

1- EXT. NARROW LANE. DAY.

USA 2014. The camera goes down a lane. Many posters are on the walls and some others are on the floor. The wind plays with the papers. As the camera moves forward towards a main street, peoples' shouts can be heard. The voices become clearer when the camera approaches the main street and reveals a demonstration. Hundreds of people are there, holding posters, banners and big photos. The demonstration is about Kobane, the small town in the north of Syria that has been surrounded and attacked by ISIS.

TAIMOOR (35) holds a poster which contains photos of children that need help and the phrase 'Save Kobane.' TAIMOOR's friend, Jack (38), reaches there and starts to take photos. He sees TAIMOOR and indicates to him to show that he is there. TAIMOOR responds by hand sign.

PEOPLE SHOUT

Please stop ISIS .Please stop ISIS
We have to save Kobane.

Jack goes inside the demonstration and takes photos; we see some scenes through his lens. He concentrates on peoples' expressions. Some of the images shake because of peoples' movements. The lens shows an old man with a sad face repeating the others' shout; the scene blurs then refocuses twice. Then it freezes to show it is a photo.

Same procedure happens with a young lady who holds a photo of a young girl in military clothes and a child who holds a photo of children from Kobane with the caption 'Save Kobane's children.' Jack goes near TAIMOOR and takes some different photos of him in different poses. The last shot is of TAIMOOR shouting.

People shout throughout these scenes. TAIMOOR's shot lingers for several seconds.

CUT

2- INT.JACK'S OFFICE IN THE JOURNAL.DAY.

A journalist's office, containing a small desk. On the desk are a laptop, some books, some papers and a number of pens. There is a poster on the wall behind the desk, showing Jack when he was in Darfur. Jack is holding his camera and there is a destroyed house behind him. Beside that there is a

photo of the American journalist James Foley, dressed in orange clothes and kneeling in front of an ISIS killer. The last photo is of TAIMOOR and we recognise it from the previous scene. It has been placed on the table with some others by Jack's hand. Jack and TAIMOOR are there; Jack stands behind the desk and TAIMOOR sits on a chair in front of the desk. TAIMOOR takes the photos and looks at them.

TAIMOOR

I know it is dangerous, but I feel I should go back home to do something I can be a peshmarga a guerrilla, for Example.

JACK

Come on TAIMOOR, Kurds have got many, many brave fighters, I mean Peshmarga. You have to do something different ,help in another way.

TAIMOOR

It is a real war Jack. What can I Do in a situation like that.

JACK

Make your old dream comes true. Go and start your project. Bring your past a live and tell the World; your silence in 1988 caused what we are facing now.

TAIMOOR

Do you think that could make sense now?

JACK

It is the best time, but you need to think carefully, because of the danger. It is not that easy, but not impossible either.

TAIMOOR

I am used to this type of danger.

JACK

That is right, and the enemy is different now .

TAIMOOR

They are actually the same. They both hate and kill who dose not belong to them .

JACK

Right ! What do you want to do now?

TAIMOOR

I am waiting for the right time to go back home, and there I can decide what to do.

Jack goes to the window and looks outside; he sees people walk quickly on the opposite street, and then turns to TAIMOOR. He looks at James Foley's photo then goes back to TAIMOOR. After a deep breath, Jack looks at TAIMOOR and starts talking.

JACK

Good luck my friend! Good luck!

CUT

3- INT.TAIMOOR'S HOUSE.NIGHT.

USA.2014. A TV screen shows Kurdish refugee people trying to cross Turkey's border while numbers of Turkish soldiers push them back with their weapons to prevent them crossing. Children and women seek water and food. TAIMOOR (35) sits on a sofa and watches TV. He becomes agitated and stands to do something. He walks around the living room and thinks. When he realises that he cannot do anything right now, he becomes disappointed and goes back to sit on the sofa. He covers his face so as not to see any more.

After a while he stands again and goes near the window. He looks outside. The scene outside is of a residential area. Nobody is on the street and the lights in most of the houses are turned off. TAIMOOR looks on silently. After a while he opens the window and shouts loudly:

TAIMOOR

Wake up an old and harlot
(prostitute) world ...wake up.

Nothing happens outside; he sees that some other lights turn off. He comes back disappointed, and then he closes the window and continues to watch the scene outside.

FADE**4- INT. TAIMOOR'S HOUSE. NIGHT**

(Two days later) TAIMOOR (35) in different clothes looks at the camera lens without speaking. He is sad and worried. The 'record' sign appears at the top corner of the frame. Afterwards, he tries to speak. He speaks some words with hesitation. He stops between his speech and wipes his face with his hands as beads of sweat appear on his face.

TAIMOOR

My name is TAIMOOR. I am an Anfal survivor which is the name of Kurdish genocide campaign in 1988. I was nearly 10 when the campaign began. I was with my..

He cannot carry on. He continues to look at the camera lens, then he puts his head down and moves off screen. The frame stays empty with out-of-focus shapes until he comes back and turns it off. The camera angle changes and the 'record' sign disappears. TAIMOOR comes back near the camera but he does not sit. He tries to talk, but he cannot. He covers his face with his hands. Seconds later he puts down his hands and leaves.

FADE**5- INT. JOURNAL LIGHTROOM. DAY.**

USA 2014. TAIMOOR hangs some photos and looks at Jack who sits on a chair watching TAIMOOR's attempt to record his memories. Sometimes we hear TAIMOOR's dialogue that was recorded last night.

TAIMOOR'S VOICE (IN THE CAMERA)

I was nearly 10 when the campaign began. I was with my...

Jack stops the camera and look at TAIMOOR. TAIMOOR continues with his work and talks.

TAIMOOR

I have tried what you have said, but it does not work, I still cannot do it.

JACK

I experienced the same when I came back from Darfur. I suffered from post-traumatic stress, it was such a bad condition. However, yours is worse, but I think it should improve.

TAIMOOR

I don't know what I can do, most of the time this bad dream comes and it makes my condition worse.

JACK

You need to share your suffering with others just talk, don't hide anything, and talk to anyone or, anything.

TAIMOOR

I will try, but... [he pauses for a while] do you know, as Kurds we have an old aphorism that says "narrate your bad dream to water, it takes it far away."

A moment of silence; TAIMOOR waits for Jack to speak, but he does not. TAIMOOR goes beyond the hanged photos to see if Jack is still sitting there.

TAIMOOR

Jack, Jack, are you here?

JACK

Ha...oh yes

TAIMOOR approaches and sits on a small chair near Jack.

TAIMOOR

Are you OK?

JACK

Yes, no worries, I was just thinking about Something.

TAIMOOR (THROUGH PHONE)

About What ?

JACK

I suggest you go back home, TAIMOOR. I know there is a war and that ISIS destroyed some parts of your country, but I think you are right and that you might find peace there. It might be much better than just waiting here doing nothing, TAIMOOR...

