

Babel

Written by Guillermo Arriaga (April 9, 2005)

1 EXT. YUSSEF AND AHMED'S HOUSE -- MORNING

Day breaks. Hassan (50) arrives at a solitary house made of adobe, in the southern deserts of Morocco, carrying a satchel and a large bundle wrapped in cloth.

He walks past a corral made out of branches, where several goats bleat, and knocks on the front door.

2 EXT. YUSSEF AND AHMED'S HOUSE -- CONTINUOUS

Abdullah (40), opens.

HASSAN

(In Arabic)

Good morning Abdullah... I brought you this...

He holds up the bundle.

3 INT. YUSSEF AND AHMED'S HOUSE -- MOMENTS LATER

Abdullah's family is inside the house. There is a room, a small table and a simple kitchen. Yasira (38) is roasting some goat meat assisted by Yamil (16) and Zora (17), her daughters.

Abdullah and his sons, Yussef (13) and Ahmed (14), are sitting on the floor around the small table, looking at a well-conserved .270 caliber Winchester 60 rifle.

HASSAN

(To Abdullah)

It's almost new.

He takes out several boxes of cartridges from his satchel.

HASSAN (CONT'D)

Three hundred cartridges...

He opens a box and shows them one of the golden bullets.

HASSAN (CONT'D)

The hunter who gave it to me said you can hit up to three kilometers away.

ABDULLAH

How much do you want for everything?

HASSAN

One thousand dirhams.

ABDULLAH

One thousand dirhams? I'll give you  
one thousand and a goat.

Abdullah and Hassan exchange a look and Hassan smiles.

4 EXT. YUSSEF AND AHMED'S HOUSE -- DAY

Hassan and Abdullah's family are behind the house. Hassan stands with the rifle in front of a rock some twenty yards away and he turns toward Abdullah.

HASSAN

With this rifle, your sons will be  
able to kill plenty of jackals.

He aims at the rock and pulls the trigger without holding the rifle properly. It is clear that he doesn't know how to fire a weapon, and the shot cracks loudly. The rifle kicks and hits him roughly in the shoulder. The bullet flies far wide of the rock. The women laugh nervously.

Rubbing his shoulder, Hassan turns to Abdullah.

HASSAN (CONT'D)

Let one of your sons shoot.

Abdullah looks at his boys and points at the younger one.

ABDULLAH

Let Yussef shoot.

When Hassan is about to hand Yussef the rifle, Ahmed cuts him off, upset.

AHMED

I want to shoot first.

Father and son exchange an angry glance. Hassan, without realizing it, turns and gives the rifle to Ahmed. The boy grabs the gun: it is heavier than he thought.

HASSAN

Look, load it like this.

Hassan opens the chamber, inserts the bullet and then closes it. Once it is loaded, he points at the safety.

HASSAN (CONT'D)

This is the safety. Push it in when  
you're ready.

Ahmed nods. Unsure of himself, he raises the rifle and, almost without aiming, fires. The shot kicks up dust far from the rock. His sisters laugh.

HASSAN (CONT'D)

If he doesn't hit the jackals, at least he'll scare the shit out of them.

Ahmed lowers the rifle. His father grabs it and gives it to Yussef enthusiastically.

ABDULLAH

Your turn.

Yussef grabs the rifle and loads it confidently. He lifts the rifle with ease and takes his time aiming. He seems innately skilled at the maneuver. He shoots and the bullet hits just below the rock.

Abdullah celebrates the shot and mockingly turns to Hassan.

ABDULLAH (CONT'D)

Now this kid shoots a hell of a lot better than you.

5 EXT. GOAT CORRAL -- LATER

Yussef takes one of the goats out, ties and ropes it and gives it to Hassan. Abdullah supervises. Yasira approaches and gives Abdullah a bag.

YASIRA

Your lunch.

Abdullah takes it and turns to his sons.

ABDULLAH

You better kill at least three jackals.

HASSAN

And make sure no one sees you with the rifle, hide it if you see someone approach you.

Ahmed nods. Abdullah and Hassan go on their way.

6 EXT. YUSSEF AND AHMED'S HOUSE -- LATER

Yasira and Yamil are far from the house, cleaning some goatskins stretched out on some branches.

Ahmed, with the rifle in his hands, opens the corral gate and enters to herd them out. He calls his brother.

AHMED

Yussef, Yussef...

7 EXT. SIDE WALL, YUSSEF AND AHMED'S HOUSE -- CONTINUOUS

Yussef is squatting on the other side of the house, spying through a crack, breathing excitedly.

8 INT. YUSSEF AND AHMED'S HOUSE -- CONTINUOUS

Zora is inside, undressing. She has a long body and her cinnamon skin is soft and clean. Every now and then she aims a complicit glance at the crack through which Yussef is spying.

AHMED (O.S.)

Yussef...

Zora turns around toward where the voice is coming from.

9 EXT. YUSSEF AND AHMED'S HOUSE -- DAY

Yussef is still spying. Ahmed approaches.

AHMED

What are you doing?

Yussef turns around and signals for him to lower his voice.

AHMED (CONT'D)

I told you not to spy on her again.

Yussef pays no attention and keeps spying. Ahmed pulls him by the shoulder and makes him lose his balance. Yussef falls on his ass.

AHMED (CONT'D)

I said don't spy on her.

Yussef gets up and dusts himself off.

YUSSEF

What the hell do you care?

AHMED

Come on, let's go.

He turns around and leaves.

10 EXT. DESERT -- DAY

The goats graze. Yussef and Ahmed watch them sitting on the side of a hill. They look hot and bored. They both throw stones at a small rusty can. Yussef throws one and misses. Ahmed throws his and does. He draws a line in the ground.

AHMED

Five to two.

A jackal is stalking the goats. Yussef spots it.

YUSSEF

There's a jackal over there.

Ahmed raises his head but cannot see it. Yussef points at it, but Ahmed still cannot locate it. Yussef despairs.

YUSSEF (CONT'D)

Over there.

Ahmed finally spots it. He loads the rifle, but when he is about to aim, the rifle fires. The shot hits amidst the goats, lifting up a small cloud of dust.

YUSSEF (CONT'D)

What are you doing, you idiot?

The jackal flees, terrified, while the goats scamper in different directions.

11 EXT. DESERT -- LATER

Both brothers are sitting under a tree, eating bread and drinking water from a goatskin canteen.

YUSSEF

Zora doesn't mind.

Ahmed keeps eating without turning to look at his brother.

AHMED

She doesn't, but I do.

YUSSEF

This is between her and me.

AHMED

You're both pigs. Next time I'm going to tell my dad.

YUSSEF

Stay out of this.

AHMED

If you want me to stay out of it, don't do it.

Yussef gets annoyed, stand up and leaves.

12 EXT. DESERT -- DAY

The brothers are sitting apart from each other. Ahmed guards the goats with the rifle on his lap.

After a while, Yussef goes to sit behind a large rock. He makes sure his brother isn't watching and he pulls his pants down to start masturbating.

When he is at his most concentrated, a shot rings out and startles him. He quickly pulls his pants up and another shot rings out. Yussef gets up to see what his brother is doing.

Ahmed is aiming the rifle at a rock some two hundred yards away. He fires a third time.

Yussef runs up to him.

YUSSEF

What are you doing?

Ahmed doesn't pay attention, and focuses on the rock in the distance.

AHMED

Hassan said that it could hit things three kilometers away, but it can't even reach that rock over there.

YUSSEF

That's because you don't know how to shoot. Give me the rifle.

Ahmed looks at his brother defiantly, then hands the rifle over. Yussef aims and fires. The shot echoes through the vast desert; the frightened goats scamper a few yards away.

AHMED

See, it can't reach it.

YUSSEF

Give me another bullet.

Yussef aims and fires. The bullet hits the rock and kicks up a lot of whitish dust.

YUSSEF (CONT'D)

See.

AHMED

Yeah, but that's not three kilometers.

Ahmed remains pensive and suddenly starts climbing to the top of the hill. Once at the top, he looks around for a moment and then calls his brother.

AHMED (CONT'D)

Yussef, come here.

Yussef climbs the slope. Ahmed signals a road that in the distance cuts across the great desert plain, and points out a traffic sign that indicates a curve ahead.

AHMED (CONT'D)

I bet you the bullet can't hit that far away.

Ahmed loads the rifle and aims at the sign. He fires and nothing.

AHMED (CONT'D)

These fucking bullets aren't any good.

YUSSEF

You're not aiming right.

Yussef points at a yellow car driving along the road.

YUSSEF (CONT'D)

What'll you give me if I hit that car?

AHMED

I'll shoot.

Ahmed reloads. The empty cartridge falls to the ground. He fires again - the car keeps going. Yussef asks for the rifle.

AHMED (CONT'D)

You see? Nothing happens.

YUSSEF

Let me shoot.

He also drops the used cartridge on the ground, reloads and shoots the traffic sign. He fires and nothing.

AHMED

I told you. Hassan's a liar.

A bus approaches. Ahmed points at it.

AHMED (CONT'D)

Shoot at that one...

Yussef loads the rifle parsimoniously, shuts the chamber, raises the weapon, aims and fires.

The bus drives on. Ahmed turns to his brother.

AHMED (CONT'D)

See: nothing.

The bus drives on another three hundred yards and suddenly stops in the middle of the road.

13 INT. T.V. ROOM, L.A. HOUSE -- NIGHT

Amelia (54), a maternal, Mexican woman with a pleasant face, is playing Monopoly with Debbie (4) and Mike (5). They are both typically American kids.

AMELIA  
(In Spanish)  
I won...

MIKE  
No, I won.

The phone rings and Amelia goes to answer it.

AMELIA  
(In English)  
Yes... yes sir... yes sir, Mrs. Rachel  
told me...I'm very sorry. How is  
Mrs. Susan?... No sir, don't worry...

Amelia turns to Mike.

AMELIA (CONT'D)  
Your dad is calling.

Mike runs to the phone and grabs it.

MIKE  
Hi dad... dad, guess what? Today, at  
school, they brought some baby  
chickens...I held one in my hand. He  
was really little and he was all  
warm...  
(A beat)  
Dad, are you ok?...And Mariana wanted  
to take one home, but the teacher  
didn't let her...

14 INT. CHILDREN'S ROOM, L.A. HOUSE -- NIGHT

Amelia is putting Debbie and Mike to sleep. They are both lying in bed. Amelia sits next to them.

AMELIA  
(In Spanish)  
Did you brush your teeth?

Mike shows her his teeth so she can see he did.

MIKE  
Will you tell us a story?

AMELIA  
One and then you're going to sleep.

Both children nod.



AMELIA (CONT'D)  
 (Her entire story in  
 Spanish)

Once there was a hawk who wanted to fly higher than everyone else. He trained every day and hunted little birds so he could eat them and be strong.

MIKE  
 Pajaritos? Little birds?

AMELIA  
 Of course, that's what hawks eat. So, one day the hawk flew so, so high that it crashed into an airplane. It fainted and started to fall. And when it was about to hit the ground, all the birds flew toward him and saved him.

DEBBIE  
 They saved him?

AMELIA  
 Yes, and when the hawk was healthy again he went to talk to the birds and said: I want to thank you for saving me, but I can't change and I'm going to keep hunting you. The little birds answered: we don't care that you hunt us, because that's who you are. But we will always save you, because that's who we are.

The children are silent.

AMELIA (CONT'D)  
 (In English)  
 Did you like it?

DEBBIE  
 No.

Amelia moves to turn out the light.

DEBBIE (CONT'D)  
 Leave it on.

Amelia stands still beside the switch.

AMELIA  
 Quedamos en que se iban a dormir con la luz apagada.

DEBBIE  
 But I'm scared.

AMELIA

No pasa nada.

DEBBIE

I'm scared that what happened to Pat  
is gonna happen to me.

Amelia sits down next to her and caresses her.

AMELIA

A ti no te va a pasar eso...

DEBBIE

Pat died while she was sleeping.

AMELIA

That only happens to some babies  
when they're really little.

MIKE

Then why did daddy get so angry at  
mommy?

AMELIA

He wasn't angry, he was just very  
sad.

DEBBIE

He left.

Amelia doesn't know what else to say. She pats Debbie's head.

AMELIA

Go to sleep. I'll sit here with you,  
but you can't talk anymore.

They both nod and snuggle under their blankets. Amelia watches  
them silently.

15 INT. AMELIA'S ROOM, L.A. HOUSE -- DAY

Amelia (54) sleeps. The sun is just starting to rise. A  
phone rings distantly. Amelia awakes. She sits up, listens  
intently and hears the ringing.

She grabs a robe from a chair beside her, puts it on and  
gets up to answer the phone.

16 INT. KITCHEN, L.A. HOUSE -- CONTINUOUS

Amelia enters the kitchen and answers a wall phone.

AMELIA

Yes...

RICHARD (O.S.)

Amelia, it's Richard. We're going to have to be here a few more days here in Morocco than we expected and Rachel wasn't able to find anyone to take care of the kids.

AMELIA

Your sister-in-law promised me to find someone.

RICHARD (O.S.)

Amelia, this is very serious.

Amelia looks worried.

AMELIA

It's because... I told Mrs. Jones three months ago that today is my son's wedding.

RICHARD (O.S.)

Amelia, this is an emergency. Cancel your son's wedding. I'll pay for another one.

AMELIA

Sir, everything is ready. Can't anyone come take care of the kids? It's just one day.

RICHARD (O.S.)

We need you, Amelia... hold on.

Richard stops talking. We hear voices in the background.

RICHARD (O.S.) (CONT'D)

Amelia, we're really counting on you. I have to go. Goodbye.

He hangs up. Amelia stares into empty space.

17 INT. KITCHEN, L.A. HOUSE -- DAY

Debbie (4) and Mike (5) are having breakfast while Amelia leans on the sink and looks at them, overwhelmed.

AMELIA

(To Debbie, in Spanish)

Do you want another quesadilla?

DEBBIE

Mhh.

Amelia turns around to warm up a tortilla. Mike stops eating his cereal and looks at her.

MIKE

How many little birds did the hawk  
eat?

Amelia turns around and sees Mike, who is truly worried.

AMELIA

(In English)

None, because he started to like  
quesadillas.

Amelia strokes his hair. A car horn honks. Amelia looks  
out and sees a school bus parked outside the house.

DEBBIE

Is the bus here?

AMELIA

(In Spanish)

Yes, but today you're not going to  
school.

DEBBIE

Why?

AMELIA

We have things to do.

Amelia turns around and walks out to the street. Through  
the door we can see her saying something to the bus driver.  
The school bus leaves and Amelia walks back into the house.

18 INT. T.V. ROOM, L.A. HOUSE -- DAY

Debbie and Mike are watching cartoons while Amelia talks on  
the phone.

AMELIA

(Both in Spanish)

I just want you to take of them for  
today.

WOMAN (O.S.)

I can't, Mrs. Black is home.

AMELIA

And she won't go out?

WOMAN (O.S.)

No, I don't think so.

AMELIA

Ok, thanks. I'll call you tomorrow.

She hangs up and remains pensive.

19 EXT. STREET, LOS ANGELES -- DAY

Amelia and the kids walk down a street in Santa Monica.

20 EXT. LUCIA'S HOUSE, LOS ANGELES -- DAY

Amelia and the kids are standing in front of a house, talking with Lucia (22), who is dressed in a black and white uniform.

LUCIA  
(Both in Spanish)  
I can't Amelia.

AMELIA  
Please, it's my son's wedding. I helped you out with that thing with your boyfriend.

LUCIA  
I really can't.

AMELIA  
Just for the day, Lucia. I'll be back for them tonight.

LUCIA  
And what do I tell Mrs. Black?

AMELIA  
Tell her they're your nephews.

Lucia looks down at the blonde-haired, blue-eyed children.

LUCIA  
Yeah right, they look just like me...with this gringa look I have.

21 INT. CHILDREN'S ROOM, L.A. HOUSE -- DAY

Amelia is packing the children's clothes in a small suitcase. Debbie and Mike, curious, watch her.

MIKE  
Are we going to see your house?

AMELIA  
Yes, you're going to see my house.

MIKE  
Is it far?

AMELIA  
(In Spanish)  
Not very.

22 EXT. LOS ANGELES HOUSE -- DAY

A run-down '88 Ford Pinto parks in front of the house and honks its horn. The front door opens and Amelia walks out, carrying the small suitcase, with the two kids.

Santiago (24), a young Mexican with light eyes.

SANTIAGO  
(Both in Spanish)  
Good morning Aunt Amelia.

AMELIA  
Good morning.

Santiago, surprised, looks at the children.

SANTIAGO  
Are they coming?

AMELIA  
I couldn't find anyone to leave them with. Their parents aren't coming back today.

SANTIAGO  
Why bring them, they're just going to make trouble.

AMELIA  
They're good kids.

SANTIAGO  
I know a woman who can take care of them.

AMELIA  
Santiago, I have to take them. I can't leave them with just anybody.

SANTIAGO  
What if you lose your job?

AMELIA  
Come on, don't tempt the fates.

Amelia opens the door for the children to get in.

23 EXT. CASBAH TAMNOUGALT, MOROCCO-- DAY

Richard (45), tall, thin, weathered, and Susan (38), good-looking, with an athletic body, visit the impressive Casbah with a group of American, French and English tourists. Most of them are old, with a few couples in their forties or fifties.

Anwar (30), a man with a kind face, is the tour guide showing them around.

ANWAR  
 (In English, with an  
 Arabic accent)  
 The Berbers built these kasbahs.  
 They made them like forts and here  
 they would reside after finishing  
 their caravans.

Richard listens attentively. Susan looks hot.

RICHARD  
 This place is beautiful, don't you  
 think?

SUSAN  
 (not very  
 enthusiastically)  
 Yeah, yeah it's very pretty...

Anwar walks toward one end of the aisles and calls the group.

ANWAR  
 Now, I'd like to show you the  
 materials that were used to build  
 the walls...

The herd moves docile toward Anwar's voice.

24 EXT. SMALL EATERY, MOROCCAN DESERT -- LATER

The group of tourists spread about a small eatery with open air tables on a dusty terrace. A bus is parked behind them.

At a table, on one end of the terrace with views to a cluster of mountains, Richard and Susan look through some menus. Richard seems at ease in this place. Susan appears to be bothered by the dust and otherness.

A waiter brings a plate and some cutlery.

WAITER  
 (in broken English)  
 You want to order?

RICHARD  
 I'll have a chicken cous-cous and a  
 Coke, please.

SUSAN  
 What do you have that doesn't have  
 fat in it?

WAITER  
 Everything is delicious.

Susan reads the menu again.

SUSAN  
I'll have the fried eggplant and a  
diet Coke.

WAITER  
We don't have diet Coke.

SUSAN  
Then a regular Coke.

The waiter smiles and goes to place the order. Susan takes out a small bottle with antibacterial gel, cleans her hands and then starts wiping the plate and the cutlery thoroughly.

Richard looks at the mountain range through a pair of binoculars. He spots a hawk flying over the plains.

RICHARD  
Look, look: a hawk.

