto a truck.

Everyone is loaded on the trucks. Paul locks the hotel doors, looks across the deserted lobby.

PAUL
 I hope someday we will come back.

COLONEL OLIVER
 (O.S.)
 Let's move out. All right, all right, let's go.

INT. UN TRUCK - DAY

The refugees are crammed inside the truck.

Odette and Jean Baptiste sit with a sick girl between them.

PAUL
 What is wrong with her?

ODETTE
 She has a very high fever.

Tatiana sits with the children, Paul takes her hand.

DIANE
 Where are we going, Daddy?

PAUL
 Some place safe.

EXT. KIGALI STREETS - DAY

The convoy passes through.

A great mass of Hutus fill the road -- Militia, kids, soldiers discarding uniforms.

No longer a mob, but a crush of Hutu refugees no longer fleeing toward them, fleeing from the advancing of the rebel army.

INT. UN TRUCK - DAY

Paul looks from the truck at the Hutu refugees as they rumble through an enormous mass of people. Tens of thousands. One woman kneels over a man's body, sobbing uncontrollably.

PAUL

My God.

EXT. KIGALI COUNTRY ROAD - DAY

A militiaman throws a bomb into a building. BOOM! Paul stands up, sees the Interahamwe approaching.

INT. UN TRUCK - DAY

He turns to his family.

PAUL

Everyone, get down! Children, on the ground. Bring the children this way.

The others pass the children into the back.

PAUL

(CONT'D)

Pass them back. Pass them back.

EXT. KIGALI COUNTRY ROADS - DAY

In front of the truck, a militiaman is dragging a machete along the ground. Inside the jeep Colonel Oliver draws his gun.

COLONEL OLIVER

Do not stop. Do not stop. Drive right on through.

INT. UN TRUCK - DAY

The orphans in Paul's truck begin crying. It becomes infectious, spreading to Paul's children and some of the women.

EXT. KIGALI COUNTRY ROAD - DAY

A gang of Militia men.

They're running fast toward the truck, some carry rifles.

There's more gunfire behind.

The Militia are almost upon the trucks now.

INT. UN TRUCK - DAY

Paul huddles with his family as they kneel on the floor.

PAUL

Stay down, stay down.

EXT. COUNTRY ROAD - DAY

The Militia advance.

Then a platoon of Tutsi rebel soldiers, in bush camouflage and red and blue headbands, burst from the brush.

Pursuing, careful, professional. They open fire on the Hutu Militia, killing many.

INT. UN TRUCK - DAY

Chaos. Everyone is terrified. But the gunfire starts to recede. Paul gets up to take a look, sees the rebel soldiers!

PAUL

We're crossing the front line.

1ST MALE REFUGEE

It's okay -- we're safe. It's
okay.

The families start to sit up on the benches. Cheering breaks out. Children frightened again by the sudden euphoria cry.

2ND MALE REFUGEE

It's okay, we are safe now.

EXT. REFUGEE CAMP - DAY

The trucks crawl into the chaos of this massive refugee camp, 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.

Colonel Oliver helps the refugees off the trucks.

COLONEL OLIVER

We made it. Come on, let's get down.

AID workers walk towards the trucks to help the refugees. Paul picks up the sick girl, hands her to Colonel Oliver.

PAUL

She is sick.

COLONEL OLIVER

Okay.

Oliver hands the girl to a Red Cross worker.

COLONEL OLIVER

(CONT'D)

Yeah, she's very sick.

Oliver helps Paul down.

COLONEL OLIVER

Paul. The buses are on the other side of camp. They'll take you to Tanzania. Go now, Paul, 'cos -- I don't know when there's gonna be another opportunity.

An AID worker helps Dube from the truck, who helps a nun. Oliver shakes Paul's hand.

COLONEL OLIVER

Good luck.

PAUL

Thank you.

Paul, Tatiana and their children move through the crush of refugees.

PAUL

Thank God.

ODETTE

We made it, Paul.

FEMALE REFUGEE

Thank you, Paul -- Thank you.

PAUL
Yes, we have made it. Yes, yes.
Come, come.

Paul urges them to the buses.

STEVEN
(CONT'D)
I just wanna thank you.

PAUL
Of course. Steven, of course.

Tatiana sees a friend, CONSTANCE, runs over. They embrace.

TATIANA
Constance, Constance. Thank God
you are alive! Oh it's so good to
see you. Have you seen my
brother? And his wife? No?

CONSTANCE
No. I am sorry.

Tatiana moves on, more frantic, pushing though the crowds showing a photo.

TATIANA
Has anyone seen these people?

More heads shake NO.

Elys runs up, points to a wall of children's photographs.

The sign above reads DO YOU KNOW THESE CHILDREN?

ELYS
Mama, come see, quick. . .

Tatiana rushes toward the boards, pushes past refugees.

TATIANA
Excuse me, excuse me.

She frantically searches the boards.