TAIMOOR listens carefully, and at the end he gets a little worried.

TAIMOOR

Yes, why not. Yeah ,I think it is the right choice now.

CUT

6- EXT.A COUNTRY ROAD. DAY.

Kurdistan 2014, an old car goes through a landscape, a small town appears in the distance. The car approaches the town.

The car stops in front of a military building. Numbers of peshmarga (fighters) are there. TAIMOOR gets out of the car wearing casual clothes and goes to meet them. Two of the fighters approach and welcome him. TAIMOOR goes inside the military building with them.

CUT

7- EXT. A DIRT ROAD IN KURDISTAN. SUNSET.

Kurdistan 2014, the old car drives down a dirt road. A small village appears. The car approaches the village. A cloud of dust comes from the back of the car as it drives down the dirt road. Children play outside, animals go back to their places, and some people walk around.

CUT

9- INT.TAIMOOR'S UNCLE'S HOUSE.NIGHT.

Iraqi Kurdistan 2014, a living room in a small town house. The room contains an old sofa with a small table and there is a TV in the corner. TAIMOOR stands and waits. After a while, an old man appears, he brings an old, small box with an old, big key. He puts the key and the box on the small table. TAIMOOR is there, dressed in peshmarga (Kurdish military) clothes. He looks at the box with hesitation; his eyes focus on it slowly. He looks at the box anxiously then tries to ask:

TAIMOOR (IN KURDISH)

What is that box Uncle?

TAIMOOR' s uncle looks at him with his soft and watery eyes.

TAIMOOR'S UNCLE (IN KURDISH)

It is yours, dear. All your family's identity cards and some other documents are there. Your father sent them to me just two days before the Anfal campaign began.

TAIMOOR becomes more sensitive towards the box, but tries to appear normal by smiling. He stands up and goes near the

box, but he cannot touch it.

TAIMOOR'S UNCLE (IN KURDISH)

Take it! Open it dear. you have not missed them?

TAIMOOR (IN KURDISH)

I have, but

TAIMOOR holds his breath.

I will open it later at home.

TAIMOOR takes the box and the key. He goes toward the outdoor and stops there. He wants to speak, but he hesitates, his uncle sees that and asks him to speak.

TAIMOOR'S UNCLE (IN KURDISH)

Do you want to say something?

TAIMOOR (IN KURDISH)

Yes, mmmm.. No. No.

TAIMOOR'S UNCLE (IN KURDISH)

Don't be shy!

TAIMOOR (IN KURDISH)

I just want to ask, why you have not said anything about that when I came back for Sadaam's trial in 2006 uncle?

TAIMOOR'S UNCLE (IN KURDISH)

I was afraid that you would go back to the USA and they might get lose there . I wanted them to stay here, their bodies are in exile, let their memory stay here in their homeland.

TAIMOOR (IN KURDISH)

No, Do not be afraid uncle, I will never lose them again, I will stay here , and when this immoral situation passes I will try to bring their bodies back.

TAIMOOR'S UNCLE (IN KURDISH)

Good choice Son.

TAIMOOR looks at the box yearningly.

TAIMOOR (IN KURDISH)

Many thanks for saving them.

TAIMOOR'S UNCLE (IN KURDISH)

It is my pleasure, Son.

TAIMOOR goes out holding the box in one hand and a weapon in the other.

CUT

9- INT.TAIMOOR'S HOUSE. NIGHT.

The small box is on TAIMOOR's dinner table. TAIMOOR goes and picks up the weapon, then starts to clean it with a cloth. Accidentally, his eyes stray towards the box and he looks at it warmly. He leaves the weapon there and approaches the box. He sits down and tries to touch it, but he hesitates. After looking for a while, he tries to open the box but he cannot. He looks again without taking any action. He changes his sitting position and then he turns his back on the box, and tries to look it from another angle. Finally, he comes back and looks it directly, his eyes settled on the box in a flat, unblinking way. Suddenly he cries and puts his hands on the table without touching the box. He turns and looks at the weapon that is near the wall.

FADE

10- EXT.NEAR A RIVER.DAY.

It is a sunny day. TAIMOOR sits on a big stone near the river. He looks to the far side and sees children playing on the other bank. The children push each other to go into the river and laugh. TAIMOOR sits there, looking worried.

TAIMOOR (V.O) (IN KURDISH)

When I was a child, I was always hoping to get bigger soon, but now I wish I was still a child in our village.

He breathes deeply.

CUT

11- INT.TAIMOOR'S BEDROOM.NIGHT.

TAIMOOR is asleep in bed. Suddenly, he wakes up and lights a cigarette in the darkness. His hand comes to put the cigarette on an ashtray. We see his back and the ashtray. The small box appears again beside the ashtray. TAIMOOR remains silent, but we can hear his breath.

He turns to the ashtray to take the cigarette again. He coughs and breathes heavily. He tries to stand up but he cannot, then he sits down again and puts his hand beside his body on the bed. He intensifies his grip on the bed, as if he would like to cut it .The actions show TAIMOOR's psychological condition; he is angry and worried. He looks at the weapon that he has propped against the wall and thinks. After a while, he calms down.

FADE

12- EXT.VALLEY IN IRAQI KURDISTAN.DAY.

TAIMOOR goes through the valley alone, trying to get peace. He tries to speak to Nature. He goes near a big stone and waits for a while, then he approaches with hesitation and stops. He speaks a word, then he stops; afterward he leaves and goes far away. He behaves like a lost person trying to find his way. Near an isolated tree, he stops and talks. We can hear a voice over explaining something about Kurdish belief.

TAIMOOR'S UNCLE V.O (IN KURDISH)

Our ancient people believed that the human soul does not go far after death. It returns back, it might go inside a tree, or a newborn child, or somewhere else in the Nature.

TAIMOOR goes near a river and stops there. His back can be seen from afar. When the camera approaches him, we can see a butterfly flies around him.

CUT

13- INT.ARIF QURBANY'S OFFICE.DAY.

Kurdistan 2014, in a journalist's office. In the background we see many books on a bookshelf and several posters about Kurdish genocide. Arif stands near the bookshelf behind his desk and TAIMOOR, in normal clothes, sits on a chair in front of the desk. TAIMOOR looks sad and worried. Arif comes back with some books in his hand. He puts them in front of TAIMOOR as he sits and observes Arif's movements.

ARIF (IN KURDISH)

These are all the interview books which I have made with the survivors, but I think it is not easy to get all of them now. As you know some of them are in the USA , and the others are living in different parts of the country.

TAIMOOR (IN KURDISH)

Yes, but I think we have people here who came back from NugraSalman and some others who their voice might give a different perspective about the whole experience .