Richard follows the hawk with his binoculars for a few seconds and then puts them down.

RICHARD (CONT'D)  
This country is incredible.

Susan remains silent and then turns to look at him.

SUSAN  
Richard, why did we come here?

RICHARD  
What d'you mean why? I thought you  
would like it.

SUSAN  
Really: why are we here?

Richard knows that Susan's answer implies something else.

RICHARD  
To forget everything, to be alone.

Susan, sardonically gestures toward the other tourists with her chin.

SUSAN  
Alone?

Richard sighs in disappointment. The waiter arrives with the Cokes and the food, which does not look particularly appetizing. He leaves everything on the table and goes.

Richard is about to pour his drink when Susan stops him.



SUSAN (CONT'D)  
 Throw out the ice.

RICHARD  
 The Coke is warm.

SUSAN  
 Yeah, but you don't know what kind  
 of water is in there.

She grabs Richard's glass and tosses out the ice. Then she  
 does the same thing with hers. They are quiet for a moment.

RICHARD  
 Why can't you ever relax. You're  
 always stressed.

SUSAN  
 You're the one stressing me out.  
 You're why I can't relax.

RICHARD  
 You could if you tried.

SUSAN  
 Tried? Don't you think I tried?

RICHARD  
 You're never going to forgive me,  
 are you?

SUSAN  
 Do you even know what I'm talking  
 about?

RICHARD  
 Susan, please; we didn't come all  
 this way just to argue.

Susan gets angry and faces him.

SUSAN  
 Oh, we didn't? Then when are we  
 supposed to "argue"? Or are you  
 planning on running away again?

Richard sighs, defeated. They stop speaking and sit looking  
 at the mountains.

25 EXT. BUS -- MOMENTS LATER

The tourists crowd around to board the bus. Some boys in  
 rags approach to sell them trinkets.

BOYS  
 Stilo...stilo...

Some of the tourists buy them. They come to Susan, who becomes instantly uncomfortable. She gestures with her hand to say they have no money, but the kids insist.

BOYS (CONT'D)

Stilo...stilo...

SUSAN

I don't have any money... I don't have any...

Richard takes off his binoculars and gives them to the youngest of the boys (7), who receives them with wide eyes.

RICHARD

Here.

SUSAN

What are you doing?

Richard just gets in the bus. Susan stares at the boy with the binoculars for a moment and then gets in.

26 INT. BUS -- LATER

Susan sits next to the window, in the middle of the bus. She looks hurt and sad. Richard walks over and sits next to her.

The bus starts. Through the window, Richard can still see the boy with the binoculars. He smiles until he sees an older boy snatch the binoculars away and push the little boy.

The bus drives away, but Richard can't take his eyes off the scene. The older boy walks away with the binoculars.

27 EXT. DESERT -- DAY

The bus drives down a straight road that divides the desert.

28 INT. BUS -- MOMENTS LATER

The bus drives on. Some of the old men sleep. Susan leans her head against the window and watches the landscape scroll past. Richard sits beside her silently.

Susan holds out her hand and takes Richard's, as a sign of reconciliation. He holds hers and caresses it.

Susan gets comfortable to try to sleep. She closes her eyes when suddenly something smashes the window and Susan collapses forward.

Richard turns to look at the punctured glass and then Susan.

RICHARD

Susan, what's wrong?

Susan doesn't answer, limp on her seat.

RICHARD (CONT'D)  
What happened?

Richard lifts her up and when he does he sees a thread of blood run down her neck. Richard yells at the driver.

RICHARD (CONT'D)  
Stop the bus, stop, my wife's been hurt.

29 INT. VOLLEYBALL COURT -- DAY

In an indoor volleyball court with bleachers, several Japanese girls play volleyball. They all compete intensely for the point. There is excitement, but everything occurs quietly.

A player jumps and spikes the ball. Chieko (16), tall, beautiful, with strands of hair painted purple, volleys the ball back up. It reaches one of her teammates who sets up another to spike it.

Chieko's team wins the point. The referee, instead of whistling, lifts up a red flag.

The players congratulate each other silently, in sign language. The only sound we can hear is the parents' clapping as they watch the game from the stands.

Chieko's team serves. Again, the game is heated. A rival player spikes the ball, and it is barely out of bounds. However, the referee, with his red flag, calls the point.

Chieko is upset and goes to argue with him.

CHIEKO  
(In sign language)  
The ball was out.

REFEREE  
(In sign language)  
No, it was good.

Chieko gestures violently. One of her teammates goes to calm her down.

TEAMMATE  
Let it go.

Chieko breaks loose and approaches the referee.

CHIEKO  
That was out.

REFEREE  
It was on the line.

CHIEKO  
You're not just deaf, you're blind.

REFEREE  
You're out.

Chieko is furious. She starts to make obscene gestures.

CHIEKO  
You're an asshole.

The coach walks onto the court. He holds her to calm her down and then takes her away. Despite Chieko's violent reaction, everything is still silent. From the bleachers, Yasujiro (47), Chieko's father, dressed in a nice suit with the tie undone, with a sad pride about him, disapproves of his daughter's actions.

30 INT. LOCKER ROOM, VOLLEYBALL COURT -- DAY

Chieko sits on a bench in her underwear. She looks aggravated and absorbed in her own thoughts. Her other teammates get dressed. Two of them walk past wrapped in towels, freshly showered, and stand in front of her. They talk to each other in sign language.

TEAMMATE 1  
You shouldn't have lost your temper.  
We lost the game.

CHIEKO  
It wasn't my fault, it was the ref.

TEAMMATE 2  
If you hadn't been thrown out, we  
would've won the game.

Chieko, angry, gets up and starts to rummage through her locker. Her teammate walks over and gets her attention.

TEAMMATE 1  
Why are you in a bad mood?

Chieko doesn't answer. Teammate 2 approaches.

TEAMMATE 2  
She's always in a bad mood because  
nobody's fucked her yet.

She caps this with an obscene gesture that bothers Chieko.

CHIEKO  
I'm gonna fuck your dad to get rid  
of my mood.

Teammate 1 laughs, amused. Teammate 2 gives Chieko a scornful look. Chieko smiles sardonically.

31 INT. YASUJIRO'S CAR -- DAY

Yasujiro drives while Chieko looks at the swarming Tokyo streets. She is wearing a skirt revealing of her long volleyball legs.

Her fathers speaks to her in sign language.

YASUJIRO

What do you want to eat?

CHIEKO

I said I'd meet my friends from the team at Eve's.

YASUJIRO

Weren't we going to have lunch together?

CHIEKO

Dad, I told you I was going to eat with them, but you never pay attention to me.

Yasujiro shakes his head in disapproval.

CHIEKO (CONT'D)

My mother always paid attention to me.

YASUJIRO

Why do you want to fight?

They don't say anything else. The traffic is chaotic.

YASUJIRO (CONT'D)

I miss your mother too.

Chieko just looks at him.

YASUJIRO (CONT'D)

I'm doing what I can, sweetie.

They don't say anything else. The traffic is chaos.

32 EXT. STREET, TOKYO -- DAY

Yasujiro parks his car and Chieko gets out.

YASUJIRO

(in sign language)

Don't forget you have the dentist at four.

Chieko looks annoyed, and blows her father a kiss goodbye. As she is about to get out of the car, Yasujiro grabs her arm. She turns to look at him.

YASUJIRO (CONT'D)

(In sign language)

I love you very much.

They exchange a glance. She nods, closes the door and leaves.

33 INT. EVE'S -- DAY

Eve's is a restaurant full of t.v.'s, noise, video games. There is smoke, and people talking everywhere. Chieko moves through the crowd. A hostess intercepts her.

HOSTESS

Do you have a table?

Chieko doesn't manage to read her lips. The hostess, smiling, awaits an answer. Chieko waits, expectant, for the hostess to repeat herself.

HOSTESS (CONT'D)

Do you have a table?

Chieko nods and points at her group of girlfriends, who are sitting on the barstools next to the bar.

The hostess smiles another stupid smile and lets Chieko by. Further off, her friends spot her and make silly faces.

Chieko laughs, walks over to them. They are all dressed the same: short skirts, tight t-shirts. Some of them have piercings in their nose, lips and ears. They all exude hormones in their silence.

Chieko goes to talk to them in sign language.

CHIEKO

Why all the way in the corner?

Mitsu, with a good body, not very tall and with violet highlights in her hair, points at a pair of tables where a group of young men are drinking beer.

MITSU

Because of the view.

Chieko turns around and stares at one of them wearing a Milan jersey. Their eyes meet. Chieko keeps her eyes on him, and the boy finally turns away.

MITSU (CONT'D)

Do you like him?

Chieko nods without taking her eyes off him.

34 INT. EVE'S -- DAY

Chieko, Mitsu and another of their friends are playing a pinball game that makes noises whenever the ball hits a wall. The young man in the Milan jersey approaches Chieko.

YOUNG MAN

Hello.

Neither Chieko, nor her friends answer. The guy turns to look at one of his friends, who signals for him to insist.

YOUNG MAN (CONT'D)

Can I play with you?

Chieko, obviously, cannot hear him. She keeps playing. Suddenly, Mitsu notices the young man's presence and taps Chieko on the shoulder. Chieko turns around and is surprised.

The young man turns to look toward his friends as he speaks.

YOUNG MAN (CONT'D)

Do you want to come have a drink?

Chieko gets frustrated; she cannot read his lips. He stops looking at his friends and awaits an answer, but all he sees is three silent girls staring at him stupefied.

Chieko talks to Mitsu in sign language.

CHIEKO

Tell him I couldn't read his lips.

The young man, upon seeing them communicate, is caught off guard. He turns around and walks toward his friends without saying a word.

35 INT. BATHROOM, EVE'S -- DAY

Chieko leans on the sink while Mitsu pees in one of the stalls. Chieko is noticeably upset.

Mitsu walks out of the stall, fixing her skirt. She sees Chieko is distressed.

MITSU

(In sign language)

What's the matter?

CHIEKO

(In sign language)

They look at us like we're monsters.

MITSU

Oh, come off it.

Chieko is at a loss for words. Mitsu stares at her: it looks like another one of many tantrums.

Chieko hikes up her skirt and starts to pull down her panties.

MITSU (CONT'D)

What are you doing?

CHIEKO

Now they're going to meet the real hairy monster.

She makes the gesture of sticking her finger up a hole, then goes to the toilet, throws her panties in and flushes. She turns to look at Mitsu defiantly, who cannot help but laugh.

36 INT. EVE'S -- DAY

Chieko sits on one of the restaurant's benches. Before her is a new group of young men. Mitsu and Chieko exchange a look. Provocatively, Chieko crosses her legs slowly revealing her pussy.

One of the young men seems to notice, and is stunned. Chieko smiles and does it again. He watches Chieko again and discretely turns to one of his friends to tell him.

Chieko turns her back to him and faces the bar. She looks over at Mitsu, who shakes her head, amused.

A beeper rings on Chieko's skirt. She picks it up and reads: "Don't forget your appointment with the dentist. Papa."

She puts the beeper away and turns toward Mitsu.

CHIEKO

I'll see you later at my place.

She mischievously turns toward the table where the young man was, and as she gets off the bench she spreads her legs wide open, flashing him shamelessly.

She struts out.

37 EXT. DESERT -- DAY

Ahmed and Yussef run full speed, herding their goats as they go. Some of them get left behind and Yussef hurries back to them. As they climb a hill, he slips and falls, rolls downhill and drops the rifle, which slides a few meters away.

Ahmed runs to help him. Yussef gets up, covered in dust and with a scratch on his forehead. Ahmed picks up the rifle.

AHMED

Hurry up, man, hurry...



Ahmed runs off, hands flailing, to herd the stragglng sheep.  
Yussef follows him, limping.

38 EXT. YUSSEF AND AHMED'S HOUSE -- LATER

The brothers make it back home. Agitated, they put the goats  
back into their corral. Zora walks out and approaches them.

ZORA  
What's wrong?

Yussef, busy closing the corral gate, pays no attention.  
Ahmed, breathing agitatedly, doesn't answer.

ZORA (CONT'D)  
I asked you what's wrong.

Ahmed, full of adrenaline, glances angrily at her.

AHMED  
What do you care, whore?

Yussef gets in the way.

YUSSEF  
Don't talk to her like that.

Yussef steps up to defend her, but Ahmed spins around and  
goes into the house. Yussef turns to Zora.

YUSSEF (CONT'D)  
Something we ate make us sick so we  
came back.

Without another word, Yussef also goes into the house.

39 INT. YUSSEF AND AHMED'S HOUSE -- LATER

Yussef and Ahmed are sitting on their mats, looking at each  
other, pale, scared and quiet. Yasira walks in to see them,  
followed by her daughters. She turns to Ahmed.

YASIRA  
What are you doing here?

Ahmed, livid, cannot answer.

YUSSEF  
Something we ate gave us a stomach  
ache.

Yasira stares harshly at Ahmed.

YASIRA  
And is that why you're insulting  
your sister?

Ahmed looks at Zora, then Yussef, and then is silent.

YUSSEF

We were feeling really ill.

Yasira points toward the corral.

YASIRA

The goats are going to feel even worse if they don't eat. Take them out again.

AHMED

Our stomach really hurts.

YASIRA

Then start jerking the meat.

Yasira walks out. Yussef and Zora exchange a look.

40 INT. YUSSEF AND AHMED'S HOUSE -- DAY

Yussef and Ahmed are jerking a couple of young goats with very sharp knives. They set the thin strips on newspaper.

They look nervous. They talk in whispers.

AHMED

D'you think something happened?

YUSSEF

I don't know.

AHMED

People were screaming.

They are silent for a long while.

AHMED (CONT'D)

It was your fault.

Yussef stares at him in disbelief.

YUSSEF

It was both our faults. We both shot.

(A beat)

Swear to me you'll never say anything.

Ahmed won't answer. Yussef looks around the room to make sure nobody is listening to them.

YUSSEF (CONT'D)

Swear. Nobody, never.

Ahmed remains pensive. He sighs and answers.

AHMED

I swear. Nobody.

41 EXT. YUSSEF AND AHMED'S HOUSE -- EVENING

The brothers are hanging the strips of meat on ropes to dry them in the sun.

An old Valiant packed with seven men parks in front of the house and Abdullah gets out. He raises his hand to say goodbye.

ABDULLAH

Thank you, I'll see you tomorrow.

The driver also raises his hand and then drives off. Abdullah turns to Yussef.

ABDULLAH (CONT'D)

Tell your mother to prepare dinner.

Abdullah turns towards the house. Yussef comes out running towards a little field below the house. Yasira is plowing with a manual plow.

YUSSEF

Mother, mother, father says he wants to have dinner now.

42 INT. YUSSEF AND AHMED'S HOUSE -- EVENING

Abdullah and his children sit at the small table while the women prepare the food. A column of smoke rises from the fire where they are roasting goat meat and toasting bread.

Yamil, the youngest of the daughters, sets some bread on the table. Abdullah takes it, tears some off and starts to eat. He turns to Yussef.

ABDULLAH

Did you kill any jackals?

YUSSEF

We shot at them, but didn't hit them.

ABDULLAH

You have to kill them. If not they're going to eat all the goats.

Yasira sets the strips of goat meat on the table. Abdullah serves himself some. His children wait until he's done to serve themselves.

YASIRA

Why are you home so late?

Abdullah starts talking with his mouth full.

ABDULLAH

They closed the road, and we had to take the long way around.

(He swallows)

Apparently some terrorists killed an American tourist.

Ahmed and Yussef shoot each other a nervous glance.

YASIRA

An American?

ABDULLAH

Yes, the terrorists attacked a tour bus on the road.

YASIRA

But there aren't any terrorists here.

Abdullah finishes his mouthful. He wipes himself with his sleeve. Ahmed doesn't even dare raise his eyes.

ABDULLAH

You never know.

Yussef, nervous, looks up.

YUSSEF

And how do you know the American died?

ABDULLAH

That's what they were saying. The police are looking for the culprits.

Yussef and Ahmed again exchange a furtive glance.

43 INT. YUSSEF AND AHMED'S HOUSE -- NIGHT

Night. An oil lamp in a Nescafe jar lights the house. The family sleeps in the only two rooms in the house. One of them is the parents room, the other the children's.

We hear a goat bleating in the darkness. Abdullah's snoring. Yasira's breathing. The crunching of wood in the night cold.

Neither Yussef, nor Ahmed can sleep. They both look at each other, anxious.

44 EXT. BORDER CROSSING -- DAY

Santiago's car crosses the border between San Diego and Tijuana. They drive through a green light at the crossing, easily entering Mexico without being stopped by three Mexican customs officials.

45 INT. SANTIAGO'S CAR -- DAY

Debbie and Mike stare through the windows, amazed at the new world they are entering: other people, other architecture, other colors, other noises.

Santiago turns towards them while he's driving.

SANTIAGO

See how easy it is to get into  
paradise?

DEBBIE

Is this Mexico?

AMELIA

(In Spanish)  
Yes, this is Mexico.

MIKE

My mom told us Mexico is really  
dangerous.

Santiago turns toward the kids.

SANTIAGO

(In Spanish)  
Yes, it's full of Mexicans.

Amelia and Santiago look at each other and smile.

46 EXT. TIJUANA -- DAY

They drive through Tijuana.

47 INT. SANTIAGO'S CAR -- DAY

Mike and Debbie continue to gaze awestruck through the windows. Santiago turns to them.

SANTIAGO

(In Spanish)  
Are you hungry?

They both nod.

SANTIAGO (CONT'D)

Do you like popsicles?

Santiago pulls over next to some stalls, and the street vendors run out to offer them their products.

48 EXT. PARK, TIJUANA -- DAY

The children eat their popsicles as they walk through the endless aisles of stalls, past the vendors and their incessant banter.

MIKE  
What's this flavor called?

Santiago answers before Amelia.

SANTIAGO  
(In Spanish)  
Cajeta... it's called cajeta.

MIKE  
(Mispronouncing)  
Cayeto...

Santiago laughs.

SANTIAGO  
No, cajeta... cajeta...

MIKE  
Cajeto, cajeta... It's the best thing  
I've ever tasted in my life.  
(A beat)  
Can I buy some for my mom? She's  
gonna love them.

Amelia smiles and nods.

49 EXT. TIJUANA -- DAY

The car drives out of the city and gets on a highway. The desert rises in all its magnitude and severity.

50 EXT. DESERT HIGHWAY -- DAY

Santiago parks the car next to a junkyard. Amelia and Debbie run out and hide behind a fence.

Debbie pulls her underpants down to pee. Troubled, she looks at the mound of destroyed cars.

DEBBIE  
Are they crashed cars?

AMELIA  
Yes...

DEBBIE  
Did lots of people die?

AMELIA  
I guess so...

DEBBIE  
I don't like Mexico.

51 EXT. DESERT HIGHWAY -- DAY

They drive down the highway and then turn onto a path. They drive down the path at high speed, lifting up clouds of dust.

