

SIRĀT

A film script by Oliver Laxe and Santiago Fillol

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4A4 PRODUCTIONS
EL DESEO
FILMES DE AERMIDA
CORTE Y CONFECCIÓN DE PELÍCULAS

In white letters on black background:

There is a bridge called SIRAT that links hell and paradise.
Whoever crosses it is warned that it is
narrower than a strand of hair,
sharper than a sword.

1. RED CANYON. EXT. - DAY

We see details of cables and hands that manipulate and connect them. We see a loudspeaker that is passed from hand to hand, until it is placed on a pile of loudspeakers. **BIGUI (47), JADE (35), JOSH (32), TONIN (39) and STEF (48)**, some wearing work gloves, are finishing setting up a wall of loudspeakers next to another 4/5 more.

We see the back of the wall, and the ravers who finish connecting cables.

A distance away, a group of FIVE Moroccan children on bicycles look at the curious montage of electrical appliances in the middle of nature.

A general shot shows us for the first time the front of the wall of loudspeakers: their layout forms a kind of U: and looking out through the central opening of the "U" we see the reddish, imposing mountains that enclose the horizon.

2. RED CANYON. EXT. - DUSK

A mountain range, solid and ancient, absorbs the last rays of a very red sun. The ancestral calm of the place starts to be occupied by a distant succession of deep beats.

Amber Decay starts to play

We gradually recognize beats of techno music, increasingly intense, bouncing between the gigantic stone walls. The sun starts to hide behind the mountains.

3. RED CANYON. ROCKY PLATEAU. EXT. - BLUE HOUR

A thousand ravers look at camera, as if waiting for something. The climax of the music ignites their bodies and starts them dancing as if possessed, in front of the gigantic walls of loudspeakers.

As in a tribal dance, their feet boom against the ground raising a cloud of dust.

4a.

We see a portrait of JADE dancing, of BIGUI dancing, of TONIN dancing, of STEF dancing and of JOSH

dancing: we interiorize their rhythm; their intimacy reaches us from their dance.

5. DANCE FLOOR. EXT. - DUSK

5x: The beat of *Roca* erupts with violence on the DANCE FLOOR. A few hundred surviving ravers move their bodies with equal fury and interiority. Their faces bear witness to the journey: dilated pupils, dehydrated mouths, labored breathing. Their feet stir up the dust, which covers bodies and loudspeakers. They all seem to be exposed, with their soul on display like an inside-out sock. BIGUI dances.

5A: ESTEBAN looks at BIGUI, who is dancing in a strange way. LUIS looks all around, as if searching for something. They have a pile of flyers in their hands. They walk among the ravers who are still standing. Some sleep on the ground, leaning against the loudspeakers. Other are still dancing to their own rhythm, now disconnected from any music. LUIS goes up to a RAVER (45), with a tender expression, and gives him a flyer. The RAVER looks at it with curiosity, smiling and a little out of it.

LUIS

(in a rudimentary English)
Sorry, do you know this girl?

The RAVER looks at it while he carries on dancing, he shakes his head gently and hands the flyer back to him. ESTEBAN looks at his father, he walks a few steps away to another group and hands a flyer to a BLOND RAVER (25) who rolls a cigarette while she dances, a little numbly. LUIS looks at his son. The RAVER looks at the flyer and shakes her head. ESTEBAN says something to her. The RAVER thinks for a few moments and answers him, while she keeps the flyer. LUIS watches her walk away. Suddenly he sees something in the distance: a group of ravers sitting on a mound. LUIS and ESTEBAN look at each other.

6. RED CANYON. CAMPING-PARKING AREA. EXT. NIGHT

The music echoes in the distance. In the twilight we recognize the motor-homes, caravans and tents that surround the dance floor. Some groups of lingering ravers dance in the darkness; others are lying on the ground, numbed by drugs. Torch beams move gently over the space: they comb the ground delicately, as if

searching for something, until they pause on the bodies of five ravers lying down.

They illuminate the ravers' faces, pausing for a few seconds on each one. Some are startled by the light, others don't even realize. A parade of dazed faces, marked by the party, are seen under the circles of light from the torches. Suddenly these pause on a COUPLE, embracing in a fetal knot, barely moving. A GIRL's long blonde hair stands out, resplendent in the beam of light. LUIS (56) and ESTEBAN (11) aim their beams on the BLONDE GIRL. ESTEBAN opens his mouth and looks at his father with a glimmer of hope. LUIS goes stealthily up to the COUPLE, he rolls the BLONDE GIRL over, while ESTEBAN carefully illuminates her face, avoiding shining the light in her eyes. The face of the BLONDE GIRL, about 20, gives off a feeling of peace. She is staring blankly and has a faint smile, of plenitude. LUIS studies her for a few moments, and then carefully lays her down again on her COMPANION's torso. ESTEBAN closes his mouth slightly, as if giving up hope. LUIS leaves a kind of flyer on the BLONDE GIRL's body. Now we see them moving on to another group, lying a few meters away. ESTEBAN shines the torch and LUIS goes in among the GIRLS, in what seems to be a familiar protocol between them. ESTEBAN looks at him for a few seconds, and LUIS shakes his head. ESTEBAN leaves flyers on the breast of each of the ravers.

LUIS and his son walk through the rave handing out flyers to the people they pass; some take the flyers without looking at them. ESTEBAN is wearing a beige jacket that is far too big for him, and causes him to walk slightly awkwardly. They move away from the spot, downcast. LUIS caresses his son, while they disappear behind a vehicle.

LUIS opens the back door of a JUMPY, on which are stuck some flyers that we can't read. ESTEBAN gets in. He looks at his father for a few moments, uncertain.

ESTEBAN

Are you sure?

LUIS

Yes, get some sleep. I'll go on a bit longer and then come back.

Esteban takes off the jacket and passes it to his father. LUIS puts on the jacket which fits him like a glove. Esteban kisses his father with a tinge of doubt

in his expression, and he closes the rear door of the van.

7. JUMPY VAN. INT. NIGHT

ESTEBAN gets comfortable inside. PIPA gets up, half asleep; she looks to be patted. ESTEBAN opens a sleeping bag and gets into it with PIPA, who curls up against his body. He wraps himself up and lies motionless for a moment, pensive, his eyes wide open, and with PIPA sleeping on his chest. We hear in the distance the music from the dance floor that is still resounding in the air. The boy reaches out his hand and turns off the light, but we sense that his eyes are still wide open.

8. DANCE FLOOR. EXT. - NIGHT

The woofers of the loudspeakers throb with force, as if they had a life of their own. The beat is even deeper and darker than before. Some ravers bury their heads in the loudspeakers as if they want to get inside them. LUIS walks across the dance floor, trying to make his way through a thick forest of frenzied people: a MAN (60) with an oxygen backpack and a catheter in his nose, a CHILD walks along with construction earmuffs on his ears, a HALF NAKED MAN runs past him, a DANCER dances in an infectious way.

8B. DANCE FLOOR. EXT.- NIGHT

Melk starts to play

A couple of ravers aim a laser beam upwards. A dozen ravers look at the trace of the laser. LUIS looks at them and follows their eyes: we see how the laser outlines the silhouette of the rock, as if revealing a form hidden in the mountain. The music seems to be in suspense, an ambient cloud, very dense, waiting to discharge: we discover that almost all the people on the dance floor have stopped dancing, and are looking at how the lasers chisel the edges of the mountain range. BIGUI dances, out of his mind, STEF and TONIN are with him. LUIS disappears among the people, just when a dizzying discharge of beats shakes the crowd who start dancing more intensely than ever

8C. (ALONG WITH SHOTS FROM 8X) DANCE FLOOR. EXT. - NIGHT

Foms starts to play

The ravers dance with effort. Each one of them is turned in on themselves. We see on their faces the start of a profound trip: dilated pupils, pallor, sweating, bluish skins. Many of them dance with their eyes closed. The dust/smoke envelops them.

9. MOUND. EXT. - DAWN

JOSH, huddled among his companions, is almost overwhelmed by emotion. ESTEFANÍA, TONIN and JADE watch someone who is approaching. ESTEBAN holds out a flyer to each one of them. JOSH takes the flyer in his hand, he looks at it, while he breathes, still between trance and reality. LUIS squats down next to the group. JADE looks at him closely.

LUIS

Hello. Have you seen this girl?

JADE

(looking at the flyer)
You can speak in Spanish.

LUIS

She's my daughter. We haven't heard from her in six months... We think she may have come to this party.

ESTEBAN

Her name's Mar, have you seen her?

JADE shakes her head. LUIS looks at her, vulnerable, as if hoping for another answer. STEF comes up to LUIS.

STEF

I don't recognize her either... I'm sorry.

TONIN sits beside JADE, he looks at the photo.

TONIN

Neither do I...

ESTEBAN looks at them. And STEF looks at the boy who is watching expectantly.

STEF

The next party is in the desert...

LUIS and ESTEBAN listen closely.

JADE
She may be there...

LUIS
Are you going?

