

MURDER IN THE GARDENS

Written by

Mo Yusuf

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Contact: [mowriter@hotmail.com](mailto:mowriter@hotmail.com)

1 EXT. WADI WURAYA VALLEY - FUJAIRAH MOUNTAINS - LATE NIGHT

A WOMAN in a dirty Kaftan is RUNNING in fear under the bright moonlight. Her long hair covers her face but we HEAR her PANTING and SHAKY BREATH.

She TRIPS and falls as we see a STOCKY MAN chasing her.

MAN  
(In Emirati)  
WHERE DO YOU THINK YOU'RE GOING?  
YOU CAN'T HIDE FROM ME.

The woman quickly gets up and heads towards a small hill.

She's climbing the hill as fast as she can but the man, now angrier, is climbing faster. He reaches for her leg and grabs it.

WOMAN  
(In Emirati)  
GET OFF. GET AWAY.

She KICKS him in the HEAD and continues climbing. She reaches the top and as she's about to go over, he POUNCES on her.

BUZZZ.

2 INT. AISHA'S BEDROOM - AISHA'S HOME - 5 AM.

The ALARM CLOCK's buzzing wakes Emirati AISHA AL-SUWAIDI (30) from her nightmare. She wipes the sweat from her pretty face.

She doesn't seem distraught; she's had that dream before.

She gets up, grabs her ROBE and walks into the en suite bathroom.

3 EXT. DUBAI AIRPORT - DUTY FREE STAFF PARKING - SAME TIME

AIRPLANES are flying above; some are LANDING and some, at a distance, are TAKING OFF.

The parking is filled with CARS of all sizes. It's quiet except for the SOUND of ascending and descending JET ENGINES.

A line of BUSES is waiting for the Dubai Duty Free staff at this building's exit.

The silence is interrupted when scores of MEN and WOMEN dressed in uniform, green jackets, white shirts and black pants, walk out of the building.

It's shift change time and some staff look tired, some have a blank stare but most are happy to be going home. Almost all of them are on their phones.

GRACE (26), is a bubbly FILIPINA employee who looks like her day is just beginning. She gets on the bus with about thirty of her colleagues.

The bus takes off.

4 INT./EXT. DUTY FREE BUS - AL GARHOUD - CONTINUOUS

The bus is cruising along in the dark night as a few cars come onto the road; people starting their days.

Grace is reading a book and is sitting next to fellow Filipina MONICA (27) who is scrolling through her phone.

Monica can't find anything interesting to read, watch or listen to on her phone. Therefore, the only logical course of action is to disturb Grace.

**Dialog in TAGALOG.**

MONICA  
Which one is it this week?

GRACE  
Losing my virginity.

MONICA  
(Wide eyed; whispering)  
Seriously?

GRACE  
Huh?  
(Heard herself)  
It's a business book, idiot.  
Richard Branson's story.

Grace shows her the cover and gets back to reading.

MONICA  
Oh! That's actually a funny title.

Grace is trying to read.

GRACE  
Yeah.

MONICA  
Did you see the video I sent you?

GRACE

No.

MONICA

Why not?

GRACE

You send me the dumbest things.

MONICA

It was funny.

Grace doesn't look at her.

MONICA (CONT'D)

Grace!

Grace gives her a "let me be" look.

MONICA (CONT'D)

OK, OK. Lose your virginity, see if I care.

Grace scoffs.

5 EXT. SHEIKH ZAYED ROAD - CONTINUOUS

Grace is still reading as the bus passes the daily newspaper GULF NEWS's headquarters.

We leave the bus and head towards the newspaper's distribution bay.

6 EXT. GULF NEWS DISTRIBUTION BAY - CONTINUOUS

A file of MOTORBIKES are parked outside the bay. They look like a cheaper version of police bikes outside a police station. Each bike has a saddle on its back with two sleeves on either side.

Newspaper DELIVERY MEN are filling the sleeves with today's newspapers, hot off the press.

Indian RAJ KUMAR (33) finishes loading his bike. He sits on the platform next to his buddy AMIT, who is playing a game on his phone.

**Dialog in HINDI.**

AMIT

(At phone)

Shit!

(MORE)

AMIT (CONT'D)

Come on.  
Yes, yes, yes.

RAJ  
Give yourself a break, man.

AMIT  
I have to finish this level.

RAJ  
Why do you *have* to?

AMIT  
Do you know how much time I've  
spent on this game?

RAJ  
Why don't you do something better  
with your time?

AMIT  
(Leave me alone)  
Why don't you?

RAJ  
You know what, you're right.

Raj checks the time. He gets on his phone to Skype with his wife PRIYA and seven-year-old daughter ANJALI back in India.

RAJ (CONT'D)  
Good morning, sweetheart.

ANJALI  
Good morning, daddy. Ready to go?

RAJ  
Ready to go, baby.  
(To Priya)  
Hi, darling.

PRIYA  
Hi sweetheart. Did you eat?

RAJ  
(Laughing)  
Yes I ate. Anjali, did you eat?

ANJALI  
Yes, daddy. Mama, did you eat?

Laughter.

Some of the bikers head out.

PRIYA  
She's as silly as her father.

RAJ  
And as pretty as her mother.

Anjali smiles. She holds up a TABLET.

More deliveries take off.

ANJALI  
Papa, look.

RAJ  
Yaay! You like it?

ANJALI  
I love it. Thank you. I'm doing my  
homework on it, I'm playing on  
it...

PRIYA  
..she's sleeping with it!

RAJ  
Let her have fun.  
(To Anjali)  
You deserve it, baby. Every time  
you get good grades, I will buy you  
a gift.

The Indian SUPERVISOR standing on the platform calls out for Raj.

SUPERVISOR  
(In Hindi)  
CASANOVA, come on. Chop chop.

Raj nods at him.

RAJ  
I have to go now. I love you both.  
Have a good day.

PRIYA & ANJALI  
Have a good day. We love you. Bye.

He hangs up.

RAJ  
(To Supervisor)  
What!  
I'm on time. I'm always on time.

SUPERVISOR  
 Lets keep it that way.

RAJ  
 (Sarcastic)  
 Yes, boss.

Raj wants to say bye to Amit but sees he's busy with his game.

Instead, he gets on his bike, goes through a PLAY LIST on his phone and chooses a song. He puts his earpiece on, locks his phone on the dash, wears his helmet and off he goes.

7 EXT. SHEIKH ZAYED ROAD - DUBAI MARINA - CONTINUOUS

Raj is cruising and singing along to a Hindi song. As he passes the marina, we leave Raj and head towards a BALCONY on one of the buildings.

8 EXT. MUBARAK'S APARTMENT - BALCONY - CONTINUOUS

27 year old MUBARAK is having breakfast on the balcony while finishing an Agatha Christie novel. He's in track pants and a T-shirt.

His breakfast is light; two cheese sandwiches and tea.

He takes a bite of his half-eaten sandwich and continues reading. His eyes widen as he sips his tea. He holds the tea cup while transfixed on the story.

MUBARAK  
 Uf.

He reads some more.

MUBARAK (CONT'D)  
 (Louder)  
 Uf.

He puts the tea down and quickly turns the page.

MUBARAK (CONT'D)  
 UFF!

Finally, he reaches the end.

MUBARAK (CONT'D)  
 Khaiibah! (holy crap!)

He takes another sip of his tea.

MUBARAK (CONT'D)

Wow.

(Nodding)

Wow.

(In Emirati)

All things being equal, the simplest explanation is the best explanation. Good to know.

He checks the time and goes inside.

We follow him into the living room.

9 INT. MUBARAK'S APARTMENT - LIVING ROOM - CONTINUOUS

The open kitchen faces the living room. He puts the plate and cup in the sink and runs into his bedroom.

We look around and see a neat apartment. A couple of FAMILY PICTURES of him, with his sister and mother line the walls. He's clearly single but surprisingly very tidy.

The crown jewel in this apartment is his flat screen TV and speaker system. The shelves on either side of the TV hold books and DVD sets. The shelf with the books holds genres like forensic science, detective novels and books on psychology. The shelf with the DVD sets holds murder mystery detective shows like Sherlock Holmes, Murder She Wrote, Poirot and Colombo.

Mubarak comes out dressed in his Dubai Police uniform. He grabs his car keys and heads out.

10 INT. MUBARAK'S APARTMENT BUILDING - PARKING GARAGE

Mubarak checks his Dodge Charger. It looks shiny. We see traces of water under the body. He looks around and sees ANIL, his young and energetic car wash guy.

**Dialog in English.**

MUBARAK

Good morning, Anil.

ANIL

Good morning, boss.

(at car)

Good?

MUBARAK

Looks great, thanks.

ANIL  
Have a good day, boss.

MUBARAK  
You too, my friend.

Mubarak drives out and heads to work.

11 EXT. THE GARDENS POLICE STATION - LATER

Mubarak parks his car and gets out holding TWO CUPS of COFFEE.

We see the Duty Free Bus passing by.

12 INT. THE GARDENS POLICE STATION - MUBARAK'S DESK - CONTINUOUS

Mubarak enters and greets his colleagues. This is an open space work station for junior officers, surrounded by a number of offices.

Mubarak sets one of the coffees down at his desk.

13 INT. THE GARDENS POLICE STATION - OFFICE - CONTINUOUS

Mubarak enters the office and leaves one of the cups at the desk.

He sees a book titled "Spiritual Energy" on the desk.

He picks it up.

**Dialog in Emirati now and whenever Emirati characters speak to each other.**

MUBARAK  
Human energy and spiritual energy.  
Huh!

AISHA  
(O.S.)  
Put it down.

He flinches.

MUBARAK  
Oh, sorry.  
(Smiles)  
Good morning, detective.

Aisha, or rather, detective Aisha is dressed in civilian attire. She sees the coffee. She's not upset about the gesture, but she's not too excited either.

She sits at her desk. She speaks in a matter-of-fact style; confident but not arrogant

AISHA  
You don't have to buy me coffee  
every day.

MUBARAK  
(Stupid grin)  
I know.

We hear,

JASIM  
(O.S.)  
Yalla. We have to go, partner.

Mubarak turns and sees JASIM (28), his partner, by the station's door.

MUBARAK  
(To Jasim)  
Coming.  
(To Aisha)  
Aisha, do you think, maybe, eh, you  
wanna, you wanna, eh, maybe you  
wanna have lunch today?

BEAT.

AISHA  
I have lunch everyday.

MUBARAK  
Right. Of course. Ehm...OK, OK.  
I'll see you around.

She doesn't know how to reply to that.

AISHA  
O-K!

He leaves her.

We see how accomplished Aisha is; pictures of her winning awards and receiving commendations interspersed with certificates of promotions.

14 EXT. DISCOVERY GARDENS - PARKING LOT - SAME TIME

A CAR WASHER in a RED JUMPER just finished washing a car and checks a LIST. He walks a bit in search of the next car he must clean and double checks the number plate.

He comes back to drag his WASHING CART as Raj passes by in his motorbike.

15 INT./EXT. PATROL CAR - THE GARDENS - LATER

Jasim and Mubarak are patrolling the residential community, The Gardens. Mubarak is driving while Jasim takes him to task.

JASIM

You know she's never going out with you, right?

MUBARAK

No I don't know. Which is why I keep trying.

JASIM

It's obvious to everyone. For someone who's dying to be a detective? You're very bad with clues.

MUBARAK

I read this psychology book once that was all about body language.

Jasim turns to him like "what the hell does that mean?".

MUBARAK (CONT'D)

It's neutral. Her body language is neutral. If she wasn't interested, she'd turn away, cross her arms, not look at the person who's talking to her. You know, like I'm doing with you now.

JASIM

So you think she's interested?

MUBARAK

I'm not saying she's interested. I'm saying she's not disinterested.

A COUPLE are JOGGING together on the sidewalk.

JASIM

(At runners)

Look at these guys. That's what happens to you when she's - "not disinterested". She drags you out to run at 5.30 in the morning.

Mubarak laughs.

JASIM (CONT'D)

You do know she beats guys up, right? Gets in people's faces.

MUBARAK

That's just rumors, man. People like to talk.

JASIM

Suit yourself.

Jasim grabs his box of Dunkin Donuts and munches on a donut.

JASIM (CONT'D)

(Full mouth)

Want one?

MUBARAK

No! When are you going to stop asking me that?

JASIM

What kind of a police officer are you? Every police officer in the *world* eats donuts. It's the national dish of every police station in every country.

They come to the end of The Gardens and enter a road that leads to an adjacent community, the Discovery Gardens.

They're coming up on a MALE RUNNER.

JASIM (CONT'D)

There he is. Everyday, just like clockwork.

Jasim quickly presses a button that makes a loud "BURR" sound.

The runner is slightly startled and turns laughing.

Jasim rolls the window down,

JASIM (CONT'D)  
 (To Runner; waving)  
 Morning.

MALE RUNNER  
 (Shaking head; smiling)  
 Morning.

MUBARAK  
 Do you have to always do that?

JASIM  
 Everyday, just like clockwork. This  
 is what the community is all about;  
 having fun with each other.

MUBARAK  
 You never do that to the girl we  
 see everyday.

JASIM  
 She's not a runner, buddy. She's a  
 symphony.

MUBARAK  
 Something's wrong with you.

We pick up from across the street to follow the Duty Free bus  
 going in the opposite direction.

16 INT./EXT. DUTY FREE BUS - DISCOVERY GARDENS BUILDING -  
 CONTINUOUS

The horizon is turning amber.

The bus stops at a building and half the staff get off,  
 including Grace and Monica.

Grace and Monica walk towards Monica's building.

17 EXT. MONICA'S BLOCK - DISCOVERY GARDENS - CONTINUOUS

MONICA  
 I don't understand you. We work at  
 the Duty Free. Why don't you just  
 buy your wine there?

GRACE  
 I forgot to buy a bottle for the  
 weekend. What's the big deal?

MONICA

No, it's fine, babe. It's just weird.

GRACE

I have more important things on my mind. Plus, I'm paying you for it.

MONICA

But don't you think it's weird? We were just there.

GRACE

Oh my God! Forget it.

MONICA

Don't be so testy, come on. Meet me out back.

Monica enters her building and Grace goes around the back.

18 INT. DISCOVERY GARDENS BUILDING - HALLWAY - CONTINUOUS

The elevator BINGS.

Raj walks out with a STACK of NEWSPAPERS and we see from a sign that he's on the FOURTH FLOOR.

He doesn't need to look up, he knows his way around. He takes a right through the hallway doors and heads to Apartment 403.

He DROPS a newspaper in front of the door and walks back. He stops when he HEARS something. It sounds like a WOMAN saying something in what could be a foreign language but he can't make it out.

Suddenly, silence.

He leaves.

19 EXT. BEHIND MONICA'S BUILDING - CONTINUOUS

Grace lights up a cigarette while she waits for Monica outside her window.

Grace hears a NOISE and turns to look. She sees a RUNNER in a hoodie, carrying what looks like a small water bottle, almost sneaking away from the opposite building.

Grace tries to look closer when the person turns in her direction but Grace's attention is interrupted with,

MONICA  
Here you go.

GRACE  
(Startled)  
AH!

Grace drops her cigarette.

MONICA  
What's wrong?

Grace looks back but the runner is gone.

GRACE  
I thought I saw something. Never  
mind.

MONICA  
OK. Here you go.  
(Beat)  
You're weird today.

Grace takes a bag from Monica.

GRACE  
Thanks, love you, bye.

MONICA  
Bye.

Monica closes the window and Grace lights up another  
cigarette as she walks home.

20 INT./EXT. PATROL CAR - DISCOVERY GARDENS - CONTINUOUS

The car passes a FEMALE RUNNER on the opposite side of the  
street. She's wearing a white top and track pants.

MUBARAK  
(At runner)  
There's your girl.

JASIM  
Symphony of the gardens!

They come up to a TRAFFIC LIGHT and make a U-turn.

JASIM (CONT'D)  
Anyway, so you're going to leave me  
hanging?

MUBARAK

I'm ready for the test. Studied hard to be a detective. You got it, bro, you should give it a shot too.

JASIM

It's not for me. I want to start a business.

MUBARAK

Oh yeah? What kind of business?

JASIM

Smoothies & Crepes.

MUBARAK

That's so you.

JASIM

(Excited)

I know, right? So I'm happy with the salary and don't need anymore responsibilities.

MUBARAK

Fair enough.

SCREECH.

The female runner just TRIPPED and FELL onto the street, dropping her phone and earpiece.

JASIM

Shit!

The two get out to check on her.

MUBARAK

Are you OK?

Our runner is Egyptian LINA (34).

**Dialog in Arabic.**

LINA

Yes, I'm fine. I just tripped.

We see a small CROSS NECKLACE around her neck.

MUBARAK

Oh, you're Egyptian!  
Are you sure you're OK?

