

WHITE FACES

Written by

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FADE IN:

1 EXT. NILE AVENUE - AFTER NOON (PRESENT) 1

Portraits, painting and drawings all professionally done are displayed beside on the pavement. A calm albino boy BENJAMIN KAUNDA, 15 draws in much concentration. He is of an average size.

BENJAMIN (V.O)
When a mother gives birth to a
child, it fills her heart with joy

Under a building shade he sits unfolding his legs with a brimmed hat, sun glasses, blank art papers and pencils next to him.

BENJAMIN (V.O) (CONT'D)
But sometimes it happens
differently.

The pitiable, disgusting way he's wearing and the nature of art he exposes differ a lot. On a large piece of paper in his hands, he is drawing the enticing, pleasing pictures which in the language of art must be expressing an emotional story. His life story.

2 EXT. ORPHANAGE - 2004 - DAY (SEVEN YEARS EARLIER) 2

Benjamin, at 8 sits on a stool lonely in the tree shade with hands folded across the chest. A hat on the head and sunglasses on the eyes.

BENJAMIN (V.O)
At the time I began to understand
life, I was living with people whom
we did not look alike. By then we
were living in an orphanage...

In the foreground, his age mates play. Girls skip the rope while boys play football.

BENJAMIN (V.O) (CONT'D)
...Everyone could see that I was
different from them...

3 INT. DORMITORY - NIGHT 3

Benjamin stands naked in the middle of double decked beds. Tears flow from his eyes, helplessly crying.

BENJAMIN (V.O)
 ...But it went far beyond, that it
 also resulted into hatred.

Buckets of cold water violently pour all over his body.
 Shouting and enjoying, his fellows continue to wet his bed.

BOY 1
 Tonight you will not sleep.

4 EXT. ORPHANAGE - AFTER NOON 4

The sun stands heavy and hot up in the sky spreading much
 heat on earth. Children grab Benjamin's head forcing him to
 look into the direct sunlight. With effort he fights for his
 life without much success as he screams out loud in pain.

CHILDREN
 Ghost! Ghost! Ghost!

5 EXT. ORPHANAGE - LATE AFTER NOON 5

Benjamin sits on a stool in the compound. Tears flow
 continuously from his swollen eyes. In the foreground, the
 MATRON, a fat mean woman washes. After a while Benjamin
 stands up and slowly moves to her side. He stands behind
 passing fingers through his eyes before she sees him.
 Eventually she turns around and sees him.

BENJAMIN (V.O)
 At a certain extent, I realized
 that I could not change the fact
 that I was born a different
 person...

MATRON
 What did I tell you? Get out of my
 face, NOW.

BENJAMIN (V.O)
 ...And that no one in the community
 was willing to accept me the way I
 am.

As he delays, she pushes him down and continues with her
 work.

6 INT. DORMITORY - DAWN 6

As other children are asleep, Benjamin gets off his bed
 slowly with the hat and sun glasses in his hands.

BENJAMIN (V.O)
 So I decided to take another
 path...

He moves tiptoed via the corridor to the wooden window. He carefully opens it and jumps out.

7 EXT. ORPHANAGE - DAWN 7

Benjamin sneaks all the way to the fence. He struggles to climb it until he does and jump outside.

BENJAMIN (V.O)
 ...Which I thought would lead me to
 what I should be in life.

8 EXT. SLUM SIDE - AFTER NOON 8

Commotion rises as each of many teen aged street children proclaim his support between the two fellows who are fighting. Walking on a slow pace, Benjamin stands by their side in a short distance. One of them spots him.

STREET CHILD 1
 Hey, look. Who is this one?

The fight stops. They all turn to see him.

STREET CHILD 2
 He is an albino!

BENJAMIN (V.O)
 Challenges, is what I faced again
 in the new world...

A naughty goofy boy KAPERER, 15 gets closer to him.

KAPERER
 Let's see what he has for me.

He removes the hat from his head and wears it.

KAPERER (CONT'D)
 How do I look guys?

STREET CHILDREN
 You suck! Like an idiot! Like a
 fool!

BENJAMIN (V.O)
 ...It was the same that I was seen
 as a different person.

Kapere removes the sunglasses from his eyes and wears them.

KAPERERE
 How do I look now?

STREET CHILDREN
 Chimpanzee! Baboon! Piglet! Zakayo!

As mocking laughter ripples through the air, Benjamin struggles with the pain of the direct sunlight.

There comes a short tough street borne ZAKARIA, 15 walking slowly from their back. He stops and looks for a minute.

ZAKARIA
 Leave him alone.

All of a sudden, everyone shuts their mouth. Zakaria walks surrounding them to in front. He looks at Benjamin standing in the sunshine. He sees his eyes rapidly moving back and forth.

ZAKARIA (CONT'D)
 Give back his belongings.

Kapere puts the hat back to Benjamin's head and sun glasses back to his eyes.

ZAKARIA (CONT'D)
 Now apologize to him.

Kapere pats at Benjamin's shoulder.

KAPERERE
 I am sorry, man.

ZAKARIA
 What is your name, boy?

BENJAMIN
 My name is Benjamin.

ZAKARIA
 Benjamin. Where do you come from?

He points the other side.

ZAKARIA (CONT'D)
 You want to become one of us, ah?

Benjamin nods his head. Zakaria turns to face the other street children.

ZAKARIA (CONT'D)
Benjamin is now one of us.

BENJAMIN (V.O)
Finally I found someone to call a friend...

He holds his hand and they leave together.

9 EXT. SLUM SIDE - NIGHT

9

Zakaria, Benjamin and others sit surrounding fire. Kapere sits close to fire as he adds more firewood. A stick of tobacco on everyone's mouth. Benjamin sits tight with hand folded trembling and uncomfortable with tobacco smoke. Zakaria lights a stick and gives him. Benjamin shakes his head.

ZAKARIA
You will not survive here without this.

Hesitantly he accepts. He takes in a smoke and terribly coughs.

10 EXT. SLUM - (GARBAGE SIDE) - MORNING

10

Legs and fingers strike around as street children look for scrap. Benjamin and Zakaria sit on bricks nearby chewing some green stuff quietly. Zakaria gives him some more.

A distance in the foreground comes a van moving slowly and it eventually stops. They all perceive its arrival with suspicion. The door slides open and come out two muscular men. A grubby faced MUSA ONGOL, 25 and a bald headed JUMA APUULI, 27 wearing sleeveless black t-shirts and black jeans. They step aside and a pair of boots tracks down the ground. A cruel virile man ABEDNEGO JAMBA, 50 comes out. An elegant long coat on his back and a valuable watch on his hand. They steadily move towards them. Zakaria holds Benjamin's hand and they stand. They all run away. Ongol and Apuuli seriously chase them on as Abednego remains standing.

ZAKARIA
Run Benjamin, run faster.

Although Benjamin lags behind, he runs upon his level best to make it. Accidentally he falls down.

They get him and stop the chase. Zakaria and fellows stop and see the men taking him as he violently fight them.

ZAKARIA (CONT'D)

Where are you taking him? What have we done to you?

They take and lay him down near Abednego. Tightly he holds his hand as he cries out loud. Zakaria and fellows walk after them slowly.

ZAKARIA AND FELLOWS

We want our friend! We want our friend!

Suddenly they pick stones and throw at them. Speaking with a big husky voice, Abednego orders to his men.

ABEDNEGO

Kick those dogs.

They chase them and capture Zakaria after a while. They hit him hard. He bleeds through his nose. They leave him behind and move back to Benjamin. They carry him as he fights. Strong and tight they hold him facing behind and he gives up. The eye contact with his fellows is really sorrowful as they take him to the van. They throw him inside and they also enter. The door slides close and the van runs away. Zakaria and fellows look sadly at it descending until it's out of their view.

11 INT. DARK HOUSE - DAY

11

A mystery house, dark and old. Spider webs and sticky stuffs all around the walls and roof. The front door gets open. Apuuli and Ongol enter carrying Benjamin as he quietly looks up and around the house. They walk via the corridor up to the door. They put him down. Abednego gets a bunch of keys from his coat pocket and gives them to Ongol. He opens and Apuuli pushes Benjamin inside. Immediately he locks the door and they walk away.

12 INT. ALBINOS' ROOM - (DARK HOUSE) - DAY

12

It's a wide dark room. Benjamin slowly stands up and tries with much effort to pull the door open but in vain.

After several minutes of intense effort, he tires. He looks around the room. Strong walls with no windows, the ventilators are ten meters high. Surely there is no way of getting out. As an act of surrendering, he sits down.

From the other corner of the room, a child coughs. Benjamin slowly goes there.

BENJAMIN (V.O)
For the first time in my life, I
met people whom we look alike.

He sees his age mates who are also albinos, boys and girls quietly sitting on the floor folding their hands and legs in fear.

13 EXT. WILSON STREET - DAY 13

The sun shines with no mercy.

BENJAMIN (V.O)
Our duty was to make money.

Benjamin and a friend TITO, 8 both badly dressed up rags rushes after pedestrians with old plastic plates as they ignore them. Finally a woman stops. She drops a coin on each one's plate.

They run to the wall shade. A hat on Benjamin's head and sun glasses on Tito's eyes. They exchange.

BENJAMIN (V.O) (CONT'D)
...No matter how much it shined we
had to take back money.

They run back to the street and continue begging.

14 INT. ALBINOS' ROOM - DAY 14

They all stand together as their hands reach for one of their fellow. He has a small piece of bread which they all yearn to get. The door bangs open at once, they all get frightened. Apuuli and Ongol throw in another violently fighting albino girl MANJERI, 7. She falls into Benjamin's hands and she holds him tight helplessly crying. Abednego's men enter as he also walks from their behind holding a handle of a red-hot rod of iron and a bucket of water. He puts the bucket aside and pushes the door close as Manjeri is still crying.