JADE nods with a slightly ambiguous gesture. JOSH, still fragile, looks with curiosity at the father and son.

10. DANCE FLOOR. EXT. - DAY

The ravers are still dancing, indifferent to the world. Others seem to be emerging slowly from their lethargy, looking at the same point which is drawing the eyes of all those present. Suddenly we see a group of ravers getting in front of some military vehicles. Others run off in disorder, dragging some companions as best they can. We hear a metallic sound, like a PA system.

PA SYSTEM
(in French, in a neutral tone)
-Please, all Europeans get in your vehicles.
-You must leave the area.
-It is for your own safety.
-Please, our mission is to evacuate you immediately.
-Please, get in the trucks.
-We have been ordered to evacuate you.
-You will not be told 2 or 3 times.
-This area is now restricted, for your own safety this area is restricted.

Two Moroccan army Hummers drive onto the dance floor. It is followed by an army truck, from which 20 soldiers get out, a few armed with machine guns. Many of the ravers who stayed where they were are totally disoriented.

We hear some insults and see a few beer cans falling near the SOLDIERS. The SOLDIERS resist patiently, and continue repeating their message in a respectful tone. A WOMAN (50) her hands raised, takes a few steps towards the SOLDIERS.

WOMAN

Let us dance in peace!

RAVERS (ADR'S VARIOUS LANGUAGES)

What is this? We're not leaving here! Fuck off! We're staying here! Leave us alone. Let us dance.

The SOLDIERS look at each other, with a mixture of concern and resignation. Some of them are very young, almost adolescents. We feel they would rather be somewhere else.

UNIT B: The SOLDIERS puts the ravers into the trucks. They get in, nervous, docile, they do as they're told, while the announcement is repeated over the PA system.

11. REGIONAL ROAD. EXT. - DAY

An army motorbike advances along the shoulder of the road, raising a lot of dust, revealing a caravan of cars, trucks and motor homes that is advancing ant-style in a strict, orderly line towards an army patrol that is controlling the evacuation.

Behind the windows of each vehicle we can see shaken faces, eyes that come from another world; eyes that still haven't landed in the new reality.

12. JUMPY VAN. INT. - DAY

At the roadside, an adolescent SOLDIER is watching the evacuation. LUIS sees how, a few meters farther on, JADE gets out of a truck and walks firmly to the opposite shoulder.

JOSH, STEF and TONIN look out the doors of their respective trucks: an old, slightly battered 508, but with 4x4 wheels, and an imposing 911, half truck, half caravan, two authentic mobile sculptures.

The SOLDIER gestures to JADE to go back to her vehicle. JADE tries to make him understand that she needs to urinate, and she keeps walking. The SOLDIER, nervous, follows her, insisting that she go back to her vehicle, but never losing sight of the other ravers. JADE pulls down her tights, crouches down and starts to urinate. She looks steadily at the SOLDIER.

JADE

What? Are you going to shoot me
for pissing?

The young SOLDIER looks away. OLGA pulls up her tights,
she walks over to her truck. She scrutinizes the young
SOLDIER as she does so.

From the JUMPY, LUIS watches as the young SOLDIER
shifts nervously, looking one way and another, too
alone. Suddenly, the 911 noisily abandons the line and
starts to drive off cross-country. The SOLDIER dives
for his walkie talkie. JOSH sticks his arm out the
moving truck's window and makes a gesture, encouraging
the others to follow him. The 508 starts up and follows
the trail of dust left by the 911. ESTEBAN turns his
head and looks intensely at his father.

ESTEBAN

Dad, move!

LUIS

Wait... let me think.

Tension tingles on their faces. A third truck also
escapes. Then a fourth. And a fifth.

ESTEBAN

(nervous)

Think what?

LUIS looks briefly at his son. He presses the
accelerator firmly, making his way past the soldier,
who is trying his best to prevent them passing. LUIS
accelerates as the van jolts violently, following the
trail marked by the punk trucks.

13. MEADOWS RED CANYON. EXT. - DAY

The FIVE TRUCKS belonging to the fleeing group of
ravers advance along a steep dirt track raising dust as
they pass.

14. CRUCE DE TORTAJADA. EXT. - DAY

The FIVE TRUCKS are stopped on a rounded hill. TONIN
and JADE are outside, talking to MANU, sitting at the
wheel of his truck, with his engine running.

MANU

We're going to go along the coast.

STEF nods.

MANU

Be careful...

TONIN

You too.

MANU blows the horn, the other two trucks do likewise.

MANU

See you at the party!

JADE

Safe journey!

TONIN

Trek salama.

TONIN watches them drive away. JADE touches his shoulder, she point to something on the other side of the hill.

TONIN

Look...

In the distance, we see LUIS and ESTEBAN's little van, parked.

STEF, TONIN and JADE go up to the truck's little window. They glance at it, they study the interior of the truck. LUIS lowers the window. STEF looks him in the eye.

STEF

Are you going to follow us the whole time?

LUIS

I want to find my daughter. You're going to the party, aren't you?

TONIN comes up too. He looks at the little van, pondering.

TONIN

But that car won't make it...

LUIS

We won't bother you, we just want to follow you...

STEF
He'll dump you and we'll be stuck
with you.

ESTEBAN
(looking out, next to his
father)
We need to go, please...

Tonin examines them slowly, annoyed. STEF looks at them
too.

STEF
Do you have food and water?

The FATHER nods.

STEF
And gas?

LUIS
The tank is almost full, nothing
more...

STEF looks at him, pensive. JADE comes over to the van.

JADE
(speaking to the boy)
What's your name?

ESTEBAN
My name's Esteban.

The other ravers come over to the van. LUIS gets out
and looks in the rearview mirror.

JADE
They're not going to come after
us, they've got one hell of a
problem with the evacuation...

LUIS looks at her, pensive, and looks again at the
horizon, static, empty, with no traces of dust or life.

15. 508. INT. - DAY

JOSH, lying in the back of the truck, half asleep, is
listening to the radio. The news announces the outbreak
of an international conflict.

16. 911, MERZOUGA GAS STATION. EXT. - DAY

TONIN drives the truck along a secondary road. Two packed Transits, with people and animals on the roof, pass in the opposite direction. As we advance we start to make out an enormous line of vehicles laden with more bundles than is possible. Some donkeys advance in the opposite direction, laden with jerry cans of gasoline. TONIN slows down. STEF stands up and contemplates the exodus filing past on the other side of the windscreen. The line of cars and trucks leads into a crowded gas station: motor cycles, bicycles, trucks and donkeys wait in line, stoical, with empty jerry cans, surrounding the pumps.

STEF

This is insane...

TONIN

Let's keep going. It's impossible here.

STEF

I only hope there's gas left in the next one.

TONIN

Incha'Allah.

TONIN looks at STEF, hesitating. STEF looks out the window and signals to her companions to keep driving. On the other side of the windscreen, the line of vehicles advances ant-style.

17. DEPOT IN BLACK DESERT. EXT. - DAY

In a solitary spot, four donkeys, each one laden with two large jerry cans of gasoline, wait next to the trucks. TONIN is negotiating with TWO BERBERS, aged somewhere between fifty and sixty, who look like brothers. TONIN offers them a small bundle of Dirhams. The BERBERS count the notes and shake their heads in a dignified way; they give the notes back to TONIN and start to walk away. JADE comes up and stammers in an improbable attempt at Arabic, and she offers them the notes again. The BROTHERS don't want to accept them.

JADE

Bshal britzi?

BERBER

It's very little.

JADE

One thousand five hundred?

BERBER 2

No, thank you, not for that money.

LUIS comes up to them, takes the notes from JADE and offers them more notes. BERBER 1 counts, he takes them and now he also takes the notes that JADE and TONIN were offering them. The BROTHERS start to unload the jerry cans from the bent backs of their donkeys: TONIN, LUIS and JADE help them. JOSH comes up and helps too. The image of the donkeys, now without jerry cans on their backs, reveal the extreme thinness of the poor animals.

Between them, JOSH and JADE carry one jerry can to the back of their truck. TONIN hands another jerry can to LUIS.

TONIN

What's your name?

LUIS

Luis...

LUIS holds out his hand shyly. TONIN looks at him and shakes his hand.

LUIS

Will this get us there?

TONIN

I don't think so...

LUIS looks at him expectantly.

LUIS

Is it that far?

TONIN gives a brief nod, while he picks up another jerry can, which he takes to his truck.

At the JUMPY, BIGUI knocks on the passenger window.

ESTEBAN looks at him. BIGUI looks at him seriously. ESTEBAN looks back at him for a few moments, puzzled, not knowing how to react. BIGUI wins him over, he smiles at him like a child. ESTEBAN laughs too.

18. ISOLATED HUT. INT. - DAY

Some thirty meters from the trucks and the donkeys, there is a rudimentary hut with a little photovoltaic panel and an old mechanical digger alongside: it looks like the store-lair of a work that hasn't started yet. STEF goes up to the door. There are some tools piled up inside, a large reel of electrical cable, helmets and gloves; a rough bed with some blankets, a gas cylinder and a teapot on it. We hear recitations from the Koran coming from near the bed.