They help her up and on to the sidewalk. She's sweaty. We notice her WHITE running shoes.

LINA  
Yes, yes. Thank you, officers.

JASIM  
Hey! We know you.

Mubarak looks at her.

LINA  
I run every morning. I see a patrol car.

MUBARAK  
No. I mean yes.  
You're the one who always complains about the noise from your neighbors.

She recognizes them.

LINA  
Oh! Yes. Hi.

JASIM  
Wow, you're really sweating.

MUBARAK  
What are you doing, like, 10k?

LINA  
More like 15.

JASIM  
Whaaat - is wrong with you people?

MUBARAK  
My partner doesn't believe in exercise.

She checks Jasim out. Notices the belly.

LINA  
Might need a little work,  
(rubbing her stomach)  
around this region.

Mubarak laughs.

JASIM  
(In Emirati)  
You have to embarrass a brother?

MUBARAK  
 (To LINA)  
 How's your neighbor...doing?

LINA  
 Oh, she...left. She went home. A  
 couple of weeks ago.

MUBARAK  
 (Nodding)  
 OK.  
 Good. Good.

Their DISPATCH alerts them to a 999 call.

JASIM  
 (To Mubarak)  
 We have to go.  
 (To LINA)  
 You're good, right?

She stands.

The sun is rising.

LINA  
 Yes, yes.  
 AHH!

She holds her knee.

MUBARAK  
 You're sure?

LINA  
 Yes, I'll just walk home. Thank  
 you.

MUBARAK  
 Have a good day.

LINA  
 You too.

POLICE LIGHTS start SPINNING and SIRENS WAIL as the car takes  
 off.

21 EXT. DISCOVERY GARDENS BUILDING - COURTYARD - DAY

The sun is up and shining over this U-shaped block of  
 buildings, each four stories high.

Raj is standing outside one of the buildings. His bike has fell to the ground by the grassy pitch where the BODY of a DEAD MAN lays face down.

Jasim and Mubarak arrive and see Raj.

JASIM  
(to Raj)  
Sir, did you call the police?

Raj looks like he's seen a ghost.

RAJ  
Yes.

Mubarak see the body. He's in shock.

JASIM  
What seems to be the...

Jasim sees the body.

JASIM (CONT'D)  
Oh my God!

Mubarak snaps out of it and gets on the radio.

MUBARAK  
This is officer Mubarak, we're at the location. We have a male body, looks...late thirties, early forties...

JASIM  
(To Raj)  
Who else was here? What's your name?

MUBARAK  
(Looks up, on radio)  
...could be a fall from the roof or a balcony.

RAJ  
Raj. No one else was here.

MUBARAK  
(Radio)  
Request paramedics, back up and detectives on call.

JASIM  
(To Raj)  
Give me your ID.

Raj gives him the ID.

DISPATCH

Copy that. Paramedics en route.  
Detectives and patrol cars en route.

JASIM

(Checks ID)

Call your boss; tell him what happened. You're not finishing your shift. Stay here.

(To Mubarak; points at building)  
I'll check with this security.

MUBARAK

(Eager)

I'll do the one across.

JASIM

NO. You stay with the body.

MUBARAK

(Nodding)

Of course.

Jasim shakes his head.

Jasim takes charge like a boss.

Raj is shaken.

MUBARAK (CONT'D)

(To Raj)

Calm down. It's going to be OK.

Mubarak gets close to the body to take a good look. He takes a knee and tilts his head.

MUBARAK (CONT'D)

Holy shit!

Jasim comes out.

JASIM

Security footage is recorded on Nakheel's servers. They don't have anything here. Security guy was praying when Raj called it in.

Jasim sees Mubarak near the body.

JASIM (CONT'D)

WHAT ARE YOU DOING? Step back.

MUBARAK  
It's that guy!

Mubarak steps back.

JASIM  
What guy?

MUBARAK  
The guy from the complaints. The  
guy who...

LINA  
What's going on?

LINA has reached her building.

Jasim takes a step back and looks at the building number.

LINA sees the body.

LINA (CONT'D)  
(Screams)  
AHHH!  
What happened? Is he dead?

Jasim looks at her then at the body.

RAJ  
He's dead.

JASIM  
(To LINA; Firm)  
We don't know. Don't move. Stay  
here.

She looks closer at the body.

LINA  
Oh my God, It's Iqbal.

Officers and paramedics arrive. The detectives arrive in an unmarked car with tinted windows.

22 EXT. DISCOVERY GARDENS BUILDING - COURTYARD - LATER

We're now watching a CRIME SCENE. Forensic evidence is being collected, pictures taken, the scene is being cordoned, and Raj and Lina are being questioned by a detective - Aisha.

Jasim and Mubarak are watching intently. Aisha approaches them. She's calm, assertive and inquisitive.

AISHA

(Pointing)

He lives up there.  
She says she complained about him a  
few times to you guys.

JASIM

Correct, detective.

AISHA

Usually it's the abused wife that  
does this sort of thing.

MUBARAK

That makes sense.

AISHA

The abused wife is not in town. She  
went back to Pakistan two weeks ago  
after her visa expired. Easy to  
verify.

MUBARAK

He's an alcoholic. I mean I think  
he's an alcoholic. Maybe an  
accident?

AISHA

(Looks up)

Got drunk; fell off?

A BEAT of contemplation.

JASIM

Could be.

AISHA

We'll have to wait for the blood  
results, security footage and check  
the apartment for any evidence.  
But, you never know.

MUBARAK

Any chance we can tag along  
upstairs?

AISHA

You have to take them to the  
station first and get their  
statements.

Mubarak looks at Jasim like "please volunteer".

JASIM  
 (Gives in)  
 I can do that, detective.

AISHA  
 OK.

23 EXT. IQBAL'S APARTMENT - CONTINUOUS

The corner apartment - 404. The newspaper Raj dropped off is still outside apartment 403.

Forensic specialists are lifting evidence and fingerprints from the door. Police officers are at each end of the hallway.

Aisha and Mubarak put on BLUE SHOE COVERS, HEAD CAPS and GLOVES before they enter the apartment.

24 INT. IQBAL'S APARTMENT - CONTINUOUS

It's a studio apartment. The balcony faces the door.

Police work is in progress in here just like it is outside.

Mubarak and Aisha cautiously walk through the apartment.

One bed, a TV, a small sofa set, an empty bottle of VODKA, cans of BEER and takeaway BIRYANI food are scattered over the coffee table. There's a cupboard by the balcony.

Mubarak can't take the smell. Aisha has a strong threshold.

MUBARAK  
 How much can one person drink?

AISHA  
 You're assuming one person drank all that.

He follows Aisha to the balcony, if only to get some air.

Aisha looks down but Mubarak looks across.

Mubarak sees a BLACK MAN in the apartment right across from this one, getting into bed and going to sleep.

MUBARAK  
 That's strange!

AISHA  
 What?

MUBARAK  
 (Pointing)  
 That guy just went to sleep.

Aisha looks in the same direction.

AISHA  
 So?

MUBARAK  
 It's 6.30. Only way you sleep at  
 6.30 is if you've been up all  
 night.

AISHA  
 Maybe he saw something?

MUBARAK  
 Maybe.

AISHA  
 OK. Will check it out. Good eye.

MUBARAK  
 (Pleased)  
 Thank you.

FORENSICS OFFICER  
 Detective.

They turn.

AISHA  
 Found something?

The forensic officer hands her an evidence bag containing a  
 BLACK THREAD.

FORENSICS OFFICER  
 From the side of the cupboard.  
 Maybe something, maybe not. We'll  
 test it against the clothes in the  
 apartment.

AISHA  
 OK.

Aisha looks at cupboard then at the balcony. She dramatizes a  
 movement: walking away from the balcony and bumping into the  
 cupboard.

She thinks "hm, could be".

MUBARAK

You think there was someone here?

AISHA

We'll find out soon enough.

25 EXT. THE GARDENS POLICE STATION - MORNING - LATER

Mubarak gets out of the courtesy lift and thanks his fellow officers.

He sees Lina and Raj walking out of the station. Lina is talking to Raj and looks like she's consoling him.

26 INT. THE GARDENS POLICE STATION - MORNING - CONTINUOUS

Mubarak walks in and heads to Jasim's desk.

MUBARAK

What happened?

JASIM

Took their statements, everything seems normal with them. He didn't see anything but he heard someone. A female, but he couldn't make out what she was saying. And Lina was running. We saw her.

MUBARAK

Yeah, I don't think either one had anything to do with it.

JASIM

Don't do that shit again.

MUBARAK

What!?

JASIM

We're one unit. You can't be doing something and me something else. You make me look bad.

MUBARAK

Just because I went up?

JASIM

You made me look bad.

MUBARAK

I'm sorry, man. I didn't mean to. I was just interested. You know, because that's the dream.

JASIM

Dream on your own time.

MUBARAK

OK, man. Relax.

JASIM

Listen, I don't need people thinking I don't care about my job. Because I do. But, you know how it is, people see what they want to see.

MUBARAK

You're right. I'm sorry.

Aisha walks in and walks over to Mubarak.

AISHA

I need you guys to go to Nakheel's office on The Palm and pick up the security footage.

MUBARAK

(Eager)

OK, great.

Mubarak looks at Jasim.

AISHA

(To Jasim)

You spoke to the security guy, right? He told you which office to contact?

JASIM

Yes.

She's walking to her desk.

AISHA

OK, I'll send an e-mail and print out a request for you. They should have a USB ready for you when you get there. If not, rush them.

JASIM

OK.

AISHA  
How well do you know the  
neighborhood?

They look at each other then nod.

JASIM  
Very well.

MUBARAK  
We can make a list of the regulars  
we see in that area.

AISHA  
(Impressed)  
You're quick.

Jasim rolls his eyes.

AISHA (CONT'D)  
OK, do that.  
I'll get you the request.

27 EXT. THE PALM JUMEIRAH - DAY - LATER

BIRD'S-EYE view of The Palm as our Patrol car is headed to  
Nakheel's office.

28 INT. NAKHEEL'S SECURITY OFFICE - DAY

Mubarak and Jasim enter.

JOHN (44), an American employee, greets them.

**Dilaog in English.**

JOHN  
Hi, I'm John, head of technology  
here. Detective Aisha sent you?

JASIM  
Yes. Hi, John.

Mubarak hands John a document.

MUBARAK  
This is the request.

John takes the document and reads it.

JOHN  
Great. It'll just be a few more  
minutes. Can I show you around?

Mubarak is about to accept the invitation when,

JASIM  
No, we're good, thank you. Just the  
footage, please.

JOHN  
OK.

John gestures "have a seat" and the boys sit.

JOHN (CONT'D)  
So, a murder, huh?

JASIM  
We don't know yet.

JOHN  
Accident? Suicide?

MUBARAK  
We don't know yet. We're working on  
it. Can you go check on the  
footage, please? We're in a hurry.

JOHN  
Absolutely.

John rushes out.

MUBARAK  
I feel like we're detectives. Don't  
you?

JASIM  
No.  
I know my place in the food chain.

MUBARAK  
This can be good for both of us. If  
we help the detective solve the  
case, we could get commendations.

BEAT.

Jasim looks at Mubarak.

JASIM  
You're delusional.

29 INT. FORENSIC LAB - SAME TIME

A female FORENSICS OFFICER hands Detective Aisha a plastic EVIDENCE BAG that contains Iqbal's MOBILE PHONE.

AISHA  
Anything?

FORENSICS OFFICER 2  
One set of prints. His. Also, the thread we found is from a black hoodie. Not from the apartment but sold everywhere.

AISHA  
OK.

Aisha removes the memory chip and hands it to the officer.

AISHA (CONT'D)  
Download everything and send it to me please.

FORENSICS OFFICER 2  
OK.

Aisha goes through the Whatsapp messages and finds a heated argument between Iqbal and his wife HASEENA.

AISHA  
How's your Urdu?

FORENSICS OFFICER 2  
My Hindi's better.

AISHA  
I thought you were Emirati.

FORENSICS OFFICER 2  
Emirati father, Indian mother.

AISHA  
OK. I think it's Urdu but with English alphabets.

FORENSICS OFFICER 2  
Let me try.

The officer checks the messages.

FORENSICS OFFICER 2 (CONT'D)  
I think I can understand this.

The officer translates:

Iqbal - I will teach you manners when I come back.

Haseena - When you come back, we're getting divorced.

FORENSICS OFFICER 2 (CONT'D)  
I think it's his wife.

AISHA  
Very good, Watson. Continue.

Iqbal - In your dreams. You will learn to obey me, you thieving bitch. Stealing my credit card, huh?

Haseena - I pray to God every night that he takes you. You're evil.

Iqbal - Soon I'll show you evil.

Haseena - Die motherfucker.

FORENSICS OFFICER 2  
(On language)  
Excuse me.

Aisha checks the date.

AISHA  
Yesterday.

BEAT.

AISHA (CONT'D)  
Well, I guess some prayers do get answered.  
(To Officer)  
Copy everything please; messages, pictures, videos.

FORENSICS OFFICER 2  
Will do. I'll e-mail you a link.

AISHA  
Great. Thanks.

Aisha hands the phone back to the officer and leaves.

Just as she reaches the door, we hear a NOTIFICATION SOUND.

Aisha turns back and asks for the phone.

She reads another Whatsapp message but it's in Hindi. She hands the phone back to the officer to read.

AISHA (CONT'D)  
(To officer)  
Do you mind?

The officer looks at the message.

FORENSICS OFFICER 2  
Ehm... "You can run but you can't  
hide, asshole. You shouldn't borrow  
what you cannot pay back. That was  
only a taste of what's to come. You  
have 24 hours". It's from...

AISHA  
"Ganguly", yeah I got that part.

Aisha takes out a small NOTEPAD and a PEN and writes down  
Ganguly's number.

She dials it from her phone. She hangs up.

AISHA (CONT'D)  
Do you speak it, too?

FORENSICS OFFICER 2  
Hindi? Yeah.

AISHA  
Tell this guy you need to borrow  
money from him for your father's  
operation. Actually, don't say  
borrow. Say "help".

FORENSICS OFFICER 2  
Does it have to be my father?

AISHA  
(Fine!)  
OK, school. Tell him you need it  
for your children's school.

FORENSICS OFFICER 2  
OK.

AISHA  
A man named Iqbal gave you his  
number. You have jewelry as  
collateral.

FORENSICS OFFICER 2  
Iqbal. Jewellery. OK.

Aisha calls from her phone.

FORENSICS OFFICER 2 (CONT'D)

(In Hindi)

Hello, Mr.Ganguly? I'm looking  
for...help to pay school fees?  
Huh?

Oh, Iqbal gave me your number.

Hello?

(To Aisha)

He hung up.

AISHA

Good.

Aisha takes the phone back and makes another call.

AISHA (CONT'D)

Yes, detective Aisha Suwaidi, badge  
number 8932. I need a location on  
the last call dialed.

Yes, you can message me.

Thank you.

She hangs up.

AISHA (CONT'D)

Thanks for your help.

FORENSICS OFFICER 2

You're welcome.

Aisha leaves.

30

INT. CLASSROOM - ENGLISH HIGH SCHOOL - DAY

This is a CHEMISTRY CLASS. Chemistry signs, formulas,  
scientists' posters are all over the class walls.

TEENAGE STUDENTS are huddled around a desk. Lina is pouring  
liquid on the desk in a circular motion. When she finishes,  
she asks the students...

LINA

You see it?

FEMALE STUDENT

No.

MALE STUDENT

(Curious)

What are we looking at?

LINA

Put your glasses on.

They do.

We see the OUTLINE of a FLOWER.

STUDENTS

Wooooow.

LINA

We use mercury vapor to produce UV light. But UV rays are everywhere. The sun emits UV rays. That's how you can get sunburnt.

BLACK STUDENT

That's' how you get sunburnt.

Laughter.

FEMALE STUDENT

Do tanning bed salons use UV rays?

LINA

That's right, they do. But it's artificial.

The BELL RINGS.

The kids rush to get their bags and run out.

LINA (CONT'D)

Don't forget the test next week. And your assignments.

Another TEACHER walks in.

TEACHER

Hey.

LINA

Hi. Thanks for substituting for me earlier.

TEACHER

No problem. Are you OK?

LINA

Yeah, I'm fine. It was just a shock.

TEACHER

This is your neighbor's husband that you told me about, right?

LINA

Yes. At least she's free now.

TEACHER

Do they have any suspects?

LINA

I doubt it. It just happened.

31 INT. MEETING ROOM - DUBAI POLICE - DAY

A long board table separates two parties; the FOUR HIGH RAKING OFFICERS on one side and detective Aisha on the other.

Three senior officers and CAPTAIN MANSOUR (45) are interviewing Aisha.

Glasses notwithstanding, Captain Mansour's wide frame juxtaposes his scholarly look, even in uniform.

