

English

Mediaplan Uganda: SCRIPT feature film story 2:

**Title: "Two opposing motives
to visit Uganda".'**

*Workingtitle:
"Florenca Nightingale"*

Amsterdam, February 20, 2012,
SCRIPT, version 1A, endversion ENG.

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Speak!,,, mediaplan Uganda

PART A SCRIPT



Regarding this script – a monologue - in relation to the realizing of the film versions there are 3 screens:

1. **First Screen:** The entertainment story in 30 minutes, excl. educational boxes. Intended for cinema (commercials-before main film), as well as for closed- and open TV channels, and as 1 of the 4 main films of this series about PTSD on DVD.
2. **Second Screen:** The edutainment featurfilm story during 1½ hours, including educational boxes, in whole and optional interactive with many tags on a separate video-Search&Find-engine ©. **You can read this version as ‘extended edutainment story’ starting from page 3.**
3. **Third Screen:** Live, with a separate videoproduction team on location(s) for this screen, whereby the images *later than live* in the video-Search&Find-engine ©, -publically free with ”infinite lasting” advertisements can be found as knowledge sharing, with (a.o live) interactive management tools for investors, participants, advisors and advertisers/sponsors of the production of this film, incl. the (promotional) *making of’s*... videoclips.

Mediaplan Uganda: script feature film 2:
Title: 'Two opposing motives to go to Uganda'.
(working title: Florenca Nightingale); Amsterdam, 200213, endversion 1A ENG.

SCRIPT

*This program features cultural traditions and Human Rights violations.
 It contains images which some viewers may find disturbing.
 Viewer discretion is advised.*



BEGINNING-LEADER

**BLOCK 1: Uganda by campfire, ext., night,
 enter the story teller.**

Drama ingredients: the present.

Scene 1.1: MONOLOGUE: Introduction; Exterior

Full moon, deep at night, a clear dark sky.

Stars sparkle abundantly in the dark, the silvery light shines on the world of Uganada (hears the sound of a hyena howling in the background).

Audio:

Drums, followed by Afro music mix Dutch hypno dance trance.

Visual:

The story teller, a 60 year old archetypical Ugandan grandmother appears out of the dark and dances rhythmically around a campfire, around which 40 people are seated (men, women, children 12 (+)).

The storyteller she is dressed in typical Ugandan clothing and walks barefoot.

She has a disarming smile.

While she dances herself into a trance, the audience sways to the rhythm of the music.

Murmuring the elderly woman sings her mantra.

Audio:

Sports are cultural phenomena.

Each culture has its specific sports.

But there is 1 sport that is popular in all cultures: football!

It unites us Humans.

By constantly repeating this, the public softly takes over the murmuring.

It finally sounds like a mantra recitation echoing on.

Visual:

The storyteller sits herself down in the only open place in the circle.

It becomes quiet; all attention is focused on her.

Scene 1.2: MONOLOGUE: Exterior around the campfire: Introduction of the story

Nancy:

So I speak!...My name is Nancy.

I am Emily's grandmother, but about that later...

I am going to tell a story about football!

Football unites us humans, but once it caused a horrendous tragedy.

My story is about this tragedy, which took place here in Uganda on 11th July 2010...

My main message in this story is:

Article 27: The Universal Human Right to ARTISTIC EXPRESSION

Everyone has the right freely to participate in the cultural life of the community

Fundamentalists do not recognize this right, because it supposedly is not in their Book.

But it is precisely this cultural aspect of mercy that the Prophet taught us.

Listen and shudder at how great the confusion is about Muhammad's main message.

In my story there are two young foreigners each of which had his own motive to visit our country Uganda.

One is a European woman, whose name is *Florenca Nightingale*.

The other is a young Somali man whose name is *Fuad Muhammad*'.

Block 1A Holland, day, int/ext. Harderwijk: *introduction (1) of Florenca,*

Drama ingredients: the present, pragmatism, filo's.

Scene 1.1 Holland, day, int. villa Harderwijk: *The birth of Florenca.*

Nancy (voice-over): Florenca Nightingale was born on 12th may 1979 in the town of Haderwijk in Holland. Her parents belonged to one of the most prosperous families Her father William Nightingale was stone rich, and owned a great deal of property. The Nightingale family lived in a large villa.

Scene 1.2 Holland, day, ext. school + villa Harderwijk: *Florenca's youth.*

Nancy (voice-over): Florenca had a good general knowledge and she excelled in her studies at school. She learned the languages English, French, German and Italian. Romance, let alone marriage, played no part in Florenca's life. Plenty of suitors for her hand because she was attractive, but sex did not interest her. The party life and empty talk did not appeal to her. She felt more a calling for something else.....to help people or so.

Scene 1.3 Holland, evening, int. bedroom:

A Ugandan forest spirit speaks to her about her vocation

Nancy (voice-over): When Florenca was 16 years old, she wrote in her diary: "A Ugandan forest spirit spoke to me through a dream and called on me to take care of refugees." It was at that moment she understood what her vocation was. Through her father's social bond, Florenca at an early age came into contact with the needs of asylum seekers. These poor people were accommodated in the Centre that her father had founded. As far as she could, she already tried then, as a young girl, to give assistance to these people. Her mother and sister considered this to be 'strange'. Harderwijk, where the Nightingale family lived, knew many asylum seekers from all countries around the world and Florenca committed herself to paying them visits.