Ouran/Surat Mariam

Ali keeler (last 2 minutes)

STEF takes a few steps. Next to the cot there is a little television that is turned on: an Arab TV channel is broadcasting images live from a totally empty Mecca. STEF leans timidly on one edge of the cot; she is hypnotized by the images.

Images of Mecc on a day with a lunar eclipse
(between minutes 0:55 and 1:10)

19. EARTH PLATEAU. EXT. - DAY

The recitations from the Koran are still floating in the air. Under their cadence, we see ESTEBAN sleeping in the passenger seat, and LUIS at the wheel, pensive.

PIPA looks out the rear window, without too much conviction, at the road they're leaving behind them. The recitations from the Koran grow more intense. And the image starts to open up almost without us realizing: gradually we start to overtake the Jumpy, floating over the road towards the 911 truck: STEF at the wheel, TONIN and BIGUI beside her. The prayers mingle with the wind on the road, while a techno beat starts to palpitate from the background, growing with every beat.

The lines painted on the road stretch on following the frantic rhythm of the bases in the music. The image rises up until it overtakes the 911 and arrives at the 508.

Inside, JADE drives, while JOSH switches on the radio and turns the little volume wheel in the truck. And the music that we hear gets even louder, following his

gesture. The three vehicles are heading towards a horizon scattered with mountains.

19x: Shots of characters driving furiously inside their vehicles.

Film title superimposed on the image

SIRĀT

20. FOUM ZIYDAT. EXT

The three vehicles drive up to the gorge from the dirt track. The dust partially hides them.
The three vehicles drive into a narrow valley.

21. FOZ DE ZAFRANE. CAVE. EXT. - DAY-DUSK

LUIS and ESTEBAN take some bundles from the back of their van. PIPA follows ESTEBAN, running between his legs, happy to be on the ground. ESTEBAN puts down the bundles and starts playing with his dog.

22. FOZ DE ZAFRANE. EXT. - NIGHT

An image of MAR, smiling, in the middle of a rave at dusk fills the whole screen. JADE'S fingers slide a new image on her screen phone: Mar, her arms around a dog at the door of a truck, a cigarette between her lips, looking straight at the camera.

JADE

I asked him for more photos of his daughter... Look, she was at the Droppings Free Party... For a moment I thought I knew her...

STEF, a cigarette between her lips, stirs a kind of lentil stew on a gas ring. BIGUI, beside her, draws in a notebook. JADE shows them other photos of Mar on her phone. STEF takes JADE's phone and enlarges a photo. BIGUI comes over.

JADE

She looks a lot like Esteban...

STEF

Her eyes are sad.

STEF looks up and watches how FATHER and SON finish putting up a tent next to their van.

STEF
Do you see those two in the
desert?

BIGUI shrugs while, he watches them with curiosity. At the gas ring, JADE serves a large plate of food and walks over to LUIS and ESTEBAN's tent, accompanied by LUPITA.

23. TENT. INT. - NIGHT

LUIS and ESTEBAN curl up in their sleeping bags. LUIS looks for something inside his, he reaches down to the bottom and finally pulls out PIPA. ESTEBAN opens his bag and his father passes him the dog. She immediately settles down on the boy's chest. LUIS closes ESTEBAN's bag and gives him a kiss on the forehead. He switches off the light. We hear their breathing and the hisses of both of them seeking to get comfortable. The boy turns like a worm until he ends up horizontal and he presses against his father's body. LUIS takes one arm out of his sleeping bag and hugs his son who is hugging his dog. Their eyes gleam in the half-darkness.

24. LOCATION X. EXT. - DAY

The JUMPY can't manage to advance along a track full of potholes and stones; its engine, straining, roars loudly. The vehicle stalls time and again, and every instant LUIS has to pull on the handbrake and start again. LUIS accelerates with great care so that the van's crankcase doesn't touch the ground, but the engine stalls again.

JOSH
Don't pull on the handbrake so
much, you're going to wreck it!

JADE
(going up to the driver's
window)
It's very low, it won't get
through...

LUIS
(still driving)
We'll see.

JOSH

It won't get through... and the road
is even steeper farther on...

LUIS

And what do you want me to do?

Neither JADE nor JOSH knows what to tell him. ESTEBAN looks at his father. The van shakes a bit. TONIN pulls on the bumper until he tears it off. LUIS looks in disbelief at TONIN, with the van's bumper in his hand.

TONIN

Now it'll get through. Accelerate!

TONIN throws the bumper to one side of the track. LUIS, dejected at TONIN's gesture. After a moment of uncertainty he comes back to reality, and accelerates even more. LUIS snorts, stressed. ESTEBAN observes him in silence.

JOSH

Now, go for it!

LUIS tries desperately to get up the slope.

25. TIFOUNASSINE WETLANDS. EXT. DAY

The vehicles advance amidst the mounds of multicolored earth until they disappear behind the bushes.

26. INTERIOR 508. INT./EXT. - DAY

JADE and BIGUI, relaxed, are talking in the 508, while the road continues.

27. TIFOUNASSINE WETLANDS. JUMPY. INT. - DAY

From inside LUIS and ESTEBAN'S van, we notice how the track becomes sandier and damper. We see shrubs among the gentle sand dunes that appear on the sides and we discover, at the end of the track, a river. The 508 advances with spirit into the river, its nose sinks and it moves through the water that comes up almost to the step on the door of the truck. The 508 moves forward confidently, without hesitating, until it reaches the other bank. Behind, the 911 crosses more cautiously, it accelerates slightly in the deepest part, and reaches the other bank. We see the two trucks, wet and gleaming, shining on the other side of the river.

LUIS and ESTEBAN, inside the Jumpy, look at the level of the river that is flowing past the nose of their van. It advances a few meters through the river, but the water rapidly covers the nose. LUIS reverses, wary, until he's back on the bank.

LUIS

What are those guys playing at?

LUIS gets out of the van. ESTEBAN looks at his father, observing the torrent of murky water that is flowing past. TONIN and JADE get out of their trucks. They look at LUIS, they make some remarks, laughing, and signal to him.

LUIS

(signaling)

What do I do, do I stay on this side? Where do I cross?

JADE and TONIN climb quickly into their trucks. They rapidly start the engines and advance along the opposite bank until they disappear from LUIS and ESTEBAN's sight. LUIS, angry, goes up to the van and looks at his son through the window.

LUIS

They've fucking left! I'm an idiot...

LUIS gets into the van and, furious, closes the door. ESTEBAN looks at him without saying a word.

LUIS

What an idiot... What an idiot!
They've dumped us.

Through the windscreen, the river approaches threateningly. LUIS pulls on the handbrake and turns off the engine. ESTEBAN looks at him in silence. We see the Jumpy lost in that landscape. LUIS sighs nervously, and gets out of the van again.

LUIS

I don't know why we're doing this.
It's senseless, we shouldn't have come.

ESTEBAN looks at his father. LUIS lowers his eyes and represses something obscure. Both sit there sharing a heavy silence.

ESTEBAN looks at the river.

ESTEBAN

Dad...

LUIS

(head hanging)

Yeah, yeah, I'm sorry...

ESTEBAN

(interrupting him)

Dad. Look. They're over there,
they're coming back...

LUIS looks to where his son is looking. In the distance, the trucks are coming towards them. ESTEBAN leaps out of the Jumpy and waves his arms enthusiastically. The ravers get out of their trucks, between bursts of laughter.

28. RIVER. JUMPY. INT - DAY

The 911 advances, it pulls on some cinches tied to each other. From the rear window of the JUMPY we see how the river surrounds the van. From the other bank the ravers are next to the 911 which is towing the JUMPY.

LUIS, in his seat, looks behind uneasily, without holding the wheel. ESTEBAN, smiling, looks out his window.

LUIS

(to his son)

Put on your seatbelt!

ESTEBAN looks at his father, puzzled.

LUIS

(correcting himself)

Hold on tight!

PIPA, traveling in the back seat, is sunk in a deep sleep.

29. LOCATION X. EXT. - DAY

The three vehicles advance in the distance, in a harmonious formation. The 911 is in the vanguard, the Jumpy in the middle, guarded by the 508 which closes

the line. They cross a sandy plateau, raising dust as they pass.

30. FOZ DE ZAFRAN^E. EXT. - DUSK

The three vehicles arrive at a cave to spend the night.

31. FOZ DE ZAFRAN^E. EXT. - DUSK

LUIS and ESTEBAN set up their tent. They look into the distance and the RAVERS are getting settled in.

32. FOZ DE ZAFRAN^E. EXT. - NIGHT

ESTEBAN finishes spooning up some lentils. LUIS mops up the stew with a piece of bread.

ESTEBAN

Is there any dessert left?

