

EXT. SOL - DAY

1

Statue of the Bear of the Strawberry Tree. The camera goes down and we see a SMALL and CRAZY WOMAN addressing the crowd. Beside her, a South American individual translating it into English.

SMALL CRAZY WOMAN

The Great Whore of Babylon, with her seven heads, is here, among us. She tries to deceive us with her lies, pretending love, but the only thing she wants is to devour our souls.

TRANSLATOR

(appalling accent)

The Big Prostitute of Babylon, with his seven heads, it's here, among us--

We see different characters in the life of the square. Men with yellow vests yelling "I buy gold" a millennialian old woman hunched over a hurdy-gurdy organ, whose music infused with that of a group of Romanians playing Dixie. SpongeBob and Patricio with some children, a metallic Christ (JOSE), who carries his cross, a plastic soldier (Antonio) painted green.

ANTONIO

(with a mobile)

That's them here.

We see an armoured van arrive.

BOY

You have moved, mate!!!
You have moved!

The soldier gives him a dirty look, and he puts him out, aiming at him with the rifle. Two security guards leave the van, with empty sacks in their hands. His eyes of Jose, the man dressed as Christ, with the mobile, follow them. They get as far as the "I buy gold" shop. They enter.

2

INT. "I BUY GOLD" SHOP "I BUY GOLD" SHOP - DAY

2

The two security guards go towards the counter. In the shop we see a row of people who have objects for sale: medals, rings.

SECURITY GUARD 1

Hi.

The security guard hands over the sack. One of the shop assistants takes it, and goes towards the gate which is at her back. An electronic click is heard and the gate opens mechanically. The shop assistant enters the room with the sack. We first see another EMPLOYEE dealing with the customers, with precision scales, a gold chain with a cross.

EMPLOYEE

Twenty grammes, four hundred euros.

CUSTOMER

No more? But look how nice St Judas Thaddeus, The patron saint of lost causes, is!

A boy of eight, SERGIO, sitting on a bench, at one side of the shop, takes a mobile.

SERGIO

(to the mobile)

It's been opened. They are inside.

3

EXT. SOL - DAY

3

Jose, the Christ, hangs up the mobile. He goes to SpongeBob's side.

JOSE

Let's go.

SpongeBob has a gun in his hand, he hides it in the his square pants. Christ comes to the shop. From outside the door, he takes a last look at his accomplices in the square: SpongeBob, Patricio, Minnie, the plastic soldier, the invisible man. He removes the stopper that closes the vertical pole of his cross. He takes from inside of a machine gun. He enters the shop hitting the door with his back.

4

INT. "I BUY GOLD" SHOP - DAY

4

Jose unleashes a blast of shots against the ceiling.

JOSE

Everybody on the ground!! This is a hold-up!!

The security guards throw themselves to the floor and release Their pistols. Sergio, the boy, picks it up. The people also Throw themselves to the floor.

JOSE (CONT'D)

The sack, quick!! I want it full!!

The shop assistant goes out with the sack. The other shop assistant empties into it the trays full of rings and gold chains.

JOSE (CONT'D)
Sergio, put it all in!!

The boy takes out trays of rings from the counter and empties them into the sack.

SERGIO
Dad, the watches as well?

JOSE
That's not worth anything. Take the rings,
Which are real gold!

The shop assistants empty a bag of gold rings into the sack. Sergio clears more trays.

SECURITY GUARD
(from the floor)
You have to be shameless
To put a child in the middle of this.

JOSE
One more word and I'll kill you!!

Christ aims at her with the machine gun. An angry lady, on the floor, lifts her head.

ANGRY LADY
You are right, that boy should
Be at school.

JOSE
Shut up, bitch!! Lower your
head!!

Antonio, the green plastic soldier, enters.

ANTONIO
What's going on?

JOSE
Nothing, that's about it.

ANTONIO
You've brought the boy? Are you crazy?

JOSE
I've only got him on Tuesdays, right?
Tuesdays and every other weekend.
I'm not going to waste the time I have
With him, not for the hold-up, not for anything.

ANTONIO

Fuck, don't you see that anything
Could happen to him?

