

REPUBLIC OF KENYA
IN THE HIGH COURT OF KENYA AT KISII
CONSTITUTIONAL AND HUMAN RIGHTS DIVISION
CONSTITUTIONAL PETITION NO.E006 OF 2025

ANIFA MANGOPETITIONER/APPLICANT

-VERSUS-

MRS JENNIPHER OMONDI, PRINCIPAL BUTERE GIRLS HIGH
SCHOOL..... RESPONDENT

-AND-

EXECUTIVE SECRETARY, THE KENYA NATIONAL DRAMA AND FILM FESTIVAL
COMMITTEE..... 1ST INTERESTED PARTY
THE PRINCIPAL SECRETARY, MINISTRY OF EDUCATION, DEPARTMENT OF BASIC
EDUCATION..... 2ND INTERESTED PARTY
THE HONOURABLE ATTORNEY GENERAL..... 3RD INTERESTED
PARTY

MENTION NOTICE

TO BE SERVED UPON

1. EXECUTIVE SECRETARY, THE KENYA NATIONAL DRAMA AND FILM FESTIVAL
COMMITTEE
2. MRS JENNIPHER OMONDI, PRINCIPAL BUTERE GIRLS HIGH SCHOOL
3. THE PRINCIPAL SECRETARY, MINISTRY OF EDUCATION, DEPARTMENT OF BASIC
EDUCATION
4. OFFICE OF THE ATTORNEY GENERAL,
STATE LAW OFFICE
P.O. BOX 40112-00100
NAIROBI.

TAKE NOTICE that this matter is coming up for Mention for Directions before Hon. Lady Justice Wilfrida A. Okwany on the **4th of April, 2025**, at 9:00 O'clock in the forenoon or soon thereafter.

TAKE FURTHER NOTICE that if you do not attend Court on the above-mentioned date and time by yourselves or someone authorized by law to act for you, the matter may be heard and further orders issued by the Honourable Court as it may deem just and expedient, your absence notwithstanding.

DATED at **NAIROBI** this.....3RD day of**APRIL**..... **2025.**


.....
FOR: WAMALWA AND ECHESA CO.
ADVOCATES FOR THE PETITIONER/APPLICANT

DRAWN AND FILED BY:-

WAMALWA AND ECHESA CO. ADVOCATES,
P.O. BOX 53518-00200,
NAIROBI.

wamalwaechesaadvocates@gmail.com



REPUBLIC OF KENYA

IN THE HIGH COURT OF KENYA AT KISII

COURT NAME: KISII LAW COURT

CASE NUMBER: HCCHRPET/E006/2025

CITATION: ANIFA MANGO VS STATE LAW OFFICE AND MRS JENNIPHER OMONDI, PRINCIPAL
BUTERE GIRLS HIGH SCHOOL

ORDERS(COURT DOCUMENT)

THIS MATTER coming up on 3rd April 2025 for directions on the Notice of Motion dated 2nd April 2025 before Honourable Justice W. Okwany.

IT IS HEREBY ORDERED:

1. THAT the Application is hereby certified as urgent.
2. THAT the Application to be served on the Respondents and be mentioned on 4th April 2025 for directions.
3. THAT prayers no. 2 and 3 of the Application are hereby granted in order to preserve the substratum of the Application.

GIVEN under my hand and seal of the Honourable court this 3rd April 2025.

Penal Notice: Take notice that any disobedience or non-observance of the order of the court served herewith will result in penal consequences to you and any other person(s) disobeying and not observing the same

SIGNED BY: HON. LADY JUSTICE WILFRIDA A. OKWANY



THE JUDICIARY OF KENYA.

KISII HIGH COURT

HIGH COURT CIVIL

DATE: 2025-04-03 11:11:39+03



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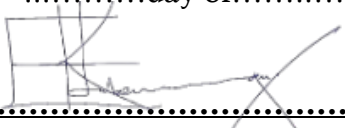
CERTIFICATE OF URGENCY

I, **KENNEDY ECHESA LUBENGU**, an Advocate of the High Court of Kenya and practicing as such with the firm of **WAMALWA & ECHESA CO. ADVOCATES** and in conduct of this matter do hereby certify that the Application herein is of utmost urgency and pray that the same be placed before the Honourable Judge urgently on a priority basis, for the following reasons;

1. **THAT** the matter herein is extremely urgent and of great public interest.
2. **THAT** on or about 22nd February 2025, 50 Drama Students at Butere Girls High School presented a play that was adjudicated at SUB COUNTY levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the County levels Drama Festival.
3. **THAT** on or about 11th March 2025 the 50 Drama Students at Butere Girls High School presented same play which was adjudicated at COUNTY levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the Regional levels Drama Festival.
4. **THAT** on or about 22nd March 2025 the same students presented the play which was then adjudicated at REGIONAL levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the National levels Drama Festival.
5. **THAT**, the Respondent, made the arbitrary decision to bar the 50 Drama Students at Butere Girls High School from performing their play at the National Drama Festival to be held between **7th April 2025** and **15th April 2025**, without justifiable cause.
6. **THAT**, the Drama Students at Butere Girls High School are barred from performing their play at the National Drama Festival to be held between **7th April 2025** and **15th April 2025**, despite them having paid school fees which in part caters for extracurricular activities.
7. **THAT** unless this Honourable Court intervenes and hears the matter urgently, the Respondent will proceed to illegally exclude the 50 students of Butere Girls High School from performing at the Drama Festival, which opportunity they earned fair and square through their dedication and hard work.

8. **THAT** the Respondents stand to suffer no harm if the interim orders sought are granted.
9. **THAT** it is in the interest of justice to grant orders sought and admit the Application for priority hearing in view of the nature of the matter.

DATED at **NAIROBI** this.....**2ND**.....day of.....**APRIL**.....2025.


.....
FOR:- WAMALWA AND ECHESA CO.
ADVOCATES FOR THE PETITIONER/APPLICANT

DRAWN AND FILED BY:-
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P.O. BOX 53518-00200,
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THE HONOURABLE ATTORNEY GENERAL..... 3RD INTERESTED PARTY

NOTICE OF MOTION

(Under Articles 10, 19, 20, 22, 23, 24, 33, 43, 47, 55, 159, 165, 258, AND 259 of the Constitution of Kenya and Rule 11 of the Basic Education Regulations 2015, Sections 1A, 1B, and 3A of the Civil Procedure Act, Cap 21, laws of Kenya & Order 51 Rule 1 of the Civil Procedure Rules, 2010, and all enabling provisions of the law).

TAKE NOTICE THAT this Honourable Court shall be moved on the.....day of.....2025 at 9.00 A.M in the forenoon or soon thereafter as Counsel for the Petitioner/Applicant may be heard on an Application **for the following Orders**;-

1. **THAT** the Honourable Court be pleased to certify this Application urgent and service be dispensed with in the first instance and the same be heard *ex-parte* on a priority basis.
2. **THAT** this Honourable Court be pleased to issue an order that the Respondent retains in school and/or recall all 50 students participating in drama festivals for their participation in the National drama festivals scheduled for **7th April 2025 to 15th April 2025** in Nakuru County.
3. **THAT** the Honourable Court be pleased to issue an order that incase the Principal has received any formal communication from the interested parties banning and/or barring the Butere Girls from participating, the same be stayed.
4. **THAT** the Honourable Court be pleased to issue an order compelling the Respondent to facilitate and ensure the 50 students of Butere Girls High School perform the Play in its original form at the National level festival as scheduled.
5. **THAT** the Honourable Court be pleased to issue any other relief it may deem just and expedient to grant in the circumstances.
6. **THAT** the costs of this Application be borne by the Respondents.

THIS APPLICATION is premised on the supporting affidavit filed herewith, sworn by **ANIFA MANGO** based on the following grounds and on such other grounds that Counsel for the Petitioner/Applicant may raise and canvass during the hearing hereof:-

1. **THAT** this Honourable Court has the jurisdiction to hear, determine, and issue the Orders sought in this Application.
2. **THAT** the Petitioner/Applicant is an alumnus of Butere Girls High School, a former drama member in the said school and currently a lawyer by training practicing law within the Republic of Kenya.
3. **THAT** the Respondent and Interested Parties are public officers and entities responsible for the administration, regulation, and oversight of education and co-curricular activities in Kenya, including the Kenya National Drama and Film Festival.
4. **THAT** on or about 22nd February 2025, 50 Drama Students at Butere Girls High School presented a play that was adjudicated at SUB COUNTY levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the County levels Drama Festival.
5. **THAT** on or about 11th March 2025 the 50 Drama Students at Butere Girls High School presented same play which was adjudicated at COUNTY levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the Regional levels Drama Festival.
6. **THAT** on or about 22nd March 2025 the same students presented the play which was then adjudicated at REGIONAL levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the National levels Drama Festival.
7. **THAT**, the Respondent, made the arbitrary decision to bar the 50 Drama Students at Butere Girls High School from performing their play at the National Drama Festival to be held between **7th April 2025** and **15th April 2025**, without justifiable cause.
8. **THAT** the Principal, Respondent herein, acting on verbal instructions from an undisclosed source, has refused to allow students to perform at the national level festival, claiming that the play has political undertones, which it does not.
9. **THAT**, the 50 Drama Students at Butere Girls High School are barred from performing their play at the National Drama Festival to be held between **7th April 2025** and **15th April 2025**, despite them having paid school fees which in part caters for extracurricular activities.
10. **THAT** the drama committee organized a winners' Gala on the **29th and 30th of March 2025**, to the exclusion of Butere Girls High School's play from the program.
11. **THAT** the decision was made in an opaque and unfair manner, depriving the 50 Drama Students at Butere Girls High School of their legitimate expectation to participate in the festival.
12. **THAT** the exclusion of the 50 Drama Students at Butere Girls High School from the festival has caused them emotional distress, humiliation, and a loss of opportunity to showcase their talent on a national stage.

13. **THAT** the balance of convenience tilts in the Petitioner/Applicant's favour as the students of Butere Girls High School stand to be prejudiced should they not have an opportunity to be heard and participate in the drama festivals at the national level.
14. **THAT** the 50 Drama Students at Butere Girls High School will suffer irreparable damages if the Respondent is not compelled to allow them to perform their play in its original form.
15. **THAT** unless this Honourable Court intervenes and hears the matter urgently, the Respondent will proceed to illegally exclude the students of Butere Girls High School from performing at the Drama Festival, which opportunity they earned fair and square through their dedication and hard work.
16. **THAT** the Respondent stands to suffer no harm if the interim orders sought are granted.
17. **THAT** it is in the interest of justice to grant orders sought and admit the Application for priority hearing in view of the nature of the matter.
18. **THAT** unless the Honourable Court intervenes, the rights of the 50 Drama Students at Butere Girls High School and the public at large protected and recognized by the Constitution of Kenya 2010 are likely to be denied, violated, infringed or threatened.

DATED at **NAIROBI** this.....**2ND**.....day of.....**APRIL**.....2025.

.....
FOR:- WAMALWA AND ECHESA CO.
ADVOCATES FOR THE PETITIONER/APPLICANT

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"If any party served does not appear at the time and place above-mentioned such order will be made, and proceedings taken as the court may think just and expedient."

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SUPPORTING AFFIDAVIT

I, ANIFA MANGO of C/O Post Office Box Number 53518-00200, Nairobi in the Republic of Kenya do hereby make oath and solemnly state the following;-

1. **THAT** I am an adult of sound mind hence fit and legally competent to swear this affidavit.
2. **THAT** I am an alumnus of Butere Girls High School, a former drama member in the said school and currently a lawyer by training practicing law within the Republic of Kenya.
3. **THAT** the Respondents are public officers and entities responsible for the administration, regulation, and oversight of education and co-curricular activities in Kenya, including the Kenya National Drama and Film Festival.
4. **THAT** I was part of the cast of the Play *Shackles of Doom* that was banned by Ministry of Education in 2013, but later allowed to perform at the Nationals on the Authority of a Court Order.
5. **THAT** as an alumnus of Butere Girls High School, I have always taken a keen interest in the play productions by my alma mater including this year's play, *Echoes of War*.
6. **THAT** I watched the play at the County and Regional Levels where the play was ranked 1st and 3rd respectively.
7. **THAT** I know from my experience as a dramatist actress that the play stands a high chance of making it to the Podium Finish at the Nationals.
8. **THAT** having watched the play twice, I know that its content is largely a demonstration of the plight of the young generation – commonly known as Gen Z.
9. **THAT** in the play, set in a fictitious Kingdom called Velvet Emirates, the Gen Z are struggling to help the Kingdom rebuild after years of Civil strife and War. As engines of innovation and inventions, they are coming up with solutions to the prevailing societal problems. In this fictitious Kingdom there is intergenerational intolerance and mistrust between older and younger generations. In the fictitious Kingdom, critics of the older generation take to the Social

Media to air their displeasure and the main character is one of them. Despite winning a competition by the government the main character, Mustafa, is subjected to further scrutiny where it is discovered that he made several posts on his social media handles that criticized the government. Based on this account, he is condemned to be hanged. After the intervention of the Gen Z and after demonstrating that his innovation – Telemedicine can help patients in the war-torn kingdom, the Sultan is merciful and a truce is made. The Gen Z are adequately reprimanded and they show remorseful attitude towards their elders.

10. **THAT** I have since sourced the script of the play *ECHOS OF WAR*; the text being enacted on stage. *(Attached and marked “AM-1” is the Play Script performed by Butere Girls High School)*
11. **THAT** I know that this text and play are not illegal or offensive or unlawful to attract any sort of censorship; but rather an amplification of what is happening in the world over in inter-generational discussions.
12. **THAT** the Petitioner/Applicant will suffer irreparable damages if the Respondents are not compelled to allow them to perform their play in its original form.
13. **THAT** the play was adjudicated at SUB COUNTY levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the County levels Drama Festival. *(Attached herewith and marked “AM-2a” is the comment sheet from the said levels, with positive observations and comments).*
14. **THAT** the play was adjudicated at COUNTY levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the Regional levels Drama Festival. *(Attached herewith and marked “AM-2b” is the comment sheet from the said levels, with positive observations and comments).*
15. **THAT** the play was adjudicated at REGIONAL levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the National levels Drama Festival. *(Attached herewith and marked “AM-2c” is the comment sheet from the said levels, with positive observations and comments).*
16. **THAT** as a tradition, winners of every regional level are treated to a winners' gala, Items that are merited by adjudicators to proceed to the National Drama Festival are invited to perform in preparation for the Nationals. *(Annexed hereto and marked “AM-3” is the 2025 Western Region Gala Program, where Butere Girls Play is conspicuously missing).*
17. **THAT** the school Principal of Butere Girls High School closed the school and students were released before March 30th 2025, in a bid to deny the students an opportunity to prepare and rehearse for the National Drama Festival that begins on the 7th of April 2025. This move is intended to deny the students an opportunity to participate in Play, Cultural, and artistic work against provisions of the Children Act and International Laws on the rights of the child.
18. **THAT** on behalf of the Alumni Members of the Drama Association, I wrote a letter seeking clarification on why the Drama Team could not be allowed to remain in school in preparation for National Drama Festival, the School Principal verbally responded by saying that she was given a Verbal Directive by an unnamed Ministry Official to close down the school and make it impossible for the students to present their play at the nationals. She further stated verbally that this verbal instruction was hinged on the fact that the play had political undertones and therefore could not be allowed to be presented at the nationals. I have read the text in the script and note

19. **THAT** the play *ECHOS OF WAR* has been programmed to perform on the 4th day of the festival (the 10th of April 2025) and if the children will not be mobilized back to train and rehearse for performance, they will suffer irreparable loss.
20. **THAT** I know from my own reading of the law and my experience as an actress in a similar situation in the same school, that; if the ban is actualized, it would be an infringement of the Child's rights to participate in play, artistic and cultural activities as safeguarded by the law.
21. **THAT** I know how this is traumatizing to the girls who have spent hours preparing for the presentations from the Sub Counties to Regional Festivals.
22. **THAT** I swear this Affidavit in support of the Application herein.
23. **THAT** I swear this affidavit conscientiously believing the same to be true to the best of my knowledge, information and belief.

1. EXECUTIVE SECRETARY, THE KENYA NATIONAL DRAMA AND FILM FESTIVAL COMMITTEE
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SYNOPSIS

There exists a natural balance between RESPECT for the old and CARE for the young. Those who are old bring experience while those who are young bring enthusiasm and creative innovation. This is the relationship that weaves together our ever evolving society.

This play is a hyperbole attempt to illustrate the widening gap between two generations; the old and the young. The artistic context is set in the Royal Velvet Emirates, a fictitious kingdom in the Middle East. In this Kingdom, the old have quickly lost trust of the younger generation. The young are agitated by the inflexible strictness of the old.

The balance is an inevitable compromise.

CHARACTER BIOGRAPHY

SULTAN

A tall energetic man in his prime time. He oozes all qualities of power and affluence. His gesticulation and elaborate movements paint him as an authoritative man in full control.

MAMA ANIFA

A woman steeped into religion. She demonstrates qualities of an over - protective mother saddened by the pain of her daughter's mistake.

POLICE

The father to Anifa Imana. An overzealous security officer. He finds himself subconsciously conflicted between traditional attributes of a child and the realities of a new generational daughter.

MUSTAFA

The embodiment of a new generational innovator. He finds himself on the wrong side of the law and has to fight the stain of a revolutionary.