LUIS searches for something in the back of the van. He comes back, hiding his hands behind his back. ESTEBAN smiles. LUIS very slowly reveals his right hand, until he offers a glistening orange to the light. ESTEBAN takes it, looking at his father mistrustfully. LUIS starts to laugh mischievously: a bar of chocolate gradually appears from behind his back. ESTEBAN takes it out of his hands and starts to unwrap it. LUIS takes the fruit, he peels it, he tears it into segments. ESTEBAN looks at him, pensive.

LUIS

Do you prefer the orange now?

ESTEBAN shakes his head. And he looks at the amount of chocolate they have left, as if calculating something.

ESTEBAN

We can give them a bit, can't we?

LUIS looks at him for a few seconds, while he chews an orange segment.

LUIS

But we won't have any left...

ESTEBAN

Don't be stingy...

LUIS

I'm being far-sighted.. it's
different...

33. FOZ DE ZAFRANE. EXT. - NIGHT

LUIS goes over to the trucks, he has the clean plate in his hands. The doors of the 508 are open. LUPA is lying inside. JADE is holding a loudspeaker, taken out of its casing: we see a woofer that has part of its cone cracked and it vibrates with difficulty in her hands. LUIS observes her for a moment, while JADE continues concentrating on her task. LUIS leaves the plate to one side, with a bar of chocolate on top of it, and gives a brief wave of goodbye.

LUIS

Thank you for supper, good night...

JADE

Come in, sit down...

LUIS comes up shyly. JADE places the woofer in his hands. It's still connected by a cable to the base of the loudspeaker, as if this were an open heart operation. LUIS takes it, a little surprised, he holds it carefully.

JADE disconnects the earphones: a slight bass shakes the woofer which LUIS is holding in his hands; each beat seems about to tear it completely. JADE touches the controls of an equalizer lying on the table, and the distorted beat of basses is pacified, mutating towards a rather more melodic sound.. Although it seems that each beat will be the woofer's last. A little light twinkles with each beat.

JADE

It blew up at the party... And every
time they get fucked up like that,
they're dumped... but I love how
they sound..
I recycle everything.

LUIS looks at her, not really understanding what she sees in that distorted sound.

LUIS

It sounds just as noisy as the
healthy ones.

JADE smiles, and makes him lay his hands on the woofer, so he can feel how it vibrates.

JADE
It never repeats the same sound..
See?

LUIS is pensive, with his hand resting on the wounded woofer.

JADE
You never know if this could be
the last sound it makes...

JADE turns the volume dial for the music. The bass notes grow thicker and stronger. LUIS puts the loudspeaker, which seems to be giving its last sighs, on the table, and he covers his ears.

LUIS
You can't hear anything!

JADE
It isn't for listening to! It's
for dancing!

LUIS
Yeah... that's what my daughter
always says!

JADE
I can't hear you!

JADE smiles too, while she lowers the volume.

LUIS
That's what my daughter says.

JADE
Have you been looking for her for
long?

LUIS nods, timidly, looking into her eyes.

JADE
(working)
I'm sure she's fine.

LUIS looks at her in silence.

The sun is starting to look out from behind a ridge.
ESTEBAN walks along, nervous, going around the trucks.

ESTEBAN

PIPA, PIPA!

Not very far away, we hear LUIS who is also shouting,
looking for their dog. JADE looks out through the door
of the truck.

JADE

He isn't here either!

ESTEBAN carries on walking through the gorge, looking
increasingly worried. JOSH goes around a mound. He
finds the dog under a bush, motionless, with a blank
look in her eyes. He crouches down to her, he smells
her mouth. He strokes her head.

JOSH

(shouting to the trucks)
Jade, bring a carton of milk,
please.

ESTEBAN comes up, he looks at PIPA's body, lying there,
motionless. He shakes her.

JOSH

She's high. She must have eaten
some shit with LSD...

TONIN

(while laughing)
He ate Bigui's shit!

BIGUI

That's rubbish...
And how do you know it was mine?

TONIN

I take a dump in my truck...

BIGUI

Yeah, right, we're in the desert
and you still take a dump in your
truck.

TONIN

Don't lie, Bigui, it was you.

BIGUI

I wasn't the one who took a dump,
I swear...

BIGUI raises his hand to his chest and holds up his right arm in a sign of taking an oath.

LUIS

(firmly)
Shut up, please.

JADE hands JOSH the carton of milk, which he pours into the dog's mouth. A long silence begins, the milk drips on the ground. The dog starts to open and close her mouth in a slightly numbed way.

BIGUI

I'm sorry about your dog, Esteban...

JADE

This has happened to us lots of times. She'll get better. Don't worry.

JOSH

She's just sleeping.

ESTEBAN strokes his dog, looking at her. LUIS looks at the group, he lets them feel his annoyance.

35. VALLEY FOZ DE ZAFRANE. EXT. - DAY

The three vehicles cross the winding valley of Foz de Zafrane.

36. AMEJOUJ ROAD. INT. JUMPY - DAY

We see the landscape through the window. PIPA is dozing on ESTEBAN's lap, wrapped in a blanket: the dog gives a little moan between breaths. ESTEBAN strokes her, with his fingertips, on her head and her muzzle. LUIS is driving, alternately looking at the road and at his son.

37. BLACK DESERT. 508 TRUCK. INT. - DAY

Through the side window we see the landscape passing by. After a while the 911 overtakes us until it disappears out of the frame. We hear how the radio stations are changed successively, going through channels with pop music in Arabic, Moroccan news

programs and recitations of the Koran. It pauses on a French news program.

RADIO
...the NATO block have started to
mobilize their troops
simultaneously. Unfortunately, the
appeals for dialogue have gone
unheard.

JOSH, STEF and BIGUI listen closely. JOSH changes station again but doesn't find anything that interests him. He turns off the radio, he inserts a pendrive in the front off the CD reader. He presses a button.

38. BLACK DESERT. 508 TRUCK. INT. - DAY

TONIN drives calmly, JADE smokes beside him. Suddenly the nose of the 508 appears beside them, drawing level with them.

STEF is driving. JOSH hangs out the passenger window. TONIN and JADE look at each other.

JOSH
How are you? Will you invite me to
a drag?

JADE smiles, she lowers her window fully.

JADE
But bring it back, eh!

JADE holds the joint out through the window. JOSH leans out to the 911 to get it. TONIN accelerates brusquely and prevents him getting it. He leaves the 508 behind. The 508 catches up with the 911. JOSH tries to put a foot on the 911. TONIN swerves slightly, JOSH staggers between both trucks, with one foot half suspended in mid-air.

JOSH
(both complicit and scared)
Heyyy!

The two trucks place themselves in parallel. JOSH kicks the bodywork of the 911. JOSH manages to lean on the footrest of the 911 and whacks TONIN, he pulls at his cap affectionately. JADE leans out to JOSH's window and Hands him the joint, laughing.

JADE

Here, moron!

JOSH takes it and makes himself comfortable between the footrests on the two trucks, enjoying the wind as if he were gliding along on a surf board.

39. BLACK DESERT. JUMPY. INT. - DAY

LUIS slows down when he sees them doing acrobatics. ESTEBAN smiles. He has his dog in his arms, still convalescing.

ESTEBAN

They're so cool...

LUIS glances at him.

40. LAKE, TORTAJADA. 911. EXT. - DUSK

ESTEBAN feeds his dog with a syringe.
BIGUI strokes the animal with his stump.

BIGUI

Help me. Here. Press here.

ESTEBAN

It is normal for her to sleep so much?

BIGUI

Yes, she has to sleep.

ESTEBAN

Maybe she's dreaming about something...

BIGUI

I hope she dreams about waking up soon.

BIGUI (CONT'D)

Why did your sister run away?

ESTEBAN puts the syringe to one side.

ESTEBAN

She didn't run away...
Mar is grown up, she left...

ESTEBAN takes a while.

ESTEBAN

We're scared something's happened
to her...

BIGUI

And what do you think?

ESTEBAN

About Mar?

BIGUI nods. ESTEBAN shrugs and is pensive.

ESTEBAN

I don't know... I know that she'll
be delighted when she sees us...

BIGUI looks at him in silence. The dog's breathing
changes a little. ESTEBAN strokes her.

ESTEBAN

Do you have any brothers or
sisters?

BIGUI

Yes, Josh, Jade, Tonin, Stef... And
a lot more.

ESTEBAN smiles and looks at him for a few moments in
silence.

ESTEBAN

And doesn't your other family miss
you?

BIGUI

(shaking his head)
Hmm, not much... I prefer the family
I have now.

ESTEBAN looks down at his dog, a little sad. BIGUI
realizes.

BIGUI

It's really nice that you're
looking for her.
I was kicked out of my house.
Twice!

BIGUI gives a roar of laughter that infects ESTEBAN.

41. LAKE, TORTAJADA. EXT. - NIGHT

Under a starry sky LUIS smokes a cigarette: he looks for a signal on his phone but it seems he can't find a network. STEF, with a tea in her hand, watches him from a corner.

