

VERBO

A film by Eduardo Chaperó-Jackson

a Telecinco Cinema and Apaches Entertainment production
International Sales: FILMAX INTERNATIONAL

EXT. JAPANESE CITY - NIGHT

Millions of lights in millions of buildings in an overcrowded city. Over all the noise, one can be heard: a baby's heart-rending cry...

INT. APARTMENT JAPAN. BATHROOM - NIGHT

...coming from the other side of a closed door with a narrow frosted glass window. Voices arguing loudly in Japanese can also be heard. Sound of blows. Tension growing.

A Japanese BOY, very agitated and distressed, enters. He goes up to the washbasin. He looks at himself in the mirror. He splashes water over his face as if to wash away his suffering but bursts into tears. Determined he opens a bottle of pills and swallows them anxiously. He turns towards the bathtub.

He turns the two taps on full and fully dressed, he gets in and watches the water level as it rises quickly.

His PARENTS press their faces against the glass on the other side, they are very upset. The BOY, on the other hand, seems to grow more and more calm; more at peace with himself. He slowly closes his eyes. He slips back into the water until his face is just above the surface in a peaceful and welcoming silence.

The water gradually enters his body, motionless. Finally, big bubbles come out of his mouth, big amounts of water entering his lungs...

INT. BLACK SPACE - NIGHT

...A violent convulsion and his mouth spits the water out. His mouth tries to breathe in, his eyes open in total shock. He finds himself lying on a cement floor.

He looks around; it's a strange, dark, empty place. Light shines in through a kind of rectangular window that in fact is the bottom of the tub. Inside the tub lies his own, dead body. The BOY looks at himself, confused, pale, scared. There is no water where he is soaking wet.

Suddenly, strange noises that frighten him. They come closer. He turns to one side, then to the other. Steps are heard; they seem to come from all directions at once. They are getting closer.

THREE FIGURES come out of the darkness; their faces are hidden under hoods. They turn towards a FOURTH FIGURE, who approaches him... She is dressed in black, with her face hidden by a hood. She is coming closer.

The BOY, very frightened, looks up longing to be back at home.

The camera goes up towards the surface. As it crosses the layers of the city's underground, we see the title:

VERBO

EXT. OPEN LAND - DAY

We rise to the surface, revealing a huge landscape of used tires. There are millions of them, creating a gigantic black stain over the desert where a neighborhood has been built. It's a long row of tower blocks. Huge, identical, anonymous, menacing. The buildings form a great grey wall in the middle of nowhere.

It's the last neighborhood of any city, anywhere.

EXT. CITY - DAY

Rectilinear geometry dominates the space. Angles. Straight lines. Repetitions. There's nothing and no one. No shops, no life. An aseptic and isolated environment recently built.

A billboard:

*BELLAVISTA BUILDINGS
LEADERS IN QUALITY OF LIFE*

And close by, painted on the asphalt, puzzle shaped graffiti that says:

YOU ARE A JIGSAW PUZZLE. INCOMPLETE.

Liriko

A skateboard slides until it reaches the painting. A small digital camera takes a picture. In the middle of the puzzle, a tree leaf is stuck on with cellotape. The hand picks it up.

The skateboard slides away, going through the inhospitable and huge neighborhood. On one of the billboards with no advertising on it, there is a another one of LIRIKO's graffiti.

YOU FEEL YOUR LIFE DOESN'T RHYME

EXT. CITY. AVENUE - DAY

The skateboard stops by a wall and we finally see its owner, SARA (15) that leans beside LUIS (15) who is playing videogames. They don't greet or talk to each other.

SARA studies her neighborhood to the sound of the videogame, which seems to echo everywhere, giving an alien sensation to the scene.

The wall of the block on the other side of the street is covered with graffiti showing a mysterious hooded figure with penetrating eyes and the words:

SEEK OUT YOUR MISSION

Liriko

SARA

(In a soft, quiet voice, more
to herself)

Liriko's done a new one, then... Must
have been last night...

LUIS does not look up from the game.

SARA (CONT.) (CONT'D)

I really must meet that guy.

LUIS

(without raising his head)

Some chance.

SARA goes on looking at the graffiti, which seems to look back at her.

SARA
What's that one about?

LUIS
(As he plays)
Killing demons that have taken over the
city...

SARA
So where are they?

SARA looks at the streets around her.

LUIS
Hiding... everywhere...they are amongst
us, in the building... Behind the
mirrors. It's too much, way better than
that fool Liriko who you're losing your
head over.

SARA looks at the buildings, then back at the mysterious face on the
wall: **SEEK OUT YOUR MISSION**. She takes a photo.

She looks down at her friend, who is completely absorbed in the game.
She brushes his head with her hand in farewell and leaves.

INT. SARA'S FLAT - LIVING ROOM - DAY

Sound of keys. SARA enters the small, modest, modern apartment. A
white cubicle of cheap, functional and minimalist furniture where the
frosted glass stands out.

SARA
(quiet, expectant, shy)

Hello?

Seeing there is no reply, she seems to loosen up and goes in.

She crosses the living room to the corridor. She stops dead in her
tracks. She turns round and stares at her reflection in the hall
mirror. She looks surprised, as if she has seen something strange...
Nothing. She goes on.

INT. SARA'S FLAT, SARA'S BEDROOM - DAY

SARA goes into her bedroom, which is over-decorated in a typically teenage way with posters and mainly hip-hop and manga memorabilia. She sticks the leaf to the window with the same tape.

She plugs her mobile into a small printer, which lights up, and opens a large drawing book full of other photos of phrases and pictures by Liriko. SARA adds the ones from the printer and looks at them closely...

Sound of the front door opening.

INES (O.S)
Hello!? Hellooooo!?

SARA stiffens, closes the notebook and hides it, then sits on the bed. She hears her mother coming down the corridor. Her mother appears in the doorway. She is dressed smartly, for the office. She seems quite tired.

INES (CONT'D)
Hello, dear. So you're here. Why didn't
you answer?

SARA does not reply.

INES (CONT'D)
Feeling better...?

The girl seems to be upset about something from before. INES makes an attempt to approach her.

INES (CONT'D)
Sara... I'm sorry about last night, but
we all lose our patience sometimes...
You're not a child any more, you know,
and you need to be more realistic. It's
for your own good... we only want the
best for you. Okay?

SARA nods vaguely. She finds it hard to cope with INES' friendly tone. It irritates and inhibits her and sounds patronizing.

INES (CONT'D)
Good. Call your father later and see if
you can make up.

(Pause. Onto something else.)
How was your day?

SARA
Fine.

Silence.

INES
Let's not start, Sara.

SARA takes some time to answer, but finally yields.

SARA
The history teacher told us something...

SARA's voice is low, almost a whisper. It is the voice of someone introverted, sensitive, something of a dreamer.

INES
(Encouragingly)
What?

SARA
Some kind of fuss in the Church a long time ago...

INES
Sweetie, why do I have to keep telling you? If you don't speak up, people won't understand you.

SARA
(She makes a sound at the back of her throat, as if trying to clear it.)
He said... there was this debate about the Host and, well... the digestive process.

INES
I see... Strange...

SARA
Yes... Stercorism or something. Someone said the Host stopped being holy when it

dissolved in the communicant's mouth...
in the mouth of the person who ate it...

INES tries to keep listening nicely like a good mother but inside she freezes up, flabbergasted.

SARA (CONT'D)
...and others said that it wasn't like that, that it stayed holy until it reached the stomach and was digested and became a part of the body. The Church thought that was okay. But things started getting out of hand when an old monk... who was highly respected and all that... said the Host was always holy.

INES
Right, so...?

SARA
Well... that, and it always... even when it turns into excrement... When, you shit, you know...

INES
Is that what they teach you at school?!
You're making this up...

SARA
No, I'm not... So what's left of the Host and is excreted through the anus in the form of shit is holy too.

INES
I don't believe it.

SARA
I know, and neither did the Vatican. It screwed up their Host. I mean, the "Holy Body of Christ" actually turning to crap...

INES
Sara...

SARA

So they told the priest they'd
excommunicate him and torture him if he
didn't repent.

INES is exasperated, but controls herself.

INES

Right... Okay... so what did the priest
do?

SARA'S silence is intriguing.

SARA

I don't know. The bell rang for the end
of class.

INES cannot hide her annoyance with some despise.

SARA (CONT'D)

You think it's silly.

SARA looks away. INES does not know what to say. She tries to touch
her daughter, but doesn't dare to. Even though they are physically
two inches away from each other, in fact they are too far away.

CUT TO

INT. SARA'S FLAT, LIVING ROOM-DINING ROOM - NIGHT

SARA and her MOTHER sit in silence. Lost in thought, SARA stirs the
pasta letters in her soup with her spoon.

INES looks at her daughter with the need to get to her. She smiles at
her. SARA looks up and sees her but she is incapable of giving back
anything to her mother. Both stay looking at each other for a moment.
Frustrated, INES stands up. As she cleans up the table, she leaves
for the kitchen.

INES (OFF)

Come back to Earth and call your father.
Make up. You have to forget all your
insecurities!

Both of their silhouettes are separated by the kitchen and the living room's glass. SARA becomes inhibited, sad, looking at her own reflection in the living room's mirror, the same one she stared at when she entered the house. Again, she feels something strange.

It seemed like there was life in the mirror's surface, under SARA's reflection, there was a hidden face under a hood. The feeling fades away, but SARA remains upset.

INT. SARA'S FLAT, STUDY - NIGHT

...architectural plans stuck to a cork board on a table, with a logo repeated on them and a slogan: "The Leader in Quality of Life". SARA stands in front of the telephone. She looks at it reluctantly. She finds it hard to pick it up. Finally she dials a number.

The ringing makes SARA tighten up.

INT. RAFA'S OFFICE - NIGHT

The hand of the MAN (RAFA) picks up the photocopies and answers the phone. Beyond is another MAN (MAN 2) working at a desk.

RAFA

Hello?

INT. SARA'S FLAT, STUDY - NIGHT.

SARA, silent, with the phone to her ear.

RAFA (O.S)

Hello?

SARA is tense.

RAFA (O.S) (CONT'D)

Hello...? Hello...?

Ines...? Are you...??

SARA hardly breathes.

RAFA (OFF) (CONT'D)

Sara?

SARA is finally going to say something, her mouth is going to say a word... Her father hangs up. Only the dialing tone can now be heard. SARA feels frustrated and uncomfortable.

DISSOLVE TO

INT. HIGH SCHOOL, CORRIDOR - DAY

...a long corridor full of closed doors and a long blue line on the wall.

MAN'S VOICE (O.S)

Hands up all those who've read it.

INT. HIGH SCHOOL, CLASSROOM - DAY

Almost all the pupils raise their hands. SARA, looking serious, is not among them.

TEACHER

Sara?

SARA

(shyly)

No... I haven't read it all.

LUIS is sitting next to SARA.

TEACHER

What? I can't hear you. Can you speak up, please?

SARA

(Trying to speak up, shyly)

I haven't finished it.

TEACHER

Ah... Why not, may I ask?

SARA

I meant to... but...

TEACHER

But what?

SARA does not dare to say what... a subtle gesture suggests she wasn't interested.

TEACHER (CONT'D)

Well, I'm so sorry you found it boring.
As if things weren't bad enough already,
Sara.

The TEACHER writes something down on his list of pupils. SARA looks at him dryly.

TEACHER (CONT'D)

LUIS, would you tell Sara what the first
chapter is about, please?

LUIS is overwhelmed. He sighs and answers vaguely.

LUIS

The first chapter starts with the famous
sentence "In a place whose name I do not
care to remember..."

TEACHER

(Interrupts her)

"Somewhere in La Mancha". "Somewhere in
La Mancha, in a place..."

HUGO (O.S)

Laaa Manchaaaa, yeah!

Laughs. LUIS is suffering.

LUIS

Right, La Mancha... "Somewhere in La
Mancha..."

BOY (O.S)

...lived the Manchkins!

(Keeps on reading in off). Sara surveys the CLASS, some laughing, others distracted, others bored, most not paying much attention. A sad look appears in SARA'S eyes. Her gaze meets DARIO'S. She is unable to hold it and looks down at the open Don Quixote and the illustration of Don Quixote and Sancho riding towards the windmills.

INT. SARA'S FLAT, SARA'S ROOM - NIGHT

...we come out on the other side of the wall. SARA has her ear against it. She is listening to the building. Near her face the mysterious eyes in a manga poster on her bed. She goes back to the open Don Quixote. She turns the pages, bored. She stops at a mysterious illustration of:

Don Quixote crazily reading a book in an armchair while fantastic, phantasmagorical figures lurk in the darkness around him. (Dor)

SARA (OFF)

"Awaken to understand and unravel the meaning"

This is the same image as that of SARA in her room. Around her, the hip-hop-manga world seems to emanate from the walls while half-hidden, hostile faces stand out in the darkness as if lying in wait for her.

SARA (OFF) (CONT'D)

"In a way that the weirdest thought came to mind..."

She shivers, as if she feels something around her... She puts the book to one side. Still feeling a strange sensation, she gets up...

INT. SARA'S FLAT, BATHROOM - NIGHT

SARA looks at herself seriously in the bathroom mirror. Her look, sensitive and shady.

SARA (OFF)

"The days went by from shady to shady.."

She takes off her top to look at herself.

SARA (O.S) (CONT'D)

And his nights reading from dusk till dawn...

Her navel in particular catches her eye and she touches it with surprise.

SARA (O.S.) (CONT'D)
And so lost his mind.

She goes up to the edge of the mirror to see how thick it is and presses her face to the surface as if trying to see inside.