Each one of the officers has an open folder in front of him.

SENIOR OFFICER 1

No one with your rank ever applied for this position this early in their career.

AISHA

I'll take that as a compliment, sir. I think I've proven myself capable. I managed to solve a number of complicated cases, I'm a good leader and my colleagues regularly seek my advice.

SENIOR OFFICER 2

(To Mansour)

We'll need to study this further, don't you think?

CAPTAIN MANSOUR

Yes, sir.

SENIOR OFFICER 3

It's a small station but it's a big responsibility.

AISHA

Yes, sir. I'm up to the task, sir.

SENIOR OFFICER 1

What happens when you start a family and, you know...

AISHA

Maternal leave? I'll be back as soon as I close *that* case, sir.

A few chuckles from the men, except Senior Officer 2. Aisha smiles, diplomatically.

SENIOR OFFICER 2

You're very good at what you do. Are you sure you won't miss being a detective? In other words, will you let your colleagues work or will you meddle?

AISHA

I'll meddle if they're not doing their job.

The men nod.

SENIOR OFFICER 1

(To Mansour)

Do you meddle?

CAPTAIN MANSOUR

Not with her around. Sir.

SENIOR OFFICER 1

She's a valuable asset.

CAPTAIN MANSOUR

Yes, sir.

SENIOR OFFICER 2

(Unimpressed)

Not many female cadets choose homicide as a career. Why did you choose it?

AISHA

Motive and clarity, sir. I wanted to understand what makes a human being take a life.

SENIOR OFFICER 2

That's psychology, not homicide.

AISHA

Yes, sir. I also like challenges. I like solving difficult problems. Putting the pieces together. Clarity.

SENIOR OFFICER 2

Hm.

Aisha thinks she did well until,

SENIOR OFFICER 2 (CONT'D)

What ever happened to your husband?

Aisha is desperately trying to maintain her composure.

AISHA

Ex-husband, sir.

SENIOR OFFICER 2

Right.

Did he ever come back?

Aisha looks at Captain Mansour for help. He can't help her.

AISHA

No, sir.

SENIOR OFFICER 2

Did they ever catch him?

AISHA

No, sir. Sorry to ask, what does this have to do with my career?

Senior Officer 2 gives Mansour a nod.

CAPTAIN MANSOUR

(To Aisha)

Detective, please wait outside.

AISHA

Yes, sir.

She stands, salutes them and leaves.

32 EXT. MEETING ROOM - DUBAI POLICE

Aisha sits outside the room in trepidation. She's trying to keep a straight face as officers walk by. Her leg is shaking furiously.

Mansour steps out.

AISHA

What do you think, Captain?

CAPTAIN MANSOUR  
You came across a little cold but I think you should be OK.

AISHA  
What do you mean cold?

CAPTAIN MANSOUR  
By the book.

AISHA  
Isn't that the point?

CAPTAIN MANSOUR  
You have a lot to learn.

She's scratching her hand.

AISHA  
I don't understand. And what does my personal life have to do with me getting a promotion?

CAPTAIN MANSOUR  
Take it easy. It's not the end of the world if you don't get it.

AISHA  
I worked hard, Captain. Harder than everyone else. I *need* to be Lieutenant.  
(then)  
It's all I have.

Mansour didn't expect that.

CAPTAIN MANSOUR  
Don't be so desperate. You did your part. Leave it alone. You can't change who you are, Aisha. Let the chips fall where they may.

AISHA  
Yes, sir.

CAPTAIN MANSOUR  
How's the case? Any leads?

AISHA  
I think so.

33 EXT. HYDERABAD RESTAURANT - DISCOVERY GARDENS - NOON

Aisha parks her car and enters the restaurant.

34 INT. HYDERABAD RESTAURANT - DISCOVERY GARDENS - CONTINUOUS

A small neighborhood Indian restaurant. Men are cooking in the open kitchen and others are setting up and cleaning tables.

Aisha enters, phone in hand.

AISHA  
Salamu Alaikum.

The men reciprocate.

Aisha is scanning the staff trying to pick out Ganguly. She thinks she has him.

A SKINNY, dark skinned MAN wearing an open shirt and a couple of gold chains around his neck.

She looks at her phone and dials his number. She looks up at the same man. His phone RINGS.

He answers.

GANGULY  
(In Hindi)  
Listen, you have the wrong number.  
Stop calling me.

He hangs up.

Ganguly walks to the back room.

Aisha follows him. The CASHIER stops her.

CASHIER  
(Broken Arabic)  
Not allowed back there.

Eyes fixed on her man, she doesn't stop moving, she simply shows the cashier her BADGE. It's enough to make him back off.

35 INT. HYDERABAD RESTAURANT - BACKROOM - CONTINUOUS

Ganguly enters this makeshift office. The wooden desk is neat; an accounting ledger, a calculator, a telephone, an ashtray with a lit cigarette, and a cup of tea by a flask.

An OLDER MAN sits behind the desk doing the books.

GANGULY  
Can you believe Iqbal gave my  
number to a woman?

OLDER MAN  
(Almost growls)  
Hm.

GANGULY  
She keeps calling.

Aisha enters.

AISHA  
Salamu Alaikum.

Ganguly turns and before he utters a word, Aisha shows him the badge. The older man is calm.

OLDER MAN  
Wa Alaikum Al Salam. Ya Marhaba  
(welcome). Tea?

AISHA  
(To Older Man, in Arabic)  
Wow! You speak Arabic *and* you have  
our accent. What's your name?

OLDER MAN  
(In Arabic)  
My name is Sachin.

BEAT.

AISHA  
(Arabic)  
Ohhh! I get it. Like the cricket  
team. Sachin, Ganguly. Who's your  
cashier? Rahul?

Sachin laughs.

AISHA (CONT'D)  
My uncle was a fan.  
So you have yourselves a little  
game here, do you?

She shows him a picture of Iqbal on her phone.

AISHA (CONT'D)  
(Arabic)  
You know this guy?

SACHIN  
(Arabic)  
I know a lot of people.

AISHA  
(Arabic)  
Masha Allah, popular guy.

She shows the picture to Ganguly.

AISHA (CONT'D)  
(English)  
You know him, right?

Ganguly looks at Sachin, who nods.

GANGULY  
(In English)  
Not sure.

AISHA  
Yeah, English is easier.

She shows them a picture of his dead body.

AISHA (CONT'D)  
How about now?

Ganguly shakes his head; he's shocked.

Aisha now knows it's not him.

She shows it to Sachin.

AISHA (CONT'D)  
(To Sachin)  
You lent him money, correct?

SACHIN  
I help people. Whenever I can.

AISHA  
And if they don't pay you back?

SACHIN  
(Shrugs)  
I wait.

AISHA  
Did he pay you back?

Sachin looks at the picture again then looks at Aisha,

SACHIN  
He paid someone back!

She gets the point.

AISHA  
Where were you between 4 and 6 this morning?

SACHIN  
Sleeping. At home with my family.

She turns to Ganguly. Same question.

This time, Ganguly doesn't need to check with Sachin. He's almost relieved.

GANGULY  
I was at a nightclub. You can check with staff, cameras, everything.

She nods. She takes her phone and stands.

She advises Sachin,

AISHA  
(In Arabic)  
What you do here, your little game?  
It's not my department. But I know who's department it is.  
(then)  
Be happy with your restaurant business. Sometimes people think they're smarter than they are. Just remember, what goes around comes around!

She leaves.

36 INT. THE GARDENS POLICE STATION - CONFERENCE ROOM - AFTERNOON

Mubarak and Jasim are going through the security footage.

The big screen TV displays the footage over 16 picture-in-picture videos.

Front door cam, hallway, ground level, stairways, two back doors, cams outside the elevators on each floor and exterior cameras covering every angle of the building.

Jasim controls the footage from his LAPTOP.

Residents, young and old, come and go.

MUBARAK

This is taking forever. Narrow it down. Lets focus first on the front door.

JASIM

OK. Lets start at 9?

MUBARAK

Good.

Jasim forwards the footage to 9 PM and brings up the front door camera.

They keep watching until,

Iqbal enters around 9.20.

JASIM

There he is.

MUBARAK

Follow him.

Jasim switches cams. Fourth Floor camera.

We see Iqbal exiting the elevator.

MUBARAK (CONT'D)

OK, stay on this camera and forward.

Jasim complies.

A few RESIDENTS are coming home. A couple of FOOD DELIVERY GUYS come and go.

Lina exits the elevator. The time is 10.48. She looks sexy in her jeans and a bedazzled top.

JASIM

Symphony of the gardens!

Mubarak likes what he sees as well.

Soon after, traffic dies down.

Aisha enters.

AISHA

What are you guys doing here? Isn't your shift over?

MUBARAK  
Just wanted to help. Going through  
the footage.

AISHA  
Anything?

JASIM  
He showed up just after nine and  
Lina showed up just before 11.

AISHA  
OK, I'll take it from here. Go  
home.

Jasim is more than happy to. Mubarak looks at him; Jasim  
shrugs.

MUBARAK  
I can help if you like. It's a lot  
of footage.

AISHA  
No. It's my job, You can go.  
Thanks.

MUBARAK  
I really don't mind. What with your  
partner in the hospital and all.

She relents.

AISHA  
Fine. Get a notepad.

He does.

They go through hours of footage. It's a tedious affair.

After a couple of hours,

MUBARAK  
So you're from Fujairah, right?

AISHA  
You want to be a detective, right?

MUBARAK  
Yes.

AISHA  
Don't ask questions you know the  
answers to.

MUBARAK

OK.  
Can I take you to lunch sometime?

AISHA

That's better.  
No.

MUBARAK

Why not?

AISHA

Not looking for a relationship.

MUBARAK

Fair enough. How do I know when you  
will be looking for one?

AISHA

(Teasing)  
A good detective would know.

MUBARAK

(Snickers)  
Challenge accepted.

They keep working.

Mubarak starts yawning. Aisha checks the time.

AISHA

It's getting late. Go home.

MUBARAK

OK. Are you going home too?

AISHA

Yeah, I'm just going to finish a  
couple of things.

He gets up to leave.

MUBARAK

Have a good night.

She waves. When he leaves, she shakes her head.

37 INT. MUBARAK'S APARTMENT - LIVING ROOM - EVENING

Mubarak enters and quickly walks to his DVD cupboard. He's  
looking for a particular episode of Poirot.

MUBARAK  
Killer wife, killer wife, killer...

He finds it and sets it up in the DVD player then heads to his bedroom.

The room is straight ahead but there's another door to his right ajar, and an open door to his left, a bathroom.

SUAAD, a 22 year old thin Emirati young lady suddenly walks out of the second room.

Mubarak JUMPS.

MUBARAK (CONT'D)  
What the...

SUAAD  
(Smiling)  
Hey.

MUBARAK  
(Scolding)  
How many times did I tell you to  
text me if you're going to be here?  
You can't keep doing this.

SUAAD  
You can't keep doing that.

She points to a wall in the room.

The room is empty except for a chair in the center that is facing a map of the world hanging with pictures of an OLDER MAN and threads tying "clues".

A make-shift banner reads "The Case of the Missing Father".

She goes back in. He follows her, irritated.

MUBARAK  
Get out.

SUAAD  
This is not healthy. He's not  
coming back.

MUBARAK  
(Getting angry)  
Suaad, get out of my room.

SUAAD  
 This is not your room.  
 (Pointing)  
 That's your room.

MUBARAK  
 Why are you in my home?

SUAAD  
 Why are you still doing this? Let  
 it go. We all have.

MUBARAK  
 Suaad, I'm not in the mood. Today  
 is not the day for your nonsense.  
 What do you want?

SUAAD  
 Mom cooked dinner, I brought it up  
 for you.

MUBARAK  
 (Like a kid)  
 Mom cooked? Why didn't you say so?  
 (Excited)  
 I'm just gonna sha, I'm just gonna  
 shower and I'll be right out.

SUAAD  
 OK, weirdo!

He rushes out.

38 INT. MUBARAK'S APARTMENT - LIVING ROOM

Suaad takes the WHITE PLASTIC BAG of food she brought and  
 sets it on the dining table as we,

MATCH CUT TO:

39 EXT. LEBANESE RESTAURANT/AISHA'S CAR - EVENING

A WAITER handing Aisha a WHITE PLASTIC BAG of takeaway.

AISHA  
 Thank you.

She drives off.

40 INT. HOSPITAL ROOM - LATER

Aisha enters with the food and surprises HAMAD, a young Emirati man with chiseled features and kind eyes.

AISHA

Hey, partner! How are you feeling?

Aisha is BEAMING. Old Aisha has left the building and we're seeing a new side of Aisha.

HAMAD

(Pleasantly surprised)

Aisha! Hi. I'm better, thanks. What are you doing here?

Hamad is eating - not hospital food.

AISHA

OH! I brought dinner. I thought maybe you could use a break from the hospital food.

HAMAD

You're so kind. You didn't have to.

AISHA

No, it's nothing. Partners have to look after each other, right? Where'd you get the food?

A WOMAN walks out of the bathroom. This is JAMILA, a cute young Emirati.

Aisha turns.

AISHA (CONT'D)

Oh.

HAMAD

Aisha, this is Jamila. My fiance.

AISHA

(Say what?)

OH!

JAMILA

Hi Aisha, I've heard so much about you.

Jamila shakes her hand and, with that, we're back to old Aisha.

AISHA  
 (to Jamila)  
 Pleasure to meet you.  
 (to Hamad)  
 I didn't know you were engaged.  
 When did *this* happen?

JAMILA  
 Two months ago.

Jamila is now by her fiance's side, holding his hand. Kinda rubbing it in.

AISHA  
 Two months, huh?  
 (scoffs)  
 Some detective I am.  
 Congratulations.

HAMAD  
 Thanks, Aisha. Stay. Eat with us.

JAMILA  
 Yeah, Aisha.  
 (insincere)  
 Stay.

AISHA  
 (Bitch!)  
 Can't. I was just dropping the food  
 off.

HAMAD  
 Come on, it's Lebanese. We always  
 eat Lebanese on our lunch break.  
 What did you get?

AISHA  
 Hm? Ehh, Indian. I got Indian.

JAMILA  
 Oh, too bad. Hamad can't handle  
 spicy food.

AISHA  
 Yeah, that is too bad.

JAMILA  
 He can't handle racing, either.  
 Almost gave me a heart attack.

AISHA  
 I keep telling him you have to go  
 all the way with things.  
 (MORE)

AISHA (CONT'D)

You can't half ass it.

(Smiles, then)

If you want to race I mean, you have to be good.

Jamila gets the hint.

HAMAD

Are you sure you don't want to stay, Aisha?

AISHA

I have an early day tomorrow. I'm going to head home. You guys have a good night.

JAMILA

Bye.

HAMAD

I'm out in a week. See you soon.

AISHA

See you soon. It was nice to meet you, Jamila. I'm sure I'll see you again.

JAMILA

Oh definitely. Have a good night.

Aisha leaves.

41 INT. MUBARAK'S APARTMENT - LIVING ROOM - LATER

Remnants of the dinner are still on the dining table.

Mubarak and Suaad are watching the Poirot episode. Mubarak is paying attention to the show but also holding a conversation with his sister.

Suaad just brought in ice cream for desert and hands her brother a small bowl.

MUBARAK

Thanks.

I don't get it. How long does it take to hear back from a gallery?

SUAAD

These things take time. They get a lot of applications.

Mubarak is in ice cream and TV-show heaven.

MUBARAK

It's not the Louvre in Abu Dhabi.  
It's a small gallery in Al Quoz.

SUAAD

They have to review each artist's  
work carefully.

MUBARAK

What's to review? You look at the  
painting, you either like it or you  
don't and you move on.

SUAAD

How are you going to be a detective  
if you don't have patience?

MUBARAK

I have patience for things that  
warrant patience. Everything is  
right in front of us. People like  
to complicate things.

SUAAD

Oh yeah? Why are you still looking  
for dad?

The fun is fading.

MUBARAK

Don't start.

SUAAD

The evidence is clear. He's an  
asshole. It's not like he was  
kidnapped; he left.

Suaad seems more mature than her older brother.

MUBARAK

I don't have all the evidence. I  
need to know why.

SUAAD

Why?

He puts his ice cream away and pauses the show.

MUBARAK

Human beings are not comets. Things  
don't happen to them arbitrarily.  
There is a rhyme and a reason for  
everything. I need to know the  
reason.

SUAAD

OK, detective. No phone calls, no e-mails. What's the reason?

MUBARAK

He could be dead.

SUAAD

Or...

An uncomfortable BEAT for Mubarak.

MUBARAK

He doesn't want to get in touch.

SUAAD

In which case...

Another frustrating BEAT.

MUBARAK

I don't care; I need to know why.

She gives up.