42. CAVE, TORTAJADA. EXT. - DAY

On the rails of an abandoned railway track, TONIN is putting on a little theatrical piece: with his amputated leg he is playing a character he has dressed in a shirt: the stump looks out at the neck, and TONIN's hands come through the shirt sleeves. BIGUI, JADE and ESTEBAN listen closely to him.

TONIN

(speaking in a more refined voice)

These tracks cross the whole desert...

ESTEBAN looks towards the horizon where the tracks disappear. The curious character rests his head-stump on the rail, as if listening to the tracks.

TONIN

If a train is coming, even if it's very far away, you can feel the vibration...

Put your hands here, dear friends...

ESTEBAN follows TONIN's character and lays his hand on the rail.

JADE and BIGUI imitate his gesture: the four, in silence, with their hands resting on the rail.

A thunderous noise shatters the atmosphere. On the horizon, two fighter planes race across the sky. ESTEBAN sits up and looks at how they disappear into the distance. BIGUI looks up at the sky.

BIGUI

(serious)

They're looking for us.

We hear laughter from JADE, and also from TONIN, who abandons the performance with his character.

TONIN

(in his normal voice)
No way, Biqui...
No one's looking for us.

TONIN fits on his leg, gets up and goes over to BIGUI.
With him, he looks into the distance at the trail left
by the fighter planes.

TONIN
No one gives a damn about us,
Biqui... / No one cares about us,
Biqui.

43. CAVE, TORTAJADA. EXT. - DUSK

Camp has been set up. STEF cuts ESTEBAN's hair. We see
how she runs a trimmer over it at one side, leaving
only that part of his head shorn. Then she combs some
good locks of hair that fall over his forehead.

MAR
It looks fantastic.

ESTEBAN strokes the shorn side. BIGUI is sitting at his
feet, holding the dog

ESTEBAN
(shyly)
And where's the party?

MAR
In the desert, towards the south...
Near Mauritania.

ESTEBAN
(opening his eyes)
I like Mauritania.

STEF
Why?

LUIS comes up to the group with a jerry can and listens
to the conversation.

ESTEBAN
There are seals in Mauritania.

BIGUI
In Mauritania? Seals?

Pensive silence from BIGUI.

BIGUI

There are only camels there.

ESTEBAN

Yes, there are seals, they're called monk seals. I saw them on the TV. There aren't many left. They're lovely when they swim.

LUIS is listening closely. He reacts a little nervously.

LUIS

I've come to ask if you can give me some gas.

TONIN

Have you run out already?

TONIN comes up to him.

LUIS

(dryly)

I've got a quarter tank... It's best if you give it to me now.

STEF at him for a moment, pondering something.

STEF

Are you driving with the air on?

LUIS shakes his head. TONIN takes the jerry can from LUIS and walks over to his truck. LUIS watches him in silence.

TONIN

How are you doing for food and water?

LUIS

Fine, we have a good supply...

TONIN

It wouldn't be a bad idea if you shared it.

LUIS looks at him, doubting.

OLGA

We keep all the food in the 911.
Bring your stuff and we'll have a
shared food store.

LUIS nods, not very convinced. ESTEBAN looks at his
father.

44. ARID PALM GROVE. KASAR CHRIF. EXT. - DAY

TONIN looks at a gondola that is transporting a tank,
escorted by 12 trucks full of soldiers. TONIN turns to
his companions.

TONIN
They aren't transporting civilians
now...

A few meters higher up, on the same promontory. STEF
and JOSH are also looking at the convoy as it moves
away.

TONIN
What can they be doing?

JOSH
I don't know... but it doesn't look
good...

STEF
I'd keep going through the
mountains. We'll be less exposed.

45. ASCENT OF TAGOUNTZA. EXT. - DAY

The three vehicles, with an effort, make their way up
the bends on Mount Tagountza.

46. ASCENT OF TAGOUNTZA. EXT. - DAY

Endless zigzags follow on, higher and higher. From the
trucks we see how the JUMPY has trouble keeping up.

46B. TONIN, with half his body out of the 911 window,
is maneuvering to climb up a steep curve: we sense that
the edge of the mountain is close to the wheels of the
truck. Beside him, STEF helps him hold the wheel while
her friend leans outward to gain some angle of vision
on the front wheels. The truck climbs up prudently;
after it passes, a little landslide of rocks falls down
the mountainside in semi-darkness.

46C: LUIS looks out over the cliff while he drives. Some stones tumble down the side. ESTEBAN, sitting in the back, holds his breath.

46D. The three vehicles, minute, move around a terrifying cliff.

47. ASCENT OF TAGOUNTZA. TRUCK 508. INT. - NIGHT

JOSH is driving. A constant fine rain is beating against the windscreen. JADE is sitting at his side. BIGUI, behind them.

BIGUI

The other day a guy said that during wars there are practically no suicides.

JADE

Really?

JOSH

Well, when you have to survive you don't have time to get depressed...

BIGUI's silence.

BIGUI

I don't know what to think...

JOSH smokes, not paying much attention to BIGUI. JADE looks at him.

BIGUI

Do you think that the third world war has broken out?

JOSH and JADE laugh. BIGUI looks at them, still pensive, with the innocence of a child.

BIGUI

Really, is this how you feel at the end of the world?

The laughter gradually fades, and silence fills the cab. On the other side of the windscreen, an anodyne desert passes, and a calm, terribly silent night.

JOSH

I don't know how you'd feel,
Bigui... but it's been the end of
the world for a long time...

JOSH takes a brief pull on the cigarette. The headlights spit out rays of dirty light over the deep darkness of the desert.

48. ASCENT OF TAGOUNTZA. TRUCK 508. INT. - NIGHT

We see the road from the cab: the windscreen wipers mark a hypnotic rhythm, intimidating the constant rain that cuts between the headlights illuminating the rocks. JOSH drives, pensive. A very strong jolt destabilizes the truck. JOSH grips the steering wheel tightly and stops the vehicle, which is slightly tilted.

JOSH

Fuck!

JOSH breathes, disoriented, he looks into the back of the truck, trying to adjust to the strange tilt which the cab has acquired. JOSH beeps so that the 911 will stop. JOSH accelerates trying to advance, but the truck seems to become even more stuck. Josh turns the steering wheel and accelerates again: we hear that a wheel is spinning in mid-air. JADE and BIGUI looks in from the back.

JADE

What happened?

JOSH

(to himself)

This is shit...

JOSH turns off the engine. We hear the silence of the night and the drumming of the drops on the bodywork. He opens the door and gets out.

JADE gets out.

49. JUMPY VAN. INT. - DAY

ESTEBAN wakes in the back of the JUMPY.

ESTEBAN sits up, neither his father nor his dog is there. He puts on his sneakers, still half asleep. Through the window he sees how the immenseness of the mountains.

50. ROAD TAGOUNTZA. EXT. - DAY

ESTEBAN gets out of the JUMPY. He walks a few steps and stops, as if he can't believe the tremendous height he's at. With great caution, he takes a few steps towards the ravine and pauses some five meters from it: he looks over at the precipice from there, craning his neck; then he picks up a stone and throws it over the edge. He is awestruck at how it falls without making any noise. In the background, the roaring of the truck's engine and the shouts of the adults still giving directions. ESTEBAN turns to the trucks. We see how the two trucks are parked a few meters from the abyss, and PIPA, livelier now. She has seen ESTEBAN and wags her tail.

51. ROAD TAGOUNTZA. EXT. - DAY

TONIN and LUIS manipulate a jack to straighten up the truck, trying to get it dislodged from the rock. ESTEBAN comes up with PIPA in his arms, looking at the wedged 508. A few meters away we see the now visible, seemingly bottomless precipice. LUIS sees his son leaning over.

LUIS

Hey! Hey! Be careful, don't get too close.

Even so, ESTEBAN leans over, while his father looks at him, uneasy.

LUIS

Come on, don't make me suffer... Go back to the van, OK?

ESTEBAN, resigned, takes a few steps back. ESTEBAN goes back to the van with PIPA. The little dog, unaware of the tension, plays in ESTEBAN's arms. In the background we can still hear the instructions being shouted by the adults, and the 911's efforts.

52. JUMPY VAN. INT. - DAY

ESTEBAN is playing with the van's steering wheel, as if he were driving. PIPA, in his arms, starts to lick him effusively. ESTEBAN smiles, while he tries to avoid his dog's licks. PIPA, full of energy, runs and jumps happily between the seats and the wheel.

53. ROAD TAGOUNTZA. EXT. - DAY

The rear wheels are resting on blocks of wood placed like wedges, to help dislodge the truck.

TONIN

OK! Like that, slower!

A boot presses gently on the truck's accelerator. STEF, sweating, is gripping the steering wheel firmly. The front wheel moves slowly towards the ground, almost about to bite it. The weight of the truck causes the rear wedges to wobble: one of them moves slightly out of place. JOSH pushes the wedge with his foot, trying to reposition it next to the wheel. The group, tense, observes the maneuver,

JOSH

Now! Now, give it more gas!