JOSE

Let's see, it's one moment, it's enter,
take the money, and that's it. Anyway,
if I'm doing this shit it's for
him! So we can be together.
Sergio, come here!

The boy comes.

JOSE (CONT'D)

(he takes him by the shoulders)
You know I'm doing this for you, right?

SERGIO

Yes, dad, yes.

JOSE

Let's see, who do you want to be with,
with your mother or with me?

SERGIO

With you, Dad.

JOSE

See? He wants to be with me! I'll do
anything for my son, and if I have
to go to jail, I'll go to
jail! I'm bloody sick
of judges, of the alimony, and of
your witch of a
mother!

A Calvo on the floor lifts his head.

CALVO

Christ you're right! The judges
Are always on their side.
Between the alimony, and what
pay for the school and the insurance, I
don't even have enough left for the rent.

ANGRY LADY

You should have thought about that before,
bet you've been messing around with somebody!

CALVO

But who am I going to be messing around
with if I'm sleeping in the car !?!

ANTONIO

(aiming the
rifle at them)
Enough!!

5 EXT. SOL - DAY 5

We see the security guard, who is driving the armoured van, get out the vehicle. He takes out his weapon and approaches the shop. The invisible man warns a Minnie. Minnie makes a signal to SpongeBob. Bob takes out his gun, and sticks it in the security guard's kidneys.

BOB
Don't move.

The security guard strikes him. Bob falls to the floor, and from there shoots the security guard, who falls in front of the "I buy gold" door.

The noise alerts the crowd who fill the plaza, among them the police, who approach to see what's happening. Minnie and the invisible man run away, Abandoning their positions.

6 INT. "I BUY GOLD" SHOP - DAY 6

The bag's zip is closed. Jose takes it and leaves the shop. Antonio and Sergio.

7 EXT. SOL - DAY 7

Shootout. The security guard, from the floor, gets ready to shoot Christ, but SpongeBob, coming into the action, finishes him off. Christ, the plastic soldier and Sergio run across the plaza.

The police finishes off SpongeBob, riddled with shots. Patricio, hysterical, runs to help him. Patricio is separated, between sobs, from the inert arms of SpongeBob. Minnie and the invisible man escape, pursued by the police, down alleyways.

8 EXT. PARLIAMENT - DAY 8

A moody-looking woman opens the boot of a mini, while talking on the mobile.

MOODY WOMAN
And what did he say? And what did you say?
Do you see you're stupid? I'm not surprised
he takes the piss out of you!

Inside the boot we see some tins of green paint. The moody woman leaves some clothing shop bags. She closes the boot. They get into the car. In the background, we see Christ come running, Sergio, and the plastic soldier. When they get as far as the car, it starts and disappears among the traffic.

Christ is about to fall when trying to go up a gear. The people stop to observe what is happening. Sirens can be heard.

ANTONIO
Charo!! Wait!! Charo, please!!

JOSE
Charo? Do you know her?

ANTONIO
She is my wife.

JOSE
And has she taken the car?

ANTONIO
Yeah, she's taken the car, yeah,
fuck!!

9 EXT. SOL - DAY 9

The invisible man, who can't see anything with his suit, crashes into a lamppost. The policeman arrests him. Minnie is also stopped.

10 EXT. PARLIAMENT - DAY 10

Jose places himself in the middle of the street, stops a taxi, and removes, at machine-gun point, its occupants, two LADIES WITH A COAT.

JOSE
Out!!! Come on, ladies, for fuck's sake!!

The ladies fall to the ground, screaming. In the background, the Sol policeman comes running. Sergio and Antonio get into the taxi. The driver is a bald man with a serious appearance, and is called MANUEL. Christ gets in and sits down beside him. The policeman, pushing away the onlookers, cannot prevent the taxi taking off at full speed. More police cars skid to not run the people over.

11 INT. TAXI - DAY 11

JOSE
To the M-30, move like fuck!!

MANUEL
(frightened)
Which way do you want me to go,
Through Méndez Álvaro or will I take the tunnels?

ANTONIO

Whichever fucking way you want!

JOSE

You shut up! Whichever way you think is quickest!

(turning)

Are you an idiot? Why did you tell your wife where the car was?