SUAAD

OK. Good luck. I'm going home.

She kisses him on the head and takes her bowl with her.

SUAAD (CONT'D)

Love you.

She's leaving.

MUBARAK

(Teasing)

There's no evidence to suggest that.

SUAAD

Keep digging, Poirot. One day you're going to crash into something you won't like.

She leaves. He picks up his bowl and presses play.

Frustrated, he puts his bowl back and pauses the show again.

42

INT. AISHA'S VILLA - NIGHT

Aisha enters this two-storey villa carrying the takeaway. She walks over to the living room.

43 INT. AISHA'S VILLA - LIVING ROOM - CONTINUOUS

Aisha enters and finds Egyptian MANAL (38) watching TV.

**Dialog in Arabic.**

MANAL  
Hey, roomie. How was your day?

AISHA  
Busy. How are you? Did you eat? I brought Indian. I mean Lebanese.

MANAL  
I ate, yes. Thanks.

Ethiopian ADANECH (25) enters.

**Dialog in broken Arabic and English.**

ADANECH  
(to Aisha)  
Hello, madam.

AISHA  
Adanech, I swear to God, if you don't stop calling me madam!

ADANECH  
Sorry, sorry.

Adanech takes a seat.

ADANECH (CONT'D)  
Did you eat? I can make food warm.

AISHA  
I brought Lebanese if you want.

ADANECH  
I love Lebanese food. Tomorrow.

AISHA  
What are we watching?

MANAL  
Finding Nemo.

AISHA  
What's it about?

ADANECH  
There is a fish. It's lost.  
(to Manal; at screen)  
(MORE)

ADANECH (CONT'D)  
 I don't remember this. What  
 happened? I asked you to pause. You  
 didn't pause?

MANAL  
 Nothing happened. He's still lost.

AISHA  
 (too much)  
 OK, I'm going to bed. Good night.

She leaves while the two are still arguing.

ADANECH  
 Rewind.

MANAL  
 No.

ADANECH  
 Rewind. I want to know what  
 happened.

44 INT. LINA'S APARTMENT - DISCOVERY GARDENS - DAY

Lina walks up to the magic eye and looks through it.  
 She checks her watch. It's 8 AM.

We HEAR an apartment DOOR OPEN then CLOSE.

She looks again; it's IQBAL. He's walking towards the  
 elevators. She keeps looking out until we hear the elevator  
 BING.

She waits for a moment, then steps out.

She checks the coast is clear.

45 EXT. LINA'S APARTMENT - HALLWAY - CONTINUOUS

She walks to the window by the stairway and watches as Iqbal  
 enters his car and drives away. She runs back into her  
 apartment.

46 INT. LINA'S APARTMENT - KITCHEN - CONTINUOUS

She goes to her kitchen where a tray of cakes, a teapot and  
 two cups have been prepared. She takes the tray and leaves  
 her apartment again.

47 EXT. LINA'S APARTMENT - HALLWAY - CONTINUOUS

She walks next door to Iqbal's apartment and rings the doorbell.

HASEENA (24) opens the door. She's a petite woman with a kind face. Her head scarf is covering her hair but is not tied. She looks confused.

Lina smiles.

LINA  
Hello, good morning.

HASEENA  
Hello.

LINA  
I'm your neighbor, I thought I'd come and introduce myself and have a cup of tea with you.

HASEENA  
(Nervous)  
Ohhh, no English.

LINA  
Oh. OK.

Lina hands the tray to Haseena then steps back and points at her apartment next door.

LINA (CONT'D)  
(at self then apartment)  
Me. Here.  
Me. Here.

Haseena understands.

HASEENA  
(Nodding)  
OK. OK.

Lina points at the tray and gestures "tea?".

Haseena understands but is fearful.

A BEAT later, screw it.

HASEENA (CONT'D)  
Ehhh...OK. OK.

Haseena gestures "come in".

Lina enters.

48 INT. IQBAL'S APARTMENT - CONTINUOUS

Lina is looking around when she smells the alcohol from the empty beer bottles she can see in the trash. UGH!

They sit on the couch and place the tray on the coffee table.

Lina is smiling and trying to put Haseena at ease.

LINA  
(Points at self)  
Lina. My name. Lina.

HASEENA  
(Gets it)  
Haseena. Haseena.

LINA  
Haseena.

Haseena nods.

LINA (CONT'D)  
(At self)  
Egypt. Egypt.  
(at Haseena)  
Pakistan?

HASEENA  
(In Urdu)  
Yes, yes. I am Pakistani.  
Pakistan.

LINA  
(Nodding)  
OK. OK.  
(then; in Arabic)  
How the hell am I going to do this?

Lina pours the tea while she thinks and offers Haseena a cup.

GOT IT!

Lina gets up and gestures "one minute".

She gestures again "I'll go but come back quickly".

This whole interaction is now a silent movie.

Haseena nods.

Lina leaves and Haseena digs into the cake. Delicious!

She eats the cake like it's the last time she'll ever eat cake again.

Moments later, Lina comes back with her LAPTOP.

She sits next to Haseena and opens it on the table.

Haseena's confused.

Lina pulls up Google translate and selects English to Urdu.

Lina types "I have an idea of what's happening to you. I want to know your story. I want to help you".

She clicks TRANSLATE then points to Haseena to read it.

Haseena reads the translation. She's embarrassed and shakes her head.

LINA (CONT'D)

No, no. It's OK. We can call the police. You know police?

Haseena understands "police" and SPRINGS in fear.

HASEENA

No, no, no, no. No police.

LINA

(Calming)

OK, OK, OK. Don't worry. No Police.

Lina gestures "type" and selects 'translate Urdu to English'.

Haseena types: "Sometimes the police comes. I don't know who calls them. But it causes trouble for me."

Shit! Lina's mortified.

She types "how did you end up here? What's your story?"

Haseena replies: "I got married in our village, his cousin found him work here and he brought me with him.

He never used to drink. He started drinking and owing people money. I found out because we didn't go back for two years. I don't know what he does with the money. I think drinking and women. I'm afraid of the beatings and I'm afraid of getting a disease. He forces himself on me. I don't know what to do".

Lina types: "Can't you go back home?"

Haseena: "I have no money. He has my passport."

Lina: "can't you tell your family?"

Haseena: "they don't have the money to come here. They're also helpless"

Lina: "let me try the police. They will help you."

Haseena reads that shakes her head. Her scarf falls off. Lina sees the BRUISES on Haseena's left side of the face.

Haseena covers herself again and types: "I don't know what he would do if I call the police".

49 EXT. WADI WURAYA VALLEY - FUJAIRAH MOUNTAINS - LATE NIGHT

We're back in the nightmare.

The woman who was running away is climbing the hill as fast as she can but the man, now angrier, is climbing faster. He reaches for her leg and grabs it.

WOMAN  
(In Emirati)  
GET OFF. GET AWAY.

She KICKS him in the HEAD and continues climbing. She reaches the top and as she's about to go over, he POUNCES on her.

He GRABS her and she slips. They both FALL tumbling down the other side.

The woman's head hits the ground as we hear the loud,  
BUZZZ.

50 INT. AISHA'S BEDROOM - AISHA'S HOME

Aisha WAKES up STARTLED this time. She looks around.

She takes a moment, then gets up and grabs her robe.

51 INT. MORTUARY - EXAMINATION ROOM - CONTINUOUS

Iqbal's BODY lays on the table.

The MEDICAL EXAMINER and Aisha are standing over the BODY. The Medical Examiner is reading from a file.

**Dialog in Emirati.**

AISHA

So?

MEDICAL EXAMINER

Yeah, the fall killed him but he had a strange injury on his hand.

He shows her a BRUISE across Iqbal's LEFT PALM.

AISHA

How do you think that happened?

MEDICAL EXAMINER

Someone whacked his hand with a steel object of some kind. But it's strange. Why would anyone do that?

She thinks for a moment.

AISHA

Maybe he owed them money. Anything else?

MEDICAL EXAMINER

Seriously drunk.

AISHA

How serious? Unable to stand serious?

MEDICAL EXAMINER

Most probably.

AISHA

Any chance he fell?

The Medical Examiner is stupefied.

MEDICAL EXAMINER

(Duh!)

He did fall.

AISHA

On his own, genius!

MEDICAL EXAMINER

As an accident? Could be. You think he was pushed?

BEAT.

She looks at Iqbal

AISHA  
I'm not sure what I think.

52 EXT. MORTUARY - DAY

Aisha is walking back to her car when her phone rings.

AISHA  
Detective Aisha.

MUBARAK  
Hi, detective, it's Mubarak. So we made the list of people with routines in the neighborhood around the time of death. We narrowed down possible witnesses to a duty free staff bus that was in the vicinity.

AISHA  
OK. You'll need to...

MUBARAK  
(Interrupts)  
I got the bus number and staff information.

AISHA  
Good.

MUBARAK  
I'd like to take a few days leave to help with the case. Is that OK with you?

Aisha thinks about it.

MUBARAK (CONT'D)  
I...I really can be useful.

AISHA  
I'll get back to you.

She hangs up.

AISHA (CONT'D)  
(To self)  
This guy doesn't give up.

53 INT. CAPTAIN MANSOUR'S OFFICE - GARDENS POLICE STATION -  
LATER

Captain Mansour is working behind his desk. Judging from the FRAMED PICTURES with influential personalities and police higher-ups, Mansour could be stereotyped as the yes-man we saw earlier. The university degrees above the pictures, however, suggest merit.

Aisha enters.

AISHA

Good afternoon, Captain. You wanted to see me?

He removes his glasses.

CAPTAIN MANSOUR

Yes. What's the update on your case?

Aisha is disappointed. She thought it was about something else.

AISHA

It's early but all indications are he was drunk and fell.

CAPTAIN MANSOUR

Are you convinced?

AISHA

Almost. I'll be interviewing witnesses.

CAPTAIN MANSOUR

What about the ones who came in?

AISHA

Nothing from them. Also, the wife's visa expired; she left two weeks ago.

CAPTAIN MANSOUR

I saw the autopsy report. He was very drunk.

AISHA

Yes.

CAPTAIN MANSOUR

But...

AISHA

This guy was abusing his wife. His last message to her was very threatening. He couldn't wait to get there. It just doesn't add up.

CAPTAIN MANSOUR

Maybe he didn't realize how drunk he was. He opened the balcony to have a smoke and fell off.

AISHA

That's possible. But he doesn't smoke.

CAPTAIN MANSOUR

OK. What's next?

AISHA

We'll be interviewing witnesses.

CAPTAIN MANSOUR

Who's we?

AISHA

Oh, officer Mubarak wants to help. He was helpful at the crime scene.

CAPTAIN MANSOUR

He's not detective yet. Are you sure you don't want me to assign someone else to help you?

AISHA

No, he's good. He has a feel for it. Plus it's good practice for his exam.

CAPTAIN MANSOUR

OK. Wrap it up quickly.

AISHA

Will do, sir.

She gets up to leave.

CAPTAIN MANSOUR

Aisha.

AISHA

(Keen)  
Yes, captain?

CAPTAIN MANSOUR  
Stop trying to help everybody.

BEAT.

AISHA  
Only those that need it, Captain.

He nods.

AISHA (CONT'D)  
Ehh, anything fr...

CAPTAIN MANSOUR  
Nothing yet. You'll be the first to know.

AISHA  
Yes, sir. Thank you, captain.

She leaves.

54 EXT. DISCOVERY GARDENS STREET 7- PARKING LOT - LATE NIGHT

Mubarak parks his car. Aisha is in the passenger seat. They don't get out.

Aisha pulls out a box of donuts.

AISHA  
Donut?

MUBARAK  
Thanks. I love donuts.

He takes one.

MUBARAK (CONT'D)  
Did you know they're the national dish of every police station in the world?

She lets out the slightest of laughs.

He's pleased with himself.

Momentary silence.

MUBARAK (CONT'D)  
What are we going to ask?

AISHA  
'What did you see?'

MUBARAK  
That's it?

AISHA  
What do we want to know?

MUBARAK  
If anyone saw anything.

Aisha raises her hands - the defense rests.

MUBARAK (CONT'D)  
OK.

He's surprised that he's actually enjoying the donut.

The car washer in the red jumper passes by them and starts washing a car that's three parking spots away.

MUBARAK (CONT'D)  
So what's Fujairah like?

AISHA  
Windy.

Silence.

A futile yet undeterred attempt on his part at flirting.

MUBARAK  
You like the show 'Colombo?'

AISHA  
Haven't seen it.

MUBARAK  
You have to. It's a great detective series.

AISHA  
I don't watch a lot of TV. I like movies.

MUBARAK  
Oh yeah? What kind of movies?

AISHA  
The good kind.

MUBARAK  
(For the love of God)  
Don't you ever get tired of that?

AISHA  
(Enjoying it)  
Tired of what?

MUBARAK  
Never mind.  
(Steadfast)  
What's a good movie I should watch?

AISHA  
Have you seen 'Fracture'?

MUBARAK  
No, who's in it?

AISHA  
Anthony Hopkins and Ryan Gosling.

MUBARAK  
I don't really understand what  
women see in Ryan Gosling. His face  
looks like a baby giraffe!

AISHA  
It's not that kind of movie.  
Anthony Hopkins admits he killed  
his wife and Ryan Gosling has to  
figure out how he did.

MUBARAK  
He confessed.

AISHA  
But he argues duress. Also, there's  
no murder weapon. It's all  
circumstantial.

MUBARAK  
Hmm. Interesting.

AISHA  
It's very good.

MUBARAK  
I'll check it out.

AISHA  
What did you see when you guys went  
over there? The noise complaints.

MUBARAK  
He was almost always drinking. It  
was loud music or TV. Asked him to  
turn it down. He did. That's it.

AISHA

Hm.

The bus arrives.

AISHA (CONT'D)

(At bus)

Is that it?

Mubarak sees the number '25' on the side of the bus.

MUBARAK

Yes, number 25.

They get out and walk towards the bus before it stops.

The car wash guy sees them and approaches.

CAR WASH GUY

(English)

Car wash, sir? Twenty minutes.

MUBARAK

No, thank you.

AISHA

(To Mubarak)

Come on.

They reach the bus just as it stops. They get on before anyone gets off.

55 INT. BUS - LATE NIGHT - CONTINUOUS

**Dialog in English.**

AISHA

Good evening. I'm detective Aisha, this is my colleague officer Mubarak. We're investigating a case and wanted to know if any of you saw anything suspicious while walking home two nights ago. Anything at all.

Mubarak scans the staff. We see Grace sitting with Monica.

Grace wants to say something but Monica grabs her hand.

MUBARAK

Nobody is in trouble. We just need your help for the case.

Nothing.

Aisha nods to Mubarak. He takes out a number of business cards and starts passing them out.

MUBARAK (CONT'D)

OK. If anyone remembers anything, please get in touch. It would be of great help. Thank you for your time.

As he reaches the end of the bus, Grace stands.

GRACE

I think I saw something.

MONICA

(whispers)

There goes your virginity.

AISHA

Thank you. Can you come with us, please?

56 EXT. DISCOVERY GARDENS STREET 7- PARKING LOT - CONTINUOUS

The three are talking.

AISHA

You were in the back of these buildings?

GRACE

Yes. I was smoking and I saw someone but wasn't sure.

Mubarak is taking notes.

MUBARAK

Do you remember what they looked like?

GRACE

I think...I think he was in a sports outfit. Dark outfit with a hoodie.

AISHA

And you are sure it was around this corner?

GRACE

Yes. My friend's apartment is behind this building. I was waiting for her.

He gives her a card.

MUBARAK

Anything else?

GRACE

He had a water bottle. At least I think it was a water bottle. That's what it looked like.

AISHA

Water bottle. OK.  
We have your contacts. Someone will call you to come down and give your statement.

GRACE

No problem.

AISHA

Have a good night.

GRACE

You too.

Grace leaves.

The car washer passes by again. He's going around the block.

MUBARAK

A guy in a hoodie.

AISHA

This far out? Makes no sense.  
Lets go take a look.

A runner is passing by. Mubarak looks at her. It's Lina.

MUBARAK

(To Aisha)

Look.

Aisha sees Lina. Lina doesn't notice them.

AISHA

(Wondering)

Would you hang around the neighborhood if you committed a crime?

MUBARAK

No.

AISHA

Yeah, me neither.  
OK, lets go.

57 EXT. DISCOVERY GARDENS - BEHIND MONICA'S APT. - CONTINUOUS

They go behind the buildings and look around. It's not well lit but they see the cameras on every building at every angle.

AISHA

We have to widen the search. More footage.

MUBARAK

I'll call Nakheel in the morning.  
What now?

AISHA

If there was someone else in the apartment, somebody must have seen something.

MUBARAK

OK. Who?

58 INT. IQBAL'S APARTMENT - LATE NIGHT - LATER

We're looking at the building opposite Iqbal's through his balcony.