ABEDNEGO
SHUT UP!

Manjeri shuts up at once. He raises the rod of iron.

ABEDNEGO (CONT'D)
Do you see this?

He puts it into the water in the bucket and it cools.

ABEDNEGO (CONT'D)

Next time you see it hot, it will cool on someone's butts, if he dare try to run away. And those who will come back empty handed will be punished.

(Beat)

What's your name, you boy?

They all glance at each other, not sure of whom he is asking.

ABEDNEGO (CONT'D)

You young boy, holding that little girl.

BENJAMIN

My, my name, is Benjamin, Sir.

ABEDNEGO

From today, you are responsible for her.

15 EXT. WILSON STREET - LATE EVENING

15

Manjeri holds a stick in one hand and a plate in the other.

BENJAMIN (V.O)

At first I did not understand which kind of responsibility was assigned to me...

MANJERI

Help, Uncle help, Aunt, Some money please.

BENJAMIN (V.O)

... But besides being an albino like us, Manjeri was also blind.

A distance on the same street stands Benjamin begging and a distance from him stands Tito doing the same. Both of them panic as it's almost getting dark and they have empty plates. They move to Manjeri when she has fallen down. They help her to get back on her feet.

MANJERI

I am tired, I am hungry.

Benjamin holds her hand and leads her to the bus stop booth as Tito follows. They settle down. A moment of silence.

MANJERI (CONT'D)

We have not made enough money. We have to go back and beg.

BENJAMIN

It's already dark.

A moment of worried silence, Tito deep lost in thoughts.

MANJERI

But, what does it mean, to be an albino?

Benjamin keeps quite for a while not sure of what to tell her. Finally he says what he knows.

BENJAMIN

It means, being different from the rest.

MANJERI

How different are we?

BENJAMIN

We are very white, unlike others.

MANJERI

Does that mean we are ugly? Being the reason why they hate us?

BENJAMIN

No, we are not ugly. We are beautiful, even more than some of them.

MANJERI

Really!

BENJAMIN

Yes.

MANJERI

Does that mean, am also beautiful!

He looks at her for a while.

MANJERI (CONT'D)

What?

BENJAMIN

You are the most beautiful creature, I have ever seen.

She shyly sets on a wide warm smile. Benjamin touches into his pocket and gets an old piece of pencil and paper. He starts sketching her as Tito looks on.

MANJERI

You are quite guys, what's going on?

BENJAMIN

I need that smile. I'm drawing you.

MANJERI

Me! You are drawing me!

After a while Benjamin finishes. He gives her the paper. It's a simple nice portrait.

MANJERI (CONT'D)

Are you done?

BENJAMIN

Touch, touch and feel.

She moves her hand around the paper.

MANJERI

Is this me?

BENJAMIN

Yes it is you.

MANJERI

Tito, is this really me?

TITO

You are the one.

She holds it onto her chest as tears of joy runs down her cheeks.

TITO (CONT'D)

Why don't we run away?

BENJAMIN

Run away!!

TITO

They will punish us. We don't have any money.

For a minute Benjamin thinks about the idea.

BENJAMIN
What about Manjeri?

Tito keeps quite.

MANJERI
No, no, take the chance and go.
Don't worry about me.

BENJAMIN
They will find us, it will be
worse.

Tito stands up, stares at them. Benjamin stares back at him as he holds Manjeri's hand tighter. Finally Tito chooses to run away; leaving his friends behind. Immediately the van stops right in front of them. The door slides open and come out Apuuli. Other albinos are seen sitting inside, immediately he closes the door. He looks around; he can't see Tito anywhere.

APUULI
Where is he?

Benjamin points in the other direction that Tito took off. Without wasting a second, Apuuli runs to the same direction. Benjamin and Manjeri stand up and move to the car, open the door and enter.

16 INT. ALBINOS' ROOM - DAWN

16

Up on the table lies Manjeri's portrait that Benjamin drew earlier. Behind on the chair sits Abednego. Some of the albinos stand in the corner weeping. Apuuli and Ongol stands next to Abednego holding sticks. Two of the Albinos stand in the line in front of Abednego's table holding their plates. The first one puts it down on the table; there are only few coins.

ABEDNEGO
Five strokes.

Hesitantly in fear, the little boy moves to Ongol. He leads him down and canes him. The other one does the same.

ABEDNEGO (CONT'D)
Seven strokes

She goes through the same process, Apuuli canes her.

In the other corner there is an extremely burning charcoal stove. Up on it there is a hot-red rod of iron. In the other corner lies Tito wearily breathing, totally beaten up. Apuuli gets a piece of cloth, removes the iron bar from the stove and hands it to Abednego. He then joins Ongol and they go for Tito. They carry him and rest him on the table in front of Abednego. Tito is not quite, he is fighting. With their metal-like hands they strongly hold him, pull his pants down. Abednego rests the hot-red iron bar on his butt. As loud as even the dead can hear, Tito screams.

17 EXT. NILE AVENUE - AFTER NOON (PRESENT) 17

Benjamin works on final touches of the drawing and in little time he is done. He takes a good look, folds it and puts it into the cargo bag.

18 INT. ALBINOS' ROOM - 4:00AM 18

Albinos lie down on the floor uncovered in a deep sleep with knees folded across their chests and hands supporting heads. The door bangs open and a croaky voice shouts at them.

ONGOL
Wake up, wake up, hurry.

19 INT. KITCHEN - 4:30AM 19

Up on the dirty old table a lamp lights. A rushing WOMAN puts pieces of posho and cups of porridge on it. Lining up are albinos passing over picking as they eat fast.

ONGOL
Time, time. You will go hungry if
you can't hurry.

Benjamin helps Manjeri to get the breakfast.

20 EXT. DARK HOUSE - 4:50AM 20

A van parks with its door open. Albinos come out guarded by Apuuli and Ongol to the van. They enter, he closes the door and the van departs.

21 INT. VAN - 4:55AM 21

Albinos sit tight close to each other. They look outside through the window as they pass over the old train station, then down to slums and heading up to the main road.

22 EXT. CITY - DAWN 22

The van runs on the traffic free roads. It stops and the door opens. Two albinos come out and the van continues to move.

23 EXT. SPEKE ROAD - DAWN 23

The van stops. Tito and Manjeri come out. It continues to move.

24 INT. PUBLICATIONS HOUSE - MORNING 24

A struggling journalist BENGO KEEFA, 25 fair looking, moves through the corridor clad in a long sleeved shirt, a tie and some nice trousers. He stops at the door where the poster reads "CHIEF NEWS EDITOR". He knocks and then slides the door open, enters and closes it.

25 INT. DDIBA'S OFFICE - MORNING 25

Neat and orderly is everything. APOLLO DDIBA, 60 a short effectual man sits in his chair, typing and moving the computer mouse slowly with spectacles on his eyes. On the table there are newspapers. Bengo stands beside.

BENGO
Good morning, sir.

DDIBA
Good morning, have a sit.

He sits in the visitors' chair. There is a pause as Ddiba finishes his stuff.

DDIBA (CONT'D)
Bengo?

BENGO
Yes sir, Bengo Keefa.

DDIBA
How do you find the media sector,
Bengo?

BENGO

Freelancing has never been an easy job. A lot of energy is needed.

DDIBA

That's why you are here. I want you to use that energy, that knowledge, the creativity, you know. Unless you combine those elements, there is no other way you will succeed. Do you get it, son?

BENGO

I do, sir.

DDIBA

You are on probation, a three month probation. I will need to see the best of you. If you fail to prove it, then you will never. You get it?

BENGO

Sure I do.

DDIBA

You know we need news. I'm talking about real news here. Our sales have gone down over the time. Do you know why?

BENGO

No.

He reaches for the news and passes them to Bengo. The headline reads "PARTY ANIMALS RUN WILD" partying half-naked babes and dirty dudes fill the front page.

DDIBA

That's the news we have today.

(Beat)

What we publish is usually what people see out there. So there are little chances that they would like to see the same thing over and over again. Unlike the early days, it's usual to see, almost naked girls walking around town, am I wrong?

BENGO

No sir.

DDIBA

You still have a long way to go.
Keep that in your mind. It will
remind you of what you have to do.
Otherwise, I wish you luck.

BENGO

Thank you, sir.

26 EXT. DUSTY ROAD - MORNING 26

Smartly dressed up in a white t-shirt, blue jeans and white canvas shoes is Bengo walking along with a swinging digital camera around his neck. His eyes move side to side and at times look back. A speeding car passes over him raising much dust.

27 EXT. TRADING CENTRE - AFTER NOON 27

It shines with no mercy. Bengo wearily walks all sweaty. The white t-shirt and canvas shoes are now brown. His hair and eye brows full of dust. He moves to the kiosk.

BENGO

Some water please.

A woman gives him a bottle of drinking water and he exchange with money. He thirstily drinks and then sits on a bench. He rubs himself with a handkerchief.

28 EXT. SPEKE ROAD - LATE AFTERNOON 28

Manjeri and Tito stand begging, each of them on the other side of the street.

MANJERI

Help, please help.

As Bengo walks over, he sees Manjeri. He stops and looks at her. He stops and thinks for a while and then moves towards her. He holds her fingers and puts in a new two thousand bank note. Manjeri smells it.

MANJERI (CONT'D)

New money! Thank you very much
uncle.

BENGO

It must be a good for you, ah?

MANJERI
(Smiling)
Good indeed.