ANIFA IMANA

The personification of Artificial Intelligence. She has all the attributes of quantum computing and synthesized storage. She represents the future; a collaboration between nature and software.

IMAM

A representative of the cultural background in which strict Islamic rules are followed and executed.

TEMPO	- Moderately fast
ILLUMINATION	- Bright then dim
MOOD	- Predominantly that of uncertainty
SETTING	- Royal Palace of Arabic architecture with Walls of Gold and Stone; The palace rises from the desert sands, its walls a symphony of honey-colored stone and shimmering gold leaf. Intricate geometric patterns and flowing calligraphy adorn the facades, whispering tales of ancient dynasties. Precious stones, lead into sprawling courtyards. Inside the palace, richly woven carpets, silk tapestries, and glittering chandeliers. Walls are covered in intricate mosaics and hand-painted frescoes, depicting scenes of royal processions, epic battles, and mythical creatures.
MISE EN SCENE	- rostrums to, mark focal points. Acting space is determined by the scenic design available.
EXEGESIS	- The police station stands as a symbol of both order and fragility in the midst of chaos. Its once-imposing facade is now scarred with bullet holes and graffiti, a testament to the violence that has engulfed the city. The windows, shattered and boarded up, offer glimpses of a ransacked interior, where desks lie overturned and files are scattered across the floor. A faint smell of dust and decay hangs in the air, mingling with the acrid scent of smoke.

Inside the police station, the atmosphere is tense and oppressive. Armed officers, their faces etched with weariness and suspicion, patrol the corridors, their eyes scanning the crowd of people seeking help or justice. The station's cells, once meant to hold criminals, now house refugees and displaced families, their desperation palpable.

The station's function has shifted in this war-torn landscape. It's no longer just a place to report crimes, but a refuge for the vulnerable and a symbol of what little authority remains. The officers, stretched thin and under-resourced, struggle to maintain order amidst the chaos, their efforts a beacon of hope in a sea of despair.

Inside a police station cell. There is evidence of tight security. The Police Officer in charge of the station is taking the suspect's testimony. There are vocal chants outside the police cells.

Officer: *(Emphatically)* Mustafa!

Mustafa: Officer, You requested a statement and a statement you shall have.

Police: Proceed but remember this statement will be used by our prosecution team.

Mustafa: My father and I were not part of the demonstrators.

Police: *(Making wild movements)* State the truth, young man.

Mustafa: My father is a paramedic. That is the pure truth.

Police: *(Dismissingly)*. Those are your words.

Mustafa: And I... I am a fourth year student of information technology.

Police: Proceed.

Mustafa: I developed an application called telemedicine.

Police: *(Inquisitively moving closer to the detainee)* What is telemedicine?

Mustafa: Officer *(He resorts an elaborate explanation)*
This is an application that enables doctors to diagnose and treat patients from miles away.

Police: Young man, did you say your father is a paramedic?

Mustafa: Most certainly sir.

Police: And you are a university student. Right?

Mustafa: Right.

Police: Then tell me... what was a paramedic and a student doing on the streets during a demonstration?

Mustafa: *(Emphatically)* Officer, I was testing my project. We helped many stranded patients.

Police: *(Interrupting)* Patients or demonstrators?

Mustafa: Alright... *(With resignation)* demonstrators!

Police: Good! Proceed!

Mustafa: It was during this melee; a stray bullet hit my father.

Police: Correction. Your stray father was hit by a bullet. The bullet was on its legitimate path. (*With finality*) Right?

Mustafa: Right.

Police: Write!

Mustafa: That is when I was arrested.

Police: Liar.

Mustafa: I committed no crime! I am innocent and that is all I have to say. Full stop.

Police: (*Tears the statement into shreds. Scattering them on the floor in utter anger*) this is trash, hogwash, balderdash.

Mustafa: That is the truth; nothing but the truth!

Mother: What mistake has my son made?

Police: Madam Community Administrator, your son is among the people destabilizing the tranquility of our nation!

Mustafa: I am innocent!

Mother: The Imam can attest; Mustafa is a disciplined child.

Imam: This young man helps me in teaching the children at the Madrasa using the latest technology.

Police: No. This is a hardcore criminal.

Mother: Officer it pains me when I see my son in this state.

Police: (*Changing the mood to melancholy*) I am also a parent of a daughter about his age.

(Figurative appearance of the mother and daughter to enhance character introduction)

Ma Anifa: Anifa Imana is her name, and I am her mother.

Police: *(Breaking into a sorrowful rendition)* a daughter I took to university so that she may help me in my old age. Unfortunately someone has ruined the bright future of my daughter! After four years of my sweat, she has come back home with a PHD in pregnancy. I am still looking for that baboon who caused all this havoc.

Mother: Officer, as the community administrator, I interact with them in my day to day duties and I can assure you that this current generation is very delicate. It must be handled with a lot of care.

Police: *(Finality)* Young man. Flap those gates. Go home. But this should serve as a stern warning to you and your friends. *(Opening the gates)* Go Out!

Anifa: There you are!

Mama Anifa: Anifa, tell your father what you told me.

Anifa: Father, this is the boy who abducted my heart and set my soul on fire.

Mustafa: *(Alarmed)* Anifa!

Anifa: While others were busy bombing buildings, he was busy bombing me.

Mustafa: *(In a bid to protest)* Anifa stop!

Ma Anifa: My temper has reached dangerous levels! *(Lamenting in painful rendition)* You have no idea how

difficult it is to raise a daughter in this time and age.

Mother: Calm down.

Police: I need a clear explanation on how this biological atomic bomb landed in my daughter's womb. Wait and see!

(He paces to get out of stage. (Primary and secondary back up sounds are necessary to heighten the tension and impression of an approaching helicopter. The characters are thrown into a frenzy and panic combined. They will rearrange themselves in a bid to receive the unknown visitors).)

Fatma: Chopper

Layla: 'Helicopta'

Fatma: No, it is called helicopter!

Dweller 1: Aeroplane! And who might that be?

Jamal: This is military surveillance chopper.

All: *Subhana Allah!*

Fatma: They must be looking for us.

Lennah: This is too much.

Dweller 1: We are tired of this intimidation!

Dweller 2: We are tired of this war!

Fatma: They are now provoking us.

Jamal: Let us run and hide in the control room.

Dweller 1: No, in the mosque!

Fatma: No, in the control room.

Jamal: Run.

Servant 2: *(Making an absolute stage appearance)* we are from the royal palace

Servant 1: Servants of the royal highness, ruler of the velvet Emirates.

Servant 2: His royal highness, the Sultan!

Servant 1: Madam Community administrator, who is Mustafa Ali?

Mustafa: I thought the war is over and the rebuilding of the Country has just begun.

Servant 2: Our instructions are simple; we are here to pick and deliver Mustafa Ali to his Majesty the sultan.

(The characters are in a pensive mood and panic mood engulfs the scene)

Mother: As the community administrator. I have not received any official notice regarding this.

Servant 1: We ask again, who is Mustafa Ali?

Anifa: Of course a terrorist

Mama Anifa: What has he done this time? Has he bombed somebody's daughter again?

Anifa: Or planted a landmine in someone's fertile land again?

Mustafa: Anifa, this is not a child's play!

Anifa: But this is your child...

Mustafa: Aaaaaaaagh! Enough of this nonsense!

Mama Mustafa: My son Mustafa! Control your anger.

Both: Good!

Servant 2: So, you the Mustafa!

Mustafa: Mother, I am now scared.

Both: Scared? Why?

Mother: Sir, do you have any documentation proving why my son is being taken?

Servants: No!

Mama Mustafa: Then, is he under arrest?

Servants: No!

Mustafa: So what is this?

Anifa: *(And aside as she seeks to address and imaginary audience)* Abduction!

Servant 1: What did you just say?

Anifa: Abortion!

Mustafa: Anifa!

Servant 2: Mustafa, you are required to choose two people to accompany you to the royal palace!

Mustafa: Alright, I choose my mother...

Both: Yes!

Anifa: And your bomb!

Mustafa: Anifa!

Servant 2: *(Resolutely)* Your mother and Anifa.

Servant 1: Quick, the engine is already on. Roaring like the lion of the dessert! Let us proceed. This way.

Mama Anifa: You are not going anywhere. Come this way. You cannot jump from the frying pan to a blazing fire.

(The following shall have a complete transformation of a new Scene. Transition to the palace is smooth and swift. Primary and Secondary backup sounds may be necessary to heighten the mood. Backdrops may flap to shift the scenery to that of a royal Palace.)

Servant 1: Behold, the Royal Palace of the Velvet Emirates.

Sultan: *(Exuding a lot of royal power and an impression of well cultured sophistication, he walks towards the invited guests)* I am the ruler of the Velvet Emirates and you are my honored guest!

Mustapha: Thank you, your Royal Highness.

Mama Mustapha: Your Highness, I am Mustafa's mother.

Sultan: I am aware of who you are.

Mama Mustafa: *(Inquisitively)* for what purpose does my son owe this royal invitation?

Sultan: Your son was amongst seven hundred university students who presented their proposals on critical innovations.

Mustafa: Yes, your highness. My project was about Telemedicine. A virtual application connecting patients to a global pool of medical practitioners.

Sultan: That proposal excited all of us. A mindboggling idea worth royal recognition.

Mustafa: I am honored.

Mama Mustafa: (*Oozing with excitement*) I am excited!

Sultan: It is for that reason, that I, Sultan of the Velvet Emirates, declare you the winner of the project competition!

All: Yes!

(*The mood turns to jubilation*)

Mustafa: You're royal highness, I am humbled by this honor.

Mama Mustafa: This is the greatest news of our lives.

Mustafa: (*In total submission*) Your-Highness, may I return home to celebrate this auspicious moment with my friends!

Sultan: You are live on all government media platforms. Let your friends revel with you in your moment of glory!

Mama Mustafa: Thank you, your majesty.

Sultan: As the Emperor, I have decided to incorporate these young people into the decision making process of our country. Mustafa as the winner, you will receive this.

Mustafa: (*Full of ecstasy*) Wow! A palace.

Sultan: This palace is vast enough to host you and your entire lineage.

Servant 1: Here a cash award for you to use. For the next ten years, you shall wear this crown as the Peace Ambassador of the Royal Velvet Emirates.

Mama Mustafa: My son, Mustafa, *Allah* has remembered us! From the ashes of war, we shall rise!

Mustafa: From the debris of war, we shall rebuild our country.

Mama Mustafa: And from the echoes of war, the twisting tunes of peace love and unity shall be composed.

Sultan: To demonstrate the seriousness of this award, your proposal will be fully implemented by my government.

Mustafa: Mother, this feels like a dream.

Sultan: ***(This a towering gait of a powerful leader, he paces around the palace as he occasionally shows compassion to Mustafa and his mother)***

All: Wow!

Fatma: And just like that, Mustafa has joined the club of power.

Anifa: *(With a pinch of jest)* and just like that, I am the first lady and the mother of the unborn billionaire.

All: *(In jubilation)* Weweeeeee!!!!!!!

Sultan: And to the general public; this kind gesture should not be misinterpreted as a show of weakness. May I remind you, all those who fueled hatred, spite and divisions amongst the people of this nation, shall

be hunted down, arrested and dealt with! No stone shall be left unturned. Every nook and cranny shall be searched. All your hiding places shall be turned upside down. We shall find you!

Servant 2: Your Royal Highness, It time for *Salah al-Zuhr*.

Servant 1: Our midday prayers.

(At the rubble village, Mustafa's generational friends are gathered around live streaming on a social media platform, watching the grandiose reception of Mustafa into royal affluence).

Mama Anifa: Imam, it is good you are here. I am not convinced that my daughter should be married in this unholy family.

Police: Over my dead body!

Mama Anifa: This will not happen under my watch.

Imam: Mama Anifa, I agree. *Nikah* is a very integral stage in someone's religious life. However, this generation must be guided.

Mama Anifa: *(In a show of absolute resolve)* I refuse to be a part of this.

Imam: Calm down

Anifa: Mama!

Mama Anifa: Anifa, let us go home! We must detonate that bomb ticking inside you!

Anifa: *(Speaking in a teenage slung and coded speech work that is enjoyed only amongst the generational friends)* what the eef!

Police: And why are you clasping those peculiar spectacles?

Ma Anifa: Anifa, since when did you become visually impaired?

Anifa: These are not mere lenses but a prism—a bridge between your fossilized perceptions and the seven-dimensional tapestry of tomorrow.

Police: What witchcraft is this?

Ma Anifa: Will this sorcery reveal why a girl cradled in faith now dares to swell with shame before taking marriage vows?

Anifa: Mother, Father, put them on. Gaze deeper. *(Activates the device; a holographic womb shimmers into existence)* What do you truly see inside that womb?

Police: *(squinting)* I see empty air.

Ma Anifa: *(voice trembling)* I see no child... only shadows.

Imam: *(leaning closer)* Anifa—are you truly expectant?

Anifa: Yes, I am expectant—but not with a child.

All: what!

Anifa: This pregnancy is a symbol. One that carries the expectations of my generational friends.

All: Yes!

Anifa: I carry life— but not of flesh. This womb pulses with the unborn expectations of a generation. Behold!

(The hologram fractures into radiant threads)

Jamal: *(pointing)* Expectations of good governance – roots unyielding, branches heavy with fruits of justice and not the rot of corruption! Expectations of universal healthcare; a shield guarding every life, from cradle to grave!

Lennah: *(teary-eyed)* Expectations for job opportunities – the light that will illuminate our future!

Fatma: Expectations of affordable education

Lennah: Wings of knowledge lifting even the forgotten to soar.

Anifa: *(softly)* this is the child I carry—a chorus of desires from my generational friends. (Lost in a vacuum of hallucination) Yes mother, I am expectant. I am expectant!

Ma Anifa: Child, you speak in riddles; you are hallucinating!

Imam: Mama Anifa, do not interfere. Allow the child to dream.

Police: This is juvenile myopia; you must be living in a utopia!

All: *(They respond in similar slung)* Chorea! Chorea!

Mama Anifa: And who are these?

Anifa: These are my generational friends.

Mama Anifa: I don't like this company.

Police: Neither do I!

Fatma: Guys, *nikama hatutakikani hapa. (It seems our presence is not needed here)*

Anifa: *(More generational slung that cuts off the elderly and focuses information in generational circles)*
Chude! Chude!

All: *Chudegence!*

Ma Anifa: You cannot defy your parents like this. That boy is a terrorist.

Anifa: Mama I love terrorists.

Police: Idiot

Anifa: I love idiots, papa!

Police: *(Affirmatively)* this is not the place for such discussions.

Anifa: This is not a discussion, this is to inform you that after thorough consultation...

Both: Consultation? With who?

Anifa: With myself. I have resolved; to love and cherish him... till death, do us part.

Police: This is madness.

Anifa: I am madly in love. So help me God.

Ma Anifa: This is outrageous. You must have lost your mind. Let us go home now.

Anifa: I am an adult of sound mind. I am off.

Police: Anifa! Stop this nonsense

Ma Anifa: Anifa. Where are you going?

Anifa: To hell.

Ma Anifa: To hell?

Police: Anifa!

Ma Anifa: Anifa!

Mama Anifa: Imam!

Police: Imam!

All: Anifa!

In the Palace. The air is thick with the scent of rare incense and exotic spices. Inner courtyards, secluded and serene, offer respite from the grandeur of the public spaces. The sounds of trickling water from indoor fountains, and the soft echoes of footsteps on marble floors, create an atmosphere of quite power. The whole picture is an embodiment of opulence and power associated with royal Arabic heritage.

Servant 2: Mustafa, before receiving this award, we must conduct a comprehensive background check on you.

Servant 1: We hope that you have never participated in any activity that has breached the peace and tranquility of our kingdom.

Mustafa: I swear; just ask my mother, I hold a certificate of good conduct.

Mother: Mustafa is a disciplined boy. He even prays five times a day, when reminded.

Servant 1: Mustafa, now log into all your social media accounts.

Sultan: Any progress?

Servant: Ya Sayyidi...

Servant 2: Ya sultan...

Servant 1: Ya Mawlana...

Sultan: Kallim! Speak.

Servant: We have ...

Sultan: Found out what?

Servant: We are afraid.

Sultan: Of what? Disclose your findings!

The mood shifts drastically to a tense one filled with the air of uncertainty. Short paces characterize the floor movements of actors. Wild gesticulation becomes widespread. Secondary backup sounds are used to heighten the tension.

Servant: This young man is the reason our country is sinking in the gulf of war.

Servant 2: There is clear evidence of the pivotal role he plays in inciting and fueling violence using his social media accounts.

Servant 1: Mustafa is a spark that ignites a wild fire. Have a look at this.

Sultan: *(Mind-boggled)* Bring my spectacles.... what!

Mother: Subhanallah!

Mustafa: Mother!

Sultan: Sakit!

Servant 2: Kaput!

Servant 1: The nation awaits the royal decree.

Sultan: *(Majestically standing as a pillar of power)* Let it be inscribed; this young man shall serve as a lesson

to anyone who dares to threaten the tranquility of our great nation. Activate the cameras. Go live. So that his generational friends may witness the consequences of their treachery. Take him to the hangman's noose.

Mother: (Devastated) Nooooo.