Scene 1.4 Holland, day, int. / ext. Asylumseekers Centre Harderwijk:

No spur of the moment solutions

Nancy (voice-over): Sometimes Florenca doubted whether she would attain her goal in life. This was because she experienced periods during which she was gloomy When she was 18 and had passed for her high school diploma, she managed to get an internship at the asylum seeker Centre that her father had once founded. It was then that she first heard the stories about why people fled their country. She was startled by the many nightmare tales and the enormous number of refugees. But what especially struck her was the unstructured nature of solutions; nothing structurally was being done to eliminate the causes of these refugee problems!

Scene 1.5 Holland, day, int. hospital Harderwijk: *Florenca's study*

Nancy (voice-over): Florenca chose not to do a political study, because "politics follows love, love does not follow politics". Florenca received a good vocational teacher training to work as a teacher in developing countries, especially the care and dedication with which aid workers abroad did their work, she considered to be of great value. In 2004 Florenca participated in some workshops, when she also spent some time with the 'nurses of love', an organization that gives only love with as goal to spread happiness and the causes of happiness. This organization was far ahead of its time in development cooperation. Florenca learned to think commercially, in terms of trade –giving and taking-, She learned about 'just governance', concretely about hospital administration and its set up. Being studious she also graduated as a nurse, specialised in treatment of trauma processing. She continued her studies in various European cities until she had reached the age of 27.

Scene 1.6 MONOLOGUE: Exterior around the campfire: *Florenca's first achievement*

Nancy: Back in Harderwijk, she took upon herself the responsibility to manage for 1 year a nursing home for sick ladies belonging to the higher classes who were in financial distress. She managed to reorganize the care exceptionally well in a short period of time.

Block 2A Somalia, day, int/ext. Rural area: *introduction of Fuad (1)*

Drama ingredients: action, pragmatism, filo's, samsara, explosives, stunts,

Scene 2.1 Somalia, day, int./ext. Mogadishu: *The birth of Fuad Mohammed.*

Nancy (voice-over): The second foreigner in my story is a young man, he is called Found Mohammed. Of Somali descent and born 11 November 1985 in the capital Mogadishu. His mother died in child birth. Somalia has one of the highest rates of maternal mortality in the world. 1 in every 12 pregnant women in Somalia dies in labour.

Scene 2.2 Somalia, day, ext. Rural area: *Fuad's youth*

Nancy (voice-over): Fuad was brought up first by his grand mother. She was his father's mother and he was a notorious warlord who died 10 years later in his battle against the Islamic Courts Union, the predecessor of Al Shabaab, about which i shall tell you directly a great deal more. 11 year old Fuad came as war booty under the auspices of the leader of these courts, Sheik Mohamed Mukhtar Abdirahman, who lived strictly according to the sharia. Fuad underwent re-education, which in the beginning caused much tension for Fuad.

Scene 2.4 Somalia, day, ext. marketsquare Mogadishu: *Fuad receives punishment.*

Nancy (voice-over): As punishment Fuad was to receive 30 lashings, because he was playing football in the street. According to Sheik Mohammed, football is the product of Christian countries and totally goes against Islam. In itself Fuad's punishment was not so severe considering that in war-torn Somalia also football fans are killed. Just for watching football matches. Other football spectators are arrested in their 100's. These arrests are a warning, because to idolize football gods is considered reason to give citizens public lashings or to kill them. Football, according to Sheik Mohammed Mukhtar Abdirahman, is *a waste of money and time* because *'watching a couple of lunatics jumping up and down has no use other than to consume'....*

**Scene 2.5 Somalia, day, int. mosque rural area :
*From the age of 11 Fuad belongs to a warlord.***

Nancy (voice-over): Hence the little boy Fuad came to get a new, very strict and highly conservative father. Sheik Mohamed Mukhtar Abdirahman alias 'Abu Zubeyr' alias 'Moktar Ali Zubeyr' is more or less the formal leader of Al-Shabaab, a movement that wants to establish an Islamic State in Somalia with the introduction of Sharia law as a first step. Fuad's education was pervaded with strict religious rules.

Scene 2.6 Somalia, day, ext. Rural area: A little bit of background on Al-Shabaab

Nancy (voice-over): The members of Al-Shabaab belong mainly to the Somali Hawiye clan.

All clan- and family members support the armed struggle. Fuad's new father gives him an unusual teacher. He is taught religious and military practices. It is clear that this religious military training made Fuad a dangerous time bomb.

A little bit of background on Al-Shabaab:

It is made up of 3 to 4 regional groups and hierarchical in its organizational set up.

According to the United Nations these regional groups operate independently, which often causes internal divisions. Fighters are trained in Somalia and Eritrea.



Although Al-Shabaab is a relatively small movement, it is estimated that there are between 3.000 and 7.000 active members. It is nevertheless a powerful organization in Somalia.

It stems from this country lacking a central government since 1991 and because terrorist movements now cooperate with warlords whom they used to fight against.

Al-Shabaab is partly funded with money from Somali piracy.

Other financiers are radical Muslim organizations in Iran, Libya and Egypt, and Somali's abroad. Eritrea is suspected of financing and arming Al-Shabaab

Fuad stands at the beginning of a years long training to be sacrificed for a "higher" political goal.

Scene 2.7 Somalia, day, int. mosque:

Fuad's new father gives him his own teacher.

Nancy (voice-over): Fuad's new father decided that he should have his own teacher to prepare him to perform a "holy" task in the future.