BENGO
What's your name little angle?

MANJERI
My name is Manjeri.

BENGO
Ok, Manjeri. You know I want to ask
you something.

MANJERI
Yes, uncle.

BENGO
Where do you come from?

MANJERI
But... you see, I don't know sir.

BENGO
Don't be afraid. I'm a Good
Samaritan. I just want to help.

MANJERI
I don't know. Because I don't see.

BENGO
Who knows then?

MANJERI
My friends, Tito and Benjamin.

BENGO
Who are they?

MANJERI
Look around you will see Tito.

He looks around and he spots Tito.

BENGO
Yes, he is over there. And
Benjamin, where can I find him?

MANJERI
Nile Avenue.

BENGO
Okay, thank you dear. Bye.

MANJERI
Bye uncle.

He walks over to Tito.

BENGO
Tito.

In surprise, Tito turns and sees him.

BENGO (CONT'D)
How are you, man?

In fear Tito runs to Manjeri's side. He holds her hand and they walk away. Bengo stares at them and then sits down. He thinks for a minute.

29 EXT. NILE AVENUE - EVENING

29

Benjamin rolls his paintings as he put them in the bag. Bengo stops at his back.

BENGO
Benjamin.

He turns around in surprise and sees him. He carries his bag and speedily walks away.

BENGO (CONT'D)
Benjamin, Benjamin. I just want to talk to you.

Bengo stands still staring at Benjamin in wonder.

30 INT. ALBINOS' ROOM - NIGHT

30

Except Benjamin, the rest laugh as MANDE, 14 a short funny albino boy continues to tell them stories.

MANDE
And a speaking donkey. Have you ever heard about it?

They all burst into laughs.

MELIDA
Where does that one live?

MANDE

You will think I'm lying but it's a true story.

MANJERI

Where did you hear it from?

MANDE

It's written in the bible.

TITO

And what did it say?

MANDE

You know Balaam had a donkey. When it saw the angel of the God, it lay down. Balaam was angry and struck the donkey three times with his stick. Then God opened the mouth of the donkey, and it said...

(Mimicking the donkey)

What have I done to you that you have struck me?

Laughter arises from each of the albinos except Benjamin.

TADEO

Didn't he run?

MANDE

He didn't he instead said...

(Mimicking Balaam)

Because you have abused me.

TITO

What Benjamin? Don't you like the story?

Benjamin stands up. They all look at him.

BENJAMIN

You need to be careful, guys.

They all pay attention.

TITO

What's wrong?

BENJAMIN

Avoid strangers, don't talk to them. Someone among you told a stranger my name.

TITO

He also came to me and called my name.

BENJAMIN

Who told him?

They all look at each other in silence.

BENJAMIN (CONT'D)

So, none of you did!

MANJERI

I did.

They all turn to her.

MANJERI (CONT'D)

Look guys, I'm sorry. I didn't know he was a bad person. He told me he is a Good Samaritan.

BENJAMIN

Now it is clear. No talking to strangers any more. They will cause us trouble.

EMMA

But we meet strangers each new day.

BENJAMIN

Yes, but don't tell them about us. It is very dangerous.

31 EXT. PUBLICATIONS HOUSE - AFTER NOON

31

Bengo moves up to the entrance. As he throws the hand to push the door open, someone pulls it first from inside. He is Ddiba with a brief case in his hand.

BENGO

Good after noon, sir?

DDIBA

Good afternoon.

BENGO

I would like to talk to you.

DDIBA

Try to be brief, I'm in hurry.

BENGO

Did you go through my first story?

Ddiba heads to the parking as Bengo follows. He opens the back door and throws in his brief case.

DDIBA

You know son, you need to specify what you do. There is a large gap between news and that, nonsense. Writing about things like potholes, hospitals lacking drugs, eh corruption and things of that kind is pure nonsense. Do you know why?

BENGO

No.

DDIBA

Because, they are the issues on every one's mind. So there is no way you can write about them and make them special to read. Do you get it?

BENGO

I do sir.

DDIBA

If you ask for my advice I would again say, be creative. Go out there and find something new which they less consider. It might be simple but rather meaningful.

BENGO

Thank you, sir.

He enters the car and drive away. There comes a decent competent journalist ANNA NAMBASA, 45. As she open the car door...

BENGO (CONT'D)

Excuse me, ma'am.

ANNA

Yes.

BENGO

Good afternoon.

ANNA

Good after noon.

BENGO
Do you mind a minute? I really
adore talking to you.

She looks at the watch on her hand and then to Bengo.

ANNA
About...

BENGO
About journalism.

She thinks for a second

ANNA
Time is the problem here. Are you
heading to town?

BENGO
Yes.

ANNA
Come on in.

They both enter and drive away.

32

INT. ANNA'S CAR - AFTER NOON

32

Bengo sits humbly. Anna drives as she looks at the watch
seeming to be in hurry.

ANNA
So, you were saying...

BENGO
I would really appreciate it if you
tip me about journalism.

ANNA
Ah..., you know the most important
thing is to get good information
which is later on converted into
news. That information must be
reliable. Like building any other
career, it takes time,
determination, confidence and
consistency. Most of the times
power is not a necessity. In most
cases it is replaced by knowledge.

(Beat)

(MORE)

ANNA (CONT'D)

You know sometimes we go through conditions which are capable of taking our lives away. For example, let's assume you are the reader. Would you love it to read a headline like "BOMBS BLAST" yet there is no single picture to prove that!

BENGO

Of course no.

ANNA

Then as a journalist what would you do to satisfy your reader?

BENGO

Making sure that under the headline they are pictures following.

ANNA

But do you know what it takes?

BENGO

I think it depends. Confidence most of the times.

ANNA

Before putting there that picture, you will have to capture it from the center of the battle field. You will have to interview the top commanders to be counted among the best. Those are the life taking risks. Have you ever took one?

BENGO

Never.

ANNA

You still have a journey to explore.

Bengo nods in belief. A moment of silence.

ANNA (CONT'D)

Your face is new. I don't think I have ever seen it anywhere. Do you work with us?

BENGO

My name is Bengo Keefa. I'm a new employee, but still on probation.

They shake hands.

ANNA

Nice to meet you, Bengo. You are still in the danger zone; that's how I call it. And surviving it means working hard, both physically and mentally.

33 EXT. JINJA ROAD - AFTER NOON 33

Cars run up and down.

34 INT. ANNA'S CAR - AFTER NOON 34

Anna and Bengo sit quietly. After a moment;

ANNA

So, what's your next plot?

BENGO

I'm planning to face the albinos.

ANNA

Albinos! Did you say albinos?

BENGO

Yes, albinos.

ANNA

What do you expect to get from them?

BENGO

I don't know, something bothers me with the way they appear.

ANNA

Of course their appearance is disgusting. That will not be much of news. Who doesn't know that they lack melanin in their bodies?

BENGO

Actually, I don't mean their physical appearance. I mean the way they appear and disappear.

ANNA

I still can't find sense out of it.
But stick on your mind any way.
Most of the times it tells the
truth.

BENGO

Would you please find somewhere to
drop me?

She pulls up and spots Benjamin.

ANNA

Are you starting with him?

BENGO

Yes.

ANNA

Well, good luck.

BENGO

Thanks.

He gets out and Anna drives away. He walks towards Benjamin's
side.

35 EXT. NILE AVENUE - DAY

35

As Benjamin paints in the dim sunlight, a human shadow
appears into his work. He turns around and sees Bengo. He
resumes with his work.

BENJAMIN

It's you again. Who are you?

BENGO

You know man, when I came to you
yesterday; it seemed you were
afraid of me.

Benjamin ignores him.

BENGO (CONT'D)

Benj, you might wonder how I came
to know your name. A friend of
yours told me.

BENJAMIN

That I know.

He stands up and takes the completed painting to the other ones on the pavement as Bengo follows.

BENJAMIN (CONT'D)

What do you want from me?

BENGO

You know I'm a person of art, and I respect artists so much. So believe me when I say you are good. You are cool, man!

BENJAMIN

Thank you.

BENGO

Honestly speaking, I have never seen an artist as good as you. You know I just wanted to ask if you can sell me at least one drawing.

BENJAMIN

Here they are. They are all for sale.

BENGO

Wow! That's amazing.

He squats down and starts selecting.

BENGO (CONT'D)

I wish I had much money; I would take all of them. How do you see this one?

BENJAMIN

It is good.

BENGO

Since you have said, let me take it.

He properly folds it and reach for his wallet.

BENGO (CONT'D)

How much is it.

BENJAMIN

Ten thousand.

He hands him a twenty thousand bank note.

BENJAMIN
I don't have change.

BENGO
No...no. keep it.

BENJAMIN
Thank you, man.

BENGO
I will come back.

Gently their fists meet as a sign of friendship.

BENGO (CONT'D)
See you, man. Take care.

BENJAMIN
Okay.

36 EXT. NILE AVENUE - RUSH HOUR

36

Benjamin sits beside on the pavement with his cargo bag. In a distance, Bengo sits on a bodaboda with a camera around his neck.

BENGO
You guy, is your bike okay?

BODA MAN
What do you mean?

BENGO
Is it in a good condition?

BODA MAN
Of course, don't you see it?

BENGO
The look doesn't matter. All I need
is one kick and it runs away.

The man kicks it and it starts right away.

BODA MAN
Isn't that's what you wanted?

BENGO
Yeah, yeah. Alright stop it.

The man stops it. The van comes and park next to Benjamin.
The door slides open and he enter.

BENGO (CONT'D)
Kick it, man. It's time to work.

BODA MAN
What do we do next, boss?

BENGO
Follow that van.