In the Control Room - An ultramodern computer hub designed for penetrating secured links. It is painted sleek, cold efficiency, a blend of cutting-edge technology and clandestine purpose. It is located in a nondescript, heavily fortified location. The interior is characterized by a minimalist aesthetic, with clean lines, dark, sound-dampening surfaces, and subtle, adjustable lighting. Rows of high-performance workstations, each equipped with multiple holographic displays and tactile interfaces, dominate the space.

Anifa: Welcome to the control room.

All: Anifa!

Anifa: Our command Centre. Our coordinating hub.

Layla: Fatma, I have never been here before.

Anifa: There is always a first time.

Layla: I am eager; ready for the induction.

Jamal: Anifa Imana is a genius. Her intelligence is unmatched

Layla: I am now curious!

Jamal: She is a combination of an encyclopedia, a library, an archive, a museum, google... name it

Fatma: Anifa Imana, is a repository of all imaginable solutions.

Layla: I am confused.

Fatma: Ask her any question, and you will receive an instant, correct answer.

Layla: Any question?

Jamal: Yes, any question.

Anifa: Ask.

Layla: Okay. Anifa Imana, who is the president of Afghanistan?

Anifa: Hibatullah Akhundzada

Layla: Name three types of alkaline chemicals found on the periodic table.

Anifa: Sodium, potassium, and lithium.

Layla: Determine the average velocity of a car travelling 100 meters east in five seconds.

Anifa: *(Speaking in technological jargon that is in tandem with her work station)* Average velocity is equals displacement over time. Given a displacement of 100 meters and a time is 5 seconds, the Average Velocity is 20 meters per second.

Layla: Lastly, in a country called Kenya. Produce the photos and names of the adjudicators presiding over the Western Region drama festivals?

Anifa: *(she instantly produces the photos and the names)*

Jamal: We told you. Anifa Imana is a spectacle. She can not only produce photos but also live videos from that drama event at Chavakali High school.

Anifa: Come take a look at this.

Layla: Jamal, you said her full name is Anifa Imana?

Anifa: Don't struggle with the full name, just call me by my Initials.

All: A.I

Anifa: Yes, A.I for Anifa Imana.

Jamal: Guys back to serious business. The proceedings at the palace are now live.

Fatma: Look, Mustafa is being executed!

Anifa: Executed? For what reason!

(Back to the control room)

Anifa: This is unacceptable.

Fatma: We can't let this happen.

All: Impossible!

Jamal: These people are determined to wipe us all out.

Fatma: I told you. This is a generational war.

Jamal: A war against authorities who have turned a deaf ear to our cries.

Anifa: A war against our own parents, who cling to their rigid ways, still trapped in the outdated norms and primitive practices of the past.

Layla: A war against a society that brands us as a rotten generation, condemning us without understanding.

Fatma: A war against the religious leaders who chain our modern minds refusing to let us explore the possibilities of a new world.

Lennah: This is our war. A war against everyone who stands against us

Jamal: Comrades, we must liberate our generation. No matter the cost.

Fatma: Guys, we must rise against this tyranny. Anifa, what do we do?

Anifa: Relax, we shall stretch them beyond the elasticity limit. By the click of a single button, I will stir the pot just enough to make flames rise. Have a look. Enough content to trigger public anger. Everything has gone viral.

Lennah: The nation will bulge with fury.

Fatma: The streets will swell with unrest.

Malik: Walls of patience will collapse!

Anifa: This will definitely rattle the sultan.

Layla: Anifa, you are a genius! This will salvage Mustafa.

Anifa: Comrades, to the control room!

(At the palace)

Sultan: Mustafa, say your last words.

Mustafa: I have nothing to say.

Servant1: At the count of three...

Sultan: We shall end the era of errors. This will be a significant turning point in the history of our

motherland. *Thalatha, Ithnan, wahid!* Off with his head!

Servant2: Your Majesty, there is a new twist in this plot.

Sultan: Stop your tongue twisting trickery and speak to me plainly.

Servant 2: Your attention and presence is required immediately at the emergency room; where critical decisions are made. This way. Welcome.

Sultan: And what is this? What is your colleague doing?

Servant 2: Your highness, he is listening to the ground.

Sultan: Listening to the ground? What do you mean?

Servant 1: Your Highness, the temperature is rising rapidly, as you can see, this royal thermometer doesn't lie.

Servant1: This royal thermometer gathers every minute heat in the hearts of the people. It never falters. It is always accurate. The people are angry!

Sultan: Angry? What are you talking about!

Servant 2: The streets are overflowing with anger.

Servant1: All walks of life are up in arms. Medical practitioners

Servant 2: Are on strike.

Servant1: Members of the teaching fraternity

Servant 2: Are protesting

Servant 1: Farmers

Anifa: Are counting catastrophic losses.

Servants: And the informal sector

Anifa: Is chanting songs of war.

All: Freedom is coming tomorrow!

Sultan: My scull is cracking. This boy must be executed.

Mother: No, please!

Sultan: He has ruined our nation.

Servant2: But sir, Mustafa's social media accounts are still active. Broadcasting images and content that continues to catalyze public fury.

Sultan: How is that even possible?

Mustafa: I told you, I am not the one responsible.

Sultan: Then tell me, who is this sapient of deceit? Who is this person that dares provoke an angry lion in his den?

Mustafa: I am worried, if I disclose her identity, my generational friends will make my life and that of my family a living hell.

Mother: Mustafa my son, we shall cross the bridge at the appropriate time. Just cooperate!

Sultan: Loosen the noose! You are hereby converted from a convict to a state witness. You will enjoy state protection.

Mother: Alhamdulillah!

Mustafa: Thank you. Your highness.

Sultan: Now, tell me, who is this criminal spreading propaganda and fake news?

Mustafa: She is not a criminal.

Sultan: Then what is she?

Mustafa: An intelligent person.

Sultan: Intelligent!

Savant: Intelligent!

Mother: Intelligent!

Mustafa: My rose flower; the sun that rises in my heart even at night.

Sultan: What is her name?

Mustafa: Her name is Anifa

Sultan: Anifa who?

Mustafa: Anifa Imana!

Both: Good!

Sultan: Now, come!

(In the control room)

All: Anifa Imana!

Anifa: Just call me A.I. Now, I have generated a fake pay slip...

All: A fake pay-slip?

Anifa: Yes, for the police force; burdened with unreasonable statutory deductions. I am sure that will annoy and demoralize them.

Fatma: Let me have a look at it.

Anifa: It's already trending. Propaganda, fake news, spreading like wild fire. Guys, share this to all our generational friends in all your social media accounts

All: Right away Anifa!

(At home)

Mama Anifa: Baba Anifa!

Police: What is it my wife?

Ma Anifa: Look, it is all over the media, your colleagues have downed their tools. Their voices rising in unison like a tidal wave.

Police: Outrageous! Why?

Ma Anifa: This is your latest pay slip.

Police: This is disheartening. I cannot continue defending a country that is against me. Mama Anifa, escort me to the police station.

Ma Anifa: To do what?

Police: To return these weapons and officially render my resignation.

Ma Anifa: Your brain is finally working!

Police: Let us go. *(They exit)*

Anifa: Good! Our propaganda has worked. The police are on a go-slow. We are safe for now.

All: In short, tumeanguka nayo.

Jamal: Indeed this is literally the control room.

Fatma: Guys. I have good news.

Anifa: Break that bottle of suspense and reveal its contents.

Fatma: During my usual browsing on the internet. I met my soulmate. And guess what!

All: What!

Fatma: I sent him a live pin location. He is just one minute away. I am so anxious. I am excited to meet my new catch thanks to Anifa Imana. Let us go and meet him.

(A royal chariot carrying a young man enters. The rest of the crowd are wowed)

All: Wow!

Xavier: My name is Xavier. I guess you are Fatma, my online compatible soul-mate.

Fatma: Welcome my *habibi*!

Xavier: Let us dine and dance in merriment as we legitimize this unbreakable bond of love.

(Back in the palace)

Sultan: Major General!

Major General: Sir yes sir

Sultan: We must apprehend those criminals spreading propaganda and fake news. As the commander-in-chief, I will personally lead this operation.

Major General: We pledge to serve our nation with unwavering loyalty. By our sweat, flesh and blood, we shall prevail.

Army: So help us, God.

Sultan: Let us proceed with the mission.

Servant 2: A respectful reminder, your highness.

Sultan: I cannot afford any distraction. My focus is on the enemy.

Servant 2: This is to remind you of the provisions of the supreme law, which require, under such circumstances, that you sign a succession deed transferring authority to the heir apparent. This is in the unfortunate event of your loss during the war.

Sultan: I am fully aware of that protocol. Quickly. Summon my son; Call **XAVIER** immediately. Time is of the essence.

(Outside the control room)

Fatma: Guys, I am sorry!

Anifa: Sorry!

Jamal: Sorry for what? What is the matter?

Fatma: I have made a mistake. A terrible mistake.
I gambled, and now I have messed everything up.

Layla: What do you mean?

Jamal: What did you do?

Xavier: (Entering) my sweetheart.

Fatma: Xavier, please give me some space to talk with my friends.

Xavier: Am I not your friend too?

Fatma: It's complicated, Xavier. Too complicated.

Xavier: Don't Judge me by the secret I have shared with you.

Anifa: Secret! What secret?

Fatma: Xavier... is the son of the Sultan.

All: What!

Jamal: Are we safe? Do you realize what this means?

Fatma: Xavier just go. You are putting all of us in danger.

Xavier: How? I have done nothing wrong.

Jamal: This is too much exposure. Too much risk.

Fatma: Xavier just go.

Xavier: No. I won't leave you. I am staying here. Fatma, aren't you proud of me?

Jamal: (Aside) Guys, I don't trust this. This looks like a set up. I think he is a spy on a mission.

(In the palace)

Sultan: I am a man on a mission.

Servant: your highness, I have searched everywhere but I cannot find Xavier.

Sultan: Where is he? Where is my son? Where is Xavier?

Servant 1: Your highness, once you sign the succession deed, his presence won't be immediately necessary. The supreme law allows for it.

Sultan: *(while signing the deed)* Eyes on the goal. Mustafa!

Mustafa: Your-Highness!

Sultan: Let us move

Major General: Hip hip.

All: Hurray.

(At the control center)

Anifa: This place is compromised. We need to disperse-immediately. Move in different directions. Stay off the grid.

Fatma: Xavier it's been a privilege knowing you. I am out of here.

(At the police)

Police: Mama Anifa, the station is deserted. I can't even deliver my resignation.

Ma Anifa: Just leave it on the OB table. We need to find our daughter. She has been incommunicado for three days now.

(Mustafa enters)

Mustafa: Major General, this is our local police station.

Major General: And I assume this is the officer in charge?

(Enters the Sultan)

Sultan: First things first.

All: Sir yes sir.

Sultan: By the authority vested in me under the supreme law, I hereby declare a state of emergency. Effective immediately. No civilian...

All: No civilian...

Sultan: Shall be found outside their homes. If the war has destroyed your residence, what should be done, major General?

Major General: Let them take cover under the rubble and debris.

Sultan: Yes, let them hide beneath the remnants of war-a war they brought upon themselves.

Ma Anifa: Look at this. These are the consequences of war.

Sultan: And who is this?

Mother: This is the wife of the Officer in charge of this station?

Sultan: What is she you doing here?

Ma Anifa: I escorted my husband to deliver his resignation letter. He is officially stepping down from the service.

Sultan: Unpatriotic. Detain these two civilians in the holding cell. The community administrator and one of my servants will take command. To the crime scene.

All: The control room.

Sultan: Move out.

(Outside the control room)

Xavier: Fatma!

Fatma: we are in grave danger

Xavier: Danger? Do I look dangerous to you?

Anifa: We are under attack.

Xavier: Attack! By whom?

Jamal: Guys, listen. I am intercepting their "comms". They are closing in fast.

Anifa: They are advancing on our position. We need to move. Now!

Layla: What is the plan?

Anifa: Scatter and regroup at the rally point.

Fatma: Where is the rally point?

Anifa: Anywhere but not here.

Jamal: They are approaching.

Xavier: Fatma, what is going on?

Anifa: Run.

Fatma: Hide!

Xavier: Where?

Layla: Anywhere!

Anifa: Every man for himself.

Xavier: I am lost.

Fatma: Hide.

Xavier: Where?

Fatma: In the control room.

Xavier: This is suicide.

All: We are in danger!

Xavier: Where is Anifa!

Fatma: Xavier, what is the matter!

Xavier: Anifa, where are you taking my horse?

Anifa: *Imekataa kusimama. Haina Brakes! (It has refused to stop. It has no braking system)*

All: Anifa!

Xavier: This is madness!

All: Xavier!

Jamal: Anifa, wait for me!

Fatma: Hide!

Xavier: Where?

Lennah: The control room.

Fatma: Close the door.

Jamal: They are coming!

All: Run!

(The control room doors are closed, with Xavier inside.)

Sultan: Take cover!

Major General: Diamond formation! Move!

Sultan: Decoy drill. Execute.

Major General: wasp approach. Quick. Flank them!

(Outside the police station)

Layla: I am Exhausted.

Lennah: Me too.

Fatma: Let them come and kill us if they want.

Jamal: Is anybody inside this police station.

Fatma: It looks abandoned.

(The scene drifts to a military drill)

Sultan: Major General!

Major General: Yes sir.

Sultan: We have no choice. Fire warning shots to flush them out if they are hiding inside.

Major General: Understood sir.

(In the cycle of the generational scene. The crowd of the generational friends quickly degenerates to a rowdy mob that's is externally uncontrollable.)

All: Anifa!

Anifa: This war is not for the faint hearted. With the help of our generational friends, we have drained the ambulance fuel tank.

Fatma: What is the plan?

Anifa: We burn down this station to the ground.

All: Yes, burn! Burn, Burn!

(The following scenes take place concurrently and consecutively; all at once. Half of the act happens in the control room while the other half happens in

the police station. The overall impression is that of a continuous juxtaposition)

Anifa: Action

Sultan: Action. Cock your weapons!

Anifa: Bring the lighter.

Sultan: Shooting positions!

Anifa: Take your positions!

Sultan: Pull the trigger!

Anifa: Strike the match.

Sultan: Fire!

Major General: Xavier!

Sultan: Xavier!

All: Xavier!

Anifa: Light the fire!

Mother: What is going on here? Officer! Officer! Officer!

Police: What!

Mother: The keys! Bring the keys, quickly.

All: What?

Police: Anifa!!!

Anifa: Mother!

Mama Anifa: My daughter!

Mustafa: Jamal, Laylah

Mother: Mustafa, come back here!

Mustafa: Those are my generational friends. *Wallahi*, we are inseparable.

Mother: Mustafa! Mustafa!

Mama Anifa: This is a cursed generation.

Mother: No let us not lose hope they need parental guidance
Let us go after them.

Sultan: My vision is failing me.

Xavier: Father, I am a victim of cross fire.
Astaghfirullah, I have no idea what is going on.

Sultan: My son, you have embarrassed me. You have made me shed tears of disappointment. You have stained the walls of the Royal Velvet Emirates.

Major General: He is bleeding like an open tap. *Allah* We must stop this now

Sultan: Call the Ambulance.

Servant 2: Sir, our satellite surveillance team has just sent disturbing images.

Sultan: What Images?

An image of burning ambulance, the beacon of hope, now turned a funeral pyre. Flames lick the white paint, turning to sticky yellow, then black. Thick acrid smoke billowed into the night sky, carrying the stench of burning rubber and melting plastic.

Officer: Image number two!

The windows of the police station are shattered by an explosion. The inferno from inside the burning building can be seen engulfing the entire building.

Sultan: *Yarabbi!*

(Anifa and team followed by the parents. They are apprehended, subdued and presented before Sultan's Parade.)

Police: These are the ring leaders.

Mother: You can't imagine, we caught them red handed torching the ambulance and the police station.

Xavier: Father, help me.

Servant 1: Sir, what should we do?

Sultan: My hands are tied. Let his death shall be used as a lesson for generations to come.

Mustafa: Xavier is one of us. *Wallahi* We will not let him die. We will salvage him.

Sultan: How? Yet you have turned our hospitals into ruins.

Mama Anifa: How, yet you have jammed all our telecommunication network.

Mother: How yet you have burnt the ambulance that was meant to take him to hospital.

Mustafa: Give us a chance. I will use the Telemedicine application. Let me log in.

Mustafa: Anifa, the encrypted manual cannot be accessed.

Anifa: That is easy for me. I can sort it in a minute. Fatma and Jamal, follow the first Aid Manual of Dr. Sandeep Patel from India.

Jamal: Right away Anifa!

Anifa: No. Use, Doctor Xing Sheng from China. She is more specialized in such situations than him.

(With grim focus, Jamal kneels, his fingers tracing the wound on Xavier's arm. the sterilized tools and anesthesia are provided by the on looking friends. with meticulous precision the make the physical extraction of the bullet from Xavier's arm. The production is done in a pantomime form)

Jamal: *(A shout of victory and praise to Almighty) Takhbir!*

All: *Allahu Akbar*

Mustafa: Your highness, you see my project; Telemedicine, was meant to heal not to harm.

Anifa: I am Anifa Imana.

All: A.I

Anifa: I use my expertise to solve societal problems. We are not your enemies.

Sultan: *(Conclusively)* Your actions were reckless. You cannot justify this chaos. Your intentions were noble but your methods were flawed.

Mother: Mustafa and your friends, you can still express your concerns without violence. There are better ways.