ANTONIO

I didn't say anything, she's the one who knows everything!! I don't know how she does it. She guesses it. Like the other day, in the Club. I leave and she's there In the door, waiting on me!

SERGIO

Dad, Dad, Dad...!

JOSE

Not now, champ!!

Jose sticks half his body through the window and shoots with the machine gun at the police cars they chase them.

MANUEL

I think, to go because at	If you're not against it, that it would be better through the tunnels. I say that this time there's not a lot of traffic and--
---------------------------------	--

The back window is smashed by the police's shots. After a moment of panic, Manuel, the taxi driver, manages to regain the control of the vehicle. They enter the tunnels. Jose's mobile rings. The "Psycho" tone sounds. Jose looks at it: we read "Silvia". He passes it to Sergio.

SERGIO

Hello, Mum... Fine. No, I've not had a snack. I am with Dad in a taxi... No, I've not done my homework either. The police are chasing us.

Jose turns.

JOSE

Here, give me the phone.

SERGIO

Yeah, we just held up a shop.

JOSE

Sergio, give the phone, please.

SERGIO

We have a bag full of gold.

Jose snatches the phone from him.

JOSE

Silvia? We are playing at holding up a shop. Yeah, with other children from the school, in a park. Then we're going to do the homework. Yeah, and the snack, and everything.

At the end of the tunnel we see two police cars which are blocking the way.

JOSE (CONT'D)

I'll make some sandwiches and chocolate milkshakes. What snack do you give him?
No, I'm not getting rude.
The thing is it irritates me that you keep asking me what I do with the boy.
I don't need to give explanations.

He puts the machine gun to Manuel's head, and covers the mobile a second.

JOSE (CONT'D)

Accelerate or I'll blow your head off.
(to his ex-wife)
I am his father, and he is fine with me.
Listen, I have to go.

The taxi goes without stopping towards the police cars. The officers separate. The taxi crashes against the two patrol cars, opening the way. The policeman stands up and requests backup on his walkie-talkie.

JOSE (CONT'D)

Sergio! Sergio, are you alright?

SERGIO

This is like Grand Theft Auto San Andreas!

ANTONIO

It's a miracle we're alive.

MANUEL

What will I do, will I take the motorway to Burgos, to Saragossa, to Estremadura... Are we going south...?

ANTONIO

To the South.

JOSE

Why?

ANTONIO

Because people always escape south. To Mexico.

JOSE

What do you mean, Mexico? That's in the movies.

ANTONIO

And Portugal?

JOSE

Fuck no, no, we're going to France.

ANTONIO

But, why France?

SERGIO

Because we're going to live in Disneyland, which is in Paris.

JOSE

I haven't quite said we're going to live there, Sergio. We're going to go and see it, and then we'll see.

ANTONIO

I'm not going to Disneyland.

SERGIO

You go wherever the fuck you like.

ANTONIO

This is shit. You take to the child to the robbery and now, it is he who decides where we escape? You can't always indulge him! He won't love you any more because you humour him!

The "Psycho" ringtone sounds again. Jose looks at the screen. It's his ex-wife again. We read: "Silvia". He presses the "reject" button.

SILVIA, attractive and severe nurse, about thirty, hangs up the telephone.

We see her taking a gurney along the corridor of a hospital, on which an old man is resting. The gurney crashes into a corner. The old man cries in pain.

SILVIA

Put your hands in, man, I've told you.
Put your hands in!
(to the old man)
...He's not answering. It's like he knows it pisses me off that he doesn't answer the phone.

OLD MAN

Maybe he doesn't have coverage.

SILVIA

Coverage? What he doesn't have is any sense of shame.

It hits another corner. A cry of pain.

SILVIA (CONT'D)

Do you know how long it's been since he paid the maintenance? Three months! Three months coughing up a penny for his son! The lad wears last year's uniform and it looks like it's going to burst !

Behind her we see the television with the news of the hold-up. "I buy gold" surrounded by police.

OLD MAN

And have you not thought of shared custody?

SILVIA

No, what I've thought of is putting him in jail if he doesn't pay what he owes. And I'm going to give you a sedative because you seem very nervous.
(she takes out a syringe)

OLD MAN

But I'm fine...