ARIF (IN KURDISH)

But you know the situation now - people are preoccupied with the war and the poor living conditions.

TAIMOOR (IN KURDISH)

However, let us try.

ARIF (IN KURDISH)

But it needs patience.

TAIMOOR stands up and takes the books.

TAIMOOR (IN KURDISH)

Many thanks, I will try to arrange time With some people and then I will contact you.

ARIF (IN KURDISH)

That sounds good, good luck.

TAIMOOR stands up to leave and takes the books with him.

CUT

14- EXT.A VILLAGE.DAY.

Kurdistan 2014, at an old house door, TAIMOOR films an old man who talks to him. The man's speech appears through TAIMOOR's camera. The 'record' sign appears on that part of the screen.

OLD MAN (IN KURDISH)

As you see, we need more help. They left us here without anything; we suffered so bad during the genocide period. It is not easy to speak about that experience.

TAIMOOR shakes hands with the old man and leaves. He reaches another lane when another old man approaches him. TAIMOOR goes to meet him, and the old man comes to speak to TAIMOOR. The old man appears through TAIMOOR's camera and the 'record' sign comes on.

TAIMOOR (IN KURDISH)

Could you please tell us how you have suffered during the Anfal campaign?

ANOTHER OLD MAN (IN KURDISH)

I am not coming to talk about that, I thought it is about people's salary. We are as the Anfal remains; we have not been paid for three months. It is budget conflict between Baghdad and Kurdistan. Beside the ISIS war, it is about oil and some other things. Just tell them let people live in peace.

TAIMOOR is upset and looks at the old man.

TAIMOOR (IN KURDISH)

I will uncle. I will.

TAIMOOR shake hands with the old man and leaves.

CUT

15- EXT.A VILLAGE IN KURDISTAN.DAY.

Iraqi Kurdistan 2014, TAIMOOR puts a camera in front of an old lady. She sits down and looks into the camera, TAIMOOR is happy with that result.

TAIMOOR (IN KURDISH)

Dear Mum, when I say start You can talk directly to the camera.

XWNCHA (IN KURDISH)

OK.

TAIMOOR tries to fix the camera and gets the lens to focus neatly. He raises his hand up afterward and gestures to the lady to speak.

TAIMOOR (OFF) (IN KURDISH)

Start Mum.

The Old lady speaks to the camera, we see her from TAIMOOR's camera. The record sign appears to show that we see from TAIMOOR's camera .

XWNCHA (IN KURDISH)

We were in our village, our life was so beautiful, but...

She stops and cannot continue.

XWNCHA (IN KURDISH)

What I am talking about, my God, I can't say anything.

She leaves the camera, we can see the background which is a muddy wall. But we hear TAIMOOR and the lady talk off-camera. A pigeon comes inside the frame and plays.

TAIMOOR (OFF) (IN KURDISH)

What happened Mum, are you OK?

XWNCHA (OFF) (IN KURDISH)

Leave us son, I know you have suffered the same, but we don't want to talk about it, please.

TAIMOOR (OFF) (IN KURDISH)

We have to Mum , we should let the others know what happened to us.

XWNCHA (OFF) (IN KURDISH)

You can do it, not us Son.

TAIMOOR (OFF) (IN KURDISH)

All of us should contribute to that Mum but, It is OK Mum, I will try, I will try.

CUT

16- EXT. A VILLAGE IN KURDISTAN.DAY.

TAIMOOR and Arif stop in front of a door and speak with Qadir, an old man .

QADIR (IN KURDISH)

We have talked a lot about what happened to the local media, what we have got after everything. Nothing changed! Even Saddam's punishment was for his mass killing in Dwjail, an Arabian small town. The victims were 200 people, but our victims are 200000 Who cares about us?! Leave it Son nobody wants to listen. Leave it.

TAIMOOR (IN KURDISH)

You are right Uncle Qadir .You are

right. But you should talk to prevent any possible new genocide.

CUT

17- EXT/INT. INSIDE A CAR. DAY.

TAIMOOR and Arif are inside a car, which travels through a Kurdistan landscape. Mountains and flat, green ground appear. TAIMOOR watches these while Arif talks about what they should do, but we cannot hear his words.

TAIMOOR watches a rosary, which has been hanged on the car's inside mirror; he concentrates on the rosary's movement. He smiles as though he remembers something, then he touches his chest and brings out a rosary which he is wearing. He kisses the rosary.

SHARP MIX

18- INT. THE TOMB OF A RELIGIOUS MAN. DAY. (FLASHBACK)

TAIMOOR (10) stands near his grandmother at the tomb of a religious man. She puts a rosary on the grave three times, then takes it and put it on TAIMOOR's neck and prays. TAIMOOR plays with the rosary with his little fingers and smiles.

SHARP MIX

19- EXT/INT. INSIDE A CAR. DAY.

(Back to scene 17) TAIMOOR and Arif inside the car. TAIMOOR still plays with the rosary and watches a refugee camp. Arif continues to talk until he realises that TAIMOOR is not responding, and then he stops and looks at TAIMOOR who is busy with the camp scene. When TAIMOOR notices that Arif has stopped, he goes back to him. After that, Arif starts to talk about the camp.

ARIF (IN KURDISH)

They are the ISIS victims, hundred of thousand Of people forced to leave their houses. Kurdish Ezedi from Shangal , shekhn ,and Christians from around Mosel.

TAIMOOR (IN KURDISH)

Can we go near there?

ARIF (IN KURDISH)

Of course we can.

The car goes to approach the camp. A young boy and a young girl stand near the main road, selling Kurdish traditional yoghurt. TAIMOOR looks them until the car passes them, then he continues to observe them through the back window. The boy waves to TAIMOOR who smiles.

-SHARP MIX-

20 - EXT. A MAIN ROAD. DAY. (FLASH BACK)

Kurdistan 1988, TAIMOOR (10) and his sister sell flowers near a main road. An old car goes near them. A young girl looks at them; they both smile and sing. The car drives far away from them.

SHARP MIX

21 - EXT. AT A MAIN ROAD. DAY.

Kurdistan 2014, the car that was been seen in scene 16, reverses and stops near the children who hold the yoghurt bottles. They raise the bottles higher to show them. They are happy.

CUT

22- EXT. AT THE REFUGEE CAMP. DAY.

The car moves beside the camp railings. Many children play inside the camp. The car drives far away from them until it reaches the other side. Three young boys stand near the railings, watching TAIMOOR and the others inside the car. TAIMOOR watches them too.

SHARP MIX

23- EXT. IRAQI MILITARY CAMPS. DAY.

IRAQ 1988. TAIMOOR (10) and another boy are near the camp railing collecting small stones. TAIMOOR tries to pull a coloured stone from outside under the railing .Two soldiers come and drag them both away by their arms, then throw TAIMOOR's stones away. The children shout.