They follow it through the traffic. They continue to follow
as it runs down off the main road and down to slums.

BENGO (CONT'D)
Keep some distance, and lights off.

The man does as told.

37 EXT. DARK HOUSE - NIGHT 37

The van finally stops and they also stop. Bengo gets off the
motor cycle. He pays him money and he rides away.

Bengo sneaks over the walls until he reach a vantage point.
He zooms and variously snaps them as they enter the dark
house. He then checks as photos are clearly received. He
removes the film and keeps it under sock. In the camera he
puts in a new one. Again he sneaks and run away.

38 INT. STAFF ROOM - DAY 38

There are some few members inside quietly working on
computers. Bengo rolls down the photos. The door opens and
Anna enters. As she pulls the next chair, she sees Bengo.

ANNA
Bengo, how is the going?

BENGO
So far fair, thank you ma'am.

ANNA
Ma'am! Stop calling me that. It's
unnecessary. Make it simple and
just call me Anna. You know honor
and all that stuff works less here.
We even call the heads of states by
their names! So who am I?

She sees albinos' photos on the monitor.

ANNA (CONT'D)

Uh, it seems you are progressing.

BENGO

Yeah, I'm trying my best.

ANNA

Good for you. That's the way to go.

She sits down and does her stuff. Bengo begins typing. "MYSTERY APPEARANCE AND DISAPPEARANCE OF ALBINOS ON STREETS" under the headline he continues to type. It used to be very rare to find an albino ..."

39 EXT. NILE AVENUE - DAY

39

Benjamin attends to a youthful girl. She picks those of her choice, pays for them and walks away. Benjamin goes back and sits down. The drawing of his life story aside. Bengo comes over. Benjamin stands up and fists meet.

BENJAMIN

I have all the goodies over there.

He looks at the other drawing of his life story.

BENGO

Oh, that one is great! It's the best of my experience.

BENJAMIN

That one is mine. It is not for sale.

BENGO

Why, is it so special?

BENJAMIN

Yes, it reminds me of many things.

BENGO

Is it a life story?

BENJAMIN

Yes.

BENGO

Your life story?

BENJAMIN

Yes.

BENGO

It seems life was not easy.

BENJAMIN

Not at all.

BENGO

That's life, man. Sometimes it turns out to be hard, and a son of man has to hustle. Survival for the fittest. But however much we go through difficulties, we never lose hope. We believe beyond doubt that there will be light at the end of the tunnel. That's why great artists like Benjamin make a difference. They move pain from their hearts and put it down on papers.

BENJAMIN

What's your name?

BENGO

Bengo, how shameful it is that until now, I have not told you my name.

BENJAMIN

You know what? You are kind of funny. But you talk some sense.

As if he is not intending to know much more, he moves the displayed paintings and starts selecting.

40 INT. DARK HOUSE - NIGHT

40

In the extreme darkness, the door shuts open and a match stick lights. Benjamin enters the room as Abednego sits on a chair lighting a lamp. On the table there are art papers and pencil.

ABEDNEGO

I prepared this table just for you. Not because you are my guest; you are going to start working double, day and night. We have an art exhibition we will attend soon; so we will need a lot of paintings to exhibit.

He moves out. Shinning objects in the corner catches Benjamin's sight. He goes to see them. They are sharp machetes. He stares at them with a sense of suspicion.

41 INT. KITCHEN - 4:30AM

41

As they quickly pass over the table picking posho and porridge, Ongol bursts in.

ONGOL
Tadeo, come with me.

He looks at him in wonder.

APUULI
I'M TALKING TO YOU, Tadeo.

He puts the cup on the table and he leaves with him. There is stunned silence as albinos glance at each other.

APUULI (CONT'D)
What are you doing? Back to business.

42 EXT. SPEKE ROAD - DAY

42

Manjeri stands in the sunshine begging. Tito also stands the other side doing the same.

MANJERI
Aunt, Uncle, please help.

Benjamin comes walking towards her. A cargo bag in his hand. He puts it down after reaching her. He drops a two hundred coin on her plate.

MANJERI (CONT'D)
Thank you uncle.

He takes off the hat and puts it on her head.

MANJERI (CONT'D)
Benjamin! What are you doing here?

He holds her hand and leads her to the shade. Tito spots them and comes over.

MANJERI (CONT'D)
You are quiet Benjamin. Are you okay?

TITO
Benjamin, what is it man?

BENJAMIN
Tadeo is still missing.

MANJERI
Since he was taken!

TITO
This is strange. Do you have any
idea, of where he was taken?

BENJAMIN
No. But something tells me, he is
not okay.

TITO
I also feel it, we all feel it.

MANJERI
Let's wait and see. It's not too
late. They might bring him back.

BENJAMIN
I have to go guys. Take care.

He holds his bag and moves away.

43 EXT. JOHNSON STREET - AFTERNOON 43

As Emma stands in direct sunlight desperately begging from
disappointing pedestrians, his skin begins to receive burns
like burnt by fire. In pain he drops the plate down and run
to the shade.

44 EXT. JINJA ROAD - AFTER NOON 44

Melida walks vehicle after vehicle begging in heavy traffic.
Her pale blue eyes rapidly moving back and forth, a cruel
woman pours liquid stuff to her face as she begs from her car
window.

45 EXT. KAMPALA ROAD - LATE AFTER NOON 45

As Mande desperately begs from pedestrians without response,
a puzzled man pushes him to the ground as he runs after him.

46 EXT. SPEKE ROAD - AFTER NOON 46

As Tito and Manjeri stand in sunlight begging, Manjeri collapses and she bleeds seriously through the nose. Tito loudly calls for help as nobody comes.

47 INT. ALBINOS' ROOM - MIDNIGHT 47

Snoring sounds are made as albinos sleep deeply. The door slams open. They all wake up frightened. Ongol bursts in.

ONGOL
Melida. Come here.

Melida resists in fear. Ongol comes after her. He pulls her hand and takes her away as she screams. The door slams close. They all exchange worried looks.

48 EXT. GARBAGE COLLECTION AREA - MORNING 48

Journalists and civilians stand out the scene of crime while police men stand inside. An albino's corpse is tied under the sheet. Photographs and recordings take place as they carry it to the police patrol. Bengo is among the photo journalists. Among various reporting journalists, we focus on one.

JOURNALIST
Another body of an albino girl aged between 12 and 14 years has been discovered in a decomposing state while her head is missing. This has happened two days after a body of an albino boy was found floating in a sewage channel when his head and genitals were also missing. The body of deceased has since been preserved at Mulago hospital mortuary where it remains unidentified and unclaimed. The authorities are still carrying on the investigations...

49 EXT. NILE AVENUE - AFTERNOON 49

Benjamin dozes with an uncompleted painting in his hands. There comes Bengo.

BENGO
Isn't it too early to sleep?

He stands up.

BENJAMIN
What's up Bengo?

BENGO
I'm cool, man. How are you doing lately?

BENJAMIN
I'm good.

BENGO
You're good!

BENJAMIN
Yes, I'm good.

BENGO
Sure you're good?

BENJAMIN
I'm cool, man. What's wrong with you?

He gets closer.

BENGO
I know there is something terrible happening in your lives.

BENJAMIN
Our lives!

BENGO
And I know something about it.

BENJAMIN
Something! About what?

BENGO
About your missing friends.

In surprise, Benjamin is quiet for a while.

BENGO (CONT'D)

I want to meet you some where safe,
and we talk.

BENJAMIN
Where?

BENGO
Tell me.

BENJAMIN
Old train station, inside the
oldest train.

BENGO
Time

BENJAMIN
Around 6:00pm

BENGO
Cool, see you there.

He walks away. Benjamin won't stop staring at him.

50 EXT. OLD TRAIN STATION - LATE AFTERNOON 50

There are various out of service trains. In the back ground,
a cargo train slowly runs on the railway. Bengo comes walking
and he enters the oldest.

51 INT. OUT OF SERVICE TRAIN -LATE AFTERNOON 51

Benjamin sits on the iron bar leaning against the board,
facing upside. A cargo bag aside.

BENGO
Benjamin.

He stares at him for a while and then stands up.

BENJAMIN
Who are you?

BENGO
Don't be afraid, buddy.
(Beat)
I'm a police spy.

BENJAMIN
A spy!!

BENGO
I was handed this case long time
back. So I know a lot about you. I
know what you and your friends go
through. Right now we are in the
final process to make a rescue.
(MORE)

BENGO (CONT'D)

But there is one thing still stuck
in our way, and we need your help.

BENJAMIN

What is it?

BENGO

I want to know who is behind this
so that he gets arrested and we
stop this once for all. Do you know
him?

BENJAMIN

His name is Abednego.

BENGO

Abednego... Abednego... Do you know
his last name?

BENJAMIN

No, I don't. He is a tall man.

BENGO

Abednego... He is a tall man, you
said.

BENJAMIN

He is tall. Tall and rude.

BENGO

Abednego...Jamba. He must be that
man.

BENJAMIN

Who is he?

BENGO

He is a prominent man. Very
powerful.

BENJAMIN

You said, you know something about
my friends. What happened to them?

BENGO

It is very unfortunate. They were
murdered.

Benjamin sweats. His knees get as weak as water. He sits down
and tears gleams his eyes. Bengo joins him and holds his hand
to comfort him.

BENJAMIN

But why, why did they have to be killed?

BENGO

We are yet to find out. But stay strong, man. Very soon this will be over. There is hope I promise.

(Beat)

But for the goodness of our plan, you will promise me something.

BENJAMIN

What?

BENGO

You will not tell anyone about it.