SILVIA

Shares custody... I've sued him in the Family court.
(she squeezes the syringe in the serum and she grab the old man by the dressing gown)

The next time he sees the boy
It's going to be in Soto del Real, and with a window between them! Let's see if that's wakes him up.

The old man faints with his mouth open. Silvia takes him away in the gurney. The camera advances towards the television.

PRESENTER

Alerted by the shots, the officers managed to arrest several members of the gang. Right now, the police has cordoned off the area. Police sources make assurances that there will be more arrests in the coming hours...

We see images from a closed circuit camera with Christ's entry into the "I buy gold" shop. We can also see the police putting Minnie and the man invisible in a car.

13

INT. INTERVIEW ROOM - DAY

13

Minnie in the foreground with her mask in bad condition.

MINNIE

It was all Christ's idea.

We see two policemen opposite her. CALVO And PACHECO.

CALVO

Who is Christ?

INVISIBLE MAN

I don't know. None of us knew our real names.

PACHECO

Do us the favour of taking off your masks.

Minnie is a man with a bears. The invisible man is a short South American.

INVISIBLE MAN

We met each other in the shop. I needed the money. I had to sell the only thing I had left...

14

FLASHBACK: INT. "I BUY GOLD" - DAY

14

A hand taking off a ring. We see the invisible man. Another hand taking off the ring. We see Jose (vestido of calle). Another hand taking off a ring. We see Antonio without the paint green. The shop assistant takes the rings and throws it into a sack. Hundreds of gold rings inside. Looks exchanged among the characters.

MINNIE

It seemed simple. A lot of gold and not very much security. We only need a way to enter the shop without attracting attention.

PACHECO

I understand.

CALVO

But let's see if I can get something clear:
you work as dolls in the square?

INVISIBLE MAN

Who, us? No.

15

EXT. SOL - DAY

15

Some hands remove a metallic grille from the floor.
We discover a ventilation shaft of the metro. On the
inside, the original characters from the plaza,
tied up. Minnie, the invisible man, the plastic soldier,
Christ.

16

INT. TAXI - DAY

16

Sergio is whining.

JOSE

Let's see, what's wrong? What's all this
crying now? Are we alright now?
We are together, aren't we? It's what
we wanted!

ANTONIO

There are then of you, for fuck's sake. You've put
him in a shocking situation. He'll be traumatised!

JOSE

Do you have children? No, I thought not? Well,
shut up. Don't interfere because you haven't got
a clue.

ANTONIO

It's a textbook case. This is going to
affect him for the rest of his life.

JOSE

(aiming the machine gun at him)
If you don't want me to haunt you for the
the rest of your life, shut your fucking
mouth!

MANUEL

Hoy, please be careful with the
weapons, it's very
dangerous inside!

SERGIO
(whines)
I'm crying because I've not done my homework.

JOSE
Well, don't worry, you'll do it
when we arrive!

SERGIO
Mum said I have to do the homework first.

JOSE
Let's see Sergio, let me make one thing
clear: Mum is not in charge here,
I'm in charge here. When you're with
with your mother, you can do what
you like, but you are
with me just now, and you do what I say.
OK? We're going to do your homework, but
not now.

We see a Civil Guard car. All suddenly crouch down.
Antonio pushes the boy over with his hands.
When the car passes, they get up again. Sergio
whines.

JOSE (CONT'D)
(tired)
Let's see, What's going on now.

SERGIO
I've left my schoolbag in the shop.

Tension.

ANTONIO
Sorry, I didn't hear you right. What did you say?

SERGIO
I've left my schoolbag with my homework on top of
the counter in the gold shop.

Some hands take a plastic bag sealed with
a "Monster High" pencil case inside. A
policeman with a camera takes photos, numbering the
evidence. Another bag sealed with a primary five
"Environmental studies" book. Photo. Another bag sealed with
a religious education book. Photo. In the background,
a policeman with a schoolbag, out of focus.

18

INT. TAXI - DAY

18

MANUEL

What will we do, turn round?

JOSE

Wait a minute. Sergio: Do you remember
At the start of the year, when
We covered the books, what I told you?

SERGIO

Yeah.

JOSE

What did I say?.

SERGIO

To put my name and home address,
and your mobile number, on
the first page, so it wouldn't
get lost.