52 EXT. HAMLET "LOS LOBOS" -- DAY

They arrive at a dusty hamlet in the middle of the desert; a few houses, no more than twenty, some adorned with multicolored paper.

Several crates of soda are stacked up against a makeshift shed built out of yucca fronds. A group of musicians who play Norteña music are setting up their instruments.

There are various pickup trucks and smuggled cars parked around the hamlet. The guests are wearing their best: fresh shirts, big buckles, almost new boots.

Santiago parks. Amelia gets out first. A group of people sees her and comes over to greet her.

COMADRE 1

(All in Spanish)

Hey, so you finally made it.

Amelia smiles. Her friends notices Mike and Debbie.

COMADRE 1 (CONT'D)

You brought them?

Amelia nods. Luis (24), Amelia's son, a typical Norteño cowboy with long sideburns and moustache, his face tanned from days under the sun, wearing a pistachio-colored tuxedo with a cloth flower in the lapel, greets Amelia with a kiss.

LUIS

Hi mom, how're you doing?

She looks him up and down.

AMELIA

Son, you look like Pedro Infante.

COMADRE 1

More like Luis Miguel.

AMELIA

Where's the bride?

LUIS

She's not here yet.

AMELIA

What d'you mean she's not here yet?

LUIS

Well, she ain't here.

Mike and Debbie, struck dumb by the language and the strangers, hide behind Amelia, who introduces them to Luis.

AMELIA

Look son, these are Mike and Debbie,  
the kids I take care of.

Luis holds his hand out ceremoniously.

LUIS

Pleased to meet you Mike.

Santiago calls out to some kids who are running around.

SANTIAGO

Psst. Lucio, come here.

Lucio (10), the oldest of the gang, approaches. Santiago gestures toward the two American kids.

SANTIAGO (CONT'D)

These are Mike and Debbie. Keep an  
eye on them for me.

Lucio gives them a scornful glance and calls them over half-heartedly.

LUCIO

Come with me.

With her hand, Amelia signals to the kids that it's ok to go with him. Shyly, Debbie and Mike follow.

53 INT. ROOM, HAMLET "LOS LOBOS" -- DAY

Amelia is in a room with her two daughters standing in front of a peeling and broken mirror putting on her violet gown. One of her daughters helps her and pulls the zipper all the way up.

DAUGHTER 1

(All in Spanish)

Oh ma, I don't know how you did it  
but it zipped up perfectly.

AMELIA

And it's been 15 years since I last  
wore this dress.

DAUGHTER 1

You haven't changed a bit, ma.



AMELIA

Working, dear, working, that's what  
keeps one young.

The two sisters realize that the dress has a hole just below  
the seat, exchange looks and smile, which doesn't please  
Amelia.

AMELIA (CONT'D)

What are you guys laughing about?

DAUGHTER 2

Nothing ma, nothing.

Amelia looks at them suspiciously, turns around and leaves  
the room with her dress elegantly torn.

54 EXT. DESERT ROAD, MOROCCO -- DAY

The bus is in the middle of the road.

Several of the tourists are hiding under their seats,  
frightened. The driver, still ducking, looks toward the  
mountains to try to piece together what happened.

Richard holds Susan against his shoulder, blood gushing from  
her neck. Her eyes are open and staring at a fading world.

Richard takes Susan from under her armpits and carefully  
lays her down on the aisle. Anwar runs over to help.

RICHARD

Take it easy honey, take it easy.

Anwar takes his shirt off - left only in his undershirt -  
and puts it under Susan's neck.

SUSAN

(mumbling senselessly)

I'm ok... I'm ok...

Susan breathes in, and every time she does, blood flows from  
her wound. Richard turns toward the other passengers.

RICHARD

Is anybody a doctor?

Nobody answers. Richard starts to lose his cool.

RICHARD (CONT'D)

Please: a doctor.

The pensioners don't answer; they are too scared. Richard  
opens Susan's purse and sees a cell phone. He turns it on  
and tries to call, but there is no signal. He turns to Anwar.

RICHARD (CONT'D)

Where's the nearest hospital?

ANWAR

It's far away, about four hours.

(a beat)

There's a clinic that's a little closer, about an hour and a half to the south. By bus it'll take us about two hours and a half though.

RICHARD

Does that takes away from Marrakesh?

ANWAR

Yes, but it's the closest thing we've got.

Richard runs down the aisle and gets out of the bus.

55 EXT. DESERT HIGHWAY -- DAY

No cars drive by. The road is almost deserted. In the distance, a run-down Renault approaches. Richard stands in the road to stop it.

The car brakes and Richard runs toward the driver: an old peasant traveling with his eight year-old grandson.

RICHARD

I need your help. We were attacked.

OLD MAN

(In Arabic)

I don't understand...

Richard grows desperate.

RICHARD

Help... hospital...

OLD MAN

(In Arabic)

I don't understand you sir.

Richard sees that Anwar and the bus driver have gotten out of the bus and he starts shouting at them for help.

RICHARD

Tell him we need his help.

With the distraction, the old man drives off. Richard watches helplessly as they drive away and he grabs Anwar by the arm.

RICHARD (CONT'D)

Let's take her to the clinic.

56 EXT. DESERT HIGHWAY -- DAY

The bus makes a U-turn and drives away at full speed.

57 INT. BUS -- DAY

The bus rattles along. Richard huddles over Susan, trying to stop the blood flowing from her neck. Barth, an old man starts shouting.

BARTH

Marrakech isn't this way. They're going to shoot at us again.

RICHARD

We've got to get her to a hospital.

BARTH

They're going to kill us all. Turn back... turn the bus around...

Richard gets exasperated at the old man's screaming.

RICHARD

Shut up, god damn it!

Barth shuts up and the bus drives on.

58 EXT. DESERT HIGHWAY -- DAY

The bus bounces its way down the straight highway.

59 INT. BUS -- DAY

The passengers sit quietly. As the ride gets bumpier, Susan starts to cry out in pain.

SUSAN

It hurts, it hurts...

Richard tries to calm her down.

RICHARD

Easy, sweetie, easy...

SUSAN

It hurts... it hurts so much...

Richard turns her around and sees her shoulder has been shattered. She won't stop shouting. A pool of blood starts trickling down the aisle.

RICHARD

(A Anwar)

Isn't there anywhere else we can take her?

ANWAR

We can take her to my town. It's near here and there's a doctor. In the meantime we can call Erfourd for an ambulance.

Richard turns to look at Susan, who is writhing in pain.

RICHARD

Ok.

ANWAR

(To the driver, in Arabic)

Make a right onto the next road.

Richard and Anwar exchange a glance.

60 EXT. DESERT HIGHWAY -- DAY

The bus leaves the main road and turns into a dirt road.

61 INT. BUS -- DAY

The bus' poor suspension gives the passengers a jolt. Richard tries to protect Susan's head.

62 EXT. HAMLET -- DAY

The bus pulls into a small group of houses. Several children run beside the bus, chasing it. Some gaunt dogs get out of the way to let the bus by.

63 EXT. ANWAR'S HOUSE -- DAY

The bus pulls up in front of a modest house.

64 INT. BUS -- DAY

Richard raises his head and sees the desolate environs.

RICHARD

Are we here?

ANWAR

Yes sir, this is my house.

Richard tries to carry Susan, but she screams in pain.

RICHARD

Easy, darling, easy...

He slips his hands under her and lifts her up.

SUSAN

Don't touch me there.

Richard moves his hand, which is covered in blood. As he carries her, he turns into the aisle while Anwar and one of the passengers try to help him.

65 EXT. HAMLET -- DAY

Richard carries her into the house through a crowd of curious children.

66 INT. ANWAR'S HOUSE -- DAY

Anwar leads Richard down the hallways amidst Susan's screams.

67 EXT. PATIO, ANWAR'S HOUSE -- DAY

They walk through a dusty patio and Anwar points at some stairs. Richard climbs them with difficulty and Anwar opens the door to a room.

ANWAR

Here... here...

68 INT. ROOM, ANWAR'S HOUSE -- DAY

An old woman (87), Anwar's grandmother, who has centuries of desert in her expression, lets them in and points at a rug on the floor.

ANWAR'S GRANDMOTHER

(In Arabic)

Put her there...

Richard understands and softly lays Susan on the rug. Susan looks around horrified: adobe walls, dirt floor: the epitome of the third world.

RICHARD

I need to call an ambulance and contact my embassy.

ANWAR

If you have the number of the embassy, I can go call.

Obviously, Richard does not have it.

RICHARD

I need to make a phone call.

ANWAR

Of course, come with me.

They get ready to leave and Susan starts imploring.

SUSAN

Don't leave me here alone...

RICHARD

Don't worry, I'll be right back.

Susan looks desperate. To set Richard somewhat at ease, Anwar points at his Grandmother.

ANWAR

She can take care of her.

Richard leans over Susan.

RICHARD

You're going to be ok.

Anwar kneels down next to her, takes a cloth and improvises a tourniquet that he adjusts near her shoulder. He turns towards the grandmother.

ANWAR

(In Arabic)

Hold and release the tourniquet every once in a while.

The grandmother nods. She sees the swarm of kids looking into the place and she shoos them away.

ANWAR'S GRANDMOTHER

(In Arabic)

Get out of here... out...

The kids obey, except for one or two who take one last look before they go. Susan's terrified eyes watch Anwar and Richard leave the room.

69 EXT. ANWAR'S HOUSE -- DAY

The bus is still parked in front of the house. As soon as Richard walks out, the pensioners approach him.

DOUGLAS

How is your wife?

RICHARD

Bad. Very bad.

Tom (51), a fat English passenger, faces him.

TOM

Get her outta there and let's go.

RICHARD

And where should I take her?

TOM

In Egypt, in a town like this, they slit thirty German tourists' throats. They might do the same to us.

Anwar listens and intervenes.

ANWAR

No, not here.

TOM

(Aggressively)

What do you know? We have to get out of here as soon as possible.

Lilly (79), an old woman, approaches.

LILLY

It's very hot, sir, and the driver turned off the air conditioning. I'm feeling sick.

RICHARD

You can't leave us here.

James (82), Lilly's husband, steps forward.

JAMES

What's the use in staying?

RICHARD

In case I need the bus.

JAMES

They can go drop us off and then come back for you.

Douglas (75), a tall old man with good posture, interjects.

DOUGLAS

I'll stay with you if you need me.

Elyse (73), his wife, scolds him.

ELYSE

And why would you stay?

RICHARD

Please wait. Let me try to deal with this.

TOM

We're not going to risk our lives, so hurry.

Douglas looks defiantly at Tom.

DOUGLAS

You do what you have to do, we'll wait.

70 EXT. HAMLET -- DAY

Richard and Anwar walk down the streets of the small hamlet before the people's inquisitive gaze. They arrive at a general store with all sorts of roots and grains displayed outside. Anwar walks over to the owner.

ANWAR

(in Arabic)

We need your phone. I'll pay for the call.

71 INT. ROOM, ANWAR'S HOUSE -- DAY

Susan is lying on the floor, desolate. It seems as if the pain is diminishing. The grandmother leans over her and softly caresses her with her dirty, wrinkled hands. This startles Susan.

ANWAR'S GRANDMOTHER

(In Arabic)

How do you feel?

Susan is a little bit uncomfortable with her this close.

SUSAN

Can I have some water?

The old woman doesn't seem to understand. She grabs a basket of dates and offers them to her. Susan shakes her head.

SUSAN (CONT'D)

No, water...

With her hand, Susan mimes drinking a glass of water. The old woman seems to understand. She pours some water from a jar, leans over her and helps her drink in small sips.

SUSAN (CONT'D)

Thanks.

The grandmother bows her head as if to say "your welcome."

SUSAN (CONT'D)

Where's my husband?

The old woman just smiles. Susan makes a gesture of desperation. The grandmother leans over her, unfurls her index finger and points at her heart.

ANWAR'S GRANDMOTHER

(In Arabic)

Trust in god.

Susan keeps looking at her as she slowly gets up and goes to sit in a chair.



72 INT. GENERAL STORE -- DAY

Richard is in a small cubicle dialing on an old cream-colored rotary phone while Anwar waits discretely in a corner. Dozens of people watch from outside. Richard turns to look at them while the call connects.

RICHARD

Yes... Rachel? It's Richard...

RACHEL (O.S.)

¿Are you still in Moroccco?

RICHARD

Yes, we're still in Morocco...Rachel, there was an accident, your sister was shot...

RACHEL (O.S.)

(Surprised)

What? Who shot her?

RICHARD

I don't know... We were shot at from some hills.

RACHEL

Is she ok?

RICHARD

She was hit in her neck and shoulder. Rachel, she's not doing well... I need you to tell the embassy as soon as possible... wait... and call Mark...

RACHEL (O.S.)

Where are you?

He turns to Anwar.

RICHARD

Anwar, where are we?

ANWAR

In Tazarine, three hours southwest of Erfoud.

RICHARD

Were in Tazarine, T-a-z-a-r-I-n-e Three hours southwest of Erfoud... in the desert... it's a town... there's no hospital... There's nothing here at all...

RACHEL (O.S.)

Where are you calling me from?

RICHARD

From a shop. Rachel, this is urgent...  
urgent... call the embassy... They  
have to help us... call James too...

RACHEL (O.S.)

Why did they shoot her?

RICHARD

I don't know... Rachel, you're  
sister's badly hurt... do you  
understand? Call for help... now...

He hangs up. As soon as he does, he turns to Anwar.

RICHARD (CONT'D)

Call an ambulance...

ANWAR

I'll call Erfoud so they send one  
over.

Anwar, clumsy and stressed at Richard's desperation, takes  
the phone and starts dialing.

RICHARD

And find a doctor...

As he finishes dialing, Anwar turns to Richard.

ANWAR

They've already gone to look for  
him.

73 INT. ROOM, ANWAR'S HOUSE -- DAY

Richard returns to the room. Susan, weak, lies with her  
eyes open. The grandmother is tending to the wound, which  
won't stop bleeding. She gets up and goes to Anwar.

ANWAR'S GRANDMOTHER

(in Arabic)

Anwar, bring me some water.

74 EXT. PATIO, ANWAR'S HOUSE -- DAY

Anwar goes out to the patio and fetches a metal basin full  
of soil. He goes to a well, scoops out some water with a  
gourd and washes out the basin.

Anwar is walking back when he is stopped by Mohammed, his  
brother, a fat man (32) with curly hair and a tanned face.

MOHAMMED

(the entire dialogue  
in Arabic)

Why did you bring them here?

Anwar doesn't pay attention to him and keeps walking toward the room. His brother catches up to him.

MOHAMMED (CONT'D)

You should have consulted with us.

Anwar stops and looks at him fixedly.

ANWAR

She's hurt, we had to take care of her.

MOHAMMED

In town they're saying she was shot by terrorists. Do you know what they're going to do to us when they find out she's here?

ANWAR

Don't be paranoid and go help find the doctor.

Anwar pays no more attention to him and carries the basin into the room.

75 INT. ROOM, ANWAR'S HOUSE -- DAY

Susan is lying down. A small pool of blood has collected under her neck. She looks restless. She whispers weakly.

SUSAN

Get me out of here... please...

RICHARD

I'm going to as soon as I can. I've already called Rachel; she's going to tell the embassy.

SUSAN

I told you we shouldn't have come.

Just then Anwar enters. The grandmother takes the basin and sets it in a corner. She gets some pieces of cloth and starts to soak them.

RICHARD

How long until the ambulance gets here?

ANWAR

About an hour and a half. It's coming from Alnif.

RICHARD

That much? Isn't there anyone here who could take her?

Anwar shakes his head.

RICHARD (CONT'D)  
We've got to get her out of here.  
There's no one to tend to her.

ANWAR  
My brother already called a doctor,  
he's coming.

Richard is going to say something, but holds back. His despair and confusion are evident.

ANWAR (CONT'D)  
Trust my grandmother; she knows a  
lot about remedies.

The grandmother wrings out the rags and puts them on a table. She takes some herbs, a fistful of earth from the floor and she tosses them into the basin. She stirs it and pulls out a clump of mud which she lays out on one of the pieces of cloth.

Susan looks horrified at the dirt. The grandmother leans over her and tries to clean the wound with the other moistened rags. Susan resists.

ANWAR'S GRANDMOTHER  
(In Arabic)  
I have to clean you.

ANWAR  
(To Susan)  
Miss, my grandmother is going to  
help you.

The grandmother finishes cleaning her with the damp cloths and grabs the clump of mud. She tries to put it on the wound, but Susan flinches.

SUSAN  
No, not that.

ANWAR'S GRANDMOTHER  
(In Arabic)  
It will stop the bleeding.

SUSAN  
No, no... not that...

Richard intervenes.

RICHARD  
(To Anwar)  
Let's wait for the doctor.

76 EXT. HAMLET -- DAY

Two old men walk through the streets.

77 INT. ROOM, ANWAR'S HOUSE -- DAY

Mohammed walks into the room and calls him.

MOHAMMED

(In Arabic)

The sheik and the moukadem are here.

78 EXT. ANWAR'S HOUSE -- DAY

The two men walk past the tourists and head inside without knocking or asking for permission.

79 EXT. PATIO, ANWAR'S HOUSE -- DAY

Richard and Anwar have walked out into the patio to wait for them. The sheik approaches.

SHEIK

(In Arabic)

Allah be with you.

ANWAR

(In Arabic)

Allah be with you.

He turns to Richard and speaks to him in very bad French.

SHEIK

(In bad French)

I am Atallah the sheik and this is Walid, the moukadem. I'm very sorry about your wife.

RICHARD

I don't understand French.

ANWAR

He says he is very sorry about your wife.

Richard thanks him with a nod.

SHEIK

(To Anwar, in Arabic)

Tell him that I want to ask him some questions.

ANWAR

(To Richard)

Can he ask you some questions?

Richard nods. The sheik continues in Arabic.

SHEIK

(In Arabic)

Do you have any enemies in this country?

ANWAR

He asks if you have any enemies in this country.

Richard shakes his head.

RICHARD

Of course not.

SHEIK

(In Arabic)

Then why were you shot at?

ANWAR

Why did you come to Morocco?

RICHARD

Vacation.

ANWAR

(In Arabic)

He has no idea.

SHEIK

(In Arabic)

What does he do for a living?

ANWAR

What do you do for a living?

RICHARD

I'm a magazine editor.

ANWAR

(In Arabic)

He edits magazines.

SHEIK

(In Arabic)

Anti-muslim magazines?

ANWAR

Anti-muslim magazines?

RICHARD

No, magazine magazines.

ANWAR

(In Arabic)

No, normal magazines.

RICHARD

Tell him we need to get my wife out of here. Ask him if the ambulance is on its way.

ANWAR

(In Arabic)

He wants to get his wife out of here. He wants to know if the ambulance is on its way.

SHEIK

(In Arabic)

Tell him the federal police are in charge of this, that they are going to send the ambulance.

ANWAR

He says the federal police are already in charge, that they are going to send the ambulance.

The sheik looks at the house.

SHEIK

(In Arabic)

Hey, did your cousin finally end up getting married?