INT. BLACK SPACE

We see SARA from the inside of the mirror, her face between her hands stuck to the glass, as if she could see us inside. She leans back again.

INT. SARA'S FLAT, BATHROOM - NIGHT

Without leaving her strange suspicions, she goes towards the mirror's edge to check its width. The sound of the front door startles her.

INES (O.S.)
Hello?!

INT. BLACK SPACE - DAY

Among the darkness we see a strange HOODED FIGURE with the face hidden that looks at SARA's reaction when her mother arrives. In this hidden side, the mirror has some strange connectors from where some large cables come out and get lost in the darkness.

The vision takes an instant.

INT. SARA'S FLAT. BATHROOM - NIGHT

SARA runs out of the bathroom as she hears her mother approaching.

The mirror remains there, impassive and mysterious.

INT. SARA'S FLAT, SARA'S ROOM - NIGHT.

SARA gets into bed, puts on her headphones and starts to read Don Quixote. INES comes in, in her work clothes. She is exhausted. She looks at her daughter and is surprised to see her just in her bra. SARA pretends not to have seen her. INES stays by the door, taking her shoes off her aching feet.

INES
How come you're still up?

SARA
(pressing the pause button)
Homework...

INES
Really? I hope so, or you'll end up with
a job like mine.

SARA looks at her without really knowing what to say.

INES (CONT'D)
(Leaving the room)
Well, I'm going to bed.

SARA
(Just before her mother goes
through the door)
Mum... Why do we never go to the centre?

INS stops in the doorway but does not turn round.

INES
What centre? We've been to the shopping
centre lots of times.

SARA
No. The city centre, the old part.

A long pause. INES remains where she is, still without turning round.

INES
(half to herself, serious)
I don't know... We've got all we need
here.

SARA
There's a school trip tomorrow and since
I've never been there...

INES nods silently. She leaves the room slowly. Looking serious, SARA stares at the closed door. She puts the music back on and the beat sounds in her ears. She tries to concentrate, she snorts. She starts whispering the words to herself.

SARA (CONT'D)
"His fancy grew full of what...
enchantments... challenges... wounds..."

We start traveling through the images that decorate the walls.
Peculiar manga heroes...

SARA (CONT'D)
"enchantments... challenges...
wounds..."

Almost without realizing, to make up for the boredom with some kind
of game, she tries to make the lines rhyme.

SARA (CONT'D)
"...the world being badly inclined,"

SARA's lips move while she whispers the words.

SARA (O.S.) (CONT'D)
"a thought came to his mind:"

Her eyes leave the page...

SARA (CONT'D)
"to roam the world both here and there"

DISSOLVE TO

EXT. OUTSKIRTS- DAY

(The rhythm grows, gaining power) We see the outskirts of the
gigantic city.

SARA (O.S.)
"seeking it everywhere".

The huge buildings seem depressing, creating an ugly, strange,
dramatic and alienating world.

SARA (O.S.) (CONT'D)
"the fears and sufferings to allay..."

LUIS (OFF)
Hey, Sara! Where are you?

INT. SCHOOL BUS - DAY

The words shake SARA, that was lost in thought looking through the window. LUIS is sitting by her, playing with his videogame.

LUIS

Hey!! You see? You're doing it again!
You're off again, Sara... You're off
again!

(he stops playing))

Fuck, now you've made me lose!!

LUIS realizes she is looking at DARIO, who is sitting a few seats ahead.

LUIS (CONT'D)

Go and talk to him, for goodness sake!
Can't you see that's what he wants? Go
and talk to him! Go and talk to him!

SARA smiles faintly, shyly.

LUIS (CONT'D)

You're just scared.

SARA realizes what he's just said, her smile freezes slightly and a vulnerable look creeps into her eyes.

LUIS (CONT'D)

I'll go and tell him to come.

SARA stiffens.

SARA

No... no. No way.

Just then DARIO turns round and catches them looking at him. SARA feels like dying. He smiles at her a little. He gets up and goes to two free seats. He sits down expectantly.

LUIS

Go on, girl, he's waiting for you!

SARA is flustered. She is suffering; she wants to go but can't pluck up the courage.

LUIS (CONT'D)
Coward. He's a pushover.

SARA still does not react.

LUIS (CONT'D)
I can't bear seeing you messing it up,
it's depressing. Okay, have it your way.
I'm going over to see if I can come on
to Reme...

LUIS goes to the end of the bus.

SARA and DARIO sit alone in their seats. He uses the screen of his mobile phone as a mirror to see behind him and whether SARA is looking at him, coming over or what. But SARA sits there clasping her hands, not even daring to look at him, and acts as if nothing is happening. The situation is becoming unbearable.

MIGUEL (OFF)
DARIO, what are you doing? You left me
all alone, dude!

DARIO's friend calls him from where he was sitting before.
Crestfallen, he returns there.

SARA sits alone, torturing and beating herself for not having been able to do it. She looks towards the window and suddenly something changes her look, she's seen something...

Then something catches her eye. The look on her face suddenly changes: the bus is approaching something... She presses her face to the window...

EXT. BUS, STREET - OLD TOWN. DAY

...we see her eyes behind the glass, and they begin to reflect beautiful, imposing, monumental old buildings.

Superimposed over SARA'S face, stately Classical buildings covered with very beautiful features file past. Mythological statues surmount domes.

A general RACKET. On the floor of the bus, a pile of sunflower seeds surround some trainers.

SARA is discovering a whole new world.

EXT. CITY CENTRE, STREET, CAFE - DAY

The CLASS walks past a building, oblivious to its incredible facade. SARA is the only one in the group to stop and look at it. The others walk on.

Sara stops in front of an old café. She presses against one of the windows to look inside.

She sees that the class is already some distance away. And suddenly, through the glass, a graffiti...

SARA

Líriko!

Excited, she turns around to run towards the class that is far away. She runs towards them. She approaches DARIO. She is nervous. She reaches out to touch him on the shoulder. Sensing her behind him, DARIO turns round. Feeling very flustered, SARA has no choice but to do something.

SARA (CONT'D)

Want to come over to that street?

There's something I'd like you to see.

DARIO looks at her in surprise.

HUGO

(shouting)

Hey, DARIO! Did you lose something or what?!

HUGO and MIGUEL are waiting for their friend. They look exasperated and skeptical.

MIGUEL (TO HUGO)

And this...

He laughs. DARIO feels the pressure from his friends and is embarrassed. There's an uncomfortable silence.

MIGUEL (OFF) (CONT'D)

Come on, man!!

DARIO finally goes with them.

DARIO

No, we'll get into trouble. You go if
you want.

DARIO goes back to his friends. SARA stands there. She observes how
DARIO leaves with MIGUEL and HUGO.

HUGO (TO MIGUEL)

Damn the freak!

SARA remains alone, hurt. Then she looks behind, towards the alley

EXT. CITY CENTRE, ALLEY - DAY

As SARA draws closer to the alley, she takes out her camera and sees
the first part of the sentence.

YOUR MISSION

The alley is dark and empty. There is a silence we have not felt up
until now. Then:

IS HERE

She looks around. It is as if the alley were speaking to her.
Slightly further down, the sound of water comes from a small
passageway. She moves towards it.

FEEL IT

The passageway is very old, pretty, mysterious. There is a fountain
at the end. SARA looks for more writing, more words, but does not see
any. She sighs, turns to go back to the alley. But as she passes the
words "FEEL IT" again, she stops in her tracks, feeling... Something
clicks into place... The sound of the water seems to call her.

INT. GARDEN - DAY

She turns and goes back to the fountain. She leans forward over it.
Under the water, at the bottom she sees:

THE BEAUTY

Liriko

And a small graffiti picture: a tree leaf with a human eye in the middle.

SARA looks up... and starts feeling the strength of all the beauty that surrounds her: the garden, the monuments and sculptures that stand out among the trees, the big church's dome that appears among the old buildings.

SARA looks at it thoughtfully, her face serious. She looks at the route the CLASS is taking. The next stop is a church...

INT. CITY CENTRE, CHURCH - DAY

SARA moves forward amid the imposing, decadent beauty of the place. She studies the spectacular fresco of the Kingdom of Heaven covering the vault.

A voice drags her attention.

GUIDE

This is the incorrupt body of Elena, who died more than 50 years ago. She threw herself off the bell tower here, hoping to go straight to heaven.

SARA goes to the chapel...

INT. CHURCH, CHAPEL - DAY

... and finds a GROUP of people listening to a priest who is acting as a GUIDE.

GUIDE

As you know, for the Church suicide is a sin but the bishop deemed that the girl was driven by an act of faith, and that in all innocence she wished to be closer to God.

SARA stops. Looking around for what the guide has mentioned, she finds in the middle of the chapel, a little girl in white lies unnervingly in a glass coffin. With the white, waxy skin, it looks like a real corpse. Her small hands rest on a cross on her chest and a crown of flowers holds the real black hair in place.

PRIEST (OFF)

She must have felt very lonely and sad.
What a story... Let's continue, please.

The GUIDE asks them to follow him. Now on her own, SARA rather fearfully goes up to the coffin and looks at the girl's face. There is a strange expression on it. Although the eyes are closed, the sockets seem somehow empty, the half-open mouth reveals small, sharp teeth. She is both beautiful and frightening at the same time.

VOICE (O.S.)

Hey!!

SARA jumps in fright. It's LUIS who appears behind her.

LUIS

Shit! Where've you been!? We had to go
back and look for you! Come on, they're
all outside. You're in for it!

SARA leaves the chapel without saying a word. LUIS looks at her, surprised at her silence.

EXT. CITY CENTRE, CHURCH - DAY

DARIO and his friends watch SARA and LUIS come out of the church. The TEACHER gives SARA a good telling-off. Feeling hurt and humiliated, SARA takes the scolding.

TEACHER

Where were you? Where the hell have you
been? Don't want to tell me, huh? Of
course, you... We have called the
police, Sara. Now we will have to call
them back and say: "Sorry, the girl was
just there hanging around!"

SARA, is about to cry. As the teacher scolds her, something inside her slips away, disconnects, as she looks at a beautiful facade opposite the church.

TEACHER (CONT'D)

I'm talking to you, Sara! Where are you?
In what planet do you live, Sara? Did
you want to ruin the trip? Great! Well,
you did it! Thank you very much.

The TEACHER goes down the stairs and calls for the class to continue. LUIS goes with them, leaving SARA alone, very shocked and hurt. From the distance, before following the group, DARIO looks at her, serious.

EXT. HIGH SCHOOL YARD. SARA'S NEIGHBORHOOD - DAY

SARA drags her skateboard through the floor until she sits down alone in the middle of the yard. She looks small and lost, really hurt. Nothing is going well for her. In front of her, a big gray and empty wall.

She looks sadly at the big building blocks where she lives. It has nothing to do with the beauty she has seen in the old town. She is filled with helplessness.

Suddenly she looks flabbergasted at the grey wall. Where there was nothing, there is a big graffiti now. It's Liriko's figure who shows up to put in her hands a puzzle piece.

SARA cannot believe it, she is completely surprised. She stands up and goes toward the graffiti. She touches it to see if the paint is still wet, while she looks around, but finds no one. She is confused and amazed.

CUT TO:

INT. SARA'S FLAT, SARA'S ROOM - NIGHT

Sara can't sleep. She looks at the shadow of the leaf on her window. It is very big and strange. Suddenly she gets up, turns on her bedside lamp... she seems to have worked something out.

She opens her photo book. As if playing, she begins regrouping the pictures, looking for some kind of order in them... as if attempting to fit together Liriko's pictures and words like a jigsaw puzzle...

The leaf now on her window... SARA suddenly realizes something. She feels a thrill...

INT. SARA'S FLAT, LIVING ROOM - NIGHT

She steals forward. RAFA, her father, is a lump in office clothes fast asleep on the sofa. He has left the television on and paperwork

on the table. SARA stops for a moment and looks at him as if at a stranger.

EXT. ABANDONED HOUSE, STREET - NIGHT

She glides along on her skateboard, expectantly. She stops and looks down at the ground. There is the first graffiti:

YOU ARE A JIGSAW PUZZLE. INCOMPLETE.

SARA's face can be seen under her sweatshirt's hood. From a pocket, she takes out a flashlight that she light over the puzzle drawing.

She looks around and by the light she finds another puzzle piece painted by the adjoining wall. It's attached as a leaf to a branch, also drawn... SARA starts moving forward as she lights the branch, from where different leaves come out. SARA smiles. It seems like she has discover Liriko's game.

The branch takes SARA to a gate that closes a hole in the wall. In the gate there is a sign that reads: No Entry with something written on top:

"SAVE ME"

SARA is surprised, amazed. She looks through the fence and sees a very familiar phrase: "The Leader in Quality of Life". Her father's firm is advertising a large new housing block on the site where the house stands.

SARA'S expression suddenly becomes troubled and serious.

She looks for some way in: there is a gap in the battered wire fence she can squeeze through.

EXT. ABANDONED HOUSE, GARDEN - NIGHT

The surroundings are different from anything she is used to. It is leafy, dim, beautiful.

INT. ABANDONED HOUSE, ENTRANCE - NIGHT

SARA begins to feel the dismal, old, mysterious atmosphere. She is now in a room filled with stunning graffiti images, one being of a

JAPANESE boy lying drowned in a bathtub (sec. 1). Fear runs through her.

SARA (O.S)

Hello...?

With great care she turns the doorknob and opens the door.

SARA (OFF) (CONT'D)

Is there anyone around?

Silence. She starts progressing finding a magical atmosphere. Her flashlight lights three graffiti of huge hands with black gloves. One with one finger up:

THE ACTION"

Another one with two fingers up:

"THE WORD"

Finally a third one with three fingers up:

"THE AWARENESS".