SHARP MIX

24- INT. IN A COFFEE SHOP. DAY.

Sulaimanya 2014. TAIMOOR is on the phone speaking to Jack about the situation. He sits on an old traditional sofa while he looks at the crowded street outside. People walk quickly and some others walk slower.

TAIMOOR

Most of my plan have changed, the past comes back very powerfully; it has pushed me to go and gather some other different parts of the whole story .

JACK (OVER THE PHONE)

Sounds good, you can talk to the other survivors who come to US with you .

TAIMOOR

But it is so difficult to bring them back in a situation like this. War and the economic problems have paralyzed every thing here .And I told you what exactly happened with the others here.

CUT

25- INT.JACK'S OFFICE IN THE USA.DAY.

A journalist office, Jack stands in front of the desk and speaks to TAIMOOR on the phone .The background is the same as in scene 2.

JACK (SPEAKS ON THE PHONE)

I know there is a bad condition, but OK, you can do something else, you can bring actors to perform the

absent characters. projects like
that have been made about the others
genocides and they are good.

TAIMOOR (THROUGH PHONE)

I don't know, if I could do that?

CUT

26-INT/EXT. IN A COFFE SHOP. DAY.

Sulaimanyah 2014. TAIMOOR stands up and looks to the scene outside. Actors are performing a scene about how ISIS treated the Ezidy Kurdish girls. Three girls with full white dresses, their hands bound with handcuffs, are inside a cage while four men surround them with their swords. The scene influences TAIMOOR. He goes outside with his phone.

JACK'S VOICE (THROUGH THE PHONE)

Hello, TAIMOOR, are you there?

TAIMOOR

Yes, what I said, yeah... A lot of
things changed, even some of the
incident real places have been
invaded by ISIS.

All their conversation is on the outside scene where the actors are performing.

JACK'S VOICE (THROUGH THE PHONE)

It is awful, what do you want to do
now?

TAIMOOR

I am not quite sure, but I think I
could find my way.

TAIMOOR goes out to see the actors' performance. His eyes are sparkling and he looks happy with what he sees. TAIMOOR puts the phone on a loudspeaker mode.

JACK'S VOICE (THROUGH THE PHONE)

I will be happy to help any time,
TAIMOOR.

TAIMOOR answers through the speaker while he watches the actors work.

TAIMOOR

Many thanks.

TAIMOOR hang ups the phone and goes to speak with the acting group.

CUT

27- INT. OLD JAIL BUILDING. DAY.

In a big, damaged and old hall, there are different types of writing and signs on the wall. All the signs are in Kurdish and they show the prisoners' memories. Some words about the Kurdish struggle appear. Two actors are there reading them. TAIMOOR is there researching the location with Dana, a film Director. TAIMOOR takes some photos of the place and shoots some plans.

CUT

28- INT. ARIF'S OFFICE .DAY.

TAIMOOR, Dana and Arif are discussing the film project. They have Arif's book and some papers. Dana writes down comments while TAIMOOR reads one of the books and talks.

CUT

29- INT. OLD JAIL BUILDING. DAY.

A film crew and several actors are preparing to start shooting the film. Some of them sit around a wooden table. TAIMOOR films the preparations. Some crew members work with lighting kits, whilst others are working with sound. Two others are preparing the set with the set designer. Arif comes with Zara (60). As they are approach TAIMOOR, TAIMOOR sees them through his lens. He stops shooting and goes to see Zara.

TAIMOOR (IN KURDISH)

You are very welcome Aunty Zara.

ARIF (IN KURDISH)

She comes just because of you.

TAIMOOR (IN KURDISH)

I appreciate your effort to make it Mum.

ZARA (IN KURDISH)

You deserve it Son.

TAIMOOR leads Zara to sit near the actors and introduces her to some of them. One of the crew brings a chair and puts it near the table, then invites Zara to sit on it. TAIMOOR is happy with how the crew treats Zara. He shows that by smiling at everything they do to make her comfortable.

The crew discovers that the Director brought in another actress to narrate Roshna's story, and that her story is not in Arif's books. Arif goes to discuss Roshna's story with the Director.

TAIMOOR leaves Zara with the others and goes to record some other parts of the project. TAIMOOR approaches Arif and the Director .We see their discussion through TAIMOOR's camera. The 'record' sign appears in the footage.

DIRECTOR (IN KURDISH)

I know the real character Roshan, and I think her story could show a different and hidden part of the genocide campaign.

ARIF (IN KURDISH)

Why not! I agree with you on that point, but What do you think, TAIMOOR?

TAIMOOR (OFF) (IN KURDISH)

There are numerous stories which have not been told yet. Roshna's story could be one of them.

ARIF (IN KURDISH)

That means you don't mind letting her story come in with the others?

TAIMOOR (IN KURDISH)

Yes, of course.

ARIF (TO THE DIRECTOR) (IN KURDISH)

You did not talk about that when we met last time .

DIRECTOR (IN KURDISH)

That is right, I wanted to get permission from the real person first.

ARIF (IN KURDISH)

Good , I hope to meet her some day.

DIRECTOR (IN KURDISH)

I will deal with that no worries.

They both smile and go to their position .The crew works to create the atmosphere by putting up lights and arranging the set. TAIMOOR comes with the small box; he puts it on the table, and he continues shooting. After a while, one of the crew tries to take the box away but TAIMOOR shouts through gritted teeth:

TAIMOOR (IN KURDISH)

Don't touch that please!

Most of the crew look at the box. They are surprised at the way he shouts. TAIMOOR takes the box and goes to different small room. The crew and the actors are shocked by his reaction. Arif goes to see him. The Director signals to the crew that they need to calm down, then waits to see what Arif can do.

CUT

30- INT.A SMALL ROOM IN THE JAIL BUILDING.DAY.

TAIMOOR looks through the window. The box is on the windowsill. Arif comes in. TAIMOOR turns to see him. They start talking calmly.

ARIF (IN KURDISH)

What is wrong with you man?

TAIMOOR (IN KURDISH)

He didn't have to touch that box

ARIF (IN KURDISH)

Why? It is just a box.

TAIMOOR (IN KURDISH)

No. [Pauses] It is all that I have from my family.

Arif looks at TAIMOOR surprised. TAIMOOR wants to talk but he cannot.

ARIF (IN KURDISH)

What do you mean by that?

TAIMOOR (IN KURDISH)

It contains all my family's identity cards and their photos. It was in my uncle's house at the time of the Anfal.

Arif has been shocked and looks at TAIMOOR silently.

ARIF (IN KURDISH)

Yes! It deserves respect, but despite this we should continue with our lives, work, dreams, and don't give up.

A moment of silence, they look each other. TAIMOOR is upset.