ELYS
Can you see them anywhere?

Tatiana thinks she sees something, then realizes it's not them. She continues through the refugee camp, showing the photo of the girls.

TATIANA
Do you recognize these people?
This little girl, she's Anais,
and this is Carine.

More NOS.

Paul rushes through the crowd, showing the same photograph. People shake heads NO.

PAUL

Ma'am, have you seen these girls?

Paul and Tatiana continue searching as they move inexorably toward the buses. Time's running out.

TATIANA

Anais. And that's my brother.

AID WORKER

(O.S.)

On the buses, please. Everybody
on the buses.

UN soldiers are ushering refugees onto the buses.

INT. REFUGEE CAMP - RED CROSS TENT - DAY

Wounded refugees -- men, women, children. Then a woman appears. It's Pat, treating the injured.

TANNOY

(O.S.)

Everybody, on the buses.

EXT. REFUGEE CAMP - DAY

Refugees climb onto the buses. Paul and family in line.

PAUL

We'll find the girls, Tatsi.

TATIANA

Yes.

PAUL

We will.

INT. REFUGEE CAMP - RED CROSS TENT - DAY

A new group of injured children is carried in. Pat recognizes the sick girl from the truck, rushes over.

PAT ARCHER

Moussey?

She joyously embraces and holds the young orphan.

PAT ARCHER
 (CONT'D)
 (softly)
 It's you.

Pat looks to the MEDIC who brought her in.

PAT ARCHER
 (CONT'D)
 Where'd you find this child?

MEDIC
 They just arrived on trucks from
 the Mille Collines.

Pat hurries out of the tent.

EXT. REFUGEE CAMP - DAY

Refugees are lining up outside the Red Cross tent to get treatments. Pat rushes outside, looks wildly around.

TANNOY
 (O.S.)
 All the Mille Collines refugees
 to the buses now please.

She sees the buses begin to pull away.

PAT ARCHER
 Oh no.

INT. BUS - DAY

Odette, Jean Baptiste and the refugees are seated on the bus as it pulls off.

Tatiana and Paul sit down.

EXT. REFUGEE CAMP - DAY

Pat sees the buses leaving.

The throng of refugees is moving slowly towards the buses. Pat pushes through them, runs fast.

PAT ARCHER
 Wait! Hold it, please!

The bus is still moving. Now she sees Tatiana. She bangs her hand against the window.

PAT ARCHER
 (CONT'D)
 Tatiana!

INT. BUS - DAY

Tatiana sits with her family. Exhausted, she leans against the window. BANG!

She looks out, sees Pat.

TATIANA
It's Pat! Pat!

Paul stands, leans toward the window.

PAT ARCHER
Tatiana!

PAUL
Madame Archer!
(to driver)
Stop the bus!

The bus stops and Paul leads his family off.

EXT. BUS - DAY

Paul climbs down from the bus.

Paul reaches Pat. They embrace.

PAUL
(chuckles)
Madame Archer. I was so worried.
I thought. . . it's wonderful to
see you.

PAT ARCHER
Come quickly.

Pat leads Paul and his family into a holding area for children, to a makeshift kitchen serving food to a line of orphaned children.

Paul and Tatiana rush down the line, studying each child's face. They search for the girls, calling their names.

TATIANA
Carine! Carine!

PAUL
Anais!

TATIANA
Anais!

AID WORKER
(O.S.)

Just wait. It's
gonna be in just a
minute.

Even the children, Roger and Elys, are helping. They run around the groups of children, calling their cousins' names.

ROGER
Anais. . .Carine.

Tatiana looks to another group of orphans who are singing. Searches their faces. Then sees something!

TATIANA
Oh my God!

It's Anais and Carine!

TATIANA
(CONT'D)
Oh, thank God!

She rushes to the girls. Throws her arms around them, lifts Anais.

Paul runs up, embraces the girls.

PAUL
(chuckles)
Girls. Hello darling. Anais,
hello, how are you, sweetheart?

ELYS
(O.S.)
Oh, I've missed you so much.

PAUL
Do you see your cousins?

They walk back towards the buses with Pat. Tatiana and Paul lead their children. They have Anais and Carine in their arms. Pat now has her little group of orphans.

PAT ARCHER
They said there wasn't any room.

PAUL
There's always room.

Their laughter mixes with tears of joy as they reach a bus.

FADE TO BLACK.

Paul and Tatiana now live in Belgium with their children, Roger, Diane, Lys, Tresor, and their adopted nieces Anais and Carina.

Tatiana's brother Thomas and his wife Fedens were never found.

In 2002, General Augustin Bizimungu was captured in Angola and transported to the U.N. War Crimes Tribunal in Tanzania. At the same tribunal, the Interahamwe leader George Rutagunda was sentenced to life in prison.

The genocide ended in July 1994, when the Tutsi rebels drove the Hutu army and the Interahamwe militia across the border into the Congo.