

**EnahJOHNSCOTT***No Way To Yesterday*

INT. LILLY'S HUT - DAY.

Without sound we are introduced to an ill shaped low income parlor. Everything in here bleeds, pots and buckets and baskets and chairs and cupboards all have wounds except for the gentle unperturbed sun rays that bring light into this dungeon, thanks to the many bullet holes on its mud walls.

At the far end through a wooden door frame is a tattered room. Sited on the edge of a reed mat, peeping through the wall is a fallen on hard ground teenage boy with parched lips, CHE BOY, 14 years of age. He has a pencil in hand, a paper on his laps, in it is sketched armed militants patrolling a barricade a few meters from their hiding place. Peeping through a hole on the wall, he talks to someone.

CHE BOY

(Low tone)

Everything will fall in place Lilly, everything! I can see, I  
can see our future when I close my eyes, mansions!  
Cars, Lamborghini, Ferrari, Porch you name it...  
Infinity pools Lilly...

A pale faced LILIAN (LILY) 21, lies motionless on this pitiful mat.

LILLY

(weakly)

Step away from the wall Che boy and be quiet -

The little man suddenly becomes numb hit by the realness of the day. His gaze still glued outside. We spot three armed militants wearing black masks patrol the area.

This hut is some two meters from the main ground road.

Che heaves a weary sigh. He stands and tries to glue the sketch in his hand to the wall. We are revealed a host of other sketches on the wall like cars, and pools, some damaged by bullets.

LILLY (CONT'D)

Stay on the floor Che Boy, get down.

CHE BOY

(Sobbing)

I'm hungry, I'm hungry!

This pisses Lily.

LILLY

(peevish)

Stop that you not a child. Get on the floor.

She pulls him to the mat and warns him in a low voice

MILITANT 1 (O.S.)

Did you hear that?

MILITANT 2 (O.S.)

Hear what?

MILITANT 1 (O.S.)

Voices, over there, in that house.

Lilly can hear their discussion. She creeps quickly towards the wall, where Che Boy was peeping. These men are pointing at their house.

LILLY

See what you've caused?

One of them starts walking towards the building, his gun aiming at the building.

The door is kicked open, he scans the parlor. There's a creak in the room, he waddles in, finger on the trigger ready to release. His gaze falls directly on an abandoned radio with indiscriminate signals coming from it due to tired batteries.

We close in on Che Boy's gaze his mouth clasped by Lilly's hands. They are closed up in a frayed moth-eaten cupboard. The man covers his nose against a stench. On the floor are three dead rats, maggot ravaged.

MILITANT 3 (O.S.)

I told you I combed that place myself.

INT. LILLY'S HUT - DAY.

Lilly creeps out of the cupboard. Che Boy picks up the rats with his bare hands and put in a canned container. Lilly unwraps the mat.

LILLY

Never you put me in such a danger again Che Boy. You

sometimes behave like a child.

CHE BOY

At my age I'm trying Lilly. Two weeks no food! Boys eat.

LILLY

(sarcastic) You'll  
be okay.

They both lie on the mat, head to the bamboo ban ceiling. Nothing in Lilly's mind. Che Boy's stomach revolts angrily. He grimaces. We hear distant gun shots.

CHE BOY

It's four days since mama left. Where did she tell you  
she was going to?

Lilly is indifferent.

FLASH TO

INT. LILLY'S HUT - DUSK.

A woman, NANA, 40's with laborious looks is peeping through the bullet holes of the wall. A military van stops at the barricade and one militant jumps down. He gives orders and the other men who were patrolling jump into the van and it drives off. Her gaze falls on a local shop who's building is half ruined. It's door still intact. It's locally made sign post 'ADAMU'S CHOP TONGUE' hangs loosely at wind's mercy.

Nana creeps quickly into the room where Lilly is, she whispers to her.

NANA

This is our chance.

LILLY

For?

NANA

I saw them get into their car, they won't be back soon. I  
have to run over to Adamu's store and get us  
something to eat. Look at your brother, he won't  
survive an hour. Where is the harmer.

LILLY

Mama you cannot go.

NANA

What! I have to go, I must go, I cannot watch my children die like fowls, not when I can do something. No way. Where's the harmer?

LILLY

Mama! Please! Don't do this.

She takes her head into her palms.

NANA

There are things only a mother can do. You have to be strong, this will soon be over. Listen to me Lilly, you are a strong woman. Let me hurry.

This doesn't sit well with Lilly. She collects a small harmer under the mat.

LILLY

Go through the back, and Adamu's store has a door from behind too.

She collects a plastic bag and wraps it under her loin. Through the back door she creeps out. Lilly holds her back.

LILLY (CONT'D)

Take care mama.

She hugs her affectionately and gently closes the door.

EXT. LILLY'S NEIGHBORHOOD - DUSK.

The whole area is like a cemetery, the aftermath of a brutal crisis. Nana winds cross the road to Adamu's store.

I/E. ADAMU'S STORE - OUTBACK - DUSK.