ANWAR

(In Arabic)

Yep, she's married, she doesn't live here anymore.

Richard, anxious, questions Anwar.

RICHARD

What did he say?

ANWAR

He gives you his blessing.

RICHARD

Thank you.

The sheik and the moukadem turn and exit the house.

80 INT. DENTIST'S OFFICE -- DAY

Chieko is sitting in the reception area, waiting her turn. There is a woman with a twelve year-old son listening to a walkman and an old couple.

The receptionist (50) will not stop talking to the old lady.

## RECEPTIONIST

My niece sells these creams. And just look at my skin now. I'm going to turn fifty-two and look, almost no wrinkles...

The woman continues her banal chatter. Chieko observes her grotesque mouth. She then looks at the old man's bored face, the old woman's feigned interest, the mother's annoyed expression, and the boy, who rocks his head to the music.

A man walks out and the receptionist gestures at Chieko and points toward the door.

81 INT. DENTIST'S OFFICE -- DAY

The dentist (47) - tall and, unlike the receptionist, with impeccable skin covering his hardened, attractive face - examines Chieko's mouth. His face comes very close to hers as he looks at her, making her nervous. The fat receptionist walks in without knocking.

## RECEPTIONIST

Here are the sterilized drill bits.

The dentist looks up at her. She leaves the drill bits on a table and leaves. The dentist turns back to Chieko and speaks face to face with her so she can read his lips.

## DENTIST

I-think-you-have-two-cavities-in-your-molars.

She smiles. The dentist moves closer to Chieko's mouth again; she cannot stop looking at him.

Suddenly, Chieko licks his cheek. He is surprised, but continues his checkup. She licks him again, this time on the lips. He pulls away, flustered.

## DENTIST (CONT'D)

What are you doing?

She grabs his hand, puts it on her inner thigh and rubs it against her pubis.

He, confused, tries to pull his hand away, but she prevents him from doing so. The scene starts to turn slightly grotesque. After a slight struggle, he pulls his hand back.

## DENTIST (CONT'D)

What's the matter with you?

She grabs his hand again and, again, pulls it toward her pubis. He gets angry and moves back. The fat woman enters again without knocking, sees they are agitated and, without a word, walks out and closes the door.



The dentist turns toward Chieko.

DENTIST (CONT'D)

Get out.

She shakes her head. She is excited, anxious, scared, fragile. He pulls her by her wrist out of the chair.

DENTIST (CONT'D)

Get out right now.

He walks to the door and opens it. Just before she walks out, Chieko draws out a slight smile, which is almost a grin.

82 EXT. TOKYO STREETS -- DAY

Chieko walks down crowded Tokyo streets. She walks with a lost gaze, unsettled.

83 EXT. APARTMENT BUILDING, TOKYO -- DAY

Chieko arrives at an upper class apartment complex. The architecture is cutting edge, but impersonal and cold.

84 INT. LOBBY, TOKYO APARTMENT BUILDING -- DAY

Chieko enters the lobby. Beside the doorman are two men dressed in suits: Kenji (31) and Hamano (50). The janitor gestures at Chieko with his chin. The men walk over toward her and cut her off.

HAMANO

Are you Yasujiro Wataya's daughter?

Chieko doesn't manage to read his lips. She is silent. The doorman notices the situation, walks out from behind his small desk and shouts at the men.

DOORMAN

She's deaf mute. Face her when you speak so she can read your lips.

Kenji and Hamano are disconcerted. Hamano stands squarely in front of her and speaks slowly, emphasizing every word.

HAMANO

Are-you-Yasujiro-Wataya's-daughter?

She nods.

HAMANO (CONT'D)

We-are-sargeants-Kenji-Mamiya-and-Hamano-Kanoo-of-the-Tokyo-police.  
We-need-to-find-your-father.

She pulls out a pen and a piece of paper from her bag. She scrawls a few lines and hands them over.

Hamano reads it and turns his face toward hers.

HAMANO (CONT'D)

No, he didn't do anything wrong. We just want to talk to him. Do you know where he is?

She shrugs her shoulders. Kenji gives her his card. Upon receiving it, Chieko turns to look at him. Their eyes meet and she looks down. She then looks up again, blushing.

KENJI

Tell him to call us. And don't be scared, we're not going to do anything bad to him.

HAMANO

Thank you.

Chieko can't stop staring at Kenji. The two cops leave. As soon as they do, Chieko heads toward the elevator.

85 INT. CHIEKO'S APARTMENT -- DAY

Chieko walks into the apartment. It is a large apartment, elegantly furnished. Although decoration is scant, some hunting trophies stand out: a scimitar-horned Oryx, sheep, and others. There are also photographs of Yasujiro hunting.

A wall is dedicated to family photos. Among them is a picture of Chieko as a little girl with her father and her mother.

Chieko sees a note on the table at the entrance. She puts the policeman's card down and picks up a note from her father that says: "I waited until five and you didn't make it. I've got a meeting and I'll be back late. I left you some soup and some chicken for dinner. Kisses. Papa."

86 INT. CHIEKO'S ROOM -- DAY

Chieko sits in front of a mute T.V., channel surfing. She stops at a fashion show, then some cartoons.

Suddenly, on a news program, we see the photographs of Ahmed and Yussef. Chieko looks at them for a moment and then changes the channel. She is watching T.V. when a red bulb, set between a yellow bulb and a blue one, starts to light up insistently as the doorbell rings.

Chieko notices and shuts off the T.V.

87 INT. LIVING ROOM, CHIEKO'S APARTMENT -- DAY

Chieko opens the door and Mitsu walks in. They greet each other with a handshake where they end up touching their index fingers to each other's hearts.

MITSU

Are you ready?

CHIEKO

Yeah, I'm just going to get my bag.

Chieko goes to get her bag. Mitsu sees the policeman's card on the entrance table and looks at it. Chieko comes back and Mitsu asks her about it in sign language.

MITSU

The cops came again?

CHIEKO

Yeah. They hadn't come in nine months. But these were different cops.

MITSU

Did they come to ask about your mothers' death?

CHIEKO

No, but they're probably going to ask my dad about the same things.

MITSU

They're just not convinced, are they?

Chieko shakes her head, remains pensive and then smiles.

CHIEKO

Believe it or not, I liked one of the cops.

Chieko puts Kenji's card in her purse.

MITSU

Did you put on some panties?

Chieko smiles, lifts up her skirt and exposes her naked pubis. Mitsu lifts hers up as well and is also without panties. They laugh and leave the apartment.

88 EXT. YUSSEF AND AHMED'S HOUSE -- MOMENTS LATER

Dawn. The desert is a rose plain softly lit by the sun's first rays. Yussef and Ahmed are digging a hole with their bare hands. Once they're finished, they clean up around the hole and mark it with three stones.

89 EXT. HIGHWAY, DESERT -- MORNING

Alarid (40), a federal cop, tall, in an impeccable uniform with numerous rank badges, stands on the highway examining the site of the shot with the old man who was driving.

In the distance we can see a police checkpoint stopping some cars and, after checking them, letting them go.

ALARID

(To the old man, the entire dialogue in Arabic)

Are you sure it was here?

OLD MAN

Sure. I drive down this road every day. The American tried to stop me right here.

He stands more or less where Richard tried to stop him.

OLD MAN (CONT'D)

I was scared. He was covered in blood and I was coming from picking up my grandson from his work.

ALARID

Where was the bus?

The old man points some twenty yards behind him.

OLD MAN

Over there.

Alarid walks toward where the old man said and looks out at the mountains. Some of his men are visible at the tops. Alarid talks to them by radio.

ALARID

Look further to the right.

We can see some men exploring the terrain.

ALARID (CONT'D)

(To the old man)

Why did you wait so long to contact the police?

OLD MAN

I had to drive my grandson home.

The radio crackles.

POLICEMAN VOICE

Captain Alarid, Captain Alarid... We found the cartridges.

90 EXT. MOUNTAIN RANGE -- MORNING

Alarid squats, scrutinizing the four empty cartridges lying on the earth. One of his men approaches and Alarid signals with his hand for him to stop immediately.

ALARID  
Stop right there...

The man remains motionless. Alarid follows the prints that lead away from the cartridges. He reaches the mess of goat hoof-prints. He picks up a ball of shit and feels it.

ALARID (CONT'D)  
They're from around here. Find out who has a .270 caliber rifle.

91 EXT. DESERT -- MORNING

Yussef and Ahmed walk back home, lost in their own thoughts. Suddenly a jackal trots out and stares at them. Yussef picks up a rock and throws it. The jackal runs off.

92 EXT. HASSAN'S HOUSE -- MORNING

Hassan and his wife are listening to the radio and playing cards at a table placed outside the house. As they play, Hassan whittles a stake with a small knife.

Hassan's wife lowers her hand and Hassan follows.

HASSAN  
I won...

His wife pushes two chips from her pile toward him. In the distance, several trucks approach, kicking up a dust cloud. Hassan's wife gets up to better see them.

WIFE  
Are you expecting anyone?

Hassan stands up and watches the vehicles come closer.

HASSAN  
No.

Five trucks pull up in a semicircle around the house. A dozen police officers get out armed and aim at Hassan and his wife.

Alarid gets out and stands next to his car door.

ALARID  
Hassan Ibrahim?

Hassan paralyzed by fear, answers in a broken voice.

HASSAN  
Yes.

One of the police officers approaches him aiming directly at his head, while another one aims at his wife.

POLICE OFFICER  
Drop your weapon.

Hassan lifts up his knife and shows it to them.

HASSAN  
It's not a weapon, it's my knife.

POLICE OFFICER  
Drop it, now...

Hassan drops the knife in the dust.

POLICE OFFICER (CONT'D)  
Get down on the floor... face down...

Hassan and his wife look at each other before they obey.

HASSAN  
What did we do?

The cop readies himself to fire, and Hassan drops to the ground. His wife follows and also lies on her stomach.

93 EXT. YUSSEF AND AHMED'S HOUSE -- DAY

Abdullah takes two goats out of the corral, ties a rope to their neck and drags them over to a rock. The goats bleat desperately trying to break free.

Abdullah turns to look at his children.

ABDULLAH  
Hold them.

Yussef and Ahmed hold their legs. Abdullah pulls out a knife and slits the goat's throat.

94 EXT. HASSAN'S HOUSE -- DAY

Hassan lies on the floor, cuffed, with a broken mouth, surrounded by cops. Alarid is carrying out the interrogation, squatting next to Hassan's face.

ALARID  
Why did you shoot at the bus?

HASSAN  
I didn't shoot at anyone.

ALARID  
Then who, you idiot?

Hassan remains silent and turns to look at his wife who is sitting on a chair, cuffed, a few yards away.

HASSAN

It wasn't me.

Alarid punches him in the face.

ALARID

That was your rifle.

HASSAN

No, not anymore, I sold it today.

ALARID

Oh yeah? To who?

95 EXT. YUSSEF AND AHMED'S HOUSE -- LATER

Abdullah gives Yussef and Ahmed some goat skins.

ABDULLAH

Take these goat skins to Naguib and see if he wants to buy them.

The two brothers bundle up the skins, tie them up with some cord and they leave down the path away from the house.

96 EXT. DESERT -- DAY

As they climb a hill, they encounter a convoy of Moroccan police trucks. They are terrified. The vehicles screech to a dramatic halt before them, lifting up much dust.

Alarid opens the passenger window.

ALARID

Hey, do you know where Abdullah Adboum lives?

Ahmed and Yussef exchange a glance. Yussef nods.

YUSSEF

Yes.

Ahmed gets very nervous. Yussef points the wrong way with an air of certainty.

YUSSEF (CONT'D)

Over there, you have to cross those mountains.

ALARID

They told us he lived around here.

YUSSEF

No, we just live here with our mother. Abdullah lives over there.

Alarid scrutinizes the brothers' faces.

ALARID

If you're lying to me I'm going to  
come back and cut your balls off.

Ahmed breathes nervously. Yussef continues in cold blood.

YUSSEF

You can come back whenever you like.

Alarid smiles and gestures at the driver with his head that  
they should go on. The police vehicles drive off in the  
direction Yussef pointed them in.

97 EXT. YUSSEF AND AHMED'S HOUSE -- DAY

Ahmed and Yussef run home. Their mother and sisters are  
milking some goats into a tin bucket. When they fill, Abdullah  
empties the milk out into a barrel.

AHMED

Papa... papa...

Abdullah puts the bucket down on the floor and turns to look  
at his kids, who stop before him, panting, exhilarated.

ABDULLAH

What happened?

Ahmed can barely control his gasping.

AHMED

The police... they're looking for  
you...

ABDULLAH

Me? Why?

YUSSEF

No, they're not looking for you...  
they're looking for us...

ABDULLAH

You? Why?

YUSSEF

Because of what happened to the  
tourist...

Yasira and her two daughters stop milking and approach.  
Abdullah can't seem to understand what their talking about.

ABDULLAH

What tourist?

AHMED

The American... Yussef killed her...



YUSSEF

That's not true, we both did.

YASIRA

What are you saying?

Ahmed fires his words out.

AHMED

Yussef started shooting at the cars because Hassan said that the bullet could go really far...

YUSSEF

That's a lie, you started shooting at the cars.

AHMED

Yes, but you killed her.

Abdullah loses his patience and grabs Ahmed by the shoulders.

ABDULLAH

What the hell are you talking about?

Ahmed looks at his father straight in the eyes.

AHMED

Yussef killed the American and he spies on Zora naked and Zora lets him watch her...

Abdullah turns toward Zora. In his mind, everything is confusion.

ABDULLAH

What is your brother talking about?

ZORA

That's bullshit.

AHMED

It's not bullshit; she's a whore and my brother spies on her...

As soon as the words leave Ahmed's mouth, Yussef decks him and leaves him sprawled on the dust.

Ahmed shoots right back up and runs at Yussef kicking, until they're both entangled in the fight and end up rolling on the ground. Abdullah tries to get between them.

98 EXT. HAMLET "LOS LOBOS" -- DAY

Debbie and Mike are almost like spectators at a soccer match between the other kids, as they play in the dirt with an orange plastic ball.

Nobody passes to them. Mike just runs from side to side without saying a word. Frustrated, Debbie just watches.

99 INT. HOUSE, HAMLET "LOS LOBOS" -- DAY

Inside the house, Amelia is checking on the food.

AMELIA  
(All in Spanish)  
How many pots of rice did you make?

DAUGHTER 1  
I made two.

Amelia looks out the window and sees the vast amount of guests that have arrived and which have transformed the hamlet into a large parking lot of trucks, horses, carts, etc.

AMELIA  
Too many people have come, that's not going to be enough. Make two more pots.

She turns to another of her daughters.

AMELIA (CONT'D)  
And you Maria Eugenia, warm up more tortillas.

She sees Santiago walk past the window.

AMELIA (CONT'D)  
Santiago... please go kill another six chickens, or there won't be enough food.

Santiago stops and looks through the window.

SANTIAGO  
Sure thing.

Out back, Santiago sees a car arrive. A priest steps out.

100 EXT. HAMLET "LOS LOBOS" -- DAY

Luis is standing under a shack drinking beer with some friends. Amelia, worried, approaches him.

AMELIA  
(Both in Spanish)  
Luis, the priest is here and Patricia hasn't arrived. Where is she?

LUIS  
No idea.

AMELIA

Fifteen minutes left before the wedding and you have no idea?

LUIS

What if she doesn't want to get married? Shut up and come help me look for her.

101 EXT. HAMLET "LOS LOBOS" -- DAY

Santiago arrives at where the children are playing. He calls out to them.

SANTIAGO

(In Spanish)

Who wants to help me with the chickens?

Everyone raises their hand and go toward him. Mike and Debbie stand still without knowing what to do. Santiago calls them.

SANTIAGO (CONT'D)

Mike and Debbie. Come with me.

102 EXT. CHICKEN COOP -- DAY

The chickens walk around a rustic chicken coop made with wire mesh and mesquite posts. Santiago opens the door to the coop and lets the kids in, Mike and Debbie among them. Once inside, Santiago tells them to catch the chickens.

SANTIAGO

(In Spanish)

I'll give ten pesos to the first one of you who catches a chicken.

The kids start chasing the chickens, which scamper as soon as they feel hands trying to grab them.

At first, Mike and Debbie don't know what to do, but they are soon amused and run to catch them. After a while, Debbie catches one and holds it up.

Santiago applauds her.

SANTIAGO (CONT'D)

Debbie is the winner. Now we need another five.

The kids get back to their game of catching chickens.

103 EXT. DESERT ROAD -- DAY

Santiago's car drives down the road, with a terrible sun beating down on it.

104 INT. SANTIAGO'S CAR -- DAY

Luis drives while Amelia looks out the window.

AMELIA

(Both in Spanish)

Did you get into a fight with  
Patricia?

LUIS

No, not at all.

AMELIA

I didn't bust my hump to pay for  
this wedding for Patricia not to  
show. So she's either coming or  
she's coming.

105 EXT. CHICKEN COOP -- DAY

Santiago has several chickens tied up. One of the kids  
catches the last one and hands it to Santiago.

SANTIAGO

(In Spanish)

Ready. Now who's going to help me?

Several children raise their hands. Mike and Debbie raise  
theirs as well, excited. Santiago picks Mike.

SANTIAGO (CONT'D)

Let's see, Mike, you can help me.

Proud, Mike walks toward Santiago and stands next to him.  
Santiago unties a chicken and gives it to Mike.

SANTIAGO (CONT'D)

Hold it tight, like this.

He shows him how to hold it. Mike grabs it and holds it  
between his arms, smiling, oblivious to what will happen.  
Santiago grabs the chicken by the head and pulls it off.

The chicken starts to shake, spurting blood everywhere.  
Mike, stunned, lets the animal fall to the ground and the  
chicken starts its mad race.

The Mexican kids start screaming excitedly, chasing the  
headless chicken. Nobody notices that Debbie and Mike,  
completely shocked, are about to cry.

106 EXT. PATRICIA'S HOUSE -- DAY

They arrive at the bride's house. A car adorned with ribbons  
is parked outside. There is no one to be seen.

107 INT. SANTIAGO'S CAR -- DAY

Luis honks the horn. Nobody shows.

AMELIA

I'm going to see if they're inside.

108 EXT. PATRICIA'S HOUSE -- DAY

As Amelia gets out, Patricia's mother appears, upset.

AMELIA

What's the matter?

MOTHER

Patricia's not feeling well.

109 EXT. CHICKEN COOP -- DAY

Santiago and the other kids are plucking the chicken's feathers. Mike and Debbie stare, horrified.

SANTIAGO

(In Spanish)

Aren't you going to help?

Mike and Debbie shake their heads.

SANTIAGO (CONT'D)

Why?

MIKE

It's not good to kill animals.

Santiago smiles to himself.

SANTIAGO

(In English)

Have you ever been to Kentucky Fried Chicken?

They both nod.

SANTIAGO (CONT'D)

What? Did you think that Colonel Sanders kept them as pets?

He hands Mike a headless chicken, and he slowly starts to pluck it.