JOSE

And did you do it?

Tension.

SERGIO

...No.

ALL

Great!!

19

INT. "I BUY GOLD" SHOP - DAY

19

Some clips controlled by gloved hands delicately
open a textbook. We read: this book
belongs to... And written in blue ballpoint pen: Sergio
González. Avenida de Logroño, 5. Mum: 629475723 Dad:
627686760

20

INT. HOSPITAL - DAY

20

Silvia's mobile rings, while she is giving out
pills in plastic cups.

SILVIA

Yeah? Yeah, yeah, It's me. Yeah, he's my son.
Now is with his father. What's going on?

She drops a cup of pills.

SILVIA (CONT'D)

But, where did you say?

She begins to take fistfuls of pills and to put them randomly in the cups.

SILVIA (CONT'D)

No, it can't be. There must be
Some mistake! Are you sure they're yours?
Oh, yes, of course. I understand.

She takes a cup full of pills and she polishes them in one go.

21 INT. MOTORWAY SERVICE STATION - NIGHT 21

Some hands take a bag of DORITOS from the shelves. The hands also take three red lumberjack shirts, and blue working trousers. Digital numbers on the till: 60 euros. A hand on the counter gently leaving a note, the note has something written on it: THEY ARE AIMING A MACHINE GUN AT US, PLEASE HELP ME.

We see Manuel's worried face, opposite the PETROL STATION SHOP ASSISTANT who takes the note and puts it in the till, without Reading it. Behind the shop assistant, after the glass, we see Jose aiming at Manuel's head. The taxi driver is desperate, but pretends to smile.

22 EXT. MOTORWAY SERVICE STATION - NIGHT 22

A boy observes Jose with the machine gun, his crown of spines and his loincloth. Jose looks at the boy, who is eating a baguette.

MOTHER

(off)

Borja, go with your father for a pee,
because you'll ruin the journey!

We see the father at the back of the petrol station. Borja appears. They are going to enter the bathroom, but the door is closed. Water leaks out under the door. Is green. Borja and his father observe the phenomenon, surprised.

23 INT. MOTORWAY SERVICE STATION - BATHROOM - NIGHT 23

We see Antonio in his pants washing himself at the sink, trying to take off the paint green, with yards and yards of toilet paper. The water from the sink overflows.

ANTONIO

There's somebody in!

24 INT. MOTORWAY SERVICE STATION - NIGHT 24

Some hands take a bag of BIMBO bread, some ALCACEL batteries, three PORN DVDS. Everything is left on the counter. The same hand slips a note again. We read: SON OF A BITCH, READ THE OTHER NOTE. In the foreground Manuel ruffled by the worry. The shop assistant reads the note, at last. He looks at Manuel. The father and Borja enter through another door.

FATHER
Hello, do you have Monster
High picture cards

SHOP ASSISTANT
Only Champions.

The shop assistant opens the till and reads the previous note. Terror.

FATHER
They've run out of them, haven't they, Borja?

BORJA
What about Gormitti ones?

The shop assistant looks backwards out the corner of his eyes. He sees nothing.

SHOP ASSISTANT
No Gormitti either.

The shop assistant looks at the taxi driver. With his eyes, Manuel warns her to turn again. The shop assistant looks in the direction he indicates and makes out the tip of the barrel of the machine gun, sticking out from behind a column, after the glass. The shop assistant is aware of what is happening, and with a joystick, repositions one of the exterior cameras. On the monitor that she has with four cameras behind the counter, we see Jose, in one of them, with the machine gun.

25 EXT. MOTORWAY SERVICE STATION - NIGHT 25

Jose sees the security camera which is above his head, move to focus on him.

26 INT. MOTORWAY SERVICE STATION - NIGHT 26

On the monitor we see Jose shoot the camera.

27 EXT. MOTORWAY SERVICE STATION - NIGHT 27

Borja's mother, who is still filling the people carrier's tank, is frightened by a machine gun flash, and runs out towards the petrol station shop. We see her leave the hose hanging from the car's tank. The counter continues to mark the number of litres consumed.

28 EXT. MOTORWAY SERVICE STATION - BATHROOM - NIGHT 28

Antonio leaves the bathroom dressing as quickly as possible. He gets into a fankle with the trousers and falls to the floor.