TAIMOOR (IN KURDISH)

You are right. Just leave me alone with myself for a while, please? And I will be alright.

ARIF (IN KURDISH)

As you like!

CUT

31- INT. OLD JAIL BUILDING. DAY.

The crew waits to start shooting; they are worried because of TAIMOOR's reaction and some of them talk amongst themselves. When Arif comes out, they look at him to see what happened. Arif nods to show that TAIMOOR will be alright. After a while, TAIMOOR comes out and apologises for what happened.

TAIMOOR (IN KURDISH)

I am sorry guys. It was out of my hands. Please accept my apology. As you know, we had planned to shoot the external scenes in real locations, but the situation has changed. ISIS has invaded part of our land. For that reason, we are obligated to make it like this. Moreover, I have to say as the Producer, thank you to all of you for your patience and voluntary work in these bad economic conditions, and on behalf of us all, let me dedicate our work to the souls of the victims of genocide and terrorism throughout the world.

Arif is watching from afar and makes an OK sign to TAIMOOR; the crew and the actors are clapping and smiling. They start the filming process. The lighting turns on consecutively. The actors come and sit around a big wooden table. The makeup artist comes to do the last touches. The assistants come to give the scripts to the actors. The Director calls for the last time.

DIRECTOR

Sound?

SOUND RECORDER

Recording.

DIRECTOR

Camera?

DIRECTOR

Clap.

CLAPPER

First scene, first shot.

DIRECTOR

Action!

The actress who narrates Roshna's story starts to relate some details about Roshna.

ROSHNA (IN KURDISH)

I have stayed hidden during the whole time because of my story's sensitivity, in our closed society in particular. I have been outside the country to hide from Saddam's security forces. I was fourteen, living in a small and beautiful village in Kurdistan. My biggest dream was to record everything in my diary, which was my uncle's present for my 14th birthday.

CUT

32- EXT. AVILLAGE IN KURDISTAN. DAY. (FLASHBACK)

Iraqi Kurdistan 1988, Roshna (14years) in her traditional Kurdish dress, holds her diary as she walks in a landscaped area. She records everything; she listens to the birds' songs and continues to write something in her diary. She

walks between the trees and watches the birds' nests. She is happy and engaged with the situation. Afterwards, she walks toward the houses in the village.

CUT

33- INT. A SMALL HOUSE IN A VILLAGE. NIGHT.

Iraqi Kurdistan 1988. Small house bedroom, Roshna(14 years) sits on a chair in front of a small table. An oil lamp is on the table, lighting the room. Roshna writes something and reads it over slowly.

ROSHNA (IN KURDISH)

It is April again. It is the time of new birth in Nature. The pigeons have two new eggs today. I can see how happy they are - they are singing and dancing, because they are waiting for their new babies. Granny's cow gave plenty of milk today. Mum said that means we will have a good year.

During the scene TAIMOOR's voice comes to narrate some parts of his village's life.

TAIMOOR (V.O) (IN KURDISH)

Our life was so simple; everyone was engaged with his life and its necessity. My passion for the river stones started when I was ten, and stayed with me until now.

CUT

34- EXT. NEAR A SMALL RIVER.DAY. (FLASHBACK)

At a small river, the head of TAIMOOR, aged 10, comes out from a small river. He is happy as he brings out many stones and puts them on a big, dry stone at the water's edge. He comes out of the water and sits near the big stone which holds the river stones. TAIMOOR starts to clean and classify the river stones. Water drops from his body. He puts the stones in three different categories and looks them,

impressed.

MIX

35- INT. OLD JAIL BUILDING.DAY. AROUND THE TABLE.

Roshna starts to narrate the campaign day. She is sad and talks calmly.

ROSHNA (IN KURDISH)

In mid-April, we heard that something happened in the other area, in the meantime the bombing continued as usual. I was on my daily routine when I heard loud shouting and I saw soldiers come to the village. First, I decided to hide but afterwards I went back to see my family. The disaster time started when I reached home.

MIX

36- EXT.A VILLAGE IN KURDISTAN.DAY.

Iraqi Kurdistan (1988) Many people are arrested. The soldiers lead them in the direction of the Army vehicle. [Archive footage: it is the campaign time, soldiers go and break down the doors of the houses, tanks come to the village, diggers destroy houses]. Meanwhile a young lady (Roshna's mum) in a horrific condition puts her hand in a mud to cover her daughter's face with it. She shouts with crying voice. Roshna cries silently. Roshna's Mum tries to cut Roshna's hair with an old pair of scissors. Roshna's tresses fall down and she tries to keep them.

ROSHNA'S MOTHER (IN KURDISH)

I should do that, dear. I should hide you - they are dangerous, I know them. You are a beautiful child, they will attack you, dear, cry as much as you can. It is our fate as a Kurdish female, we should cry during our whole life.

She becomes nervous and when she gets tired she falls down and cries with her daughter. The old scissors are still in her hand.

CUT

37- EXT. A VILLAGE IN KURDISTAN. A SMALL FOREST. DAY.

Iraq, Kurdistan (1988). A number of young boys try to hide among trees. They are frightened when they hear shouting and shooting. They are running between the trees. The sound of heavy breathing fills the scene. Some of the boys fall down, others collide with trees. When they reach the end of the wooded area, they see the soldiers waiting to arrest them. One of the boys tries to go back, but when he sees the others go toward the troops he changes his mind and comes back to go with them.

CUT

38- INT. IN AN ARMY VEHICLE. DAY.

Many Kurdish people are inside the vehicle: women, children and old men. It is an Army vehicle with an open back. Roshna's mother, is still hysterical. She hits her daughter heavily but nobody wants to stop her. They watch her ruefully. She shouts and asks her daughter to shout. Roshna handles her diary and starts to shout and cry; she makes a very big noise. A soldier tells them to be quiet.

ROSHNA'S MOTHER (IN KURDISH)

Shout, daughter, shout make noise!

SOLDIER (IN ARABIC)

Leave her alone and keep quiet.

ROSHNA'S MOTHER (IN KURDISH)

Shout, daughter, shout make noise!
Don't listen to him, shout!

SOLDIER (IN ARABIC)

I said, leave her alone and keep quiet!

They don't listen. Afterward the soldier sees Roshna's diary; he takes it and throws it out of the car. Roshna becomes more agitated and shouts loudly. She tries to hit the soldier.

ROSHNA (IN KURDISH)

Go to Hell, I will kill you.

The soldier becomes angry and, taking Roshna's hand, throws her down from the open back of the vehicle. She falls on the ground and rolls down. Her diary is far away from her; the wind plays with the diary's pages, and she goes to bring it back. She reaches the diary and takes and cleans it. Afterward, she tries to run and catch the vehicle.

ROSHNA (IN KURDISH)

Mum, Granny, my brothers, stop!