110 INT. PATRICIA'S ROOM -- DAY

Patricia, in her bridal dress and clearly six months pregnant, is sitting on her bed with her hands around her belly, with her mother, father and entire family around her.

PATRICIA  
 (Both in Spanish)  
 My belly's been hard since the  
 morning.

AMELIA  
 That happens when you're nervous.

MADRE  
 D'you think the baby's coming?

AMELIA  
 There's no way the baby's coming;  
 she's only six months pregnant.

PATRICIA  
 But my belly feels hard, really hard.

AMELIA  
 D'you want to get married?

PATRICIA  
 Yes.

AMELIA  
 Well, let's go then.

MADRE  
 And what if the baby comes out?

AMELIA  
 Well, we'll have the wedding and  
 baptize the kid while we're at it.

111 EXT. HAMLET -- DAY

A bearded man (50) on an old bicycle rides down the hamlet's narrow streets. He is carrying a briefcase on the bike.

He is escorted by dozens of children.

112 INT. ROOM, ANWAR'S HOUSE -- DAY

Susan is lying on the floor, moaning softly. Flies hover around the pool of blood under her neck. Richard, worried, strokes her hair.

The grandmother brings them a pot of tea with two cups and sets them on the floor beside them.

RICHARD  
 Thank you.

The grandmother goes to sit in a chair. Mohammed walks in and whispers something to him. Anwar turns to Richard.

ANWAR  
The doctor's here.

113 EXT. PATIO, ANWAR'S HOUSE -- DAY

The doctor walks across the patio, through the tumult of children and before the scrutiny of two police officers.

114 INT. ROOM, ANWAR'S HOUSE -- DAY

The doctor enters the room.

DOCTOR  
(In Arabic)  
Allah be with you.

ANWAR'S GRANDMOTHER  
(In Arabic)  
Allah be with you.

Richard just bows his head slightly. The doctor walks over to Susan, shoos the flies away and examines the wound. She looks at him, anxious.

DOCTOR  
(In Arabic)  
The bullet didn't hit her spine or split her jugular. But it did shatter her clavicle and she could bleed to death.

Anwar looks worried.

RICHARD  
What did he say?

ANWAR  
He says she will be fine.

RICHARD  
Stop lying to me god damn it, and tell me what the fuck he said!

The doctor addresses Richard in terrible English.

DOCTOR  
Hospital... need hospital...

RICHARD  
Yes, we know that. What can you do in the meantime?

DOCTOR  
(In Arabic, to Anwar)  
Tell him I have to stitch up the wound to stop the bleeding.

Anwar draws close to Richard and whispers.

ANWAR

He has to sew up her wounds.

Susan turns to look at them, suspicious.

SUSAN

What did he say?

Richard gets nervous.

RICHARD

You need some stitches.

SUSAN

What do you mean stitches?

The doctor opens his kit and takes out a rudimentary needle and thread. He gets ready to sew. Richard questions him, also in whispers.

RICHARD

You're not going to give her any anesthetic?

The doctor and Anwar exchange a look.

ANWAR

(To Richard)

No, he doesn't use anesthetic.

RICHARD

What kind of doctor is he?

Anwar answers naively, in a low voice.

ANWAR

He's a veterinarian, but he is good.

Richard looks at him, surprised and angry.

RICHARD

He can't take care of her.

SUSAN

Richard, he might infect the wound...

Richard can't answer as he focuses on what the doctor says.

DOCTOR

(In Arabic)

Tell him that if I don't stitch up her wound she may bleed to death.



ANWAR

If he doesn't sew up the wound, she  
may bleed to death.

DOCTOR

(In Arabic, to Anwar)  
And tell him her clavicle is broken.  
We have to fasten a splint to it.

ANWAR

He says she has a broken bone and he  
has to put a splint on it.

Richard remains pensive for a moment. He looks at Susan,  
then at the doctor and assents tentatively.

DOCTOR

(In Arabic)  
We're going to have to hold her down.

He mimes holding her down with his hands. Richard leans over  
Susan, who weakly languishes on the rug.

RICHARD

Honey, this is going to hurt a little.

She stares at him. Richard turns to Anwar and signals that  
he can begin. Anwar holds her hands. Susan, stupefied, to  
Richard.

SUSAN

Richard, don't let him...

The doctor lifts Susan's neck and starts to stitch. She  
howls in pain and tries to move away.

Anwar and Richard hold Susan down. The doctor sticks the  
needle in again.

Susan shakes her head from side to side trying to pull away.

SUSAN (CONT'D)

Don't let him, don't let him.

RICHARD

Calm down... calm down... Susan,  
they have to sew you up... relax...

Richard holds her head to keep her still. She resists.

SUSAN

No, no...no..

RICHARD

Honey, please try to relax...

The doctor rubs alcohol on the wound and starts to stitch. She moans in pain. Richard puts a rag in her mouth, on which she bites down.

115 EXT. TINY SHOP -- DAY

Mohammed sits outside with three friends drinking coffee. From where they are we see the bus and the American tourists. A battery powered radio plays Moroccan music and commercials in the background.

MOHAMMED

I don't understand why Anwar brought them here.

FRIEND 1

Well he spends all his time with them, what do you expect.

FRIEND 2

The woman is hurt, he had to help her.

MOHAMMED

Yeah? And when have they helped us?

FRIEND 1

I liked one of those tourists.

FRIEND 2

Really? They're all skin and bones.

Suddenly Mohammed focuses on the radio.

MOHAMMED

Shh... sh... listen.

The friends are quiet.

NEWSCASTER (V.O.)

Today, near Tazarine, there was an incident where an American was shot...

One of the friends interrupts.

FRIEND 3

Hey look, it's the story.

FRIEND 2

They said Tazarine, did you hear? We were on the radio...

MOHAMMED

Shh, shut up.

NEWSCASTER (V.O.)

Although authorities say it could have been a foiled robbery, the American government claims they are certain it was a terrorist attack. Minister Hassef Hazal has said that in our country, terrorist cells have been eradicated, that Morocco is a peaceful country and that one act of vulgar banditry followed by superficial evaluations such as the U.S. intends to place upon it cannot ruin the image, the economy and the pacifist reputation of our country. American Ambassador Ken Jones, however, insists that it was a terrorist attack on American citizens, that it merits a full investigation, and that the guilty should be punished. So far, the attack has not been attributed to any known terrorist organizations...

Mohammed shouts.

MOHAMMED

I fucking told Anwar, I told him he was only going to get us in trouble... he never comes and when he does he always brings trouble...god damn it...

FRIEND 1

Are the Americans going to invade our country?

MOHAMMED

I don't know.

116 INT. ANWAR'S HOUSE -- DAY

Susan lies on the floor with her neck shoddily stitched and a splint on her shoulder made out of a few sticks and some dirty bandages. She moans in pain and mumbles curses.

SUSAN

I hate you... I hate you...

She tries to stand, but the doctor impedes it.

DOCTOR

(To Anwar in Arabic)

Tell her not to move; the bullet's still inside.

ANWAR

(To Susan)

Don't move, miss. The bullet is still inside you.

SUSAN

I don't give a shit...

RICHARD

My love, don't move.

SUSAN

I want to call the kids.

RICHARD

You can't move, calm down.

SUSAN

I want to talk to them.

RICHARD

You can't; there's only one phone in town. I'll call them later.

She seems obsessed by the idea.

SUSAN

I want to talk to them...

She tries to stand again. As they struggle, the grandmother takes out a hash pipe from a drawer and lights it. She gives it two drags and squats next to Susan.

She shows her how to smoke it and hands it over. The old woman's serenity is such that Susan acquiesces. She takes four drags and slowly starts to relax.

Susan smokes another three times, relaxes and closes her eyes. The old woman goes to get the clump of mud and starts to spread it on Susan's neck. Susan does not protest. Richard watches the scene in awe.

117 EXT. ANWAR'S HOUSE -- DAY

The bus is still parked outside Anwar's house. Some of the passengers sit leaning against the wall, scrutinized by some of the town's children and women who have offered them tea and dates.

118 INT. BUS -- DAY

The driver sits in the driver's seat and stares out at the desolate landscape through the windshield.

Several of the tourists nap in their seats. One of them, a French tourist, Robert (70), starts to breathe with difficulty. Jane (65), his wife, is alarmed.

JANE  
(In French)  
Are you ok?

Robert nods, but it is clear that he is not. Jane shouts at the driver.

JANE (CONT'D)  
(In French)  
Could you please turn on the air conditioning?

The driver shakes his head regretfully.

DRIVER  
(In broken French)  
No air condition, no gasoline near.  
I'm sorry.

Robert inhales, he can barely breathe.

JANE  
(In French)  
My husband is feeling ill. You have to turn it on.

DRIVER  
(In French)  
No possible. No gasoline near. I'm sorry.

LILLY  
(In French)  
Please, it's too hot. We can get dehydrated.

DRIVER  
(In French)  
I'm really sorry, forgive me, but gasoline finish with air conditioner.

Tom turns to Jane.

TOM  
What is he saying?

JANE  
That he can't turn on the air conditioning, that it's not possible.

Tom stands up and goes to yell at the driver.

TOM  
Fuck you. We're gettin' out of here.

119 EXT. PATIO, ANWAR'S HOUSE -- DAY

Tom resolutely walks up the stairs followed by James.

120 INT. ROOM, ANWAR'S HOUSE -- DAY

Richard is looking out the window while Susan, relaxed, sleeps. Tom and James walk in making noise.

TOM

We've gotta talk to you.

Richard, with his index finger, signals for him to shut up and points at Susan. He gestures for them to leave the room.

121 EXT. ANWAR'S HOUSE -- DAY

Tom, James and others are gathered by the door.

TOM

We're leaving.

RICHARD

You can't leave us like this.

TOM

There are old people here and the heat is getting to them.

RICHARD

At least wait until an ambulance comes.

TOM

One man almost fainted in the bus and there's a woman who needs to get back in time to take her medication.

Richard turns to Anwar.

RICHARD

Is there anyone around here who can take them in?

TOM

It's not about that.

LILLY

Sir, we can't wait anymore.

Walter an English man, one of the older men, defends him.

WALTER

We can't leave him here alone.

TOM

Well let him come, then.

DOUGLAS

His wife is in no condition to ride  
a bus.

TOM

And lots of other people aren't in  
any condition to keep waiting, can't  
you see?

RICHARD

Just wait, the ambulance should be  
here any minute now.

TOM

We're giving you an hour... one  
hour...

Richard breathes, relieved.

122 EXT. STREET, TOKYO -- DAY

Chieko walks down the street with Mitsu. They are good-  
looking and attract attention. They know this and look back  
out of the corners of their eyes.

123 EXT. PARK, TOKYO -- DAY

They arrive at a park with a playground: swings, see-saws,  
slides. Several of their deaf-mute volleyball friends are  
there.

With them are two young men with hair dyed blond. One of  
them, Takeshi (18), has an earring, and the other, Haruki  
(19), has several tattoos.

Mitsu and Chieko greet them in sign language. Chieko asks  
the slightly chubby Kumiko who they are.

KUMIKO

They're my cousins.

Chieko turns to look at them, curious. Haruki, the guy with  
tattoos, exchanges a look with her. Chieko suddenly feels  
intimidated and looks down.

CHIEKO

Is he deaf-mute like us?

KUMIKO

No, but he understands some.

Haruki seems to understand what they're saying and leans in  
to whisper something to Takeshi, his brother. They both  
laugh.

Haruki approaches Chieko and talks to her face to face so  
she can read his lips.

HARUKI

What's your name?

Chieko and her friend smile. Chieko takes out her notebook and pen and writes her name. Haruki reads it out loud.

HARUKI (CONT'D)

Chieko?

Chieko nods.

HARUKI (CONT'D)

My name's Haruki.

Chieko nods, trying to show she's understood. Haruki takes out a flask and holds it out to her. Chieko opens it and smells it. Haruki stands in front of her.

HARUKI (CONT'D)

It's whisky.

Chieko smiles and gives a long swig. Mitsu asks for some and also gives it a long drink.

HARUKI (CONT'D)

Do the cops come around here?

MITSU

(Gutturally)

Sometimes.

Haruki takes out some ecstasy and gives it to them. Mitsu and Chieko look at each other and down the pills with a gulp of whisky.

124 EXT. PARK, TOKYO -- LATER

Half-drunk and rushing from the pills, Chieko, her friends, and Haruki and Takeshi, play on the swings and see-saw. They laugh at almost anything. Haruki and Chieko are on the see-saw and every time Chieko rises, Haruki looks at her bush. Chieko knows this sometimes opens her legs even more so he can look to his heart's content. Hormones float in the air.

Mitsu also takes advantage of the occasion. She flirts with Haruki whenever she can. Haruki looks happy to be the object of their attention.

Takeshi, who has started to make out with one of Chieko's friends, turns to the group and speaks slowly.

TAKESHI

Why- don't- we- go- to- Montana?



125 INT. TAXI, TOKYO -- EVENING

Night begins to fall. Haruki sits between Mitsu and Chieko. He strokes Chieko's knee with his hand; she seems turned on.

126 EXT. NIGHTCLUB STRIP, TOKYO -- NIGHT

The taxi parks outside the Montana. Chieko, Mitsu and Haruki get out of the car and meet with the others at the door.

127 INT. HALLWAY, NIGHTCLUB -- NIGHT

They enter. The music, the light, the crowd, it is almost hallucinatory. For Chieko, it is a silent concert of movement and chaos.

She and her friends push their way through the place. Haruki grabs Chieko by the hand, pulls her toward the floor and starts dancing. Chieko looks at the other dancers' rhythm and follows. She slowly manages to follow.

The other deaf-mutes also dance. Some do better than others, lost in the sea of lights and people.

For Chieko, the dance turns into something hypnotic. She dances with her eyes closed, concentrated on her own rhythm.

When she opens her eyes, she sees that Mitsu, a little drunk, is grinding against Haruki, feeling him up.

Chieko seems annoyed by this and goes to defend her territory. She starts dancing next to Haruki, but she is constantly interrupted by the surrounding crowd.

The struggle between Chieko and Mitsu is a little bit ridiculous. It is finally resolved when Mitsu takes Haruki by the face and starts to kiss him. Chieko doesn't know what to do. Mitsu and Haruki start to make out intensely.

Suddenly Chieko is left standing in the middle of the club, motionless, while her friends dance awkwardly and Mitsu and Haruki are having the time of their lives. Chieko, defeated by her friend, decides to leave. Mitsu spots her out of the corner of her eye and waves goodbye. Chieko smiles back and walks away from her friends as they dance.

128 INT. LOBBY, TOKYO APARTMENT BUILDING -- NIGHT

Chieko enters her building and goes straight to the doorman.

DOORMAN

Good evening, how may I help you?

Chieko takes out a piece of paper and a pen from her purse and writes a note. She gives it to the doorman together with Kenji's card. He reads it carefully, and when he's done he turns to her.

DOORMAN (CONT'D)  
Very well miss, I'll call him now.

The doorman picks up a cordless phone and dials.

DOORMAN (CONT'D)  
Lieutenant Kenji Mamiya, please?

There is a pause. The doorman gestures to Chieko that the lieutenant will answer in a moment.

DOORMAN (CONT'D)  
Lieutenant? Yes, look, I'm with the deaf-mute girl you saw in the afternoon, and she asked me to call you... Yes, her... She says she needs to talk to you, alone... about her father... If it's possible, in her apartment, tonight.

Chieko watches attentively.

129 EXT. YUSSEF AND AHMED'S HOUSE -- DAY

Yussef and Ahmed are sitting against the wall of the house. Yussef's lip is split. Ahmed's nose is bleeding.

Abdullah paces desperately, while his wife and daughters watch the scene, silent. Abdullah stops to look at Yussef.

ABDULLAH  
Why did you do this?

They don't answer. Abdullah leans over and slaps Ahmed.

ABDULLAH (CONT'D)  
Answer me, god damn it!

Ahmed won't answer and he turns to Yussef again.

YUSSEF  
We were testing the rifle.

Abdullah turns and gives Yussef a powerful slap, which he endures with silent dignity.

ABDULLAH  
Are you idiots? You killed a woman,  
(He turns to Zora)  
And you, you got naked so your brother  
would see you?

AHMED  
Yes, she got naked lots of times. I  
saw how Yussef spied on her.

ZORA

That's not true.

Abdullah turns to Yussef.

ABDULLAH

Is it true or not?

Yussef is silent. Abdullah walks two steps forward and slaps Zora. He looks furious, scared, indignant.

ABDULLAH (CONT'D)

Why did you do this to us?

He can barely hold in his tears. Zora brings her hand to her face tearily. Abdullah turns to Ahmed.

ABDULLAH (CONT'D)

Where's the rifle?

130 EXT. HASSAN'S HOUSE -- DAY

A cop interrogates Hassan. His face is badly bruised and his hands are cuffed behind his back.

COP

What organization gave you the weapon?

HASSAN

I've told you it wasn't an organization; I got it from a hunter.

COP

What hunter?

HASSAN

A Japanese hunter gave it to me many years ago. I've got a picture inside. She can get it.

He turns to look at his wife. She has also been beaten and is guarded by two cops. The interrogating cop authorizes her. She walks in and comes out with a photograph of Hassan with Yasujiro, posing with the scimitar-horned oryx. He hands it over and the cop examines it.

HASSAN (CONT'D)

He's holding the rifle he gave me.

131 EXT. DESERT -- DAY

Yussef and Ahmed dig up the rifle and the bullets in front of their parents and sisters.

Abdullah grabs the rifle, dusts it off and puts the bullets in his bag. He turns to Yasira.

ABDULLAH

We're going to hide out at Naguib's house. If the cops come, tell them we went south.

With the rifle in hand, Abdullah runs off, followed by Yussef and Ahmed. The women watch them get lost on the horizon.

132 EXT. HASSAN'S HOUSE -- DAY

Alarid's truck parks in front of Hassan's house again. Hassan is still cuffed and being interrogated. Furious, Alarid gets out of the truck and goes toward him.

ALARID

This Abdullah doesn't live where you said he did.

He walks over to kick him. The wife intervenes from where she is, some ten yards away.

WIFE

They live where he said they do.

Alarid turns to her.

ALARID

You're going to take us.

With a gesture, he orders his subordinates to put her in the truck. She obeys, docile.

ALARID (CONT'D)

And if they're not there, I'll cut your tongue out and I'll kill your husband.

133 EXT. DESERT -- DAY

The Moroccan police trucks drive down the dusty roads. The landscape is harsh and barren.

134 INT. POLICE TRUCK -- DAY

Hassan's wife gives directions.

WIFE

Make a right here.

Alarid, with his hand, signals the driver to follow her directions.

Suddenly, in the distance, over the hills, she signals three tiny dots running up a slope.

WIFE (CONT'D)

That's them.

ALARID  
 (To the driver)  
 Stop...

The trucks stop and Alarid takes out his binoculars.

135 P.O.V. ALARID'S BINOCULARS -- CONTINUOUS

In the distance, we can still see Abdullah, Yussef and Ahmed run across the hills. Abdullah is clearly carrying the rifle.