We reveal Aisha and Mubarak sitting side by side on two chairs watching the building.

Most of the apartments have their curtains drawn. Everybody seems to be asleep.

One apartment on the second floor has lights flickering. Probably watching a movie. Another one in the upper corner has the curtains drawn but the lights seem to be on.

MUBARAK

How long do we do this for?

He takes a donut out of the box and digs in.

AISHA

It's a stakeout. Until we get something.

MUBARAK

OK.

(then)

Is it true that you beat someone  
up?

AISHA

Do I look like I can beat someone  
up?

MUBARAK

Physically? No.

She snickers.

He's getting somewhere, he thinks.

Silence.

Moments later, she grabs a donut.

AISHA

This guy comes out of the mall with  
his daughter one afternoon.

FLASHBACK TO:

59

EXT. MALL - AFTERNOON

A DISHEVELED ARAB MAN walks out carrying shopping bags in one  
hand and holding his daughter's hand in the other.

The little girl (9) is crying.

Aisha is walking towards the door.

AISHA

(V.O.)

She's crying. He's yelling at her  
to stop crying. The more he yells,  
the more she cries. I knew what was  
coming next.

The man is shouting and the girl keeps crying. PEOPLE are  
looking at him but no one says or does anything.

AISHA (CONT'D)

(V.O.)

He raises his hand.

As the man raises his hand, Aisha instinctively rushes  
towards him.

AISHA (CONT'D)

(V.O.)

Before his hand came down on her,  
my hand came down on him. My purse  
came down on him. I kicked his  
foot, knocked him down, and my rage  
came down on him.

Aisha mixes her strikes, a hand then the purse, the hand then  
the purse. The man lets go of the bags and the little girl.

The girl stops crying.

Aisha knocks the man down.

The girl's jaw drops.

CUT TO:

60 INT. IQBAL'S APARTMENT

AISHA

You know what the girl did?

Mubarak shakes his head.

AISHA (CONT'D)

She stopped me. It was almost as if  
she was begging me to stop.

CUT BACK TO:  
FLASHBACK

61 EXT. MALL - AFTERNOON

The girl drops to her knees to face Aisha. The girl nervously  
shakes her head and grabs Aisha's arms.

AISHA

(V.O.)

She was on her knees. I looked her  
in the eye. People separated us. It  
ended quickly.

Aisha pulls her badge out and everybody backs off. She shows  
it to the man and warns him.

She looks at the little girl.

AISHA (CONT'D)

(V.O.)

All I could see was the little girl's dread. Not fear. Dread. I can still see it. I can almost hear it.

END FLASHBACK

CUT BACK TO:

62 INT. IQBAL'S APARTMENT - LATE NIGHT

MUBARAK

Hear what?

AISHA

"He's going to take it out on us at home".  
She didn't need to say the words. No one should suffer that type of abuse. Especially not a 9 year old child.

(then)

Still want to take me to lunch?

MUBARAK

(Scoffs)

Sadly, yes.

She chuckles.

MUBARAK (CONT'D)

You can't help everybody, you know?  
You do what you can.

AISHA

You're right.  
Do you believe in karma, Mubarak?

MUBARAK

I think so.

AISHA

What is karma?

MUBARAK

What goes around comes around?

AISHA

That's one way of looking at.  
Another way is, I helped that little girl on that day.

(MORE)

AISHA (CONT'D)  
Someone else will help her on  
another. And when all else fails,  
divine intervention.

MUBARAK  
How does that work?

AISHA  
Divine intervention? I don't know.  
Nobody does. But when God  
intervenes...it's divine.

She bites into her donut.

MUBARAK  
Yeah, I don't know about that lunch  
now.

She laughs. For the first time. A genuine laugh.

MUBARAK (CONT'D)  
What happened with your husband?

AISHA  
Oooh, you were doing so well.

MUBARAK  
Oh I didn't mean it that way. Our  
father disappeared a while back.  
I've been trying to find him.

AISHA  
Why?

Mubarak is taken aback.

MUBARAK  
You sound just like my sister  
there. That's what she says.

AISHA  
You should learn how to bury the  
past, Mubarak.

He has no jokes, no wit, nothing. Stumped!

The BLACK MAN in the corner apartment on the fourth floor  
opens the drapes and his balcony to have a smoke. This is the  
same guy we saw in the beginning of the story. The one who  
went to sleep at 6.30 AM.

AISHA (CONT'D)  
Look who it is.

Back to business.

The man is talking to himself again. He walks around his apartment gesturing and waving his hands.

MUBARAK  
What the hell is wrong with him?

AISHA  
Lets go find out.

63 EXT. IBRAHIM'S APARTMENT - LATE NIGHT

African IBRAHIM (35) finished smoking and is reading from his laptop while standing.

IBRAHIM  
(In English)  
What are you going to do about it?  
What are you going to do about it?  
No. Too cheesy.  
Let me tell you something, here's  
what's gonna happen...

DING DONG.

He opens the door and sees Aisha and Mubarak.

**Dialog in Arabic.**

MUBARAK  
Hi, I'm officer Mubarak. This is  
detective Aisha.

Ibrahim turns white.

AISHA  
Are you OK?

IBRAHIM  
Hm? Yes. Can I help you?

MUBARAK  
We're investigating a case in the  
building across from yours. Can we  
ask you a couple of questions?

IBRAHIM  
Ehm, sure.

AISHA

Are you going to let us in or....

He lets them in.

MUBARAK

What's your name, sir?

IBRAHIM

Ibrahim.

64 INT. IBRAHIM'S APARTMENT - CONTINUOUS

They enter to see a neat and tidy apartment. It's minimalist in design; bed, a two-seater couch facing a small coffee table. A TV is hanging on the wall and to its left, a small desk with one seat right by the balcony. No rugs, no carpets. The kitchen counter has only a coffee maker in the corner. No microwave. Mubarak see one plate and one cup in the cleaning tray by the kitchen sink.

He appreciates what he sees.

MUBARAK

You're a minimalist. It's the best way to live.

IBRAHIM

Sure.

They sit on the couch and now see the madness:

The wall facing them has a ton of index cards and stick-it notes all over it.

Aisha is stunned.

AISHA

What's all this?

IBRAHIM

(A little nervous)

Oh! I'm sorry. Nobody really comes over.

I can see how it can look bad.

Does it look bad?

OK, so this is a show.

Ehm, the cards are scenes and then the notes are....

So, I'm a screenwriter. I write for the, ehh, for the screen!

What's wrong with this guy?

AISHA  
Are you OK?

IBRAHIM  
Yes.

Ibrahim grabs the chair and sits facing them.

MUBARAK  
Wow. A screenwriter. That's cool,  
man.

IBRAHIM  
Thank you.

Aisha gets down to business.

AISHA  
Do you ever take a break, have a  
smoke and look out across at the  
apartment in the corner?

IBRAHIM  
Yes. Sometimes - when there's...you  
know, it gets loud.

AISHA  
How loud?

IBRAHIM  
That guy is horrible to his wife.  
He hits her. A lot. I don't know  
why women stay in those  
relationships.

MUBARAK  
Me neither.

AISHA  
(To both)  
It's all relative.

IBRAHIM  
Is she OK? I haven't seen her there  
in a while.

MUBARAK  
She's fine. She left the country  
weeks ago.  
(then)  
He died.

IBRAHIM  
(Indifferent)  
Oh.

AISHA  
You don't seem to care.

IBRAHIM  
That guy was an asshole, man. I  
don't wish ill on anyone, but, good  
riddance.

AISHA  
How come you never reported the  
abuse?

IBRAHIM  
I mean it's not my business.  
(To Mubarak)  
You know how it is, right?

MUBARAK  
Sure.

Aisha doesn't like where they stand on this subject.

AISHA  
Anything else you can remember?

Mubarak gets up to look at the index cards.

IBRAHIM  
I mind my own business, officer.

AISHA  
Detective.

IBRAHIM  
(Swallows)  
I mind my own business, detective.  
I don't bother anyone and nobody  
bothers me. I sit and write all  
night.

AISHA  
What do you do for a living?

MUBARAK  
He's a writer, Aisha.  
(to Ibrahim)  
You freelance? Can't be full-time  
if you write all night.

IBRAHIM

Yes.

MUBARAK

Good for you. Living the dream.

Aisha looks around and rolls her eyes - some dream!

Mubarak comes back to the couch. He gives Aisha the "I got this" look.

MUBARAK (CONT'D)

(Friendly)

How long have you been a writer?

IBRAHIM

8 years.

MUBARAK

Cool. What kind of stories do you write?

IBRAHIM

Comedies, action, thrillers.

Aisha gets up and looks out the balcony. The balcony in Iqbal's apartment is open. She tries to look through the dark apartment; like staring into a black hole.

MUBARAK

I'm into police stories, myself. Obviously!

Ibrahim lets out a chuckle

IBRAHIM

TV or movies?

MUBARAK

TV. But I like Asian cop films.

IBRAHIM

Like "Police Story"?

MUBARAK

I LOVE police story.

IBRAHIM

How about "Infernal Affairs"?

MUBARAK

Oooh, that was dope. That's the movie they turned into...

IBRAHIM  
The Departed.

MUBARAK  
The Departed.

Ibrahim nods smiling.

Aisha comes back.

Ibrahim confesses.

IBRAHIM  
OK, look, I'm going to be honest with you. The thing is I'm having visa issues. I don't want any trouble. I don't want to go to a police station, give a statement and be asked for identification.

MUBARAK  
Don't worry about that. We won't ask you to come in.

AISHA  
Yeah, you don't seem like a criminal. You're a little strange, but you're not a criminal. We just need as much information as possible.

MUBARAK  
Do you remember the crime scene in the morning? With the officers and the forensics?

IBRAHIM  
Yeah, I was about to go to sleep.

AISHA  
Did you see anything that night?

BEAT.

IBRAHIM  
Yes. Someone was with him. In a hoodie. I thought to myself, why wear a hoodie in the house?

MUBARAK  
Did you see their face?

IBRAHIM

No. Their back was to me. I finished my smoke and got back to work.

AISHA

What time was this?

IBRAHIM

Probably 2, 2.30.

AISHA

OK. Anything else?

IBRAHIM

Not really. That's about it.

They stand.

MUBARAK

Thanks a lot, Ibrahim.

IBRAHIM

You're welcome.

AISHA

Get that visa sorted.

IBRAHIM

Will do. If you know anyone in immigration...

(know your audience)

Never mind.

They head to the door; Ibrahim is following them.

IBRAHIM (CONT'D)

(Snaps finger)

Oh! The wife.

The officers turn.

AISHA

What about the wife?

IBRAHIM

She used to have a visitor. Sometimes I'd be working late, right? My late is like, 10 am. And I'd see a woman with her.

MUBARAK

What did she look like?

IBRAHIM

White woman. Beige. Yeah, more beige than white. Could be a Westerner or an Arab. Not sure.

AISHA

A one-off visit or a regular thing?

IBRAHIM

Come to think about it, I saw her quite a few times. Hey, at least she had a friend, right? Someone to talk to.

AISHA

Yeah.

MUBARAK

Did you see what they were doing?

IBRAHIM

Always on the laptop. Whenever I saw them, they were working on the laptop.

MUBARAK

Hm.

Mubarak and Aisha exchange a glance.

AISHA

Anything else?

IBRAHIM

No, that's it.

AISHA

OK. We'll let you get back to your writing. Have a good night.

IBRAHIM

You too.

MUBARAK

Good luck with the show.

IBRAHIM

Thanks.

They leave.

65 INT. HALLWAY - CONTINUOUS

Aisha and Mubarak are walking to the elevator.

AISHA  
What do you think?

MUBARAK  
It has to be Lina, right?

AISHA  
It doesn't have to be but it probably is.

MUBARAK  
What do you think they were working on?

AISHA  
I don't know. Maybe they were writing a self-help book.

Mubarak gives her a nasty stare.

AISHA (CONT'D)  
What, I can't do a joke?  
(answering)  
Your guess is as good as mine.

Clearly she hasn't flirted in a millennia.

66 INT. IQBAL'S APARTMENT - DAY

Haseena's cheek is healing but her lip is badly cut.

Lina and Haseena are still lost in translation. Cake and tea has become a ritual. Communication is via typing.

Lina sees Ibrahim smoking. She types.

Lina: you ever notice how that guy never goes to work? He's always home.

Haseena looks at Ibrahim then types: I haven't noticed him before.

Lina: I see him from my place - up all night.

Haseena shrugs.

HASEENA  
Ehhh...ww..win? Win.

LINA  
When?

HASEENA  
Yes. When?

LINA  
Soon.

Haseena nods.

Lina types: Are you sure you can get the passport?

Haseena types: My visa will be expiring soon. He has to renew it so he'll have to get it from wherever he's hiding it.

Lina: I'll pay for the ticket.

HASEENA  
(Shaking head)  
No.

Haseena types: I can't accept that. I'll figure something out.

We hear CLANKING from the FRONT DOOR.

TERROR sets in. It can only be one person.

They freak out.

KNOCK KNOCK.

IQBAL  
(voice)  
Hey! Open the door.

The ladies don't know what to do.

Haseena points to the bed.

Lina quickly hides under it.

Haseena takes the tea tray and places it on the kitchen counter.

Lina comes back out and quickly grabs the laptop. She runs back under the bed just as Haseena opens the door.

IQBAL (CONT'D)  
(In Urdu)  
Why is your key in the door?

HASEENA

Huh? Ehh...just for safety.

He walks over to the table by the balcony and grabs some papers.

Lina is watching the feet do the talking.

IQBAL

(Irritated)

You didn't wake me up on time and you made me forget my papers.

HASEENA

Sorry.

Haseena stands in front of the kitchen to hide the tea party.

Iqbal is leaving when he decides he wants a glass of water.

He goes to the fridge, gets a bottle and turns to find Haseena in his face.

HASEENA (CONT'D)

Can I make you something.

He drinks the water, then tilts his head.

Haseena swallows her anxiety.

IQBAL

What the hell is that?

He comes back out and around to look at the tray.

IQBAL (CONT'D)

Who was here?

HASEENA

No one.

SLAP.

Haseena falls and is facing Lina.

Lina wants to come out but Haseena's hand FORBIDS her. She uses the same hand to stand.

IQBAL

Don't lie to me.

HASEENA

Just one of our neighbors. She brought tea and wanted to say hello.

IQBAL

What neighbor?

HASEENA

Next door. The woman next door.

IQBAL

What did you say?

HASEENA

Nothing. I don't speak English. What am I going to say?

IQBAL

I don't have time for this. I'll deal with you later.

He leaves.

Haseena locks the door.

Lina comes out.

LINA

(Nursing)

Are you OK?

HASEENA

(English; I'm fine)

OK, OK.

(then)

I go.

Lina hugs her.

LINA

(English)

Yes.

Yes, you will go. Soon.

67 INT. THE GARDENS POLICE STATION - DAY

Mubarak is going through a ridiculous amount of footage of the neighborhood. Picture in picture is now 49 screens - 7 by 7.

The good thing is, there isn't much going on at around 5 am so he can spot any movement.

He sees our guy. Black hoodie. But he seems to be jumping from screen to screen like The Flash. It doesn't make sense.

He rewinds.

The suspect is moving across screens and bypassing others that are in the line of sight. How? He tries to work it out.

MUBARAK

How are you doing that?

68 EXT./INT. CLASSROOM - ENGLISH HIGH SCHOOL - LATER

Aisha is standing outside the classroom watching Lina teach.

The bell RINGS.

Lina sees her. Aisha gives her a wave.

69 EXT. PLAYGROUND - ENGLISH HIGH SCHOOL - DAY

Aisha and Lina are sitting on a bench. Kids are arranging CLOTHES and SHOES on a table and then putting them in BAGS.

**Dialog in Arabic.**

LINA

How can I help you, detective?

AISHA

What's happening over there?

LINA

It's a donation drive. Clothes and shoes. I put them in the donation bins in my neighborhood. We teach the kids to help the helpless.

AISHA

That's great. Good for you. You teach science, right? Science is amazing. In my world, the slightest DNA or thread from any material could solve a murder case.

LINA

Do you have a suspect? Did you catch anyone?

AISHA

Any day now.

(then)

(MORE)

AISHA (CONT'D)

Did you see anyone in a black hoodie when you were running?

LINA

I'm not sure. I don't think so.

AISHA

Do you notice other runners when you're running?

LINA

Not especially, no.

AISHA

Maybe the shoes they're wearing or their outfits?

LINA

I don't. I doubt anyone else does. You're focused on where you're headed.

AISHA

Oh!  
(concluding)  
It's like life.

LINA

Huh! I never thought of it that way. You're right.

AISHA

Just be careful where you're headed,  
(beat)  
You know, when you're running.