STEF's boot presses firmly on the accelerator, the wheel bumps several times against the edge of the ground, without managing to get over it. The truck slips back a few centimeters, and we again realize the frailty of the rear wedges which could still give way.

In a last impulse, she manages to advance the front wheel, which shifts one of the wedges, pushing it towards the precipice: we hear the sound of the wedge striking against the rocks. STEF turns off the 911's engine and gets out, happy, looking at all its four wheels on firm ground. The faint sound of tires on gravel distracts them. STEF turns, openmouthed, to the JUMPY. TONIN, JOSH, JADE and BIGUI also turn. LUIS runs to his van. The JUMPY is moving slowly backwards, almost in slow motion. We can see neither ESTEBAN nor PIPA through the windscreen.

LUIS

Esteban! Esteban!

We see ESTEBAN getting up in the back seat, along with the dog which also looks over the steering wheel.

LUIS

Pull on the brake!

The JUMPY continues reversing, until it falls over the precipice, smoothly and irremediably, into the void.

We hear a loud, resounding crash that is replicated in another more painful one: a sound of iron being twisted around, time and again, like a crusher that doesn't seem to stop biting and flattening. The whole group is in shock. It seems that the sky has fallen on them, and no one knows how to react. STEF puts a hand over her mouth. LUIS dives over to the precipice. Desperate, he throws himself on the ground at the edge and leans over the abyss, shouting his son's name. JOSH and STEF race over to LUIS who is leaning over dizzyingly; they take hold of him, they grab him by the arms. LUIS tugs, grabbing on as best he can to the hard edge. His injured hands clinging to the sharp rocks, his eyes terrified and lost. JOSH, nervous, grabs LUIS by the shoulders and rolls him over. LUIS looks up at the sky and cries inconsolably.

A few meters from LUIS and JOSH, TONIN, also lying on the ground, looks down from an outcrop. His torso hangs dangerously over the void, as if seeking an angle of vision.

STEF

(shouting)

Tonin! Come back from there, I'm begging you!

LUIS looks at TONIN, while he is overcome by hysterical sobbing. TONIN sits up, his eyes filled with fear. A distant, terrible silence rises from the unfathomable depth of the precipice: there's no way to get down. And none of them dares to confirm the obvious.

LUIS

Go down, please! Go down and look for him!

STEF

(trying to hold him back)

It's a precipice, Luis... It's impossible from here...

JOSH tries to get LUIS to stand up, to move him away from the abyss. STEF comes up carefully and tries to help him. LUIS buries his head in his hands, holding back his spasms as best he can.

JOSH

(to Luis)

We have to go down in the truck.
Come on, please.
We have to find help...

Come on, please!

They are enveloped by a frightful silence. JADE looks at her phone and takes a deep breath, powerless, unable to find a network.

JOSH takes LUIS tightly in his arms, as if fearing that he'll try to jump into the abyss again; we see LUIS' head buried in JOSH's shoulder, trembling. TONIN sits at the door of the 508.

JOSH signals to BIGUI who steps forward and opens the door of the truck.

JOSH

Come on, let's get in the truck,
please.

LUIS is deep within himself, as if he had got lost some minutes before. LUIS gets up with difficulty. JOSH helps him. So does STEFF. For a moment LUIS's eyes slide towards the landscape around him and they darken with horror.

54. 911 TRUCK. INT. - DAY

A harsh sun heats the 911's windscreen.
TONIN is driving at top speed, his face contorted.
JADE, at his side, hits and kicks the dashboard.

TONIN

(desperate)
There's nothing we can do, Jade!
I saw it, it was tucking crushed!

JADE

(shrieking)
What did you see?

TONIN remains silent, his eyes darkened.
JADE kicks the glove compartment.

JADE

No...!

TONIN

(faltering voice)
Yes... God, there's nothing we can
do...

JADE raises her hands to her mouth. We hear their unsteady breathing. TONIN gives an anguished groan.

55. 508 TRUCK. INT. - MOUNTAIN IN SHADOW

JOSH drives in an ultra tense silence, his eyes troubled, his jaw rigid. STEF glances into the back, where LUIS is sitting, breathing unsteadily, staring unseeingly at the floor. STEF turns to him, but no words come out. The roar of the engine and some potholes in the track are the only signs of life that sprinkle the mood of the group. STEF lowers her eyes and looks back at the road: she swallows hard, holding back her grief so that LUIS shouldn't hear it. Some tears appear, without falling, at the corners of her eyes.

56. ROAD TAGOUNTZA, 508 TRUCK. INT. - NIGHT

We see, from outside the window, LUIS' hand clinging to the seat while we accompany the movement of the truck. The camera gradually pulls away and we discover the 508, preceded by the 911, going down a steep road... The shot continues to open and for a few moments we wait for the JUMPY to appear, lagging a little behind as always. The two trucks make us feel sad, at this end of the Extreme Long Shot, a very sad, amputated procession.

57. ROAD. 508 TRUCK. INT. - NIGHT

JADE wakes in the back of the truck, which has stopped. We hear the voices of her companions, speaking quietly a few meters away.

JOSH lights a cigarette, his eyes are clouded. TONIN comes up, and then JADE. They look at each other in silence for few moments

JOSH

Did you manage to see anything...?

TONIN nods, heavy hearted. And he looks at him, breathing in a dense silence.

TONIN

There's nothing to be done...

TONIN looks at them, not knowing what else to say... JOSH and STEF lower their eyes. So does JADE. TONIN breathes uneasily and looks back inside.

TONIN

Who'll tell him? I can't...

TONIN swallows hard, he goes up to the side window, and glances at LUIS.

JOSH

There must be some fucking town
along this road...

BIGUI also comes up to the window, looking at where LUIS should be sitting. They all look at him, as if asking him with their eyes how LUIS is. BIGUI shrugs, looking very sad.

58. 508 TRUCK. EXT. - NIGHT

In front of the windscreen, the headlights aim their beams at a thick wall of floating dust. It's as if a cloud had settled over them.

STEF

Fuck, I can't see anything...

STEF changes the lights, which continue to beat against the dust but barely improve visibility. STEF turns, she sees LUIS, impassive, at the open window.

STEF

(gently)

Close the window, Luis.

LUIS looks at her for a few seconds, without saying anything, and closes the window slowly, while the dusty air that was disturbing the interior gradually eases. LUIS' eyes, glittering and evasive, look at the dust cloud outside.

The 508's headlights perforate a thick layer of dust, forming a tunnel that has a slightly hypnotic, supernatural air. The trucks seem to levitate in the night.

59. GARA MDOUAR. EXT. - NIGHT

The two trucks advance in silence. They're approaching a mysterious circular mountain toppled with military antennae that stick up.

60. GARA MDOUAR. EXT. - DAY

As we get closer, we discover a kind of defensive fortification. The trucks approach slowly, they drive stealthily into the fortification, contemplating its high walls. Next to a tree, there is an M35 truck and an army Jeep, both with their doors open. JOSH and STEF get out of the 508, and JADE gets out of the 911, and they walk over to the army vehicles.

STEF

Help! Is there anyone here?

JOSH

Help! Help! Please!
Is anyone here?

STEF

We need help!
Hello? *Salamualeikum?*

JOSH

We need help!

STEF

Shit, there's nobody here!

STEF gets into the cab of the M35 truck.

60A. ARMY TRUCK. INT. - DAY

STEF has a radio transmitter in her hand. JOSH, leaning against the door, tries to pick up some station. From time to time we hear conversations in Arabic.

STEF + JOSH

Salamualeikum?
Salamualeikum?
Please, we need help.
Is anyone there?
Answer, please...

No one answers. STEF and JOSH look at each other. A touch of impatience and anguish comes into their eyes.

60B. TONIN is kneeling in front of the truck's gas tanks. He takes a plastic tube out of his mouth and forcefully spits out gasoline. Immediately after, he puts the end of the tube into a jerry can. We hear the sound of the gasoline falling into the container. This overlaps with STEF's voice as she continues asking for help from inside the cab.

JADE and BIGUI, carrying another jerry can, accompany TONIN. JADE watches as LUIS gets slowly out of the truck, takes a few steps and sits on a rocky outcrop, letting the sun envelop him.

JADE

When he comes out of shock it's
going to be devastating...

60C. The sound of the truck door closing suddenly, out of our sight. And we hear JOSH's voice, agitated, shouting to someone a few meters away.

JOSH

Salamualeikum.
Please, help us!
Do you know where there's a
village?

We hear someone running on the other side of the truck.

JADE, BIGUI and TONIN walk quickly in that direction. A YOUNG GOAT HERDER, wearing a ragged chilaba, is cornered against the wall. A dozen goats are with him. JOSH tries to speak to him, but the GOAT HERDER gesticulates, scared. BIGUI and JADE stand behind JOSH.

JOSH

Salamualeikum.
We need help, please...
Afak, auni.