SARA is intrigued and charmed. She stops at the entrance of another room.

Something moves inside. Frightened, SARA shines her torch all over the room.

INT. ABANDONED HOUSE, MAIN ROOM - NIGHT

SARA lights nervously in all directions. There is no one there. A spray can rolls on the floor beneath a large built-in wall mirror. The mirror is part of a large mural covering the whole wall of a vast cityscape of large, grey buildings all the same, one of which is the mirror itself. Between the blocks, waves of different colours converge on the mirror and continue onto its surface. Written at the centre is:

"I AM THE WHISPER OF BEAUTY. CROSS ME."

SARA walks slowly up to the mirror. She looks at the reflective surface. Suddenly she throws herself forward... She slams into the

glass. She raises her hand to her forehead and stands stunned for a few seconds.

She takes another look around. There is a long list of names on the wall. She is surprised to see that the last one is hers.

Everywhere there are spray cans, sketches, tins of paint and books, some open. This incredible place is inhabited. The beam of her flashlight's light goes through the objects (a sentence says: "I MAKE BEAUTIFUL RHYMES WITH WHAT I FIND ON THE FLOOR"). Finally, SARA finds something really important: a stencil with a name: LÍRIKO. SARA's face lights up.

SARA

I've found you. Here is where you
hide...

As she studies the sketches on the floor.

SARA (OFF) (CONT'D)

I want to do what you do.

In the middle of the living room is a glass coffin with a GIRL dressed in white inside (the same girl SARA saw in the church). The light blue of the interior and the glass around it also decorate the living room and are very similar to those at Sara's house.

CUT TO:

START of ANIMATION SEQUENCE): The GIRL in white suddenly opens her eyes. She feels ill, sad, trapped. She tries to open the glass coffin but is unable to. Then she becomes distressed and starts striking out savagely. One of the panes begins to creak.

CUT TO:

INT. ABANDONED HOUSE, MAIN ROOM _ DAWN

SARA wakes up with a start. She has fallen sleep. She looks at the graffiti. It has not changed; the GIRL still lies motionless in the coffin. SARA looks at her watch and gets up, alarmed.

Before she leaves, SARA places her photo book by her name on the wall. She writes "For Líríko" and her mobile phone number on the cover.



SARA (O.S.)
(over the beat)
"Fortune is arranging matters better
than we could have shaped our desires
ourselves,"

EXT. ABANDONED HOUSE, GARDEN WALL - DAY

She climbs out under the fence.

GIRL (O.S.)
(over the beat)
"for look there, where thirty or more
monstrous giants present themselves,"

She sees a car passing, grabs hold of it and disappears with it.

EXT. SARA'S NEIGHBORHOOD. AVENUE - DAY

SARA feels the speed on her skate. Her hands holding tight to a car.
The breeze on her face while she looks ahead.

SARA (OFF)
(over the beat)
"for look there, where thirty or more
monstrous giants present themselves"

She talks about the huge buildings of her neighborhood where she is
heading to.

SARA (OFF) (CONT'D)
(over the beat)
"all of whom I intend to engage in
battle and slay"

EXT. STREET. HIGH SCHOOL - DAY

She lets go the car and slides with her skate toward the high
school's entrance, in the middle of the neighborhood of huge
buildings.

SARA (OFF)
(over the beat)
"and it is God's good service to sweep
so evil a breed from off the face of the
earth."

INT. HIGH SCHOOL. CORRIDOR - DAY

She runs with her backpack and her skate in her hand. On the wall,
the deep parallel and blue lines.

GIRL (OFF)
"What giants?' Sancho replied."

INT. HIGH SCHOOL, CLASSROOM - DAY

She goes into the classroom. (The beatbox and rhythmic base suddenly
stop.) She is late. A GIRL (whose voice we heard during the sequence)
is reading out loud. The TEACHER signals SARA to wait by the door.
Intimidated, SARA obeys.

GIRL
"If thou art afraid, away with thee out
of this and betake thyself to prayer
while I engage them in fierce and
unequal combat."

TEACHER and SARA, each at one end of the class, as if in a small
battle.

TEACHER
Thank you. Very good, Ana.
(He turns to SARA.)
I shouldn't let you in. You're half an
hour late...

SARA, feeling all the attention on her, cannot, as usual, think
straight.

SARA
I'm sorry...

TEACHER

I can't hear you. I can't understand
what you're saying.

SARA gets more nervous. She strains her throat to speak a little
louder.

SARA

My... mother was sick and I...

TEACHER

Sure... Have you brought a note?

SARA

No, but tomorrow...

TEACHER

(Gesturing that he cannot
understand her again)

What?

SARA

(Trying to speak louder,
vulnerable)

I'll bring it tomorrow...

TEACHER

Have you read today's chapter?

Her silence gives her away.

TEACHER (CONT'D)

(Writing something down in his
notes.)

I'm sorry, I can't let you come in. This
is starting to get very serious, Sara.

SARA is very nervous. All her classmates are watching her. Her eyes
meet those of LUIS, who looks at her with concern.

TEACHER (CONT'D)

By the way... your mother called and
said she was worried because you hadn't
slept at home.

SARA feels humiliated. Her classmates whisper and laugh quietly. Sara turns to leave. DARIO is very serious as he looks at the closed door.

INT. ENTRANCE/LIVING ROOM, SARA'S FLAT - DAY

SARA creeps in. She finds INES, who has heard the door, there. Her relief, frustration and anger all mix.

INES

Where did you sleep last night?!! I've been worried about you all night and all morning!! And you haven't been to school!!

SARA is unable to react.

INES comes right up to SARA. It looks as if she is going to hit her, but she gets a grip on herself. She walks past her and makes for the door.

INES (CONT'D)

I'm going to be so late for work. If they give me any trouble, I'll make sure you pay for it!!

She turns round to look at her.

INES (CONT'D)

Don't go out of the house. We'll talk about this later, young lady! I'm sick and tired of you, you just don't care about anything! We work our fingers to the bone for you and you don't give a damn! You've always got your head in the clouds!

INES leaves slamming the door behind her, shaking SARA, who stays still, extremely shocked.

INT. SARA'S FLAT, SARA'S ROOM - DAY

With great determination SARA fills her backpack with a variety of things. She grabs a sports bag and puts a blanket inside. She picks up the mobile phone she had left on the bedside table; it shows a lot of unanswered calls from her parents.

She texts LUIS:

"Found Liriko."

She takes her modest savings out of a box. Her phone beeps; a message from LUIS:

"Forget all that rubbish. Get real."

SARA feels even more hurt.

INT. LIVING ROOM/HALL, SARA'S FLAT - DAY

Through the kitchen window we see SARA'S shadow moving fast. We hear cupboards being opened and closed. The shadow is putting things into the shadow of a bag. Food and provisions.

Heavily laden, she goes towards the front door, turns back to look at the flat for a moment before leaving. She closes the door.

EXT. ABANDONED HOUSE, STREET - DAY

SARA is in the street. She turns a corner and stops dead in her tracks.

Her bags fall to the floor. The house is gone.

A couple of dividing walls stand on an empty site full of rubbish. There is also a workman's hut and machinery completing the demolition.

SARA approaches slowly, in shock, devastated. The building firm's fence is much more noticeable now, with its picture of tower blocks and the slogan "The Leader in Quality of Life". Among the rubbish she sees bits of pictures and phrases of Liriko's. As if her legs have failed her, SARA kneels on the ground and holds on to the railings. In the dust she sees one of her photos. She also sees part of the graffiti of the GIRL IN WHITE in her glass coffin next to a piece of broken mirror reflecting the sky. This prompts her to look upwards and her eyes become tinted with blue. A hard look comes over her face. (A powerful rhythm with beat box accompaniment starts up and continues throughout the next sequence.)

SARA (O.S.)
(over the beat box)
"Our neighbours and acquaintances may
very possibly seem to be those same
people..."

INT. HIGH SCHOOL, CLASSROOM - DAY

DARIO looks at SARA'S empty desk.

SARA (O.S.)
"But that they are so in reality and in
fact, believe it not on any account..."

SARA (O.S.) (CONT'D)
(over the beat box)
"...it must be that those who have
enchanted me have taken this shape and
likeness..."

EXT. HARDWARE STORE - DAY

SARA comes out of the store with a number of boxes.

EXT. SARA'S FLAT, MAIN ENTRANCE, AVENUE - DAY

Heavily laden, SARA walks down the street. She sees that Líríko's
SEEK OUT YOUR MISSION is being erased with acid by a workman.

SARA (O.S.)
(over the beat box)
"...it must be that those who have
enchanted me have taken this shape and
likeness..."

EXT. SARA'S HOUSE, COURTYARD - DAY

SARA crouches by the open boxes. She is in the courtyard close to the
building's rear facade placing square mirrors 50 X 50 cm on the
ground to form one large mirror.

SARA (O.S.)
(over the beat box)

"...and they may also have done it to
make me uncertain in my mind"

Carefully she caresses her own reflection.

SARA (O.S.) (CONT'D)
(over the beat box)
"...and unable to conjecture whence this
evil comes to me."

She has created a big mirror out of smaller square shaped mirrors on
the floor. The patio reflects on them.

SARA (O.S.) (CONT'D)
(over the beat box)
"I find myself shut up in a cage."

She finishes and stands up to look at her work. The ground now looks
like a deep blue sky.

BOY (O.S.)
(over the beat box)
"Moreover, one who is enchanted as I am
cannot do as he likes with himself."

INT. SARA'S FLAT, SARA'S ROOM - DAY

SARA opens the window. She steps back and stands very still in the
middle of her room for a few seconds, looking around.

Then she starts walking towards the window, step by step... Step by
step...

SARA goes into her room and walks over to her stereo. She presses the
play button. Her mobile phone on the bedside table lights up and
rings. SARA does not hear it.

...Step by step... The music playing in her room and the home phone
ringing in the study... Step by step...

...when she gets to the window, she climbs up onto the ledge. She
stands there for a moment with her back to the room, looking down.
There below is the mirror. The rhythmic base of the hip-hop and the
insistent ringing of the phone can be heard.

SARA jumps.

The window frame is empty.

A heart-stopping, dry crunch is heard in the courtyard below.

The camera moves forward slowly to look out of the window.

DARIO (O.S.)
(leaving a message)
Sara... This is DARIO... Well...
actually... I just wanted to know if you
were okay... call me... Bye.

Hangs up. Silence. The camera looks through the window and turns to look down.

Below, around SARA, the mirrors, cracked and broken by the impact, reflect the deep blue of the sky as it begins to turn red...

CUT TO

INT. RAFA'S OFFICE - DAY

A red ink stain extends over an architectural plan. It comes from a pen that has broken, in his hand.

It's RAFA, who remains looking at the stain in surprise.

INT. OFFICE - DAY

INES is working in her office in the department that controls the whole of the gigantic shopping centre. Below is the huge line of cash registers. She stops, as if sensing something... She looks around, disorientated by some strange foreboding. She gets her mobile phone and makes a call.

INT. SARA'S BEDROOM - DAY

..Sara's mobile phone rings in an empty room with an open window...

EXT. HIGH SCHOOL PLAYGROUND - DAY

...DARIO remains thoughtful with his mobile phone in his hand. He looks towards the house blocks...

INT. OFFICE - DAY

...As she has no answer, INES hangs up and remains thoughtful for a second. She resumes work...

EXT. HIGH SCHOOL PLAYGROUND - DAY

...DARIO looks back at the school... Again back to the house blocks... and as if following a hunch he decides to go there...

INT. RAFA'S OFFICE - DAY

RAFA blots the red ink with a tissue.

He hangs up.

RAFA throws the tissue into the wastepaper basket and goes on working. We descend onto the tissue with the red ink spot...

DISSOLVE TO

EXT. SARA'S FLAT, COURTYARD - DAY

...we slowly descend onto the red spot in the courtyard... which brings us to the motionless figure of SARA on the ground... and the ever-redder mirror.

We come closer and closer to SARA.

To her face in profile... To the mirror...

The camera passes through it...

Coming out on the other side...

INT. BLACK - DAY

...where SARA lays the other way around in the same position, pressed against her reflection with the cracked glass in-between. Coming round, SARA gradually opens her eyes. When she shifts, she sees that SARA (2) on the other side has not moved, and lies in a pool of blood. She looks dead. But the SARA on this side is not hurt. She is actually on the other side of the mirror, as if she has passed through it.

As if floating, she rolls slowly away from the mirror until she is lying on her back. She looks around with surprise. Suddenly, she hears disturbing noises in the darkness. She is immediately on her guard. It sounds like footsteps running towards her, getting closer and closer...

They suddenly stop. SARA feels the presence of something or someone she cannot make out in the dark. She holds her breath.

The footsteps start up again, this time very slowly. They come from all directions. SARA spins round, covering every side. Outlines begin to take shape. They belong to four mysterious FIGURES with their faces hidden under hoods. They stop about twenty metres away, watching her, without moving and in a hostile manner. SARA is afraid. She does not know what to do.

Finally, one of the figures, which seems to be that of a girl, moves. She takes what looks like a peculiar, very thin, light computer out of a backpack, puts it on the ground and crouches down at it. This triggers something that affects the whole area around: a powerful burst of violin and other string sounds fills the air. SARA is bewildered. The symphonic sound is then joined by an epic hip-hop rhythmic base, creating a truly overwhelming ambience. (Beginning of musical Act 1.) The FOUR FIGURES look out into the darkness, waiting, as if invoking something...

More footsteps approach. These sound heavier and stronger. The expectancy and tension grow, the music swelling. From out of the darkness comes a solemn, deep, mysterious voice.