Aisha smiles at her.

Lina nods suspiciously.

AISHA (CONT'D)

Did you ever meet the husband?

LINA

Sometimes. Coming back from work or out with friends.

AISHA

How did he behave?

LINA

Creepy guy. It was sick. I could tell what was running through his mind. He wasn't ashamed of it, either.

AISHA

What did you do?

LINA

Just ignored it.

AISHA

OK.  
Tell me about the wife. What was her name?

LINA

Haseena.

AISHA

Did you know her well?

LINA

Not very well. We became friendly a few weeks before she left.

AISHA

How come?

LINA

I've never seen her out and about. I knew she was being abused. I felt maybe she needed to talk to someone, so I went over one morning when he left for work.

AISHA

She speaks English?

LINA

She learned a few words.  
(snickers; fond memory)  
She's very smart; picks things up quickly.

AISHA

What did you guys talk about?

LINA

The last time we spoke, she was ready to run away.

AISHA  
Is that right?

CUT TO:  
FLASHBACK

70 INT. IQBAL'S APARTMENT - DAY

Haseena serves tea and Pakistani delicacies. Her scars are healing.

The set up is the same; coffee table, laptop. Lina is sitting on the couch.

LINA  
What's the occasion?

HASEENA  
Huh?!

LINA  
Oh, ehm...  
(at dessert)  
Why?

Haseena sticks her index finger up and runs to a side table. She opens the drawer and shows her a PASSPORT.

LINA (CONT'D)  
(Overjoyed)  
YES!

HASEENA  
Yes.

LINA  
Yes.  
(loud clap)  
OK, OK. Great.

HASEENA  
(Firm)  
I go now.

LINA  
How?

HASEENA  
I have visa.

LINA  
What? He made your visa?

Haseena's confused.

A BEAT later, she understands what's happening.

HASEENA  
No, no, no.

She pulls a VISA CREDIT CARD from inside the passport.

HASEENA (CONT'D)  
I have Visa. Iqbal visa.

She gestures a credit card swipe.

HASEENA (CONT'D)  
You buy ticket. Computer. I go.  
Today.

LINA  
Yes, yes. OK.

Haseena sits next to her.

HASEENA  
(but first) you eat.

She serves her a piece of dessert.

Lina eats it.

HASEENA (CONT'D)  
Good?

LINA  
(Nodding)  
Hmm. It's good.

HASEENA  
Zarda. This name, Zarda.

LINA  
Zarda.

Lina asks for the credit card and gets to work buying an airline ticket back to Pakistan.

Haseena looks at her savior.

HASEENA  
Ukhti.

Lina stops and turns to her.

LINA  
 (Pleasantly surprised)  
 Where did you learn that? Eh, how  
 do you know Ukhti?

HASEENA  
 When you go bathroom.

Laughter.

HASEENA (CONT'D)  
 Ukhti. Sister. You are my sister.  
 Thank you.  
 You protect me. (May) Allah protect  
 you.

They hug.

CUT BACK TO:

71 EXT. ENGLISH HIGH SCHOOL - PLAYGROUND

AISHA  
 And how did your neighbor feel  
 about it?

LINA  
 He wasn't too happy. A lot of  
 screaming but this time it was all  
 him. I'm guessing at his phone. No  
 need for loud music to cover it up.

BEAT.

AISHA  
 How did she get the passport?

Lina looks at Aisha as if to say "use your imagination".

CUT TO:  
 FLASHBACK

72 INT. IQBAL'S APARTMENT - NIGHT

Iqbal is on the couch drinking his vodka and watching a  
 movie. His suit jacket is resting on the back of a chair near  
 the corner of the bed. His briefcase bag, the kind that can  
 hold a laptop and documents, is by the chair.

Haseena serves him a fresh bowl of mixed nuts. He takes the  
 bowl without looking at her.

She sits next to him. A seductive scene plays out on screen. Iqbal gets horny. He doesn't look at Haseena but he puts his hand on her bare legs.

He smirks, sneers and lets out creepy sounds.

Without looking at Haseena, he guides her off the couch and towards the bed.

Haseena knows what's coming. She undresses.

She lays in the opposite direction, diagonal to the TV.

It's almost as if troubling him to get up from the couch and also turn away from the TV, will add to her suffering.

He gets on top of her.

She lays still as he has his way.

But something is off here. She doesn't seem distraught. It's almost as if she can't feel anything. Her eyes.

Her eyes are affixed on the briefcase.

The THRUSTING is pushing her forward ever so slightly.

She needs that briefcase.

She makes sensual noises that surprise Iqbal.

He gets excited.

She gets louder.

She takes her left hand, wraps it around the back of his head and slowly brings his head down. He doesn't fight it.

Now his head is down and looking away from her as he starts getting louder.

She's reaches the briefcase and pulls it in. She quickly unzips the bag but can't find what she's looking for.

He's going faster. Not a good sign.

She quickly unzips the side pockets when we hear him scream "AH, AH, AHHH". She pushes the bag away.

IQBAL  
(Panting; in Urdu)  
Get up. Make me a drink.

She puts her top on and makes him a drink.

She serves it on her knees.

HASEENA  
(Urdu)  
Is it OK?

IQBAL  
Hm.

She slides her hand under the bed.

HASEENA  
Did I make you happy?

She grabs the PASSPORT.

IQBAL  
Hm. You were different tonight.  
Almost not the same woman I  
married.

HASEENA  
I want you to be happy. Should I  
heat up the dinner?

IQBAL  
OK.

She gets up and hides the passport from his view.

She walks into the kitchen and hides the passport in the  
plates drawer under all the plates.

CUT BACK TO:

73 EXT. PLAYGROUND - ENGLISH HIGH SCHOOL

AISHA  
That poor woman has been through  
hell.  
You're a decent human being, Lina.  
(stands)  
Have a good weekend.

LINA  
You too.

Aisha leaves.

74 INT. THE GARDENS POLICE STATION - LATER

Aisha enters and sees Mubarak in the conference room. Before she can walk that way, Captain Mansour comes out of his office.

CAPTAIN MANSOUR

Aisha.

She looks at him as he gestures for her to come into his office.

75 INT. CAPTAIN MANSOUR'S OFFICE - GARDENS POLICE STATION -  
CONTINUOUS

CAPTAIN MANSOUR

What's the deal? Murder or  
accident?

AISHA

Not sure yet.

CAPTAIN MANSOUR

What do you have?

AISHA

We have reason to believe there was  
someone else there.

CAPTAIN MANSOUR

Footage?

AISHA

Yes and no. It's tricky. The  
suspect, we think, was in a black  
hoodie. Cameras all over the  
neighborhood caught that. An eye  
witness saw someone in a black  
hoodie behind a building. Another  
eye witness thinks they saw that  
same person in the apartment the  
night of. However, not one camera  
in the entire building caught  
someone in a black hoodie - coming  
or going.

CAPTAIN MANSOUR

He knows the layout. He must live  
in the building.

AISHA

We checked. We questioned everyone. But you're right, if there was someone else in the apartment, he lives in that building.

CAPTAIN MANSOUR

So how did he get out of the building? How do we see him outside?

AISHA

Exactly. Also, the victim had a fresh wound on his hand. There's no logic to how he got that. Maybe a fight?

CAPTAIN MANSOUR

It's thin. This will not reflect well - for you.

AISHA

(Flustered)

That's not fair. I'm working the case. Sometimes things take time.

Mansour is quiet.

AISHA (CONT'D)

What am I...what am I supposed to do? I'm working the case!

CAPTAIN MANSOUR

I'm just letting you know.

AISHA

I'm following the evidence.

CAPTAIN MANSOUR

I'm aware. Make it stick. Find something. Or someone. Otherwise, he was drunk and he fell.

She nods and leaves irritated.

76

INT. MEETING ROOM - GARDENS POLICE STATION

Mubarak is working on the footage when Aisha enters. The TV screen is displaying 5 by 5 camera footage.

AISHA

(Firm)

Anything?

MUBARAK  
Retracing steps. I narrowed it down  
to these cameras.

He plays the footage. She watches.

She notices the jumps. Before she could comment, Mubarak  
states,

MUBARAK (CONT'D)  
He knows the blind spots.

AISHA  
Yes, smart ass. He knows the blind  
spots.

She keeps watching.

MUBARAK  
Everything OK?

AISHA  
Stop. Zoom in there on the  
shoes...fourth screen.

He zooms in.

MUBARAK  
White shoes.

AISHA  
What was she wearing that night?

MUBARAK  
Lina? White shoes. I think.

AISHA  
ARE YOU SURE?

MUBARAK  
(Nervous)  
Yes.  
You think she's did it?

AISHA  
So far the only thing she did was  
buy the wife an airline ticket to  
run away.

Aisha is looking at the screen.

AISHA (CONT'D)  
Where's the water bottle?

MUBARAK

Huh?

AISHA

The water bottle. Remember eh...

MUBARAK

Grace!

AISHA

Grace. She said he was carrying the water bottle.

They go back and forth until they figure where the water bottle disappeared.

AISHA (CONT'D)

What street is that?

Mubarak check his records. It's now like an employer-employee relationship.

MUBARAK

The corner of street 11.

(then)

This is premeditated, right? It's no longer an accident.

AISHA

(Resolute)

It's murder.

MUBARAK

Who is this guy?

AISHA

Something is not right with all this.

Aisha is getting anxious.

MUBARAK

What are you thinking?

77 INT. LINA'S APARTMENT - NIGHT

The doorbell rings.

Lina opens the door to find Aisha.

LINA

Detective! This is a strange ti...

Aisha BARGES IN and starts opening closets.

AISHA  
Do you mind showing me your shoe closet?

LINA  
What are you doing?

Aisha finds it and looks for shoes.

She finds three pairs of sneakers under the dress shoes. No white sneakers.

AISHA  
You don't own a pair of white sneakers?

LINA  
(Stunned)  
Detective, please. Stop it.

Aisha finds two boxes in the corner. One has papers in it and the other has glasses and old mobile phones.

LINA (CONT'D)  
I will call the police.

Aisha confronts her.

AISHA  
Did you kill this guy?

LINA  
WHAT!? NO. Of course not. I swear.  
Why would you think I killed him?

Aisha has no response.

AISHA  
Sorry to bother you. Have a good night.

She rushes out. Lina doesn't let up.

78 EXT. LINA'S APARTMENT - CONTINUOUS

AISHA  
I'm sorry, I'm sorry.

LINA  
(Loud)  
What do you mean you're sorry?  
(MORE)

LINA (CONT'D)

You can't just barge into people's homes.

Aisha wants this over with and sees the door to the stairway. That's her out.

AISHA

You're right. I'm sorry. Forgive me.

Aisha runs out through the stairway.

79 INT. STAIRWAY - CONTINUOUS

Aisha runs down the stairs.

She reaches the First Floor and takes a breather. She sits and thinks.

80 EXT. DISCOVERY GARDENS BUILDING - SIDE DOOR

Aisha comes out of the building and as she's walking down the RAMP, a cigarette falls in her path.

She stops and looks up. Someone just closed the hallway window in the first floor.

She shakes her head in irritation.

81 EXT. STREET 11 - DISCOVERY GARDENS - LATER

We hear Aisha's conversation:

"Where's the bottle?"

"What street is that?"

"Street 11".

Aisha walks by a STREET SIGN that reads STREET 11.

She goes to the building where the suspect probably threw his bottle away. She finds the same spot from the security footage and looks at the camera.

She turns the corner, passes a CLOTHES DONATION BIN, and finds a main street. No more security cameras here.

A SECOND CAR WASH GUY passes by with his trolley.

Aisha is trying to put it all together. She looks back at the street then leaves the area.

82 INT. MUBARAK'S APARTMENT BUILDING - PARKING GARAGE - LATER

Mubarak parks his car and gets out. He looks tired.

Anil sees him.

ANIL  
Good evening, boss.

MUBARAK  
Hey, Anil.

ANIL  
Working late tonight?

MUBARAK  
Yeah!

Mubarak is not in the mood for chit chat. He wants to get to the elevator as quickly as possible.

ANIL  
I'll have it ready and fresh for you in the morning.

A dismissive wave from Mubarak.

Anil is about to clean the car when moments later, Mubarak rushes back and gets in his car.

ANIL (CONT'D)  
But I was just about to...

Another wave; less dismissive.

MUBARAK  
You're a rock star, Anil!

83 INT. THE GARDENS POLICE STATION - LATE NIGHT

Mubarak enters the station and runs to his desk. He doesn't greet anyone. He's on a mission.

He watches the footage again. He's looking for something, for some-one. He finds him. The car wash guy in the red jumper.

84 EXT. DISCOVER GARDENS - SERVICE ROAD 1 - LATE NIGHT - MONTAGE

Mubarak is driving around parking lots looking for his guy.  
He has a PICTURE from the footage in his hand.

He see a car wash guy but this one is taller. He stops to ask him.

The man shakes his head. He points him to a direction.

85 EXT. DISCOVER GARDENS - SERVICE ROAD 2 - LATE NIGHT - MONTAGE

Mubarak is driving and stopping every time he sees a car wash guy.

Here, he stops TWO MEN.

Nothing.

86 EXT. DISCOVER GARDENS - SERVICE ROAD 3 - LATE NIGHT - MONTAGE

Mubarak see another one turning the corner into a back parking lot. He follows him.

87 EXT. DISCOVER GARDENS - REAR PARKING LOT - LATE NIGHT - MONTAGE

Mubarak stops the man and asks him about his guy. This one knows him. He checks the time. He tells him what street he would be on. Mubarak takes off.

88 EXT. DISCOVER GARDENS - SERVICE ROADS - STREET 9 - DAWN - MONTAGE

Mubarak finds his guy. Red jumper.

He gets out to question him.

The man listens intently.

Mubarak asks while pointing around and gesturing a 'hoodie'.

The man nods.

Mubarak's eyes widen. He quickly takes his phone out. He swipes repeatedly until he finds a picture of Lina. He shows it to the man.

The man inspects the picture and tries to remember.

CUT TO:  
FLASHBACK

89 EXT. DISCOVERY GARDENS BUILDING - REAR PARKING LOT - LATE NIGHT

The parking lot is full. The car wash guy is washing the side of a car. He's bent over.

The suspect in a black hoodie is running as he approaches the parking. He goes in between the two cars and TRIPS OVER our man.

A water battle falls from the suspect's hand.

Alarmed and concerned, the man quickly lends a hand.

CAR WASH GUY  
Oh God! Are you OK? I'm sorry.

He sees the suspect's face. It's LINA, who quickly gets up and runs away limping. She checks the time.

CUT BACK TO:

90 EXT. DISCOVER GARDENS - SERVICE ROADS - STREET 9 - DAWN

The man is looking at Lina's picture. He nods.

Mubarak asks if he's sure.

The man nods again and points at the picture.

Mubarak takes the man's contact details.

The sun is rising, on more than just this day.

91 INT. MUBARAK'S CAR - SHEIKH ZAYED ROAD - EARLY MORNING

Mubarak is recording a Whatsapp voice message for Aisha.

MUBARAK  
(Enthusiastic)  
I GOT HER. Aisha, I got her. I have a witness. The car wash guy. Can you believe it? He saw her. She bumped into him.  
(MORE)

MUBARAK (CONT'D)

I know it's not much but it's a start. Call me when you wake up. We're close.

92 INT. AISHA'S VILLA - LIVING ROOM - DAY

MIDDLE AGED WOMEN are having a good time preparing snacks in the living/dining room facing the POOL. The door to the pool is open.

The women are from different nationalities and ethnicities.

Some women are in the pool. Some are wearing bathing suits and sarongs. The rest are in T-shirts and shorts.

It's a jolly atmosphere.

Aisha is preparing watermelon juice in a blender. Her phone is next to the blender and Mubarak's message is open.

MARYAM (37) walks in.

MARYAM

Surpriiise.

The ladies look at Maryam and are overjoyed to see her.

ADANECH

Hiii Maryam. Oh my God, what a lovely surprise.

MANAL

What are you doing here, sweetheart? When did you arrive?

AISHA

Maryam!

They all hug and greet Maryam.

MARYAM

I have a business meeting but I wanted to see my girls first.

ADANECH

We didn't think you will ever come back.

AISHA

Yeah. It's so good to see you.

MANAL

You look so good.

MARYAM

I feel good. I'm happy. Thanks to my sisters.

AISHA

I'm making juice. You want some?

MARYAM

Of course. I missed these hangouts.

ADANECH

Wow! Out of the blue.

MARYAM

Only here for a couple of days then I'm headed back.

Aisha stops in her tracks. She's grabs her phone and runs out.

MARYAM (CONT'D)

What happened to the juice?

AISHA

I'll be right back.  
Adanech.

ADANECH

Come with me, Maryam. I will make you juice and lunch and dinner.

Laughter.