52 INT. PRINTERY (PUBLICATIONS H'SE) - DAY

52

The press prints out newspapers in large number. Anna and Bengo stand beside. Anna picks a newspaper book. On the front page the headline reads "TRAGIC SLAUGHTER OF ALBINOS; WHO IS BEHIND IT?" Photos of the deceased albinos under the headline.

ANNA

Now, this is what we call news. The weight of the news is measured by its sales. When it sells like a hot cake, that's when it becomes real news. And the reporter is then a journalist.

(Shaking hands)

Congratulations, welcome to the club.

BENGO

Thank you, Anna.

Ddiba comes in.

DDIBA

Bengo!

He comes close and gives him a warm hug.

DDIBA (CONT'D)

There are journalists but there is Bengo. I have never seen such an intelligent man like you. You have vision, son. You see far!

BENGO
Thank you, sir.

DDIBA
As others are still struggling to
get it, we already have it
published.

He picks a newspaper book

DDIBA (CONT'D)
This is what I meant by the word
NEWS. You are the man, Bengo.
(Beat)
There is one more thing, which will
even make you genius. Come, son.
This is between the two of us.

He touches his hand and leads him to the other corner.

DDIBA (CONT'D)
It's about time to blast the man.

BENGO
What are we waiting for?

DDIBA
We can't do it without evidence.
Don't you get it? He will sue us.
Knowledge is the gift God gave you.
Once you learn to use it well,
you'll be untouchable.

He pats at his shoulder

DDIBA (CONT'D)
Do it, son. Whom are you waiting
for?

He walks away. Bengo remains considering Ddiba's advice.

53 INT. DARK HOUSE - NIGHT

53

Albinos walk through the corridor to their room each holding a cup of water and a plate, on it there is a piece of posho. Benjamin holds two plates, one for him and the other for Manjeri. Apuuli leads with a torch. He opens the door and they enter. He locks it after and walks away.

54 INT. ALBINOS' ROOM - NIGHT

54

There is a lighting candle. As Benjamin gives Manjeri the plate of food, it accidentally falls down.

MANJERI

My food! My food!

She slowly squats down and moves her fingers around to find it. Benjamin moves her up and settles her aside. He puts a plate of his food into her hands.

MANJERI (CONT'D)

What about you, Benj. What will you eat?

BENJAMIN

Don't worry, I will be fine.

TITO

We can't let you starve, Benjamin. We are one person. If it means to starve, we are all starving.

BENJAMIN

Guys, don't make this a big issue. I said I will be fine.

MANDE

Don't make it sound hard, men. We don't need to starve. We just have to share the little we have.

He bends and picks the empty plate. He then moves to the rest.

MANDE (CONT'D)

Come on, come on let's do this. We are brothers, we are sisters.

Except Jaberri who look unhappy, the rest comfortably give away a small piece off their food. Lastly Mande moves to Manjeri but makes up his mind. He takes nothing from her.

MANJERI

Why are you ignoring me, you naughty boy?

He moves back and snatches a piece off her food. She slaps him a little on the cheek. The rest laughs.

MANJERI

Never do such a thing again. Have you forgotten that I was there since the beginning of time?

MANDE

And you will be there at the end of it all.

He hands the plate to Benjamin. He then looks straight into his eyes.

BENJAMIN

What?

MANDE

Can't you say something?

BENJAMIN

Something, like what?

MANDE

Either I don't want this food or, thank you Mande.

Except Mande, the rest laugh.

BENJAMIN

Okay, thank you Mande.

MANDE

Somebody say, thank you Jesus for this meal.

ALL

Thank you Jesus!

They start eating. Jaberri picks the spoiled food as he adds it on his food.

BENJAMIN

Don't do it, Jaberri. However we are worthless in the eyes of many people, we still reserve some dignity.

JABERI

We are worthless, you have said it. Then what do we reserve?

They all stop eating and look at him.

JABERI (CONT'D)

Wearing an albino's skin is like,
wearing a curse. How I wish my
mother threw me in a latrine than
leaving me alive to suffer.

Benjamin stands up.

BENJAMIN

What you have said is wrong,
brother. We are albinos and we
can't change it because that's our
nature. Only God has the answer to
why he made our race, and we are
lucky that we belong somewhere.
It's a blessing, not a curse like
you call it. Look at me, I'm proud
to be me; a day has never reigned
to regret my existence. It's true
we go through difficulties to live
but that will never step on our
hope. One day we will get out of
here and become important people.
We are among the future leaders,
and that I believe beyond doubts.

They all look at him very touched. Now Jaberri knows he is
wrong and feel ashamed.

JABERI

I'm sorry, brother.

He moves back and sit. Benjamin also sits and starts eating.
The rest also does silently.

MANDE

Have you ever heard about this
story?

MANJERI

Which story?

MANDE

When Jesus served a group of hungry
people and left over five thousand
baskets of food.

MANJERI

Yes, what happened?

MANDE

I wish we were there.

They all burst into laughs.

55 EXT. KAMPALA ROAD - DAY

55

A street preacher in a distance shouts and praises the name of the lord. Mande stares firmly across the road. He looks at Ongol and Apuuli as they move Emma to the van. A hand touches his back and shockingly turns back only to see Benjamin. He takes a deep breath.

MANDE

You scared me.

BENJAMIN

Are you okay?

MANDE

I'm not.

BENJAMIN

What's the problem?

He points across the road. Benjamin sees the van moving away.

BENJAMIN (CONT'D)

What were they doing here?

MANDE

They have taken Emma.

Benjamin looks around but can't see him anywhere. They move to the shade and sit down. A photo journalist comes over, snaps them and moves away.

MANDE (CONT'D)

Something very wrong is going on. I feel scared. Aren't you scared?

BENJAMIN

I'm also scared.

56 INT. ALBINOS' ROOM - NIGHT

56

Commotion rises as they worriedly converse. Finally their fellow's sharp voice goes through.

JABERI

Listen, listen guys.

They now pay attention.

JABERI (CONT'D)

I feel something. I don't know if you feel it too.

MANDE

How can we know before you say it?

JABERI

Something tells me, our friends no longer live.

MANJERI

God forbid!! How dare you say such a thing?

TITO

But it seems to be the truth.

MANJERI

It will never be the truth. What's wrong with these boys?

BENJAMIN

We are all worried, but don't let your minds think negatively this soon. Let's hope they are fine wherever they are, and ask God to bring them home soon.

They don't reply but obviously look discontented.

57

EXT. NILE AVENUE - AFTER NOON

57

Bengo comes moving heading to Benjamin's side. There is a balding head man in his 40's who follows him furtively. When Bengo stops in front of Benjamin, the man finds a vantage point.

Benjamin leans his head against the wall deep lost in thoughts. Bengo stands in front of him for a while but he doesn't know he is there... until when he gets a break from thinking and sees him. He stands up shakily. He is afraid, even Bengo can see that. He holds his hands to console him.

BENGO

Don't be so afraid.

BENJAMIN

It's taking too long, man. Very soon we will all be over.

BENGO

Worry no more my friend. Because today marks the end of it all.

Benjamin feels relieved. He smile a little. Bengo sees that and frees him.

BENJAMIN

Does that mean, you are coming for us today!

BENGO

Not today actually, but tonight. If we finish up this final step.

BENJAMIN

What's, the final step?

BENGO

You know Benj, the way we do our stuff is beyond your thinking. It's true we have delayed, but this man we are dealing with is not the usual one. He has the power to move big people in intelligence in his direction. So that cautions us to be very careful.

All of Benjamin's attention is caught.

BENGO (CONT'D)

Our plans from the beginning were to catch him red handed, but we have realized it will take longer time. The problem with that is that the circumstances have denied us that chance. Your life will not endure. So here we come with plan B.

Benjamin's eyes are obviously asking "what's that plan B".

BENGO (CONT'D)

We need proof to lock him behind the bars for the rest of his life.

BENJAMIN

How will you do that?

BENGO

You will help us do it.

BENJAMIN

But, how!

BENGO

It will be very simple. I have a camera. Do you know a camera?

BENJAMIN

No.

BENGO

It is a machine used to record pictures, moving images. I will use it to record you when telling your story. You will tell everything from the beginning up to today. Once it's done, we will call it the end of your misery.

BENJAMIN

But not here.

BENGO

Of course no. You know the place, right?

BENJAMIN

Yeah.

BENGO

Good. And get used to smiling, because it's what you will be doing for the rest of your life.

He reaches for his wallet and tips him.

BENGO (CONT'D)

Don't mess up anything at the last minute.

BENJAMIN

I will not.

BENGO

It's the only chance we are left with. If we spoil it, hell comes next.

He moves on.

Back to the man at the vantage point (Bengo's follower) now knows what to do. He also moves to Benjamin and stands in front of him. Without saying a word, he hands him a new twenty thousand bank note.

MAN

How much has he given you? I will pay you double to tell me more.

As Benjamin is confused, trying to figure out what he is saying, he hands him another twenty thousand. Now he is tempted to ask.

BENJAMIN
What is this about, sir?

MAN
It's about exchange, man. You tell me what I need to know, I burry you in gold.

He hands him another note.

BENJAMIN
Let's put this clear. What do you want?

MAN
Feed me with the damn information, more than you feed him. As simple as that.

Benjamin is still lost.

BENJAMIN
Who are you?

MAN
Listen young man. Don't pretend like you don't know what's going on. Hear it from me and never let anybody else fool you. No journalist will ever pay you as good as I'm willing to do.

BENJAMIN
Oh! You are a journalist. Sorry, man. I don't deal with journalists.

The man laughs, sarcastically.