Stop!

The car goes too fast for her to get into it. Roshna's mother sits and cries silently. She looks at Roshna who tries to catch the car; she shouts and cries from far away. She signals to the car to stop, but the soldiers do not care and they continue their observation of the others who have been arrested.

Roshna's actions are seen through Roshna's mum's point of view, as she looks through the open back of the army vehicle. An old lady goes near Roshna's mother to comfort her. Roshna's mother starts to cry heavily.

MIX

39- INT. OLD JAIL BUILDING. DAY. AROUND THE TABLE.

TAIMOOR calmly starts to narrate the story of Topzawa. The others are watching him sadly. He begins with a few words and stops.

TAIMOOR (IN KURDISH)

After Qoratw, they took us like the others to Topzawa. The huge military

camps. When we reached there it was like the apocalypse.

He stops for a while, the others look at him directly as they wait patiently for the rest of his story. TAIMOOR continues:

I thought that all the Kurds had been arrested and brought there. Because I had not seen that many people all together. It was really disastrous. Kurds from different regions - men, women, children and old people.

Zara (60) starts to talk about her experience in Topzawa's Jail.

ZARA (IN KURDISH)

I cannot forget that time there in Topzawa when a mum told a soldier that her son has got high temperature and had asked for cucumber. She entreated the soldier to bring a piece, but he said "Give him that green sleepers, it looks like a piece of Cucumber." She was obligated to do that, because the child was going to die, and he died soon afterwards.

TAIMOOR continues talking, but in a different tone as he becomes more sensitive about the situations that he talks about.

TAIMOOR (IN KURDISH)

However, it was the worst day in my life, but I have heard different perspectives there. For example, for Awat, a young man, the day of the campaign was not a bad day - as he said, it was "different." For me, it was the first time hearing a lover talk about his feelings.

MIX

40- **INT. TOBZAWA JAIL HALL. DAY. (FLASHBACK)**

1988, many children sit on the ground near the windows,

listening to Awat (14 years old, boy), as he talks about his love for a young girl. TAIMOOR (11) listens, enchanted.

AWAT (IN KURDISH)

It was the first time I could be with her in the same vehicle, sitting together and looking at each other in front of the other's eyes. It was the best time in my life. I have written a poem about our fate. Do you want to hear it?

TAIMOOR nods his head and Awat starts to read the poem.

AWAT (IN KURDISH)

However, everyone is sad I am happy because you are in front of my eyes. I can sniff the smell of your body. My dear love. I am here near you, I feel the life better than it was before. Dear love, despite what we experience of tragedy, our love still gives a meaning to our life.

The children stand up suddenly and look to the scene outside. [Archive footage: it shows people sitting on the floor surrounded by soldiers, old and young men. Their faces show that they are worried about their fate]. Afterwards, the children observe what happens outside, they see their fathers who have been forced to strip naked and get into the death vehicles.

The children move along the windows, watching, as several soldiers sign and shout from outside for the children to be quiet and sit down. The children continue to watch the scene outside and the soldiers come near the window to force them to sit down.

Awat continues reading his poem. TAIMOOR is confused by these two conflicting scenes. He looks at Awat first, then goes to see what the others are looking at. He turns to see Awat who is still engaged with his poem, reading it for nobody.

MIX

41- EXT. IN FRONT OF THE ARMY VAN. DAY.

Many pairs of feet go inside a van. The bare legs suggest that the people are naked. The soldiers' hands push the victims inside. Multitudes of feet appear close to each other. The feet show the victims' condition; some feet trample on others, some try to avoid clashing with the others, and some move and shake. Their movement shows their panic and hopelessness.

CUT

42- INT. OLD JAIL BUILDING. DAY. AROUND THE TABLE.

TAIMOOR talks about that moment in a worn and throaty voice.

TAIMOOR (IN KURDISH)

I can't describe that moment when I saw my father naked for the first time. I thought that all the virility and magnanimity's meaning was gone, it was a horrible moment.

TAIMOOR is sad and looks to Abdulhussan who puts his head down to avoid any eye contact with him.

CUT

43- INT. TOBZAWA JAIL HALL. DAY.

1988, children draw figures on the ground inside Topzawa jail. The figures are men with Kurdish clothes lying dead. Women and children dead, air force bombing, tanks entering villages, and dead birds on the ground. The children move and look at each other's work. One of them writes down some words in Kurdish (Father, Mother, hope).

CUT

44- INT. OLD JAIL BUILDING. DAY. AROUND THE TABLE.

Abdulhussan (55) starts to narrate the other side of that campaign preparation. He speaks hesitatingly and prevaricates. He tries to avoid the others' looks.

ABDULHUSSAN (IN ARABIC)

In August 1988 we were a group of drivers from different security directorates throughout Iraq. They sent us to a big building in the food store on the main roads between Kirkuk and Baghdad. Colonel Nazhan Togan, who was Ali Hassan Almajeed's special guard group's leader, comes and asks us to stay here and not try to go to the city of Kirkuk, because it is a Kurdish area and if they know we are working with the security forces they will kill us. There were numbers of officers living in the first floor. One day Colonel Nazhan came and spoke to Colonel Abed, then they chose me and another driver to drive the diggers.

CUT

45- EXT. AN ARMY CAMP. DAY.

Iraq, Kirkuk 1988. A four-wheel drive car comes and stops in front of a big gate. The gate opens and then three persons appear: Abdulhussan, another driver and an Army Colonel. Another Colonel comes out of the car and they start to speak together. After a short conversation the Colonel goes back to the car and the others stay together until the car moves, then they go back to the big gate.

CUT

46- INT/EXT. INSIDE THE ARMY VAN. DAY. (FLASHBACK)

Many people are sitting, sadly. Women and children try to get some fresh air whilst TAIMOOR (10 years) peers through a crack, trying to see events outside reflected in the driver's mirror. He puts his head near the window that is between the soldier and the prisoners. A rosary appears on the inside mirror which sometimes obscures TAIMOOR's view.

TAIMOOR remembers his rosary and touches it on his chest. Then he looks at his grandmother who sits and prays inside the van. TAIMOOR goes back to the mirror and watches the scene outside.

[The scene outside is seen from TAIMOOR's point of view; there are soldiers bringing people who are blindfolded, the digger works at making holes, some of the prisoners outside try to avoid the soldiers' pushes, some others are lost and

don't know where to go until soldiers come to take them.] We can hear TAIMOOR's voice as he talks about the incident:

TAIMOOR (V.O) (IN KURDISH)

It was a horrific moment, some victims were blindfolded and some others were not. Soldiers were everywhere, diggers, many vans, I have tried to see from the driver's mirror what is really happening there, but I can't.

CUT

47- INT. OLD JAIL BUILDING. DAY. AROUND THE TABLE.