29 INT. TAXI - NIGHT 29

Sergio plays with his PSP, and doesn't pay attention to what is happening. Through the window, at his back, we see the mother move towards the petrol station dialling on a phone.

30 EXT. MOTORWAY SERVICE STATION - NIGHT 30

MOTHER
Hello, is the police?

The mother throws herself to the floor because Antonio rushes at her. The mobile falls at his side.

MOBILE
(police)
Hello? Police, tell me your name, please.

The woman bites Antonio on one arm. She drags herself towards the mobile. Antonio grabs her legs. They fight tooth and nail. Behind him, a Civil Guard car appears.

31 INT. CIVIL GUARD CAR- NIGHT 31

TWO CIVIL GUARDS park opposite the petrol station. They see Neither what is happening in the shop, nor the Fight taking place in front of the shop window. We listen to the police radio, inside.

RADIO
(off)
The suspects set off in a white Peugeot. It is a taxi with a Madrid license plate. They travel with At least one hostage.

CIVIL GUARD 1
I don't understand. Who won the lottery?

32 EXT. MOTORWAY SERVICE STATION - NIGHT

32

They get out to fill the vehicle with petrol, and to stretch their legs. Behind them, Antonio takes the mobile, while the mother bites him. The action is hidden by a car.

CIVIL GUARD 2
They've both won the lottery! One wants to go and shag whores all over the world and the other says no, why travel, it's better to invest it in a business.

CIVIL GUARD 1
And?

CIVIL GUARD 2
Well, the business is to set up a brothel in his village. Seven floors full of stunners, Brazilians, Chinese... The best, the most expensive.

We see the mother, stamping her legs,
Disappear through the petrol station shop door.

CIVIL GUARD 1
And what's going on?

CIVIL GUARD 2
So, his friend says to him: man, that is great, but it's a big risk. And what if it goes wrong? And the other answers him: if it goes wrong, we open it to the public.

They laugh and enter the shop.

CIVIL GUARD 1
D'you get it?

CIVIL GUARD 2
Yeah, yeah, it's brilliant.

POINT OF VIEW OF THE CIVIL GUARDS: piped music, everything seems normal. In the porn DVDs display, we see Antonio quietly choosing a film.
INSERT: the mother is on the floor, Hidden behind the shelves. Antonio stands on her head. Her mouth is full of handkerchief packs. The Civil Guards take CHEEETOS, DOUGHNUTS.

They leave it all on the counter. The camera rises and we see Manuel in the shop assistant's place.

MANUEL

There are forty euros.

Manuel sweats copiously. INSERT: under the counter, Jose aims directly at his genitals with his machine gun. With the other hand, he holds a gun on Borja's forehead. The father cries silently at his side.

CIVIL GUARD 2

(to the Taxi driver)

What's wrong?

MANUEL

Why? There's nothing wrong with me.

CIVIL GUARD 2

You are sweating and it's not hot.

MANUEL

I have a fever. It's flu.

CIVIL GUARD 2

Take a Frenadol.

MANUEL

Frenadol makes me sleepy.

CIVIL GUARD 1

I prefer Ibuprofen.

MANUEL

Why?

CIVIL GUARD 1

Because it is an anti-inflammatory.

While they talk, Manuel moves his eyes to one side, Trying to draw his attention to a concave mirror, in a corner. The First Civil Guard looks and discovers the mother on the floor and Jose under the counter. The Civil Guard's face registers the impact, calmly.

33

EXT. MOTORWAY SERVICE STATION - NIGHT

33

The boy's PSP is charge the battery, plug at the top of thick cable can hand. plug.

turned off. Sergio places the cable to and leaves the car. He discovers a the petrol station, from which a He takes the stairs to the

34

INT. MOTORWAY SERVICE STATION - NIGHT

34

The Civil Guards carefully undo the gun holster. They take up position to shoot, one towards the counter, and the other towards Antonio.

GUARDA CIVIL 2
(pretending)
Hot milk with honey.

CIVIL GUARD 1
In that that's the best.

GUARDA CIVIL 2
That, and staying in bed.

MANUEL
(dripping with sweat)
I have already got into bed. Right now.