VOICE

I am the noise of silence
I am the shadow in your living room
I am the insomniac walking around your
bedroom.
I am the crack in your roof
He who breaks the muscle in your chest
Turns promises into actions.
And thus do I penetrate you
like this air that you breathe
I am the whisper between corners and
avenues.



A FIFTH FIGURE begins to take shape in the darkness. It is large, strong, its very presence intimidating and emanating power. It speaks commandingly.

FIFTH FIGURE

The hackers seek my password
but they will never get it right
here word is parable
it flies like gargoyles
the word is the bullet straight
to the jaw,
the plague that spreads like Ebola
the arrow on Legolas's bow.
In this world so fast are they
cripples and invalids
feeble and pale, of grey matter,
scrawny.

It approaches SARA. Its deep, intense eyes look at her challengingly. SARA does not know what to do, she is so petrified after hearing it talk. The situation is surrealistic, weird, hypnotic.

FIFTH FIGURE (CONT'D)

We are aware that we have something,
that you are someone
That all things have their punishment
and reward,
their good and bad moods
their minute and their millennium.

Appearances are deceptive,
but the street and the mirrors
spit out the truth without qualms
from all angles...
TOTEM, Prosak, Foco, Medussa,
 (to itself)
Líriko.

It makes a throat-cutting gesture with its hand. PROSAK cuts off the music. (End of musical Act 1.) Silence. Everything is still. LÍRIKO'S face is a hand's breadth away from SARA'S, his eyes boring into her, as if he is reading her from the inside. SARA is very frightened, confused, incredulous.

SARA
Líriko...?

LÍRIKO
You didn't understand a thing. Not a
thing!

You got the message; you understood what your mission was. But even though you fail, you should never give up. Never!

SARA
 (overwhelmed)
But...? Where am I?

LÍRIKO senses something happening above. Everything is growing dark.

LÍRIKO
There's no time now...

The group are on their guard.

LÍRIKO (CONT'D)
It's coming... Follow me.

LÍRIKO moves away. One of the figures in the group pushes a skateboard along the ground to SARA. From the shadows, LÍRIKO turns back to SARA.

LÍRIKO (CONT'D)
Follow me!

Approaching footsteps from above are heard. The soles of a pair of small shoes appear on the mirror. The figure crouches down. At the same time, TOTEM puts a skate by SARA's feet. The GROUP goes towards the darkness again, following LIRIKO.

SARA does not know what to do; the GROUP are leaving her on her own. Although she is afraid, she does not follow them as she is reluctant to leave SARA 2, whose pale face is spotted with blood, the skin peppered with small pieces of mirror. Suddenly, SARA 2'S eyes open wide and stare out at SARA through the mirror. THE GIRL also turns to look at her. Absolutely terrified, SARA runs after the group, leaving the skateboard behind.

FOCO the youngest, and LÍRIKO have stayed behind waiting for her.

FOCO
(passing his skateboard to
SARA)
Use mine!

INT. SYSTEM OF TUNNELS, TUNNEL - DAY

At breakneck speed the GROUP skate through a maze with dank, old walls, shadows and bare light bulbs every twenty metres. They jump over wide cracks in the ground and cross huge galleries that are lost in the distance. SARA looks at it everything wide-eyed.

She looks behind and sees FOCO trying to outdistance a cloak of impenetrable darkness advancing on him. The darkness absorbs everything in its path, the light from the bulbs disappearing into it. In front, PROSAK is looking at a wrist navigator.

The darkness advances as far as the frightened FOCO, who is lying on the ground.

SARA looks at LÍRIKO.

LÍRIKO
There's nothing we can do.



LÍRIKO pushes SARA through the hatch. He closes the heavy iron lid that seals the entrance. Darkness.

INT. THE GREAT WASTE DUMP - DAY

Metallic noises. The GROUP come out of a rusty pipe that runs down out of impenetrable darkness. They wade knee-deep through a thick, dark liquid.

Silence. They pant, slowly recovering. Like katanas, from behind their backs they draw fluorescent tubes to act as electric torches to guide them through the darkness.

Although the lights and hoods make it hard, SARA gets her first good look at them. MEDUSSA looks like some fabulous manga heroine. She is devastated by their loss.

PROSAK

(looking at her navigator)

We have to hurry.

Their minds return to the urgency of escaping. But SARA, agitated and afraid, stops them.

SARA

Hey! Where am I? What is all this?

(pointing upwards towards

whatever it is that is

pursuing them)

Warmly, MEDUSSA goes up to her. (note: in Spanish the underworld characters almost always speak in verse.)

MEDUSSA

This is an infinite instant...

A journey through your maze...

Time is short, you must look lively,

What you have to understand and the

tests you face will not be easy

TOTEM

Stupid girl, it's your fault we lost

Foco,

your doubts are an insult

You've disappointed us... you don't

deserve our help.

SARA is hurt by his harshness, which in turn makes her feel guilty.

SARA

But I didn't mean to...

PROSAK

Let's go!

SARA

But... Am I dead?

Once again they stop. And one by one they turn to her.

MEDUSSA

No.

TOTEM

Yes.

PROSAK

Almost.

LÍRIKO

That depends on you.

SARA is in a daze. She just does not understand.

LÍRIKO (CONT'D)

You will find the answers
if three tests you pass!
Quickly now! There's no time,
the fuse is short and thin,
and danger looms like an arrow herein.

And they go on running again through the black water with their tubes of light.

They cross a gigantic black sewer, a limitless pit of filth with waste of all kinds floating in it - electrical appliances, car parts, any and every thing. From a distance the group look like a small line of fireflies as they run through the vast space.



The GROUP only stop when they hear another kind of noise behind them. It is SARA panting with fatigue, slapping herself as if trying to wake up...

TOTEM

(jokingly to PROSAK)

Ha, ha, ha! They all do that!

PROSAK looks at her but does not find it funny. MEDUSSA stops SARA. LÍRIKO goes to them but another sound distracts them. Something is approaching through the water. They are immediately on their guard.

Various lights approach.

Figures appear... It is another group of FIVE FIGURES also moving in a great hurry. With them is a TEENAGE BOY who looks very lost. The leader of the other group (HERMES) goes up to LÍRIKO. They regard each other fraternally and perform a short ritual greeting. HERMES is enormous, beautifully powerful, his voice serious and deep.

HERMES

Pote... je suis content de te voir.

(Bro... it's good to see you.)

The two groups have formed a circle, plastic bits and pieces floating all around them. LÍRIKO and HERMES look like two bulls treating each other with honour and respect.

LÍRIKO

Mon pote... comment ça va?

HERMES cannot conceal his sadness and frustration.

HERMES

Je ne sais pas... C'est difficile...
beaucoup de gamins. Là-dessus les villes
sont brutales.

Pleines de regards spectraux.

(I don't know... Difficult...

A lot of kids...)

(The cities up there are
incredible, full of ghostly
eyes)

LÍRIKO

Sentiment terrible... Mais il faut être
impeccable.

Perdre l'espoir c'est se perdre soi-même
et ça serait impardonnable.

HERMES

Donc, à lutter, mon pote, avec de
l'idéalisme

tout en évitant nihilisme et cynisme

(Terrible feeling... But one
must go on)

(to lose hope is to lose
oneself)

(and that would be
unforgivable.)

(So on with the fight, bro,
with idealism,)

(you'll never see me give in
to nihilism or cynicism.)

SARA hears and understands. Then she sees the wrists of the boy with
the other group... They have been slashed. He realizes SARA is
looking at them and covers them. There is a heartrending, extremely
fragile look about the boy. SARA is shocked by it.

MEDUSSA

(To Sara)

Don't worry. There are more like you...

There are lots of us...

SARA starts to understand.

LÍRIKO

Our strength goes with you, brother.
Peace.
(looking at the teenage boy) Good
luck...

HERMES

Paix, mon pote. (to Medussa)
Sister... (to Sara) Good luck.
(Peace, brother. Sister...
Good luck.)

With a slight nod of the head they bid one another farewell. HERMES'S group go on their way, NIGHT affectionately touching the TEENAGE BOY, and SAPHO and ANTIDOTO at his side. SARA is deeply touched, and again studies the TEENAGE BOY, who looks after her sadly as he moves away.

PROSAK

That way, almost there...

A little further and they come to a gigantic structure that is lost to the eye as it rises up towards the invisible roof.

INT. THE GREAT STRUCTURE OF COLUMNS - DAY

A huge constellation of lights shines out in the darkness. Dozens of columns in all directions. The ground is swamped with black water.

As she approaches, SARA sees that the lights are dozens of mirrors, each containing an image from the real world. In many there are people looking at themselves, simply going about their lives. The lights and moving shapes create a stroboscopic effect. Each mirror has a rusty connection (similar to the one inside the mirror at the hypermarket) at the side joined to a thick cable extending up to the roof.

Astonished by this place, SARA walks past a mirror with a JAPANESE TEENAGER in a bathroom, who looks at himself in distress as he fills a washbasin with water. (Seq. 1)



There is a sudden sound behind her. SARA jumps, everyone turns round. Something is suspended in the air not far away. Hanging by the neck from a long white rope of knotted sheets, a BOY is beginning to regain consciousness. The image amid the darkness is terrible.

LÍRIKO goes towards him but MEDUSSA stops him, soothing him.

MEDUSSA

Líriko, Líriko...

Others will take care of him. We have to
carry on.

Then he regains his composure and turns round, taking SARA'S hand to go on. The others follow him. SARA is shocked to see LÍRIKO so deeply affected by such inner grief. He halts.

LÍRIKO

Sometimes you compare your life to the
throw of a dice and you throw a zero
And another zero... and another
But some strange inner strength
Tells you to go on... fight
It says... LIVE

LÍRIKO firmly steers SARA around. She turns pale. She stands before herself.

The mirror in front of her plays a loop of a scene she has already been through: looking at herself in the bathroom, studying her navel.

LÍRIKO (CONT'D)

Listen up

SARA looks on in disbelief. She realizes that MEDUSSA, PROSAK, TOTEM and LÍRIKO have formed a circle around her.

LÍRIKO (CONT.) (CONT'D)

Listen carefully. First test:

ALL

(As if in some kind of ritual,
they all raise their index
fingers at the same time.)

Awareness.

LÍRIKO

The first step is to recognize and
understand what can harm you
To look into the very depths of
yourself,
In an exorcism to draw you away from the
abyss... TOTEM...

TOTEM walks up to SARA. She inserts a small device into her earlobe. SARA feels a sharp pain and struggles but TOTEM restrains her.

TOTEM

Only those who have descended into the
darkness
Only those who have fought death and
loneliness.
Only those who have crossed
The black waters of their shit and their
torment
Only they shall be worthy of the light
they bear within themselves.

She turns SARA around as she speaks. MEDUSSA and LÍRIKO begin to lay her down on the water. She is frightened, she struggles, tries to break free.

SARA

But what do I have to do?!

LÍRIKO

You must go back home
to see to... what still remains to be
resolved...

MEDUSSA touches her cheek affectionately.

MEDUSSA

Sara, you'll soon understand... All of
us... have been through this...

And she shows her that she too has the same device in her earlobe.
SARA sees that all the others have one too. Then she yields to them.

The four bend her back. She tries to calm down and let herself go but
she is very anxious and fearful. They lower her gently towards her
reflection in the water. It is like some black baptism taking her
deep into her own image.

SARA is submerged. Only her hands are visible as they clutch at the
arms of the group. They seem to come out of the body reflected in the
water. But finally she lets go. She disappears beneath the black
water.

EXT. SARA'S FLAT, COURTYARD - NIGHT.

The profile of SARA'S face emerges. It is next to the broken mirror
in the courtyard behind her building.

The world has become a grey, dead, abandoned place without light.
There is a pool of blood on the mirror, the mark left by a body, and
a trail of bloody footsteps leading away and through the back door of
the building.

INT. THE GREAT STRUCTURE OF COLUMNS - NIGHT

PROSAK stares at her navigator, in which we see a dot moving in an
electronic map.

PROSAK

She's in the hallway.

LÍRIKO

Come on...

With a worried look in their faces they all stare at the black water oscillating surface where Sara has dived in.

INT. SARA'S FLAT, HALL / LIVING ROOM - NIGHT

SARA steps forward fearfully.

The trail of bloodstains leads across the living room and into the corridor. SARA goes into the kitchen. Through the glass in the living room door, we see her pick up a knife.

Without her realizing, the shadow of a small, disturbing figure becomes distinguishable through the glass next to the front door. It is THE GIRL IN WHITE. She stands still. The glass by her starts to crack and then split. The noise makes SARA turn round. She stands there petrified with the knife in her hand. The two shadows look at each other through the glass.

SARA reacts, she dashes into the living room and out into the corridor, slamming the door behind her. She blocks the door. She can be glimpsed through the frosted glass in the middle of the door.

INT. SARA'S FLAT, CORRIDOR - NIGHT

Very frightened, SARA bolts the door to the corridor. She turns round; the bloodstains are still on the floor. Terrified she advances along the corridor with the knife in her hand. Something stops her.

VOICE (OFF)

Sara!

Someone is calling her from her parent's bedroom.

INT. SARA'S FLAT, PARENTS' BEDROOM - NIGHT

She sees a lump on the left-hand side of the bed. She uncovers it. Her mother looks strange, she is trembling, curled up into a ball.

INES begins to speak in a strange voice.

INES

Sara, come...

SARA gets closer to see what is happening. But INES grabs her in such a way that scares her and tries to get away. Her mother won't let her.

INES (CONT'D)

Daughter

You have to come back... Daughter...

SARA is frightened. She turns to leave but something else by the door makes her stop. A slimy tube rises out of the floor towards her and slips under her top. The tube attaches itself to her navel like an umbilical cord.