The YOUNG GOAT HERDER looks at them, evasive, he answers with brief phrases, in a language they don't know, while he tries to leave. JADE goes slowly up to him until she is in front of him. JADE tries to meet his eye, and for a moment the GOAT HERDER looks steadily at her: his eyes shine with humble intensity, as if begging them to let him leave, not to hurt him. For a few moments time seems to be paralyzed, until the GOAT HERDER moves away and urges on his goats to get away from the presence of the Europeans.

JADE

Please, we need help. Is there
anyone here?

JADE tries to take the GOAT HERDER's arm, trying to hold him back. The GOAT HERDER doesn't stop, and he goes off with his animals.

JADE
(in shaky Arabic)
Please, help! Help, please!

JADE looks at the GOAT HERDER who walks off, urging on all his goats, moving to the other side of the mountain. JADE follows him but the GOAT HERDER doesn't stop, he walks faster. JADE turns round and looks at JOSH. TONIN and STEF go up to their companions.

STEF
Where's Luis? Wasn't he with you?

JADE shakes her head, she turns and looks at the rock where LUIS was sitting; there's no one there now.

61. TAOUSS DESERT. EXT. - DAY

LUIS walks with determination through the desert. We see his back as he walks amidst the dunes, while an occasional gust of wind shakes the endless sand.

62. TAOUSS DESERT. 911 TRUCK. EXT. - DAY

The trucks drive slowly. JADE and TONIN are up on the roof of the 911, BIGUI is on the roof of the 508. From there they scan the surroundings in search of LUIS. STEF drives leaning on the wheel.

STEF
(to herself)
Where are you, Luis?

From the roof we hear the others shouting his name.

63. TAOUSS DESERT. EXT. - TWILIGHT

LUIS is going further into the desert; his steps are firm and determined. His lips are parched, and his skin is reddened by the sun. His eyes move between the horizon and the ground: impossible to work out his inner feelings.

64. TAOUSS DESERT. EXT. - BLUE HOUR

Barely perceptible, LUIS, lying on the ground, gently lays his head on the sand, listening to the bowels of the earth. We hear his very slow breathing, as if he's trying to make the slightest possible noise in order to listen to something under the ground. We can barely make out his silhouette and the whites of his eyes

amidst the lunar darkness. The silence envelops him completely.

After a few moments LUIS curls up in a fetal position; as if inclined to stay there, lying down. We hear his throat swallowing saliva. And very faintly we see a halo of very white light that starts to show more clearly the outline of his body.

LUIS gets slowly to his feet, the light moves up over his face, his eyes, until he is dazzled. LUIS raises his hand and protects himself from the light.

TONIN, on the roof of the truck, lowers one of the torches, aiming it at the ground. LUIS, some ten meters away, slowly removes his hand from his eyes, and looks over at the trucks. He swallows saliva, not moving from his spot.

STEF gets out of the 911 with a blanket, she walks towards him and envelops him in an embrace of mourning. BIGUI and JADE join in, and then JOSH and TONIN, who come up to hug LUIS, outlined by the beams from the trucks. LUIS looks at them, as if their affection was bringing him round.

BIGUI hands him a bottle of water. LUIS starts to drink, taking long gulps, almost without breathing. The group looks closely at LUIS: his skin is burned by the sun, and his hair is covered in dust. LUIS breathes, as if pulling himself together in front of them.

STEF

Someone is bound to appear and
help us...

LUIS

(after taking a last drink,
fragile)
There's only dust here...

65. ROAD. GARA MDOUAR. EXT. - NIGHT

The fronts of the two trucks crossing the desert reveal to us as they pass a full moon very present in the firmament: the melancholic, electronic buzzing of the music, like a dying bee, accompanies their journey.

66. ROAD. GARA MDOUAR. EXT. DAWN

The two trucks continue advancing over the sand, leaving their tracks in the desert. The blue sky of dawn tinges the surrounding mountains with a cold, sad surface layer. The trucks disappear behind some small hills. The music reverberates over the tracks of the two trucks.

67. 508 TRUCK. INT - DAY

The first rays of sun come in through the windows of the 508. The group is sleeping under a layer of shared blankets. We can make out JOSH's head next to BIGUI's back. JADE and STEF intertwined at TONIN's side, all surrounding LUIS, as in a circle of protection. LUIS opens his eyes, he sits up a little, pulls up his blanket and sees how the group of ravers envelop him, tucking him in like a child. Their breathing is slow and harmonious. LUIS looks at them one by one: we see the sleeping faces of BIGUI, of JOSH. Of STEF, who gently scratches her nose. TONIN, snoring softly. And JADE, with her eye make-up smudged, and her arm lying on TONIN's chest.

68. HAROUN DESERT. EXT. - DAY / DUSK

LUIS, wrapped in a blanket, looks over at a large mountain that seems to enclose and watch over the desert plateau where they have spent the night. STEF comes up and sits beside him in silence.

TONIN and JADE look at them. A coffee pot is bubbling on the gas stove. JOSH, with an effort, cuts slices of bread that is too hard, and starts to toast them. JADE pours the coffee into mismatched bowls and mugs.

Tonin takes some slices of cactus from a cloth bag, and offers it to JADE. JADE, with LUPA in her arms, looks at it, pensive, and then looks at LUIS for a few seconds.

JADE

It's not a bad idea, it could do
us good.

TONIN places pieces of cactus in a little mortar and starts to crush them. Then he pours the powder into each of the mugs of coffee.

JADE

Put in very little.

TONIN nods, he gently stirs the content of each bowl and mug.

69. HAROUN DESERT. EXT. - DAY

The group is gathered in silence around a fire. BIGUI soaks some hard bread in his cup of tea. TONIN smokes a cigarette. JADE rolls a joint. JOSH moves a piece of firewood, reviving the fire, and glances at LUIS. LUIS takes a long drink from his mug and stares into space, pensive. He wraps his hands around the mug, warming himself. STEF looks discreetly at LUIS, as if trying to read his mind.

70. ERFOUD DESERT. EXT. - DAY

The empty desert, with the mountain range in the background, crossed by the electronic vibration of the music. A slight breeze forms a little eddy of sand in the center. A loudspeaker next to the trucks. We see JADE's feet moving gently, as if they were loosening up to the rhythm of the music, in the middle of a little plateau of hard sand. Then we see BIGUI's feet and JOSH's: we recognize each one by their shoes and way of walking. They all move timidly, as if rediscovering a fragile, internal rhythm. LUIS, eyes closed, shows a hint of a tiny rhythm, very internal, barely moving from his place. STEF turns up the volume of the music. JADE, TONIN and BIGUI move a few meters away from the group.

JADE

Louder.

TONIN

Turn up the volume.

Their bodies seem to be burdened with rage and sadness. JADE lets herself be invaded by the music as if a catharsis were gradually occupying her body.

JADE

(to herself)

Make the sound explode!

LUIS gently moves his arms away from his body, as if his soul were starting to loosen up.

OLGA

(very loudly)

Make everything explode!

A loud explosion makes OLGA disappear. Her body has totally volatilized. The music continues but the ravers have stopped dancing.

Petrified, they look at the spot where JADE was dancing before. TONIN runs towards JADE. After ten meters, he explodes too. Total silence.

BIGUI
(in a panic)
What the fuck is this!

STEF
Don't move, Bigui! We're in a mine field!

STEF, JOSH, BIGUI and LUIS go back to the trucks.

JOSH seems overwhelmed.

JOSH
(to himself)
Jesus, I'm so high...
I can't think.

71. 911 TRUCK. INT. - DAY

MAR, BIGUI and JAN breathe unsteadily, like a single body. There is fear and desolation on their faces. LUIS looks at them, disoriented. His dilated pupils scarcely let us see the color of his eyes. BIGUI and STEF can't hold back some sobs.

72. ERFOUD DESERT. 911 TRUCK. EXT. - NIGHT (BLUE HOUR)

The desert in semi-darkness, animated by an occasional gust of wind that ploughs through the space. We can make out the 911 in the distance: its windows give off the pitiful glow of a gas lamp they have lit inside. Lost in the middle of nothing, it looks like a yellowish bubble, flickering fragilely.

73. 508 TRUCK. INT. - NIGHT

Pressed against each other, BIGUI, LUIS and STEF have their eyes closed, but they can't get to sleep: they toss and turn between the blankets, unable to find a position. LUPA, with a sad expression, lays her head on a pillow. Sitting on a stool, JOSH smokes a cigarette.

He looks at LUPA and puts her on his lap. STEF takes some tobacco and paper and starts to roll a cigarette.

BIGUI

I keep seeing Tonin exploding
inside my head.

JOSH gives her a light. STEF lights her cigarette.

BIGUI

I always imagined I would die in a
grandiose way...

BIGUI looks at his companions.

BIGUI

But now this, man...

STEF passes him the cigarette.

BIGUI

Do you know what my father said to
me before he died? He said, "Fuck,
this is serious!"

BIGUI laughs. A fleeting smile appear and disappears from JOSH's face, while he strokes LUPA.

JOSH

Jade said "Make everything
explode"... Very Jade.