136 EXT. DESERT -- DAY

Alarid quickly gets out.

ALARID  
 There they are.

All the cops get out with their high powered rifles.

137 EXT. DESERT HILLS -- DAY

Abdullah and his sons run full speed. Yussef sees the trucks in the distance.

YUSSEF  
 The police, the police...

They run up a hill to try to lose them, but shots start to ring out.

YUSSEF (CONT'D)  
 They're shooting at us.

Abdullah stands before his sons and lifts up the rifle as a sign of surrender. The shots cease for a few seconds, but they suddenly start again.

ABDULLAH  
 Get down. Run.

The three shepherds run, huddling as low as they can. More shots. They desperately climb between the rocks. Bullets whiz past everywhere.

Abdullah makes one last attempt at surrender. He lifts up the rifle again, sets it on the ground and backs away. But the gesture is in vain, as the bullets still rush past.

They begin to run again when Ahmed is hit in one of his calves. He collapses and rolls downhill. Abdullah hurries to rescue him and drags him behind a rock.

Ahmed won't stop screaming from the pain.

AHMED  
 They shot me, they shot me...

Yussef dives on his belly and snakes his way through the rocks. He gets the rifle, loads it and aims at the trucks.

He shoots without hitting anything. Abdullah turns to him.

ABDULLAH

Don't shoot, don't shoot!

Yussef doesn't pay attention. He loads again and aims.

138 P.O.V. RIFLE SIGHTS -- DAY

Yussef aims carefully. He picks out one of the cops who has been shooting barely protected by one of the trucks' fenders. Yussef shoots and the policeman collapses.

139 EXT. HAMLET "LOS LOBOS" -- LATER

The religious ceremony has ended and everyone throws rice at the bride and groom. Debbie and Mike enjoy doing it.

Several cowboys, among them Santiago, have gone to their trucks and are loudly honking their horns.

Music begins to blare.

140 EXT. HAMLET "LOS LOBOS" -- DAY

The band plays various Norteño songs. Everyone waits for the music to start. After a while a couple starts to timidly dance. Then another, and another, until the dance floor becomes a sway of heads moving to the same rhythm.

Amelia dances with Mike and Debbie with Santiago; both Amelia and Santiago show them a few steps.

SANTIAGO

(To Debbie, in Spanish)

Like this, look...

He kicks his heel back, then forward. Debbie watches, entertained. Jacinto (55), overweight and with a good-natured face, moves closer to Amelia and watches her dance for a while, she notices and stops, embarrassed.

JACINTO

(Both in Spanish)

Amelia, will you let me dance with you?

Amelia remains unperturbed, without answering him.

JACINTO (CONT'D)

I've been asking you for a dance for 30 years. Does it really cost you that much?

Amelia stares at him.

AMELIA

I don't think your wife would have liked that.

JACINTO

C'mon Amelia, she's been dead for 10 years.

Amelia looks around and then turns to him.

AMELIA

Okay, just one.

Jacinto chivalrously takes her by the waist and they begin to dance. Santiago watches them, amused, and continues to dance with Mike and Debbie.

Jacinto draws Amelia closer and they kiss gently.

141 EXT. HAMLET "LOS LOBOS" -- NIGHT

Beer starts to flow and some of the guests get overbearing. There is a small scuffle at the edge of the dance floor, but order is soon restored.

The guitarist in the band stops the music.

GUITAR PLAYER

(All in Spanish)

Now, Luis and Patricia, come forward.

Everyone makes way for the bride and groom.

GUITAR PLAYER (CONT'D)

We-want-cake, we-want-cake...

The audience and the band sing the little cake song. A giant, tacky wedding cake, covered in cream, arrives. The bride grabs the knife and gets ready to cut it.

GUITAR PLAYER (CONT'D)

Take- a- bite, take- a- bite...

The bride gives into the ritual. She tries to take a bite out of the cake without using her hands and someone pushes her face into the cream. Debbie and Mike laugh.

A cowboy pulls out a gun and, festively, fires. Debbie is frightened and goes to hide behind Amelia.

AMELIA

Don't worry, it's ok.

The man puts the gun away and walks back onto the dance floor as if nothing had happened.

Luis asks the band to stop the music for a little bit and he takes the microphone.

LUIS

Good evening everyone... Hey... I want to say something. Love came today, it came here all pretty...

(he taps his heart)

It's kind of like a little mouse is crawling inside of me. Because that's what love is, it's like your insides get all twisted into knots... and that, baby, is what you've taught me. And because you've shown me, I want to tell everyone that hopefully love will get inside them too...because it feels so good, really...Thanks a lot and keep havin' a good time...

Everybody applauds and Luis steps down from the dais, proud of his speech. He goes to Amelia and gives her a very long and loving hug.

142 EXT. HAMLET "LOS LOBOS" -- NIGHT

Night has fallen. The music plays full blast. Everyone dances, people start to make out, the drunk collapse.

Patricia breathes regularly with her hands on her belly. Luis drinks beer beside her while he watches the guests dance. Debbie falls asleep on Amelia's lap while Mike watches the party, overwhelmed.

MIKE

When are my parents getting back?

The question catches Amelia off guard.

AMELIA

Pronto...muy pronto...

MIKE

They told me they were coming back today.

AMELIA

Se quedaron más rato.

The answer seem to makes Mike anxious.

MIKE

My dad's coming back with my mom.

AMELIA

Yes. Yes he is.



MIKE

I don't want him to leave again.

AMELIA

He won't.

He starts crying.

MIKE

I miss Pat.

Amelia embraces him and kisses his head.

AMELIA

Yo también hijito, yo también.

The boy, tired and sleepy, leans his head on Amelia.

143 EXT. HAMLET "LOS LOBOS" -- NIGHT

Santiago, a little bit drunk, and Amelia, carrying Debbie who has passed out, say goodbye to Luis and Patricia. Sleepy, Mike leans on the hood of the car.

LUIS

(All in Spanish)

Stay the night.

AMELIA

I can't. I have to take these kids home and it's almost dawn.

LUIS

But Santiago's pretty drunk.

SANTIAGO

Drunk my ass. I'm fine. I'll go and come back in an hour.

PATRICIA

Stay for another while, the party's just getting started.

AMELIA

I wish, but these kids have to go to school.

Santiago opens the door for Amelia, who carefully sets Debbie on the back seat. Mike gets in and as soon as he does he nestles in to go to sleep.

AMELIA (CONT'D)

See you soon, son.

Luis and Amelia hug each other. Then Amelia hugs her daughter-in-law.

AMELIA (CONT'D)  
 Congratulations, dear.  
 (She points at her  
 belly)  
 Take care of my grandson 'cause I'm  
 dying to be a grandmother.

She gives her a kiss and gets in the car. Luis turns to Santiago.

LUIS  
 You sure you're not too drunk?

SANTIAGO  
 Drunk my ass. I'm fine. I'll be  
 back soon.

Santiago stumbles to the driver's side and opens the door.

144 EXT. DESERT HIGHWAY -- NIGHT

The night spreads over the highway that cuts across the desert. Santiago's car drives along, illuminating the cacti.

145 INT. SANTIAGO'S CAR -- NIGHT

Santiago drives the car, nodding off every now and then. In the back, Debbie and Mike have surrendered to sleep. Santiago jerks the wheel.

AMELIA  
 (In Spanish)  
 Hey... be careful...

Santiago corrects the vehicles trajectory and goes back to his careless driving.

146 EXT. BORDER CROSSING -- NIGHT

Santiago decides to cross through Mesa de Otay. Since it's nighttime, there are very few cars. They drive across the bridge and stop before the immigration officer.

147 EXT. IMMIGRATION STALL, BORDER CROSSING -- CONTINUOUS

The officer walks up to the window.

OFFICER  
 Your papers...

Santiago and Amelia take out their passports and their Green cards. The officer compares the documents to their faces again and again.

OFFICER (CONT'D)  
 Where you comin' from?

SANTIAGO  
(In bad English)  
From a wedding.

The officer looks through the window and sees Debbie and Mike sleeping in the back.

OFFICER  
Who are they?

Santiago rushes to answer.

SANTIAGO  
They're her nephews.

Amelia freezes at Santiago's answer. The officer won't stop looking at the children.

OFFICER  
They don't look like you.

AMELIA  
(bewildered)  
I'm in charge of them.

OFFICER  
Do you have their passports?

Amelia takes out their American passports and shows them to the cop. He looks them over very carefully. Santiago starts to get nervous.

SANTIAGO  
Is there a problem?

The officer turns to look at them suspiciously. He obviously smells the alcohol.

OFFICER  
Should there be one?

Santiago shakes his head. Debbie wakes up and looks at the officer sleepily.

DEBBIE  
Hi.

OFFICER  
Hey there, sweetie.

Debbie rubs her eyes.

OFFICER (CONT'D)  
Tell me, is this lady your aunty?

Debbie innocently shakes her head.

DEBBIE

No, she's not my aunty.

The officer stares at them harshly. He says something incomprehensible over his radio and asks Santiago.

OFFICER

Are you drunk?

SANTIAGO

Me, sir? No.

OFFICER

Get out of the car.

SANTIAGO

Why, officer?

OFFICER

I'm countin' to three...

He brings his hand to his gun.

148 INT. SANTIAGO'S CAR -- NIGHT

Nervous, Santiago glances ahead and looks at the border crossing through his rear-view mirror. He puts the car in reverse and accelerates, trying to escape back to Mexico, but he crashes into an arriving car.

AMELIA

(In Spanish)

What are you doing?

149 EXT. IMMIGRATION DESK, BORDER CROSSING -- NIGHT

The immigration officers take out their guns and run to stop him. Santiago sees that the road ahead is clear and he drives away full speed, barely swerving around some customs officers who are searching another vehicle.

The officer shouts urgently.

OFFICER

They've kidnapped some kids...

He starts a police chase.

150 EXT. DESERT HIGHWAY -- NIGHT

Santiago's car drives full speed down the highway. He sometimes looks as if he is going to lose control.

151 INT. SANTIAGO'S CAR -- NIGHT

Santiago drives madly. Frightened, Amelia holds onto the dashboard. Debbie and Mike start to cry.

SANTIAGO

(In Spanish)

See, I told you you shouldn't have brought them. I told you. I told you..

A trailer drives slowly. Santiago decides to drive around it blindly, and almost drives off the other side of the road.

AMELIA

(In Spanish)

Santiago, stop acting crazy and stop the car... Santiago, stop...

Santiago ignores her, concentrated on his driving. He looks through the rear-view mirror. There is nobody behind him, only the dark highway. Santiago steps on the gas.

Amelia tries to comfort the kids.

AMELIA (CONT'D)

(In English)

Everything's all right sweeties...

The children won't stop crying, terrified by the speed. Through one of his mirrors, Santiago sees two patrol cars following him with their turrets flashing.

SANTIAGO

(In Spanish)

Fucking asshole gringo mother-fuckers, here they come...

Santiago accelerates. The car seems to be out of control. The children scream. Amelia tries to stop Santiago.

AMELIA

(In Spanish)

Stop... Stop...

Santiago reaches a path and heads toward it.

152 EXT. DESERT PATH -- NIGHT

The car drives quickly down the path, raising up a cloud of dust. The patrol cars are no longer visible.

The car drives on for a mile and then stops.

153 INT. SANTIAGO'S CAR -- NIGHT

Santiago turns to Amelia.

SANTIAGO

(Their entire dialogue  
in Spanish)

Get out...

Amelia looks at the dark desert surrounding them.

AMELIA

Are you crazy? Where?

SANTIAGO

Get out. I'll lose these bastards  
and then I'll come back for you.

AMELIA

Santiago, calm down...

SANTIAGO

Aunt Amelia, they're going to get  
us, get out god damn it...

154 EXT. SANTIAGO'S CAR -- NIGHT

Amelia gets out and opens the door for the kids.

AMELIA

(In English)

Come with me, dears.

The kids get out and Amelia holds their hand. Santiago closes  
the doors and drives off in a cloud of dust.

They start to walk through the darkness. Amelia leads the  
way, avoiding cacti and thorny branches. They go on like  
this for a long stretch. The children are quiet and scared.

Amelia goes toward the highway and realizes the patrol cars  
have turned into the path. She runs into the desert with  
the kids. She can barely see with the light of the early  
dawn. The three frequently trip on thorny plants.

DEBBIE

I want to go home now.

MIKE

Me too.

Both of them, scared, start to cry.

AMELIA

(In English)

Don't cry. We're going home now.

She looks back worried at where the patrol cars were; they  
are approaching quickly. Then she turns to where Santiago  
ran. The headlights are soon lost on the horizon.

Amelia holds them by the hand and pulls them as she runs.

AMELIA (CONT'D)

(In Spanish)

Let's go.

She leads them further and further away from the path, snaking through the brush. The patrol cars come even closer. Amelia ducks and hides behind one of the bushes.

AMELIA (CONT'D)

Get down.

The children hide with her. The patrol cars tear past her, some five hundred yards away, chasing after Santiago.

We suddenly hear sirens. Then, the sound of doors slamming and unintelligible voices over a loudspeaker.

POLICE OFFICER (O.S.)

Do not get out of the car...don't  
get out...wait...stop...stop...don't  
run...

After a few seconds, we hear distant gunshots, three, four. Amelia listens, frozen.

155 INT. ROOM, ANWAR'S HOUSE -- AFTERNOON

Dusk. Susan sleeps and Richard looks at the vast desert through the window. Anwar, sitting on a chair, with a fan clears away the flies hovering around Susan. We can hear the call to prayer and Anwar prostrates himself toward Mecca.

Richard observes Anwar's prayer and then looks at Susan who moans in her sleep.

156 INT. ANWAR'S HOUSE -- AFTERNOON

Richard and Anwar are sitting in silence while Susan lies unconsciously on the floor.

Yamilé (9), a beautiful girl with large brown eyes, enters carrying a tray with cookies and tea. She greets Richard with a nod and offers him tea.

Richard takes the tea.

RICHARD

Thank you.

The girl gets up to offer tea to Anwar, who takes it.

ANWAR

(In Arabic)

Thank you, Yamilé.

Yamilé smiles and leaves the room.

RICHARD

Is that your daughter?

ANWAR  
The fourth of eight.

RICHARD  
Eight?

Anwar affirms, smiling.

ANWAR  
Do you have kids?

Richard takes out his wallet and pulls out a photo of him, Susan, Mike and Debbie. He shows it to him.

Anwar takes it and looks at it.

ANWAR (CONT'D)  
Just two?

RICHARD  
Three...  
(He remains pensive)  
Yes, just two.

ANWAR  
You should have more.

Anwar returns the photo. Richard looks at it for a moment before putting it back into his wallet.

RICHARD  
What about you? How many wives do you have?

ANWAR  
(Smiling)  
I can only afford one.

RICHARD  
And is this where you live?

ANWAR  
No, this is where my family lives. I live in Marrakesh. But I come whenever I can...

They exchange a look. We hear a car engine.

157 EXT. STREET, HAMLET -- AFTERNOON

An old, run-down Peugeot driven by a policeman pulls up in front of the house. The policeman gets out. The tourists, leaning on the wall, get up to see what's happening.

Mohammed comes out to talk to him.



MOHAMMED  
 (in Arabic)  
 What happened?

POLICEMAN  
 (In Arabic)  
 I need to talk to the American.

Tom interrogates Mohammed.

TOM  
 What did he say?

MOHAMMED  
 No English...

158 EXT. PATIO, ANWAR'S HOUSE -- AFTERNOON

The policeman, Anwar and Richard are chatting in the patio.

RICHARD  
 (To Anwar)  
 When did he find out?

ANWAR  
 (In Arabic)  
 When did you know?

POLICEMAN  
 (In Arabic)  
 A while ago... they said the ambulance  
 isn't coming anymore.

ANWAR  
 A while ago... he says the ambulance  
 broke down.

RICHARD  
 What? Tell him to call another one.  
 He has to get another one.

ANWAR  
 (In Arabic, to the  
 Policeman)  
 He wants you to call another  
 ambulance.

POLICEMAN  
 (In Arabic)  
 You know there isn't another one.

ANWAR  
 (To Richard)  
 There isn't another ambulance.

RICHARD

What the hell do you mean there isn't another ambulance? You've got to get her out of here...

He faces the police officer.

RICHARD (CONT'D)

She can't stay here or she'll die.  
Call another fucking ambulance...

The policeman cannot understand and remains expressionless.

RICHARD (CONT'D)

Come on, move... call another ambulance...

ANWAR

(In Arabic)

He asks how we're going to get the woman out of here.

POLICEMAN

(In Arabic)

Tell him that they told me that his embassy is going to deal with it.

ANWAR

He says your embassy will deal with the matter.

Richard now shouts at Anwar.

RICHARD

How the fuck are they going to deal with it? It's your shitty fucking country's responsibility.

POLICEMAN

(In Arabic)

The Americans want to send one of their helicopters but I think there are some problems.

Anwar mulls over his answer. He seems to want to lie again.

ANWAR

They're going to try to send a helicopter.

RICHARD

(incredulous)

A helicopter?... Let's get out of here...

He starts walking. Anwar catches up to him.

ANWAR

Where?

Richard turns to him, desperate.

RICHARD

I need to make a phone call.

They turn towards the exit leaving the cop behind, who doesn't seem to understand. Tom and James take advantage of the situation to go talk to Richard.

TOM

We can't stay here any longer. It's going to get dark soon. Lots of people aren't feeling well and its dangerous to stay here.

Richard explodes and pushes Tom.

RICHARD

Stop fucking with me.

TOM

Don't you dare push me.

RICHARD

Oh no?

He pushes him again, angrily.

TOM

What are you doing, you stupid fuck?

RICHARD

Leave asshole.

Tom shoves him.

TOM

Fuck you.

Richard becomes furious and loses it, hitting him over and over again. Some of the tourists get involved. James manages to grab him with Anwar.

JAMES

Hey, take it easy.

RICHARD

I'm fed up with that asshole.

James pulls him away while other tourists pull Tom away.

JAMES

Try to calm down.

RICHARD  
Calm down? My wife is dying up there.

JAMES  
Come with us.

RICHARD  
Where the fuck do you want me to  
take her?

JAMES  
Try to understand, many of them can't  
go on. Tell me, honestly, is there  
any point in us staying?

Richard threatens him.

RICHARD  
You leave and I'll kill you...

James is going to say something, but Richard turns around  
and walks away as he is about to say something. Anwar follows.

159 INT. GENERAL STORE -- EVENING

Richard is in the phone booth with telephone in hand. A  
woman's voice answers.

RACHEL (O.S.)  
Hello...

RICHARD  
Rachel... What's going on? Nobody's  
come... Who have you talked to... we  
need help...she's dying...

RACHEL (O.S.)  
What d'you mean dying?

RICHARD  
She's very weak, please, you've got  
to do something.

RACHEL (O.S.)  
Mark, your business partner, already  
called someone in the Secretary of  
State, they're going to help you...

RICHARD  
You can't just make these stupid  
fucking calls, you've got to do  
something...