Abdulhussan (55 years), the digger driver, talks about the holes, how the officers behaved at the campaign. He speaks seriously and tries to get the attention of the others. He waves his hand as he explains some vague things.

ABDULHUSSAN (IN ARABIC)

We went to the desert in the night time, and we trenched numbers of big holes. Colonel Nazhan and Colonel Abed were with us; we worked as they guided us. We delved numbers of box shape holes, but we did not know what they are for.

MIX

48- EXT. A DESERT. NIGHT.

Iraq 1988, in a desert a digger makes some holes. Two officers give guidance to the driver. They make signs like boxes to tell the driver the shape of the hole that they want. The digger driver turns off the engine and comes closer to listen to the officer who goes near the shovel to give the driver more detail. The digger lights show the audience that there are many soldiers guarding the site.

CUT

49- INT. OLD JAIL BUILDING. DAY. AROUND THE TABLE.

Zara who was in Nugra Salman (a frightening jail) in the

south of Iraq talks about her experience. She is sad and upset. She watches with a worried face. She cannot tell the whole story in one go; she stops at some emotional points.

ZARA (IN KURDISH)

Most of the old people who were in Tobzawa were sent to Nugra Salman, the most frightening jail in southern Iraq. We were in Hell. We suffered from hunger, thirst and brutality. Ajaj, the prison governor, was the concierge from Hell. He made us to wish to die. He tried various types of torture with us. He was really dangerous.

She stops here and tries to continue, but she cannot. She brings out a tissue from her pocket and wipes her eyes. One of the crew brings her a cup of water; she drinks some water and then continues.

One of his most inhumane behaviours was that he ordered his men to throw the dead bodies to the hungry black dogs in the desert. When Halabja's chemical bomb attack survivors came back from Iran, they brought them to the same jail. I will never forget the old lady wailing over her son's dead body .

CUT

50- INT. NUGRA SALMAN. SUNSET. (FLASHBACK)

The feet of three soldiers in their military boots, walk along a corridor. After they have walked 5-10 metres, a huge sound of hitting doors or people comes. A faint howling comes, the soldiers continue their walk through the corridor and then we see them going forward.

The camera leaves them and stays in its place, listening to the faint howling, before moving towards the sound through a small window up to the jail room's door. An old woman cries over a man's body, while the others watch sadly. After that, when she becomes sure that the soldiers are far away, she starts talking and crying. She falls into a nervous breakdown and tries to dig a grave inside the wall with her own nails to bury her son.

The sound of dogs barking comes from far away; her digging and crying intensifies. When she realises sure that it will not work, she stays on the body and talks deliriously.

THE OLD LADY

I will not let them throw you to the dogs, Son. No worries, I would eat your body myself rather than leave it to the black dogs. Don't worry, Son, no.

The door opens and a terrified reaction appears on her face; she tries to hide the body.

CUT

51- EXT. IRAQI DESERT. DAY.

A big, isolated castle appears in a very wide desert; soldiers are on the guard's points. They watch the desert and the jail's wall. As the camera moves round, some dogs appear barking and walking near the jail. The sound of desert wind shows the environmental conditions.

MIX

52- INT. NUGRA SALMAN. SUNSET.

Iraq 1988. An empty corridor appears. After a while, three soldiers come into the frame, pulling the old lady's body along the corridor. The soldiers' steps sound very loud and they do their job coldly, like robots. They go towards a light at the end of the corridor.

CUT

53- EXT. THE SOUTH OF IRAQ DESERT. SUNSET. (FLASHBACK)

Iraq 1988. Soldiers' feet go along a dirt road. Shooting sounds come from all sides. The soldiers go near a hole full of women and children; TAIMOOR (10) is between them. Terrified children cling to their mothers' dresses. TAIMOOR looks directly at the soldiers to show them that he is not afraid. We hear the shooting and heavy breathing. We can hear the sound of diggers. A lady's white head scarf, tainted with a drop of blood, flies through the air. The

camera follows it as TAIMOOR narrates. The head scarf flies through the desert then snags on a thorn and hangs there. Everything goes dark.

TAIMOOR (V.O) (IN KURDISH)

The bullets come to us, I saw my mother's head scarf fly after getting the first one, my little sister tried to stop them with her little hands, the others have shouted, I have got one in my shoulder, but I felt I can do something. I went to the soldier to prevent him from shooting us; I saw tears in his eyes .Then a Commander shouted "Throw him back to the hole!" He did and then everything became dark.

FADE

54- INT. OLD JAIL BUILDING. DAY. AROUND THE TABLE.

The shovel driver, Abdulhussan (55 years), talks about how they buried the victims. He looks into the camera and then looks down to show that it was a shameful moment in his life. The others are watching him solemnly.

ABDULHUSSAN (IN ARABIC)

They gave us an order to cover the Bodies; I am quite sure that there were people still alive when we covered them. But what we can do? They will kill us if we don't do it.I cannot forget the six-month-old baby who was still alive because he has not got any bullet but we were obligated to bury him alive with the others.

TAIMOOR becomes angry and puts his hand on the little box, watching Abdulhussan who is nervous. Some others are upset and look at Abdulhussan as a guilty man. A young actor who sits beside Zara becomes aggressive and stands up. He goes near Abdulhussan and shouts:

THE YOUNG ACTOR (IN KURDISH)

Stop that filthy talk!

Abdulhussan is shocked and so are the others. The Director comes to take the young actor away. Some others from the crew come; Arif approaches Abdulhussan and consoles him. The crew changes something on the set and the actors come back to their places.

FADE

55- EXT. THE IRAQI SOUTHERN DESERT. NIGHT. (FLASHBAC)

At a hole in a desert, a child's hand tries to come out from inside a hole. They have put in on the hole side. Afterwards, his eyes appear, the eyes show the child's condition, panic and fear can be seen through them. After a while, feet run in the dark night. He goes very quickly and falls down, he stays on the ground for a while and then he stands again and runs. TAIMOOR starts to talk about his escaping from the mass grave.

TAIMOOR (V.O) (IN KURDISH)

It was dark. I was panicking and confused, don't know what to do, my family's dead, bodies were around me. I have tried to escape from the hole first and then think about what I can do after. I went out and ran towards the darkness until I reached the Bedouin tent.

We heard a child breathing scarcely, dogs barking, and shooting.

FADE

56- INT. THE TOPZAWA JAIL. DAY.

The Topzawa's jail is empty. Many of the figures which have been drawn by the children are still there; although they have been damaged, their outlines still show their shape

.The camera movement shows some detail of the drawn figures mixed with children's talk and laughter.