That teacher was Sheikh Khalaf Shangole (born 28 March 1965 in Mogadishu), a militant muslim, a high ranking leader of the now defunct Islamic Courts, and currently a senior leader in Al-Shabaab.



Scene 2.8 Sweden, day, int. / ext. mosque Stockholm: The Jihad recruiter

Nancy (voice-over): Khalaf came to Sweden as an asylum seeker in 1992 and later obtained Swedish citizenship. He spent 12 years in Sweden, where he worked as the imam at a mosque in Stockholm. As such he recruited young Muslims for Jihad.

In 2004 Khalaf returned with his family to Somalia to fight for the Islamic court in the war against the transitional federal government of the Somali Republic and the allied Ethiopian troops who had invaded Somalia in 2006.

Particularly the Ethiopians dealt them some hard blows. Consequently this international terrorist Khalef fled to Mecca in Saudi Arabia, and then lived in Kenya.

Scene 2.9 Somalia, day, int. / ext. mosque: The brainwasher

Nancy (voice-over): After the conquest of Mogadishu in 2007, Khalaf became head of the Department of Education and 'senior leader' of Al Shabaab's militant youth section.

You understand what a fundamental brainwashing the adolescent Fuad had to endure. Brainwashing reflects a view that is contrary to

Article 1: The Universal human right to EQUALITY.

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience, and behave towards one another in a spirit of brotherhood.

Block 1B Netherlands, day, int/ext. Utrecht: (2) more of Florenca,

Drama ingredients: romance, the present, pragmatism, filo's.

Scene 1.7 MONOLOGUE: Exterior around the campfire: *refugee flows, an EU issue* .

Nancy: I return briefly again to Florenca, and the wealthy culture in which she grew up. Europe has for many decades major problems with the reception of asylum seekers. Especially in the external border regions of the European Union with the surrounding less developed countries, these problems are getting bigger and bigger. At the beginning of this decade countries such as Italy, Spain and Greece could hardly cope with the flow of refugees and the reception of these people was marginal. In southern Italy there was an old army barracks set up as a reception centre. The situation there was described to be appalling: *moisture dripping from walls, cobblestone floors with broken tiles, bad sanitation, much boredom, strict - almost prisonlike - regimes, etc*
It was clear that much needed to be improved.
And this is exactly where Florenca Nightingale's future work lay.

Scene 1.8 Italy, night, ext. Italian asylum seeker centre, various locations: *Florenca's 2nd achievement.*

Nancy (voice-over): She had a network with many economically and politically powerful relations that supported her.
The UNHCR, the United Nations -organization that seeks solutions for refugee problems with which father Nightingale had excellent relations, asked Florenca whether she would like to take upon her the leadership of this refugee camp. Florenca who had also written to the Red Cross offering her services grasped the challenge with both hands.
On 21st October 2010 she departed with 38 other female aid workers. However, the then Italian Government refused their help.
Despite this setback, Florenca and her nurses started arranging, organizing and purchasing items for a specialist kitchen for dysentery patients.
When in the end the flow of refugees became so large that the situation was extremely chaotic, an appeal was finally made to Florenca and her 'relief bringers'. Florenca turned out to be the only one able to organize the care for thousands of asylum seekers.
She provided *sheets, blankets, clean water, medicine, bandages, cleaning products, mops, decent food and the necessary clothing.*
Some asylum seekers had for weeks and weeks worn nothing but some underpants and a t-shirt that were totally soiled.
While she was doing all these things she also did the books.
In 2008 there were 12.000 asylum seekers in the Centre, and more arrived each day. In the beginning the mortality rate was 20% but through Florenca's organizational talent and her inexhaustible energy this was reduced to 2% !
There was large gratitude among asylum seekers and that provided encouragement. Because Florenca walked around the Centre at night with a lamp, she got nicknamed '*the Lady with the Lamp*'.
2000 times(!) Florenca spoke personally with and offered words of comfort to asylum seekers that were waiting to be expelled, with tips and advice how to survive after their expulsion. Her presence in the Centre caused a reduction in swearing, drug use decreased, and writing home to family was encouraged
She also founded a course for female asylum seekers to become midwives.

Scene 1.9 Italy, night, ext. Italian Asylum Seekers Centre, various locations:

It is her thought about a `new compassion` that made Florenca so important.

Nancy (voice-over): A major influence on the reception of asylum seekers was Florenca's loving kindness and humanity.

Florenca was really committed to people. She did not help to get attention or power.

This love and compassion and mercifulness towards poor asylum seekers appealed to many people.

Florenca saw it as her major concern to help refugees wherever in the world; she called this 'the 7 works of compassion'.

They are:

1. To feed the hungry.
2. To give water to the thirsty.
3. To house strangers.
4. To clothe the naked.
5. To visit the ill.
6. To visit prisoners.
7. Both men and women were considered equal when offered charity.

The continuation of all the above was geared toward learning to be self reliant.

It was *NECESSARY* to think commercially.

Asylum seekers received much instruction about their talents and learned a technical profession.

She trained female asylum seekers as a new kind of social district nurses.

Florenca considered that relief work did not consist only of charity but also teaching how to think commercially in business terms, just as in any other profession.

Florenca was well-known and loved by the people, owing to the influence of loving kindness in the care for the weak in society.

For many she is an example where it concerns equality:

Article 1 1: The Universal Right to EQUALITY.

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of equality.

Block 2B Somalia, day, int/ext. rural area: *about Fuad (2)*,

Drama ingredients: the present, pragmatism, filo's, samsara.