MAN
Tell me something. What do you think your friend is? Let me guess. A humanitarian! A priest! A cop! Don't let him fool you again, buddy. He is a pure journalist.

Following the statement, Benjamin stands shocked.

MAN (CONT'D)
Poor boy. He fooled you. May be it would have been better if I also came in a different image, I wish I knew.

He removes the money from Benjamin's fingers and walks away

58 EXT. OLD TRAIN STATION - LATE AFTER NOON 58

Bengo comes moving and enters the out of service train.

59 INT. OUT OF SERVICE TRAIN - LATE AFTER NOON 59

Benjamin sits on the metal.

BENJAMIN

If you have come for more news, I'm
afraid I'm left with none.

A shock. Bengo stands dead quite.

BENJAMIN (CONT'D)

How dare you, Bengo?

BENGO

What... what are you talking about?

BENJAMIN

You are a devil.

BENGO

But, I don't...

BENJAMIN

You should have done all you
wanted. Anything, your way but not
messing with our lives.

BENGO

I didn't do that. I swear I will
never let you down.

Benjamin's eyes are full of tears.

BENJAMIN

Sometimes I wonder and ask myself.
What we did wrong in the eye of
God. Why is everybody against us?
Why is that, even you, whom I had
started considering a friend has
turned out to be an enemy?

BENGO

I'm sorry, Benjamin. But listen...

BENJAMIN

Why don't you leave us alone now?
You got what you wanted, what else?
Go make money.

BENGO

There is much I can contribute in
fight for your freedom. Through
news the world will get to know
about you. You will get help, I
promise...

But Benjamin is unwilling to listen. He carries the bag and he walks to the entrance.

BENJAMIN

Never come near me again.

Benjamin walks out. Bengo weakly sits down. His eyes kind of wetting and seems to be regretting.

60 INT. DDIBA'S OFFICE - MORNING

60

He calmly sits into his chair going through the newspapers. Bengo sits quietly in the visitors' chair. After a while, Ddiba covers the news and remove the spectacles. He rests his hands on the table.

DDIBA

So, what's your plan B, Sir?

BENGO

I have no plan B.

DDIBA

So...

BENGO

I'm afraid it's over

DDIBA

What do you mean? It's over!

BENGO

I'm a human being not an animal. I
have a heart, I'm not a terrorist.

DDIBA

Who said you are?

BENGO

What I do makes me feel like one.
It is worthless.

DDIBA

What is worthless here?

BENGO

We are acting selfish. All we do is
to get news from them but we have
done nothing to help. I can't take
it any further.

Ddiba stands up

DDIBA

Don't be stupid, young man. This is
business. Swallow your emotions
away, damn it.

He sits and tries to control his temper. He finally does.

DDIBA (CONT'D)

Let me tell you something. For a
very long time, news that makes
headlines has been just like that.
There is always a victim behind.
But at the end of it all, they come
into light. They get help and
everything they needed. Now tell
me, how would that happen if there
is no journalist behind?

BENGO

This is a special case, sir. The
albinos are dying. Whom will you
bring to the light when they are
over?

DDIBA

Uh! It's now that you see it.

BENGO

The boy made me picture myself as
one of them. Now I know how it
feels like.

DDIBA

Well, it's your right to feel the
way you like. And it's for better
because it will make you even work
harder.

Bengo stands up. Ddiba also stands up.

BENGO
I'm afraid it will not work like
that. I'm sorry sir.

DDIBA
Stop joking, Bengo. You can't do
this to me.

Bengo walks away.

DDIBA (CONT'D)
COME BACK HERE.

BENGO
I'm sorry.

DDIBA
You don't know what you are doing,
son. You are burying your shinning
career in the dust.

He opens the door and walk out. Ddiba angrily kicks the
table.

DDIBA (CONT'D)
Damn, that bloody idiot.

61 EXT. PUBLICATIONS HOUSE - DAY

61

As Bengo moves towards the exit, a female voice calls at him.

ANNA (O.S)
Bengo!

He stops. She moves to him. She gives him a stare before she
says anything. Finally...

ANNA (CONT'D)
What's wrong with you?

She gets no response.

ANNA (CONT'D)
What the hell is wrong with you,
boy? Do you have any idea of what
you're doing?

BENGO
Things are always not as easy as
they seem to be.

ANNA

What's wrong? Come on, tell me.

She holds his hand and leads him. They settle down on the pavement. Anna looks at him with a questioning face.

BENGO

I can't take it any further.

She wants to hear more.

BENGO (CONT'D)

How would I call it success; when
curses are my surroundings?

(Beat)

How would I enjoy life; when theirs
is perishing? It's not fair. Not at
all.

A moment of silence as Anna composes what to say about it. Finally she takes a breath and says it.

ANNA

The fact is, sometimes we go beyond
our limits in pursue for happiness.
But when we reach there, where we
expect it to be, we find it already
gone. Not because we are late,
because of the ways we go through.

Bengo listens. The palm supports his cheek.

ANNA (CONT'D)

It's then that we realize we have
hurt others, we have broken trust.
In an easy way we take away the
little they have, which we will
never be able to return. And that's
the burden of guilt that lasts on
us for as long as we live.

BENGO

And most times we forget to go back
to do something. A good cause, you
know.

ANNA

Most times it's already late.
Because we leave no stone unturned,
we lose trust, dignity and
everything nice about a human
being.

(MORE)

ANNA (CONT'D)

So we lose courage to turn back,
and we let everything move the
wrong direction.

BENGO

Just like that!

ANNA

Just like that.

BENGO

For me, it won't end, just like
that. I might have lost trust or
dignity, but not the courage to go
back.

ANNA

There you will be a man.

BENGO

That will be after saving at least
life or two.

Anna nods in satisfaction. Tears gleam in her eyes.

ANNA

Your courage will force me to tell
you a secret. This secret is a huge
one.

A moment of silence. Anna still gathering strength to bring
it out. Bengo's face begs for her courage. This huge secret
drills out Anna's tears. Finally she drops it out.

ANNA (CONT'D)

You see my flesh happy and healthy?
But my soul isn't. It is bleeding.
Bleeding from the misery I have
caused to others. The burden it is
carrying, will never let it see a
happy day, never again.

BENGO

Happy days are yet to come. We
never run out of them unless we
choose to.

ANNA

Now I feel what you trying to say.
My soul needs a happy one it is
longing for.

(Beat)

Why don't you count me in?

It makes Bengo almost display his whole set of teeth. An extra-ordinary smile. Anna presents her hand. Bengo reaches for it and they shake strongly.

62

EXT. NILE AVENUE - MID DAY

62

Deep lost in thoughts Benjamin sits on a veranda leaning on the wall. Bengo comes moving slowly and stands in front for a while.

BENGO

Benjamin. Benjamin.

Benjamin sees him and stands up. He stares at him for some good minutes as if he wants to bury him alive. Finally...

BENJAMIN

Why are you becoming a nightmare in my life?

BENGO

This time round, I have come to help you my brother.

This makes Benjamin lose control over his temper. He yells at him.

BENJAMIN

Why don't you go help you self? You got everything you wanted, what else do you want? May be you want to see all of us dead. May be that will give you complete happiness. If that is it, start with me. Here I am, cut off my head and publish the news tomorrow that he is also gone. If that is too small for your heart, then go to hell, go and rot in hell you lousy bastard

Bengo will not go anywhere. He remains standing silently as innocent as a little child.

BENJAMIN (CONT'D)

Go away, Bengo.

But he moves no step. This forces Benjamin's faculty of consciousness to rage. He picks up all the stuff around and violently throws at him.

His flesh might be hurt but not his determination to stay. Benjamin decides to attack him physically but as solid as a statue, this man came to stay. As a matter of defending himself from the violent kicks and punches, he holds Benjamin's hands tight. He fights with effort to endeavor but weakness and hunger combined conquers him. Slowly by slowly his rage dissolves away. Finally Bengo frees him and he slowly sits down on the pavement. Nothing left to do but to weep. After a while Bengo joins him.

BENJAMIN (CONT'D)

Why do you have a stone, instead of a heart you man?

BENGO

This time that stone has softened.

BENJAMIN

Please leave us alone. Leave us in peace. Go on with your life, we will perish with ours.

Bengo is now out of words. He takes a deep a breath. It takes him a while trying to figure out which language he should use to bring him back on track. He also gets harsh but yelling.

BENGO

You know what, I won't say sorry, it's too late. I won't beg for forgiveness, it won't be enough. But I speak with authority. You were not made to suffer, not to die like rats. God wouldn't have made you if you were to live a harsh life. He never made you to beg for mercy. I wish you knew that, man.

Benjamin also stands up. Firm and strong to clear his point.

BENJAMIN

That I know. But what can I do? I'm confused, man.

BENGO

I know you are. But don't choose defeat.

BENJAMIN

What am I left to choose?

BENGO
Choose victory.

BENJAMIN
I don't know how to do it.

BENGO
The fact is, you can't do it on
your own.

BENJAMIN
You want me to trust you again!!
Aren't you even ashamed of
yourself?!

Now he feels it. It brings the intensive conversation to a pause. As calm as possible, Bengo knows, come rain he has to prove his point.

BENGO
For the last time in your life, you
will have to trust a man. And that
man will be nobody else, but Bengo,
the journalist.

Benjamin cools down. He's about to have a nervous breakdown. Stuck underneath confusion. In the process, Bengo presents his hand to shake. Benjamin looks at it for a while and finally makes a decision. In a way like he's left with no choice, he takes the hand and they shake confidently like "come what may".

63 EXT. ACROSS THE ROAD (NILE AVENUE) - MID DAY 63

Hiding under a wall but focusing on Benjamin and Bengo is Abednego's man, Ongol. He has seen everything, he continues to see them shaking and parting. Bengo going his way and Benjamin going back to his seat.