(With visible tears streaking down their faces, each drop a cold, heavy weight of remorsefulness).

Mustafa: Mother, on behalf of my generational friends, we draw wisdom from your guiding statements.

All: Yes!

Fatma: We are ready to walk in the footprints of the past generations...

Jamal: And build our Nation on the strong foundation they laid.

Laylah: Your-Highness, and the entire citizenry of Royal Velvet Emirates

All: We are sorry!

Sultan: My sons and daughters, rise all of you. You have shown courage and ingenuity. But remember, true power lies in unity, not division. Mustafa, your telemedicine project will be implemented nationwide.

All: Yes

Sultan: Anifa, you will work with our cybersecurity team

All: Wow!

Sultan: To ensure such incidents never take root again. I have been well briefed about the expectations you carry in your womb. I undertake; my government will help you deliver those expectations safely.

Parents: Most obliged your highness.

Sultan: As for the rest of you... you are the future of this Nation.

All: We will not let you down.

Sultan: To the people of the Velvet Emirates.

All: Your-Highness!

Sultan: The war is over.

All: *Allamdulillah,*

Sultan: Let the rebuilding begin. Never again shall we
dance to the...

All: **ECHOES OF WAR...**

-THE END-

MINISTRY OF EDUCATION
KENYA NATIONAL DRAMA & FILM FESTIVAL
ADJUDICATION SCHEME AND COMMENTS

PLAY: PRIMARY/SECONDARY /TTC /TVET

INSTITUTION BUREAU GIRLS SCRIPT WRITER _____
TITLE _____ DIRECTOR _____ PRODUCER _____
START _____ STOP _____ DURATION _____

1. SCRIPT AND CHOICE OF PLAY (30%) 25

Theme: is it relevant? Is it contemporary? Is it learner centered/can the performer relate with it? Is the language suitable for the level of the performer? Is the plot and dramatic structure appropriate for the level
- A learner centered play that depicts between the old and the young.
- Appropriate language that is learner centered

2. PRODUCTION (60%)

i. Acting (30%) 27

Are the actions by the cast tempered according to mood and circumstance? Is the acting credible or mechanical? Are the actors confident? Have they internalized the lines and business properly?

Confident actors that have fully internalised the play and its lines

ii. Directing (20%) 18

Realistic presentation of ideas, use improvisation, symbolism and expressionism How creative or novel is the presentation of ideas, notions and concepts on stage? Is the cast credible? clear demarcation of the stage? Appropriate use of stage space, imagination, novelty pace, variety team work and production techniques. Appropriate stage use with credible actors - presenting realistic ideas. Excellent creativity (adjudicator photos)

iii. Costume and Decor (10%) 8

Do the costumes, make-up, set, props and other body accessories help define/ identify the character? Is there proper manipulation of props on stage? Appropriate costumes and clear that identify the actors.

3. ACHIEVEMENT (10%)

Is the message effectively communicated? What impact did it have on the audience?

Theme effectively communicated in the play
Resolution not clear.

Total score 79

ADJUDICATORS'S NAME

SIGN

DATE

1. DONALD EMACAR

2. EDITH WERE

3. PATRICK ASAVA

[Signature]
[Signature]
[Signature]

22/02/25

MINISTRY OF EDUCATION
KENYA NATIONAL DRAMA & FILM FESTIVAL
ADJUDICATION SCHEME AND COMMENTS

PLAY: PRIMARY/SECONDARY /TTC /TVET

INSTITUTION BUTERE GIRLS HIGH SCHOOL SCRIPT WRITER CLEOPHAS HALAMU

TITLE ECHOES OF WAR DIRECTOR CAROLINE OKUNDU PRODUCER OMONDI JENNIFER

START 4:56 pm STOP 5:40 DURATION 44 MINS

1. SCRIPT AND CHOICE OF PLAY (30%)

Theme: is it relevant? Is it contemporary? Is it learner centred/can the performer relate with it? Is the language suitable for the level of the performer? Is the plot and dramatic structure appropriate for the level of the performer?

Integrating the wisdom of the adults and the innovation of the youth is of immediate relevance to the cast. The plot unfolds easily. Humorous language used to sustain interest.

2. PRODUCTION (60%)

I. Acting (30%)

Are the actions by the cast tempered according to mood and circumstance? Is the acting credible or mechanical? Are the actors confident? Have they internalized the lines and business properly?

All actors and actresses are credible. Most of them internalised their roles. Speech is monitored - natural. The antagonist is convincing as a dictator.

II. Directing (20%) Anifa is impressive.

Realistic presentation of ideas, use improvisation, symbolism and expressionism. How creative or novel is the presentation of ideas, notions and concepts on stage? Is the cast credible? Clear demarcation of the stage? Appropriate use of stage space, imagination, novelty, pace, variety, team work and production techniques.

There is evidence of originality in the execution of creative ideas. Exploitation of dramatic techniques is admirable.

II. Costume and Decor (10%)

Do the costumes, make-up, set, props and other body accessories help define/ identify the character? Is there proper manipulation of props on stage?

Costumes appropriately define characters and their roles. Symbolic props to radiate mood and attitude are used creatively. The decor captures the royal atmosphere. The spectacle is used successfully.

3. ACHIEVEMENT (10%)

Is the message effectively communicated? What impact did it have on the audience?

The artistic composition radiates well with both the youth and the adults that the play intent is meant to harmonise.

Total score 89%

ADJUDICATORS' NAME

SIGN

DATE

1. CLONDE LYNETTE

AL

11.03.2025

2. BRENDO DINNAH

BE

11.03.2025

3. WAKOKITH PATRICK

fw - B

11.03.2025

Note: 1. You can still avoid presenting active parallel scenes.

2. Can you do something else on at the end of the play to replace preaching the message?

MINISTRY OF EDUCATION
KENYA NATIONAL DRAMA AND FILM FESTIVAL
ADJUDICATION SCHEME AND COMMENTS

PLAY: SECONDARY SCHOOLS AND TERTIARY INSTITUTIONS

INSTITUTION Butare Girls High Sch
TITLE Echoes of War
PRODUCER Omondi J. N
TIME: START 13:03
DURATION 44 Minutes

SCRIPTWRITER Hon. Cleophas Mplala
DIRECTOR Caroline Okunri
Ryatta Michael
STOP 13:47

1. SCRIPTING AND CHOICE OF PLAY: (30%)

Treatment of theme, plot and dramatic structure, suitability of language and style, appropriateness of choice to the performer.

- Good scripting to the play
- Good choice of a topical issue
- A good story put at a level of the performers and the audience
- Good twists and turns in the story.

2. PRODUCTION: (60%)

i) Acting: 30%

Credibility of character in terms of delivery of speech, movement, gesture, improvisation and stage business. Cheer on the officers acting. There is incredibility. Good delivery of words.

ii) Directing (20%)

Appropriate use of stage space, imagination, novelty, pace, variety, teamwork, and variety of production techniques. Very good stage use, good space work in the enactment of British radicalization

iii. Costume and Décor (10%)

Functional, decent costumes and make-up. Economical and relevant use of set/backdrop and props. Very good costuming, use of backdrops to create the various settings and props.

Good incorporation and synchrony of the background sound and actions on stage.
3. ACHIEVEMENT: (10%) Good manipulation of the backdrops
Overall artistic composition, communicative value and impression on the audience A very good communication of the issue at hand.

Total Score _____

ADJUDICATOR'S NAME

1. Bipat Benson
2. Mwiti Christopher
3. Dr. S P Obeng

SIGN

[Signature]

DATE

22/03/25

22/03/25

22/03/25

KENYA NATIONAL DRAMA & FILM FESTIVAL 2025**WESTERN REGION GALA****ST. PETER'S MUMIAS BOYS PRIMARY SCHOOL****OFFICIAL PROGRAM****DAY 1 – 29TH MARCH 2025 SATURDAY**

TIME	GENRE	COUNTY	SCHOOL	TITLE
7:00 A.M.	ARRIVAL OF TEAMS			
7:20 A.M.	N/EA ANTHEMS/PRAYER			
7:30 A.M.	PLAY	KAKAMEGA	ST. PETER'S MUMIAS	THE CHAIN
8:20 A.M.	SINGING GAME – PRE PRI	KAKAMEGA	BUSY BRAINS	AT THE GARDEN
8:30 A.M.	CHORAL VERSE – PRE PRI	KAKAMEGA	OVERCOMING FAITH	HADITHI ZA BAFUNI
8:40 A.M.	SOLO VERSE – PRE SCHOOL	KAKAMEGA	ROZINA SCHOOL	RINGO
8:50 A.M.	SOLO VERSE - EYE	KAKAMEGA	MUKUMU	NOT MY PET
9:00 A.M.		KAKAMEGA	BUSY BRAINS	MOSHI
9:10 A.M.	PLAY	BUNGOMA	KIBABII	
10:00 A.M.	LIVE BROADCAST	KAKAMEGA	ST. ANGELA BULIMBO JS	BODA BODA
10:10 A.M.	CULTURAL DANCE	KAKAMEGA	LIKUYANI JS	IMBENZI
10:30 A.M.	NARRATIVE	KAKAMEGA	KOYONZO	
10:50 A.M.	PLAY	BUNGOMA	CHRIST THE KING JS	ALLERGY
11:40 A.M.	MIME	BUNGOMA	WAMUNYIRI	
11:50 A.M.	MODERN DANCE	VIHIGA	WALODEYA JS	TIK TECH
12:00 P.M.	CULTURAL DANCE - SNE	BUSIA	AKOREET	
12:20 P.M.	LIVE BROADCAST	KAKAMEGA	KIVAYWA JS	VIJANA NA HESHIMA
12:30 P.M.	NARRATIVE	BUNGOMA	LUGULU GIRLS JS	LOLA
12:40 P.M.	PLAY IN KSL	BUNGOMA	ST. ANTHONY'S	THE CHARIOT
1:10 P.M.	CHORAL VERSE (FRENCH)	VIHIGA	TIGOI	
1:20 P.M.	SOLO VERSE	KAKAMEGA	BUSY BRAINS	A CHANCE
1:30 P.M.	CHORAL VERSE (FRENCH)	KAKAMEGA	KAKAMEGA JS	
1:40 P.M.		KAKAMEGA	KIVAYWA	VISANGA
1:50 P.M.	CHORAL VERSE (GERMAN)	VIHIGA	CHAVAKALI	
2:00 P.M.	LIVE BROADCAST	VIHIGA	WALODEYA	CLIMATE CHANGE
2:10 P.M.	SOLO VERSE (FRENCH)	VIHIGA	TIGOI	
2:20 P.M.	PLAY IN KSL	BUSIA	AKOREET	
2:50 P.M.	MODERN DANCE	VIHIGA	EPANGA JS	TAB
3:00 P.M.	SOLO DANCE	VIHIGA	WONDERLAND JS	TECH-ALPHA
3:10 P.M.	LIVE BROADCAST	BUNGOMA	KIBABII	
3:20 P.M.	PLAY	BUNGOMA	LUGULU BOARDING	THE BED OF ROSES
4:00 P.M.	CULTURAL DANCE - SNE	BUNGOMA	NALONDO CBM	
4:20 P.M.	CHORAL VERSE	BUSIA	ST. MARYS'S JS	NYUMBA YETU
4:30 P.M.	CULTURAL DANCE SNE	BUNGOMA	JOY VALLEY	BUSOMBE BWA ...
4:50 P.M.	CULTURAL DANCE	VIHIGA	TIGOI	
5:10 P.M.	LIVE BROADCAST	KAKAMEGA	KAKAMEGA PRI	ELIMIKA
5:20 P.M.	COMEDY	BUSIA	BUDOKOMI JS	CBC
5:30 P.M.	CULTURAL DANCE		LUKONYI BOYS	ESHINANDA

KENYA NATIONAL DRAMA & FILM FESTIVAL 2025
WESTERN REGION GALA
ST. PETER'S MUMIAS BOYS PRIMARY SCHOOL
OFFICIAL PROGRAM

DAY 1 – 30TH MARCH 2025 SUNDAY

TIME	GENRE	COUNTY	SCHOOL	TITLE
7:00 A.M.	ARRIVAL OF TEAMS			
8:00 A.M.	N/EA Anthems/Prayer			
8:00 A.M.	CULTURAL DANCE	KAKAMEGA	ST. ANNE'S MUMIAS	VUSAFI
8:20 A.M.	MODERN DANCE	KAKAMEGA	MUMIAS COMPLEX	DISABILITY IS NOT ...
8:30 A.M.	PLAY	KAKAMEGA	FESBETH JS	THE FINAL DECEPTION
9:20 A.M.	SOLO DANCE	KAKAMEGA	BOOKER	
9:30 A.M.	PLAY IN KSL	VIHIGA	GIVAVEI	ASANDRA
10:00 A.M.	SPOKEN WORD	BUNGOMA	BISHOP ATUNDO	
10:10 A.M.	CULTURAL DANCE	VIHIGA	MUNGAVO	IMBA VAKHULOLE
10:30 A.M.	CHORAL VERSE	BUNGOMA	BUNGOMA HIGH	NJIA ZA PANYA
10:40 A.M.	CULTURAL DANCE SNE	VIHIGA	GIVAVEI JS	MUKENJI
11:00 A.M.	STAND UP COMEDY	KAKAMEGA	INAYA	
11:10 A.M.	PLAY	BUNGOMA	KAMUSINGA	THE LADDER
12:00 P.M.	SOLO VERSE IN FRENCH	KAKAMEGA	FESBETH JS	LE PARASITES
12:10 P.M.	PLAY IN FRENCH	VIHIGA	EMUSIRE	
12:40 P.M.	LIVE BROADCAST	BUSIA	BURUMBA	
12:50 P.M.	CHORAL VERSE	KAKAMEGA	DAISY SCHOOL JS	SEGEMNEGE
1:00 P.M.	MODERN DANCE	VIHIGA	ESALWA	
1:10 P.M.	PLAY	BUNGOMA	CHRIST THE KING	THE PRECIOUS PRIZE
1:50 P.M.	NARRATIVE	BUNGOMA	BUSAKALA JS	KHAINVITATION
2:00 P.M.	SPOKEN WORD	KAKAMEGA	MAKUNDA	
2:10 P.M.	CHORAL VERSE	VIHIGA	EMUSIRE	JONI
2:20 P.M.	SPOKEN WORD	KAKAMEGA	MUKUMU JS	MY GUITAR
2:30 P.M.	PLAY	KAKAMEGA	FESBETH	DEPREDATION
3:20 P.M.	SOLO VERSE	VIHIGA	BUNGORE GIRLS	
3:30 P.M.	SPOKEN WORD		MUKHOBOLA JS	IMEKUA NGUMU
3:40 P.M.	CULTURAL DANCE	BUNGOMA	BUNGOMA HIGH	
4:00 P.M.	SOLO DANCE	BUSIA	NAMUNYWEDA	
4:10 P.M.	NARRATIVE	VIHIGA	MADIRA	
4:20 P.M.	CULTURAL DANCE	VIHIGA	ST. CLAIRE'S	TEMBA
4:40 P.M.	PLAY	KAKAMEGA	ST. ANNE'S	REACTIONS
5:00 P.M.	FEATURE FILM			

REPUBLIC OF KENYA
IN THE HIGH COURT OF KENYA AT KISII
CONSTITUTIONAL AND HUMAN RIGHTS DIVISION
CONSTITUTIONAL PETITION NO..... OF 2025

IN THE MATTER OF: IN THE MATTER OF VIOLATION OF THE FUNDAMENTAL
RIGHTS AND FREEDOM OF SPEECH OF THE STUDENTS OF
BUTERE GIRLS SECONDARY SCHOOL

AND

ARTICLES 10, 19, 20, 22, 23, 24, 33, 43, 47, 55, 159, 165, 258, AND
259 OF THE CONSTITUTION OF KENYA 2010

AND

THE BASIC EDUCATION REGULATIONS, 2015

AND

THE BASIC EDUCATION ACT, 2013

BETWEEN

ANIFA MANGOPETITIONER/APPLICANT

-VERSUS-

MRS JENNIPHER OMONDI, PRINCIPAL BUTERE GIRLS HIGH
SCHOOL..... RESPONDENT

-AND-

EXECUTIVE SECRETARY, THE KENYA NATIONAL DRAMA AND FILM FESTIVAL
COMMITTEE..... 1ST INTERESTED PARTY
THE PRINCIPAL SECRETARY, MINISTRY OF EDUCATION, DEPARTMENT OF BASIC
EDUCATION..... 2ND INTERESTED PARTY
THE HONOURABLE ATTORNEY GENERAL..... 3RD INTERESTED PARTY

PETITION

TO: THE DEPUTY REGISTRAR
THE HIGH COURT OF KENYA AT KISII

The humble Petition of the Petitioner of C/O Post Office Box Number 53518-00200, Nairobi in the Republic of Kenya sheweth as follows:-

THE PARTIES

1. The Petitioner is a female adult of sound mind, a resident of Keroka, Kisii in the Republic of Kenya and a public spirited member of the society. The Petitioners' address of service for purposes of these proceedings shall be care of **Wamalwa & Echesa Company Advocates, P.O Box 53518 - 00100 Nairobi**, and email address: wamalwaechesaadvocates@gmail.com.