Timid laughs.

LUIS

(interrupting)
Pull the brake, pull the brake...
That was the last thing Esteban
heard..

The group falls silent, dejected. JOSH looks LUIS in the eye, he doesn't say anything for a few seconds. LUIS meets his eye.

JOSH

Tonin saw Esteban's body when he
looked over

A fragile silence from JOSH.

JOSH

We didn't know how to tell you...

LUIS nods with a minimal, resigned gesture, still looking at JOSH. JOSH looks at LUIS, his expression is both serene and fragile.

74. 508 TRUCK. INT. - DAWN

STEF and BIGUI are asleep, curled up in their blankets. JOSH wakes in his seat, he rubs his face with his hands and looks, through the truck's windscreen, at the inscrutable desert. He sees LUIS, some twenty meters from the truck, finishing burying JADE and TONIN. JOSH opens the door of the truck and he puts a foot on the sand. Luis puts the shovel to one side, he looks at the two graves in silence.

75. ERFOUD DESERT. 911 TRUCK. ROOF. EXT - DAY

JOSH and LUIS, up on the roof of the 911, look at the extensive desert lying in wait for them.

JOSH

We must be surrounded by mines.
I don't understand how we didn't
explode before...

LUIS doesn't answer. He nods towards the pyramidal mountain rising up in the distance.

LUIS

I think we have to get to that
mountain.

JOSH looks at LUIS, intrigued.

LUIS

There are no mines on rock.

JOSH, pensive, observes the mountain.

JOSH

It's the direction to the coast...

JOSH and LUIS sit looking out at the enigmatic pyramidal mountain range outlined on the horizon.

76. 508 TRUCK. DRIVER'S CAB. EXT./INT. - DAY

LUIS, with a large stone in his hand, walks over to cab of the truck. The 911's engine purrs like an animal. LUIS looks into the cab: JOSH ties the steering wheel to the seat with a belt.

LUIS hands him the stone. JOSH places it carefully on the accelerator. The truck roars, enraged. JOSH gets settled in the driver's seat. He holds the brake with both hands. LUIS keeps the truck door open. JOSH seems to going over every detail of what's been planned, considering last minute doubts. He breathes deeply for a few seconds, which become very dense, and he suddenly releases the handbrake. The 508 starts with a roar. JOSH jumps out of the truck. From the ground, he watches, along with LUIS, the rear of the 508 moving towards the rocky slopes. BIGUI and STEF follow the truck's progress from the roof of the 911. All eyes seem tied to the truck by a very tense rope. The 508 moves in a straight line towards the mountains, its advance is impetuous. The explosion takes place near the left wheel: the 508 explodes violently, it is thrown a dozen meters into the air, landing on its roof. STEFF, BIGUI and LUIS get into the cab of the 911. JOSH shakes the sand off his clothes and gets in with them. STEF starts the engine and moves very slowly following the tracks that the 508 left in the sand. The four, in total silence, looks straight ahead: through the windscreen we see the mass of iron and flames that was the old truck, and which we are gradually approaching.

77. ERFOUD DESERT. 911 TRUCK. EXT. - DAY

JOSH checks that the rope holding the wheel of the 911 is sufficiently tense. LUIS observes the operation from one side. STEFF and BIGUI calculate the distance separating the remains of the 911 from the mountain range.

BIGUI

What if it doesn't reach the
rocks?

STEF

Don't say that...

JOSH lowers the handbrake and jumps from the truck. The 911 races off and, in a few seconds, leaves behind the smoking skeleton of the 508 truck and is gradually approaching the rocky area they're trying to reach.

STEF
(to herself, tense)
Keep going, don't stop, keep
going...

BIGUI
Come on, come on, come on...

The 911 advances, turning slightly towards the left, moving progressively away from the direction of the mountain range. BIGUI waves frantically with his handless right arm.

BIGUI
Not that way! The other side!

A first explosion changes the 911's trajectory, without managing to stop it. The truck continues another fifty meters until a second explosion blows it up, a hundred meters from its objective.

JOSH
(hanging his head)
Shit...

BIGUI is left rooted to the spot, looking in disbelief at the last exploded truck. STEF looks resigned and she starts to gather up the few bundles and bags they have left. JOSH imitates her and he hands some bundles to BIGUI, getting him out of his self-absorption. The three walk dejectedly, with their few belongings, following the tracks the 911 left in the sand.

LUIS is lagging a few meters behind, looking at the mountain range in the distance.

78. ERFOUD DESERT. EXT. - DAY

The sun is just above the mountain, like a strange sign: the rocks shine, sparkling under its rays, and the vision of that place, so close and so unreachable, becomes a little unreal. JOSH, with LUPA in his arms, STEF and BIGUI look over at the mass of rock: several meters of sand separate them from it.

BIGUI, with an effort, takes a bottle of water from his bag. He takes a long drink and hands it to JOSH.

JOSH
How many meters would there be to
the rock... 50?

STEF
(looking at the bottle)
It's the last one we have.

JOSH hands her the bottle.

JOSH
It doesn't matter.

STEF looks at it, and she has a long drink too. And then BIGUI. We see their expressions of unease while they drink. They breathe and look at each other, not really knowing what to do. BIGUI leaves a bit of water in the bottle and looks around for LUIS.

LUIS is walking, determined and in silence, towards the rocky area.

STEF
Luis...

BIGUI and JOSH turn. LUIS carries on walking, with the serenity of someone who is saying goodbye.

BIGUI
What's he doing?

The group hold their breath. He travels fifty, a hundred meters... He is about to arrive at the end. Stunned, they see how LUIS reaches the rocky area, puts his backpack on the ground and sits on a rock. BIGUI races off. JOSH tries to grab his arm but BIGUI is too fast.

JOSH
Bigui!

BIGUI starts to run, smiling.

BIGUI
(to himself)
Come on, Bigui! Come on, Bigui!
You can do it, Bigui!

STEF
(uneasy)
Bigui!

BIGUI
Come on, Bigui! You'll be the
first to get to the party!

The last word that BIGUI speaks acts like a detonator: a blinding explosion hurls BIGUI's body into the air. JOSH raises his hands to his head. STEF drops to the ground. Both look over at LUIS: his silhouette among the rocks, separated by a hundred meters, the smoke and the dust cloud from the explosion. The sound of the wind stirs the place, like a whisper from another world.

79. ERFOUD DESERT. EXT. -DAY

The wind moves the sand dune. LUIS stands up and looks over at JOSH and STEF. JOSH takes LUPA in his arms and looks over at the mass of stone, puzzled.

JOSH

Luis, how did you get across?!

LUIS looks at him in silence, doubting.
JOSH shouts at him again, with a mixture of fear and rage.

JOSH

Bigui crossed following your
footsteps and he exploded! How the
fuck does this work?

LUIS reflects for a moment.

LUIS

I don't know... Accepting that you
might blow up at any minute...

JAN and STEFF look at LUIS, then they look intensely at each other for a brief moment, as if those words were echoing profoundly within them, as if they had understood something. STEF trembles with adrenaline under the crude morning sun. She wants to cross, but she can't, fear stops her every time she gets ready to cross.

JOSH starts to walk, following the tracks left by LUIS and BIGUI. He does it firmly, clutching LUPA against his chest. STEF follows him.

JOSH and STEF advance with all their being. LUIS supports them with his eyes, as if instilling them with more strength.

80. ERFOUD DESERT. EXT. - DAY

STEF, JOSH and LUIS climb the last meters that separate them from the upper part of the ridge, followed by LUPA. From the intensity of their expressions we sense a transformation in them. LUIS stops and looks behind, at the endless plain where all that is left are the smoking remains of the trucks. STEF and JOSH carry on walking. LUIS joins them.

81. BOUARFA DESERT. EXT. - DAY

From the height of the mountain we start to make out a new sandy plain that spreads as far as the eye can see. In the distance we see a freight train. STEF, JOSH, LUIS and LUPA walk towards the railway tracks.

82. BOUARFA. ROOF OF TRAIN. EXT. - DUSK

Hundreds of people are crowded on the roofs of the freight wagons. They look like refugees; a myriad of people in exodus, accompanied by some belongings and a few animals.

STEFF and JOSH, with LUPA in his arms, are leaning on top of a wagon near the locomotive, mixed in among anonymous refugees. STEF takes JOSH's hand, she presses it against her.

They look at each other, exhausted; we see the weariness and the dust on their faces. STEF looks up and is absorbed for a few moments; what she sees moves her deeply.

We see that their faces are shot through with grief and helplessness, and yet they make room, in their eyes, for LUIS' eyes.

Men, women and children dressed in desert clothes look at the camera with a dignity from another era. Over the music, the camera moves slowly along the freight wagons: we see five faces, thirty, fifty, a hundred, two hundred... European, North African, Sub-Saharan. The wind ruffles their hair, their clothes. Their nobility embraces us.

The train races across the desert, advancing towards where the sun is starting to set. Superimposed on the sky, we read the title of the film.

The music continues over the film's end credits