Trembling with fear, she follows the cord back along the floor. She sees that it leads under her mother's nightdress. She looks at it again, attached to her own abdomen. She looks at the knife in her hand. She hesitates. She is very anxious, horrified.

INES (CONT'D)

No, sweetie, don't... don't...

She turns round...

The hammering on the door grows louder. SARA freezes.

SARA is trembling. She looks at her mother, who seems to need her. It is very hard to leave her that way. SARA relaxes, lowers the knife, and looks pityingly at her mother.

Outside, the sound of the door breaking down is heard.

SARA'S expression changes, becoming more determined. She takes the decision and cuts the cord. She panics and runs out into the corridor.

INT. SARA'S FLAT, CORRIDOR - NIGHT

SARA

(crying, in panic)

Dad!!

Dad!!

She turns towards the hall door and finds the face of the GIRL IN WHITE before her looking through the glass, which is beginning to crack. Terrified, SARA runs away in the opposite direction, trying to call out to her father.

INT. SARA'S FLAT, STUDY - NIGHT

Filled with anguish, SARA goes into the study looking for her father. She finds him in a strange position with the top half of his body up against the wall and the cork board with all his papers, his face stuck to and pushed inside the wall, as if he has been half walled-up.

By the door frame, the face of the GIRL IN WHITE (the girl that Sara saw in the church in the glass coffin). She slowly enters, and as she gets closer she gives out a smooth whisper, strange, almost inaudible.

GIRL

Come... Come... With me... Rest...

The GIRL raises her hand, offering it to SARA. But SARA has fallen to her knees, crying and screaming full in distress and panic.

GIRL (CONT'D)

Forever

SARA grabs the GIRL's hand.

CUT TO

INT. THE GREAT STRUCTURE OF COLUMNS. MIRROR SPACES - DAY

PROSAK is nervous, tense, studying the navigator.

PROSAK

She's not moving... not reacting
Her death approaches

TOTEM

She won't be able to do it.

MEDUSSA and LÍRIKO are very worried. In front of them the black water remains deep and mysterious.

CUT TO

INT. SARA FLAT. STUDY - NIGHT

SARA's hand starts turning black. As if all her veins where being contaminated by dark ink due to the contact with the GIRL's hand.

SARA is convulsing, she is crying, giving up. But starts screaming.

SARA

Noooooooooooo!!

And she makes a violent movement and lets go of the girl's hand...

INT. THE GREAT STRUCTURE OF COLUMNS - DAY

...SARA emerges abruptly from the depths of the black water, raises her hands to her throat and finally hears her voice...

SARA

Noooooooo!! Noooooooooooo!!

...anxious, agitated and terrified she shakes her hands and tries to remove the pieces of glass (which are no longer there) from her face.

SARA (CONT'D)

I don't want to!!

The GROUP, who have been waiting on their knees in the water, help her sit up and collect herself.

SARA (CONT'D)

I don't want to die!! I don't want to die!!

LÍRIKO takes her to one side. He takes her in his arms, holds her like a child and soothes her.

LÍRIKO

Sssshh... Sssshhh.... It' all right...

It's all right..Sara...Yo aren't dead...

But SARA doesn't listen, she keeps on screaming, frightened. Then LIRIKO shakes her violently, getting her attention.

LÍRIKO (CONT'D)
Sara!!! You aren't dead!!!

Surprised, SARA looks at him, longing to understand, breathing deeply.

LÍRIKO (CONT'D)
You're still in your room...

SARA is in shock, her gaze wanders, as she thinks about what LÍRIKO has said...

INT. SARA'S FLAT, SARA'S ROOM - DAY

...SARA'S eyes at the lit-up window. She stands stock-still, paralyzed, as if in a coma, in the middle of her room. It is just before she began walking towards the window to jump out.

LÍRIKO
...at your window
Within your very soul
a great battle is being fought...

LÍRIKO (O.S.) (CONT'D)
Life or death...

Something seems to change deep in SARA'S eyes...

INT. THE GREAT STRUCTURE OF COLUMNS - DAY

...SARA'S eyes have returned and seek out LÍRIKO'S face.

LÍRIKO
Listen carefully, we are your personal
defense force,
We have stopped the jump (just in time),
but remember this...

SARA finds the sympathetic look of the rest of the group.

LÍRIKO (CONT'D)
...Death is on the loose and stalks you
Only you can stop it. To die or to
live...

Silence. The vastness of the idea registers with SARA.

LÍRIKO (CONT'D)

(to Sara)

You've passed the first test.

Two to go.

TOTEM, MEDUSSA and PROSAK get up and move away. Their torches reveal a raft floating in the darkness. They seize it and move it in SARA'S direction, while LÍRIKO picks her up in his arms.

PROSAK takes out her computer and begins to create a spine-chilling melody that fills the whole area. (Beginning of musical Act 2) LÍRIKO steps onto the raft carefully. He is weak, still shocked. The FOUR each pull on a corner of the raft, begin to move forward and between them build a great song.

LÍRIKO (CONT'D)

Look...

PROSAK

Look...

TOTEM

Look...

MEDUSSA

Look...

MEDUSSA AND PROSAK

If you want to know who you are

What you want in life

Work out the invention,

Look at how love and affection work

PROSAK adds layers to the music.

MEDUSSA AND PROSAK (CONT'D)

It all begins early on

When you're growing up, to feel wanted
and accepted

You cling to all that is valued in your
world

They reward you for being clever... or
accommodating

Witty or brave, or good-looking,
outstanding
No one wants to be vulnerable
You do all you can to make them think
you are unshakable...

They move away from the columns.

LÍRIKO AND TOTEM

You gain in worth and respect being
tender or tough
Or inspiring pity or frightening others
or saving lives,
Or blowing your accomplishments out of
all proportion...
Pretending to be deep, clever or
mysterious
Or cool, glamorous, gifted or amusing.
Idolizing the damned,
Or making agreements with the smartest
Some surrender to others and forgot who
they are
Others take advantage of those same ones
Some cheat others because they don't
give a damn
But most keep quiet and digress without
changing because they're afraid

MEDUSSA AND PROSAK

Pay attention to the game and its rules
Its vices and virtues, or wake up or
you'll be lost
In this endless chain of contagion
From great-grandparents to grandparents
to parents to children
From governments to schools to teachers
To businesses to steady jobs
From wages to habits to shopping
From barter to goods from partners to
friends
To acquaintances to turn-offs to to-ings
and fro-ings
Behold the vicious circles
The attachments and interests
This is the energy the world is made of

It materializes, solidifies... it's of
our construction

They move forward through the black water. They come to stairs
leading up to a tunnel entrance. Cheered and feeling brighter thanks
to the beat and power of their song, SARA stands up on the raft like
a princess all set for an adventure.

LÍRIKO AND TOTEM

Confront mindlessness and manipulation
Distinguish what's false from what's
true
Beginning with yourself
Do you think victimization or mere
rebelliousness are the answer?
Give strong support to what's genuine
and sincere
Value what's done with care so that
we'll all gain from it
So that we'll all gain from it...
That is the true path
As a great warrior said

MEDUSSA

From the deepest darkness

TOTEM

To the brightest light

LÍRIKO

To live is to choose

PROSAK

So think.

ALL

This... is the Great Path of Awareness

They have finally reached the end of the place of columns and
mirrors. They start climbing the steps to the tunnel. There is no
black water here but a solid concrete floor.

Then they hear something behind them.

In the distance, below SARA's mirror, the reflection in the water is
shifting. It begins to bubble and boil.



PROSAK
She's found us!!!

And the GIRL IN WHITE begins to emerge.

The GROUP runs with all their might.

INT. SYSTEM OF TUNNELS, TUNNELS - DAY

They run and run. Jumping over holes, swerving around corners, they move through a labyrinthine system of tunnels.

INT. SARA'S FLAT, SARA'S ROOM - DAY

SARA'S hair is blowing in the breeze. Oblivious to all else, her absent gaze rests focused on the open window, where the leaf and the curtain also move in the breeze.

INT. SYSTEM OF TUNNELS, TUNNEL - DAY

Staring into the tunnel, SARA hears the sound of a distant telephone ringing. They are standing before a thick wall, belonging to another tunnel which crosses and blocks theirs. They can only go to the right or left. On the wall are two graffiti. One is of the classroom with its rows of desks, while the other is of SARA'S neighbourhood with the lines of buildings. Both are ugly and similar in style.

TOTEM
Quick!

Looking very worried, PROSAK glances back down the tunnel. She stands watch, looking at the navigator. She is very tense.

TOTEM (CONT'D)

Fast, you have to make up your mind!
Go where you feel you don't learn
anything!
Or where you feel trapped!
But there is another hidden option in
the crossroads!

PROSAK

She's going to find us!

SARA stands motionless, the two options before her.

MEDUSSA

Come on!

She feels the pressure on her, they wait impatiently. She gets nervous and has absolutely no idea what to do.

TOTEM

You have no talent, you're a waste of
time.

TOTEM'S vehemence wounds SARA. She looks at the others for support but none of them give it. Nobody stops TOTEM.

TOTEM (CONT.) (CONT'D)

You're no use, you stupid girl
We should give up on you, it's what you
deserve
If you always hesitate to take a
decision
How will you pass the tests in store for
you?

Feeling humiliated and very vulnerable, SARA gives up.

INT. SYSTEM OF TUNNELS, FORK - DAY

SARA is sitting on the ground, on the verge of tears. Frightened, PROSAK and MEDUSSA look at LÍRIKO, who nods his head. They seem to know exactly what to do. PROSAK gives her backpack to MEDUSSA.

They look at each other anxiously. PROSAK goes up to SARA, grabs hold of her tightly and stares her in the eye.

PROSAK
I'll draw her off.

She is emotional.

PROSAK (CONT.) (CONT'D)
Live..!

PROSAK runs back in the opposite direction. She is soon lost to view in the system of tunnels.

MEDUSSA goes up to the wall and presses her forehead and one hand against it. She puts her other hand on her chest and concentrates.

EXT. STREET - DAY

DARIO walks down the road towards the block of flats in SARA'S neighbourhood. He stops hesitantly, not knowing whether or not to go on. He does not notice words materializing on a wall to the side. He decides not to go on and starts turning back, but then stops in awe...

FOLLOW YOUR INTUITION.

MEDUSSA

DARIO stands there looking at the words, astonished. He starts walking towards the blocks of flats again, this time more quickly.

INT. SYSTEM OF TUNNELS, FORK - DAY

...MEDUSSA has just finished sending her message. Worried, she turns to SARA, who looks punch-drunk and far away. She looks at LÍRIKO, who with a very serious expression on his face is looking back the way PROSAK went. The echoes of cries can be heard in the distance.

INT. SYSTEM OF TUNNELS, LOST TUNNEL - DAY

PROSAK runs along the tunnel at full speed, shouting as she goes in an attempt to bring attention to herself.

Her voice echoes through the tunnel.

PROSAK (CONT.)

Heeeeeeeey!!! I'm here!!!

Suddenly, the lights behind her begin to go out. The darkness has found her and is after her. PROSAK starts running as fast as she can. She turns a corner, slips and the navigator crashes to the ground and smashes. Frightened, she looks at it. She must keep running.

The darkness is gaining on her. Inside it, a white figure can be seen.

INT. SYSTEM OF TUNNELS. FORK - DAY

LÍRIKO, MEDUSSA, TOTEM are suffering, full of tension, they know PROSAK is in a very difficult situation.

INT. SYSTEM OF TUNNELS, LOST TUNNEL - DAY

PROSAK finally reaches the end of the tunnel. There is no other way to go. She turns round, terrified.

Black slime begins to come out of PROSAK'S ears. It also comes out of her nose and mouth. Her eyes are black slime.

INT. SARA'S FLAT, SARA'S ROOM - DAY

SARA takes another step towards the window... Her eyes are glassy and her expression deranged.

INT. SYSTEM OF TUNNELS. FORK - NIGHT

The dot of light in MEDUSSA's navigation system goes out. Downhearted, she looks at the other ones.

MEDUSSA

We've lost Prosak.

They all feel the pain. On the floor, SARA is even worse, guilty.

INT. SARA'S FLAT, SARA'S ROOM - DAY

SARA stops. She pulls the foot that was going to take the next step back. She is halfway to the window. She is coughing and retching.

INT. SYSTEM OF TUNNELS. FORK - NIGHT

The black mass suddenly progresses through the tunnel, echoing all over the space.

INT. SYSTEM OF TUNNELS. FORK - NIGHT

MEDUSSA, TOTEM and LÍRIKO listen how the darkness progresses towards them. It seems like they've given up.

INT. SARA'S FLAT. SARA'S BEDROOM - DAY/ INT. SYSTEM OF TUNNELS. FORK - NIGHT (PARALLEL SEQUENCE)

SARA keeps moving forward blindly towards the window. Step by step.../ The dark mass moves towards the group. Stretch by stretch.../ The group feels how death, the nothing, comes towards them. It's very close.

Now, it seems like SARA realizes something. Her look shines.

SARA 2

(repeating TOTEM'S words)

There is a hidden option...

Everyone turn around at her in surprise.

SARA stops her steps towards the window.

The black mass stops in the tunnel.

SARA stands up in the middle of the fork and gets closer to the graffiti...

She pushes strongly her fingers against the wall. Her hands sink in it, as if she was entering the graffiti.

The looks on LIRIKO, MEDUSSA and TOTEM faces shine.



SARA gets completely inside the graffiti...

INT. THE GREAT GRAFFITI TUNNEL - DAY (ANIMATION)

SARA comes out on the other side of the wall as a character from an animated film. Dumbstruck, her mind boggling, she looks at her hands and arms. She is made of some unknown coloured material, like an animated graffiti drawing...