She veers to the back of Adamu's store. Her heart raising her eyes every where. With the sharp side of the harmer she forces out the padlock on the door.

She trots into the store, her eyes fall on Adamu who's sited on an old fashioned armed chair like a newly coronated Imam, his head loosely hanging on one side, an old bullet hole on the forehead accompanied by cloud of flies. She goes about her business unfazed.

Her gaze falls on the fridge, she quickly uncorks a bottle of juice and gulps half a litter savagely.

A sigh of temporal relieve and she brings out her plastic bag. She loads it to half. Her eyes fall on a small radio. She quickly inserts new battery and tunes to an ongoing debate.

VOICE(O.S.)

No body cares if everyone perish. Our government has been betrayed by international bodies. We have been left to suffer alone, villages have been extinct, children and women killed, this is ethnic cleansing. I never thought we will one day witness another Rwanda. This is violence at its extremes.

INT. LILLY'S HUT - DUSK.

Lilly is still at the door antsy. Her mother shows up at Adamu's side wall. She urges her to stay put, rushes to the Barricade side of the house and peeps, clear! She motions to her mom. Nana sticks out her head to dart around, BAAM! A bullet sucks into her skull, she falls to the ground behind a shrub. Shock waves drive along Lilly's spine. Frozen.

BACK TO:

INT. LILLY'S HUT - DAY.

Che Boy is still waiting for Lilly's response.

CHE BOY

Lilly!

A quick tear trickle freely down her cheek. She turns her face away from Che Boy.

CHE BOY (CONT'D)

Are you sleeping already?... Only be careful not to scream again in your sleep like yesterday...

CHE BOY (CONT'D)

(whispers to self)

Me! I cannot sleep, a man has to stay up and look for solutions. I must take my sister out of this mess.

(MORE)

## CHE BOY (CONT'D)

If it wasn't for me she wouldn't have come for holidays, she would not be trapped like a dog. How do I even think with hunger. Jesus!

He creeps into the parlor and peeps outside, Adamu's store. The barricade has about 5 men. His stomach grumbles. He creeps back. His eyes fall on his sketches. There is a sketch of Lilly talking with a group of unkempt kids, mostly dressed in torn clothes. Hygiene is so strange to these kids.

FLASH TO

EXT. NEIGHBORHOOD. DAY.

Lilly walks the street, quickly tailed by a group of unkempt kids. Every one of them trying to be more attached to her, forcing her to sing. She clears her throat and starts singing. The kids are mesmerized with her fairytale song 'Day dream by Lily Meola'. Che Boy is spotted at a corner sketching the group, all smiles.

LILLY

You can become anything you want. Just dream.  
Everything is possible. What do you want to become in future Stella?

CHILD 1

A teacher

CHILD 2

Doctor

CHILD 3

Pastor Chris

Laughter.

CHILD 4

I want to become you

LILLY

Me?

CHILD1

What do you want auntie?

LILLY

Music makes people happy, like now all of you are happy. Everybody listen, you go back to your houses and you bath.

(MORE)

LILLY (CONT'D)

Anyone who does not bath, I will not sing for them in the evening.

The children make to their feet, off they go.

CHE BOY (O.S.)

I want to become a professional artist.

Che Boy is standing in front of Lilly. He shows her the sketch and she's blown by the work of arts.

LILLY

(amazed)  
You did this?

CHE BOY

In a hurry, yes.

LILLY

You can make a good living out of this Che Boy, if at your age you can do this? Then you can be the best. I will talk to papa about you, there's no way you are not chasing your dreams.

CHE BOY

Don't you know?

LILLY

Know what?

CHE BOY

You belong to papa, I belong to mama. Plus he's a military man, I'm scared of him. I think he hates me.

BACK TO:

INT. LILLY'S SHUT-DAY.

The sketch in hand, Che Boy watches his sister pitifully. He yawns uncontrollably.

EXT. BARRICADE - DUSK.

A militant shares food packs and water to the others. It's quite delicious from eye view.

INT. LILLY'S HUT - DUSK.

Che Boy is sited pathetically with feet crossed like a praying Muslim, peeping through the wall. A line of tear trickle down his cheek.

CHE BOY

We can't just sit like this, we have to do something, I have to do something... If we must survive I have to break into Adamu's store.

It breaks into an argument.

LILLY

(flinches)

Stop it. You're going nowhere.

CHE BOY

That was not a question Lilly, you have to survive, I have to survive. I am the man here, I owe it to protect you.

LILLY

(peevish)

You're not going there, it's a full stop -

CHE BOY

-And sit here and die? I'll rather die trying to survive than sit here and clutched in fear. I must break into Adamu's store and bring for us some groceries.

LILLY

(firm)

You cannot do that, not when I'm still alive, I will stop you with everything I have.

CHE BOY

Watch me at night fall and dare stop me... My mind is made up.

Beat of tense quietness.

LILLY

Mama is dead. She was shot trying to get groceries from



Adamu's store.

This freezes Che Boy.

CHE BOY

You're lying.