2. The Respondent is a female adult of sound mind, is the Principal/administrative head of Butere Girls High School, who is responsible for ensuring the welfare of students, supporting co-curricular activities, and defending the interests of students under her care.
3. The 1st Interested Party is the Kenya National Drama and Film Festival Committee, is the official body in charge of the administration and execution of all decisions relating to the Kenya National Drama and Film Festival, and, is responsible for overseeing the planning, adjudication, and coordination of the festival at all levels, including making decisions on participation and disqualifications.
4. The 2nd Interested Party is the Principal Secretary, Ministry of Education, Department of Basic Education, who is responsible for policy formulation and implementation in the education sector, including co-curricular activities. The Principal Secretary has a duty to protect students' rights in matters related to education and extra-curricular activities.
5. The 3rd Interested Party is the Attorney General and the chief legal advisor of the Government of Kenya and has been sued herein as such.

LEGAL FOUNDATIONS OF THE PETITION:

A) The Constitution of Kenya, 2010.

1. **Article 10** provides for National Values and Principles of Governance which include public participation, transparency, good governance, integrity, accountability, and sustainable development as binding principles in all state actions.
2. **Article 19** on Rights and Fundamental Freedoms provides that the Bill of Rights is an integral part of Kenya's democratic state and a framework for social, economic, and cultural policies. It emphasizes the importance of the recognizing and protecting human rights and fundamental freedoms.
3. **Article 20** provides for application of the Bill of Rights. It provides that The Bill of Rights applies to all laws and binds all State organs and persons and as such Courts must interpret the law in a way that promote human rights.
4. **Article 22** provides that every person has a right to institute Court proceedings claiming that a right or a fundamental freedom in the bill of right has been denied, violated, or infringed or is threatened.
5. **Article 23 (1)** provides that the High Court has jurisdiction in accordance with article 165 to hear and determine Applications for redress of denial, violation, or infringement of, or a threat to, a right or fundamental freedom in the Bill of Rights. **Article 23 (3)** provides that for any proceedings brought under Article 22, a court may grant appropriate relief, including—
 - (a) a declaration of rights;
 - (b) an injunction;
 - (c) a conservatory order;
 - (d) a declaration of invalidity of any law that denies, violates, infringes, or threatens a right or fundamental freedom in the Bill of Rights and is not justified under Article 24;
 - (e) an order for compensation; and
 - (f) an order of judicial review.

6. **Article 24** provides that rights and fundamental freedoms can only be limited by law and only to the extent that the limitation is reasonable and justifiable in an open and democratic society.
7. **Article 33** on Freedom of Expression provides that, every person has the right to freedom of expression, including the freedom to seek, receive, or impart information and ideas, freedom of artistic creativity, and academic freedom and freedom of scientific research.
8. **Article 43** provides for Economic and Social Rights. **Article 43 (1)(e)** provides for the right to Education.
9. **Article 47** gives every person the right to fair and administrative action that is expeditious, efficient, lawful, reasonable, and procedurally fair and if a right or fundamental freedom of a person has been or is likely to be adversely affected by administrative action, the person has the right to be given an opportunity to be heard.
10. **Article 55** provides that, the State shall take measures, including affirmative action programmes, to ensure that the youth access relevant education and training; have opportunities to associate, be represented and participate in political, social, economic and other spheres of life; access employment; and are protected from harmful cultural practices and exploitation.
11. **Article 159** provides that judicial authority is derived from the people and vests in and shall be exercised by the Courts, and in exercising such authority, the Courts shall be guided by various principles, including protecting and promoting the purpose and principles of the Constitution.
12. **Article 165 (3) (b) read together with Article 165 (5) (b) of the Constitution of Kenya** assert that it is only the High Court and Courts of equal status which have jurisdiction to determine a question of violation of constitutional rights.
13. **Article 258** provides that every person has the right to institute court proceedings, claiming that this Constitution has been contravened, or is threatened with contravention. Article 258 (2) then provides that court proceedings under clause (1) may be instituted by a person acting in the public interest, or an association acting in the interest of one or more of its members.
14. **Article 259** then provides that the Constitution shall be interpreted in a manner that promotes its purposes, values, and principles; advances the rule of law, and the human rights and fundamental freedoms in the Bill of Rights; permits the development of the law; and contributes to good governance.

B) The Basic Education Regulations, 2015.

15. Rule 11 of the Basic Education Regulations, 2015 provides that

(l) The County Director of Education shall promote both recreational and competitive sports, games for physical development, performing and creative arts, talent shows and congresses in institutions of basic education and training by ensuring that-

(a) all students and pupils are accorded the opportunity to participate in activities from the institutional to the national level;

(b) every institution has or can access adequate facilities for cocurricular activities;
and

(c) every institution shall put in place measures to promote cocurricular activities and ensure that all learners shall have access to suitable affordable sports kits.

(2) The calendar for all co-curricular activities shall be drawn up by the Cabinet Secretary in consultation with the relevant national and regional bodies and associations and shall be circulated to all institutions three months before the end of each school year.

THE FACTS

16. **THAT** this Honourable Court has the jurisdiction to hear, determine, and issue the Orders sought in this Application.
17. **THAT** the Petitioner/Applicant is an alumnus of Butere Girls High School, a former drama member in the said school and currently a lawyer by training practicing law within the Republic of Kenya.
18. **THAT** the Respondent and Interested Parties are public officers and entities responsible for the administration, regulation, and oversight of education and co-curricular activities in Kenya, including the Kenya National Drama and Film Festival.
19. **THAT** on or about 22nd February 2025, 50 Drama Students at Butere Girls High School presented a play that was adjudicated at SUB COUNTY levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the County levels Drama Festival.
20. **THAT** on or about 11th March 2025 the 50 Drama Students at Butere Girls High School presented same play which was adjudicated at COUNTY levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the Regional levels Drama Festival.
21. **THAT** on or about 22nd March 2025 the same students presented the play which was then adjudicated at REGIONAL levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the National levels Drama Festival.
22. **THAT**, the Respondent, made the arbitrary decision to bar the 50 Drama Students at Butere Girls High School from performing their play at the National Drama Festival to be held between **7th April 2025** and **15th April 2025**, without justifiable cause.
23. **THAT** the Principal, Respondent herein, acting on verbal instructions from an undisclosed source, has refused to allow students to perform at the national level festival, claiming that the play has political undertones, which it does not.
24. **THAT**, the 50 Drama Students at Butere Girls High School are barred from performing their play at the National Drama Festival to be held between **7th April 2025** and **15th April 2025**, despite them having paid school fees which in part caters for extracurricular activities.

25. **THAT** the drama committee organized a winners' Gala on the 29th and 30th of March 2025, to the exclusion of Butere Girls High School's play from the program.
26. **THAT** the decision was made in an opaque and unfair manner, depriving the 50 Drama Students at Butere Girls High School of their legitimate expectation to participate in the festival.
27. **THAT** the exclusion of the 50 Drama Students at Butere Girls High School from the festival has caused them emotional distress, humiliation, and a loss of opportunity to showcase their talent on a national stage.
28. **THAT** the balance of convenience tilts in the Petitioner/Applicant's favour as the students of Butere Girls High School stand to be prejudiced should they not have an opportunity to be heard and participate in the drama festivals at the national level.
29. **THAT** the 50 Drama Students at Butere Girls High School will suffer irreparable damages if the Respondent is not compelled to allow them to perform their play in its original form.
30. **THAT** unless this Honourable Court intervenes and hears the matter urgently, the Respondent will proceed to illegally exclude the students of Butere Girls High School from performing at the Drama Festival, which opportunity they earned fair and square through their dedication and hard work.
31. **THAT** the Respondent stands to suffer no harm if the interim orders sought are granted.
32. **THAT** it is in the interest of justice to grant orders sought and admit the Application for priority hearing in view of the nature of the matter.
33. **THAT** unless the Honourable Court intervenes, the rights of the 50 Drama Students at Butere Girls High School and the public at large protected and recognized by the Constitution of Kenya 2010 are likely to be denied, violated, infringed or threatened.

VIOLATION OF THE CONSTITUTION

1. To the extent that the aforesaid actions by the Respondent excluding the Drama Students at Butere Girls High School from the festival, have humiliated and demoralized them, diminishing their self-esteem.
2. To the extent that the Respondent made the decision to exclude the Drama Students at Butere Girls High School without affording them procedural fairness, violating their right to due process.
3. To the extent that the Drama Students at Butere Girls High School have been treated unfairly and differently from other schools without a justifiable reason.
4. To the extent that the Drama Students at Butere Girls High School, as students, have a constitutional right to participate in cultural and artistic events, which the Respondent has arbitrarily curtailed.

REASONS WHEREFORE the Petitioner humbly prays that he be granted prayers as follows:-

PRAYERS

1. A declaration that the decision to bar the Drama Students at Butere Girls High School from performing at the Kenya National Drama Festival Nationals is unconstitutional, unlawful, and null and void.
2. A declaration that the Respondent be compelled to reinstate the Drama Students at Butere Girls High School's participation in the Kenya National Drama Festival Nationals.
3. A declaration that the Respondent provide the cast and the teachers in charge of the drama club with adequate security during the entire national festival.
4. A declaration that the Respondent facilitate and ensure the students of Butere Girls High School perform the Play in its original form at the National level festival as scheduled.
5. An Order awarding costs of the Petition to the Petitioner.
6. Any other or further orders, writs, and directions this Court considers appropriate and just to grant for the purpose of the enforcement of the Drama Students at Butere Girls High School's fundamental rights and freedoms; the enforcement and defence of the Constitution pursuant to Article 23 (3) of the Constitution.

DATED at NAIROBI this.....2ND.....day of.....APRIL.....2025.

.....
**FOR:- WAMALWA AND ECHESA CO.
ADVOCATES FOR THE PETITIONER**

DRAWN AND FILED BY:-

WAMALWA AND ECHESA CO. ADVOCATES,
P.O. BOX 53518-00200,
NAIROBI.
wamalwaechesaadvocates@gmail.com

TO BE SERVED UPON:

1. EXECUTIVE SECRETARY, THE KENYA NATIONAL DRAMA AND FILM FESTIVAL COMMITTEE
2. MRS JENNIPHER OMONDI, PRINCIPAL BUTERE GIRLS HIGH SCHOOL
3. THE PRINCIPAL SECRETARY, MINISTRY OF EDUCATION, DEPARTMENT OF BASIC EDUCATION
4. OFFICE OF THE ATTORNEY GENERAL,
STATE LAW OFFICE
P.O. BOX 40112-00100
NAIROBI.

REPUBLIC OF KENYA
IN THE HIGH COURT OF KENYA AT KISII
CONSTITUTIONAL AND HUMAN RIGHTS DIVISION
CONSTITUTIONAL PETITION NO..... OF 2025

IN THE MATTER OF: IN THE MATTER OF VIOLATION OF THE FUNDAMENTAL
RIGHTS AND FREEDOM OF SPEECH OF THE STUDENTS OF
BUTERE GIRLS SECONDARY SCHOOL

AND

ARTICLES 10, 19, 20, 22, 23, 24, 33, 43, 47, 55, 159, 165, 258, AND
259 OF THE CONSTITUTION OF KENYA 2010

AND

THE BASIC EDUCATION REGULATIONS, 2015

AND

THE BASIC EDUCATION ACT, 2013

BETWEEN

ANIFA MANGO.....PETITIONER/APPLICANT

-VERSUS-

MRS JENNIPHER OMONDI, PRINCIPAL BUTERE GIRLS HIGH
SCHOOL..... RESPONDENT

-AND-

EXECUTIVE SECRETARY, THE KENYA NATIONAL DRAMA AND FILM FESTIVAL
COMMITTEE..... 1ST INTERESTED PARTY
THE PRINCIPAL SECRETARY, MINISTRY OF EDUCATION, DEPARTMENT OF BASIC
EDUCATION..... 2ND INTERESTED PARTY
THE HONOURABLE ATTORNEY GENERAL..... 3RD INTERESTED PARTY

SUPPORTING AFFIDAVIT

I, ANIFA MANGO of C/O Post Office Box Number 53518-00200, Nairobi in the Republic of Kenya do hereby make oath and solemnly state the following:-

1. **THAT** I am an adult of sound mind hence fit and legally competent to swear this affidavit.
2. **THAT** I am an alumnus of Butere Girls High School, a former drama member in the said school and currently a lawyer by training practicing law within the Republic of Kenya.
3. **THAT** the Respondents are public officers and entities responsible for the administration, regulation, and oversight of education and co-curricular activities in Kenya, including the Kenya National Drama and Film Festival.
4. **THAT** I was part of the cast of the Play *Shackles of Doom* that was banned by Ministry of Education in 2013, but later allowed to perform at the Nationals on the Authority of a Court Order.

5. **THAT** as an alumnus of Butere Girls High School, I have always taken a keen interest in the play productions by my alma mater including this year's play, *Echoes of War*.
6. **THAT** I watched the play at the County and Regional Levels where the play was ranked 1st and 3rd respectively.
7. **THAT** I know from my experience as a dramatist actress that the play stands a high chance of making it to the Podium Finish at the Nationals.
8. **THAT** having watched the play twice, I know that its content is largely a demonstration of the plight of the young generation – commonly known as Gen Z.
9. **THAT** in the play, set in a fictitious Kingdom called Velvet Emirates, the Gen Z are struggling to help the Kingdom rebuild after years of Civil strife and War. As engines of innovation and inventions, they are coming up with solutions to the prevailing societal problems. In this fictitious Kingdom there is intergenerational intolerance and mistrust between older and younger generations. In the fictitious Kingdom, critics of the older generation take to the Social Media to air their displeasure and the main character is one of them. Despite winning a competition by the government the main character, Mustafa, is subjected to further scrutiny where it is discovered that he made several posts on his social media handles that criticized the government. Based on this account, he is condemned to be hanged. After the intervention of the Gen Z and after demonstrating that his innovation – Telemedicine can help patients in the war-torn kingdom, the Sultan is merciful and a truce is made. The Gen Z are adequately reprimanded and they show remorseful attitude towards their elders.
10. **THAT** I have since sourced the script of the play *ECHOS OF WAR*; the text being enacted on stage. (*Attached and marked "AM-1" is the Play Script performed by Butere Girls High School*)
11. **THAT** I know that this text and play are not illegal or offensive or unlawful to attract any sort of censorship; but rather an amplification of what is happening in the world over in inter-generational discussions.
12. **THAT** the Petitioner/Applicant will suffer irreparable damages if the Respondents are not compelled to allow them to perform their play in its original form.
13. **THAT** the play was adjudicated at SUB COUNTY levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the County levels Drama Festival. (*Attached herewith and marked "AM-2a" is the comment sheet from the said levels, with positive observations and comments*).
14. **THAT** the play was adjudicated at COUNTY levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the Regional levels Drama Festival. (*Attached herewith and marked "AM-2b" is the comment sheet from the said levels, with positive observations and comments*).
15. **THAT** the play was adjudicated at REGIONAL levels by adjudicators of high standing and professional repute who collectively found the play to be fit to proceed to the National levels Drama Festival. (*Attached herewith and marked "AM-2c" is the comment sheet from the said levels, with positive observations and comments*).
16. **THAT** as a tradition, winners of every regional level are treated to a winners' gala, Items that are merited by adjudicators to proceed to the National Drama Festival are invited to perform

in preparation for the Nationals. (*Annexed hereto and marked “AM-3” is the 2025 Western Region Gala Program, where Butere Girls Play is conspicuously missing*).

17. **THAT** the school Principal of Butere Girls High School closed the school and students were released before March 30th 2025, in a bid to deny the students an opportunity to prepare and rehearse for the National Drama Festival that begins on the 7th of April 2025. This move is intended to deny the students an opportunity to participate in Play, Cultural, and artistic work against provisions of the Children Act and International Laws on the rights of the child.
18. **THAT** on behalf of the Alumni Members of the Drama Association, I wrote a letter seeking clarification on why the Drama Team could not be allowed to remain in school in preparation for National Drama Festival, the School Principal verbally responded by saying that she was given a Verbal Directive by an unnamed Ministry Official to close down the school and make it impossible for the students to present their play at the nationals. She further stated verbally that this verbal instruction was hinged on the fact that the play had political undertones and therefore could not be allowed to be presented at the nationals. I have read the text in the script and note that there is nothing political in the text of the play and agree with the adjudicators that it is fit to be showcased at the Nationals.
19. **THAT** the play *ECHOS OF WAR* has been programmed to perform on the 4th day of the festival (the 10th of April 2025) and if the children will not be mobilized back to train and rehearse for performance, they will suffer irreparable loss.
20. **THAT** I know from my own reading of the law and my experience as an actress in a similar situation in the same school, that; if the ban is actualized, it would be an infringement of the Child’s rights to participate in play, artistic and cultural activities as safeguarded by the law.
21. **THAT** I know how this is traumatizing to the girls who have spent hours preparing for the presentations from the Sub Counties to Regional Festivals.
22. **THAT** I swear this Affidavit in support of the Application herein.
23. **THAT** I swear this affidavit conscientiously believing the same to be true to the best of my knowledge, information and belief.