MEDUSSA, LÍRIKO y TOTEM follow SARA, they have also turned into an animated character, similar to something out of a manga comic.

MEDUSSA

No... This isn't just imagination...
this is the world of expression.
You're learning... to give form to what
you yourself mean.
You're like a building; your facade is
turning into content.

TOTEM keeps on shouting at her as if he was still irritated with her...

TOTEM

Who says that reality cannot be changed!
It was said by a big voice in a
categorical way: Be yourself the change
you wanna see in the world!

Mean while he gives out some kind of metal connectors, similar to roller skates that they all fit in their boots. MEDUSSA fits SARA's, she connects them with a cable that connects to LIRIKO's.

LÍRIKO

Bringing it up will hurt but you have to
do it
Breaking the block will clear your whole
being
Welcome... you got in... you made it.

LÍRIKO has set his "roller skates" over the rail he seems to refer to... Sara does the same, placing herself behind him. MEDUSSA and TOTEM set over the parallel rail. MEDUSSA activates her laptop from where a strong rhythm comes out echoing in all the space around...

LÍRIKO (CONT'D)

Let me show you...
something no one's ever seen before...

LÍRIKO and the rest throw and hook their cables to the catenaries, making them spark. Electricity goes through the cables to the metal studs, that get a strong boost. The group starts sliding over the rails at great speed. SARA feels the contagious adrenaline. With huge power, LIRIKO starts firing "Words" (2nd musical act) at an incredible speed, with massive power.

LÍRIKO begins an incredible, breathtaking tirade, firing words with the speed of a machine gun and the power of a bazooka.

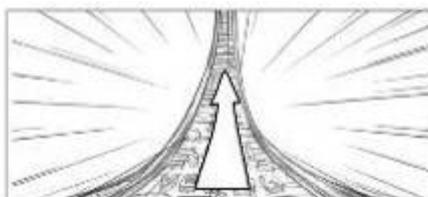
LÍRIKO (CONT'D)

Wake, leave, flee, seek, place, space,
time,

See, want, have, be able, return, live,
stay attentive

Hush, observe, wait, walk, run, endure

SARA sees how the rails form in front of them in the big black space. She sees how each of the sleepers that appear between the rails is in fact each word LIRIKO says, lighting as he says them, each in a different language. Is as if he was building a babelic path of words as he recited them.



LÍRIKO (CONT'D)

Forbidden sound, I measure, I sharpen, I
style, I turn, I walk, I go on
I pick, I leave, I choose, I fix, plans,
days, months, years, calendar
People, rat race, rush hour, board
meeting, timetables, captive masses pass
Footsteps, laughs, sobs, kisses, rhymes,
dramas, jokes, sorrows, parties
lady, part corduroy, early morning,
suns, moons, mists,
doubts, additions, subtractions, flames,
debts, sweats, wins, plots,
more plans, more themes, more fame, more
crests
tomorrow more dramas, more scarred
souls, more
mobile sounds, stress, magazine, I eat,
bed, light, window, I lean out
I see, I think, peace, city, rest, I
take
hotel, paper, lighter, I smoke, smoke, I
write, I feel

Surrounding them, the walls are also building up from nothing, formed
by images, with lighted graffiti that floods the dark space with
light and color.

The rails take a sudden uphill twist, going vertical and starting to
rotate. They turn into a huge DNA double helix; what were the
sleepers are now the connection between the two helix, creating a
word that LIRIKO is saying in all the languages of the world.

LÍRIKO (O.S.) (CONT'D)

wind, shadows, lights, squares, streets,
parks, monuments
I sing, I count my moments, I slow, I
hold on, I advance, I try
to remember, to forget, to breathe in,
to breathe,
to calculate, to keep watch, stability I
pursue
decision, precision, ambition,
excitement, intuition,
rap passion, mission the witness,

catch, let go, have, pay, hate, love,
instinct
feel, learn, attend, mind, always lies,
maze

The big vibrating chain, builds up full of sparks passing along
molecule sketches which are also forming with structures of words. We
move through something similar to a storm of electrical connections,
nerve networks across the ones the words travel...

LÍRIKO (O.S.) (CONT'D)

text, room, house, neighbourhood, city,
nation, continent, world
galaxy, universe, in a second.
The word I speak with...

The double helix takes us to a ceiling made of a dense graphic
structure of molecules made by words. A material which we go
through...

Going to the surface on a hand of whose skin the words keep traveling
as they are said, as if they formed by the blood in the veins.

...Towards the fingers that hold and handle a pen.

As if the blood were the ink coming out from the pen, this prints the
words that are being recited onto the paper, one after the other...

LÍRIKO (O.S.) (CONT'D)

Resurge, feel, ascend, descend, fight,
stay strong
Amuse yourself, sell, buy, change,
steal, offer, warn
Lend, cheat, ask, make do, create,
wound, break, escape, dream
Hide, think, cry, implore, shout,
invite, show,
worthy struggle, alarms, straight lines,
curves

The words lift up from the paper and travel across the air... Towards
the eyes of the person writing, in which we see the reflection of the
manuscript...

The words enter the black pupil.

And come out again through the skin on the neck, where it creates a big scar, which the hand holding the pen scratches (copying the sequence of the underworld where LIRIKO shows his mark after seeing the hanged boy).

...LÍRIKO (O.S.)

Bad karma, cradle, grave, absurd life,
Leave, defend, attack, speak, listen,
shriek, explode, fail, try, arrive, play
Work, euros, money I owe, I invent, I
beat
I pant, chat I believe, I box, I want
trophies
I rap, no hurry, no pause, no cause, no
farce,
sincere, no buts.
Paths are fierce, they're... they're

His lips move, whispering the words that now go out the mouth and through the air...

They get to a room, go towards the ceiling, by a hook of an old lamp. There, the chain of words create a rope in the air...

They dissolve and continue their journey, running by a picture of Young LIRIKO (the one of the underworld) and towards an open window...

And start moving around the people that walk along a big and grey street. The colorful words go from one person to another, as if they rebound, as if they made invisible connections between the people...

...LÍRIKO (O.S.) (CONT'D)

Books, cinema, leisure, sex, love,
friends, enemies, duels
Deals, partners, agreements, prices,
healthy vices, dirty vices, jealousy
Citizens, apartments, shops, stones,
earth, air, snow, rain, fire
Carts, loudspeakers, cables, rap I play,
I breathe, I decide, I get,
live in society
Large city, no pity, loneliness,
anxiety, freedom,
opportunity I find

And up high to the clouds, inside them, each word shakes as if it was a lighting bolt.

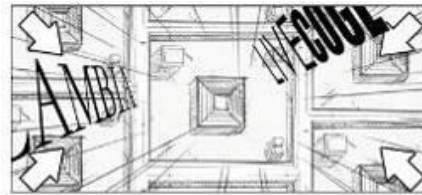
They cross the clouds to get down again, as a rain.

The rain of words falls towards the buildings.

Towards a window that has a tree leaf stuck to the glass window.

They get closer to SARA, who is motionless by the window.

They go across the absent look in SARA's face and enter her ear.



Back in the darkness, the words turn again into the rail's sleepers where LIRIKO slides at high speed.

...LÍRIKO (O.S.) (CONT'D)

Builder, transgressor, winner, director,
driver, inventor
There's no better time
Children, old people, fathers, mothers,
rich, poor, great men
Cruel creatures, bars,
Males, females, full glasses, ice,
toast, more bottles, nights
Beautiful, sweet, all-night parties.
Only rap saves me, they're words.

The camera again passes through walls, partitions and floors...

INT. THE GREAT QUARRY - DAY

... they fall suddenly onto a flat, sandy surface.

LÍRIKO gets up like some great warrior and ends a capella.

LÍRIKO

The Great Path of Words. This is it.
This is where your esteem, your wager,
your spirit manifests itself
If you think about it too much, you
lose. Put fear aside, say what you feel.
Express your ideas, your love, your
tenderness, your pain, your rage
Your words fill, describe, resound,
breathe
Feel their load, their dart, their mark,
their magic, their impact, their
brightness, their sensitivity.
Their exact balance
That penetrates and inspires, that
transforms and determines... that cures
and annihilates.
Your words... your power, your words,
are your very being.
Enter the zone where you become you.

It has been incredible. He surveys the vast place they are in. They are at the bottom of a gigantic, abandoned, underground quarry. The tunnel stops short of the quarry's lowest level. It is like some great underground coliseum and they like gladiators in an arena.

At the opposite end is a large entrance. LÍRIKO notices that it is closed and looks up towards the darkness above. There he sees a small hooded figure (THE GUARDIAN) perched on a gargoyle atop a construction tower.



The GUARDIAN makes a sign with his hand held flat to LÍRIKO.

LÍRIKO (CONT'D)

We have to wait. Sara, you rest.

They sit down on the ground. They take off their rail-skates and backpacks. They are exhausted.

SARA looks apprehensively at the great double door. There is a huge hand drawn on it which she recognizes. The two fingers being held up, "THE WORD".

SARA

What's there?

LÍRIKO

The second test... Inside there is someone who is trying to pass it.



Suddenly, a paper tied to a stone falls on the floor by SARA. It's the GUARDIAN that has thrown it from above.

SARA unfolds the paper and reads:

"VERBO"

SARA does not understand.

LÍRIKO (CONT'D)

You'll understand soon...

SARA stands looking at the GUARDIAN.

TOTEM stands up, nervous. Starts walking around, looking at the closed door and back at SARA. SARA observes him, scared. He is trying to contain himself, but can't. Then he turns to LIRIKO and MEDUSSA.

TOTEM

It's her fucking fault we lost Prosak too!

Your positivism irritates me!

This girl does not deserve our pity!

Look at her... Look at yourselves...

TOTEM goes to SARA. He leans down and grabs her strongly hurting her. He is shouting at her face.

TOTEM (CONT'D)

Deep down we all know she won't pass the test!!

And he lets her go, in a disparaging way, and moving away from her.

Hurt and frightened, SARA looks at LÍRIKO and MEDUSSA but they say nothing, remaining silent and subdued. She looks at them in disbelief. After a few seconds, she feels she can take no more and to their surprise stands up, goes up to TOTEM and blows her top.

SARA

Hey!

TOTEM turns around and sees how SARA stands up and goes over to him. She pushes him. LIRIKO and MEDUSSA looked at her surprised, serious.

SARA (CONT'D)

You!! What's your problem?? You've been giving me grief since the beginning! You won't screw me over again!

TOTEM looks as if he is going to kill her. SARA realizes that she has made a big mistake. She is scared to death.

Then TOTEM and LÍRIKO burst out laughing. SARA is completely bewildered.

LÍRIKO

Thanks, TOTEM, you did it so well that no one would have taken that. I felt like killing you too!

TOTEM smiles at SARA, who doesn't understand what is going on.

MEDUSSA

(To Sara)

At last! It was about time you expressed your rage,
and put a stop to whatever was intimidating you
TOTEM was only playing the tyrant inside us all.

A complete change has come over TOTEM. He winks at SARA affectionately. She cannot believe it.

TOTEM

You'll do very well, sister.

Then LÍRIKO looks up. Serious and sad, the GUARDIAN is making a thumbs down sign to him... He pushes a button on a control box connected to a long cable. LÍRIKO'S face turns dark.

A sound echoes through the whole quarry. The great double door is starting to open.

They all face it expectantly.

Light footsteps on the other side of the door are heard. A figure is seen. It is one of their kind. A warrior girl of the underworld walks slowly and seriously towards them. She carries a lifeless body in her arms. As she draws nearer they can see who it is.



LIRIKO
(very shocked)
Hermes.

LÍRIKO goes to him.

NIGHT was the leader with HERMES' group. She carries the dead body of the TEENAGE BOY they were accompanying when they met up in the great sewer. The teenage boy's pale arms swing from side to side and there are fresh cuts on his wrists.

SARA recognizes him too. The horror and fear dispel all her joy.

They go to her but SARA stays back. It is too much for her.

HERMES
(filled with distress)
Il a eu trop peur... Il a eu trop peur!
On n'a pas pu lui aider! Il n'y avait
rien plus à faire!
(He got so scared... He got so scared!
And we couldn't help him!!

We couldn't do anything!)

LÍRIKO feels his mate's pain.

HERMES (CONT'D)

J'ai perdu tout le group, tous les
trois...

(I've lost all my group... the three of
them)



LÍRIKO doesn't know what to say, he grabs the hand he has over the
boy. TOTEM reaches them.

TOTEM

Líriko... Líriko...

You have to continue. I will stay here.

MEDUSSA holds her, consoling her. TOTEM approaches and looks at
MEDUSSA. LÍRIKO leads SARA away, trying to save her from seeing the
dead boy.

TOTEM (CONT'D)

Sara!

SARA turns around to look at him.

TOTEM (CONT'D)

Live!

INT. GREAT CHAMBER OF SOUND - NIGHT

MEDUSSA, LÍRIKO and SARA enter an area that is growing darker and darker as the door closes behind them.



After a moment the place comes to life as if it had suddenly been lit up. The impression here is one of solemnity. It is a deep chamber, completely enclosed. Halfway between floor and ceiling, a very long line of blue light travels the whole of the tunnel's perimeter. It vibrates constantly, varying with each sound. Each step they take creates a small wave that advances along the line until it is lost in the darkness.

MEDUSSA and LÍRIKO cover themselves with their hoods. Each raises a hand with two fingers extended.

MEDUSSA AND LÍRIKO

Second test: The Word.

At the sound of their voices, the line of light is jolted into large, vibrating waves that travel to the back of the chamber. SARA is terrified.