Scene 2.8 Somalia, Mogadishu, day, ext. city: *Somalia has a weak government.*

Nancy (voice-over): I return briefly to Fuad and the culture of the law of the strongest in which he grew up. Somalia has a weak government. That is how there are violent fundamentalist groups with much armed force. The environment in which Fuad was raised, was strongly effected by war and poverty.

Scene 2.9 Somalia, Mogadishu, day, ext. city:

Fuad is part of the fundamentalist Muslim organization Al Shabaab

Nancy (voice-over): Al-Shabaab, in Arabic means '*the youth*'; it is the most important and the largest militia in Somalia where there is fighting to establish an Islamic state. The group says it has connections with the terror network of Al Qaeda. Al-Shabaab recruits volunteers abroad within the Somali community in the United States and England. Fuad underwent military training from the rebel army Al Shabaab to fight together with these jihadis and all kinds of foreign mujahedeen fighters to fight a guerrilla war. The rebels first aimed their attacks at the Somali government, later at the Ethiopian army, and later at the African peacekeeping forces of the African Union. Fuad was continually given to understand that there were 3 enemies: Their 1st enemy is the Government that wants peace, and a radical Muslim rejects that. Their 2nd enemy is Christian Ethiopia that earlier had invaded Somalia because they did not want an extreme fundamentalist state as neighbour. Their 3rd enemy is the peacekeeping force of the African Union, AMISOM, which we Ugandans form part of, because we, like most of the Somali civilians, do want peace.

Scene 2.10 Somalia, Mogadishu, day, ext. city:

A number of concrete examples for what Al Shabaab stands for.

Nancy (voice-over): Al Shabaab wants the country in the grip of Sharia, the extremely strict Islamic law with its own islamic courts. It forbids the use of ringtones, as well as mixed dancing, and to wear a bra is also forbidden. Islamic legislation restricts the playing of music. Instead of that, radio stations broadcast gunshots and the sounds of frogs as jingles. The Courts condemn lawbreakers to heavy punishments. For murder you are executed in public. And for theft you lose your right hand. You are absolutely not allowed to watch any football games on television or video. A specially appointed militia unit, the Religious police, patrol the street to check the population for "un-Islamic" behaviour. In the past 10 years Fuad had been inundated with hate sermons that he volunteered to join the violent Jihad as a suicide bomber.

Block 3: Uganda, MONOLOGUE, evening, raround the campfire:

Arriving in 2009

Drama ingredients: the present.

Nancy: This concludes my introduction to the lives of 2 people with 2 totally different backgrounds and cultures.
We have arrived in the year 2009, exactly 1 year before the football World Championship in South Africa; and 1 year before these 2 people will visit Uganda.
It was in the year 2009 that the Ugandan forest spirit again came to her....

Block 4 Netherlands, day, int. Italy/NL: Florenca's muse speaks again

Drama-ingredients: the present, pragmatism, filo's, samsara, special effects.

Scene 4.1 Italy, night, ext. Italian asylum centre:

The Ugandan forest spirit whispers to her her second vocation.

Nancy (voice-over): On April 7th 2009, when Florenca was 30, she wrote in her diary:
"Again, I was approached by the Ugandan forest spirit who spoke to me in my dream and summoned me to Uganda to help people."
*This forest spirit entered my dream flying, as he sat on a big bird.
Later I saw that it was the same bird as shown in the Ugandan flag
The forest spirit told me that if I wanted to make a substantial contribution towards combatting the causes of suffering,
I should work in a hospital in Kampala.
And I should give the example in equality,
by acting in the spirit of brotherhood and sisterhood.*

Article 1: The Universal Right of man to EQUALITY.

*All human beings are born free and equal in dignity and rights born.
They are endowed with reason and conscience and
should act towards one another in a spirit of brotherhood.*

Scene 4.2 Italy, night, int. Italian asylum centre: Florenca at Doctors without Borders.

Nancy (voice-over): That same night 'the lady with the lamp' phoned the Non-governmental Organization *Doctors without Borders*
She registered as a volunteer for Uganda, to work in a hospital in the capital Kampala where a large demand is for experienced nurses and medical administrators.
Florenca would first go to work in the Accident and Emergency department for a month in the hospital at Kampala.

Scene 4.3 Netherlands, Day, in the office ASC: The preparation for the trip to Uganda

Nancy (voice-over): Doctors without Borders work without enmity in the spirit of brotherhood.
In this environment, Florenca could get along well with her future colleagues because her motto was '*we are all brothers and sisters*'.
To get this organzied required much effort.
All the administration and the organization in the asylum centre in Southern Italy had to be properly transferred.
Also, she had not seen her family for a long time, and to have good contact with your family is an important tradition.
All in all, more time is needed to prepare before visiting a tropical country. Especially if you have never been there.
Finally, on 10th July, Florenca departed from the Netherlands on a plane to Uganda.

Block 5 Somalia, day, ext. rural area: *Fuad's work.*

Drama ingredients: adventure, the present, pragmatism, filo's, samsara, horror.

Scene 5.1 Somalia, day, ext. rural area: *Fuad's struggle against the unbelievers.*

Nancy (voice-over): Al-Shabaab consists of radical muslims who totally believe in "their" Allah. For many years it was drummed into Fuad that he was predestined to commit attacks on people with other views of life and/or religions, people who lived in sin, and their ways did not comply with these extremists, because they claim that their way of life and/or religion is more worthy.