MIX

57- INT. IN A BEDOUIN TENT. NIGHT. (FLASHBACK)

Iraqi desert, 1988. A child sleeps on a bed on the ground. His eyes open gradually while a man tries to make him calm down. TAIMOOR (11) tries to move, but the man tries to make him stay in his bed. The child's face shows his confusion. The man tries to keep him calm by gesturing to him. The boy sees that he has been changed into Arabic clothing. He looks at the clothes in surprise, then looks at the man who smiles. TAIMOOR checks the rosary, which is still there, and lies down again.

A BEDOUIN MAN (IN ARABIC)

Calm down, please? You are in a safe place don't worry.

TAIMOOR's voice comes from the present:

TAIMOOR (V.O) (IN KURDISH)

However, I couldn't understand what he said at that time, but I thought he would help me, and my thought was right. I will never forget those who helped me to survive in the south of Iraq. I always try to get peace by saying it was God's will to still be alive between all of these People, to narrate the truth of the genocide.

CUT

58- INT. OLD JAIL BUILDING. DAY.

The film crew gathers the equipment. Each one of the crew engages with his work. TAIMOOR talks with the other actors. Roshna talks to Zara. Roshna looks sad. Zara puts her hand on Roshna's shoulder to console her.

ZARA (IN KURDISH)

You did very well, dear, calm down.

ROSHNA (IN KURDISH)

You had a very dangerous experience
I cannot imagine that, how they
committed all these brutalities
against our people.

ZARA (IN KURDISH)

Our Lord shows them the worst time,
no worries, dear.

ROSHNA (IN KURDISH)

It was...

She cannot continue and cries; she tries to control herself. Zara puts a nice traditional scarf around Roshna's neck. Roshna looks at her and smiles, they hug each other. Abdulhussan is alone, drinking a cup of tea. Arif perceives that and approaches him. When he gets close to him, he tries to let the others do the same.

TAIMOOR stops shooting and comes closer to the Director, and then they go near Abdulhussan. The Director shakes hands with him. TAIMOOR goes to him and puts his hand on Abdulhussan's shoulder. Some other crew members come to talk to Abdulhussan and Arif, and TAIMOOR starts filming the moment. Roshna and Zara stay together. TAIMOOR starts to talk to the crew and they come to sit around the table; they all stop everything and stop talking.

They all look at each other in a minute of silence. We hear the sound of camera flashes and other media sounds entering the space. The noise of questions in a press conference come and the crew stay silent and still, doing nothing. The camera moves through the space to capture the moment of silence. The crew wait in their places without moving.

FADE

59- INT. A VILLAGE. DAY.

Zara, in her house, cleans a picture of a young man and hangs it on the wall. The man in the picture is looks like TAIMOOR, but he has a moustache and beard. He puts a Kurdish traditional scarf on his head.

ZARA (V.O.) (IN KURDISH)

I live alone since I came back from the jail without any relatives. I always wish to see them again.

CUT**60- EXT.A CITY STREET .DAY.**

Kurdistan 2014. A demonstration to bury a number of Kurdish fighters (Peshmarga) who have been buried in a mass graves by ISIS. Numbers of coffins covered by Kurdistan flags are on the roof of vehicles.

Thousands of people are walking beside the vehicles. Same amount of people are on the pathway watching and supporting. Taimoor appears walks between the people in the demonstration .He looks sad and tries to control his depression. Some photographers and journalists are working around. One of the photographers approaches Taimoor and takes some photos of him.

A TV reporter approaches Taimoor as well and tries to make an interview. Taimoor sings by hand to show that he does not want to contribute, but the reporter asserts to get a speech from him. Taimoor talks to the camera, but we cannot hear what he says.

CUT**61- INT. ARIF'S ROOM. DAY.**

Arif sits in his room in the journalist's office, recording a new interview with another survivor (it might be the real Roshna). He puts a recorder on the table and looks at it to be sure that it works. Afterwards, he starts to ask questions. We do not hear what he says.

MIX**62- INT. A THEATRE STAGE. DAY.**

The actors who participated in the film are there rehearsing for a play. Some of them hold scripts and act. Dana the Director is there, giving his instructions to them.

MIX**63- EXT.A VILLAGE .SUNSET.**

Zara comes out, she sits on the floor and some pigeons gather around her. She looks and feeds them carefully.

ZARA (V.O.) (IN KURDISH)

If my family's souls go inside these birds, I hope to find peace with them. Our ancient people believed that the souls might come back, or go somewhere near us. I am waiting at your mercy, my Lord.

FADE

64- EXT. NEAR A RIVER IN KURDISTAN. DAY.

TAIMOOR is near the river with the box; he looks at some children playing. He focuses on one of them who brings some stones from inside the river, as TAIMOOR used to do when he was a child. The child comes near TAIMOOR and gives him a beautiful stone. They both smile. Afterwards, TAIMOOR enters the river gradually, after leaving the box on the big stone.

TAIMOOR goes down into the deep water and disappears. After a while, he appears again and looks to the side where he put the box. We see from TAIMOOR's point of view as the child who gave him a stone stands there and opens the box. TAIMOOR looks surprised and does nothing. The child brings the photos out and looks at them.

MIX

65- INT. TAIMOOR'S HOUSE. DAY.

Kurdistan 2014, the camera moves inside TAIMOOR's house. As it moves around the living room, it approaches the table and we see TAIMOOR's camera there. The camera moves again and shows the room's wall. Many photos frames hang on the wall; some of them are empty and some others are back-to-front (the reverse of the frames can be seen).

After that, the camera goes to the bedroom and shows TAIMOOR's weapon there. A layer of dust rests on it to show that it has been ignored for a long time. When the camera moves around we see a beautiful butterfly go inside one of the empty photo frames on the wall. It appears like a nice photo and then goes to the side of the window. When the camera approaches again, the butterfly flies in the air.

At the end of the scene, we hear the sound of an old interview, which was made with TAIMOOR in 1991, when he was 12 years old. The interview movie images appear and disappear like ghosts inside the house .

JOURNALIST (V.O.)

What is your name?

INTERPRETER (V.O.) (IN KURDISH)

What is your name?

TAIMOOR (V.O.) (IN KURDISH)

TAIMOOR Abdullah

JOURNALIST (V.O.)

How old are you?

INTERPRETER (V.O.) (IN KURDISH)

How old are you?

TAIMOOR (V.O.) (IN KURDISH)

12 years

INTERPRETER (V.O.) (IN ENGLISH)

12 years

FADE

The interview sound continues on fade with the last title.

JOURNALIST (V.O.)

Where you were born?

INTERPRETER (V.O.) (IN KURDISH)

Where you were born?

TAIMOOR (V.O.) (IN KURDISH)

I was born in the village of Kwlajo.

INTERPRETER (V.O.) (IN ENGLISH)

The village of Kwlajo.

JOURNALIST (V.O.)

Could you describe your life in the
village before Anfal campaign?

FADE

(END)