RACHEL (O.S.)  
Richard calm down, we're doing  
everything we can.

RICHARD

How the fuck do you expect me to calm down? Susan is dying...

RACHEL (O.S.)

I'm flying over there tonight.

RICHARD

There's no time. I need to get Susan out of here now! Put Mark on the phone...

RACHEL (O.S.)

I don't know if I can find him.

RICHARD

God damn it, connect the fucking call.

A few seconds go by. Desperate, Richard looks at the town as it goes about its daily business, oblivious to his tragedy.

MARK (O.S.)

Richard, it's Mark.

RICHARD

Mark, help me... Susan is dying and there are no ambulances, there's no hospital, there's nothing.

MARK (O.S.)

Richard, the news is all over the place. They're going to go help you, soon, but there have been some political problems that are being resolved.

RICHARD

I don't give a shit about political problems... Do something, now, please...

Through the window, Richard, astonished, watches the bus drive away, kicking up dust as it disappears in the distance.

RICHARD (CONT'D)

Son of a bitch...

He throws the phone away and runs after the bus. We hear Mark's desperate voice over the receiver.

MARK (O.S.)

Richard... what happened? Richard, answer me...

160 EXT. HAMLET -- EVENING

Richard runs after the bus as it drives away down the side streets.

RICHARD

Stop... Stop... Stop you mother-fuckers stop...

The bus vanishes into the distance. Richard picks up a stone and hurls it impotently.

161 INT. CHIEKO'S ROOM -- NIGHT

Chieko is in her room, sitting on her bed, staring into space. The doorbell light goes on. She remains motionless for a few moments. The light goes on again. Chieko breathes in and goes to open the door.

162 INT. ENTRANCE TO CHIEKO'S APARTMENT -- NIGHT

Chieko opens the door and runs into Kenji, who greets her as if she were just anybody.

KENJI

Hello.

She bows.

KENJI (CONT'D)

They told me you wanted to talk to me.

Chieko, who has been unable to read his lips, asks him with her hands that he speak slowly and face her. Kenji is embarrassed by his tactlessness and tries to be more considerate.

KENJI (CONT'D)

I'm sorry. Is there something you wanted to tell me?

Chieko nods and asks him in with her hand. Kenji takes off his shoes and leaves them at the door. Chieko leads him to the living room and with a gesture asks if he wants anything to drink.

KENJI (CONT'D)

Do you have tea?

Chieko nods and goes into the kitchen. Kenji glances over the apartment. Chieko comes back from the kitchen holding a strange gadget which she puts on the living room table. A small bulb lights. Kenji just watches her.

Chieko gestures for him to sit down. Kenji and Chieko sit across from each other.

Chieko takes out her notebook and pen, writes something down and hands it over to Kenji. Kenji reads, seems surprised and reads again slowly.

KENJI (CONT'D)

"My father had nothing to do with my mother's death," what's this?

Chieko is disconcerted at the question. She takes her notebook and starts writing. Kenji reads and turns to her.

KENJI (CONT'D)

Your father was asleep when she jumped off the balcony?

She nods. She gets up, asks Kenji to go with her and walks toward the balcony.

163 EXT. BALCONY, CHIEKO'S APARTMENT -- NIGHT

She opens the door to the balcony and points at the void: it's over twelve floors. Kenji looks over; the distance is dizzying. Chieko writes in her notebook and shows him the piece of paper.

KENJI

You saw her jump?

She nods and writes again. She looks perturbed.

KENJI (CONT'D)

You've already told the other officers?

She nods again. Kenji holds her by her arms.

KENJI (CONT'D)

I don't know what you're talking about.

Chieko remains motionless for a few seconds. She scrawls in her notebook "Then why do you want to talk to my father?" Kenji reads and then turns to her.

KENJI (CONT'D)

It's about a hunting rifle in his name.

The red bulb on the gadget starts to blink. Chieko spots it from the balcony and signals to Kenji that she has to go to the kitchen. She runs off.

164 INT. LIVING ROOM, CHIEKO'S APARTMENT -- NIGHT

Kenji stands and looks at the photographs of Yasujiro hunting all over the world: with a kudu in Africa, a black bear in Kamchatka, Hassan and the Oryx in Morocco.

Chieko comes back with a cup of steaming tea.

KENJI

Does your father still hunt?

She shakes her head. She writes something and hands it over.

KENJI (CONT'D)

There was an incident with a rifle  
in your father's name. That's why  
we want to talk to him.

The news weighs on Chieko; she looks away. The sounds of Tokyo come in through the living room: its car horns, its voices.

Suddenly a rush of wind comes in. Chieko sees the balcony doors are open and goes to close them. She then comes back to the living room and sits down, dejected.

Kenji sits down beside her and leaves the tea on the table. He doesn't know what to do and looks uncomfortable.

She picks up the notebook and writes. Kenji reads.

KENJI (CONT'D)

No, your father isn't going to jail.  
We just need to talk to him.

There is a long silence. Chieko seems immersed in a remote, inaccessible world. Kenji turns his face to hers so that she can read his lips.

KENJI (CONT'D)

I have to go now. Thank you.

Chieko grabs his arm and shakes her head, urging him to stay. They exchange a look for an instant and Kenji insists.

KENJI (CONT'D)

I have to go.

He gets up to leave. Chieko signals for him to wait for a moment and goes to her room.

Kenji stands in the middle of the room, waiting. Chieko comes back completely naked. Her skin bristles.

She walks toward him, breathing through her mouth. Kenji is disconcerted when he sees the quiet teenager approach. She walks all the way up to Kenji and when she is about to take another step, he holds her back with both hands.

KENJI (CONT'D)

What are you doing?



She doesn't pay attention, breaks free and stands a few inches away from him. She is almost panting. She holds out her hand and caresses Kenji's ear. He stands there, immobile, without taking his eyes off Chieko's.

She takes his hand and puts it on one of her breasts. Kenji strokes her breast and then pulls his hand away. She grabs it again and puts it back on.

KENJI (CONT'D)

No, no, no... this is wrong.

Kenji looks turned on and confused: Chieko is beautiful, but he knows he cannot go on and takes his hand away.

KENJI (CONT'D)

No, I can't. You're just a girl.

She walks up to his face and licks it. He is confused.

KENJI (CONT'D)

Enough, please.

He grabs her by her arms and moves her away. She grabs the sleeve of his jacket and pulls him back. She hugs him and suddenly Chieko starts crying, disconsolate.

Kenji, bewildered, first does nothing, but upon seeing Chieko's despair, holds her. She buries her face in his shoulder. Her nakedness becomes increasingly fragile.

165 EXT. DESERT -- DAY

Abdullah, afraid, watches his son shoot. The police have stopped firing and run for cover. Yussef loads the rifle again and aims carefully. He shoots and, in the distance, we can see one of the headlights on a police truck shatter.

Abdullah shouts at Yussef desperately.

ABDULLAH

Yussef, stop shooting!

Furious, Yussef loads the rifle again and starts shooting at the cops. Ahmed won't stop screaming from the pain. Confused, Abdullah doesn't know if he should console his wounded son or stop the enraged Yussef.

In the distance, the cops reorganize. We hear the faraway shots of Alarid giving orders.

ALARID

Move that truck... god damn it...

One of the cops gets onto a truck and uses it as a parapet. Yussef aims again, but this time the policemen are well covered. Abdullah drags himself all the way to Yussef.

ABDULLAH  
Give me that rifle...

Yussef turns to his father.

YUSSEF  
They're going to kill us.

ABDULLAH  
Give me that rifle.

He tries to wrest it away, but Yussef resists. The struggle and Abdullah finally pulls it away. When Yussef tries to snatch it back, the police fire a round of shots and the two barely have time to hide.

The air is thick with gunshots. Yussef and Abdullah, terrified, stick to the stones. The bullets strike very close to them, and they can't even raise their heads.

Ahmed won't stop complaining. Abdullah shouts at him.

ABDULLAH (CONT'D)  
Ahmed, don't move.

The gunshots rain down for over a minute. When they stop, Abdullah turns to look at Ahmed, who is lying motionless on the rocks with bullet in his back.

ABDULLAH (CONT'D)  
Ahmed! Ahmed!

Oblivious of the police, he gets up and runs toward him. Motionless, Ahmed just moans. With every breath, his shirt grows bloodier.

ABDULLAH (CONT'D)  
Ahmed! Ahmed!

He rolls Ahmed over and lays his head on his lap. Abdullah cannot stop crying. Yussef, ducking, runs toward his brother. Abdullah laments nervously.

ABDULLAH (CONT'D)  
Don't die, don't die.

Yussef is shocked upon seeing his dead brother. He stands up and, without caring whether anyone fires at him or not, he raises the rifle up in the air for the police to see that he is not aiming, and starts to break it against the rocks.

When he's finished breaking it he opens his arms and walks toward the police. One of them policemen looks at him through a pair of binoculars. Alarid interrogates him.

ALARID  
What's happening?

POLICE OFFICER  
A boy is walking this way.

ALARID  
Is he armed?

The officer takes a careful look.

POLICE OFFICER  
It doesn't look like it.

ALARID  
What are the others doing?

The officer watches Abdullah carrying his wounded son.

POLICE OFFICER  
A man is holding somebody injured.

ALARID  
Is the other one still walking this way?

POLICE OFFICER  
Yes.

Alarid turns to the other officers.

ALARID  
Aim.

The police aim and hold Yussef in their sights. He keeps walking resolutely toward his aggressors. He is crying softly, keeping his arms open.

Yussef walks until his is 10 meters away from the police and he kneels with his arms open.

YUSSEF  
I killed the American, I was the only one who shot at you...

Cautious, the police still aim at his chest. Yussef proceeds with his confession, babbling it through his nerves, his pain and his attempt to control his sobbing.

YUSSEF (CONT'D)  
They did nothing... nothing...

He turns to his father and his brother and points at them.

YUSSEF (CONT'D)  
Kill me, but save my brother, he did nothing... nothing...

Alarid moves in, aiming at him with a rifle. Behind him are five other cops, also ready to shoot.

ALARID

On the ground...

Yussef does not obey.

YUSSEF

Save my brother...

ALARID

On the ground...

Yussef turns his face toward Alarid looks him in the eye.

YUSSEF

Save my brother... please...

He lies on the floor, crying. Alarid puts his gun down and looks at him: his enemy is a disconsolate child. Then he looks up at Abdullah who is screaming his lamentations. He turns to one of his subordinates.

ALARID

Go help them.

One of the officers goes to help Abdullah and Ahmed. Yussef lies on the floor, crying.

166 EXT. DESERT -- NIGHT

The sun rises. Amelia and the children keep walking. They sweat.

MIKE

I can't walk anymore.

AMELIA

We have to keep walking.

MIKE

Why is the air so hot?

Amelia stops and tries to distract them.

AMELIA

(the entire dialogue  
in English)

Because coyotes and snakes and quails  
have already breathed that air.

Mike remains pensive.

MIKE

We're breathing the same air animals  
breathe?

AMELIA

Yes.

MIKE

And it doesn't rot?

AMELIA

No, it doesn't rot. We all breathe  
this air.

167 EXT. DESERT -- MORNING

Dawn. The three walk through the desert. Debbie walks mechanically, tired and exhausted.

DEBBIE

I can't anymore. I'm thirsty.

MIKE

So am I.

Amelia looks around her: no sign of civilization.

AMELIA

(In Spanish)

Just a little further and we'll go  
look for water.

168 EXT. DESERT -- LATER

Amelia lumbers heavily, carrying Debbie asleep on her arm. Mike drags his feet a few yards behind.

They walk for a long stretch through the thorny brush until they reach a small mound where a leafy mesquite grows.

Amelia lays a limp Debbie down on the ground and sits on the mound of earth.

AMELIA

(In Spanish)

We're going to rest here for a while.

MIKE

What if there are snakes?

AMELIA

No, there aren't any. Come, lie  
down.

The boy, exhausted and docile, obeys and lies on her chest. Amelia leans against the trunk with Debbie on her legs. The children sleep while Amelia, nodding off, tries to keep watch.

169 EXT. DESERT -- LATER

It is well into the morning. Amelia and the children sleep deeply. There is a noise and Amelia opens her eyes. She sees a border patrol truck driving around near them.

Looking through the branches, she spies on the truck and watches another one join it. Mike awakes and sits up.

MIKE

What happening?

Amelia ducks and lays Mike face down. The two trucks slowly approach.

AMELIA

(To Mike, in a low  
voice, in Spanish)

Stay still.

A truck drives by about eighty yards away and then passes. The other one cuts diagonally across its path and then gets lost in the desert.

Amelia gets up and shakes off the dust. She looks out of place, wearing her best clothes torn by the bramble. She makes sure the trucks are leaving.

MIKE

Why are we hiding if we didn't do anything wrong?

AMELIA

(In English)

Because they think we did something wrong.

MIKE

That's not true: you're bad.

Amelia freezes upon hearing the boy's words.

AMELIA

No, sweetie, I'm not bad. I just did something stupid.

She pulls him toward her and hugs him tenderly.

AMELIA (CONT'D)

(In Spanish)

I love you very much, sweetie.

Amelia turns and tries to wake Debbie.

AMELIA (CONT'D)

(In English)

Debbie, we've got to go.

The girl opens her eyes, but doesn't answer.

AMELIA (CONT'D)

Debbie, sweetheart, wake up.

She closes her eyes again. Amelia notices her lips are dry and her breath is irregular: she is visibly dehydrated.

Upon seeing that she doesn't react, Amelia looks for the trucks: they're far away.

170 EXT. DESERT -- LATER

Amelia carries Debbie in her arms under the burning sun, following a cattle trail. Mike walk behind, pale, sweaty. Amelia looks to the horizon: there is no sign of the trucks.

171 EXT. DESERT -- DAY

They are still walking. Amelia can barely go on. She stops to rest. She is sweating copiously. Mike also looks weak.

172 EXT. DESERT -- LATER

The heat is strong and Amelia is beaten. She looks for the shade of a cluster of mesquites and lays Debbie down. Then she turns to Mike.

AMELIA

Sweetie, I'm going to go look for help. Stay here and don't move.

MIKE

I'm not staying here alone.

AMELIA

Honey, you have to take care of Debbie.

MIKE

I'm going with you.

Mike looks at her with imploring eyes. Amelia caresses him.

AMELIA

I won't be long. I promise.

173 EXT. DESERT -- DAY

Amelia desperately looks through the desert. She also looks dehydrated. She drifts.

174 EXT. DESERT -- DAY

Amelia drags her feet as she walks. She can go no further.

175 EXT. DESERT -- DAY

Amelia sees a small hillock and climbs it with difficulty. She surveys the environs from the top. In the distance she sees a Border Patrol truck driving down a path.

With great effort, Amelia runs down the hill.

AMELIA  
(In Spanish)  
Stop, stop...

The truck doesn't stop. Amelia keeps running, flailing her arms and screaming wildly.

AMELIA (CONT'D)  
Sir... sir... stop...

The truck stops and backs up. Amelia keeps going, tripping over stones.

John (29), a thoroughly Mexican officer, gets out and she runs up, panting, to him.

AMELIA (CONT'D)  
Please help me.

John stares at her suspiciously.

AMELIA (CONT'D)  
I have to go get two kids I left  
behind in the desert.

John looks at her suspiciously.

JOHN  
(In Spanish, with a  
terrible accent)  
Are they illegal immigrants?

AMELIA  
No, they're American.

JOHN  
When did you cross?

AMELIA  
(In English)  
I didn't cross, I live here. Please,  
help me find these kids.

John keeps staring at her. He points to a mesquite.

JOHN  
Stand there and don't move.

Amelia obeys. John goes back to the vehicle, opens the door and sits down and grabs the radio.

JOHN (CONT'D)  
Attention base, I have a 4533...I  
have the suspect.



Amelia doesn't manage to hear what the radio says. She looks attentively at what the agent is doing. John stops and runs back to her.

JOHN (CONT'D)

You're under arrest. Turn around  
and put your hands behind your head.

Amelia despairs.

AMELIA

I left those kids in the desert, I  
swear.

John pushes her forcefully against the truck.

JOHN

Turn around, now.

She turns around with her hands over her head. John handcuffs her and leads her to the vehicle.

176 INT. BORDER PATROL VEHICLE -- DAY

Amelia, cuffed, and John, drive down a path in the desert.

JOHN

Which way are they?

Amelia studies the terrain. She points at some mesquites in the distance.

AMELIA

(In Spanish)  
Over there.

177 EXT. DESERT -- DAY

The truck parks and they both get out.

JOHN

Where are they?

Amelia explores the landscape, anguished.

AMELIA

They must be around here.

Another border patrol truck arrives and pulls up next to them. Eliseo (34), looks out the window.

ELISEO

What happened?

JOHN

This lady said they were here, but  
there's nobody.

ELISEO

(In Spanish)

Ma'am, you're not lying to us, are you?

AMELIA

(In Spanish)

I swear they're around here somewhere.

She sees another cluster of mesquites and points toward them.

AMELIA (CONT'D)

They must be over that way.

178 EXT. CLUSTER OF MESQUITES -- DAY

They arrive at the cluster. The two trucks park and the three get out. She is still cuffed. A helicopter hovers above them.

They walk around: nothing.

JOHN

There's nobody here.

AMELIA

(To Eliseo, in Spanish)

I left them about a kilometer in from the road.

ELISEO

(In Spanish)

Which road?

She doesn't know what to say. John grabs her by the arm and drags her toward the vehicle.

JOHN

I don't believe you.

Amelia looks at him desperately.

AMELIA

(In English)

I swear they're around here.

John is not affected. He keeps pulling her.

ELISEO

(In English)

John, wait, maybe she's telling the truth.

JOHN

Maybe she's not, let's go.

AMELIA  
Please sir, believe me.

John pays no attention. She turns to Eliseo.

AMELIA (CONT'D)  
(In Spanish)  
I swear, they're lost, they're going  
to die. I have to find them.

John keeps pulling her. He puts her in the truck and closes  
the door before Eliseo's passive gaze.

AMELIA (CONT'D)  
(In English)  
Please no... please...

179 INT. ROOM, ANWAR'S HOUSE -- AFTERNOON

Night begins to fall. From the window we can hear the noises  
of the town: voices, goats bleating, camels moaning, music  
from a radio.

Susan wakes from her slumber and turns to Richard, who is  
leaning on a wall, tired, sweaty, with his eyes closed.

SUSAN  
Richard.

RICHARD  
What do you need?

SUSAN  
Richard... if I die, take care of  
the kids. Especially Mike, he really  
needs you.

RICHARD  
You're not going to die. You can't  
die. You just can't.

SUSAN  
Don't ever leave them again.

RICHARD  
No, I'm not going to leave them and  
don't you even think about leaving  
me, because I'll kill you like  
nobody's killed you before.

She smiles. He caresses her.

SUSAN  
I peed my pants.

RICHARD  
What?

SUSAN  
I couldn't hold it in and I peed.

Richard touches between her legs and feels the moisture.