LÍRIKO

The great battle for your soul
Is fought between the deepest darkness
And the brightest light within you

MEDUSSA

Remember, living is expressing what you
are,
what you feel, what you think.



LÍRIKO

You begin. Attack, make them take note
of your worth.

MEDUSSA

Fight...

SARA sees how MEDUSSA says goodbye with a look before fading away in
the blue light.

LÍRIKO

Live...

SARA now turns at him and sees how he also says goodbye with a
glimpse. And fades away.

The GIRL and SARA 2 wait at the other end.

SARA closes her eyes for a moment. She concentrates, breathing deeply
a few times. She opens her eyes. She feels intimidated and very
nervous.

SARA

Go...

The white line hardly vibrates. That was weak, feeble even, pathetic.

SARA 2, with the shards of mirrors in her face shining, is about to
speak. The GIRL stands back slightly, in the same way as LÍRIKO and
MEDUSSA does with SARA. The strange voice of SARA 2 is heard.

SARA 2

Please...

SARA 2 (CONT'D)

Let me die.

SARA 2's words travel along the walls, upsetting SARA as she hears them. Seeing and hearing herself so distressed saddens her.



INT. SARA'S FLAT, SARA'S ROOM - DAY

SARA takes another step towards the window.

INT. GREAT CHAMBER OF SOUND - DAY

An instant. SARA 2 waits. SARA does not react. What she has just heard has disconcerted her. SARA 2 takes another step. The darkness advances with her, the line of light grows shorter and disappears with each step she takes.

SARA 2

I can't take any more
I'm exhausted

SARA 2's begging tone hurts SARA.

SARA 2 (CONT'D)

Put an end to this pain
Muffled, endless,
This void, so deep this abyss

The waves and the heavy, terrible words travel along the tunnel. SARA feels she is about to burst into tears. She does not know what to say...

SARA 2 takes another step forward.

Something breaks inside SARA. She cannot speak.

SARA 2 starts walking and does not stop.

SARA 2 (CONT'D)

No sense
No direction, no faith, no hope
No reason

INT. SARA'S FLAT, SARA'S ROOM - DAY

Step by step with each word, SARA reaches the window.

INT. GREAT CHAMBER OF SOUND - DAY

SARA 2

Give me one reason

SARA can only shake her head as she casts about for something to say... SARA 2 continues, aggressively.

SARA 2 (CONT'D)

Give me one single reason

SARA'S mind is numb. She suffers. She cannot think of anything to say.

INT. SARA'S FLAT, SARA'S ROOM - DAY

SARA is climbing onto the window ledge.

EXT. SARA'S NEIGHBORHOOD - DAY

DARIO gets closer to SARA's building. He goes by Liriko's painting
"YOU FEEL YOUR LIFE DOESN'T RHYME".

INT. GREAT SOUND CHAMBER - NIGHT INT. SARA'S BEDROOM - DAY (PARALLEL SEQUENCE)

Details of SARA climbing up the window.

SARA 2

I find no reason.
The world
 (with each step she says a
 word)
is ugly,
sad,

With tears in her eyes, SARA can't argue or stop SARA 2.

SARA2

Selfish
Cold
Empty

DARIO goes by the hardware store where SARA bought the mirrors.

SARA 2

Terrible

SARA is shaking inside, her look lost, staring at the mirror at the end of the patio. She is leaning on the window, the void below her.

SARA2

Heartless

DARIO runs across the arcades.

SARA 2

Horrible

SARA2 keeps on moving towards SARA who cries helpless.

SARA 2 (CONT'D)

I'd rather die.

SARA falls, to the void.

DARIO reaches SARA's door and calls on the Interphone.

The sound echoes in SARA's empty room.

DARIO tries again. He waits.

But there's no answer. Sad and frustrated he leaves.

SARA has lost. DARIO didn't arrive on time.

SARA is overcome with emotion. And rage. She begins walking purposefully towards SARA 2.

SARA 2 also starts to move forward again. The two go at it hell for leather. SARA begins the attack, using all the power in her voice.

SARA

I am revived!

SARA's hand reappears trembling on the window frame.

SARA (CONT'D)

And now I'll defend myself!!

SARA had remained with her body out the window, when leaning forward, her body has crashed onto the sill, remaining half hanging. She is managing to get back inside.

SARA (CONT'D)

Against you I turn!

You attacked me so I'll attack you!!

I will beat you!

I'm here to stop you

The words cross the walls like lighting bolts across to the other side. SARA receives her words, now she turns more challenging and stronger than before.

SARA 2

YOU'LL LAST A FEW SECONDS

YOU RUN AWAY AND GIVE UP

TO ALL YOUR FEAR!

SARA denies with her head, determined, strong, with more and more energy, forgetting her fear.

SARA

NO

I DECIDE!

SARA leaves the window. The mirror at the end of the patio is out of sight. She starts going backwards, moving away from the window.

SARA 2 gets tongue-tied for a second. It takes her time to answer. But it comes back to her.

SARA 2

You can't

You're breaking up!

SARA

I'm putting myself back together!

SARA 2

You're falling!

SARA

I'm getting up!

SARA 2

It hurts!!

SARA

Yes, but I can take it!!

In the walls, SARA's words stop SARA 2's words. When contacting, they create explosions in the electronic walls. It's a lexical battle that provokes in the space an epic effect.

SARA 2

You're suffering!!

SARA

It's part of the deal

I will not run away from life

I will not withdraw into myself any more

SARA 2

Everything causes you pain

SARA

I seek dressing for my wounds

It's you who keeps them open

SARA 2 is starting to fail. She doesn't know what to say. She takes her time. She answers but confused.

SARA 2
You lose in life

SARA
Yes, but you learn

SARA 2 gives in and stops. SARA has managed to silence her. She moves in to the attack.

SARA (CONT'D)
I love

SARA 2
And people hurt you

SARA
I accept the risk
And sometimes I win

SARA 2 has been weakened by the swiftness and skill of SARA, who has neutralized her every attack. Pitiless and unforgiving, SARA now steps up the pace relentlessly,

SARA (CONT'D)
I'M MY SOUL
I'M MY BODY
I SAY
I DO
I PROGRESS
I FIGHT
I WIN

SARA 2 is almost DEFEATED. SARA keeps walking towards her, the walls are incandescent with the light of her words, which overwhelm her opponent.

SARA 2 is trembling, afraid, disconcerted. She is yielding. SARA is determination itself. She is about to unleash her fury to the full.

SARA (CONT.) (CONT'D)
I AM...

(She pauses for a second, her
eyes full of adrenaline...)
VVVVVVVEEEEERRRR!!!

Like a shock wave from a blast, the light begins filling the whole
tunnel...

...SARA 2 is starting to collapse, the camera PANS away from SARA...

SARA (CONT'D)
BBBBB0000000000000000!!!

...towards the wall, with all its blinding light...

SARA (CONT'D)
0000000000000000000000000000!!!

...passes through it...

EXT. OUTLYING NEIGHBOURHOOD - DAY

...comes out on the other side...

...of a wall on open land near a huge tower block estate...

...It advances like a shock wave and shows an explosion of colours
that tint the wall from the inside. Letters form... into spectacular
graffiti...

VERBO

...The shock wave (the camera movement) continues, crosses the open
land and stops just before a BOY surrounded by housing blocks in what
could be any city in the world. The BOY stands stock still, having
seen the graffiti form alone. He is both amazed and nonplussed by it.

The camera begins to recede, as if the shock wave were contracting.
It leaves the BOY behind...

...It returns to the wall. To the graffiti...

...It passes through.

INT. GREAT CHAMBER OF SOUND - DAY

It enters the tunnel again, where the intensity of the light is fading...

...and focuses on SARA'S face. Her eyes are full of power.

At the back, SARA 2 has fallen into a faint. The darkness recesses, the line of light extends back...

The line of light fills more and more space until it reaches the end of the tunnel.

SARA stands still for a few moments. Alone, in the middle of the great hall, which once again vibrates with a sense of peace.

Behind her, noises can be heard. She turns around and sees how a big mass of white light is coming closer.

LIRIKO's voice starts echoing in the tunnel, warm, big, beautiful.

LIRIKO (O.S)

A thought turns into an action...

An action turns into an attitude...

An attitude turns into a destiny...

The big mass of light is reaching SARA, enveloping her, changing everything around her into a big white light. She starts closing her eyes.

LÍRIKO (O.S.)

Awareness,

words...

They're yours.

SARA collects her thoughts. The camera stops revolving. We see where she is.

INT. SARA'S FLAT, SARA'S ROOM - DAY

SARA'S eyes focus, her mind awakes... LÍRIKO stands before her.

LÍRIKO

You did very well.

Very well...

LÍRIKO is standing between SARA and the window. His voice is confident and warm. She is deeply moved at seeing him and hearing him speak.

LÍRIKO (CONT'D)

It's all right now... It's all right
now... You've come through.
You aren't going to jump any more,
You won't want to...
You're ready to return now.

SARA nods, feeling the same way.

LÍRIKO (CONT'D)

The third test awaits you
It lies in what you need to express most
and what is hardest for you to overcome.
One clue: look at fifty...

LÍRIKO looks at her conspiratorially with excitement and affection.

LÍRIKO (CONT'D)

Look at chapter 50.

SARA returns the smile.

But returns to sadness when she remembers something...

SARA

Where are Medussa... Prosak, TOTEM...?
You...?

LÍRIKO approaches SARA slowly...

LÍRIKO

We are inside you.
We are you.

LÍRIKO hugs her tightly, lovingly. He whispers in her ear.

LÍRIKO (CONT'D)

I am you.

Touched, SARA watches LÍRIKO's arms and hands enfold her... and then begin to fade... She is deeply moved.

SARA

Thank you...

Thank you...

...LÍRIKO begins to disappear. SARA is overcome by emotion.

...LÍRIKO disappears completely.

Everything has stopped. SARA is alone in the room. Everything has been restored. Everything has returned to how it was the moment before SARA jumped out of the window. SARA has come back.

She is here, back in reality.

She touches her hands, as checking that she is there, in the real world.

She turns around to look at the poster of the hooded man, that seems to observe her.

She gets towards the window.

EXT. SARA'S BUILDING. PATIO - DAY

Down the mirrors are reflecting the sky. They are intact, nothing has broken the,. Upstairs is SARA who leaning on the windows checks them and gets back inside.

INT. SARA'S FLAT, SARA'S ROOM - DAY

SARA looks up again and turns back to the room. She sits on the edge of the bed. She is surprised and dazed, as if having just returned from a long journey. She feels her belly, raises her top to look at her navel. It looks normal, but she feels something there.

SARA sees that the mobile phone she had left on the bedside table registers unanswered calls. She moves her hand away from her belly and picks up the phone. She listens to the messages. As DARIO'S voice sounds in her ear, a grin appears on her face.

EXT. SARA'S FLAT, MAIN ENTRANCE - DAY

DARIO walks away from the entrance looking serious and annoyed.

But something stops him: his mobile is ringing. He looks at the screen before answering.

DARIO

Sara...?

SARA (O.S.)

Hello, DARIO.

DARIO

Hello... Are you all right...?

SARA (O.S.)

Yes. Thanks... for calling, for
worrying. I'm fine.
The last few days have been a bit
strange...

SARA sounds different, more self-assured and alert, more plain-spoken. DARIO notices this and becomes a little nervous.

DARIO

I'm glad. You know... not about the last
few days... About you feeling fine.

SARA (O.S.)

I'm going back to school tomorrow. I'm
looking forward to seeing you.

DARIO

(blushes suddenly)
...Yes... Me... Me too...

SARA (O.S.)

See you tomorrow.

DARIO

Hold on! Where are you?

SARA

At home. Why?

Surprised, DARIO turns and looks at the entrance.

SARA (CONT'D)

Dario?

He goes back to the buttons. He looks very funny standing there nervously with his finger poised over the button, not knowing whether to...

DARIO

Look, I'm...

SARA

Yes?

DARIO

(surprised at his own shyness)

Erm... Nothing... nothing. See you tomorrow...

He slaps himself on the forehead for not having dared. But he cannot keep still now and jumps up and down nervously. He is happy and excited.

In disbelief, he walks away from the entrance again.

INT. SARA'S FLAT, SARA'S ROOM - DAY

Smiling slightly, SARA puts her mobile phone down. Around her, the posters of mysterious hip-hop and manga characters remind us of the underworld. It is almost as if they were looking out at her.

Then SARA has a thought, as if remembering something... She stands up. On the table is Don Quixote. Wonderingly, she picks it up, opens it and looks for a page... a chapter... Chapter 50.

In an illustration by Dor, Don Quixote is reciting something before various disbelieving listeners. SARA becomes very serious. She starts reading the chapter quickly and with concentration. Something hits her... She takes a deep breath and tries to calm down. She goes on reading, concentrating deeply...

TRANSITION TO

INT. SARA'S FLAT, LIVING ROOM - DAWN

Silence. Peace and quietness. The mirror reflects a living room full of shadows cast by the city lights in the gloom. An alarm clock rings.

INT. SARA'S FLAT, PARENTS' ROOM - DAWN

A hand turns the alarm clock near the bed off. A figure gets up in the dark and leaves the room without making a sound.

INT. SARA'S FLAT, STUDY - DAWN

Hands hurriedly seek something among the papers, not finding what they are looking for. The figure looks at its watch.

The figure impatiently finishes putting on a tie as it heads for the corridor.

INT. SARA'S FLAT, CORRIDOR / HALL - DAWN

It walks along the corridor trying not to make a noise. Crosses the living room. Turns into the pitch-black hall. Turns on the light.

RAFA

Aaaaaahhh!

RAFA has the fright of his life.