LILLY

(in tears)

I'm not lying Che Boy, I saw it. Her body is still there. These militants are everywhere, some of them are hidden in bushes, they mean business.

CHE BOY

Maybe I should just go out there, I am just a boy.

LILLY

A boy! Who's father is in the army. All they think about is their course Che Boy, their Ideology and we don't match it, as far as we look like this and talk like this, we are good as dead. Remember what happened at the neighbor's house.

FLASH TO

EXT. NEIGHBORHOOD. DAY.

A woman is pulled out of her home to the nearby road. She's continuously beaten with clubs on the head. Two little children of 10 and 13 rush out, mourning over their mother's corpse. A militant shoots them at close range.

BACK TO:

INT. LILLY'S SHUT - DUSK.

They stare at each other. Che Boy starts to sob real bad. The sister comforts him.

INT. LILLY'S SHUT - NIGHT.

Lilly is deep asleep. Her eyes loosen up. She stretches and notices Che Boy is not in bed with her. She rushes off the bed and starts whispering his name in search. She rushes to the back door, it's not open. Back into the room she checks the cupboard in confusion.

CHE BOY (O.S.)

(whispers) Lilly, I'm here.

He was at the bamboo ban. He hangs down from there.

LILLY

Don't you ever scare me like that again. What were you doing up there?

CHE BOY

Surviving

LILLY

You could call attention

CHE BOY

But I did not. Take.

He hands her 3 dried maize from the ban and keeps three for himself.

CHE BOY (CONT'D)

That's all there is, we have to ration it. I'll keep 5 for me, I'm the man.

Lilly is impressed.

LILLY

Thank you.

She eats it voraciously.

INT. LILLY'S HUT - MORNING.

The gunshots are heavy and close. These two just lie on the mat, eyes wide open.

CHE BOY

I saw a spade, a dig axe and two hoes.

CHE BOY (CONT'D)

I've been thinking, we need to access Adamu's store, crook or hook.

LILLY

I don't get it.

CHE BOY

If these savages stay here for one more month we will not be able to survive. We could dig a trench from here into Adamu's store. Two or three meters every day, in one week we'll be good.

LILLY

That is an impossibility. The energy we'll use digging is more than the energy that can sustain us for even two months. We will tarry.

CHE BOY

(resolute)

Listen to me Lilly, you don't really know me. I can do a lot of things when I am hungry, I mean a lot of funny things. The best you can do is help me with the digging and hope will distract me from acting funny. There are sides off me you shouldn't know...

LILLY

Are you threatening me Che Boy?

CHE BOY

God forbid! Far from that. You are the only one I have now, all I ask is allow me protect you.... A man's got to do what a man's got to do to survive.

We hear an ail cry from outside. Che Boy creeps to his favorite spot. It is a young girl of 16. She's being forced to a corner by a militant with a red mask who shreds her dress to have sexual pleasure with her.

CHE BOY (CONT'D)

Laura!

Lilly rushes. An appalling site. She rushes to a spot and brings out her phone. Tries to on it, no bars. The militant is on Laura. Che Boy's mind is involved. He directs a lust look at Lilly's slaps. Lilly quickly readjusts, giving him a askance gaze.

EXT. BARRICADE - MORNING.

A Hillux drives to a stop. A no nonsense militant in black mask jumps out and trots towards the sex action.

He yanks him off her and without blinking, squeezes trigger at Laura. Then on the man. He immediately addresses the three other militants standing there.

MILITANT

There are new orders. This girl was found hiding in one of the many cracked houses, there should be tens of others just like her still breathing. Everyone one of them has to be set on fire.

He brings down three gallons of petrol and orders these three, pointing at Lilly's house, Adamu's store and the house in front of Lilly's.

INT. LILLY'S HUT - MORNING.

Lilly is in great panic. Che Boy grasps his dig axe savagely.

LILLY

(Teary antsy) What do we do now?

CHE BOY

(fractious)  
Before I die, one of them must die first.

The three militants march towards them. The one in black watches, staying put, pistol in hand. He darts backward, it's clear. Without hesitation, he guns down the three militants headed towards the house.

This shocks Lilly and Che Boy.

The militant takes off his mask, he is JOSEPH, 50's, father to Lilly and Che Boy.

LILLY

Papa!

She gallops out into his arms.

JOSEPH

I saw your messages, I could not sleep. I thought I will lose you.

Che Boy waddles out of the house and stands a few inches to these love birds.

JOSEPH (CONT'D)

Che Boy... come here son.

He embraces the little man. Lilly rushes into the house.

JOSEPH (CONT'D)

Lilly we have to leave, no time to waste.

She steps back out, her phone in hand, showing it to the dad.

LILLY

It contains all the barbaric activities these people have carried out.

JOSEPH

They'll pay each one of them.

CHE BOY

Do you have food?

They exchange glances. He trots towards the little girl Laura. She's still alive, though injured on the arm. He carries her into the car, the others follow suit.

We hear gun shots at close range. Joseph is on the driver's seat.

JOSEPH

Everybody, lie down.

**THE END**