93 INT. AISHA'S CAR - LATER

She calls Mubarak.

AISHA

Hey, I got your message. It's great news.

MUBARAK

I know, right? We still don't have motive and we can't place her in the apartment but it's enough to bring her in.

AISHA

I agree. We'll do it tomorrow when we get to work.

MUBARAK

Great.

AISHA

You did a good job, Mubarak. I have no doubt you will pass the detective test.

MUBARAK

Thank you, Aisha. I learned a lot from you.

AISHA

How did you find him, anyway?

MUBARAK

The footage. He was around the area we narrowed down.

AISHA

Good eye. Well done.

MUBARAK

Does that mean you'll go out with me?

AISHA

(Laughing)

We'll see.

See you at work. Bye.

She hangs up.

94 INT. AISHA'S OFFICE - GARDENS POLICE STATION - DAY

Aisha is watching footage from the security camera. Exteriors, front door camera and elevator cams.

She's looking for something in particular.

95 INT./EXT. AISHA'S CAR - KITE BEACH - DAY

Aisha is on the phone taking notes.

AISHA

OK.

Uh-huh.

What time?

Did she come back after that?

OK. Thank you.

She hangs up and is looking at a YOGA CLASS on the beach.

96

INT. RAJ'S ROOM - DAY

Raj, our newspaper delivery man, is eating. Amit, his roommate, is playing a game on his phone.

**Dialog in HINDI.**

RAJ  
Your food is getting cold.

AMIT  
(Dismissive)  
Yeah, yeah.

RAJ  
I don't know why you do this to yourself. You waste your time and money on this game.

AMIT  
(At game)  
Die motherfucker.

RAJ  
What?

AMIT  
DIE MOTHERFUCKER. YES, YES. DIE.

That triggers something in Raj.

RAJ  
Oh shit!

AMIT  
Huh?

RAJ  
Oh shit, that's it. That's it.

Raj tries to make a call from his phone. No credit.

RAJ (CONT'D)  
Shit.

He looks at Amit. He SNATCHES the phone.

AMIT  
NOOOO.

RAJ  
I'm sorry. I'm sorry. I have to call the police.

97 EXT. KITE BEACH - DAY

Lina just finished the yoga class.

Aisha approaches her.

AISHA  
Hi Lina. How are you?

LINA  
(Surprised)  
I'm...fine.

AISHA  
Sorry about barging in last time.  
It was unprofessional.

Lina nods.

AISHA (CONT'D)  
(Smiling)  
Yoga looks relaxing. You like it?

LINA  
Yes. She's a good instructor.

AISHA  
Hey, you want to get a juice?

LINA  
Ehhh, no, I'm good. Thanks but I'm  
just going home.

AISHA  
Come get a juice with me. My treat.

LINA  
(Uncomfortable)  
What do you want from me?

AISHA  
Nothing. Just...treating you to a  
juice. Have you ever been to V-  
Shakes? Great shakes! Very healthy.

Lina gives in.

LINA  
Fine.

98 EXT. JUICE BAR - KITE BEACH - CONTINUOUS

The ladies are sipping on their juice.

AISHA  
 Lets take a walk. I want to ask you something.

LINA  
 Did I do something wrong?

AISHA  
 Yes.  
 (then)  
 Walk with me.  
 (Pleasant smile)  
 I'm not asking now.

Lina is scared.

They walk as Lina listens intently.

AISHA (CONT'D)  
 Life is a precious gift, Lina.  
 Wouldn't you agree?

LINA  
 Yes.

AISHA  
 Nobody should take it for granted.  
 Or take it, period. Don't you think?

LINA  
 Yy-yes?

AISHA  
 Me too.  
 Me too. Lets have a seat.

They sit on a bench.

Lina will not dare utter a word if not asked to.

AISHA (CONT'D)  
 You believe in karma, Lina?

LINA  
 I do.

Aisha nods.

Moments later,

AISHA  
 You get back what you put out into this world.  
 (MORE)

AISHA (CONT'D)

I remember this one time my family  
and I went to Morocco.

(Interrupts herself)

Have you ever been to Morocco?

LINA

(Scared)

No.

AISHA

Ohhh! Lovely place. Anyway, during  
our trip, my dad lost his wallet in  
the cab on the way to the hotel  
from the airport. We just landed  
and he lost five thousand dollars.  
It was upsetting to him but,  
nonetheless, we had a good trip.

Lina is neither here nor there.

AISHA (CONT'D)

Halfway through the trip, a Kuwaiti  
family staying in the same hotel,  
were robbed - money, passports and  
all. My dad, the Mahatma Al  
Suwaidi, offered to pay the  
family's hotel bill and extended  
stay until they got new passports.  
So he lost five thousand dollars  
and wired additional money to help  
these strangers.

LINA

Your father is a kind man.

AISHA

That he is, Lina. Here's the punch  
line, guess who took us to the  
airport when we left?

BEAT.

LINA

The same cabbie?

AISHA

You would think, right? No. The  
Kuwaiti man. He and my father had  
really hit it off. On the way to  
the airport, they bonded even more.  
Six months later, they started a  
business together. We got rich too.  
Proper rich.

(MORE)

AISHA (CONT'D)

Now my family owns property in every Emirate in the country.

LINA

Wow.

AISHA

Wow is right. Our life changed and I'm pretty sure that cab driver's life got better. Sometimes you don't need to know why things happen. Especially when they happen for the best.

(beat)

What is the definition of karma, Lina?

LINA

The cab driver helped someone at some point and he caught a break with your dad's wallet. Your dad helped the Kuwaiti man. Everything worked out - for everyone.

Aisha nods. She's pleased Lina gets it.

AISHA

You run every day, right?

LINA

Yes. The officers saw me that morning. They see me every morning, I think.

AISHA

That's right. The officers saw you. A witness saw you. A writer from across the building saw you. You know who didn't see you?

(Suspenseful Beat)

The cameras...

BEADS OF SWEAT cover Helen's forehead.

AISHA (CONT'D)

...in your building. There's no footage of you leaving your building to go for a run. There's footage every other day. I checked.

Silence. Lina's LEG is SHAKING.

AISHA (CONT'D)

Have you ever been to Morocco? Did I already ask you that?

LINA

I haven't been.

AISHA

It's the most beautiful country. When you go to the meadows, just the air you breathe makes you feel like you're floating over nature. It's heaven.

LINA

(Still scared)  
I'll look into it.

AISHA

The culture, the scenery, the food, oh my God, the food. The people! It makes you want to live there and never come back to a metropolitan city -  
(looks at Lina)  
- ever - again.

Lina's heart just sank into the pits of her stomach. She finally understands what Aisha's doing. She's not scared anymore. Now, she's anxious.

LINA

OK, I will definitely look into going there.

AISHA

Great.  
Are you doing anything this afternoon?

BEAT.

LINA

Ehm, I'm a little busy. Packing and whatnot.

AISHA

Oh, you're going on a trip? OK. Maybe we hang out some other time.  
(then)  
It was good talking to you, Lina.

Aisha stands.

LINA

You too.

AISHA

Take care of yourself.

Lina stands.

LINA

(Heartfelt)

You too, detective.

They part in opposite directions.

Lina turns back.

LINA (CONT'D)

(Clarifying)

It wasn't...it wasn't my...

Aisha turns.

AISHA

(Nodding)

I know.

Lina throws her drink away and walks faster to her car. Aisha is casually striding along, sipping her drink and enjoying the beach atmosphere.

99 INT. MUBARAK'S APARTMENT - LIVING ROOM - DAY

Mubarak and Jasim are playing FIFA on Playstation.

JASIM

That's amazing, bro.

MUBARAK

A witness is only the first step.

JASIM

Did you figure out the hand? How did he get hurt?

MUBARAK

OH!

Mubarak pauses the game. He stands and gets excited.

MUBARAK (CONT'D)

OK, here's my theory. I'm at the balcony. There's a steel frame all around.

He faces the wall behind the couch.

MUBARAK (CONT'D)  
Push me.

Jasim gets up and pushes him.

MUBARAK (CONT'D)  
Harder. Like you're trying to  
surprise me with it.

Jasim complies.

MUBARAK (CONT'D)  
Good. Mind you, I'm really drunk.  
Now, do the same thing and I will  
turn to hit you. So push and duck.

JASIM  
OK.

Jasim pushes then ducks.

Mubarak turns SWINGING his LEFT HAND.

MUBARAK  
AHH.

Mubarak holds his hand; pretending to be in pain.

MUBARAK (CONT'D)  
Now I'm drunk AND I'm in pain. So I  
can't think straight. All you have  
to do is...

Jasim PUSHES Mubarak HARD. Mubarak falls on the couch.

MUBARAK (CONT'D)  
Exactly!

JASIM  
Hm. Maybe. It makes sense. But why  
would she stay in the country? Why  
not run away?

Mubarak grabs his joystick to get back to the game.

MUBARAK  
I don't know. Maybe she thinks  
she's smarter than us.  
I'm close, man. I know it.

Mubarak's phone BEEPS.

He checks it. An e-mail with the subject line:

"Requested Credit Card Information".

He opens it and reads it.

MUBARAK (CONT'D)

What the....

100 INT. AISHA'S OFFICE - GARDENS POLICE STATION - DAY

Mubarak enters with coffee. He hands Aisha her cup. There is a piece of PAPER in the cup holder.

AISHA

Good morning.

Thanks.

She sees the paper.

AISHA (CONT'D)

What's this?

She opens it.

MUBARAK

Airline receipt.

I cracked it. Lets go get her.

Aisha is reading. She's impressed.

AISHA

You are going to make an exceptional detective.

MUBARAK

(Eager)

Lets go.

AISHA

This case is closed, Mubarak. It was an accident.

MUBARAK

WHAT!? It's not an accident. She did it.

CUT TO: RE-  
ENACTMENT

101 INT. IQBAL'S FLOOR - DISCOVERY GARDENS - NIGHT - SCENE 1

Lina is coming back from work. She's dressed in a suit.

Iqbal sees her and has a creepy look on his face.

Lina SMILES at him. He didn't expect that.

MUBARAK

(V.O.)

I don't have all the details but I  
know Lina was involved.

102 INT. IQBAL'S FLOOR - DISCOVERY GARDENS - EVENING - SCENE 2

Lina is coming back from a night out. She looks sexy in a  
dress. She stands there waiting for something.

Iqbal arrives. She purposely bends over to put her key in the  
door.

MUBARAK

(V.O.)

She's been lying to us all along.

Iqbal's eyes are fixated on her bottom.

She turns to look at him. A quick "Hi" and she enters.

103 EXT. IQBAL'S BUILDING - SIDE ENTRANCE - DAY - SCENE 3

MUBARAK

(V.O.)

I don't know how she did it.

Lina is coming home carrying grocery bags. She looks up at  
the cameras. She doesn't walk in a straight line. She avoids  
the camera's line of sight.

MUBARAK (CONT'D)

(V.O.)

I don't know how she avoided the  
cameras.

A POWDER is LEAKING from one of the bags that is almost  
touching the ground.

104 INT. IQBAL'S APARTMENT - LATE NIGHT - SCENE 4

Iqbal is drinking and texting. Beer cans and vodka bottles on  
the coffee table.

MUBARAK

(V.O.)

But I know she was there that night.

The doorbell rings. Iqbal opens it. It's Lina, in a fashionable black hoodie. She asks to borrow something. He invites her in. She accepts.

105 INT. IQBAL'S APARTMENT - LATE NIGHT - LATER - SCENE 5

Iqbal and Lina are drinking. The TV is on.

Iqbal makes a move and feels her up. She laughs it off, "you're a bad boy". She excuse herself to go to the bathroom. She surprises him by turning the lights off. He's all smiles.

MUBARAK

(V.O.)

She probably seduced him. Got him so drunk he couldn't stand straight.

Iqbal is wobbly as he sits on the couch.

Lina looks back at him. She looks nervous and scared. She SIMULTANEOUSLY OPENS the BATHROOM DOOR and UNLOCKS the FRONT DOOR.

106 INT. BATHROOM - IQBAL'S APARTMENT - CONTINUOUS - SCENE 6

Lina sends a text message.

MUBARAK

(V.O.)

That way, he becomes an easier prey.

107 INT. IQBAL'S APARTMENT - LATE NIGHT - CONTINUOUS - SCENE 7

Lina is smoking a cigarette at the balcony. She's facing this drunk sleazy looking guy who's back is to the apartment.

He's trying to kiss her. She's playfully rejecting him.

We slowly TRACK IN from the front door.

MUBARAK  
 (V.O.)  
 It was a great plan.

CUT BACK TO:

108 INT. AISHA'S OFFICE - GARDENS POLICE STATION - DAY

AISHA  
 Lina didn't kill him.

MUBARAK  
 I know.  
 (then)  
 She came back.

CUT BACK TO: RE-  
 ENACTMENT

109 INT. IQBAL'S APARTMENT - LATE NIGHT - SCENE 8

A SHADOWY FIGURE approaches Iqbal.

The moonlight slowly REVEALS this creeping figure to be -  
 HASEENA.

Lina suddenly DUCKS and gets out of the way. Her hoodie gets  
 CAUGHT in the CUPBOARD. Haseena PUSHES Iqbal who quickly  
 turns and HITS his hand on the side of the balcony.

IQBAL  
 AHHH.

LINA  
 (To Haseena)  
 Do it.

With all her strength, Haseena PUSHES Iqbal who tries to grab  
 a hold of anything, including Haseena. The last thing he sees  
 is the look on Haseena's vengeful face.

Lina hears something outside.

MUBARAK  
 (V.O.)  
 The newspaper guy said the female  
 voice was in Hindi or Urdu and  
 said...

HASEENA  
 (In Urdu)  
 DIE MOTHERFUCKER.

Lina quickly COVERS Haseena's MOUTH with her hand.

Haseena is in shock.

110 EXT. IQBAL'S APARTMENT - LATE NIGHT - CONTINUOUS - SCENE 9

Raj is dropping off papers. He thinks he heard something. Moments later, he leaves.

111 INT. IQBAL'S APARTMENT - LATE NIGHT - CONTINUOUS - SCENE 10

The TV is off. Lina is staring out of the magic eye. She's waiting to hear the elevator BING.

When it does, the two run out.

CUT BACK TO:

112 INT. AISHA'S OFFICE - GARDENS POLICE STATION

MUBARAK

We only asked if she left two weeks ago. We never asked if she came back.

CUT TO:

113 INT. IQBAL'S APARTMENT - DAY - FLASHBACK

Lina just finished buying Haseena her ticket home and gives Iqbal's credit card back.

She then pulls out her own credit card and buys another ticket.

MUBARAK

(V.O.)

She used her credit card. She bought her a ticket back.

CUT BACK TO:

114 INT. AISHA'S OFFICE - GARDENS POLICE STATION

AISHA

How did you figure that out?

MUBARAK

You said the only thing she did was buy her a ticket home. So I double checked.

AISHA

Using the husband's card but...

Aisha gives him a smile and a nod. This guy is diligent.

AISHA (CONT'D)

So what if she came back?

MUBARAK

So she did it.

AISHA

Not necessarily.

MUBARAK

(Baffled)

Why are you ignoring evidence?

AISHA

What are you expecting to happen? We call the ministry of interior in Pakistan? Have them send officers to look for her in her village? Arrest her until she's put on a plane back here? Put her on trial? Throw her in jail for twenty years?

MUBARAK

YES!

AISHA

Why?

MUBARAK

Justice.

BEAT.

AISHA

What do you think happened here?

BEAT.

MUBARAK

They got away with it.

115 INT. LINA'S APARTMENT - CONTINUOUS - SCENE 11

Lina is getting undressed. She puts on her running clothes: a white top and black track pants.

LINA  
Give me your phone.

Haseena gives her the phone.

LINA (CONT'D)  
Yes hi, I need a taxi from building  
156. Yes now please. Thank you.

She hangs up.

HASEENA  
Are you sure about this?

LINA  
Your English is getting better.  
Yes, sweetheart.  
This is the only way.  
(in Haseena's English)  
Police, have to look at me. Not  
you.  
I have to leave some clues.

HASEENA  
If police catch you?

LINA  
I didn't kill anyone. You're the  
murderer!

Lina smiles. Haseena is nervous.

LINA (CONT'D)  
(Comforting, slowly)  
Hey, calm down. Relax, relax.  
It's OK, it will work. Do not - get  
nervous - at the airport. You're  
just going home, OK? You did  
nothing wrong.

Haseena nods.

Lina gives her 500 dirhams.

LINA (CONT'D)  
Here.

HASEENA  
What's this?

LINA  
Buy something at the airport  
whenever you feel nervous. Eat.  
Shop. Forget.

HASEENA  
OK.

The phone rings. LINA answers it.

LINA  
Yes. OK, coming down.

She hangs up.