Scene 5.2 Somalia, day, ext. rural area:

The enormous damage brought about by Al-shabaab

Nancy (voice-over): Violence between government forces and fighters of Al Shabaab has since 2007 seen 19.000 civilians killed. More than 1.5 million people have fled.

Scene 5.3 Somalia, day, ext. / int. rural area: *Fuad's rank in Al-Shabaab.*

Nancy (voice-over): Materialistically speaking, Fuad had in 2009, a reasonably good life. He had to eat and drink, and he belonged to the elite that held all power. Together with his teacher in March 2009 he took part in the stoning of the 13 year old girl Asho Duhalow. The girl in accordance with Sharia Law was sentenced to death for not wearing appropriate clothing as prescribed by Islamic law. Later that day both were involved in the cutting off of a Somali man's hand accused of stealing. The man had stolen clothes and money to the value of about 100 American dollars. In both incidents the two men played two clearly fixed roles. Sheikh Khalaf was the creator, the spiritual father, and his student Fuad was the executer.

Scene 5.4 Somalia, day, int. mosque rural area: *Fuad is given a special assignment.*

Nancy (voice-over): On April 7th 2009 Fuad was summoned, together with his teacher Sheikh Khalaf Shangole, by Sheikh Ali Mohamud Rage, spokesman of Al-Shabaab in the Somali capital Mogadishu. The 2 elderly men told Fuad that he is 1 of 2 persons chosen for 2 special missions. Al-Shabaab had planned a double bombexplosion in Uganda, because this country had ignored their warnings not to send troops to Somalia. *We will attack the peacekeeping forces of the African Union everywhere if Uganda does not withdraw its troops from our country. We want retaliation for Ugandan military presence.* Uganda provides a few thousand soldiers for the **Amisom** peacekeeping mission that supports the Somali goverment and regularly caught up in fighting with Al Shabaab. Uganda is also home to a mission from the European Union that is training 2.000 Somali government soldiers. A fellow suicide bomber of Fuad's is instructed to carry out an attack on a sportsclub, the Kyadondo Rugby Club in Kampala. Fuad is instructed to prepare an attack on an Ethiopian restaurant in Kampala.

Scene 5.5 Somalia, day, int. mosque: *Al-Shabaab'S THINKING ABOUT THE 'Holy War'.*

Nancy (voice-over): Sheikh Ali Mohamud Rage told that this radical Islamic group's aversion to football was the reason for it to commit 2 attacks in Uganda. *When the World Cup starts in South Africa, all Somali's watching football on television we will arrest and whip in public, and even execute,* he impressed upon Fuad. Sheikh Khalaf Shangole he told him that it was the first time that Al-Shabaab would strike outside Somalia. *Al-Shabaab will announce after your action that we will carry out a chemical attack in the U.S In our network we have many powerful economic and political contacts supporting us....* Fuad immediately said " yes" to the proposal. He had more than one year in order to prepare and his fanaticism made him well-known and loved among the fighters because of his ego-less commitment to the weak in society. He became an example for many.

Block 6 **Uganda / Kampala day, ext/int. bungalow:**
Florenca in kampala

Drama ingredients: adventure, the present, pragmatism, samsara.

Scene 6.1 **Kampala late afternoon, int./ext airport and taxi:**
Florenca's 1st acquaintance with Uganda

Nancy (voice-over): Florenca arrived Sunday afternoon 11 July 2010 in Uganda. She went by taxi to her bungalow. On her way she noticed, she blogged, that men here walked hand in hand. That is remarkable because she had read how great the taboo on homosexuality is in our country.

Scene 6.2 **Kampala namidday, int. hotelroom:**
After a long journey some rest in the hotelroom.

Nancy (voice-over): After having signed in at the hotel reception desk, she went straight to her room and threw her stuff on the bed. She was tired from the long flight.

Scene 6.3 **Kampala namidday, int. hotelroom, splitscreen:**
2 phonecalls from the hotelroom.

Nancy (voice-over): After a nap, she called the hospital in Kampala. NaAfter being put through to the A & E department, she tells a man she is familiar with, a Ugandan doctor on the otherside of the line,, that she has arrived. They arrange to meet at an Ethiopian restaurant, "The Ethiopian Village" in Kabalagala. After hanging up, she makes another phone call, this time to order a taxi.

Scene 6.4 **Kampala evening, int. / ext. taxi: Kampala site seeing**

Nancy (voice-over): In the taxi she takes a tour to view the capital Kampala.

Scene 6.5 **Kampala evening, ext. bar: Arrival at Ethiopian restaurant "Ethiopian Village"**

Nancy (voice-over): After the tour the taxi stops at the door of the Ethiopian "Ethiopian Village" in Kabalagala. After she has paid the driver, she gets out of the taxi and enters the crowded restaurant.

Scene 6.6 **Kampala evening, Int. bar/restaurant:**
Witness of the World Cup football final Spain-Netherlands

Nancy (voice-over): It is very busy in the restaurant, on large screens a football match is being shown. All those people in the restaurant are watching the final of the World Cup football Spain-Netherlands. Florenca squeezes through the crowd of people. It is striking that many members of an American religious club are present.

Scene 6.7 **Kampala evening, Int. bar/restaurant "Ethiopian Village":**
A cup of coffee is ordered

Nancy (voice-over): Florenca orders a cup of coffee from an 8 year old girl who happily waits on all people sitting at tables.