The Civil Guards softly hammer their guns. They count three on their fingers.

35

EXT. MOTORWAY SERVICE STATION - NIGHT

35

Sergio, despite having gone up the stairs, does not reach the plug, so he pulls the cable. He pulls out the plug and the till. Sparks fly and the light melts. The whole petrol station falls into darkness. Sergio falls down the stairs. The sparks caused by the short circuit set fire to a jacket hanging on the petrol tank.

SERGIO'S POINT OF VIEW: we see shots and flashes of machine gun inside the petrol station shop. We hear screams. The door opens. The mother runs out. She gets into the car, which starts. The car shoots away. The petrol station hose breaks. The petrol flows out, leaving Sergio in a terrible mess. The shots continue.

The father and Borja also run away. They get lost in the darkness of the motorway .

BORJA
Mum! Mum!

The petrol comes dangerously close to the burning jacket. Sergio runs out. The petrol is set alight. We see the flames pursue Sergio and his trail of petrol. The boy's face reflects all the panic in the world.

Sergio runs like never before. The flames are about to reach him. Just then, the taxi flies by, driven by Manuel.

Jose, beside him, takes Sergio in the air, removing him from the fire's trail.

The Civil Guards run behind, shooting. The petrol station explodes. The explosion throws the taxi into the air, which flips right over, falling onto its wheels. The two Civil Guards get up from the floor, after the explosion, while everything burns around them. They shoot at the taxi, which disappears away into the black horizon.

36

INT. POLICE STATION- DAY

36

Burnt photo in which Jose cannot be made out. Photo of the couple Silvia and Jose: it is cut to pieces. Dozens like that. More than a photo album, it seems to be a psychopathy album. Faces obscured with a pen, with a red marker. The policeman look at each other, worried. We see a wedding photo. Silvia in white, pregnant, and Jose, in a jacket.

SILVIA

This is from when we got married.

CALVO

But your face is not clear, it's in profile, as if speaking to somebody .

SILVIA

Yeah, well... it's the photo I have of The wedding, because my father's in it.

PACHECO

We need a face on picture, to identify you.

She rummages among her fragments of photos.

SILVIA

Well this is what there is. This is from when we opened the video shop.

She has Sergio in her arms. He is not seen, because he is holding a light sabre which covers his face.

SILVIA (CONT'D)

This is from when we opened the consumables shop.

CALVO

Food?

SILVIA

No. We refilled printer ink cartridges. From the start I said it was a bad idea.

In the photo, Sergio is older. Jose is covered all over in ink.

SILVIA (CONT'D)

This one is from when we opened the Chinese restaurant. The Chinese burnt us. And this is the from my father's funeral. The man couldn't stand any more. As always we were asking him for money...

PACHECO

Well we'll have to do a photo fit...

SILVIA

Of my father?

PACHECO

No, of your husband. Remember that he has just held up an establishment and has blown up a petrol station.

SILVIA

(amazed)

What?

CALVO

Who are you talking to?

PACHECO

Oh, sorry.

CALVO

Fuck, you don't tell these things like that! You need to wait for the psychologist, Alfonso.

37

INT. POLICE STATION- DAY

37

Computer with Quicktime. Aerial plan of the area devastated by the explosion. Silvia doesn't credit it. In another Quicktime, the shop camera. We see the shootout between Jose and the police.

SILVIA

But, is he naked?

CALVO

No, well, he is dressed as Jesus Christ, with metallic paint. As you know, like the street artists in Sol.

PACHECO

They had really thought it out.

Silvia sees another Quicktime in which her son Sergio falls down the stairs, dragging the plug from the petrol station. The petrol is then set alight and is about to reach Sergio. The image is suddenly cut away.

38 INT. POLICE STATION- DAY 38

Silvia runs. The Calvo and Pacheco follow him.

CALVO
Lady! Please! Calm down!

PACHECO
Silvia! Where are you going?

CALVO
We are doing everything possible to get you back your son back!

PACHECO
Silvia!

39 EXT. POLICE STATION- DAY 39

Silvia leaves the police station and runs to his car.

CALVO
Please, we need to be in contact with you! If he calls you, tell us immediately. Alright?