Like a ghost, SARA is waiting for her father in the darkness, holding the files he was seeking.

SARA

Morning, Dad. Were you looking for these?

RAFA is so unnerved that he is unable to answer. SARA walks out of the hall towards the corridor.

SARA'S tone is a strange mixture of normal and sardonic.

RAFA has still not said a word. He is out of action.

INT. SARA'S FLAT, PARENTS' ROOM - DAWN

Another alarm clock rings. A lump in the bed moves and INS'S sleepy head appears. She turns the alarm clock off. For a few seconds she tries to go back to sleep, then sits up.

INES

Aaaaaaahhh!!

She has the fright of her life.

SARA is sitting opposite the bed.

INES (CONT'D)

(annoyed, in disbelief)

What a fright you gave me!! What are you doing!!

SARA looks at her calmly, she speaks with such self-assurance that INS is immediately mollified.

SARA

Mum, the thing about the monk...
Remember? He was right. I understand now.

INES cannot believe her ears.

SARA (CONT'D)

No matter how hard you pretend
otherwise, shit can't be covered up.
There's a lot of shit in this house,
Mum, and I've rolled up my sleeves.

INES

Oh, not now, Sara.

SARA'S voice falters.

SARA

I know you only want me to have the best
things, the safest things, Mum, but I
don't understand them, I don't share
them... I can't accept them just like
that...
I can't... I shouldn't...

SARA is being very open and candid. INES looks at her, rather shocked to see her daughter like this.

SARA (CONT'D)

I don't know if I'm making a mistake or not... but I have to try being myself.

INES does not know what to say. SARA puts the book in her backpack and stands up. She goes across to her mother and gives her a kiss.

SARA (CONT'D)

I love you very much.

INES is happy, touched.

INES

Darling... I love you so much.

She looks at her mother for a moment, seeking some response. INES nods gently, pursing her lips, as if in acceptance. She looks at SARA affectionately.

SARA goes out of the room.

INT. HIGH SCHOOL, CORRIDOR - DAY

It is early morning. There is no one at the school yet. SARA walks down the corridor. Through the window she sees a drawing on the playground wall.

YOUR LIFE IS STARTING TO RHYME

Liriko

SARA smiles to herself. Her gait is self-assured. She goes through the door.

INT. RAFA'S OFFICE, BOARDROOM - DAY

RAFA rushes into the boardroom. The EXECUTIVES are sitting down to start. RAFA'S colleague, MAN 2, begins speaking while RAFA hands out the files. They are the ones SARA gave him at home.

INT. HIGH SCHOOL, CLASSROOM - DAY

The literature TEACHER comes into the classroom. The PUPILS have just sat down. DARIO comes in and SARA gives him a wide smile which fascinates and rather embarrasses him. LUIS sits next to SARA, playing with his console. SARA looks at him in amusement, moves closer to him and says:

SARA

Psst, LUIS!

LUIS

(without looking up)

What do you want now?

SARA

Luis, the truth game is being played out here. Here and now.

LUIS looks up, turns around intrigued and is met with a very lively look from SARA.

INT. RAFA'S OFFICE, BOARDROOM - DAY

RAFA hands out the last file, walks across to his chair, sits down and stiffens as he realizes that there is a deep silence in the room.

Everyone is looking at him. He is astonished and cannot understand why. He sees that some of his colleagues are looking at the files in surprise. Then he opens his and sees what is going on. His face changes... The company slogan has been changed:

LEADER IN ~~QUALITY~~ UGLINESS OF LIFE

Verbo

Glued over a monstrous housing project is a photo of the beautiful old abandoned mansion with R.I.P. and another sentence written by hand next to it:

DO YOUR GREAT WORK

THROUGH SMALL GESTURES.

RAFA is stunned. His colleagues look at him nonplussed. The situation is so embarrassing that everyone is beginning to feel uncomfortable.

To clear the air, MAN 2 tries to begin his presentation but is soon interrupted.

By a laugh... from RAFA. SARA'S father is trying to control a fit of giggles so as not to make matters worse. But he is unable to... And deep down, he is glad, proud, and feels liberated.

INT. SARA'S FLAT. PARENT'S BEDROOM - DAY

Bare feet on the floor and they step on a row of small letters made of pasta.

It's INES, who is getting out of bed and she strangely looks at the floor. Her eyes follow the row of letters.

INT. SARA'S FLAT, CORRIDOR - DAY

INES bare feet reach the bedroom's door.

Intrigued she follows the letters on the floor until she gets to SARA's bedroom.

INT. SARA'S FLAT, SARA'S ROOM - DAY

INES goes to SARA'S bed, sits on the edge and strokes the quilt. She pulls back the covers and gets inside. She curls up like a little girl in her daughter's bed and looks at the posters and teenage-style decoration with a certain excitement, as if recovering something she has lost. Her face becomes brighter, more cheerful.

Then she looks at something. She stands up and goes over to MEDUSSA's poster. There, clipped onto the heroine's chest, SARA has left the name tag of her mother's working uniform: INES SALGADO, Acquisitions Manager.

INES gets the name tag. She is touched by that small magic gesture, fairy-tale like of her daughter. She leaves the room.

Behind the image, MEDUSSA's deep look.

CUT TO:

INT. HIGH SCHOOL, CLASSROOM - DAY

SARA turns towards the TEACHER and stares at him hard. Something inside her stiffens, as if she is poisoning herself... LUIS senses she is going to do something...

TEACHER

Good morning. All right. Today we'll go on with chapter 8. Who'd like to read?

Suddenly, SARA stands up. Everybody looks at her in surprise.

But SARA says nothing, she stays there, shy and intimidated.

TEACHER (CONT'D)

With the ones who don't how to read and the ones who don't know where they are...

HUGO

Leave her alone, she crazy!

Laughs. LUIS looks at her worried. SARA hangs in there.

TEACHER

(cynical)

Forget it, Sara, come on, sit down.

SARA resists, regains control of the situation and looking seriously at her teacher, finally speaks.

SARA

Chapter 50.

But reacts, and without concealing her nervousness starts to recite by heart, in verse.

SARA (CONT'D)

(In verse - not rapping - eloquently and with feeling.)

"Whoever you are,

you who at the fearsome lake are
looking,
if you have come
to get the thing that lies
beneath these black liquids
without no more ado show us
your mighty chest
and throw yourself
into the black water,
get wet...

As she speaks she gains confidence and determination, losing her former shyness.

SARA (CONT'D)
...again and again in its abdomen
until your life finds
something.
If this is not the case,
be angry and go your way;
for if you don't do it that way
you will not be worthy
to see the beautiful sign
you carry inside you.

A pause. SARA stops "quoting" Don Quixote and stares at the TEACHER.

SARA (CONT'D)
Know you that you are not aware
Of the great wisdom this book contains.
Neither do you understand those you
teach,
nor what the point is, nor how it
concerns us.
I say this with respect and sadness, for
your task is not an easy one,
it's not only finishing the syllabus, I
assure you.
Inertia, apathy, indifference
are general evils I now rebel against.

A pause. She looks at the class for a few moments. Many are sitting completely still, astonished. Others are laughing nervously from the tension in the air.

SARA does not give in to the embarrassment that threatens to overwhelm her. She leaves her desk and starts walking along the corridor.

SARA (CONT'D)

You look at me as if I'm mad,
but I am lucid, I just do not cover my
mouth
This is just a lyric record in this
arctic landscape.
In any country, any place, on any
pavement,
don't let beauty and truth die.
We only have one life to give meaning
to.
And I don't intend to wait for time, for
it never stopped to wait for me,
Only you and your experience matter,
for between you and you are only you and
your awareness.
Or you will find your foot poised over
nothingness,
nobody gives anything for free here.
What I witness does not deserve my
silence.
Tell me, what do you put a price on?

The very air could be cut with a knife. SARA picks up her backpack and walks towards the door.

Before leaving, she turns round to the TEACHER.

SARA (CONT'D)

For all these reasons your humble
servant takes her leave,
challenges my heart bids of me await.
And no sir, I'm not dropping out,
I not a statistic
The failure is not mine.
I'm not the one who created this void.

SARA closes the door behind her in a grand exit. The TEACHER is unable to react. The whole class has been struck dumb.

Complete astonishment. Total silence. Even the wittiest members of the class are pensive. There is a small spark in LUIS'S eyes. He has been infected by SARA'S words.

The TEACHER slumps into his chair. He is not angry but vulnerable and pensive. The pupils look at him and realize this.

DARIO sits silently looking at the door SARA has gone through.

INT. HIGH SCHOOL, CORRIDOR - DAY

SARA has closed the door behind her and stands with the long, empty corridor in front of her. It is the corridor with the very long blue line and is reminiscent of the Great Chamber of Sound. She stands like this for a few moments, as if to let what she has just done sink in. She vibrates with a strange new sensation of exaltation, of invigorating fear. She looks wider-awake than ever before.

She looks down the corridor and walks on as if a whole new life is about to begin for her.

VOICE

(off - behind)

Psst!

SARA stops. She turns round to see who is calling...

DARIO stands next to the door. He has left the classroom too and has his backpack over his shoulder.

The two stand looking at each other in the middle of the empty corridor. They watch each other in silence.

The two stand in silence, holding back their feelings. He and she, two kids in the middle of a long, empty, anonymous high school corridor, look at each other, see each other and become accomplices.

DARIO walks towards her. SARA waits. They walk off together towards the exit.

EXT. OPEN LAND - DAY

From high on a now barren meadow, SARA'S monstrous neighbourhood, still partly under construction, can be seen, with the city in the

background. In the foreground SARA and DARIO stand watching the almost apocalyptic cityscape. The wind blows their hair.

SARA goes up to DARIO, puts her lips very close to his ear and begins whispering something to him. DARIO does not turn, but goes on looking ahead. He listens to SARA... his face brightening... Something strange starts to happen... The scene in front of them begins to change as SARA whispers...

Textures, colours, forms begin to change... The appearance of the blocks with the flats, the open land changes... Everything becomes animated...

Everything undergoes a magical transformation. The meadow becomes fertile and green again, the buildings turn into towers full of wonderful details, colours and plants. The sky, the streets, all the details of the landscape are transformed into a fantasy-filled paradise. The open land has turned into a garden and in the middle the old, abandoned mansion, now restored and full of light, appears. DARIO'S eyes also change, becoming brighter, as if full of animated sparks.



SARA and DARIO are now spectacular, epic drawings, with their hair blowing in the wind. Before their eyes, the whole neighbourhood has been transformed.

When the transformation is complete, SARA stops whispering in DARIO'S ear and joins him in looking at the scene. They take each other's hand. And then, suddenly, the image freezes, becomes fossilized. SARA and DARIO stand completely motionless, frozen in time. All is silent, static.

The texture of the drawing has also changed. It is now grainier, as if drawn on a real surface.

INT. BLACK SPACE - DAY

Several points of light move in the gloom. They belong to HOODED FIGURES leaning against a wall with their lights illuminating the work they are doing with spray paints...

When we reach the last one we realize that it's SARA, now like VERBO. She has changed, with the clothes of an underworld warrior, with her face almost hidden by a hood.

She is still and concentrated. She puts a hand between the wall and her mouth. And starts whispering to the wall...

...we follow the direction taken by the whispering...

...passing through the wall as if we are part of the whisper...

EXT. SITE OF THE ABANDONED HOUSE - DAY

...and appear on the other side, where words are beginning to appear as if tinting the cement from the other side...

...as we move away from the wall, we again see the beautiful, vibrant picture of the girl and boy holding hands and gazing on an idyllic city. We see that it is in fact a huge graffiti picture painted on the side of a building on which the words whispered from inside the wall appear... The words become clear:

GIVE THE BEAUTY BACK TO US.

Verbo

We move further away and see that the painting is on the side wall of the building on the site of the old, almost completely demolished house.

Even further away and we see how beautiful and colourful the graffiti looks in the middle of the aberrant, grey, modern neighbourhood. In the middle of the immense city lies a small island: a wall painted by a few kids.

FADE TO BLACK

INT. BLACK SPACE - NIGHT.

The face of the JAPANESE TEENAGE BOY (opening sequence) on the cement, pale, eyes closed, soaking wet. Shadows of water in movement. Light that changes in colour and intensity. Nothing moves.

A violent convulsion. His mouth tries to breathe in, his eyes open in total shock. He looks around, he is lost and dazed in a space that is strange, empty and BLACK.

Directly overhead, a window forms the bottom of a bathtub where his body lies motionless beneath water pouring out of taps.

Strange noises. He is frightened. They come closer. Footsteps from all directions at once. He turns to one side, then to the other. He covers his sides. The footsteps come closer and closer. Suddenly they stop. He feels the presence of something or someone in the dark that he cannot see. His breathing freezes.

THREE FIGURES appear, their faces hidden under hoods. They turn towards a FOURTH FIGURE, who approaches the BOY. The BOY looks up, vainly wishing he could escape. Agitated and frightened, he starts to cry. The face of the hooded figure becomes visible...

One of the FIGURES at the back crouches down and takes out a peculiar computer, which it turns on. Suddenly the whole area resounds with a powerful burst of string sounds, followed by a forceful, swelling hip-hop beat. Finally, the figure's face is completely visible as it walks beneath the light.

It is VERBO, her warm and confident gaze filling the boy with reassurance.

VERBO crouches down near him. She raises him gently, protectively. He is crying, trembling. But VERBO soothes him, calms him.

Then VERBO looks up and sees everything around them beginning to fall away into a disturbing blackness... Seriously, fondly, she looks at the boy and gestures: trust me, come with me.

The boy follows her to the black space.

CUT TO BLACK

The burst of strings and the rhythm increase.

CREDITS.