Block 7 Uganda / bordercrossing / a village , day, ext./int.:
Fuad in Kampala

Drama ingredients: adventure, the present, thriller, filo's, samsara, explosives.

Scene 7.1 Noord Uganda, Day, int. / ext. a small car :
Bordercrossing in Northern-Uganda

Nancy (voice-over): Fuad in a small car together with the other Somali suicide bombers cross the border.
They drive into Uganda.

Scene 7.2 Kampala, midday, ext : *Near a Shed.*

Nancy (voice-over): Fuad visits 4 of his cronies to pick up the bombs.
There is a warm welcome for him and his crazy fellow suicide bomber.

Scene 7.3 Kampala, midday, int. a Shed: *Suicide bombs in 3 belts.*

Nancy (voice-over): The explosives lie waiting in 3 special bomb belts, that Fuad and his colleague wil put on and the other 4 men give them instructions on how to use them.

Scene 7.4 Kampala evening, ext. a Shed : *Each goes his own way*

Nancy (voice-over): The 6 men say goodbye. Fuad's colleague gets on a motor and rides off.
De lopende bom Fuad the walking bomb gets into the small car and drives off.
The third bombbelt remains behind in the warehouse.

ATTENTION: BLOCKS 5 + 6 during the editing-fase to be mixed.

Block 8 Uganda, Kampala, evening, int./ext. Bar/restaurant: *The meeting*

Drama ingredients: action, thriller, filo's, samsara.

Scene 8.1 Kampala evening, ext. / int. Ethiopian restaurant:

Fuad makes his way through the crowd.(1).

Image with small title: *11 juli 2010.*

Nancy (voice-over): Fuad walks into the crowded Ethiopian restaurant "Ethiopian Village".
He tries to make his way through the crowds of people towards the centre of the bar.

Scene 8.2 Kampala evening, int. Ethiopian restaurant: *inshallah!*

Nancy (voice-over): Being pushed and tripping, he falls onto the empty barstool next to Florenca.
This happened with such force that he knocked over her coffee. The coffee spills onto Florenca.
Florenca looks at Fuad shocked, Fuad looks angrily at Florenca.
Fuad shouting at Florenca gives her the blame because she is a woman.
Florenca looks in amazement at Fuad.
She says that it was *he* who fell, not her, and she asks *him* if he would like a cup of coffee....
Florenca's gentleness touches him, he blinks briefly with his eyes.
You're going to die!, he still tells her aggressively.
Everyone dies, but in the meantime we try to help each other, right? she replies.
He: *It is God 's wil that everyone here following this despicable football, shall die...*

Article 13 4th Geneva Convention: Protection of the Civilian Population:

***Citizens must be protected against military operations.
They may not be attacked or threatened.
This protection does not apply if they participate in the hostilities.***

Florenca looks at him in surprise.
But football brings people together and makes people become friends! It unites us...
She takes his hand lovingly, *you don t want to fight, do you...?*
Fuad looks at her in astonishment.
It is very long since anyone touched him so gentle and sweet.
Meanwhile Florenca tells him she is a nurse and that she has an appointment with a doctor.
To Fuad it is as if this touch arouses a spark of compassion ...
Fuad tells her that he had been approached by a gentleman across the road.
It was a message from above that he had to give her.
The man, who gave the impression of being a doctor, was waiting for a young white woman, because in this crowd here they would miss each other...
Florenca thanks him and as she stands up says that she is going to greet her friend.
She asks Fuad to wait for them, then he will get a cup of coffee.
Florenca leaves the restaurant.
The girl who served her, notices that she leaves and runs after her because she had not paid.
Fuad remains seated at the table until Florenca is out of his sight.

Block 9 Uganda, day, ext./int. bar/restaurant:
the explosion in the restaurant

Drama ingredients: action, thriller, samsara, explosives, horror; stunts,

Scene 9.1 Kampala evening, int. restaurant: *Fuad makes his way through the crowd (2).*

Nancy (voice-over): Fuad stands up and winds makes his way through the crowds of people towards the centre of the bar, aggressively pushing people away from him
They are all excited and drinking as they watch the football match.

Scene 9.2 Kampala evening, int. Ethiopian restaurant: *Fuad causes panic.*

Nancy (voice-over): Having reached the middle of the bar het midden van de bar aangekomen, he starts to shout...
People look at him in surprise, others shrink back startled.
Fuad rips open his raincoat ,
and shows toont daarmee een 'zelfmoordbomber' te zijn.
Panic breaks out among the football fans present.
Fuad pulls on the igniter,
in the background on a big screen,
inthe 116th minute of the football game,
a Spaniard dribbles through the 6 yard box of the Dutch defence.
But nothing happens...,
Then the panic that totally breaks out inside
In the background, the large screen on which the player's dribble is shown in slow motion.

Scene 9.3 Kampala evening, ext. Ethiopian restaurant: *panic inside, astonishment outside.*

Nancy (voice-over): Passersby outside stop and stand still in astonishment and look at what has happened suddenly inside.
Everyone in the bar is in a panic, they are pushing and shoving at the door to get out...
They are screaming...
What's up?...

Scene 9.4 Kampala evening, int. Ethiopian restaurant: *Panic but nothing happens.*

Nancy (voice-over): Astonished, Fuad looks around him, nothing happens to him,
while everyone around him is trying to get away from him.
In the background on the big TV screen the Spanish player shoots the ball in the goal.

Scene 9.5 Kampala evening, int. Ethiopian restaurant: *The explosion.*

Nancy (voice-over): Then there is a kind of short circuit in the bomb.
The ball is shot in the goal....