SWORN at NAIROBI by the said

ANIFA MANGO

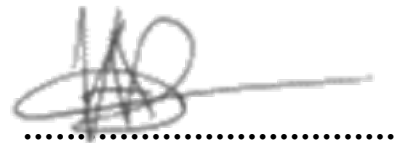
This 2nd day of April, 2025

BEFORE ME:

MICHAEL OSUNDWA SAKWA
ADVOCATE &
COMMISSIONER FOR OATHS
Tel: +254 752 078 666

COMMISSIONER FOR OATHS

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DEPONENT

DRAWN AND FILED BY:-

WAMALWA AND ECHESA CO. ADVOCATES,
P.O. BOX 53518-00200,
NAIROBI.

wamalwaechesaadvocates@gmail.com

TO BE SERVED UPON:

1. EXECUTIVE SECRETARY, THE KENYA NATIONAL DRAMA AND FILM FESTIVAL COMMITTEE
2. MRS JENNIPHER OMONDI, PRINCIPAL BUTERE GIRLS HIGH SCHOOL
3. THE PRINCIPAL SECRETARY, MINISTRY OF EDUCATION, DEPARTMENT OF BASIC EDUCATION
4. OFFICE OF THE ATTORNEY GENERAL,
STATE LAW OFFICE
P.O. BOX 40112-00100
NAIROBI.

SYNOPSIS

There exists a natural balance between RESPECT for the old and CARE for the young. Those who are old bring experience while those who are young bring enthusiasm and creative innovation. This is the relationship that weaves together our ever evolving society.

This play is a hyperbole attempt to illustrate the widening gap between two generations; the old and the young. The artistic context is set in the Royal Velvet Emirates, a fictitious kingdom in the Middle East. In this Kingdom, the old have quickly lost trust of the younger generation. The young are agitated by the inflexible strictness of the old.

The balance is an inevitable compromise.

CHARACTER BIOGRAPHY

SULTAN

A tall energetic man in his prime time. He oozes all qualities of power and affluence. His gesticulation and elaborate movements paint him as an authoritative man in full control.

MAMA ANIFA

A woman steeped into religion. She demonstrates qualities of an over - protective mother saddened by the pain of her daughter's mistake.

POLICE

The father to Anifa Imana. An overzealous security officer. He finds himself subconsciously conflicted between traditional attributes of a child and the realities of a new generational daughter.

MUSTAFA

The embodiment of a new generational innovator. He finds himself on the wrong side of the law and has to fight the stain of a revolutionary.

ANIFA IMANA

The personification of Artificial Intelligence. She has all the attributes of quantum computing and synthesized storage. She represents the future; a collaboration between nature and software.

IMAM

A representative of the cultural background in which strict Islamic rules are followed and executed.

<i>TEMPO</i>	- Moderately fast
<i>ILLUMINATION</i>	- Bright then dim
<i>MOOD</i>	- Predominantly that of uncertainty
<i>SETTING</i>	- Royal Palace of Arabic architecture with Walls of Gold and Stone; The palace rises from the desert sands, its walls a symphony of honey-colored stone and shimmering gold leaf. Intricate geometric patterns and flowing calligraphy adorn the facades, whispering tales of ancient dynasties. Precious stones, lead into sprawling courtyards. Inside the palace, richly woven carpets, silk tapestries, and glittering chandeliers. Walls are covered in intricate mosaics and hand-painted frescoes, depicting scenes of royal processions, epic battles, and mythical creatures.
<i>MISE EN SCENE</i>	- rostrums to, mark focal points. Acting space is determined by the scenic design available.
<i>EXEGESIS</i>	- The police station stands as a symbol of both order and fragility in the midst of chaos. Its once-imposing facade is now scarred with bullet holes and graffiti, a testament to the violence that has engulfed the city. The windows, shattered and boarded up, offer glimpses of a ransacked interior, where desks lie overturned and files are scattered across the floor. A faint smell of dust and decay hangs in the air, mingling with the acrid scent of smoke.

Inside the police station, the atmosphere is tense and oppressive. Armed officers, their faces etched with weariness and suspicion, patrol the corridors, their eyes scanning the crowd of people seeking help or justice. The station's cells, once meant to hold criminals, now house refugees and displaced families, their desperation palpable.

The station's function has shifted in this war-torn landscape. It's no longer just a place to report crimes, but a refuge for the vulnerable and a symbol of what little authority remains. The officers, stretched thin and under-resourced, struggle to maintain order amidst the chaos, their efforts a beacon of hope in a sea of despair.

Inside a police station cell. There is evidence of tight security. The Police Officer in charge of the station is taking the suspect's testimony. There are vocal chants outside the police cells.

Officer: *(Emphatically)* Mustafa!

Mustafa: Officer, You requested a statement and a statement you shall have.

Police: Proceed but remember this statement will be used by our prosecution team.

Mustafa: My father and I were not part of the demonstrators.

Police: *(Making wild movements)* State the truth, young man.

Mustafa: My father is a paramedic. That is the pure truth.

Police: (*Dismissingly*). Those are your words.

Mustafa: And I... I am a fourth year student of information technology.

Police: Proceed.

Mustafa: I developed an application called telemedicine.

Police: (*Inquisitively moving closer to the detainee*) What is telemedicine?

Mustafa: Officer (*He resorts an elaborate explanation*) This is an application that enables doctors to diagnose and treat patients from miles away.

Police: Young man, did you say your father is a paramedic?

Mustafa: Most certainly sir.

Police: And you are a university student. Right?

Mustafa: Right.

Police: Then tell me... what was a paramedic and a student doing on the streets during a demonstration?

Mustafa: (*Emphatically*) Officer, I was testing my project. We helped many stranded patients.

Police: (*Interrupting*) Patients or demonstrators?

Mustafa: Alright... (*With resignation*) demonstrators!

Police: Good! Proceed!

Mustafa: It was during this melee; a stray bullet hit my father.

Police: Correction. Your stray father was hit by a bullet. The bullet was on its legitimate path. (*With finality*) Right?

Mustafa: Right.

Police: Write!

Mustafa: That is when I was arrested.

Police: Liar.

Mustafa: I committed no crime! I am innocent and that is all I have to say. Full stop.

Police: (*Tears the statement into shreds. Scattering them on the floor in utter anger*) this is trash, hogwash, balderdash.

Mustafa: That is the truth; nothing but the truth!

Mother: What mistake has my son made?

Police: Madam Community Administrator, your son is among the people destabilizing the tranquility of our nation!

Mustafa: I am innocent!

Mother: The Imam can attest; Mustafa is a disciplined child.

Imam: This young man helps me in teaching the children at the Madrasa using the latest technology.

Police: No. This is a hardcore criminal.

Mother: Officer it pains me when I see my son in this state.

Police: (*Changing the mood to melancholy*) I am also a parent of a daughter about his age.

(Figurative appearance of the mother and daughter to enhance character introduction)

Ma Anifa: Anifa Imana is her name, and I am her mother.

Police: *(Breaking into a sorrowful rendition)* a daughter I took to university so that she may help me in my old age. Unfortunately someone has ruined the bright future of my daughter! After four years of my sweat, she has come back home with a PHD in pregnancy. I am still looking for that baboon who caused all this havoc.

Mother: Officer, as the community administrator, I interact with them in my day to day duties and I can assure you that this current generation is very delicate. It must be handled with a lot of care.

Police: *(Finality)* Young man. Flap those gates. Go home. But this should serve as a stern warning to you and your friends. *(Opening the gates)* Go Out!

Anifa: There you are!

Mama Anifa: Anifa, tell your father what you told me.

Anifa: Father, this is the boy who abducted my heart and set my soul on fire.

Mustafa: *(Alarmed)* Anifa!

Anifa: While others were busy bombing buildings, he was busy bombing me.

Mustafa: *(In a bid to protest)* Anifa stop!

Ma Anifa: My temper has reached dangerous levels! *(Lamenting in painful rendition)* You have no idea how

difficult it is to raise a daughter in this time and age.

Mother: Calm down.

Police: I need a clear explanation on how this biological atomic bomb landed in my daughter's womb. Wait and see!

(He paces to get out of stage. (Primary and secondary back up sounds are necessary to heighten the tension and impression of an approaching helicopter. The characters are thrown into a frenzy and panic combined. They will rearrange themselves in a bid to receive the unknown visitors).)

Fatma: Chopper

Layla: 'Helicopta'

Fatma: No, it is called helicopter!

Dweller 1: Aeroplane! And who might that be?

Jamal: This is military surveillance chopper.

All: *Subhana Allah!*

Fatma: They must be looking for us.

Lennah: This is too much.

Dweller 1: We are tired of this intimidation!

Dweller 2: We are tired of this war!

Fatma: They are now provoking us.

Jamal: Let us run and hide in the control room.

Dweller 1: No, in the mosque!

Fatma: No, in the control room.

Jamal: Run.

Servant 2: *(Making an absolute stage appearance)* we are from the royal palace

Servant 1: Servants of the royal highness, ruler of the velvet Emirates.

Servant 2: His royal highness, the Sultan!

Servant 1: Madam Community administrator, who is Mustafa Ali?

Mustafa: I thought the war is over and the rebuilding of the Country has just begun.

Servant 2: Our instructions are simple; we are here to pick and deliver Mustafa Ali to his Majesty the sultan.

(The characters are in a pensive mood and panic mood engulfs the scene)

Mother: As the community administrator. I have not received any official notice regarding this.

Servant 1: We ask again, who is Mustafa Ali?

Anifa: Of course a terrorist

Mama Anifa: What has he done this time? Has he bombed somebody's daughter again?

Anifa: Or planted a landmine in someone's fertile land again?

Mustafa: Anifa, this is not a child's play!

Anifa: But this is your child...

Mustafa: Aaaaaaaagh! Enough of this nonsense!

Mama Mustafa: My son Mustafa! Control your anger.

Both: Good!

Servant 2: So, you the Mustafa!

Mustafa: Mother, I am now scared.

Both: Scared? Why?

Mother: Sir, do you have any documentation proving why my son is being taken?

Servants: No!

Mama Mustafa: Then, is he under arrest?

Servants: No!

Mustafa: So what is this?

Anifa: *(And aside as she seeks to address and imaginary audience)* Abduction!

Servant 1: What did you just say?

Anifa: Abortion!

Mustafa: Anifa!

Servant 2: Mustafa, you are required to choose two people to accompany you to the royal palace!

Mustafa: Alright, I choose my mother...

Both: Yes!

Anifa: And your bomb!

Mustafa: Anifa!

Servant 2: *(Resolutely)* Your mother and Anifa.

Servant 1: Quick, the engine is already on. Roaring like the lion of the dessert! Let us proceed. This way.

Mama Anifa: You are not going anywhere. Come this way. You cannot jump from the frying pan to a blazing fire.

(The following shall have a complete transformation of a new Scene. Transition to the palace is smooth and swift. Primary and Secondary backup sounds may be necessary to heighten the mood. Backdrops may flap to shift the scenery to that of a royal Palace.)

Servant 1: Behold, the Royal Palace of the Velvet Emirates.

Sultan: *(Exuding a lot of royal power and an impression of well cultured sophistication, he walks towards the invited guests)* I am the ruler of the Velvet Emirates and you are my honored guest!

Mustapha: Thank you, your Royal Highness.

Mama Mustapha: Your Highness, I am Mustafa's mother.

Sultan: I am aware of who you are.

Mama Mustafa: *(Inquisitively)* for what purpose does my son owe this royal invitation?

Sultan: Your son was amongst seven hundred university students who presented their proposals on critical innovations.

Mustafa: Yes, your highness. My project was about Telemedicine. A virtual application connecting patients to a global pool of medical practitioners.

Sultan: That proposal excited all of us. A mindboggling idea worth royal recognition.

Mustafa: I am honored.

Mama Mustafa: (*Oozing with excitement*) I am excited!

Sultan: It is for that reason, that I, Sultan of the Velvet Emirates, declare you the winner of the project competition!

All: Yes!

(*The mood turns to jubilation*)

Mustafa: You're royal highness, I am humbled by this honor.

Mama Mustafa: This is the greatest news of our lives.

Mustafa: (*In total submission*) Your-Highness, may I return home to celebrate this auspicious moment with my friends!

Sultan: You are live on all government media platforms. Let your friends revel with you in your moment of glory!

Mama Mustafa: Thank you, your majesty.

Sultan: As the Emperor, I have decided to incorporate these young people into the decision making process of our country. Mustafa as the winner, you will receive this.

Mustafa: (*Full of ecstasy*) Wow! A palace.

Sultan: This palace is vast enough to host you and your entire lineage.

Servant 1: Here a cash award for you to use. For the next ten years, you shall wear this crown as the Peace Ambassador of the Royal Velvet Emirates.

Mama Mustafa: My son, Mustafa, *Allah* has remembered us! From the ashes of war, we shall rise!

Mustafa: From the debris of war, we shall rebuild our country.

Mama Mustafa: And from the echoes of war, the twisting tunes of peace love and unity shall be composed.

Sultan: To demonstrate the seriousness of this award, your proposal will be fully implemented by my government.

Mustafa: Mother, this feels like a dream.

Sultan: ***(This a towering gait of a powerful leader, he paces around the palace as he occasionally shows compassion to Mustafa and his mother)***

All: Wow!

Fatma: And just like that, Mustafa has joined the club of power.

Anifa: *(With a pinch of jest)* and just like that, I am the first lady and the mother of the unborn billionaire.

All: *(In jubilation)* Weweeeeee!!!!!!!

Sultan: And to the general public; this kind gesture should not be misinterpreted as a show of weakness. May I remind you, all those who fueled hatred, spite and divisions amongst the people of this nation, shall

be hunted down, arrested and dealt with! No stone shall be left unturned. Every nook and cranny shall be searched. All your hiding places shall be turned upside down. We shall find you!

Servant 2: Your Royal Highness, It time for *Salah al-Zuhr*.

Servant 1: Our midday prayers.

(At the rubble village, Mustafa's generational friends are gathered around live streaming on a social media platform, watching the grandiose reception of Mustafa into royal affluence).

Mama Anifa: Imam, it is good you are here. I am not convinced that my daughter should be married in this unholy family.

Police: Over my dead body!

Mama Anifa: This will not happen under my watch.

Imam: Mama Anifa, I agree. *Nikah* is a very integral stage in someone's religious life. However, this generation must be guided.

Mama Anifa: *(In a show of absolute resolve)* I refuse to be a part of this.

Imam: Calm down

Anifa: Mama!

Mama Anifa: Anifa, let us go home! We must detonate that bomb ticking inside you!

Anifa: *(Speaking in a teenage slung and coded speech work that is enjoyed only amongst the generational friends)* what the eef!

Police: And why are you clasping those peculiar spectacles?

Ma Anifa: Anifa, since when did you become visually impaired?

Anifa: These are not mere lenses but a prism—a bridge between your fossilized perceptions and the seven-dimensional tapestry of tomorrow.

Police: What witchcraft is this?

Ma Anifa: Will this sorcery reveal why a girl cradled in faith now dares to swell with shame before taking marriage vows?

Anifa: Mother, Father, put them on. Gaze deeper. *(Activates the device; a holographic womb shimmers into existence)* What do you truly see inside that womb?

Police: *(squinting)* I see empty air.

Ma Anifa: *(voice trembling)* I see no child... only shadows.

Imam: *(leaning closer)* Anifa—are you truly expectant?

Anifa: Yes, I am expectant—but not with a child.

All: what!

Anifa: This pregnancy is a symbol. One that carries the expectations of my generational friends.

All: Yes!

Anifa: I carry life— but not of flesh. This womb pulses with the unborn expectations of a generation. Behold!

(The hologram fractures into radiant threads)

Jamal: *(pointing)* Expectations of good governance – roots unyielding, branches heavy with fruits of justice and not the rot of corruption! Expectations of universal healthcare; a shield guarding every life, from cradle to grave!

Lennah: *(teary-eyed)* Expectations for job opportunities – the light that will illuminate our future!

Fatma: Expectations of affordable education

Lennah: Wings of knowledge lifting even the forgotten to soar.

Anifa: *(softly)* this is the child I carry—a chorus of desires from my generational friends. (Lost in a vacuum of hallucination) Yes mother, I am expectant. I am expectant!

Ma Anifa: Child, you speak in riddles; you are hallucinating!

Imam: Mama Anifa, do not interfere. Allow the child to dream.

Police: This is juvenile myopia; you must be living in a utopia!

All: *(They respond in similar slung)* Chorea! Chorea!

Mama Anifa: And who are these?

Anifa: These are my generational friends.

Mama Anifa: I don't like this company.

Police: Neither do I!

Fatma: Guys, *nikama hatutakikani hapa. (It seems our presence is not needed here)*

Anifa: *(More generational slung that cuts off the elderly and focuses information in generational circles)*
Chude! Chude!

All: *Chudegence!*

Ma Anifa: You cannot defy your parents like this. That boy is a terrorist.

Anifa: Mama I love terrorists.

Police: Idiot

Anifa: I love idiots, papa!

Police: *(Affirmatively)* this is not the place for such discussions.

Anifa: This is not a discussion, this is to inform you that after thorough consultation...

Both: Consultation? With who?

Anifa: With myself. I have resolved; to love and cherish him... till death, do us part.

Police: This is madness.

Anifa: I am madly in love. So help me God.

Ma Anifa: This is outrageous. You must have lost your mind. Let us go home now.

Anifa: I am an adult of sound mind. I am off.

Police: Anifa! Stop this nonsense

Ma Anifa: Anifa. Where are you going?

Anifa: To hell.

Ma Anifa: To hell?

Police: Anifa!

Ma Anifa: Anifa!

Mama Anifa: Imam!

Police: Imam!