64 INT. ABEDNEGO'S ROOM - (DARK HOUSE) - AFTER NOON 64

Abednego sits cross legged reading news in the darkness. Using the little light which comes in through the ventilators. His men stand in front. After a while he covers the news.

ABEDNEGO

It's of no wonder that he writes in
such away. He knows much about us.
And that makes him our worst enemy,
whom we can stand for a single day.

(Beat)

Go get that bastard.

65

EXT. SPEKE ROAD - AFTER NOON

65

Tito and Manjeri sit on a brick bench. A big piece of spoiled bread aside. Tito snatches some as they eat. Benjamin comes and sits next to them. Tito snatches a piece and gives to him.

BENJAMIN

Thank you.

MANJERI

How are you Benj?

BENJAMIN

I'm fine dear.

TITO

Any news?

BENJAMIN

It's terrible, guys. I have to tell
you the truth.

MANJERI

What? Do you know something?

BENJAMIN

None of them survived. They were
all murdered.

MANJERI

What!!

Tito loses appetite. He throws the bread in his hands away.

TITO

But, why?

BENJAMIN

I don't know.

MANJERI

How did you know about it?

BENJAMIN
Somebody told me.

MANJERI
Who told you?

BENJAMIN
Ah,... a journalist.

MANJERI
How did you get to know a
journalist?

BENJAMIN
It's a long story.

TITO
This is serious. We have to fight
for our lives. Otherwise, we will
all die.

BENJAMIN
But will not die like dogs; at
least like humans.

MANJERI
How,... do humans die?

BENJAMIN
Humans die trying. We have to
escape.

66 EXT. WILLIAM STREET - NIGHT

66

The street stands lonely as Bengo walks along speedily. Two men walk after him on the same pace. We get to notice they are Apuuli and ongol. Bengo knows they are after him. He gets an idea, not too late to run for his dear life. They chase after him. As fast as his heart can hold, he toils to escape. For as long theirs will uphold, they are determined to get him. Finally they win. Shouting on the top of his lung is the only option he is left with to scare them away but it seems it won't work out. He thinks of something new which they may prefer.

BENGO
Take money, take everything you
want.

Kicks and punches continuing to hit his flesh violently is a clear sign that they came for none of those. Apuuli pulls out a knife to finish him. Lucky Bengo, not his day to die. Two city bouncers also passing by rushes to rescue. Apuuli and Ongol take off. They chase after them but they are gone. Bouncers turn to Bengo who is stuck on the ground hardly breathing. A knife standing still in his lower abdomen, running out of blood.

BENGO (CONT'D)

Help me, men.

67 INT. ABEDNEGO'S ROOM (DARK HOUSE) - MID NIGHT

67

He sits in the chair counting money. Much of it as he makes bundles and put them in the briefcase. The door opens and he pauses for a bit. Immediately he holds the revolver aside ready to finish an intruder only to see his men, Apuuli and Ongol. He resumes silently until when he's done with that bundle.

ABEDNEGO

How have you done, boys? Have you hit the target?

APUULI

Yes, sir. The target is crashed.

ABEDNEGO

Good.

He resumes with his stuff and they also move out.

68 INT. ALBINOS' ROOM - MIDNIGHT

68

The candle in between produces dim light as it melts to end. They all sit surrounding it. Some are still weeping, others are dried up. Now they know everything.

BENJAMIN

Much time, most of the time in our lives is already spoiled. We are held slaves for a long time. Now it's about time to turn our backs against the wall.

TITO

We are abused, physically and mentally. We are denied our rights. It's us against the world. It's us to choose our fate.

The candle melts down completely. No more light.

BENJAMIN

We have to find our way out.

69 INT. CLINIC WARD - DAY

69

Fully equipped with medical equipment is the small private ward. We slowly follow the drip lineage to see that it ends with a cannula on the unconscious Bengo's hand vein. Sitting on the chair aside is Anna who is a bit dozy but tries her best to fight the condition. Finally, slowly by slowly, Bengo comes back to life. He moves his eyes around the room and finally sees Anna who is also looking at him. Still weak to speak but he just can't avoid it.

BENGO

How did you know?

ANNA

Have some rest. Time to talk is yet to come.

BENGO

The dogs came for my life. Nothing else. Our lives are in great danger, do you know that?

Anna doesn't want him to talk. She knows it isn't right but...

BENGO (CONT'D)

You won't talk to me?!

... she is left with no choice.

ANNA

Those are the consequences of our job, Bengo. You write about them during the day, and they hunt you to kick your butts at night. If you are lucky enough to survive, you move on. Fear is what we scatter first.

BENGO

Does that mean, you are still in!

ANNA

I have seen much, my friend. Much more than you can imagine. So don't think you scare me that much.

He rests with a sense of satisfaction. But remembers something of more importance. He turns to ask.

BENGO

For how long am I going to be stuck inside here?

ANNA

I'm not the doctor to answer that. But I can tell, it won't be as soon as you may expect.

BENGO

When I have a task to complete, I heal on my own conditions.

ANNA

That's when I come in. You just have to rest and let me push the thing.

BENGO

I wish I could, but they will not trust you. Not at all.

70 EXT. JOHNSON STREET - DAY 70

A hard piece of wood lies on the side of the road. Jaberri goes and picks it.

71 EXT. BOMBO ROAD - DAY 71

As Mande checks under the garbage can, she finds polythene bags. She keeps them into her pocket.

72 EXT. RAILWAY - LATE AFTERNOON 72

As Benjamin walks along, he spots a rusty metal lying next to the rail. He picks it.

73 INT. ALBINOS' ROOM - MIDNIGHT 73

Hands strikes restlessly as everybody does something. Boys dig the hole bare chest as girls pack soil into the polythene bags.

74 EXT. OLD TRAIN STATION - DAWN 74

In the cold weather, we see two figures covered in jackets that are in a warm conversation. We get close to know that they are Bengo and Anna exchanging ideas about the place. Bengo has a note book where he writes down every point he thinks will be of importance. They see a cargo train slowly departing and they pause for a second. Seems they think it will be of more help to them. Bengo notes that down too and gives Anna a high five. Seems whatever they are planning is smoothly progressing.

75 EXT. NILE AVENUE - DAY 75

Anna's car pulls up on the side of the road.

76 INT. ANNA'S CAR - DAY 76

Anna sits in the driver's seat and Bengo in the passenger's. Still wearing their jackets and goggles, it is an obvious case that they are trying to hide their true identity. He unties the seat belt, opens the door and gets out.

He moves towards Benjamin's side as Anna remains staring at him. He finds Benjamin sharpening little hard sticks using a rusty knife. He passes over him and squats in front of the displayed paintings. Benjamin stands and goes to attend to his customer. He can't recognize that he's Bengo. He talks to him and then also squats. He has known him.

They begin to converse but we can't hear to what they are talking about. The conversation goes on for some few minutes before they finish. Finally Bengo picks one painting and rolls it up as they stand. He pays for it, they shake and he moves back to the car. And back to his seat.

ANNA
Will it work?

BENGO
High chances are, it will.

ANNA
Will they manage the consequences?

BENGO
They have no choice. Since it's about life and death, each one of them is ready to flex his limbs and joints to save his life.

ANNA
What are they up to?

BENGO
The kids are determined. Can you believe it that they already started digging the hole?

ANNA
Really!! That's amazing.

BENGO
In two or three nights they will be done.

ANNA
We will be there ready to give them a hand.

BENGO
Absolutely.

With a smile on her face, Anna starts the car and gets back on the road.

77 INT. ALBINOS' ROOM - 3:00AM

77

Tens of polythene bags are full of soil. Sweats drop down from tired albinos. They continue to fill the hole with polythene speedily until they finish.

BENJAMIN
Now, it's time to sleep.

They lie down pretending to be sleepy. The door opens. Ongol blows a torch into them as they wake up.

ONGOL
Manjeri, we have to go.

They stare at her in grief. Manjeri weeps.

MANJERI
Where are you, Benjamin?

Benjamin holds her hand. She hugs him passionately for long like she will never let him go. Benjamin is shocked, only standing there like a dry piece of wood. Manjeri whispers in his ear.

MANJERI (CONT'D)

Don't give up, not for a single reason.

ONGOL

Come on young girl, there is no time to waste.

But she doesn't care about what he says. After all she has nothing to lose. Ongol rudely pulls her from Benjamin's chest.

MANJERI

No need for that, Sir?

Ongol considers this. He can't hide it that he is ashamed of his did. He holds her hand and they leave together. The door slides close.

Benjamin still can't believe she is gone. Speechlessly and powerlessly he slowly gets down on his knees and cries out loud and louder. The rest continue to moan.

78 INT. ALBINOS' ROOM - MIDNIGHT 78

Sweats flow down like water. Hands strike left-right as they dig the hole faster. They dig energetically with much anger.

79 INT. ALBINOS' ROOM - 3:30AM 79

They finish up parking soil. They sit down restlessly sweating. Only Mande remains in the hole digging.

JABERI

Stop Mande, we have to fill the hole.

MANDE

I'm coming, man.

As he steps in to come out, it breaks out and sees the light coming in.

MANDE (CONT'D)

Guys, come see this. We are out!

TITO

He has broken out!

Tito jumps in and widens the space immediately.

BENJAMIN
Plans changed. We are leaving right
now.

In excitement, they hug each other.

BENJAMIN (CONT'D)
Hold on, hold on.

They pay attention.