LINA (CONT'D)  
Your taxi.

Haseena stands. They hug.

Haseena puts on a NIQAB. Covered from head to toe, you can  
only see her eyes.

HASEENA  
Good luck.

LINA  
You too.

Lina grabs a pair of YELLOW GLASSES, her phone and a WATER  
BOTTLE.

The two hug tightly and then leave.

116 EXT. FOURTH FLOOR HALLWAY - LATE NIGHT - CONTINUOUS - SCENE  
12

Haseena walks to the right with her TROLLEY BAG, Lina to the  
left and into the stairway

117 INT. STAIRWAY - CONTINUOUS - SCENE 13

Lina is running down the stairway. She reaches the first  
floor.

She takes a breather.

118 INT. GROUND FLOOR - CONTINUOUS - SCENE 14

Haseena walks out of the elevator and exits the building.

- 119 INT. FIRST FLOOR HALLWAY - LATE NIGHT - CONTINUOUS
- Lina walks in and opens the window. She looks down. It's not that far of a drop.
- She JUMPS out.
- 120 EXT. IQBAL'S BUILDING - SIDE ENTRANCE - LATE NIGHT - CONTINUOUS - SCENE 15
- Lina LANDS safely. The security camera is on the TOP LEFT SIDE.
- She takes the glasses out and we now see what was leaking from her grocery bag.
- She created a TRAIL of UV LIGHT to show her the blind spots.
- She starts running.
- 121 EXT. DISCOVERY GARDENS BUILDING - REAR PARKING LOT - CONTINUOUS - SCENE 16
- Lina bumps into the car wash guy and hurts her knee.
- 122 EXT. STREET 11 - DISCOVERY GARDENS - LATE NIGHT - SCENE 17
- Lina throws her hoodie and glasses in the trash bin.
- She douses herself with water. She throws the bottle and starts running again.
- She passes the Clothes Donation Box.
- 123 EXT. STREET - DISCOVERY GARDENS - CONTINUOUS - SCENE 18
- Lina is by the street, waiting.
- She sees the patrol car make a U-turn. She starts running again and holds her phone up.
- She uses the video camera to watch the car approach.
- She times it right and...trips.

CUT BACK TO:

124 INT. AISHA'S OFFICE - GARDENS POLICE STATION

AISHA

You have your detective exam today.  
Go in with a clear head. We'll talk  
later.

He leaves disappointed.

We see the NOTEPAD Aisha had in the car by the beach.

Aisha turns a page and reveals what she knew.

The page reads:  
Haseena

Exit Dubai - 5th.

Entry - 19th.

Exit - 20th, 6.35am.

Visit Visa applied by: LINA SAMEH.

She tears the page and throws it in the bin.

Mansour enters.

CAPTAIN MANSOUR

Hey, good news. One more interview  
and you're the new Lieutenant here.

AISHA

(Beaming)

Thank you, sir. Thank you, Captain.

She stands and shakes his hand.

She suddenly looks radiant.

CAPTAIN MANSOUR

I'm moving to HQ.

AISHA

That's great news, sir.  
Congratulations.

CAPTAIN MANSOUR

Apparently if I can do wonders  
here, I can do wonders there as  
well.

The Captain is happy. Things are working out for everybody.

AISHA  
I'm sure you will, sir.

CAPTAIN MANSOUR  
See you at the interview.

AISHA  
Thank you, sir.

He leaves.

She sits down and grabs her phone.

She wants to call someone. She doesn't know who.

Family? Friends?

She makes a call.

AISHA (CONT'D)  
Adanech, guess what? I got a promotion. I think I'm going to be lieutenant. Isn't that great?

ADANECH  
Mabrook, Aisha. Manal won't let me watch Ethiopian channel. What do I do?

AISHA  
Huh?

This is what you get when you don't have relationships.

ADANECH  
She want to watch Egyptian, I want Ethiopian. Can we get small TV for me please?

BEAT.

AISHA  
I'll see you at home, Adanech. Bye.

She hangs up. She's still happy for herself.

125 INT./EXT. JASIM'S CAR - DUBAI POLICE HQ - AFTERNOON

Jasim is sitting in the car watching Mubarak exit the building.

Mubarak enters. A blank look on his face.

JASIM  
How did it go?

MUBARAK  
Good.

JASIM  
Why do you look like that?

MUBARAK  
The case is bugging me.

JASIM  
You have to learn to let things go,  
bro. Aisha has a point. A bad guy  
died.

MUBARAK  
What about the law?

JASIM  
What about we celebrate?

MUBARAK  
No, I think I'm going to go home.

JASIM  
Are you sure?

MUBARAK  
Yeah, I don't feel like it. Thanks.

They drive off.

126 INT. MUBARAK'S APARTMENT - LIVING ROOM

Mubarak sits on the sofa. He's thinking. He's staring at his  
book and his DVD's.

He gets up and goes to the room.

127 INT. CASE ROOM - MUBARAK'S APARTMENT - CONTINUOUS

He stares at the wall. He pulls everything down.

He sits on the chair and stares at a blank wall.

Moments later, his sister walks in.

She sees what he did.

SUAAD  
Hey. Are you OK?

MUBARAK  
No, I'm not, Suaad.

SUAAD  
What happened? How was your test?

MUBARAK  
It was fine.  
Things are not making sense to me.

SUAAD  
Like what?

MUBARAK  
Dad leaves us. Makes no sense. A suspect I'm pretty sure had a hand in a murder won't be charged because the victim was an alcoholic abuser. Makes no sense. A senior officer substitutes law for karma. Makes no sense. I'm not even sure I want to be detective anymore.

SUAAD  
Don't be silly. That's all you wanted to be since we were kids. What can you control? That's what mom always said to do, right? Do what you can control. You can't control dad. You can't control your superior. Can you control the case?

MUBARAK  
I don't know.

SUAAD  
Can you prove your theory?

MUBARAK  
Yes.

SUAAD  
Your senior officer has a senior officer, right?

He looks at her.

128 INT. AISHA'S VILLA - LIVING ROOM - EVENING

Manal and Aisha are teaching TWO LADIES English language.

Adanech is cleaning when the DOORBELL RINGS.

Adanech goes to the wall to check a VIDEO INTERCOM.

She looks in the monitor and panics.

ADANECH  
AISHA. MAN. MAN!!

AISHA  
What man?

ADANECH  
I don't know. New man.

The ladies are uneasy. Aisha quickly pulls a SMALL DIGITAL SAFE BOX from a cupboard. She punches in numbers, opens it and pulls out a GUN.

She runs to the monitor, gun in hand, and sees...Mubarak.

PHEW!

AISHA  
It's OK. I know him.

She puts the gun back and locks the safe.

AISHA (CONT'D)  
Adanech.

Adanech puts the safe back.

Aisha takes a breath and steps out.

129 EXT. AISHA'S VILLA - COURTYARD - EVENING - CONTINUOUS

Aisha opens the door.

AISHA  
How did you find this place?

Mubarak steps in.

MUBARAK  
I'm a detective now.  
(then)  
Don't worry, I won't come in. I'm  
sure the ladies are nervous.

AISHA  
Thanks. It takes time to help  
abused women re-adjust.

MUBARAK

Is that why you told her?

AISHA

Told who what?

MUBARAK

Lina. You let her go.

AISHA

I don't know what you're talking about. What about Lina?

MUBARAK

Don't play games with me. She left the country.

AISHA

So?

MUBARAK

To Morocco. No extradition. She did it. She helped Haseena.

AISHA

Circumstantial. It's still a weak argument. But keep going, you'll find something.

MUBARAK

Don't patronize me.

AISHA

I'm genuinely not.

MUBARAK

A man is dead, Aisha. A human being. A soul, like you say.

AISHA

He was not a human being.

Mubarak is livid.

She tries to convince him.

AISHA (CONT'D)

Lets suppose he's alive. And lets suppose he goes back to his village and drags his poor wife to his home. What do you suppose is going to happen to her?

Mubarak knows the answer but won't say it.

MUBARAK

That's not up to you. We follow the law. No matter what.

She tries to explain it to him the best way she can.

AISHA

There is human law, then there is divine justice.

MUBARAK

Oh BULLSHIT.

Aisha's had enough.

AISHA

(Angry)

OK, Mubarak. Lets do the math, shall we? These people come from a different culture. This guy was a loser. He worked in a dead end job, owed money left, right and center and was an abusive alcoholic. Now, the only thing he enjoyed doing was beating the life out of that poor woman.

MUBARAK

Doesn't mean he was going to kill her.

AISHA

Correct. And do you know why he would never kill her? That abuse was the only good thing he had going for him in his disturbed life. So if he did kill her, he would have killed....

Come on, detective.

MUBARAK

...the only thing he had to live for.

AISHA

Good. Now, RIDDLE ME THIS, DETECTIVE. How does the story end if the abuse doesn't kill the woman?

Mubarak does the math.

MUBARAK  
 (Resentful)  
 The woman kills herself.

AISHA  
 (Calm)  
 Some people can't call the law. So  
 they pray for a miracle.  
 (then)  
 Divine intervention.

Mubarak is distraught yet angry. He agrees but disagrees.  
 He's fuming.

MUBARAK  
 You had no right.

AISHA  
 I didn't do anything.  
 You get what you put into this  
 world.

MUBARAK  
 That you do.

AISHA  
 She had to come back, Mubarak. Do  
 you understand that? Can you  
 imagine what you have to go through  
 in life to want to...

He walks out. She follows him.

130 EXT. AISHA'S VILLA - EVENING - CONTINUOUS

AISHA  
 ...kill someone?

She sees THREE POLICE CARS.

THREE OFFICERS along with Jasim, Captain Mansour and her old  
 partner Hamad are watching her step out.

Huh!

AISHA (CONT'D)  
 (re 'Fracture')  
 You watched the movie!  
 (nodding)  
 I underestimated you, Mubarak.

MUBARAK

I don't need a movie to know right  
from wrong.

Officers approach Aisha to arrest her. Her eyes and body language are on the defensive. She almost wants to resist but then....karma.

FLASHBACK TO:

131 EXT. WADI WURAYA VALLEY - FUJAIRAH MOUNTAINS - LATE NIGHT

We're back in the nightmare.

The woman who was running away is climbing the hill as fast as she can but the man, now angrier, is climbing faster. He reaches for her leg and grabs it.

WOMAN

(In Emirati)

GET OFF. GET AWAY.

She KICKS him in the HEAD and continues climbing. She reaches the top and as she's about to go over, he POUNCES on her.

He GRABS her and she slips. They both FALL tumbling down the other side.

The woman's head hits the ground. The man gets up and is coming for her.

She drags herself towards a bag. Her hand goes inside it.

He grabs her legs and PULLS her towards him.

He grabs her by the hair with his left hand and raises his right one, fist clenched.

As he's about to punch her, she STABS his leg.

MAN

(Emirati)

AHHH, YOU BITCH.

She rises like a Phoenix. A younger Aisha.

She's no longer the victim. She's not running anymore.

She grabs a SHOVEL and BANGS his HEAD with it three times. Each time remembering a horrific abuse.

A few meters away, is a hole. A grave, ready for its occupant.

She drags his body and pushes it into the grave.

She jumps in, stands above the body and stabs him to death. Again, remembering horrific abuses with each stab.

She gets out covered in dirt and blood and buries her past.

CUT BACK TO:

132 EXT. AISHA'S VILLA - EVENING - CONTINUOUS

Aisha is handcuffed.

She's OK with it.

She walks past Mubarak.

MUBARAK

You get what you put into this world, right? You break the law, you go to jail.

AISHA

(Smirks)

Guess this means we're not going to lunch!

He's not interested anymore.

Maryam, Adanech and Manal come out.

ADANECH

WHAT'S HAPPENING?  
NO.  
WHY?

MANAL

Aisha, what's happening?

AISHA

(Mothering)

Go inside. Go inside. It's OK. Lock the doors.

MARYAM

Call when you can. I'll stay with them.

Aisha nods. The ladies go back inside.

CAPTAIN MANSOUR

(To Aisha)

We'll keep a car here until you  
sort something out for them.

AISHA

Thank you, Captain.

CAPTAIN MANSOUR

I'm disappointed in you.

She nods.

AISHA

A wise man once told me 'you can't  
change who you are. Let the chips  
fall where they may'.

(then)

I'm sorry, captain.

She's put in the back of a police car.

133 INT./EXT. POLICE CAR - SHEIKH ZAYED ROAD - NIGHT

Captain Mansour is in the passenger seat. An officer is  
driving and another is sitting next to Aisha.

Aisha is looking out the window at the cars and the  
passengers.

She sees a car with a couple laughing. She focuses on them.

CAPTAIN

You wont go to jail but you'll  
definitely be fired. Mubarak has  
you on camera on the beach with  
Lina. 'No audio, so it's  
circumstantial.  
He had a hunch, he said. That guy  
doesn't let up.

Aisha is staring at the couple in the car.

AISHA

No he doesn't. Good for him.

Mansour nods.

Aisha is still watching the couple. The man driving, grabs  
the woman's hand and kisses it. The woman turns to him, it's  
Aisha. A happy Aisha. Carefree. The car speeds away.

Reality sets back in.

Aisha is looking at the officers.

A BEAT, then

AISHA (CONT'D)  
I did it.

CAPTAIN MANSOUR  
Huh?

AISHA  
I did it. I told her to run away.

Mansour quickly turns around to interrupt.

CAPTAIN MANSOUR  
What are you doing?

Aisha doesn't want to get away with it.

AISHA  
I did it.  
(to Officer beside her)  
I told Lina to run. Do you hear me?  
(To driver)  
Hey, I did it. I told her to go to  
Morocco.

Mansour gives the officers a 'keep your mouth shut' stare.  
The officers look straight ahead.

CAPTAIN MANSOUR  
Wait until we reach the station.  
Call a lawyer.

AISHA  
I don't have a lawyer.  
(whispers to self)  
I don't have a life.

CAPTAIN MANSOUR  
(Baffled)  
Why?

She turns away.

She lets out a genuine sigh of relief.

A secret burden is lifted.

She smiles. She feels reborn.

134 INT./EXT. POLICE CAR - DISCOVERY GARDENS - NIGHT

The car is driving towards the Gardens Police Station.

We pass all kinds of life.

Parents pushing strollers, a couple of runners, food delivery bikers, basketball players coming back from a game, a grocery delivery guy on a bicycle, young couples holding hands, people waiting at a bus stop, taxi drivers eating dinner, pick-up trucks moving furniture.

Aisha smiles. Everything is going to be OK. Somehow.

A GREEN VAN passes them with a SIGN that reads KIND HEARTS CHARITY.

CLOSE-UP of the sign as we,

MATCH CUT TO:

135 EXT. PAKISTANI VILLAGE - DAY

A PICKUP TRUCK with the same insignia, KIND HEARTS CHARITY, arriving at a small school.

136 INT. CLASSROOM - PAKISTANI VILLAGE - DAY

Haseena is teaching English to young girls in what looks like a makeshift classroom. She looks radiant.

A PAKISTANI MAN walks in with a big bag.

**Dialog in Urdu.**

HASEENA

Look children, Cha Cha brought you gifts.

The kids CHEER.

The man empties the bag on the table.

The kids rush to the table.

PAKISTANI MAN

Wait, wait, wait. Lets separate things. Shoes one side, clothes one side.

They separate the clothes and shoes. The man sees a pair of adult WHITE RUNNING SHOES.

PAKISTANI MAN (CONT'D)  
What's this doing here?

FLASHBACK TO:

137 EXT. THE GARDENS - DAWN

Lina is talking to the officers after she tripped. We see the same white shoes.

138 EXT. PLAYGROUND - ENGLISH HIGH SCHOOL - DAY

Aisha and Lina are sitting on a bench. Kids are arranging CLOTHES and SHOES on a table and then putting them in BAGS.

Lina's white shoes are on the table that Aisha is looking at.

AISHA  
What's happening over there?

LINA  
It's a donation drive. Clothes and shoes. I put them in the donation bins in my neighborhood.

CUT BACK TO:

139 INT. CLASSROOM - PAKISTANI VILLAGE

PAKISTANI MAN  
Haseena, try these. See if they fit you.

He hands her the shoes.

HASEENA  
(Unbeknownst)  
OK. Thanks.

They help the kids pick out what they want.

TRACK OUT OF CLASSROOM.

PAN UP TO THE SUN.

INT. PRISON CELL - DAY

OFF THE SUN

We sneak in through the PRISON BARS and see the warm sunlight caress a sleeping Aisha's tranquil face.

She wakes up at peace; with no alarm and no nightmare scare.

She gets up, in her prison garb, slips her feet into the prison slippers and - smiles.

Her CELL MATE is walking out and looking at Aisha, perplexed.

CLOSE ON AISHA,

and her....redemption.

FADE OUT.

THE END.