Scene 9.6 Kampala evening, Night, int. Ethiopian restaurant: *Explosion inside.*

Explosion intern bar/restaurant.

Article 4 Geneva Convention: TREATMENT OF NON-PARTICIPANTS & CHILDREN.

All persons who do not take a direct part or who have ceased to take part in hostilities, whether or not their liberty has been restricted, are entitled to respect for their person, honour and convictions and religious practices. They shall in all circumstances be treated humanely, without any adverse distinction. It is prohibited to order that there shall be no survivors. Children shall be provided with the care and aid they require

Nancy (voice-over): Fuad's suicide is opposed to this law of war.



**Block 11 Uganda, night, ext. voor bar/restaurant:
Immediately after the explosion (1)**

Drama ingredients: action, explosives, Special Effects,.

Scene 11.1 Night,/ ext. Ethiopian restaurant: explosion outside

Explosion outside the bar, excluding and including the points of view of Florenca and the Ugandan doctor, who both stand across the street transfixed, watching....

Block 10 Uganda, evening, around the campfire : briefly between

Drama ingredients: the present.

Nancy:

It is Sunday evening 11 July 2010 in the Ugandan capital Kampala where 2 horrific bomb attacks have been carried out. 1 bomb went off at a sportsclub, the Kyadondo Rugby Club in Kampala. The other about which I am talking went off in a restaurant, the "Ethiopian Village": There are 64 casualties, and about 71 people were injured.

**Block 11 Uganda, night, ext. in front of bar/restaurant:
Immediately after the explosion (2)**

Drama ingredients: action, pragmatism, filo's, samsara, Special Effects, horror.

Scene 11.2 Night, ext. int. Ethiopian restaurant: results of the explosion(A).

Nancy (voice-over): There are dead and injured everywhere.

A lot of misery, innocent civilians losing lots of blood. Florenca and the doctor look aghast around.

Scene 11.3 Night, ext. int. Ethiopian restaurant: results of the explosion (B).

Nancy (voice-over): Around them people are running away stunned, crawling, trudging as they scream.

Florenca stoops and kneels before a severely wounded woman lying on the ground. She holds her hand in support as she dies. She hears many wounded crying and screaming with pain. Florenca sheds big tears as she sees the wounded woman die.

Scene 11.5 Night, ext. int. Ethiopian restaurant: results of the explosion (C).

Nancy (voice-over): Florenca suddenly becomes aware that a little bit away a small girl, the waitress, lies severely wounded on both legs.

She goes to the child. The girl is not unconscious. She says her name is Emily, And that she has lost her grand mother. The Ugandan doctor comes over to them both, He kneels next to Florenca and in front of Emily and examines Emily's right leg which looks strange. The doctor says the girl's leg is seriously damaged. The doctor and Florenca look at each other, their glance shows a conversation without words about whether the girl's leg needs amputating or not



Scene 11.6 Night, ext. int. Ethiopian restaurant: from all directions help arrives.

Nancy (voice-over): At the scene of the disaster, ambulances and police and firebrigade and other emergency responders arrive.

Block 12 Uganda, night, ext. bar/restaurant burning: *Help arrives*

Drama ingredients: action, the present, , pragmatism, samsara, Special Effects,



Scene 12.1 Night, ext. in front of the burning Ethiopian restaurant: *Emily in the ambulance.*

Nancy (voice-over): Florenca kneeling sees how the paramedics place the girl Emily on a stretcher and take her away. Florenca gets up and helps other injured persons.

Scene 12.2 Night, ext. in front of the burning Ethiopian restaurant: *cries of pain.*

Nancy (voice-over): There are few medical resources and so they have to improvise with laces, pieces of clothing, even coins to stop the bleeding. All around her the constant cries of pain can be heard. Florenca is overcome with blurred image, lots of blood, chaotic sounds, injured people grabbing at their hair out of powerlessness. She lost control over what happened, so much misery was strewn over these innocent citizens. She holds the hand of a Ugandan man lying on the ground, he is losing lots of blood. The Ugandan doctor tells her that he is not responding and that he is dead. He asks her to bandage the head of another man who is also lying on the ground. Outside in the night, everywhere people are screaming and crying. The image, from the perspective of Florenca, becomes black and briefly there is an eerie silence....

Block 13 Uganda, morning , interior bedroom: *feelings of guilt*

Drama ingredients: action, thriller, filo's, samsara, explosives.

Scene 13.1 Evening, ext. bomb explosion from the perspective of Florenca:

Repetition of explosion

Repetition of scene 10.1: explosion outside the bar, from the perspective of Florenca and the Ugandan doctor.

Scene 13.2 Morning, int. bedroom: *Unpleasant awakening.*

Nancy (voice-over): The repetition of the explosion shocks her into sitting up and awakening from her sleep. Sitting in bed, Florenca realizes she is somewhere else than outside in front of the bar/restaurant

Scene 13.3 Morning, int. bedroom: *reflection on the essence of each Ugandan story..*

Nancy (voice-over): Florenca gets out of bed, pacing she thinks about what has exactly happened. She trembles, she talks to herself. She looks in the mirror and sees the face of Fuad. *A fundamentalist regards each unbeliever as someone taking part in the combat operations .*

Article 13 Geneva Convention: PROTECTING CIVILIANS AGAINST SOLDIERS.