RICHARD  
I'm going to tell Mike on you, so  
you never scold him again.

They both laugh. She grimaces in pain when she does.

SUSAN  
I need to pee again.

RICHARD  
(To Anwar)  
Do you have a pot I can borrow?

Anwar looks in a corner and hands it over.

RICHARD (CONT'D)  
(To Anwar)  
Can you leave us alone for a moment?

The grandmother and Anwar exit.

RICHARD (CONT'D)  
Come, try it like this.

He lifts up her dress, pulls down her underpants and sets the basin under her. She puts her arm around him to pull herself up, but can't move her right arm.

SUSAN  
I can't.

They laugh. He kisses her. We start to hear the stream.

SUSAN (CONT'D)  
Now I can.

While she pees, they kiss painfully. She starts to cry.

RICHARD  
Forgive me my love. When Pat died I  
didn't know what to do, the pain  
drove me crazy... I was scared, that's  
why I left... forgive me.

SUSAN  
I was scared too... when I saw Pat  
lying still in his crib...

Her voice breaks up and she can barely go on.

SUSAN (CONT'D)

It wasn't my fault, it wasn't... I  
couldn't do anything for him...

RICHARD

No, it wasn't your fault. I was  
wrong...

He strokes her head.

RICHARD (CONT'D)

Shhh... it wasn't your fault my love,  
it wasn't anybody's fault... Pat  
just left...

(A beat)

Forgive me, please.

SUSAN

Forgive me for not forgiving you.

Richard hugs her and starts to laugh.

RICHARD

You missed; you got my leg.

They both laugh, and as they do, the blanket covering Susan's  
wound slips off. Richard sees her swollen, bruised arm. He  
touches it.

RICHARD (CONT'D)

Does it hurt?

SUSAN

So much... so much...

Richard looks worried and leaves the room.

180 EXT. STAIRS, ANWAR'S HOUSE -- DAY

He walks out onto the stairs and calls Anwar.

RICHARD

Anwar...Anwar...

Anwar runs into the room.

ANWAR

What happened?

RICHARD

We've got to get her out of here.  
Where's the clinic?

ANWAR

In Alnif, an hour and a half away  
from here.

RICHARD

Can you get us a car we can take her  
in?

Anwar remains pensive for a moment and then nods.

181 INT. ANWAR'S HOUSE -- DAY

Richard is squatting next to Susan.

RICHARD

My love... I'm going to get you out  
of here. \_We're going to try to  
take you to a clinic an hour and a  
half away from here. Do you think  
you can make it?

She thinks for a moment and then nods.

SUSAN

Yeah.

RICHARD

I need you to be strong. Really  
strong.

Susan sighs: the effort required seems as if it will be too  
much, but she nods again. Richard hugs and kisses her.

182 EXT. ANWAR'S HOUSE -- DAY

Richard and the vet carry Susan out on a wheelbarrow. It is  
very difficult to move her. She is clearly in pain and groans  
quietly.

Outside the house is the policeman with his Peugeot. Anwar  
is talking to him.

Richard and the vet carry Susan all the way to the car.  
Richard stands before the policeman he humiliated earlier.

RICHARD

Thank you for lending us the car.

Anwar translates.

ANWAR

(In Arabic)

He thanks you for lending us the  
car.

The policeman nods kindly.

Dozens of girls and boys and a few adults stare at the scene.

Gingerly, Richard, Anwar and the vet lift her into the car  
and softly lay her on the back seat.

Even so, she screams in pain.

SUSAN  
Ahhh... Ahhh...

Richard holds her hand and squeezes it.

RICHARD  
Sweetie, you've got to hold on.

Richard gets into the car, and as they're about to drive off, the shopkeeper runs up to them.

TENDERO  
(In Arabic)  
Stop... Stop...

The shopkeeper catches up to them.

TENDERO (CONT'D)  
(In Arabic)  
They're calling from the American  
Embassy.

183 INT. GENERAL STORE -- AFTERNOON

Richard walks into the cubicle. The phone is off the hook and Richard answers.

RICHARD  
Hello...

SECRETARY (O.S.)  
Just a moment, I'm going to put you  
through to ambassador Ken Clifford.

Richard awaits. In the corner of the room, he sees a goat's head covered with flies.

KEN  
Hello, Richard Jones?

RICHARD  
Yes, speaking.

KEN (O.S.)  
I'm very sorry about what happened  
to your wife, but you can be sure  
that the culprits will be punished.

RICHARD  
My wife is dying. She's in urgent  
need of medical attention.

KEN (O.S.)  
We're working on it...

Richard interrupts angrily.

RICHARD

We've been here for five hours.  
What the fuck are you waiting for?

KEN (O.S.)

The Moroccan government won't let us  
use their airspace. They refused to  
acknowledge that this was an act of  
terrorism...

RICHARD

I can't wait anymore... I'm taking  
my wife to a clinic in Tinerhir right  
now...

KEN (O.S.)

Stay put... we've settled the matter.  
A helicopter should arrive soon...

RICHARD

We can't wait any longer.

KEN (O.S.)

The helicopter is on its way. Don't  
move.

RICHARD

My wife is in critical condition.  
How long is the chopper going to  
take?

KEN (O.S.)

Soon... it'll be there soon... Be  
patient, it won't be long.

184 INT. INTERROGATION ROOM, POLICE HEADQUARTERS -- EVENING

Amelia sits in a room painted white. An American, his hair  
slicked back, dressed in a shirt and tie, sits before her.

POLICE OFFICER

(In Spanish)

Is your full name Amelia Gloria Jordán  
Susilla?

AMELIA

(In Spanish)

Yes sir.

POLICE OFFICER

Do you understand English?

AMELIA

(In English)

Yes sir.



POLICE OFFICER

(In English)

Ma'am, it was a miracle that we found those kids. I don't know how you could leave them alone in the desert.

AMELIA

I had to look for help.

POLICE OFFICER

Your reckless behavior endangered their lives.

Amelia stops arguing. She looks worried.

AMELIA

How are they?

POLICE OFFICER

That's none of your business, ma'am.

The man's words hurt Amelia, who looks away to avoid crying.

POLICE OFFICER (CONT'D)

You've committed serious crimes.

AMELIA

I just took the kids to my son's wedding.

POLICE OFFICER

No ma'am, you did not just do that. You took them to another country without their parents' permission and you put them in danger.

AMELIA

Sir, I raised these kids since they were born. I take care of them day and night. I feed them breakfast, lunch and dinner. I play with them. Mike and Debbie are like my own children.

POLICE OFFICER

(sternly)

But they are not your kids, ma'am.

AMELIA

What about my nephew, Santiago?

POLICE OFFICER

I don't have any information on him.

Amelia looks destitute.

POLICE OFFICER (CONT'D)

We located the parents in Morocco.  
They're very angry, but they've  
decided not to raise charges.

Amelia exhales, relieved. The policeman leans toward her.

POLICE OFFICER (CONT'D)

Nevertheless, the government of the  
United States has deemed you were  
seriously breaking the law and has  
decided to immediately and  
definitively deport you.

Amelia loses her breath.

AMELIA

I've been living here for fifteen  
years. My things are here, I rent a  
house, I made my life here.

POLICE OFFICER

You should've thought of that  
beforehand.

AMELIA

I want to talk to a lawyer.

POLICE OFFICER

If you attempt to take this to court,  
I assure you you will end up in jail.  
If you want my advice, accept the  
deportation and never come back.

185 EXT. BORDER CROSSING -- EVENING

A bus parks in front of the border. Several border patrol  
agents have formed a wall for the illegal immigrants to pass  
directly through.

The illegal immigrants get out and walk toward Mexico. As  
Amelia crosses, she keeps looking back.

186 EXT. BORDER CROSSING, MEXICO -- EVENING

The illegal immigrants cross into Mexico, where they disband  
into small groups. Amelia walks alone. Before she walks  
away she turns to one of the other deported Mexicans.

AMELIA

(In Spanish)

Do you have a cigarette?

He acquiesces. He rummages through his pant pockets and  
pulls out a pack of cigarettes. He offers one to Amelia, who  
takes it. He also pulls out some matches and lights one.

## AMELIA (CONT'D)

Thank you.

187 EXT. STREET, TIJUANA -- EVENING

Amelia smokes, drifting. After a while she sits on a sidewalk and leans on a post. She looks into the street at the people passing by and starts crying softly.

A dusty and battered pick up truck arrives. Inside are her son and her comadre. Her son steps down and hugs her in silence as she cries. Her comadre observes them from a distance.

188 EXT. HAMLET -- EVENING

The truck is parked in front of Anwar's house. Richard and Susan wait in the back while the boy, Anwar and the vet lean on the hood.

Suddenly a helicopter with American insignia flies over them and goes to land in an empty lot.

Anwar looks up and watches the helicopter descend. The helicopter kicks up a cloud of dust before the stunned gaze of dozens of children. Some camels are frightened. Some starving dogs bark at it.

189 EXT. TOWN -- EVENING

They carry Susan to the helicopter in a stretcher. They load her in carefully. Richard follows her through the wind generated by the helicopter. Anwar catches up to them to say goodbye.

ANWAR

Good luck, mister...

RICHARD

Thank you for everything.

Richard gives Anwar a hug which he responds to affectionately. Richard takes out his wallet and holds out three hundred-dollar bills, which Anwar rejects.

ANWAR

No sir, no... Allah be with you.

They look each other in the eye and then Richard gets into the chopper. It takes off.

190 EXT. DESERT -- EVENING

The helicopter silently flies over the Moroccan desert.

191 EXT. PARKING LOT, MOROCCAN HOSPITAL -- EVENING

The hospital's perimeter is guarded by dozens of soldiers. The security is impressive. A group of doctors and nurses with a stretcher wait in the parking lot. Several journalists and cameras observe.

Ken and his entourage await the helicopter's landing. The helicopter approaches. The cameramen hurry to position themselves for a better shot.

A reporter speaks to the camera.

REPORTER

In this helicopter is Susan Jones, an American mother of two who was seriously injured in a terrorist attack. It appears fundamentalist organizations planned the attack...

The helicopter settles softly in the parking lot. It is immediately surrounded by several Moroccan soldiers. The doctors on the ground prepare the stretcher.

Ken walks hurriedly toward the chopper, guarding himself from the wind.

Susan is immediately placed on the stretcher and quickly taken to the emergency room. Richard follows close behind until his is intercepted by Ken.

KEN

Mr. Jones, I'm Ken Clifford,  
Ambassador to the United States.

Richard keeps running behind the stretcher. Ken stops him.

KEN (CONT'D)

A first rate medical team is going to tend to her, but if you want we can take her to a hospital in Italy as soon as she's stable...

RICHARD

Thank you...

KEN

There are lots of reporters waiting. Is there anything you want to say to the press? A statement against terrorism?

Richard looks at him as if he doesn't know what he's talking about.

RICHARD

The last thing I'm worried about  
right now is the fucking press.

He pulls away from Ken and follows Susan toward the E.R.

192 INT. HALLWAY, E.R., MOROCCAN HOSPITAL -- NIGHT

Several Moroccan doctors are examining Susan. Richard  
observes worriedly from a window.

One of the doctors comes out.

MOROCCAN DOCTOR

(In good English)

We're going to have to operate  
immediately.

RICHARD

Is she going to be ok?

MOROCCAN DOCTOR

It's probable. We're going to try to  
save her arm. \_She's been bleeding  
internally, and there's been some  
clotting so there's a high risk of  
gangrene.

RICHARD

(insistently, as if  
he hadn't heard the  
doctor)

But she's going to be ok?

The Moroccan doctor puts his hand on Richard's shoulder and  
thinks about his answer.

MOROCCAN DOCTOR

Yes, she's going to be ok.

The doctor leaves and Richard goes back to looking at his  
wife through the glass.

The doctors are still prepping her. Richard walks in.

193 INT. EMERGENCY ROOM -- NIGHT

He stands next to Susan, who is unconscious. He looks at a  
doctor and she moves to one side. Richard leans over and  
kisses her.

He walks away and the nurses start to wheel her to the O.R.

194 INT. HALLWAY, MOROCCAN HOSPITAL -- NIGHT

Richard is talking on the phone from an office.

RICHARD  
Amelia?

AMELIA (O.S.)  
Yes sir.

RICHARD  
How is everything?

AMELIA (O.S.)  
Ok sir, Mrs. Rachel told me. I'm  
very sorry. How is Mrs. Susan?

RICHARD  
They're going to operate now...  
Amelia... take good care of the kids,  
and don't tell them anything...

AMELIA (O.S.)  
No sir, don't worry.

RICHARD  
Put Mike on please.

A few seconds pass and Mike answers. This is the phone call  
from the beginning.

MIKE (O.S.)  
Hi dad.

RICHARD  
Hey sweetie, how are you?

MIKE (O.S.)  
Dad, guess what? Today, at school,  
they brought some baby chickens.

RICHARD  
Oh really?

MIKE (O.S.)  
I held one in my hand. He was really  
little and he was all warm.

Richard starts to cry for the first time.

MIKE (O.S.) (CONT'D)  
Dad, are you ok?

Richard tries to hold back his sobbing.

RICHARD  
Yeah, I'm ok. Everything's fine.

The boy keeps talking while Richard cries.

MIKE (O.S.)

And Mariana wanted to take one home,  
but the teacher didn't let her...

195 INT. CHIEKO'S APARTMENT -- NIGHT

Chieko, naked, sits in an armchair, again submerged in the remote world of her silence. Before her, Kenji observes her nakedness, her sadness, her pained beauty.

For a while they remain motionless. She seems to return from the long journey to herself and turns to look at him. Their eyes meet. There are still tears in Chieko's eyes. They hold each other's gaze until Chieko gets up, gets her notebook, scribbles down some words and gives them to him.

Kenji reads them and looks at her.

KENJI

You don't have to apologize for  
anything.

She sits down beside him. They look at each other again for a few, long seconds. Chieko takes his hand, strokes it for a moment, kisses it, sucks one of his fingers and then puts it back in its place.

She grabs her notebook and starts writing a long note. It takes her almost a minute to do so. Kenji, nervous because of her proximity, watches her write feverishly.

Chieko finishes writing, folds the note and hands it to Kenji. Kenji starts unfolding it, but Chieko stops him. She takes it away from him, folds it again and puts it in his breast pocket. She signals for him to read it later.

Kenji gets up to go. She stands next to him. Her nakedness contrasts with Kenji's toughness. He bows his head to say goodbye and she moves aside for him to pass. Kenji walks past her as she watches.

Kenji reaches the door. He opens it and turns to look at Chieko again, who has been left in the middle of the hall. He bows his head again and leaves.

Chieko watches him leave and closes her eyes painfully.

196 INT. ELEVATOR, CHIEKO'S BUILDING -- NIGHT

Kenji rides the elevator down, touched, barely able to contain his emotion. The elevator doors open and he walks out.

197 INT. LOBBY, TOKYO APARTMENT BUILDING -- NIGHT

Kenji walks past the doorman.

KENJI

Good night.

He keeps walking. On the other end of the lobby, at the parking lot entrance, Yasujiro walks in.

The doorman calls Kenji as he is about to leave.

DOORMAN

Officer... officer...

Kenji stops. Beside him is Yasujiro.

DOORMAN (CONT'D)

This is the man you were looking for.

Kenji approaches him while the doorman discretely moves away to leave them alone in the lobby.

KENJI

Good evening, I'm lieutenant Mamiya.

YASUJIRO

Good evening, how can I help you?

KENJI

Sir, there was an incident and...

Yasujiro looks at him attentively. Kenji, still moved by Chieko, looks distracted, confused.

KENJI (CONT'D)

I don't mean to bother you, but...

(a beat)

Do you own a .270 caliber Winchester  
70 rifle with the registration  
number...

Kenji looks through his pockets, takes out a small notebook and looks up the missing number.

KENJI (CONT'D)

UK-9023?

YASUJIRO

I don't remember the license, but I  
did have a rifle like the one you  
described.

KENJI

Is it true that you gave it to a Mr.  
Hassan Ibrahim, who lives in southern  
Morocco?

YASUJIRO

Hassan Ibrahim?



KENJI

He says he was your guide in a hunt.

YASUJIRO

Hassan? Of course. He was a very good guide and I gave him the rifle. Hassan is a very kind man. Did anything happen?

KENJI

There was an attempted murder with that rifle, and the Moroccan police want to confirm it's not off the black market.

YASUJIRO

No, I gave it to him.  
(a beat)  
Is Hassan ok?

KENJI

I don't know.

Yasujiro remains silent for a moment.

YASUJIRO

Am I legally involved?

KENJI

Not for the moment. You may have to go testify for your friend.

YASUJIRO

Can I leave now?

KENJI

Good night.

They both bow to say goodbye. Yasujiro walks toward the elevator. Kenji calls out to him.

KENJI (CONT'D)

Excuse me.

Kenji approaches and Yasujiro awaits, expectant.

KENJI (CONT'D)

Your daughter told me about your wife on the balcony. I'm very sorry.

YASUJIRO

What balcony?

KENJI

About how your wife killed herself by jumping off the balcony.

YASUJIRO

My wife never jumped off a balcony.  
She shot herself in the head. My  
daughter was the first to find her.

Kenji is left speechless.

YASUJIRO (CONT'D)

I've explained it to the police  
several times. Don't bother us with  
that anymore, please.

KENJI

I'm very sorry sir, we won't bother  
you anymore. Good night.

He turns around and leaves the building.

198 EXT. TOKYO STREETS -- NIGHT

Kenji walks down the streets immersed in his thoughts.

199 INT. BAR -- NIGHT

Kenji sits in a half-empty bar. He turns to the bartender.

KENJI

Another whisky.

The T.V. has been turned on to a Japanese newscast. Kenji  
takes out Chieko's note, reads it and, as soon as he is done,  
closes his eyes. He looks around. Everybody seems to be  
immersed in a world far from his own.

A reporter appears on T.V.

REPORTER

Susan Jones, the American woman  
wounded in an attack in Morocco ten  
days ago, left the hospital today,  
heading to the United States...

Susan appears on screen in a wheelchair pushed by a male  
nurse and followed by Richard.

The bartender leans over to Kenji.

BARTENDER

Do you want something to eat? I  
could make you a sandwich.

KENJI

No thank you.

When he looks back at the news, the story has changed. Kenji  
drinks his whisky parsimoniously.

200 INT. ELEVATOR, CHIEKO'S BUILDING -- NIGHT

Yasujiro rides the elevator up, lost in thought.

201 EXT. BALCONY, CHIEKO'S APARTMENT -- NIGHT

From the balcony, naked, Chieko observes the city stretching before her.

Yasujiro walks in and encounters his daughter completely naked. There are still traces of Chieko's tears in her eyes.

Yasujiro is affected when he sees his daughter like this, but says nothing. He slowly walks toward her. Chieko looks hurt, but whole.

Yasujiro stands beside her. They look at each other. Chieko holds out her hand and takes his. Chieko squeezes. She looks at the city and then looks at her father's eyes.

He strokes her hair and they both stand on the balcony, with the massive city sprawling under them.