All: Anifa!

In the Palace. The air is thick with the scent of rare incense and exotic spices. Inner courtyards, secluded and serene, offer respite from the grandeur of the public spaces. The sounds of trickling water from indoor fountains, and the soft echoes of footsteps on marble floors, create an atmosphere of quiet power. The whole picture is an embodiment of opulence and power associated with royal Arabic heritage.

Servant 2: Mustafa, before receiving this award, we must conduct a comprehensive background check on you.

Servant 1: We hope that you have never participated in any activity that has breached the peace and tranquility of our kingdom.

Mustafa: I swear; just ask my mother, I hold a certificate of good conduct.

Mother: Mustafa is a disciplined boy. He even prays five times a day, when reminded.

Servant 1: Mustafa, now log into all your social media accounts.

Sultan: Any progress?

Servant: Ya Sayyidi...

Servant 2: Ya sultan...

Servant 1: Ya Mawlana...

Sultan: Kallim! Speak.

Servant: We have ...

Sultan: Found out what?

Servant: We are afraid.

Sultan: Of what? Disclose your findings!

The mood shifts drastically to a tense one filled with the air of uncertainty. Short paces characterize the floor movements of actors. Wild gesticulation becomes widespread. Secondary backup sounds are used to heighten the tension.

Servant: This young man is the reason our country is sinking in the gulf of war.

Servant 2: There is clear evidence of the pivotal role he plays in inciting and fueling violence using his social media accounts.

Servant 1: Mustafa is a spark that ignites a wild fire. Have a look at this.

Sultan: (Mind-boggled) Bring my spectacles.... what!

Mother: Subhanallah!

Mustafa: Mother!

Sultan: Sakit!

Servant 2: Kaput!

Servant 1: The nation awaits the royal decree.

Sultan: (Majestically standing as a pillar of power) Let it be inscribed; this young man shall serve as a lesson

to anyone who dares to threaten the tranquility of our great nation. Activate the cameras. Go live. So that his generational friends may witness the consequences of their treachery. Take him to the hangman's noose.

Mother: (Devastated) Nooooo.

In the Control Room - An ultramodern computer hub designed for penetrating secured links. It is painted sleek, cold efficiency, a blend of cutting-edge technology and clandestine purpose. It is located in a nondescript, heavily fortified location. The interior is characterized by a minimalist aesthetic, with clean lines, dark, sound-dampening surfaces, and subtle, adjustable lighting. Rows of high-performance workstations, each equipped with multiple holographic displays and tactile interfaces, dominate the space.

Anifa: Welcome to the control room.

All: Anifa!

Anifa: Our command Centre. Our coordinating hub.

Layla: Fatma, I have never been here before.

Anifa: There is always a first time.

Layla: I am eager; ready for the induction.

Jamal: Anifa Imana is a genius. Her intelligence is unmatched

Layla: I am now curious!

Jamal: She is a combination of an encyclopedia, a library, an archive, a museum, google... name it

Fatma: Anifa Imana, is a repository of all imaginable solutions.

Layla: I am confused.

Fatma: Ask her any question, and you will receive an instant, correct answer.

Layla: Any question?

Jamal: Yes, any question.

Anifa: Ask.

Layla: Okay. Anifa Imana, who is the president of Afghanistan?

Anifa: Hibatullah Akhundzada

Layla: Name three types of alkaline chemicals found on the periodic table.

Anifa: Sodium, potassium, and lithium.

Layla: Determine the average velocity of a car travelling 100 meters east in five seconds.

Anifa: *(Speaking in technological jargon that is in tandem with her work station)* Average velocity is equals displacement over time. Given a displacement of 100 meters and a time is 5 seconds, the Average Velocity is 20 meters per second.

Layla: Lastly, in a country called Kenya. Produce the photos and names of the adjudicators presiding over the Western Region drama festivals?

Anifa: *(she instantly produces the photos and the names)*

Jamal: We told you. Anifa Imana is a spectacle. She can not only produce photos but also live videos from that drama event at Chavakali High school.

Anifa: Come take a look at this.

Layla: Jamal, you said her full name is Anifa Imana?

Anifa: Don't struggle with the full name, just call me by my Initials.

All: A.I

Anifa: Yes, A.I for Anifa Imana.

Jamal: Guys back to serious business. The proceedings at the palace are now live.

Fatma: Look, Mustafa is being executed!

Anifa: Executed? For what reason!

(Back to the control room)

Anifa: This is unacceptable.

Fatma: We can't let this happen.

All: Impossible!

Jamal: These people are determined to wipe us all out.

Fatma: I told you. This is a generational war.

Jamal: A war against authorities who have turned a deaf ear to our cries.

Anifa: A war against our own parents, who cling to their rigid ways, still trapped in the outdated norms and primitive practices of the past.

Layla: A war against a society that brands us as a rotten generation, condemning us without understanding.

Fatma: A war against the religious leaders who chain our modern minds refusing to let us explore the possibilities of a new world.

Lennah: This is our war. A war against everyone who stands against us

Jamal: Comrades, we must liberate our generation. No matter the cost.

Fatma: Guys, we must rise against this tyranny. Anifa, what do we do?

Anifa: Relax, we shall stretch them beyond the elasticity limit. By the click of a single button, I will stir the pot just enough to make flames rise. Have a look. Enough content to trigger public anger. Everything has gone viral.

Lennah: The nation will bulge with fury.

Fatma: The streets will swell with unrest.

Malik: Walls of patience will collapse!

Anifa: This will definitely rattle the sultan.

Layla: Anifa, you are a genius! This will salvage Mustafa.

Anifa: Comrades, to the control room!

(At the palace)

Sultan: Mustafa, say your last words.

Mustafa: I have nothing to say.

Servant1: At the count of three...

Sultan: We shall end the era of errors. This will be a significant turning point in the history of our

motherland. *Thalatha, Ithnan, wahid!* Off with his head!

Servant2: Your Majesty, there is a new twist in this plot.

Sultan: Stop your tongue twisting trickery and speak to me plainly.

Servant 2: Your attention and presence is required immediately at the emergency room; where critical decisions are made. This way. Welcome.

Sultan: And what is this? What is your colleague doing?

Servant 2: Your highness, he is listening to the ground.

Sultan: Listening to the ground? What do you mean?

Servant 1: Your Highness, the temperature is rising rapidly, as you can see, this royal thermometer doesn't lie.

Servant1: This royal thermometer gathers every minute heat in the hearts of the people. It never falters. It is always accurate. The people are angry!

Sultan: Angry? What are you talking about!

Servant 2: The streets are overflowing with anger.

Servant1: All walks of life are up in arms. Medical practitioners

Servant 2: Are on strike.

Servant1: Members of the teaching fraternity

Servant 2: Are protesting

Servant 1: Farmers

Anifa: Are counting catastrophic losses.

Servants: And the informal sector

Anifa: Is chanting songs of war.

All: Freedom is coming tomorrow!

Sultan: My scull is cracking. This boy must be executed.

Mother: No, please!

Sultan: He has ruined our nation.

Servant2: But sir, Mustafa's social media accounts are still active. Broadcasting images and content that continues to catalyze public fury.

Sultan: How is that even possible?

Mustafa: I told you, I am not the one responsible.

Sultan: Then tell me, who is this sapient of deceit? Who is this person that dares provoke an angry lion in his den?

Mustafa: I am worried, if I disclose her identity, my generational friends will make my life and that of my family a living hell.

Mother: Mustafa my son, we shall cross the bridge at the appropriate time. Just cooperate!

Sultan: Loosen the noose! You are hereby converted from a convict to a state witness. You will enjoy state protection.

Mother: Alhamdulillah!

Mustafa: Thank you. Your highness.

Sultan: Now, tell me, who is this criminal spreading propaganda and fake news?

Mustafa: She is not a criminal.

Sultan: Then what is she?

Mustafa: An intelligent person.

Sultan: Intelligent!

Savant: Intelligent!

Mother: Intelligent!

Mustafa: My rose flower; the sun that rises in my heart even at night.

Sultan: What is her name?

Mustafa: Her name is Anifa

Sultan: Anifa who?

Mustafa: Anifa Imana!

Both: Good!

Sultan: Now, come!

(In the control room)

All: Anifa Imana!

Anifa: Just call me A.I. Now, I have generated a fake pay slip...

All: A fake pay-slip?

Anifa: Yes, for the police force; burdened with unreasonable statutory deductions. I am sure that will annoy and demoralize them.

Fatma: Let me have a look at it.

Anifa: It's already trending. Propaganda, fake news, spreading like wild fire. Guys, share this to all our generational friends in all your social media accounts

All: Right away Anifa!

(At home)

Mama Anifa: Baba Anifa!

Police: What is it my wife?

Ma Anifa: Look, it is all over the media, your colleagues have downed their tools. Their voices rising in unison like a tidal wave.

Police: Outrageous! Why?

Ma Anifa: This is your latest pay slip.

Police: This is disheartening. I cannot continue defending a country that is against me. Mama Anifa, escort me to the police station.

Ma Anifa: To do what?

Police: To return these weapons and officially render my resignation.

Ma Anifa: Your brain is finally working!

Police: Let us go. *(They exit)*

Anifa: Good! Our propaganda has worked. The police are on a go-slow. We are safe for now.

All: In short, tumeanguka nayo.

Jamal: Indeed this is literally the control room.

Fatma: Guys. I have good news.

Anifa: Break that bottle of suspense and reveal its contents.

Fatma: During my usual browsing on the internet. I met my soulmate. And guess what!

All: What!

Fatma: I sent him a live pin location. He is just one minute away. I am so anxious. I am excited to meet my new catch thanks to Anifa Imana. Let us go and meet him.

(A royal chariot carrying a young man enters. The rest of the crowd are wowed)

All: Wow!

Xavier: My name is Xavier. I guess you are Fatma, my online compatible soul-mate.

Fatma: Welcome my *habibi*!

Xavier: Let us dine and dance in merriment as we legitimize this unbreakable bond of love.

(Back in the palace)

Sultan: Major General!

Major General: Sir yes sir

Sultan: We must apprehend those criminals spreading propaganda and fake news. As the commander-in-chief, I will personally lead this operation.

Major General: We pledge to serve our nation with unwavering loyalty. By our sweat, flesh and blood, we shall prevail.

Army: So help us, God.

Sultan: Let us proceed with the mission.

Servant 2: A respectful reminder, your highness.

Sultan: I cannot afford any distraction. My focus is on the enemy.

Servant 2: This is to remind you of the provisions of the supreme law, which require, under such circumstances, that you sign a succession deed transferring authority to the heir apparent. This is in the unfortunate event of your loss during the war.

Sultan: I am fully aware of that protocol. Quickly. Summon my son; Call **XAVIER** immediately. Time is of the essence.

(Outside the control room)

Fatma: Guys, I am sorry!

Anifa: Sorry!

Jamal: Sorry for what? What is the matter?

Fatma: I have made a mistake. A terrible mistake.
I gambled, and now I have messed everything up.

Layla: What do you mean?

Jamal: What did you do?

Xavier: (Entering) my sweetheart.

Fatma: Xavier, please give me some space to talk with my friends.

Xavier: Am I not your friend too?

Fatma: It's complicated, Xavier. Too complicated.

Xavier: Don't Judge me by the secret I have shared with you.

Anifa: Secret! What secret?

Fatma: Xavier... is the son of the Sultan.

All: What!

Jamal: Are we safe? Do you realize what this means?

Fatma: Xavier just go. You are putting all of us in danger.

Xavier: How? I have done nothing wrong.

Jamal: This is too much exposure. Too much risk.

Fatma: Xavier just go.

Xavier: No. I won't leave you. I am staying here. Fatma, aren't you proud of me?

Jamal: (Aside) Guys, I don't trust this. This looks like a set up. I think he is a spy on a mission.

(In the palace)

Sultan: I am a man on a mission.

Servant: your highness, I have searched everywhere but I cannot find Xavier.

Sultan: Where is he? Where is my son? Where is Xavier?

Servant 1: Your highness, once you sign the succession deed, his presence won't be immediately necessary. The supreme law allows for it.

Sultan: *(while signing the deed)* Eyes on the goal. Mustafa!

Mustafa: Your-Highness!

Sultan: Let us move

Major General: Hip hip.

All: Hurray.

(At the control center)

Anifa: This place is compromised. We need to disperse-immediately. Move in different directions. Stay off the grid.

Fatma: Xavier it's been a privilege knowing you. I am out of here.

(At the police)

Police: Mama Anifa, the station is deserted. I can't even deliver my resignation.

Ma Anifa: Just leave it on the OB table. We need to find our daughter. She has been incommunicado for three days now.

(Mustafa enters)

Mustafa: Major General, this is our local police station.

Major General: And I assume this is the officer in charge?

(Enters the Sultan)

Sultan: First things first.

All: Sir yes sir.

Sultan: By the authority vested in me under the supreme law, I hereby declare a state of emergency. Effective immediately. No civilian...

All: No civilian...

Sultan: Shall be found outside their homes. If the war has destroyed your residence, what should be done, major General?

Major General: Let them take cover under the rubble and debris.

Sultan: Yes, let them hide beneath the remnants of war-a war they brought upon themselves.

Ma Anifa: Look at this. These are the consequences of war.

Sultan: And who is this?

Mother: This is the wife of the Officer in charge of this station?

Sultan: What is she you doing here?

Ma Anifa: I escorted my husband to deliver his resignation letter. He is officially stepping down from the service.

Sultan: Unpatriotic. Detain these two civilians in the holding cell. The community administrator and one of my servants will take command. To the crime scene.

All: The control room.

Sultan: Move out.

(Outside the control room)

Xavier: Fatma!

Fatma: we are in grave danger

Xavier: Danger? Do I look dangerous to you?

Anifa: We are under attack.

Xavier: Attack! By whom?

Jamal: Guys, listen. I am intercepting their "comms". They are closing in fast.

Anifa: They are advancing on our position. We need to move. Now!

Layla: What is the plan?

Anifa: Scatter and regroup at the rally point.

Fatma: Where is the rally point?

Anifa: Anywhere but not here.

Jamal: They are approaching.

Xavier: Fatma, what is going on?

Anifa: Run.

Fatma: Hide!

Xavier: Where?

Layla: Anywhere!

Anifa: Every man for himself.

Xavier: I am lost.

Fatma: Hide.

Xavier: Where?

Fatma: In the control room.

Xavier: This is suicide.

All: We are in danger!

Xavier: Where is Anifa!

Fatma: Xavier, what is the matter!

Xavier: Anifa, where are you taking my horse?

Anifa: *Imekataa kusimama. Haina Brakes! (It has refused to stop. It has no braking system)*

All: Anifa!

Xavier: This is madness!

All: Xavier!

Jamal: Anifa, wait for me!

Fatma: Hide!

Xavier: Where?

Lennah: The control room.

Fatma: Close the door.

Jamal: They are coming!

All: Run!

(The control room doors are closed, with Xavier inside.)

Sultan: Take cover!

Major General: Diamond formation! Move!

Sultan: Decoy drill. Execute.

Major General: wasp approach. Quick. Flank them!

(Outside the police station)

Layla: I am Exhausted.

Lennah: Me too.

Fatma: Let them come and kill us if they want.

Jamal: Is anybody inside this police station.

Fatma: It looks abandoned.

(The scene drifts to a military drill)

Sultan: Major General!

Major General: Yes sir.

Sultan: We have no choice. Fire warning shots to flush them out if they are hiding inside.

Major General: Understood sir.

(In the cycle of the generational scene. The crowd of the generational friends quickly degenerates to a rowdy mob that's is externally uncontrollable.)

All: Anifa!

Anifa: This war is not for the faint hearted. With the help of our generational friends, we have drained the ambulance fuel tank.

Fatma: What is the plan?

Anifa: We burn down this station to the ground.

All: Yes, burn! Burn, Burn!

(The following scenes take place concurrently and consecutively; all at once. Half of the act happens in the control room while the other half happens in

the police station. The overall impression is that of a continuous juxtaposition)

Anifa: Action

Sultan: Action. Cock your weapons!

Anifa: Bring the lighter.

Sultan: Shooting positions!

Anifa: Take your positions!

Sultan: Pull the trigger!

Anifa: Strike the match.

Sultan: Fire!

Major General: Xavier!

Sultan: Xavier!

All: Xavier!

Anifa: Light the fire!

Mother: What is going on here? Officer! Officer! Officer!

Police: What!

Mother: The keys! Bring the keys, quickly.

All: What?

Police: Anifa!!!

Anifa: Mother!

Mama Anifa: My daughter!

Mustafa: Jamal, Laylah

Mother: Mustafa, come back here!

Mustafa: Those are my generational friends. *Wallahi*, we are inseparable.

Mother: Mustafa! Mustafa!

Mama Anifa: This is a cursed generation.

Mother: No let us not lose hope they need parental guidance
Let us go after them.

Sultan: My vision is failing me.

Xavier: Father, I am a victim of cross fire.
Astaghfirullah, I have no idea what is going on.

Sultan: My son, you have embarrassed me. You have made me shed tears of disappointment. You have stained the walls of the Royal Velvet Emirates.

Major General: He is bleeding like an open tap. *Allah* We must stop this now

Sultan: Call the Ambulance.

Servant 2: Sir, our satellite surveillance team has just sent disturbing images.

Sultan: What Images?