BENJAMIN (CONT'D)
You need to know one thing before
we go. We run towards the train
station. It's where we expect help.
Run as fast as you can, don't wait
for anybody. Okay?

The door opens at once. Apuuli enters.

APUULI
What are you doing?

ALBINOS
Nothing! Nothing!

He blows the torch suspiciously. They sweat eye brows. He moves steps ahead. Those with sticks prepare them, ready to attack. Those who don't have fold their fists ready to attack just in case. Fortunately he misses the chance of seeing the hole. He moves back. They take silent deep breath.

APUULI
What are you waiting for? Get
ready. Abednego wants to see you,
Benjamin.

Benjamin follows him. On the way out he gives them a thumb up as the signals that they should not to wait for him.

JABERI
What are we waiting for? Let's go.

TITO
We are not going anywhere with out
Benjamin.

MANDE
Come on, man. Don't be a fool.

TITO
Go if you want. I'm not leaving
without him.

MANDE

Haven't you seen him? He said we
can go.

TITO

I SAID AM NOT LEAVING.

80 INT. DARK HOUSE - 4:00AM 80

Apuuli and Benjamin reach the other room's entrance. Apuuli slides the door open revealing Abednego. Benjamin enters and he closes the door. Apuuli stays outside.

81 INT. ABEDNEGO'S ROOM (DARK HOUSE) - 4:00AM 81

Abednego sits on the chair, a lamp on the table. A bundle of drawings and a revolver beside. There is a suit hanging over the wall.

ABEDNEGO

This is the time we have been
waiting for. The exhibition is
today.

Benjamin stares at the revolver.

ABEDNEGO (CONT'D)

...see, I bought you a suit. You
will explore your talent smartly.

Benjamin grabs the revolver and points it into him,
trembling.

ABEDNEGO (CONT'D)

Put, that gun down.

He stands and takes slow steps closer targeting to get the
gun.

ABEDNEGO (CONT'D)

Give me the gun, Benjamin. Don't
let me forget about who you are.

Trembling Benjamin gets afraid even more. He doesn't trust himself he can do it. Thinks over it and lowers the gun, almost surrendering. Abednego abruptly attacks him at once to take away the gun but Benjamin is not willing to give it out easily. In a scuffle between the two, a gunshot blasts.

82 INT. ALBINOS' ROOM - 4:30AM 82
 In tremor the rest of the albinos begin to jump into the hole speedily as they get out.

83 INT. ABEDNEGO'S ROOM (DARK HOUSE) - 4:30AM 83
 Both Benjamin and Abednego are fallen on the floor and the gun aside. Eventually Benjamin stands up and leaves Abednego yearning for his life. Benjamin picks up the gun and runs outside.

84 INT. ALBINOS' ROOM - 4:30AM 84
 Ongol breaks in with a torch. He blows light corner to corner but sees no body. He walks to the other end and he sees the hole.

ONGOL

Oh, no!

He runs out through the door immediately.

85 INT. DARK HOUSE - 4:30AM 85
 Benjamin runs out through the open back door.

86 EXT. DARK HOUSE - 4:40AM 86
 Benjamin spots the other albinos in a distance running in a group heading to the old train station as fast as they can. Ongol and Apuuli run after them from the other side. Benjamin senses danger. On the top of his ability, he mounts almost doubling his speed. The men are also not a joke.

87 EXT. OLD TRAIN STATION - DAWN 87
 Benjamin and Abednego's men almost collide as they find the group of other albinos. Benjamin has already spotted a cargo train slowly departing. He thinks quickly and stops at once. He turns back and points a gun into them. They stop, as well as other albinos.

BENJAMIN

All of you, run to the train.

TITO

Benja...

Benjamin sets himself apart from the rest and looks all over the place as if looking for something. Finally he spots a van in a distance and a woman leaning against it folding her arms across the chest. He begins to move towards it and expecting his fellows to do so but they don't. He stops and turns to them.

TITO

Do you know what you are doing?

BENJAMIN

Follow me, if you trust me.

He certainly moves on. For a while the rest refuse to follow but later one by one hesitantly begin to until they all gain trust.

BENGO (V.O)

The train will drop you to the next station. That's where you will find my colleague waiting for you.

As they get close, we recognize that the woman on the van is Anna.

BENGO (V.O) CONT'D (CONT'D)

Her name is Anna. Don't be afraid of her because she will be the one to take you on.

They finally reach and stand quietly in front of her. She stares at them for a while until when she finds what to say.

ANNA

You know guys; after all you have gone through, I will not say that I know how you feel. But however it was, I just want to say; welcome back from hell.

They just look at her. She slides the van door open and stands aside for them to enter. But it seems they will not. Benjamin is also a bit afraid, but decides to live as an example. The rest also enter and she slides it close. She opens the driver's door and enters. She closes it and drives away.

MS office word page opened on the laptop screen. The cursor blinks as Anna sits on the chair leaning her back staring at the empty page. Next to her sits Benjamin looking at the laptop. But unlike Anna, he is free from thinking.

Like we have never seen him before, he is looking good and putting on nice clothes. After admitting her defeat that she doesn't know what to write, she consults Benjamin.

ANNA

I don't know what to begin with.

(Beat)

How do you think I should start?

BENJAMIN

You know, it all begins with a belly. A woman's belly. The more it grows bigger, the more she holds it dear. But what comes out of the belly on the ninth month determines her reason to laugh or cry. Most times, if it's of our race, it's trouble.

91 INT. DORMITORY - NIGHT 91

We see 5 year old Benjamin standing naked as his fellows pour cold water over his body.

BENJAMIN (V.O)

Those who get a chance to live face social challenges.

92 INT. ALBINOS' ROOM - MORNING 92

We see Abednego resting a hot-red iron bar on Tito's butt.

BENJAMIN (V.O)

Including threats.

93 EXT. JINJA ROAD - AFTERNOON 93

... A cruel woman pouring liquid stuff into an albino's face as she begs from her car window.

BENJAMIN (V.O)

As the condition is often a source of ridicule and discrimination.

94 EXT. GARBAGE COLLECTION AREA - MORNING 94

An albino's corpse discovered. Carrying it to the police patrol.

BENJAMIN (V.O)

There is a rise in witch-craft related killings of albinos because their body parts are used in portions sold by witch doctors with a belief that they can give wealth, knowledge and power.

95 EXT. YOUTH REHABILITATION CENTRE - MORNING 95

Anna shakes hands with a DECENT LADY in her 50s as the albinos stand aside. Anna introduces them to the lady and she continues to shake hands with all of them, with a smile on her face.

BENJAMIN (V.O)

What the world needs to know is that, albinos are also normal humans. Just the lack of melanin pigment in our bodies makes us look the way we do.

96 EXT. YOUTH REHABILITATION CENTRE - MID DAY 96

Under a tree shade sits youths of all kind including our very own albinos.

BENJAMIN (V.O)

Like others, we need to live and grow up with our families. Like others, we need education.

In front of them stands Anna who gestually explains to them. A black board aside with the handwritten today's topic "ALBINISM".

97 INT. STAFF ROOM (PUBLICATIONS H'SE) - MID DAY 97

A page on the laptop screen is now full of typed words. Anna finishes typing the last words and pauses. For a minute or two she thinks of what to write next. Finally she admits she can't get as emotional as one of the albinos.

ANNA

Let's go on, buddy.

98 EXT. YOUTH REHABILITATION CENTRE - MID DAY (CONT'D) 98

Various notes about albinism are written on the black board.

BENJAMIN (V.O)
Like others, we need a chance to
pursue our dreams...

Each of the youths' book is opened as they write. But poor albinos know nothing about writing.

BENJAMIN (V.O) (CONT'D)
... With a common goal of living a
better future.

Each one of the albinos sits next to a non-albino youth who guides them in writing. Holding their hands like kindergarten kids. The teacher goes through them as she guides more.

99 INT. DINNING HALL (YOUTH REHAB CENTRE) - AFTERNOON 99

It's lunch time. They all sit on the long dining table enjoying a good meal and drinks.

BENJAMIN (V.O)
We need to feed well. We need to
rest well.

It's the best meal ever for the albinos. One can easily tell from the extra-ordinary way they enjoy it.

BENJAMIN (V.O) (CONT'D)

A kind of life with fair opportunities, with fair judgment. A kind of life where nobody is afraid of us.

The non-albino youths are friendly with them. They converse and share everything freely.

100 INT. PRINTERY (PUBLICATIONS H'SE) - AFTERNOON 100

A hand picks the first copy of the newspapers out of the press. We follow it to see that it's Benjamin's. Next to him stand Anna and Ddiba behind. The headline which is written in red letters reads "WHITE FACES: ALBINOS' LIFE IN ABDUCTION". Under the headline is a group photo of albino survivors.

BENJAMIN (V.O)
There is no need for
discrimination. There is no need
for murder.

However Benjamin doesn't know how to read, seeing their group photo gives him a reason to smile. Anna and Ddiba encourage him by smiling along. Anna holds his hand and Ddiba touches into his head.

101 EXT. YOUTH REHABILITATION CENTRE - SUN SET

101

A jovial girl poses in front of the concentrating Benjamin who is drawing a nice portrait of her on the drawing board. He is working on the final touches but the group of youth behind him can't wait for him to finish. According to what they see, they murmur in awe. And when he finishes, they clap and praise. The jovial girl comes to see the portrait only to be astonished that it is the exact her.

BENJAMIN (V.O)

We also need to go through life
like any other person without fear
for violence.

In a matter of fact that she can't hide her happiness, she hugs him like crazy. The hats off, the wows, the hulalas and everything nice in sense of praising can't leave Benjamin the same. They give him a reason to smile and smile.

FADE OUT: