

KIDNAPPED

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SEQUENCE 1

EXT. WASTE GROUND (DAY)

A CLOSE UP of a man with a plastic bag over his head meets the eye. We cannot see his face. The frame is twisted to one side. The bag is stained in red.

Nothing happens for several seconds. There is silence and stillness, giving the impression that the person with the bag over his head is dead. He doesn't move nor seems to be breathing under the plastic.

Suddenly the man -JAVIER (45) - lets out a stifled scream and we see him breathing heavily under the bag as it moves up and down with his breath.

He tries to get up but it's not easy since his hands are tied behind his back. He falls forward onto his knees, but keeps on trying to stand up.

The camera moves up with him (in sync). We keep him inside the frame with a *body mount* or a *body cam*. We keep him in focus and what actually changes and moves is the background.

Javier finally manages to get on his feet awkwardly, and starts walking.

We follow his movements for a few seconds. He walks deep into an area full of branches which he cannot avoid bumping into.

We hear only the sound of heavy breathing coming from under the plastic bag.

SEQUENCE 2

INT/EXT. CAR/ROAD (DAY)

We are inside a car; the DRIVER is listening to music, oblivious to what we have just seen. He is driving along a road in an industrial area. His cell phone rings.

We see foreshortened images of him. We can see the area where he's driving through the wind shield ahead of us.

The driver picks up his cell phone and answers the call.

DRIVER

Yes! Yes, take it easy, I'm almost there. Yes, I have them with me in the car. They didn't raise any objections. Hey, come on, I'm driving. Okay, I won't forget...Bye.

He hangs up and continues driving.

A few seconds later, JAVIER suddenly appears in front of the man with the bag over his head and his hands tied behind his back.

The driver slams on the brakes to avoid running him over.

The car stops in front of Javier, who is now standing motionless ahead of him. The driver doesn't know how to react. Javier collapses on the road, disappearing from his field of vision.

The driver climbs out of the car. We follow the driver from our POV.

He approaches Javier, and helps him up to lean on the front of the car.

DRIVER

What the...? Are you...?

He takes the bag off his head and sees a bullet wound that has grazed his face and ear, leaving an open wound.

DRIVER

Jesus! What happened to you?

Javier has considerable difficulties to speak.

JAVIER

My... my family...

DRIVER

What?

JAVIER

My family... they have the remote control to the door... They are going to... I must call them...

DRIVER

Wait a moment.

The driver gets up and goes away, leaving Javier there on his own. Javier tries to stop him but to no avail.

JAVIER
No...

Javier remains there alone, leaning against the hood of the car, unable to move. He is almost crying. A few seconds elapse... Then we hear the voice (V.O.) of the driver, who has climbed back inside his car.

The driver returns to Javier's side with a screwdriver.

DRIVER
Wait a second...

And he tries to cut through the plastic tape that keeps Javier's hands bound, but he doesn't succeed.

JAVIER
Forget it... your cell phone...

The driver gives up trying to free the man's hands and pulls out his cell phone. He stares at Javier, waiting for him to tell him what to do.

Javier still finds it difficult to speak.

JAVIER
Dial... 636469044...

The driver dials the number and places the phone next to Javier's ear. After a couple of beeps, somebody answers.

SON (V.O.)
Hello...?

Upon hearing his son's voice Javier opens his eyes, hopeful.

JAVIER
My son, darling! Listen to me both of you; don't let anyone in! Lock yourselves inside the house and call the police. They have the door control. Don't allow anybody inside until the cops get there!

The boy interrupts him.

SON (V.O.)
Dad...they're already here. They've shot mom.

FADE TO BLACK.

The title appears on black screen.

We hear the sound of the radio, changing stations. Then a modern pop music song.

The stations begin to change again.

FADE IN (FROM BLACK TO IMAGE):

SEQUENCE 3

INT. CAR (DAY)

We are inside a car again.

COMMENTATOR (V.O.)

... a new express kidnapping & assault case must be added to the growing list of such regrettable incidents afflicting our country. These kidnappings and violent house raids are becoming a common occurrence. Unfortunately, in this case - like in many others - there are victims to mourn.

JAIME (42) is driving. He arrives at the entrance of a residential area. A GUARD opens the gate for him and he enters.

(We frame him from the car window using a camera car mount)

COMMENTATOR (V.O.)

Javier Sánchez, aged 45, has become a widower after the murder of his wife and two sons at the hands of an unidentified band of assaulters. Javier was luckier as he survived the assassination attempt which he suffered in an open field in the outskirts of the city of Seville. The kidnappers shot him at point blank range in the face when he was wearing a plastic bag over his head. Fortunately for him the bullet only...

Jaime switches stations again before the news reports ends. He leaves on a sports program that discusses the football matches of the week.

The car drives through the residential area and we continue hearing the sports news.

The car arrives at a house.

A moving company truck is parked outside the house. Three employees are lowering furniture and several boxes onto the ground and carrying them inside the house.

Jaime parks behind the truck and climbs out of the car.

We too get out, *(We fasten the car-mount onto a steady-cam)*

A YOUNG MAN who works for the moving company walks up to him. He speaks in an Eastern European accent.

YOUNG MAN
You can't park here.

JAIME
Of course I can. I live here.

YOUNG MAN
You can't. If we need to move the truck...

Another man approaches and interrupts them.

MAN IN CHARGE
Jaime!

JAIME
How's it going? Hmm...

Jaime makes a gesture as he tries to remember the man's name.

MAN IN CHARGE
Santos. It's going okay. We'll be finished in a couple of hours. *(To the young man)* You, go and help your workmates, hurry up.

The lad goes away.

MAN IN CHARGE
Please forgive him, he's new at this.

JAIME
Don't worry.

MAN IN CHARGE
Did you get the invoice?

JAIME

Yes, I have it. Everything is fine. Thanks.

Jaime walks past the man in charge and head towards the gate.

He goes inside the house.

We follow him in.

INT. FAMILY HOUSE (VILLA)/LIVING ROOM (DAY)

There is considerable activity inside. The workmen keep carrying boxes and pieces of furniture into the house.

Jaime climbs up the staircase. We cross paths with a workman with a pair of boxes. We follow him and he leads us to MARTA (41) and ISA (18) -her daughter- who is behind the mother. They've just come from another room and are talking about something. Marta is organizing things and giving instructions to the workmen as she walks along and talks to her daughter.

MARTA

I already said no.

ISA

But mom...

MARTA

Didn't you hear me? I said no and that's it.

ISA

Fuck, there's hardly anyone here. The place is worse than a cemetery.

MARTA

It's like that now. But it'll be swarming with people in a year, just wait and see. Besides, do you think I'm going to approve of it after what you did to that poor boy? You should thank God that his parents aren't going to report you. Your father and I have said no and that's it.

ISA

You haven't even bothered asking me about what that boy did to me. And dad never said that.

MARTA

Your father and I make decisions together.

ISA

That's not true, you just want to screw me up! I already have a date with César.

MARTA

Don't you speak to me like that! I'm your mother!

ISA

I'm going to ask dad.

MARTA

Don't take refuge in him. I said no and I really mean it.

One of the employees, the young man we saw before, is carrying a couple of boxes with the girl's name written on them and a golf bag over his shoulder. The boxes seem to be heavy. He's been watching them as they talk, waiting, but he cannot take it any longer. He finally interrupts them.

YOUNG MAN

(in a very marked foreign accent)

Excuse me, where should I put these boxes?

ISA

They're mine. Come with me.

MARTA

We haven't finished talking.

Isa turns her back on her mother and goes away with the young man.

Marta is about to reprimand her daughter and tell her to return immediately, but her cell phone rings.

We turn to the girl who is already on her way up the stairs and follow her. In the background we see the mother as she takes her phone out of her handbag and answers it.

INT. FAMILY HOUSE/STAIRCASE/CORRIDOR (DAY)

ISA

Thanks, I was about to puke after listening to all that shit.

The young man looks at her. He doesn't understand what she's saying; he just nods and smiles.

ISA

I'm sick of being systematically treated as if I were a little girl just because she's forgotten how she was when she was 18 years old.

The young man and the girl get to the top of the stairs and walk down the corridor. The box indeed appears to be rather heavy but Isa doesn't make a single move to give him a hand.

ISA

I don't know why she keeps picking on me, but it looks like... Anyway, it makes no difference.

The boy carries on nodding and smiling whenever she looks at him seeking his approval, although she doesn't do that very often.

ISA

What's the matter? Am I boring you or what?

They go inside a room.

INT. GIRL'S ROOM (DAY)

YOUNG MAN

(in a heavy accent)

You talk very fast.

The girl stops for a second and looks at him. She realizes for the first time that he is handsome and she likes him. She changes her tune and starts flirting.

ISA

Sorry. Put that over there.

The boy sets down the heavy boxes and feels relieved.

ISA (speaking more slowly)

I was asking you if your mother treats you like a child.

YOUNG MAN

I don't know. I haven't seen her for a very long time.

The answer embarrasses Isa somewhat.

ISA

Where are you from?

YOUNG MAN
Chinasu.

ISA
And where is that?

He smiles and picks up the golf bag.

YOUNG MAN
Far away. Do you play golf?

ISA
Of course not; that belongs to my father.

The lad smiles again and makes a gesture as if asking her what to do with the bag.

ISA (smiling flirtatiously)
Right at the end of the corridor. Do you need help?

The young man puts the bag on his shoulder, gazes quickly at Isa and leaves the room.

We follow him.

INT. FAMILY HOUSE/ CORRIDOR (DAY)

The young man walks down the corridor carrying the golf bag.

He gets to the room at the far end of the hall and opens the door without knocking.

INT. FAMILY HOUSE BEDROOM (DAY)

We go inside with the young man.

JAIME is in there putting something into a safe inside the closet at that very moment.

The boy halts in the doorway, hesitant and looking.

YOUNG MAN
Excuse me.

The boy points at the bag. Jaime instinctively closes the safe, then leans on it.

JAIME
Just leave it anywhere.

The boy puts it down next to the bed and goes away.

Jaime locks the safe and leaves the room.

INT. FAMILY HOUSE/CORRIDOR/STAIRCASE/LIVING ROOM (DAY)

Jaime walks down the corridor.

He climbs down the stairs, crossing paths with one or two moving company men along the way.

He walks across the living room and opens the kitchen door.

INT. OFFICE (DAY)

Jaime goes into an office which is separated from the living room by sliding doors.

Marta is inside, speaking on the telephone.

JAIME
Marta, where do the books go?

Marta turns around discreetly so that she now has her back to him and continues talking.

MARTA
Don't tell me to wait... we've just moved in. Our house is full of boxes and dust. I've been sweating all day long and need a hot shower. It isn't asking for a lot, surely.

JAIME
Darling...

She turns back to face him.

MARTA
One second, please. In the office.

Jaime approaches. Marta goes back to her telephone call.

MARTA

Yes... Hello? They've hung up.

Jaime kisses her on the head.

JAIME

Don't get upset. They'll install the water heater soon.

Marta is feeling a little uncomfortable, but she tries to smile while she covers the telephone.

MARTA

Tell me again after you have a cold shower.

JAIME

The warm season is starting so it can't be that bad.

While they talk, Jaime runs his tongue over his teeth. He looks at himself in the mirror.

MARTA

What are you doing?

JAIME

There's something between my teeth. It won't go away.

Marta walks up to him and looks.

MARTA

I told you to use a different dental floss.

JAIME

I already did.

MARTA

There are toothpicks in the kitchen.

JAIME

Shit.

MARTA

What?

Jaime approaches a box, peers down into an open crate and pulls out a heavy bronze statuette; a copy of Michelangelo's David.

JAIME

No luck. I was hoping it had gotten lost during the move.

MARTA

If it had been a present to us from *your* mother, you wouldn't dislike it so much.

JAIME

My mother would never have given us such a thing for our anniversary.

MARTA

Nor anything else; she gave us nothing.

Jaime is about to say something but Marta's cell phone starts ringing and he gives up. He leaves the room.

Marta answers the call.

MARTA

Hello? No, we already have a landline. Yes, with a broadband for internet. I don't know. I'm sorry, I'm not interested. No...

Marta realizes that the conversation is pointless, so she hangs up. She opens the door slightly and watches her husband. Through the door, we see Jaime. He is organizing the boxes as they arrive and giving instructions to the movers. Right then, their daughter walks in, kisses Jaime and they begin to talk.

Jaime pulls out his wallet and gives her some money.

The mother looks on sadly, upset to see how her daughter bypasses her authority.

MARTA closes the door, resigned.

SEQ. 4

INT. FAMILY HOUSE/KITCHEN (NIGHT)

CLOSE-UP on Marta's hand as she opens the kitchen sink tap.

JAIME (O.S.)

Aaaaaahhhh!!! God damn it!

Marta and Isa react in surprise at the unexpected scream. Marta grins.

ISA
What was that?

MARTA
It's your father; he's calling the gas company.

Marta starts washing the dishes and sets them down in the sink.

MARTA
Can you dry them as I wash them?

ISA
Sorry. I'm running late and I still have to get changed.

Isa kisses her mother on the cheek and rushes out of the kitchen.

MARTA
Sorry?

Marta turns round to face Isa but the girl is already on her way and won't stop. She closes the tap.

JAIME (O.S.)
Aaaaaaahhhh!!! Fuck it!

She dries her hands and goes to find him.

INT. FAMILY HOUSE/CORRIDOR/STAIRCASE (NIGHT)

We follow Marta as she picks up speed, the kitchen cloth still in her hands.

She catches up with Isa at the stairs.

MARTA
Where do you think you're going, huh? I thought I'd made myself clear you weren't going anywhere this evening.

ISA
Dad says I can. And I already have a date with César.

Isa doesn't stop moving while speaking to her mother. Marta follows her up the stairs.

MARTA

You're going to hear me out. Isa! Are you listening? Isa!

Isa stops outside her room and turns to shout at her mother, who's now next to her. But instead of doing so, she angrily shuts the door in her face. Marta is furious.

MARTA
Isa! Open up right now!

The doors remains shut. Marta walks towards her bedroom enraged.

We follow her.

INT. HOUSE BEDROOM (NIGHT)

As Marta walks into the bedroom, Jaime exits the bathroom, his hair still wet.

JAIME
We must call those gas people again. There's no water to...

MARTA
I've had enough of you undermining my authority.

JAIME
What have I done now?

Jaime looks for his trousers and starts getting dressed.

MARTA
It looks like your daughter is going out tonight.

JAIME
It's only a party. And César seems to be a nice lad. You said it yourself.

MARTA
It isn't that... She'll never learn that way.

JAIME
So what do you expect her to learn? She's already as tough as you.

MARTA
Get fucking lost.

Jaime inhales deeply and tries not to get angry. He changes the tone of the conversation to avoid another fight.

JAIME

I'm sorry. I didn't want to...

He approaches her from behind and hugs her.

JAIME

... she's only 18, let her enjoy herself.

Marta swings around angrily and pulls away.

MARTA

I'm sick of having to play the bad guy all the time.

Jaime carries on dressing.

JAIME

Stop playing the role then.

MARTA

Someone has to... it's pretty obvious.

JAIME

Fuck, we've forced her to stop seeing all her friends. Do you realize how hard it is for...?

MARTA (cutting him short)

Of course I do!

They both fall silent for a moment.

JAIME

Do you regret it?

Marta drops her aggressive attitude.

MARTA

No.

Jaime smiles. He hugs her from behind again and kisses her neck while starting to talk to her in an affectionate tone once more.

JAIME

Then stop making things so difficult. Just relax and enjoy this beautiful house...the swimming pool, the garden, the bed...

Marta smiles and turns to kiss him.

After they kiss, Jaime runs his tongue through his teeth again.

MARTA
You still have that?

JAIME
I guess so.

MARTA
Did you find the toothpicks?

JAIME
It isn't that. I think I've broken a tooth.

MARTA
What?

JAIME
A molar, a small upper piece. It must be bruising my tongue, I think.

MARTA
Have it checked out tomorrow, don't forget.

Jaime looks over his wife's shoulder and his face suddenly adopts a puzzled expression.

Behind her, there is a figure silhouetted against the window. It is a black figure, just about visible behind the large glass windows overlooking the terrace. Marta cannot see it.

JAIME
Marta...

MARTA
What?

A huge sledge hammer smashes the glass window to pieces.

Marta tries to scream but is so frightened that she can't get it out.

A hooded man (A STRONG ASSAILANT) enters the house and lunges at Jaime, striking his knee with the hammer before he can react.

Jaime screams in pain and collapses on the floor holding onto his leg.

Marta remains next to him, rooted on the spot and terrified; she can't move a muscle nor utter a word. The assailant moves past her. Marta is paralyzed by fear.

Right then, Isa rushes in, alarmed by the noise and screams. She's changed clothes and is ready to go out partying.

ISA
What the fuck was...?

She freezes at the doorway for a second, unable to understand what she's seeing. Everybody looks at her. She finally reacts and starts running away.

We leave with her.

INT. HOUSE. CORRIDOR/ STAIRS/ LIVING ROOM (NIGHT)

Isa runs along the corridor.

She climbs down the stairs as fast as she can.

She runs towards the main door, opens it and finds herself facing a second hooded man (YOUNG ASSAILANT).

Before she can react, the YOUNG ASSAILANT drives his fist into her face. She falls backwards and lands on the floor.

As she lies on the floor, she watches the YOUNG ASSAILANT step inside the house with a third man, his face also concealed (THE CHIEF ASSAILANT).

As soon as the third man is inside, the YOUNG ASSAILANT shuts the door.

The CHIEF ASSAILANT walks calmly up to Isa and bends over her until his face is only a few centimeters from hers. Isa looks into his eyes, terrified.

SEQ. 5

INT. HOUSE/KITCHEN- LIVING ROOM (NIGHT)

A large piece of furniture; a bookstand with a deck, full of statuettes and other objects meets the eye. In the

forefront there's a silver framed photo of the family. Behind the items there's a mirror in which we see one of Isa's arms to one side of the image: She's sitting in the sofa and the chief assailant has his back to us.

We hear noises made by the other two raiders, who are turning the whole house upside down and taking all they find that's of any value.

JAIME (O.S.)
What... what do you want?

Nobody answers. The racket goes on as the looting continues.

JAIME (O.S.)
Please. My daughter... she needs to be seen by a doctor.

ISA (O.S.)
Dad...

Silence.

ISA (O.S.)
Dad...

We hear Isa again, who is now on the verge of tears.

ISA
Dad... What do they want?

JAIME
Shhh... easy... easy... nothing is going to happen...

The YOUNG ASSAILANT walks past the deck. He grabs the framed picture and smashes the glass against the deck. He then takes out the photo and keeps the silver. The raider bumps the camera as he moves away, which jerks and swings to one side upon impact, revealing (focused) images of the three family members, who are now facing us. We also see the chief assailant with his back to us. We close in gradually on them. *(Shoulder held camera atop a travelling trolley)*

In the background, the other two assaulters come and go searching around the house for valuables which they thrown into a gym bag.

ISA holds a bloodstained paper napkin under her nose; there are other bloodied ones on the table, as a result of the

blow she's received. Jaime has his arms around her. Next to him sits Marta with dry tears in her eyes and her mascara running down her cheeks.

The three of them look in terror at the hooded man. The silent waiting fills them with anxiety.

MARTA

Please, take whatever you want, but don't do anything to us... please.

The leader leans forward a little. Although it's a simple gesture, it seems threatening. Marta shuts up, scared.

The leader now starts talking in a calm though equally threatening voice while slipping a notebook and pen down the coffee table towards them.

CHIEF ASSAILANT

Get your credit cards out and write down the account numbers.

The Strong Assailant stops behind the family and hands Marta and Isa a pair of small bags. He stares at them.

Isa and Marta take them, frightened, and look for their wallets while Jaime takes his wallet out of his pocket.

They place all their wallets on the table. The strong assailant opens them and removes the cards. He then passes them on to the leader, who pockets them.

CHIEF ASSAILANT

Now give me your cell phones.

MARTA

What?

CHIEF ASSAILANT

The cells...put them on the table.

Isa has hers in her pocket. She takes it out and sets it down in silence.

MARTA

Mine is in that chest.

She gestures toward a piece of furniture with her eyes. The leader looks at the Strong Assailant, who walks over to the chest to get it.

The chief assailant looks at Jaime, who is writing his credit card codes.

CHIEF ASSAILANT
Where's yours?

JAIME
At my office. I forgot it at work.

The strong assailant leaves Marta's mobile on the table and walks away.

CHIEF ASSAILANT
Are you sure?

Jaime nods.

The leader picks up Isa's mobile. We move closer to them again and focus on the phone as the chief assailant draws it towards him (*the final part of this movement is digital so as to obtain an optimal close in effect/zoom in*). We see him searching through the agenda until he finds the name on the screen: dadphone. He dials the number. (*We zoom out again*).

After a second of silence, a cell phone can be heard ringing. It is coming from some distant room on the same floor of the house.

The chief assailant lowers the phone and we see the father's face.

He looks slowly towards the source of the sound, then back at Jaime.

JAIME
I... was mistaken; I thought I had left it...

CHIEF ASSAILANT
Shhh...

JAIME
No, honestly... I was convinced...

The raider's leader cuts him short. He makes a gesture with his head towards the young assailant, who leaves the room to find the phone.

We follow him out.

INT. HOUSE/CORRIDOR (NIGHT)

The Young Assailant moves down the corridor.

Suddenly, we hear a weird noise followed by struggling and sounds of resistance from Marta and then shouting by Isa.

ISA (O.S.)
Mom! Leave her alone!

The Young Assailant halts half way down the corridor and turns towards the living room.

JAIME (O.S.)
Please leave her.

A sharp sound is heard and Jaime falls silent.

The Young Assailant swings around again and keeps searching for the phone, which hasn't stopped ringing. He moves faster now.

All the sounds disappear when he rushes into the home office.

INT. HOUSE/CORRIDOR/OFFICE (NIGHT)

He goes in but can't see the cell phone.

He raises his mask to see better: he is the young man from the moving company. He rubs his forearm along his forehead to get rid of the sweat.

The phone is ringing somewhere on the table which is full of paperwork, concealing it. He nervously rifles through the papers.

He finds it just as it stops ringing and goes back to the corridor.

We follow him.

INT. HOUSE/CORRIDOR (NIGHT)

The Young Assailant rushes back down the corridor.

The screams have now stopped. Only low muffle sobbing is heard.

The young raider pulls his mask down again as he enters the living room.

INT. HOUSE/LIVING ROOM (NIGHT)

He walks inside.

Marta is kneeling on the floor with a plastic bag over her head and her hands tied behind her back with a bridle. She is shaking in fear and gasping for air. She can't breathe properly. Jaime and Isa observe her from the couch, scared.

ISA (with tears in her eyes)
P... please...

Silence. The leader is still perfectly calm, sitting in an armchair.

The young man walks up to his boss and hands him the phone. The boss gestures to the strong man with his head.

The Strong man, without previous warning, punches the mother in the stomach. Marta doubles up in pain. She tries to breathe through her mouth but the bag makes it very difficult for her to do so.

Jaime reacts and gets up, furious.

JAIME
Don't you touch her!

The strong man intercepts him. They struggle. The father defends himself very clumsily and eventually ends up on the floor with the strong man twisting his arm behind him.

CHIEF ASSAILANT (to Jaime)
You lie to me one more time and I'll kill your wife.

Jaime looks helplessly at Marta, who is still desperately fighting for air.

JAIME
Take that bag off her, please. She cannot breathe.

CHIEF ASSAILANT
What's the code to the safe?

JAIME

What?

Marta collapses on the floor. She's still hyperventilating, though not very successfully.

ISA
P... Please...

CHEF ASSAILANT
The code?

JAIME
For God's sake. She can't breathe.

STRONG ASSAILANT
What's the number? Pay attention.

And, as he says that, he hits Jaime on the head. It's not a heavy blow and Jaime shuts his eyes for a second, more out of fear than pain. It certainly doesn't help him to calm down though he tries to.

JAIME
Ah... my wife's birthday. 2-3-6. Her date of birth.

The leader makes a sign to the young man, who removes the bag from Marta's head and exits the living room. We hear his footsteps as he climbs upstairs. Marta is finally able to take a big breath of air. Her eyes are full of tears and anguish.

CHIEF ASSAILANT (to Jaime)
Stand up.

The boss gets up from the armchair, but Jaime doesn't react. He's in a deep state of shock, looking at Marta, his gaze lost. The Strong man pulls him up to his feet.

CHIEF ASSAILANT
Come on.

The leader grabs one of his arms and makes him walk in front of him towards the door.

ISA (O.S.)
Where are you taking my father?

Jaime tries to swing round to look at his daughter, but the leader checks him.

CHIEF ASSAILANT

Don't turn round.

JAIME

Please, don't harm them... I beg you.

We hear Isa getting up and running towards her father, but the strong assailant stops her.

ISA (shouting)

Where are you taking him?

Jaime makes a gesture as if to look back when he hears her scream.

CHIEF ASSAILANT

If you turn round I'll kill your family.

The Strong man throws Isa to the floor next to Marta, who is now breathing better and looks on in silence as they take her husband away.

They exit the living room.

INT. HOUSE/CORRIDOR (NIGHT)

They march towards a door that leads to the garage.

JAIME

I didn't intend to...

CHIEF ASSAILANT

To the garage.

They open the door and go in.

We follow them inside.

INT. HOUSE/GARAGE (NIGHT)

Jaime steps in first.

JAIME

Honestly, I didn't want to lie to you...

CHIEF ASSAILANT

Shut up.

THE CHIEF ASSAILANT follows him inside and slams the door noisily. Jaime looks back, scared at the sound.

The leader silently approaches Jaime, who watches him scared to death. (We follow the boss and see his back as he stops opposite Jaime.) They're standing next to the car.

CHIEF ASSAILANT

Now I'm going to remove my mask.

Jaime becomes even more nervous upon hearing those words.

JAIME

No... no... we'll do whatever you say... I really mean it!

CHIEF ASSAILANT

Cool down.

JAIME

No... don't do it, please.

The Chief Assailant takes off his hood.

Jaime shuts his eyes tightly. We're still behind the leader and thus cannot see his face. We now move forward past the raider so that we only see Jaime.

JAIME

No... I haven't seen your face... I haven't seen...!

CHIEF ASSAILANT

Don't let that worry you. I don't care.

JAIME

I don't want to see it!

CHIEF ASSAILANT (O.S.)

Calm down. I know you aren't going to report me.

Jaime still won't open his eyes.

CHIEF ASSAILANT (O.S.)

All right then. I've put it back on. You may open your eyes now.

Jaime opens his eyes.

(We pull back again and see the foreshortened figure of the leader who obviously isn't wearing the ski mask.)

The expression on Jaime's face changes upon seeing his face for he now knows there is no going back.

We pan until both men's profiles appear before us, enabling us to see the leader's face for the first time.

JAIME

No...

The Leader tries to calm him down.

CHIEF ASSAILANT

There's nothing to worry about.

A short pause follows.

CHIEF ASSAILANT

We have to make a little trip and I can't go out wearing that ski mask, so I'll have to trust you.

JAIME

I won't say anything. I swear.

CHIEF ASSAILANT

I know.

He stares at him for a few seconds, trying to assess the extent of Jaime's fear.

JAIME

The keys; they're upstairs.

The Assailant doesn't reply. He just gives him the car keys.

Jaime looks at them. The leader walks over to the passenger seat.

JAIME

Where are we going?

The leader just climbs into the car.

Jaime remains standing there for a second. He then reacts and gets in the car too.

Once he's behind the wheel, he looks at the Chief Assailant who doesn't say anything. Feeling at a complete loss, Jaime starts the engine.

The car pulls out of the garage.

The garage door slides shut after the car leaves.

We remain inside the empty garage for a few seconds.

BLACK SCREEN.

SEQ. 06

INT. CAR (NIGHT)

Images of a street seen from inside a car. We move forward.

We only hear the noise of traffic, though not much, and the wind.

We keep moving forward for a few seconds.

CHIEF ASSAILANT
Close your side window.

The sound of the wind and most of the traffic noise suddenly vanish.

We pull back and see the profiles of JAIME at the wheel, and the CHIEF ASSAILANT sitting beside him.

Jaime is still very nervous. He's anxious and finds it difficult to breathe normally.

JAIME
Where are we going?

The leader doesn't reply. Silence.

JAIME
Don't kill me. Please don't kill us. I heard what happened to that guy... in an open field. Let us go...

CHIEF ASSAILANT
That's not up to me.

JAIME
No?

CHIEF ASSAILANT
I only want your money. Turn right.

Jaime's car drives down a street and turns into another one.

CHIEF ASSAILANT

I don't care if you're dead or alive when this is over. That only depends on how you behave. Park the car.

Jaime pulls up next to the curb opposite a building with an ATM in the front.

CHIEF ASSAILANT

Get out.

Jaime stops the engine. The leader gets out without waiting for Jaime to do likewise.

Jaime remains inside the car, surprised. He looks at the keys of the ignition. He hesitates as to what he should do. He takes the keys and climbs out.

We too get out of the car with him.

The leader is waiting outside the vehicle. The vehicle is between the two of them. The chief assailant slides the credit cards across the car roof as well as the notebook with the account numbers.

CHIEF ASSAILANT

Don't return until you've pulled the maximum amount out of each card.

Jaime picks up the cards and the notebook.

JAIME

Aren't you coming?

CHIEF ASSAILANT

I'm not going to go anywhere near the ATM's cameras. But if you talk to anyone, ask for help or do anything strange, I'll make a phone call.

JAIME

No, please don't. I'll be right back.

Jaime heads towards the cash dispenser which is across the street. There's a man at the machine withdrawing cash and a woman waiting.

We cross over with Jaime.

EXT. CASH DISPENSER (NIGHT)

JAIME approaches the ATM. When he's almost there, the man leaves and the woman sticks her card in.

He stands next to her, watching her. He is nervous and doesn't know what to do. He is about to say something to the woman but doesn't. He looks back to see the leader then back at the woman.

He moves really close to her and addresses her in a blood-curdling voice.

JAIME
I need your help.

She starts to turn towards him, surprised. But Jaime checks her body movement with his arm which he keeps concealed, in front of him.

JAIME (whispering in a begging though equally menacing tone.)
Don't turn round!

The woman talks to him without turning. She's frightened.

WOMAN
Please don't harm me.

JAIME (very nervous)
I don't want to harm you. I just need your help.

The cash she's ordered comes out of the ATM.

WOMAN (Not listening to him. Shaking)
Don't hurt me...

JAIME
I need for you to call the police.

The woman takes her money and half turns without listening.

WOMAN
This is all I've taken out, please...

She puts the money in his hand.

JAIME
Don't turn round!

Jaime swings his head instinctively towards the boss. At that precise instant the woman runs away.

Jaime turns to face her, confused. He sees she's gone and runs with the money in his hand back towards the leader whom we now see dialing his phone.

We run behind Jaime.

JAIME (shouting as he races towards the car)
No! Don't do it! There's been a misunderstanding.
Please don't call!

He arrives on the spot where the boss is.

The boss grabs his arm and drags him along towards the car. He pushes him inside. He then walks around the vehicle to the other side and climbs back into the passenger seat.

We go inside the car with them.

Once inside, the chief assailant speaks to Jaime without looking at him. There's a sense of urgency in his voice.

CHIEF ASSAILANT
Start the car.

JAIME
I swear I didn't...

CHIEF ASSAILANT
Get started!

He shouts at him aggressively. The leader is obviously nervous now. Jaime is about to cry. Without any further words, he starts the engine and they drive away from the place.

For a few seconds they drive silently along empty streets.

CHIEF ASSAILANT
Stop here.

Jaime stops, He looks at his assailant although he doesn't dare say anything to him.

The leader pulls out his phone again and dials.

JAIME
Wait a minute, don't...

The leader raises his hand and Jaime stops talking.

Someone answers the phone.

CHIEF ASSAILANT
Yes. It's me.

There's a pause while they talk to him at the other end of the line.

JAIME
Please...

CHIEF ASSAILANT
You can do whatever you want with... (He looks at Jaime) the mother. It looks like she's not of any importance to him.

JAIME
No, please...

The leader listens, then continues talking on the phone.

CHIEF ASSAILANT
Yeah, it seems like he doesn't understand.

JAIME
I beg you... don't harm my wife.

We hear Marta and Isa screaming. The CHIEF ASSAILANT looks at Jaime. He turns on the phone's speakers.

JAIME
Oh my God... Please... Tell him to stop. Please...

Jaime tries to snatch the phone from him as if that would get him anywhere. The chief assailant grabs his head and pushes it against the glass without releasing the phone. He turns on the hands-free unit so that he can hear the yells better.

JAIME
Please...

The assailant looks at the money Jaime is still holding in his hand and which he didn't let go off even while driving. He releases Jaime, switches off the hands-free unit and speaks into the phone.

CHIEF ASSAILANT
Wait. I think I'm going to give him one more chance.

He pauses to listen to whatever the assailant at the other end of the line is saying.

CHIEF ASSAILANT

No. Wait. Control your impulses a little bit.

He hangs up.

Jaime looks at him in silence, almost thankful.

The leader takes the money from his hand and looks at him with hatred in his eyes.

CHIEF ASSAILANT

You're getting another opportunity. Start the car. We're going to another ATM.

Jaime inhales deeply. He grips the wheel with his hands; they're trembling. He tries to calm down. Finally, his hands are shaking less. He starts the engine and they take off.

SEQ. 07

INT. HOUSE/LIVING ROOM (NIGHT)

We see the home phone. It's ringing. No one answers. It stops ringing.

It starts ringing again.

A gloved hand appears; it grabs the telephone and pulls at it vigorously. We hear how the cable is ripped off the wall. We pull back. The hand belonged to the STRONG ASSAILANT, who now leaves to resume his house-looting activities. On his way out, he leads us to Isa who has a lost distant look in her eyes.

ISA

They're going to kills us...

Silence. Next to Isa is her mother. Both of them are sitting on the sofa with their hands tied behind their backs with bridles.

ISA

They're going to kill us...

MARTA

Nothing is going to happen.

ISA
They'll murder us...

MARTA
Shut up! Everything is going to be okay.

Isa reacts to her mother's remark.

ISA (raising her voice)
How can you say that...?

A man appears from behind her and violently shoves a handkerchief into her mouth followed by adhesive tape around it. Isa gets the fright of her life.

MARTA
Leave her!

Marta throws herself towards Isa's mouth to take off the tape and we now see the bridle that keeps her hands bound. Strongman pushes her aside.

One of the cell phones, which is now inside a bag with different valuables from the living room, starts ringing.

Marta charges against Strongman who repels her attack and confronts her. He looks into her eyes and points a finger at her.

STRONG ASSAILANT (in Romanian)
Stay still.

MARTA
She can't breathe...

Strongman looks at Isa. She's breathing through her nose rather badly and seems very anxious. He moves his head close to hers and whispers something into her ear which we cannot hear. We do see however panic in her face. She revs up even more.

The telephone stops ringing.

Isa's breathing slows down though there is still fear in her face.

The cell phone rings again.

Strongman appears.

YOUNG ASSAILANT (in Romanian)
What's the matter?

STRONG ASSAILANT (in Romanian)
Nothing. Look for that bloody phone and switch it off. It's driving me mad.

The young man moves towards the bag. Right then the mobile stops ringing.

Strongman has pulled away from Isa who looks at her mother, terrified.

The mobile rings yet again.

STRONG ASSAILANT (in Romanian)
I told you to turn it off!

Strongman walks over to the bag, annoyed. He gets to it just as the young man finds it and pulls it out.

Strongman snatches the phone from him and switches it off. At that precise moment his own phone starts ringing. Both looters exchange looks.

The strong assailant pulls his mobile out of his pocket and leaves the other one (the mother's) on the table.

STRONG ASSAILANT
Yes?

He hears something at the other end of the line.

STRONG ASSAILANT (in Spanish)
What's the matter?

The strong assailant listens, smiles and looks at the sofa where the two women are sitting.

STRONG ASSAILANT (in Spanish)
Good. So there is no problem?

In the background we hear the subtle voice of the leader assailant. It is the same conversation between the two men that went on in the previous sequence.

The strong assailant heads towards the couch without letting go of his phone, violently grabs Marta, throws her on the floor and sits on her.

Isa tries to scream but the cloth inside her mouth prevents her.

The strong assailant violently lifts her dress. He then listens into the phone and...

... pulls down the underwear of the defenseless woman, who emits a sound of repulsion.

While he does this, the strong assailant continues talking on the phone. We hear Jaime's screams at the other end of the line.

STRONG ASSAILANT (in Spanish)
I reckon you need a... how do you say it? A lesson.

We hear the efforts Isa makes to scream, in spite of the cloth obstructing her throat.

The strong assailant continues listening into the phone. What he hears pisses him off. He hangs up.

STRONG ASSAILANT
(Cursing in Romanian)...

He gets up and moves away from the mother, who remains on the floor, crying. We stay with her and listen to the raiders' movements off camera.

The mother, with her hands tied behind her tries to pull up her underwear but she can hardly reach and doesn't have enough strength.

STRONG ASSAILANT (in Romanian)
No fucking way! Nobody tells me what to do.

Once again, he approaches Marta, who stares at him frightened.

THE YOUNG ASSAILANT stops in front of his mate.

As we're down on the floor with Marta, we only see the assailants' feet as they move around.

YOUNG ASSAILANT (O.S.) (in Romanian)
Come on, that's enough, leave her.

THE STRONG ASSAILANT ignores the YOUNG ASSAILANT and walks over to Marta. We hear his footsteps. The feet step into frame.

STRONG ASSAILANT (O.S.) (in Romanian)
But I'm not going to do it with you. No...

His footsteps recede towards the sofa.

We hear off camera Isa's attempts at screaming. Marta turns and lifts her head as far as she can to see what's going on.

We look the same way she's looking and see:

The strong assailant grabbing Isa who is turning and twisting, trying to break free.

STRONG ASSAILANT (in Romanian)
You and I are going for a stroll.

The assailant pulls out a knife and Isa is paralyzed by fear. The raider reaches out with it towards the girl and frees her hands.

Isa is still trying to scream. The effort makes her choke more because of the cloth inside her mouth.

YOUNG ASSAILANT (in Romanian)
What are you doing? Leave her. You heard what he said...

STRONG ASSAILANT (to YOUNG ASSAILANT. In Romanian)
You shut your face!

The young assailant grabs the strong assailant by the shoulder and stops him.

YOUNG ASSAILANT (in Romanian)
You can't do it. He told us not to do anything.

The strong assailant pulls away from the young man, then stares at him. His mate withdraws his hand from his shoulder.

YOUNG ASSAILANT (in Romanian)
You cannot do it.

The strong assailant pays no attention to him.

Right then, the home entry-phone rings and everybody freezes.

The strong assailant lets go of Isa whom she pushes back against the couch, hesitates for a moment and then approaches Marta.

STRONG ASSAILANT (in Spanish)
Are you expecting anybody?

Marta shakes her head.

The raider heads off towards the main door.

We remain in the living room with Isa, the young kidnapper and Marta.

Her heart pounding and looking extremely nervous, Isa struggles to take the tape off her mouth. She's so shaken that her movements are very clumsy. Eventually she pulls out the handkerchief, coughing loudly as she does so.

Isa approaches Marta, who is lying down in the same position trying to pull up her underwear. She finally manages, a lost look in her eyes. Isa crouches down next to her mother and gazes at her, crying.

ISA
Mom...

In the background we still hear the entry-phone ringing.

The strong assailant returns to the living room with firm steps, grabs Isa by the arm and takes her away.

ISA
No, mom!

We follow them to the main door where they can look out through a screen on the entry-phone to see who's ringing the bell.

The strong assailant forces Isa to look into the screen which displays images of a boy: CÉSAR (21).

STRONG ASSAILANT (in Spanish)
Who is it?

The girl looks into the screen.

ISA (scared)
I don't know.

The strong assailant slaps the girl.

ISA
I don't know!

César insists; he keeps ringing the bell.

STRONG ASSAILANT (in Spanish)
Who... is it.

ISA
I don't know, honestly I don't. I've never seen him before in my whole life.

The kidnapper grabs Isa's face violently and pushes her back threateningly.

ISA
He's a friend! He's a friend! We were supposed to meet this evening but he wasn't supposed to come here... he wasn't supposed to come here...

The bell stops ringing. The kidnapper lets go of Isa and looks out through the small screen again. There's no one there.

STRONG ASSAILANT
Let's go.

He grabs Isa by the arm again and drags her back towards the living room.

We return with them.

They arrive in the living room.

Marta is now sitting on the sofa once more. The young assailant is standing up, looking nervous.

The strong assailant pushes Isa onto the sofa.

The young man approaches his mate. They speak in Romanian.

YOUNG ASSAILANT
Who was it?

STRONG ASSAILANT
Nobody.

YOUNG ASSAILANT
Nobody? What the fuck do you mean by that?

STRONG ASSAILANT
Nobody. He's gone.

At that precise instant, the door bell rings.

Marta comes out of her absent-mindedness and looks at Isa, who looks at the kidnappers.

The assailants hesitate, not knowing what to do.

CÉSAR (O.S.)
Hello? Any one home?

Isa yells as loud as she can to catch Cesar's attention, but the strong man covers her mouth, applying pressure. He pulls out his knife and threatens her.

STRONG ASSAILANT
One more scream from you and I'll kill your mother.

He then heads towards Marta.

STRONG ASSAILANT
One more noise and I'll kill your daughter.

The strong assailant gets up and moves away stealthily towards the hallway, leaving the two women behind him with the young man, who doesn't know how to handle the situation and looks hesitant and nervous.

CESAR (O.S.)
Hello? I thought I heard a scream! Are you all right?

The Young kidnapper looks nervously towards the door. Finally, he heads towards it.

We follow him.

The Young assailant approaches, leaving the strong assailant behind.

Neither of them knows what to do.

CESAR
All right then. If no one answers I'm going to call the police.

Standing next to the door, the two raiders still hesitate. They look at each other, then at the door.

The strong assailant suddenly and abruptly opens the door, grabs Cesar and drags him inside in a single pull. He shuts the door and aims his gun at his head.

STRONG ASSAILANT (in Spanish)
Who are you?

Cesar hesitates; he's so scared he can hardly speak. The kidnapper tries to sound more convincing.

STRONG ASSAILANT (in Spanish)
Who are you?

The assailant cocks his revolver.

CESAR (as fast as he can)
A friend of Isa's!

The kidnapper lowers his gun.

STRONG ASSAILANT
Is anybody else coming?

CESAR
No... I had a date with Isa, but as she didn't show up. Well, I saw the lights were on. Then I heard a scream; that's why I insisted. I didn't...

The assailant drags him towards the living room.

INT. HOUSE/LIVING ROOM (NIGHT)

The two assailants arrive at the living room with Cesar.

They stop in front of the sofa.

But there's no one there; it's empty.

The two kidnappers exchange looks.

YOUNG ASSAILANT (in Romanian)
Fucking hell!

And he races towards the corridor.

He walks through a half-open door that leads to a flight of stairs which in turn lead to the cellar.

INT. HOUSE/ LANDING- STAIRS (NIGHT)

We run behind the Young Assailant.

YOUNG ASSAILANT (in Romanian)
Freeze!

In the background we see the two women running towards the cellar door.

Both women rush down the stairs and take refuge inside the cellar. They close the door behind them.

And they manage just before the young man gets there.

(Just as the door closes, the image on the screen splits into two. SEQUENCE 7, which remains outside the cellar and SEQUENCE 8, which is inside.

SEQUENCE 08**INT. HOUSE/CELLAR (NIGHT)**

We see the door from inside the cellar. Isa quickly locks the door.

They shift the washing machine with great effort to block the door. Marta, whose hands are still tied behind her, uses her body weight to push it.

MARTA
Find something to cut through this (she points at the plastic rope).

Isa looks around the room for a handy tool.

MARTA
Move, move...

SEQUENCE 07 (cont'd)**INT. HOUSE/LANDING OUTSIDE CELLAR (NIGHT)**

We make it to the cellar door but the two women slam it shut behind them.

The young assailant reaches the door and tries to open it, but it's just been locked from the inside.

YOUNG ASSAILANT
(in Romanian)
Dam it! What the fuck do you think you're doing? Open the door!

He pushes it and turns the handle vigorously, but it won't open.

Right then, the strong

The daughter has found something to cut through the plastic. She approaches her mother and starts cutting through it, nervously.

Once unbound, the mother takes the mobile away from Isa (she picked it up from the table before they fled), lights it up and punches in the pin.

MARTA
Shit, there's no coverage.

MARTA moves around the room seeking coverage. She tries to cool down but can't; she's going through a nervous attack right there and then.

MARTA
Fuck, Fuck, Fuck,
Fuck, Fuck...

The mother and Isa suddenly halt and stare at the door.

ISA
It's César...

Instead of answering, the mother fixes her gaze on the small skylight at the far end wall. It's too high up for her to reach it.

assailant arrives with César, who still doesn't really know what's going on.

STRONG MAN (in Romanian)
What's happening?

YOUNG MAN (in Romanian)
They've locked themselves up in there.

CÉSAR
Listen, please, I don't know anything. I've seen nothing. Let me go and I won't say anything. I swear it.

STRONG MAN (in Spanish)
Shut up.

Strongman approaches the door.

STRONG MAN
Hey, you two in there!

MARTA stares at her daughter.

MARTA looks again at the skylight.

ISA

Mom, we have to open the door... César is only a kid. He is really scared, on the verge of tears.

MARTA

Listen to me. We won't let them in. You must try to get out through that window and phone the police.

The MOTHER hands her the cell phone.

ISA

Aren't you coming?

MARTA

I don't think I can squeeze myself through that window, but you can.

Inside the cellar, the two women hear Cesar's loud yells. THE DAUGHTER turns towards the door, horrified. Marta puts her hands on Isa's face and twists it back towards her so that the

STRONG MAN

Lady, we've got here with us your daughter's cute little friend. You'd better open up or I'll shoot him.

CÉSAR

Isa? You're going to open up, right? Isa?

CÉSAR

Isa, please, do as they say.

The Strong assailant pushes César against the door, grabs one of his hands and puts it behind his back, pulling.

STRONG MAN

Okay, They've asked for it.

CÉSAR

No, no... What are you...?

CÉSAR

Aaaaaaaahhhh!!

Strong Man pulls at his arm again.

girl can look at her.

MARTA

Look at me. You
must call the
police and run
over to the
neighbor's house.
Are you listening?
I need you, Isa.
You must do it.

CÉSAR

Aaaaaaaaahhhh!!

ISA

I'm not leaving
you here by Strong Man gets nervous.
yourself.

CÉSAR (crying)

You bloody slut,
open the door...!

MARTA

There's no time to
argue. Help me.

STRONG MAN

She doesn't seem
to think much of
you.

They start dragging a large
dryer towards the skylight.

The strong assailant
releases the kid's arm and
rummages through some boxes
on a shelf until he sees a
toolbox.

YOUNG ASSAILANT
(in Romanian)

Wait a second.
Somebody will
surely hear the
screaming.

The strong assailant pulls a
pair of pliers out of the
toolbox and heads back
towards Cesar.

STRONG MAN (in
Romanian)

We're down in a
cellar in a remote
house. Nobody will
hear us.

By now, they've placed the
dryer below the skylight.
Isa can't take it any
longer.

ISA
Mom, we should
open the door,
please....

The assailant has the pliers close to Cesar's hand, but we cannot see him. With his other hand, he covers the kid's mouth. By the look on the assailant's face, we can see he's applying pressure with the pliers. We then hear a snapping sound: "crack".

MARTA
No! I won't let
them lay hands on
you. Now climb up
there.

Isa climbs onto the dryer
and tries to open the small
window.

Cesar's shriek, though muffled by the thug's hand is now heard.

ISA
It's jammed.

César collapses on the floor, his mouth dribbling. He's semi-conscious and mumbles.

The girl keeps pushing the window as hard as she can. Marta, now standing as well on the dryer, pushes too.

CÉSAR
B... bloody bitch...
go to... hell...

YOUNG RAIDER (in
Romanian)
I'm off to fetch
the sledge hammer...

STRONG MAN (in
Romanian)
And spoil my fun?

Strong Man pulls out his
pistol. The young man
leaves.

STRONG MAN (in
Spanish)
Listen to me!

Strong Man aims the gun at Cesar's head.

ISA
Mom, we can't let...

CÉSAR
(sobbing)
No, please... don't...

MARTA
Keep pushing!

The window doesn't yield.

César raises his hands
placing one of them between

himself and the gun. He's so weak he can just about manage that.

STRONG MAN
I'm going to count
up to three! After
that I'll kill
this little
bastard.

They push harder. It moves slightly, but not enough. Strong Man brushes aside Cesar's hand with the pistol.

STRONG MAN
One!

César puts his hand in between again.

CÉSAR
(stammering)
P...Please...

The window finally opens.

Strong Man pushed his hand aside with the barrel of the gun again.

STRONG MAN
Two!

Isa and Marta turn around as they hear the blast. They realize what's happened.

César sticks out his hand once more. We now close in on Strong Man's face; he is grinning. We don't see the gun.

A tear slides down Marta's face. Her gaze is now fixed on the door. Isa screams and makes a move to approach the door, but the mother holds her back.

STRONG MAN
Three!

BANG!

ISA
Mom...

Marta reacts, although she herself is crying.

We only see the hooded face of the assailant.

MARTA
Get up there!

We see Cesar again. Strong Man has fired the shot next

The daughter grips the lower edges of the window. The mother helps her up. The girl squeezes herself through the narrow window cavity. She struggles to get through.

ISA
I can't...

The mother pushes her towards the outside

MARTA
You've almost made it. Come on.

Isa has the cell phone in her hand. She checks it and sees she has coverage now.

ISA
I have coverage here. I'm going to call.

MARTA
Not now. Wait until you're outside.

A loud noise is heard on the door. Marta turns towards it. A second blow is heard and dents appear on the door.

ISA
What was that?

MARTA
Move! Don't stop now! Go on!

to him. His scream freezes inside his throat. He opens his mouth and tries to yell, but can't. Finally he inhales the necessary air and just as he is about to scream, strong man's hand covers his mouth preventing him from doing so. Strong man applies the barrel of the gun to his temple. He grins at him and puts his finger to his lips indicating for him to be silent. César stares at him terrified, amid tears.

STRONG MAN listens in silence behind the door.

César is so shocked that he can no longer take the stress. He faints. Strong Man looks at him, disappointed. He removes his hand from the kid's mouth and cleans the dribble on it by rubbing his hand on Cesar's jacket.

STRONG MAN (in Romanian)
Now you've really pissed me off.

Strong man stands up and exits. We follow him up the stairs. He arrives in the living room.

He grabs the sledgehammer and goes back downstairs.

He arrives at the door and clobbers it with the hammer.

Strongman continues to hammer the door. The camera

We climb into the skylight duct and join Isa, who is holding the phone to her ear while she twists and turns to get out. We can no longer see the mother.

ISA
I can't get out...
I'm dialing.

MARTA
Keep going! For
God's sake, don't
stop!

ISA
Come on... come on...

Finally somebody answers her call just as she manages to get out of the window.

ISA
Hello! This is an
emergency, some...!

At the other end of the line, we hear the voice of an answering machine.

VOICE ON ANSWERING
MACHINE
You have reached
911. All our lines
are busy. If it's
an emergency,
please press one.
If the reason for
your call is...

ISA
What...?

Isa looks at the phone, amazed at what she's just heard.

A body appears behind her and covers her mouth, simultaneously taking the

catches each blow.

Strong man continues hitting the door. He smashes part of it. We now pan and place ourselves behind Strong Man; we see Marta through the hole on the door as she desperately pushes her daughter through the skylight. We see the big club swinging back and forth towards us, alternating with images of a growing hole on the door as it smashes against it.

The hole is increasing in size and we get a better view of Marta, who is looking up at her daughter, expectantly.

phone away from her.

It is the YOUNG ASSAILANT,
who now stands opposite her.

Strong Man stops hammering
the door. The hole is now
large enough for him to go
through. He peers through it
and sees Marta, who now
falls onto the dryer,
defeated and weeping,
absolutely shattered. STRONG
MAN drops the hammer and
goes inside.

SEQUENCE 09

EXT. CASH DISPENSER (NIGHT)

The CHIEF ASSAILANT is leaning against the wall to avoid
being seen by the ATM camera. He hands a credit card to
Jaime.

Jaime sticks it in the machine and starts the operation. As
he is about to punch in the number...

CHIEF ASSAILANT
One minute.

Jaime looks at him.

CHIEF ASSAILANT
I recently read something in internet. Don't
punch in your number the opposite way round.

JAIME

What...?

CHIEF ASSAILANT

I was just saying that if you put your number in the other way, the ATM gives you your money but also alerts the police.

JAIME

I don't...

CHIEF ASSAILANT

I don't really know if it's true or just some internet bullshit. But we don't want to find out, do we?

Jaime is about to say something but decides not to. The assaulter doesn't speak either.

Jaime resumes his operation. He enters the first account number and waits for the money to come out.

He pulls the cash out and turns around to give it to the boss.

CHIEF ASSAILANT

Keep it.

Jaime hesitates. He puts the money away.

The boss places the second card on the edge of the machine. Jaime takes it and starts doing a second operation.

JAIME

Why us?

CHIEF ASSAILANT

What?

JAIME

Why us?

CHIEF ASSAILANT

Why not?

JAIME

I... don't understand.

CHIEF ASSAILANT

It always happens to someone, right?

Jaime stares at him, horrified at his extreme bad luck.

CHIEF ASSAILANT
Keep withdrawing.

JAIME
That's it... I've reached the limit of all the cards. Can we go back now?

CHIEF ASSAILANT
Not so fast. We still have the cards of your wife and daughter to deal with.

The assailant smiles and places another card on the edge of the machine. He looks inside the notebook.

CHIEF ASSAILANT
Let's start with your daughter's. 3367.

Jaime takes it and slides it into the machine.

JAIME
When this is over... you won't harm them, will you?

The chief assailant looks at him in silence.

Jaime resumes the operation. He turns towards him and says:

JAIME
Before, I didn't want to...

CHIEF ASSAILANT
Face the cash dispenser.

Jaime turns towards the machine, picks up the money and puts it in his pocket.

The criminal hands him his wife's card.

CHIEF ASSAILANT
6574.

JAIME
Have you killed... have you ever killed... anybody?

Jaime avoids looking at him and puts the card in the ATM.

CHIEF ASSAILANT
I'll do in your fucking mother if you don't shut your mouth.

Jaime stops talking. He glances at his watch nervously while waiting for the money to come out.

He puts it away with the rest.

The leader walks off towards the car leaving Jaime behind.

Jaime rushes after him.

The leader climbs into the car.

Jaime gets in a second later.

We go inside the car.

INT. CAR (NIGHT)

Jaime grips the wheel; his hands are shaking.

CHIEF ASSAILANT
Are you all right?

JAIME
Just a moment... I just need a moment.

Jaime starts breathing unsteadily, gasping for air. Too much tension has built up in him.

CHIEF ASSAILANT
Shhh... breathe... breathe deeply... like this, again...

Little by little, Jaime starts to relax.

CHIEF ASSAILANT
Come on, so far you've done very well. You needn't worry. Your family is safe.

Jaime pulls himself together, breathes anxiously and starts the car.

CHIEF ASSAILANT
What are you doing?

JAIME
I thought we were going back home. You said that when we had finished...

CHIEF ASSAILANT
Who says we've finished? We're going to sit in here nice and quietly until one minute past

twelve. Then we'll go back to the ATM to collect more cash. Your family can wait.

Jaime is surprised to hear this, but there's nothing he can do.

SEQUENCE 10

INT. HOUSE/LIVING ROOM (NIGHT)

The two women are sitting on the sofa once again. Side by side, with their hands tied behind them. Both of them look defeated.

Silence ensues for a few seconds as no one speaks. Then:

ISA
We should have opened that door.

Marta doesn't reply.

ISA
Can't you hear me, or what?

Marta says nothing.

ISA
César had nothing to do with this.

MARTA
Neither did we.

ISA
They've killed him.

MARTA
He's alive. He's still down there.

ISA
Are you sure?

MARTA
I saw him when they took him away.

ISA
They're going to kill us. At the end they're going to...

Strong Man's hands suddenly appear and cover Isa's mouth with tape, then the mother's. Both of them jump at the unexpected move.

STRONG ASSAILANT (in Romanian)
Words, words, words. Makes me feel like crying.

Both women look at him, scared.

Strong Man moves away and sits down in the armchair. He picks up the remote and turns on the TV. He switches channels.

STRONG ASSAILANT (in Romanian)
Shit, shit, shit...

He gets bored and throws the remote onto the opposite end of the sofa, but leaves the television on.

STRONG ASSAILANT (in Romanian)
You're part of the first world and yet your television is full of shit. The same shit there is in my own country.

He pulls out his gun, opens the drum and drops all the bullets on top of the coffee table. The women look on, frightened.

THE STRONG ASSAILANT picks up a bullet and pops it back in the drum. He swipes at the drum vigorously spinning it round and when it stops on the groove he cocks the revolver and points it at the girl, who twists and turns in the seat at the sight.

STRONG ASSAILANT (in Romanian)
Do you want to play?

The STRONG ASSAILANT spins the cylinder again and now points the gun at the MOTHER, who also twists at the sight.

The YOUNG ASSAILANT looks nervously at his mate.

YOUNG ASSAILANT (in Romanian)
You'd better stop that.

STRONG ASSAILANT (in Romanian)
Why?

YOUNG ASSAILANT (in Romanian)
It could go off accidentally.

The strong assailant looks at him in silence. Then, he suddenly aims the gun at him. The young assailant neither says nor does anything...

Click.

He's pulled the trigger. But nothing happens. The drum spins slowly until another bullet lodges into place inside the barrel of the revolver.

The young assailant sweats silently under his ski mask. He wasn't expecting that at all.

The two women anxiously watch the situation.

The strong assailant spins the cylinder again and aims the revolver at his mate once more.

STRONG ASSAILANT (in Romanian)
Do you want to go on playing?

YOUNG ASSAILANT (in Romanian)
N... no.

STRONG ASSAILANT (in Romanian)
Then shut up.

The Strong Assailant turns to face the mother, who trembles. He lifts the gun, aims it at her and...

Click

The STRONG ASSAILANT has just pulled the trigger.

Marta and Isa shake all over when they hear the gun's hammer striking the primer. Nothing happened.

The YOUNG ASSAILANT is becoming increasingly nervous; he doesn't know what to do.

The STRONG ASSAILANT still points his gun at the women who are nearly in tears, out of fear. He aims it at one and then the other.

Both tremble when they see the barrel pointing at them. They try to push their faces back as if that were of any use.

The Strong assailant doesn't show signs of being in a violent mood. He seems to be doing it out of boredom. He sits down.

He caresses the trigger. He presses it slowly. He is now aiming the weapon at the daughter.

The hammer rises slowly as he applies gradual pressure on the trigger.

Isa closes her eyes. She's crying.

Suddenly, before he fires the weapon, the young assailant lunges at his psychopathic mate and grabs his hand.

A second later, the strong assailant is on top of the young assailant. He points the gun at his face and shoots repeatedly.

The young raider shuts his eyes, terrified, as if that were of any use too (in his case).

YOUNG ASSAILANT (in Romanian)
No...!

But the strong assailant keeps pressing the trigger, although nothing happens. Finally, the strong assailant shows him the bullet which he had been concealing between his fingers all along.

He sets it down on the table, next to the other bullets.

STRONG ASSAILANT (in Romanian)
It wasn't loaded, I was just playing.

The young assailant gets up, slowly and clumsily. He doesn't know what to say.

Right then the doorbell rings.

BOTH ASSAILANTS look at each other, alarmed. STRONGMAN aims his gun at the women while making a gesture at his colleague.

STRONG ASSAILANT (in Spanish, to Isa)
How many buddies do you have?

The young assailant heads down the hall towards the front door.

Several seconds elapse. The two women neither move nor make any noise. They are shattered psychologically.

The young assailant walks in again, uneasy. He approaches his mate.

YOUNG ASSAILANT (in Romanian)
Shit! It's a cop!

Marta and Isa look at him, without understanding what he's said.

STRONG ASSAILANT (in Romanian)
Take the girl and the bag with you.

The Young assailant obeys.

The strong assailant turns up the volume of the TV.

He walks up to the MOTHER, takes the tape off her mouth, then grabs her by the arm and drags her to the hall.

We follow them.

He makes her face the screen on the entry-phone.

Marta looks into it and is surprised at the caller's identity. We cannot see him.

The assailant picks up the phone and presses the gate button to allow the newcomer into the property. He turns to face Marta.

STRONG ASSAILANT
Get rid of him. If he comes inside the house,
your daughter will die.

The mother nods, frightened. A few seconds later there is knocking on the main door.

The mother goes to the door to open it and the assaulter moves to one side, to remain hidden when the door opens, aiming the weapon at her.

Marta opens the door. We focus on her and also see the criminal hiding behind it. We don't see the newcomer; he speaks off camera, outside the film frame.

PERSON (O.S.)
Good evening.

MARTA

Good evening, is there anything wrong?

PERSON (O.S.)

Sorry to bother you so late in the evening, but the neighbors called; they heard loud noises.

MARTA

Oh, yes, that was my husband... he has this bad habit of turning on the TV very loudly. I keep telling him, but...

The woman tries to stay calm and act naturally, a most difficult task since she is scared to death. The cop notices there is something wrong.

PERSON (O.S.)

Are you all right?

MARTA

What?

PERSON (O.S.)

Are you alright??

THE STRONG ASSAILANT slides the barrel of the gun down the woman's back.

MARTA

Yes, I'm just feeling a little bit tired. That's all.

PERSON (O.S.)

What happened to you?

MARTA

What?

PERSON (O.S.)

To your face.

Marta touches her face for a second. A bump is starting to appear on it as a result of her being thrown on the floor before.

MARTA

Just a minor accident. It's nothing.

PERSON (O.S.)

May I come inside for a moment?

Tension. Marta takes some time to answer.

MARTA

What for? I've already told you everything is fine...

PERSON (O.S.)

Of course, it's just a routine check.

MARTA

But...

PERSON (O.S.)

Look, it's my duty. I have to do it. It will only take a second. If you don't let me in I'll have to report it and...

Before the conversation can continue, the ASSAILANT takes off his ski mask, puts it away, hides the gun and pokes out his head from behind Marta.

STRONG ASSAILANT

What's the matter, officer? Is there any problem?

The ASSAILANT puts his arm around the woman's shoulder.

Right then, we turn around the silhouette of Marta from behind and see the person at the door: it's a UNIFORMED SECURITY GUARD.

The security guard goes on the alert upon hearing the man's accent and instinctively moves his hand towards his belt. The STRONG ASSAILANT sees it.

SECURITY GUARD

Good evening. I was explaining to your wife that there have been complaints about noises here and...

The ASSAILANT interrupts him.

STRONG ASSAILANT

I'm sorry to hear it. But, why don't you come inside? I don't think it's very polite of us to leave you standing there; it's kind of chilly tonight.

The ASSAILANT kisses Marta's face, who shuts her eyes for an instant, and allows the guard in.

Once inside the house, to start with, the ASSAILANT picks up the remote and switches off the TV.

The guard's eyes sweep through the living room and kitchen, but he doesn't see anything unusual.

STRONG ASSAILANT

Sorry to have disturbed the neighbors. But you know what these modern sound equipment units are like. In my country they weren't available; not this sort and... well, you know, if you've got one you must use it, right?

Further back, around the corridor is the YOUNG ASSAILANT, holding the girl, with his hand over her mouth. He looks nervous.

The guard looks at the MOTHER, who is trying to stay calm but doesn't quite succeed.

SECURITY GUARD

Where are you from?

The guard is aware of the fact that there is something strange going on although he doesn't exactly what.

STRONG ASSAILANT

From Romania, why do you ask?

SECURITY GUARD

You're the first Romanian neighbor here in our community. It looks like you're doing pretty well.

The STRONG ASSAILANT doesn't like what the GUARD seems to be suggesting, but he puts up with it and smiles.

STRONG ASSAILANT

I can't complain. Anyway, is there anything else we can do for you?

The guard sees a coffee pot there is in the kitchen. It's full.

SECURITY GUARD

Is that coffee I see over there?

The strong assailant looks at him, trying to keep his nerves under control.

STRONG ASSAILANT

Yes, would you like some?

SECURITY GUARD
Well, since you insist.

They stare at each other challengingly for a few seconds. Eventually, the assailant gives way.

STRONG ASSAILANT
Darling, warm up the coffee.

The MOTHER puts the coffee pot on.

The SECURITY GUARD lets his eyes wander across the house. He sees several objects lying out of order on the tables.

He takes a seat on a kitchen bar stool.

SECURITY GUARD (to the assailant)
Do you have sugar?

The strong assailant hesitates. He opens a drawer but there is none in there. He opens a second draw and finds it.

THE SECURITY GUARD looks on, suspiciously, as if something isn't right. The kidnapper notices and looks back at him, pissed off, but he pulls himself back together and flashes a fake smile.

STRONG ASSAILANT
We just moved in. Is there anything else you want?

SECURITY GUARD
No, thanks.

THE SECURITY GUARD continues to pan the living room with his eyes.

The assailant has his back to him now since he is getting the cups ready and looking for the spoons.

He opens a drawer; the cutlery is there.

The security guard keeps looking around the house. He sees objects knocked over and lying on a piece of furniture. He is becoming increasingly convinced that the man isn't the owner of the house.

The strong assailant finally picks up two coffee spoons. As he goes about it, his sleeve slides up slightly, revealing a tattoo on his hand: a tattooed pistol, the fingers representing the gun barrel.

The guard jumps when he sees it and Strong Man notices.

The SECURITY GUARD tries to remain calm.

He slowly unfastens his holster to draw his gun.

The assailant suddenly speaks to him in Romanian without turning around to face him.

STRONG ASSAILANT (in Romanian)
What do you think you're doing?

The guard is startled when he hears the man addressing him in Romanian.

SECURITY GUARD
Excuse me?

The assailant still has his back to him.

STRONG ASSAILANT
I just said what: do you think you're doing.

SECURITY GUARD
I'm sorry but I don't understand what you...

Suddenly, as if out of thin air, the Young Assailant appears behind the guard and slits his throat with a single movement of his knife.

The security guard falls to the floor. We hear Marta screaming. We then focus on the guard's feet which are shaking and moving in convulsions on the floor.

We hear fast running footsteps. A second later, the strong assailant's feet jump over the security guard's legs which are still trembling and kicking around in strong convulsions.

We continue listening (off camera) to the footsteps of the strong assailant who is running towards the door. Then we hear the sound of a body crashing against the door and a slight moan by Isa. We hear how they grab hold of her and she screams, but they slap her.

While all this is going on off camera, we continue to see the guard's feet which, little by little, relax and the convulsions become less frequent.

We hear how the strong assailant is dragging Isa. They move past the guard's feet and we hear how he leaves her next to her mother.

STRONG ASSAILANT (O.S.) (in Romanian)
Quiet there, both of you.

More footsteps.

STRONG ASSAILANT (O.S.) (in Romanian)
I told you to stay with that whore.

YOUNG ASSAILANT (O.S) (in Romanian)
He was about to pull out his gun!

STRONG ASSAILANT (O.S) (in Romanian)
So what? Do you thing I'm stupid?

YOUNG ASSAILANT (in Romanian)
Fuck it. God dam it. We've done in a cop!

STRONG ASSAILANT (in Romanian)
So what else could we do? He knew. Anyway, he's no cop. He's just a wretched security guard.

The feet stop moving and the convulsions stop. But the guard is still alive: he pushes himself slightly along the floor. We hear the odd moan from him.

Footsteps. The strong assailant approaches the guard. His feet enter the frame.

STRONG ASSAILANT (in Romanian)
It'll still take some time for this one to die.
The slit isn't deep enough. Give me the knife.

We hear more footsteps (off camera) and how the young assailant hands the knife to the other man.

The strong assailant crouches down next to the security guard. We only see part of the Romanian's body and his arched legs. We understand he is right next to the guard's face.

Suddenly, we hear a dull noise and a last moan from the guard. His feet stiffen for a moment and stop moving altogether. The criminal has finished him off with the knife.

We hear the feeble sobs from the women, no strength left in them.

The strong assailant wipes his knife on the security guard's clothes and stands up.

We leave with him.

The two women are sitting in a corner, motionless, hardly daring to breathe. They stare at the guard's body.

The strong assailant walks up to his young accomplice.

YOUNG ASSAILANT (in Romanian)
So what are we going to do now? They've seen your face.

As he says so, he points at his mate's face.

The strong assailant looks at the women.

STRONG ASSAILANT (in Romanian)
These two won't say anything.

YOUNG ASSAILANT (in Romanian)
You've screwed things up from the beginning. It's all your fault. And now we must kill them too because they've seen your face.

The strong assailant is irritated by his mate's words. He loses his temper.

He suddenly grabs him by the neck and pushes him towards a wall.

The two women watch the scene without knowing what to do nor understanding a word of what they're saying. They look at the door and slowly move towards it.

The STRONG ASSAILANT turns to face them and glares at them.

STRONG ASSAILANT (in Romanian)
Don't you dare.

The two women stop. They don't understand what he's said but the meaning of their words is becoming clear to them.

STRONG ASSAILANT (in Romanian)
Does it bother you that they've seen my face?

The strong assailant takes off his mate's ski mask.

STRONG ASSAILANT (in Romanian)

Well there you are. We're now even, everybody happy?

Isa looks at the boy in surprise, almost with disappointment. He returns her gaze for a second, but looks away embarrassed. He stares at the strong assailant.

YOUNG ASSAILANT (in Romanian)
You're insane.

The strong assailant smiles at him. A second later he pushes him abruptly and viciously against the wall. The young man doesn't react in any way to the aggression.

The strong assailant opens his hand and places two fingers on his mate's forehead. As he does so, he reveals to us the tattoo on his hand: a pistol, the two fingers representing the barrel.

STRONG ASSAILANT (in Romanian)
Don't you ever call me a madman again.

He pulls away from the other man and heads off calmly towards the coffee pot. He serves himself a cup.

The strong man grabs a carton of milk and pours some into his cup.

He looks at the women.

STRONG ASSAILANT (in Romanian)
You two, move away from the door.

He makes a sign with his hand for them to move away. The women move back towards the living room.

The strong assailant puts some sugar in his cup, stirs the coffee and starts drinking calmly.

He looks up and sees that the young assailant has pulled out his mobile and is now dialing. He sets down the cup and rushes over to him.

STRONG ASSAILANT (in Romanian)
What the fuck are you doing?

YOUNG ASSAILANT (in Romanian)
You've lost control over the situation. I'm going to call him...

STRONG ASSAILANT (in Romanian)

It isn't necessary to bother him. There's only been a little problem. We'll fix it ourselves.

YOUNG ASSAILANT (in Romanian)
But he's the boss.

STRONG ASSAILANT (in Romanian)
No... He's a bloody psychopath, that's what he is. If you disturb him, he'll pull your eyes out of their sockets. Believe me. I've seen him do it.

The lad hesitates, his cell phone is already ringing. He hangs up.

The strong man breathes, relieved.

The cell phone rings.

STRONG ASSAILANT (in Romanian)
Don't you touch it! Here, give me that fucking phone!

The YOUNG ASSAILANT gives it to him and he smashes it against a wall. It breaks into a thousand pieces.

STRONG ASSAILANT (in Romanian) (gesturing towards Marta)
Now stop screwing me up. Take that whore away and tie her up next to that stupid little kid.

The STRONG ASSAILANT pulls out his mobile and turns it off.

YOUNG ASSAILANT (in Romanian)
What are you going to do to her?

The young kidnapper points at the daughter while he speaks. Marta and Isa tremble with uncertainty.

STRONG ASSAILANT (in Romanian)
That's none of your business. Go.

The strong assailant looks at Isa and approaches her. Marta stands in his way, in between them.

MARTA
Please! Don't harm my daughter! Please!

The STRONG ASSAILANT slaps the woman across the face and she falls silent, frightened.

STRONG ASSAILANT (in Romanian)

I don't want to even hear her breathing.

The YOUNG ASSAILANT gets hold of the mother and lifts her from the floor. Not roughly; he does so as gently as he possibly can.

The STRONG ASSAILANT advances slowly towards Isa, who retreats, frightened.

Isa is scared to death. She is trembling. The criminal keeps moving towards her and stops a few centimeters away from her.

STRONG ASSAILANT (in Romanian)
Shall we go upstairs, darling?

And he grabs her violently, dragging her out of the film frame with him.

We remain looking at an empty room while hearing Isa's efforts at resistance.

SEQUENCE 11

EXT. CASH DISPENSER (NIGHT)

They are withdrawing money from the ATM again. Jaime looks at the boss out of the corner of his eye.

The chief assailant is trying to make a call but nobody answers.

CHIEF ASSAILANT
Shit.

JAIME
What's the matter? Is everything okay?

CHIEF ASSAILANT
Shut up and finish.

JAIME
That's it, this is the last one.

Jaime gives him the money and the card.

CHIEF ASSAILANT
Let's go.

The leader starts walking quickly towards the car. Jaime follows him.

JAIME

What's going on? Please. Tell me what's happening. I beg you.

The boss doesn't reply and quickens his stride. Jaime does so too, although he doesn't dare walk faster than the assailant.

The leader climbs into the car. Jaime is about to go inside too but freezes suddenly with his hand on the car door.

A police car has stopped in front of them; there's a red traffic light ahead.

Jaime looks at the police for a second. He hesitates.

Finally, he climbs into the car.

He sits down next to the chief assailant, who watches him silently. Jaime rests his hands slowly on the wheel. He inhales deeply.

The police car is still motionless, next to them, Jaime doesn't dare to even look at it.

Eventually, the light turns green. The police car drives on and turns down a street.

Jaime's hands are shaking on the wheel. He breathes slowly, seeing his opportunity vanish.

We go inside the car.

The chief assailant looks at Jaime.

CHIEF ASSAILANT

You did well.

They look at each other in silence. The chief assailant looks down towards Jaime's pocket.

Jaime pulls out all the cash he's taken out of the ATM and hands it to him.

The assailant pockets the money. He looks again at Jaime, who doesn't react.

CHIEF ASSAILANT

What are you waiting for?

Jaime finally reacts and starts the car.

He takes off and they drive along the road.

We move along with them.

SEQUENCE 12

INT. HOUSE/CELLAR (NIGHT)

The hands of the YOUNG ASSAILANT finish tying Marta's hands behind her back with a telephone wire.

Through the ceiling we start hearing the sounds of struggle noises.

Marta and the young raider look up towards the source of the noise. Marta is deeply horrified as she knows what is going on up there.

Next to them is Cesar, unconscious. He too is tied up.

MARTA
Please...

YOUNG ASSAILANT (in Romanian)
I didn't want to... I didn't know it would come to this...

CÉSAR
You didn't open the door.

César has just regained consciousness.

MARTA
My daughter. She's with that lunatic; don't let him...

YOUNG ASSAILANT (in Romanian)
There's nothing I can do.

César
You're a fucking slut. I almost died because of that bloody selfish bitch.

MARTA (To César)
Shut your face!

Marta turns back towards the young assailant.

MARTA

If you don't do anything, you'll be just like that lunatic.

YOUNG ASSAILANT (in Romanian)

Shut up.

MARTA

Please...

YOUNG ASSAILANT (in Romanian)

Shut up.

MARTA

Surely you don't want...

YOUNG ASSAILANT (in Romanian)

I said shut up!

Everybody stops talking. Silence.

We start hearing through the ceiling the rhythmic banging sounds of the bed against the wall.

Marta realizes what's happening. She stares at the young assailant in a reprimanding manner, scolding him. The fellow doesn't know what to say. He's very nervous.

Marta is sweating; her eyes are red and swollen from crying. She's panting. She doesn't know what to do.

The young man hesitates. The noise upstairs continues, though lower. Finally, a silence ensues which then turns into an arrhythmic and constant soundtrack.

The young raider finally makes his mind up and exits.

INT. HOUSE/STAIRS/CORRIDOR/STAIRS/CORRIDOR (NIGHT)

The young assaulter climbs up the basement stairs.

He walks across the main corridor.

As he advances up the main staircase, the noises grow louder.

He moves down the corridor on the upper floor and arrives at the door to Isa's room. The door is ajar. He peers inside.

We don't lean in with him; we can only hear and imagine what's going on inside the bedroom.

The young assailant pulls back and leans against the wall. He rubs his eyes and presses the bridge of his nose for a few seconds, trying to calm down and build up courage. The rape continues off camera.

Eventually he makes up his mind and steps inside the room.

We don't go in with him, so what happens next is heard off camera, which creates tension. We focus on the partially open door.

We hear the young assailant's footsteps which suddenly come to a stop. We continue hearing the banging sounds and the strong assailant's panting.

YOUNG ASSAILANT (in Romanian)
Leave her.

There's no reply. The strong assailant -we hear his gasps- carries on with his business.

YOUNG ASSAILANT (in Romanian)
Leave her!!

Silence. The bed screeching noises and the panting stop.

We hear somebody stand up.

The strong assailant speaks in a cool voice.

STRONG ASSAILANT (O.S.) (in Romanian)
Why don't you just wait for your turn?

YOUNG ASSAILANT (O.S.) (in Romanian)
She's just a young girl.

STRONG ASSAILANT (in Romanian)
Is that bad?

A few seconds elapse. The young assailant doesn't know what to say.

STRONG ASSAILANT (in Romanian)
Look, I reckon the problem here is that you want to fuck her too, Let me finish and then you...

A sudden scream followed by a violent blow puts an end to the conversation. Isa has hit somebody with a lamp. Through the crack in the door, we see the light bulb flash as the lamp smashes.

Suddenly the door swings open all the way and Isa storms out of the room, into the corridor.

We leave with her.

She runs across it until she reaches her parents' bedroom. She rushes inside and quickly closes the door behind her.

As the door shuts, the image on the screen splits into two: SEQ 12 and SEQ 13 run side by side.

SEQ. 12 (cont'd)

INT. HOUSE/PARENTS' BEDROOM- BATHROOM (NIGHT)

Isa blocks the door and remains looking at it for a moment.

A second later, we hear strong thumping on the other side of the door.

STRONG ASSAILANT (in
Romanian)
Open that fucking
door!!

Isa steps back as she hears the heavy blows on the door. She heads for the bed where the golf bag is, takes out a club and raises it up, on the alert.

In front of her the door banging continues.

STRONG ASSAILANT (O.S.)
Open the fucking door!

SEQUENCE 13

INT. CAR (NIGHT)

Jaime is driving, trying to look calm.

Jaime pushes the cigarette lighter in discreetly while turning on the radio.

JAIME

Mind if I listen to some music? It relaxes me.

CHIEF ASSAILANT
No.

For a long while, the leader and Jaime drive on in silence.

Isa knows she doesn't stand a chance if she opens it. The blows become increasingly violent. The door starts to yield.

She lowers the golf stick and runs towards the bathroom.

She goes inside the bathroom and bolts the door.

She stays in there still, looking at the bathroom door.

Jaime looks down at the lighter, back at the road ahead and then back at the lighter.

Off camera, we hear the sound of the bedroom door giving way. Then, footsteps. A second later, more banging against the bathroom door.

Jaime switches off the radio, nervous.

Isa has no strength left in her; she drops onto the floor and hugs her legs and covers her ears in the farthest corner near the sink.

CHIEF ASSAILANT
Why did you turn it off?

After a few seconds, the thumping stops.

JAIME
To tell you the truth, it was making me even more nervous.

Isa drops her hands from her ears and lets her arms fall. She stares at the door.

The lighter is no longer where it was.

A few seconds later the thumping resumes.

They arrive at the guard's shed. They stop the car.

STRONG ASSAILANT

Girl, open up. What are you waiting for?

The guard comes out and opens the gate.

Isa cannot bear it anymore. She grabs the golf stick and swings it up in the air. She hesitates for a moment and...

Jaime salutes while the boss looks the other way to conceal his face.

...strikes the mirror above the sink.

They drive on into the

On the other side of the door silence falls.

STRONG ASSAILANT
What are up to in there?

Isa lets go of the stick and grabs one of the pieces of glass from the mirror. It is long and sharp.

The door knob turns while there is pushing against the door simultaneously. The door stops turning, then moves again. It stops turning once more.

Right then, Isa unbolts the door.

The doorknob moves again and this time the door opens to the amazement of the raider, whose inertia drives him abruptly into the bathroom.

Isa strikes at him with glass and drives it into the chest of the surprised criminal.

The assailant falls to the floor, on top of Isa, who pushes him off her as best she can and tries to escape.

The raider reacts and grabs her foot as she rushes outside the bathroom. Isa loses her balance and falls on the floor again, her body crashing against a chest in the bedroom, knocking over the bronze statuette of Michelangelo's David. It lands beside her.

Isa Tries to break free from

residential area.

CHIEF ASSAILANT
Now that we're almost there I must confess something.

Jaime's gaze is fixed on the road ahead. He is breathing heavily. Nervous.

CHIEF ASSAILANT
And I'm telling you now so that you can stay calm when we arrive. I've lied to you. This hasn't finished yet with that ATM business. Tomorrow, we'll go together to the bank and you will withdraw funds in cash. Nothing too alarmingly high, but enough to make us feel satisfied.

Jaime is panting. He is sweating as well now.

CHIEF ASSAILANT
Come on, calm down. You've nothing to fear. Till now you have acted reasonably well. Just a few more hours. Then we'll go away and leave you and your family alone.

the raider's grip by kicking him but can't. Finally, she grabs the bronze statuette, swings around and hits him viciously on the head with it.

She continues to pommel the head of the man who's raped her. She smashes it as hard as she can with all of her accumulated wrath. Isa shouts each time she strikes at him. Gradually, the criminal's head becomes a deformed and bloodied mass. Finally, after hitting him several more times, panting with tears in her eyes, she looks at what she's just done. The assailant's blood is splashed all over her face and body.

Isa gets up with extreme difficulty and leaves the bedroom.

Jaime carries on driving, doubtful about how and when to react.

Jaime suddenly swipes at the CHIEF Assailant's face with the lighter and drives it into one of his eyes.

Struggles, wrestling, fights, the car swings one way and the other out of control and crashes against a lamp post during which process Jaime's airbag pops out but not the boss's, who smashes his head against the dashboard.

INT. HOUSE/CORRIDOR-STAIRCASE (NIGHT)

Isa comes out into the corridor.

She is quite in a state of shock, close to exhaustion.

Slowly, without knowing very well where she is, Isa manages to make it across the corridor to the stairs. She starts climbing down the steps.

She has to grip the banister to keep her balance. Her face is a mixture of blood, both hers and others, bruises and tears.

Long seconds elapse during which neither man reacts. We just hear the sound of the honking horn which is jammed, hooting away nonstop.

PIIIIIII!!!

**INT. HOUSE/LIVING ROOM
(NIGHT)**

Isa staggers across the living room and arrives at the main door.

She grabs the door handle and pulls at it with all her strength, but the door won't open. She pulls a second PIIIIII!!! time but it won't yield.

ISA
Come on, come on...

She gives it a mighty pull. Nothing happens.

YOUNG ASSAILANT
(O.S.)
Move away from
that door.

Isa turns round. Next to the staircase stands the young assailant with a bunch of keys in his hand.

YOUNG ASSAILANT
(O.S.) PIIIIII!!!
The door. Move
away.

Isa takes a few steps back. She hesitates as to what to do. Suddenly, she starts running towards the kitchen.

We follow her. She arrives running at the bar, next to the lifeless body of the security guard. Since she is barefoot, she slips over a puddle of blood and falls flat on her face. PIIIIII!!!

Behind her comes the young assailant one second later. Isa hurriedly pulls the gun out of the dead man's

holster and aims it at the assailant, who freezes on the spot.

Isa starts screaming while pointing at the raider; her screams are brief though continuous, like those of a mad woman.

The Young Assailant doesn't move.

The raider waits patiently for a few seconds. Little by little, she stops screaming. She's crying. She's so weak she can hardly hold the weapon in her hand. Her arms fall down and she raises them again

The young assailant notices how tired she is. After hesitating for a few seconds, he approaches the girl.

YOUNG ASSAILANT
Give me the gun.

The girl reacts; she looks at him and hesitates.

The YOUNG ASSAILANT takes one more step towards Isa.

ISA
No...

YOUNG ASSAILANT
I'm on your side.
I didn't want any
of this to happen.
Give me the gun.

He draws closer. The girl doesn't know what to do.

Jaime comes around. It takes him a second to realize what's happened. He looks at the boss, who is unconscious. He opens the car door and climbs out as best he can.

We get out with him.

EXT. STREET (NIGHT)

Jaime looks at the smashed car. He sways from side to side.

He starts walking up the road towards his house.

Jaime is now running up the street like a maniac; like a man who's running for his life.

YOUNG ASSAILANT

The other man is
about to arrive.
If he sees you
with the gun he'll
kill you. I didn't
want any on this
to happen, believe
me.

THE ASSAILANT reaches out
with his hand and closes his
hand around the weapon.

Jaime continues running.
Ahead of him, in the
distance, he sees his house;
the lights are on.

YOUNG ASSAILANT

Trust me.

The girl lets him take the
gun. There's no strength
left in her to resist or
scream.

ISA

What are we going
to do?

The YOUNG ASSAILANT breathes
deeply...

...and clobbers her on the
head with the gun. She
collapses on the floor,
blood streaming out of her
head

Jaime arrives at the gate.

The young man looks around
him until he sees the sports
bag, He picks it up and
rushes out of the house,
leaving the door open.

As he gets there, he sees
the young assailant coming
out. For a second, both look
at each other in surprise,
without understanding what
the other one is doing
there. Then the young
assailant runs away.

Once he's gone, we approach
Isa, who is lying on the
floor, very drowsy, her head
bleeding.

Jaime races into the garden.

He runs across it and storms
into the house.

She gradually comes around.

**INT. HOUSE/LIVING ROOM
(NIGHT)**

The whole place is a mess.
There is blood all over the
floor.

JAIME (in a very
weak and shaky
voice, almost
inaudible)
Isa?

JAIME (O.S.) (In a
very weak and
shaky voice,
almost inaudible)
Isa?

Isa gets up all the way and
sees her father.

Jaime is stunned upon seeing
his daughter totally stained
with blood. He becomes even
more scared and runs towards
her.

ISA
Dad?

JAIME (Yelling,
terrified)
;Isa!

Isa smiles when she sees her
father and starts running.

Jaime embraces his daughter,
who raises herself.

JAIME (O.S.)
(Shouting,
terrified)
Isa!

Jaime embraces his daughter.

The two cameras have been
following one of the two
characters each. As they
embrace, both cameras draw
closer to each other slowly
until they make up a single
panoramic image instead of
two square, box-shaped
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SEQUENCE 13. (CONTINUOUS)

Jaime comes down to earth when he hugs his daughter, sees her tears, and the guard's blood all over her.

The father now sees the corpse of the SECURITY GUARD. He doesn't understand anything.

JAIME
Sweetheart, are you okay?

ISA
Yes...

JAIME
Where is your mom?

ISA
In the basement.

JAIME
Run and fetch her.

Isa pulls herself away and looks at him happily.

ISA (nodding)
Yes.

JAIME
Run.

Isa runs towards the cellar. We follow her.

Isa rushes down the steps.

INT. HOUSE/CELLAR (NIGHT)

Isa enters the basement.

ISA
Mom!

MARTA
Isa!

Isa hugs her mother. They cry. César stops trying to untie himself.

MARTA

Are you all right? My little girl. Are you all right? I thought I would never see you again... I'm sorry, my girl... Please forgive me, forgive me...

The daughter is trying to untie them as quickly as she can. The mother can't stop crying; her weeping spreads to Isa, who looks at Cesar in self-reproach.

ISA

Easy, mom. Everything is going to be okay now... Everything is going to be alright.

SEQ. 14

INT. HOUSE/LIVING ROOM (NIGHT)

JAIME'S hand turns the security guard's body over.

He checks his pulse; the man is dead.

Jaime rifles through the guard's pockets and finds a cell phone. He takes it.

He dials 911.

He waits for a few seconds until somebody answers.

JAIME

Hello? Is that the police? Yes, some men have broken into my house. Please come over as quickly as possible to...

Suddenly, a noise resounds in the house; the sound of footsteps that make the floorboards creak, followed by a sharp blow and the noise of something crashing against the floor.

Jaime remains silent.

POLICE (V.O.)

Hello...? Sir? Is there anybody there? ...

Jaime doesn't dare move. Then we hear the sound of something slithering along. Behind him, out of focus, we see the figure of the chief assailant.

POLICE (V.O.)

Please, sir... we need your address...

The Chief Assailant approaches Jaime from behind. Dragging the sledgehammer along.

Jaime turns around scared, and...

The assailant swiftly delivers a blow to his arm, sending him crashing against a small glass table that shatters completely.

The leader holds the hammer in his hands, panting. There is a nasty burn in his left eye that prevents him from seeing properly.

The cell phone has landed on the floor.

POLICE (V.O.)

Hello? Sir? Are you all right? We need...

Crack! The hammer crashes it to bits.

The leader then throws a kick at Jaime who rolls along the floor.

The boss continues walking towards him, dragging the hammer.

We follow him: we see his back and Jaime slithering along the floor upfront. He places himself on top of him. Jaime can hardly breathe, but he turns his head and looks at the assailant. Jaime tries to come to terms with him.

JAIME

The police are on their way ...

The hammer lands on Jaime's head before he can finish the sentence.

The raider remains there for a moment, staring at Jaime's inert body.

MARTA (O.S.)

Nooo...!

The chief Assailant turns his head around to find out where the scream came from.

We see Marta, who is staring unbelievably though weakly, at her husband's body. She grabs the pistol, which is lying on the floor, and points it at the boss. Behind her are Isa and Cesar. Marta holds the gun with both hands.

CHIEF ASSAILANT

It's not as easy as it seems, is it?

The chief assailant looks at her from where he is standing.

CHIEF ASSAILANT

A pistol's recoil can deflect the path of a bullet by several meters. That's without taking into account that your hands are trembling.

Isa and César watch her from the corridor door, frightened.

Marta grips the weapon as hard as she can. She's crying and her hands are shaking a lot. She fires the gun. The bullet impacts against the wall behind the assailant.

She pulls the trigger again, but the gun jams.

Clack!

The leader starts walking towards her. We draw nearer too, following his moves.

Marta looks at the pistol, which is shaking considerably in her hands. She grips it as strongly as she can and tries to shoot again, but the weapon is still jammed.

Clack!

The boss is now right in front of her. Marta carries on pulling the trigger, but it doesn't respond and nothing happens. He stretches out his arm slowly and, without taking his eyes off her, grabs the gun.

Marta doesn't let go of it though, nor does she stop staring at him, terrified. The leader pulls with strength and determination at the weapon though without actually yanking at it, and takes it from her. Marta remains rooted to the ground, tears in her eyes, helpless before him.

The boss cocks the gun, un-jamming it, and aims it at her head. He shoots without warning.

Clack!

The pistol has jammed again. Marta had closed her eyes when he fired it.

The chief assailant cocks it again. He fires and...

Clack!

The gun still doesn't work. He tries to force the mechanism yet again. Marta is still frozen on the spot. Behind her are Isa and Cesar, also paralyzed. The head assailant lifts the barrel one more time and fires at Marta's face; this time she collapses on the floor, dead.

Isa lets out a little scream.

The assailant looks at them and aims the gun at Cesar, who covers himself with his hands while screaming for mercy.

CÉSAR

No... no... please... Nooo!

Bang!

The bullet hits him right on, squarely. Isa trembles next to him but doesn't move.

The chief assailant approaches her, lifts the gun and points it at Isa, who closes her eyes, scared to death. He fires, but there are no bullets left. Isa's face is distorted, tears running down her cheeks, her mouth drooling. She can't even close it. She's trembling all over.

The boss looks at the weapon. Then, he turns round and moves away towards the door.

We stay with Isa; we see the profile of her body, her silhouette is in front of us. She is still shivering and crying. Her face is distorted. Hiccups interrupt her sobbing. A few seconds elapse during which nothing happens. Isa then falls to her knees. We go down with her. She remains like that for a few more seconds, with a spaced out look. She tries to control her breathing but it's impossible and she starts to hyperventilate. She doesn't stop weeping. Seconds roll by. It looks like everything is finally over. She raises her head a little...

The body of the chief assailant enters the frame suddenly. And he stabs her in the breast. Isa screams, almost like an animal. A second jab. Isa screams again in a more...

ABSOLUTE BLACK.

We fade to black and cut the sound right in the middle of the shriek which is replaced by total silence. We remain like this for several seconds before the credits start to roll.

We hear the noise of a radio as the frequency is changed.

COMMENTATOR (V.O.)

... yet another case of home kidnapping took place yesterday in the residential area of El Carmen.. However, on this occasion, the mortal victims were not just the hostages but the kidnappers as well. This raises the number of assaults on private homes to over 2.500 incidents since the beginning of the year. In nearly all of these cases there have been victims to mourn.

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