An image of burning ambulance, the beacon of hope, now turned a funeral pyre. Flames lick the white paint, turning to sticky yellow, then black. Thick acrid smoke billowed into the night sky, carrying the stench of burning rubber and melting plastic.

Officer: Image number two!

The windows of the police station are shattered by an explosion. The inferno from inside the burning building can be seen engulfing the entire building.

Sultan: *Yarabbi!*

(Anifa and team followed by the parents. They are apprehended, subdued and presented before Sultan's Parade.)

Police: These are the ring leaders.

Mother: You can't imagine, we caught them red handed torching the ambulance and the police station.

Xavier: Father, help me.

Servant 1: Sir, what should we do?

Sultan: My hands are tied. Let his death shall be used as a lesson for generations to come.

Mustafa: Xavier is one of us. *Wallahi* We will not let him die. We will salvage him.

Sultan: How? Yet you have turned our hospitals into ruins.

Mama Anifa: How, yet you have jammed all our telecommunication network.

Mother: How yet you have burnt the ambulance that was meant to take him to hospital.

Mustafa: Give us a chance. I will use the Telemedicine application. Let me log in.

Mustafa: Anifa, the encrypted manual cannot be accessed.

Anifa: That is easy for me. I can sort it in a minute. Fatma and Jamal, follow the first Aid Manual of Dr. Sandeep Patel from India.

Jamal: Right away Anifa!

Anifa: No. Use, Doctor Xing Sheng from China. She is more specialized in such situations than him.

(With grim focus, Jamal kneels, his fingers tracing the wound on Xavier's arm. the sterilized tools and anesthesia are provided by the on looking friends. with meticulous precision the make the physical extraction of the bullet from Xavier's arm. The production is done in a pantomime form)

Jamal: *(A shout of victory and praise to Almighty) Takhhbir!*

All: *Allahu Akbar*

Mustafa: Your highness, you see my project; Telemedicine, was meant to heal not to harm.

Anifa: I am Anifa Imana.

All: A.I

Anifa: I use my expertise to solve societal problems. We are not your enemies.

Sultan: *(Conclusively)* Your actions were reckless. You cannot justify this chaos. Your intentions were noble but your methods were flawed.

Mother: Mustafa and your friends, you can still express your concerns without violence. There are better ways.

(With visible tears streaking down their faces, each drop a cold, heavy weight of remorsefulness).

Mustafa: Mother, on behalf of my generational friends, we draw wisdom from your guiding statements.

All: Yes!

Fatma: We are ready to walk in the footprints of the past generations...

Jamal: And build our Nation on the strong foundation they laid.

Laylah: Your-Highness, and the entire citizenry of Royal Velvet Emirates

All: We are sorry!

Sultan: My sons and daughters, rise all of you. You have shown courage and ingenuity. But remember, true power lies in unity, not division. Mustafa, your telemedicine project will be implemented nationwide.

All: Yes

Sultan: Anifa, you will work with our cybersecurity team

All: Wow!

Sultan: To ensure such incidents never take root again. I have been well briefed about the expectations you carry in your womb. I undertake; my government will help you deliver those expectations safely.

Parents: Most obliged your highness.

Sultan: As for the rest of you... you are the future of this Nation.

All: We will not let you down.

Sultan: To the people of the Velvet Emirates.

All: Your-Highness!

Sultan: The war is over.

All: *Allamdulillah,*

Sultan: Let the rebuilding begin. Never again shall we
dance to the..

All: **ECHOES OF WAR...**

-THE END-

MINISTRY OF EDUCATION
KENYA NATIONAL DRAMA & FILM FESTIVAL
ADJUDICATION SCHEME AND COMMENTS

PLAY: PRIMARY/SECONDARY /TTC /TVET

INSTITUTION BUDERE GIRLS SCRIPT WRITER _____
TITLE _____ DIRECTOR _____ PRODUCER _____
START _____ STOP _____ DURATION _____

1. SCRIPT AND CHOICE OF PLAY (30%) 25

Theme: is it relevant? Is it contemporary? Is it learner centered/can the performer relate with it? Is the language suitable for the level of the performer? Is the plot and dramatic structure appropriate for the level
- A learner centered play that depicts between the old and the young.
- Appropriate language that is learner centered

2. PRODUCTION (60%)

i. Acting (30%) 27

Are the actions by the cast tempered according to mood and circumstance? Is the acting credible or mechanical? Are the actors confident? Have they internalized the lines and business properly?

Confident actors that have fully internalised the play and its lines

ii. Directing (20%) 18

Realistic presentation of ideas, use improvisation, symbolism and expressionism How creative or novel is the presentation of ideas, notions and concepts on stage? Is the cast credible? clear demarcation of the stage? Appropriate use of stage space, imagination, novelty pace, variety team work and production techniques. Appropriate stage use with credible actors - presenting realistic ideas. Excellent creativity (adjudicator photos)

iii. Costume and Decor (10%) 8

Do the costumes, make-up, set, props and other body accessories help define/ identify the character? Is there proper manipulation of props on stage? Appropriate costumes and clear that identify the actors.

3. ACHIEVEMENT (10%)

Is the message effectively communicated? What impact did it have on the audience?

Theme effectively communicated in the play
Resolution not clear.

Total score 79

ADJUDICATORS'S NAME

SIGN

DATE

1. DONALD EMACAR

2. EDITH WERE

3. PATRICK ASAVA

[Signature]
[Signature]
[Signature]

22/02/25

MINISTRY OF EDUCATION
KENYA NATIONAL DRAMA & FILM FESTIVAL
ADJUDICATION SCHEME AND COMMENTS

PLAY: PRIMARY/SECONDARY /TTC /TVET

INSTITUTION BUTERE GIRLS HIGH SCHOOL SCRIPT WRITER CLEOPHAS HALAMU

TITLE ECHOES OF WAR DIRECTOR CAROLINE OKUNDU PRODUCER OMONDI JENNIFER

START 4.56 pm STOP 5.40 DURATION 44 MINS

1. SCRIPT AND CHOICE OF PLAY (30%)

Theme: is it relevant? Is it contemporary? Is it learner centred/can the performer relate with it? Is the language suitable for the level of the performer? Is the plot and dramatic structure appropriate for the level of the performer?

Integrating the wisdom of the adults and the innovation of the youth is of immediate relevance to the cast. The plot unfolds easily. Humorous language used to sustain interest.

2. PRODUCTION (60%)

I. Acting (30%)

Are the actions by the cast tempered according to mood and circumstance? Is the acting credible or mechanical? Are the actors confident? Have they internalized the lines and business properly?

All actors and actresses are credible. Most of them internalised their roles. Speech is monitored - natural. The antagonist is convincing as a dictator.

II. Directing (20%) Anifa is impressive.

Realistic presentation of ideas, use improvisation, symbolism and expressionism. How creative or novel is the presentation of ideas, notions and concepts on stage? Is the cast credible? Clear demarcation of the stage? Appropriate use of stage space, imagination, novelty, pace, variety, team work and production techniques.

There is evidence of originality in the execution of creative ideas. Exploitation of dramatic techniques is admirable.

II. Costume and Decor (10%)

Do the costumes, make-up, set, props and other body accessories help define/ identify the character? Is there proper manipulation of props on stage?

Costumes appropriately define characters and their roles. Symbolic props to radiate mood and attitude are used creatively. The decor captures the royal atmosphere. The spectacle is used successfully.

3. ACHIEVEMENT (10%)

Is the message effectively communicated? What impact did it have on the audience?

The artistic composition radiates well with both the youth and the adults that the play intent is meant to harmonise.

Total score 89%

ADJUDICATORS' NAME

SIGN

DATE

1. CLONDE LYNETTE

AL

11.03.2025

2. BRENDO DINNAH

BE

11.03.2025

3. NAKOKITH PATRICK

PN

11.03.2025

Note: 1. You can still avoid presenting active parallel scenes.

2. Can you do something else on at the end of the play to replace preaching the message?

MINISTRY OF EDUCATION
KENYA NATIONAL DRAMA AND FILM FESTIVAL
ADJUDICATION SCHEME AND COMMENTS

PLAY: SECONDARY SCHOOLS AND TERTIARY INSTITUTIONS

INSTITUTION Butare Girls High Sch
TITLE Echoes of War
PRODUCER Omondi J. N
TIME: START 13:03
DURATION 44 Minutes

SCRIPTWRITER Hon. Cleophas Mplala
DIRECTOR Caroline Okunri
Ryatta Michael
STOP 13:47

1. SCRIPTING AND CHOICE OF PLAY: (30%)

Treatment of theme, plot and dramatic structure, suitability of language and style, appropriateness of choice to the performer.

*- Good scripting to the play
- Good choice of a topical issue
- A good story but a bit complex for the level of the performers and the audience
- Good twists and turns in the story.*

2. PRODUCTION: (60%)

i) Acting: 30%

Credibility of character in terms of delivery of speech, movement, gesture, improvisation and stage business. *cheer on the officers acting. There is incredibility. Good delivery of words.*

ii) Directing (20%)

Appropriate use of stage space, imagination, novelty, pace, variety, teamwork, and variety of production techniques. *Very good stage use, good space work in the enactment of British radicalization*

iii. Costume and Décor (10%)

Functional, decent costumes and make-up. Economical and relevant use of set/backdrop and props. *Very good costuming, use of backdrops to create the various settings and props.*

Good incorporation and synchrony of the background sound and actions on stage.

3. ACHIEVEMENT: (10%)

Overall artistic composition, communicative value and impression on the audience. *Good manipulation of the backdrops to a very good communication of the issue at hand.*

Total Score _____

ADJUDICATOR'S NAME

1. Bipat Benson
2. Mwiti Christopher
3. Dr. S P Obeng

SIGN

[Signature]

DATE

22/03/25

22/03/25

22/03/25

KENYA NATIONAL DRAMA & FILM FESTIVAL 2025**WESTERN REGION GALA****ST. PETER'S MUMIAS BOYS PRIMARY SCHOOL****OFFICIAL PROGRAM****DAY 1 – 29TH MARCH 2025 SATURDAY**

TIME	GENRE	COUNTY	SCHOOL	TITLE
7:00 A.M.	ARRIVAL OF TEAMS			
7:20 A.M.	N/EA ANTHEMS/PRAYER			
7:30 A.M.	PLAY	KAKAMEGA	ST. PETER'S MUMIAS	THE CHAIN
8:20 A.M.	SINGING GAME – PRE PRI	KAKAMEGA	BUSY BRAINS	AT THE GARDEN
8:30 A.M.	CHORAL VERSE – PRE PRI	KAKAMEGA	OVERCOMING FAITH	HADITHI ZA BAFUNI
8:40 A.M.	SOLO VERSE – PRE SCHOOL	KAKAMEGA	ROZINA SCHOOL	RINGO
8:50 A.M.	SOLO VERSE - EYE	KAKAMEGA	MUKUMU	NOT MY PET
9:00 A.M.		KAKAMEGA	BUSY BRAINS	MOSHI
9:10 A.M.	PLAY	BUNGOMA	KIBABII	
10:00 A.M.	LIVE BROADCAST	KAKAMEGA	ST. ANGELA BULIMBO JS	BODA BODA
10:10 A.M.	CULTURAL DANCE	KAKAMEGA	LIKUYANI JS	IMBENZI
10:30 A.M.	NARRATIVE	KAKAMEGA	KOYONZO	
10:50 A.M.	PLAY	BUNGOMA	CHRIST THE KING JS	ALLERGY
11:40 A.M.	MIME	BUNGOMA	WAMUNYIRI	
11:50 A.M.	MODERN DANCE	VIHIGA	WALODEYA JS	TIK TECH
12:00 P.M.	CULTURAL DANCE - SNE	BUSIA	AKOREET	
12:20 P.M.	LIVE BROADCAST	KAKAMEGA	KIVAYWA JS	VIJANA NA HESHIMA
12:30 P.M.	NARRATIVE	BUNGOMA	LUGULU GIRLS JS	LOLA
12:40 P.M.	PLAY IN KSL	BUNGOMA	ST. ANTHONY'S	THE CHARIOT
1:10 P.M.	CHORAL VERSE (FRENCH)	VIHIGA	TIGOI	
1:20 P.M.	SOLO VERSE	KAKAMEGA	BUSY BRAINS	A CHANCE
1:30 P.M.	CHORAL VERSE (FRENCH)	KAKAMEGA	KAKAMEGA JS	
1:40 P.M.		KAKAMEGA	KIVAYWA	VISANGA
1:50 P.M.	CHORAL VERSE (GERMAN)	VIHIGA	CHAVAKALI	
2:00 P.M.	LIVE BROADCAST	VIHIGA	WALODEYA	CLIMATE CHANGE
2:10 P.M.	SOLO VERSE (FRENCH)	VIHIGA	TIGOI	
2:20 P.M.	PLAY IN KSL	BUSIA	AKOREET	
2:50 P.M.	MODERN DANCE	VIHIGA	EPANGA JS	TAB
3:00 P.M.	SOLO DANCE	VIHIGA	WONDERLAND JS	TECH-ALPHA
3:10 P.M.	LIVE BROADCAST	BUNGOMA	KIBABII	
3:20 P.M.	PLAY	BUNGOMA	LUGULU BOARDING	THE BED OF ROSES
4:00 P.M.	CULTURAL DANCE - SNE	BUNGOMA	NALONDO CBM	
4:20 P.M.	CHORAL VERSE	BUSIA	ST. MARYS'S JS	NYUMBA YETU
4:30 P.M.	CULTURAL DANCE SNE	BUNGOMA	JOY VALLEY	BUSOMBE BWA ...
4:50 P.M.	CULTURAL DANCE	VIHIGA	TIGOI	
5:10 P.M.	LIVE BROADCAST	KAKAMEGA	KAKAMEGA PRI	ELIMIKA
5:20 P.M.	COMEDY	BUSIA	BUDOKOMI JS	CBC
5:30 P.M.	CULTURAL DANCE		LUKONYI BOYS	ESHINANDA

KENYA NATIONAL DRAMA & FILM FESTIVAL 2025
WESTERN REGION GALA
ST. PETER'S MUMIAS BOYS PRIMARY SCHOOL
OFFICIAL PROGRAM

DAY 1 – 30TH MARCH 2025 SUNDAY

TIME	GENRE	COUNTY	SCHOOL	TITLE
7:00 A.M.	ARRIVAL OF TEAMS			
8:00 A.M.	N/EA Anthems/Prayer			
8:00 A.M.	CULTURAL DANCE	KAKAMEGA	ST. ANNE'S MUMIAS	VUSAFI
8:20 A.M.	MODERN DANCE	KAKAMEGA	MUMIAS COMPLEX	DISABILITY IS NOT ...
8:30 A.M.	PLAY	KAKAMEGA	FESBETH JS	THE FINAL DECEPTION
9:20 A.M.	SOLO DANCE	KAKAMEGA	BOOKER	
9:30 A.M.	PLAY IN KSL	VIHIGA	GIVAVEI	ASANDRA
10:00 A.M.	SPOKEN WORD	BUNGOMA	BISHOP ATUNDO	
10:10 A.M.	CULTURAL DANCE	VIHIGA	MUNGAVO	IMBA VAKHULOLE
10:30 A.M.	CHORAL VERSE	BUNGOMA	BUNGOMA HIGH	NJIA ZA PANYA
10:40 A.M.	CULTURAL DANCE SNE	VIHIGA	GIVAVEI JS	MUKENJI
11:00 A.M.	STAND UP COMEDY	KAKAMEGA	INAYA	
11:10 A.M.	PLAY	BUNGOMA	KAMUSINGA	THE LADDER
12:00 P.M.	SOLO VERSE IN FRENCH	KAKAMEGA	FESBETH JS	LE PARASITES
12:10 P.M.	PLAY IN FRENCH	VIHIGA	EMUSIRE	
12:40 P.M.	LIVE BROADCAST	BUSIA	BURUMBA	
12:50 P.M.	CHORAL VERSE	KAKAMEGA	DAISY SCHOOL JS	SEGEMNEGE
1:00 P.M.	MODERN DANCE	VIHIGA	ESALWA	
1:10 P.M.	PLAY	BUNGOMA	CHRIST THE KING	THE PRECIOUS PRIZE
1:50 P.M.	NARRATIVE	BUNGOMA	BUSAKALA JS	KHAINVITATION
2:00 P.M.	SPOKEN WORD	KAKAMEGA	MAKUNDA	
2:10 P.M.	CHORAL VERSE	VIHIGA	EMUSIRE	JONI
2:20 P.M.	SPOKEN WORD	KAKAMEGA	MUKUMU JS	MY GUITAR
2:30 P.M.	PLAY	KAKAMEGA	FESBETH	DEPREDATION
3:20 P.M.	SOLO VERSE	VIHIGA	BUNGORE GIRLS	
3:30 P.M.	SPOKEN WORD		MUKHOBOLA JS	IMEKUA NGUMU
3:40 P.M.	CULTURAL DANCE	BUNGOMA	BUNGOMA HIGH	
4:00 P.M.	SOLO DANCE	BUSIA	NAMUNYWEDA	
4:10 P.M.	NARRATIVE	VIHIGA	MADIRA	
4:20 P.M.	CULTURAL DANCE	VIHIGA	ST. CLAIRE'S	TEMBA
4:40 P.M.	PLAY	KAKAMEGA	ST. ANNE'S	REACTIONS
5:00 P.M.	FEATURE FILM			