***Civilians have to be protected against military operations .
They may not be attacked or threatened.
This protection does not apply if they participate in the fighting.***

She looks at her hands. She is sad, depressed, she talks herself into a feeling of guilt. *What if she had not gone outside? Would the result have been any different? No!, essence is 'what you do not want others do to you, do not do that to them too'.*

Block 14 Uganda, day, ext. in front of the burnt out bar/restaurant: *Deathtoll*

Drama ingredients: adventure, the present, pragmatism, samsara, animatie Special Effects.

Scene 14.1 Day, exterior in front of the carcass: *The next day day*

Nancy (voice-over): She has returned to the spot where the great grief started.

In front of the burnt out carcass of what was once a bar/restaurant, the restoration of nature and culture is already taking place.

Life goes on again: 2 boys are playing football.

Article 16 Geneva Convention: PROTECTION OF CULTURALGOODS.

It is prohibited to attack cultural goods of a people or use militarily.

A fundamentalist terrorist recognizes no other culture but his own.

Scene 14.2 Day, exterior in front of the carcass: *the local police chief*

Nancy (voice-over): She asks a police officer, the local police chief Kale Kayihura who is at the scene still investigating, how many dead.

The policeman says that the whole of Kampala is devastated, and says that there are about 65 70 75 dead and 71 wounded.

The policeman also tells her that on the same day, the Monday after the 2 attacks, 4 suspects were arrested in connection with the attack on the World Cup football fans.

Those arrests were made after finding a bomb belt with live bombs in a shed in Kampala

Scene 14.3 Day, exterior in front of the carcass: *start of the visualization animation*

Nancy (voice-over): Florenca startles, she sees Emily the little girl before her eyes again lying on the ground.

Her eyes are tearful as the camera zooms in to close up, with Special Effects in her eyes pupils, in which medical operating procedures in the Accident and Emergency department can be seen taking place.

Block 15 Uganda, day, int. Hospital operating theatre: *The Good Works*

Drama ingredients: action, the present, pragmatism, film's, samsara, animatie Special Effects.

Scene 15.1 Day, interior hospital: *continuation of the visualization animation*

Zoom out of close up with Special Effects in the pupils of her eyes medical operating procedures going on, whereby at the end, completely, she assists in an operation in the hospital in Kampala.

Nancy (voice-over): **Article 3 Rights of Man: RIGHT TO LIFE LIBERTY IMMUNITY.**

Everyone has the right to life, liberty and security of person.

A fundamentalist terrorist does not recognize this Human right, Because it would not apply to non-believers.

Scene 15.2 Day, interior hospital: *hospital nonstop work lopende bandwerk*

Nancy (voice-over): Florenca pushes a patient out of the operating theatre, and then pushes the next patient into the theatre.

Nurses just keep on mopping, bucketfuls of blood.

It is assembly line work, the doctors and nurses who are operating are exhausted.

Scene 15.3 Day, interior hospital: *At Emily's bedside.*

Nancy (voice-over): Florenca walks into a patient room. In the room lies Emily.

As soon as she sees Florenca she calls out: *You have to pay to me the money for one cup of coffee, because you run away without giving me my money...*

Florenca smiles. Emily is back on the mend and both her legs have been saved.

even though fully in plaster and bandage, but she still has both legs!

Only her grandmother has still not yet been found.

Block 16 Uganda, day, ext.park: in the park, tears of happiness

Drama ingredients: the present, pragmatism.

Scene 16.1 Kampala, Day, ext. with Emily in the park: *The news about grandma.*

Nancy (voice-over): While Emily sits in a wheelchair Francesca pushes her friend towards the park, suddenly Florenca's cell telephone went.
When she answers the call she just listens.
Florenca tells Emily that her grandma has been found and is in hospital.
Emily's eyes slowly open wide.
She hugs Florenca as she says :... *i love you!!!...*
Florenca hugs her back and says: *i love you too!!!...*

Block 17 Uganda, day, int. hospital, reception + room: *reunion*

Drama ingredients: the present, thriller.

Scene 17.1 Day, ext. in front of the hospital : *Wheelchair access to Hospital.*

Nancy (voice-over): With Emily in the wheelchair before her Florenca enters the hospital

Scene 17.2 Day, int. At the hospital reception : *Wheelchair at receptiondesk.*

Nancy (voice-over): They arrive at the receptiondesk and ask where Emily's grandma is.

Scene 17.3 Day, int. Walking down the hospital corridor: *wheelchair in hospital corridor.*

Nancy (voice-over): They go to the room where Emily's grandma is staying.

Scene 17.4 Day, int. Hospital room: *Emily and her grandma are together again.*

Nancy (voice-over): They enter the room, Emily's grandma is sitting up in bed reading a book.
Emily is very excited and starts waving her arms.
In Ugandan she shouts: *GRANDMA...!!!*

Block 18 Uganda, evening, around the campfire: *Evaluation*

Drama ingredients: the present.

Nancy: I am Emily's grandma who told you this story around the campfire.
And my main message in this story is:

Article 27 Rights of Man: RIGHT TO ARTISTIC EXPRESSION.

Everyone has the right freely to participate in the cultural life of the community, to enjoy (soccer) arts and to share in its benefits.

Fundamentalist terrorists do not recognize this Human Right.
because it would not seem to be in their Book.
But is precisely this aspect of compassion that the Prophet taught us.
See how much confusion exists over the major message.

ENDING-LEADER

CREDITS

*The preceding story was fictional.
No actual person(s) or event was depicted,*

End