Silvia doesn't even look at them. She gets into the car. It starts and disappears.

PACHECO
They must follow him. Send a car to his house. And they must serve him 24 hours a day.

40 INT. SILVIA'S CAR - DAY 40

Silvia calls. We see her call Sergio.

SILVIA
Take it, Sergio, darling, take it, please...!!

It goes through to his father's answering machine. She turns off the mobile and she looks at it a second.

41 INT. MOBILE TELEPHONE SHOP - DAY 41

The operator looks at Silvia's account on a computer.

OPERATOR

You has signed up for the
"Giraffe" account which gives you two thousand
free SMSs a month. But if you sign up for the
"Penguin" account, ADSL costs you
--

SILVIA

OK, OK, I want the Penguin account.
But before that I need to know how
To locate this number. You told me
It could be done.

He passes her a piece of paper with the number.

OPERATOR

Yeah, yeah, if it is switched on and
the account is activated, there is no problem. Let's see...

She takes the paper and looks at the computer.

OPERATOR (CONT'D)

We're going to the web page... We activated the
search... That's about it. Yeah, That's me
got it located. But... Wait

She looks at him with mistrust.

OPERATOR (CONT'D)

This is not your phone number.

SILVIA

No, it's ex's.

OPERATOR

Yes, but there is a change of
account mentioned here.

SILVIA

Yeah, well, when one gets divorced, the
accounts are split.

OPERATOR

Oh. That's a different story. I'm sorry, but
I can't do anything. If the phone was yours...

SILVIA

Look, the owner of that mobile has
kidnapped my son, he is
emotionally unbalanced
and tries to overcome his failings with
outbursts of uncontrollable violence,
he has just set fire to a petrol station,
the police are doing nothing and
I fear for the boy's life.

OPERATOR

I'm truly very sorry I understand,
but it's completely impossible, I'm sorry.

Silvia takes a look at the shop: there are no more customers. She grabs him by the hair and stamps on him with her heel. She looks at the street: nobody is paying them any attention.

SILVIA

You like to play with the people, eh? With your flat rates and your penguin offers!

OPERATOR

If you continue like that I'm going to have to call the police.

SILVIA

Put in the password and click OK. You only have to click OK and I'll go away .

OPERATOR

(writhing in pain)

I'm very sorry, but I can't do it!

She pulls him by the hair. She speaks into his ear. She sticks her heel into his trainer.

SILVIA

I am crazy and I am dangerous. I'm going to wait for you every day at the door and I'm going to make your life a misery. You'll call the police, but they won't come, like they always do, and I, however, will still be there, every day.

INSERT: a finger presses OK. A map of Spain appears. The operator looks at Silvia, terrified. Silvia moves his hair. Double click: increase. Until seeing a blue spot on the northbound motorway.

FUNDE A

The same map but real. From the air we can see the taxi. It is advancing along a small motorway, surrounded by green fields and forest.

SERGIO

I'm hungry.

JOSE

We can't stop. You'll have to wait until the border.

SERGIO

Mum says breakfast is the most important
Meal of the day.

JOSE

Mum can say what she likes.

ANTONIO

Christ, the boy has is right. We're not going
to get to France in one go. We'll have
to stop sometime.

JOSE

This is not an excursion. We are
fleeing from the police, and don't call me
Christ!

ANTONIO

What do you want me to call you? Muhammad?

JOSE

I don't call you "plastic soldier".

SERGIO

He's called Jose. Jose Fernández Cuesta.
He's divorced and wants shared custody,
but mum won't give him it because she says he's
irresponsible.

ANTONIO

I'm sorry, Jose. I'm Antonio.

He shakes his hand.

JOSE

I don't want to know!

MANUEL

I'm Manuel. Manuel Sánchez
García. I have three sons and
I live in Aluche.

We see the photos of his children in a frame: "Dad don't
run".

JOSE

I'm not interested.

MANUEL

(pointing)

This one is called Marquitos. He cries
when I leave the house. This is Alejandro, and
the girl loves me so much she has put my
photo beside the Justin
Bieber one, in her bedroom.

JOSE

But, why are you telling me all that?

MANUEL

Because I don't want to be the guy they can kill because they don't know him. Anyway, you and I we have things in common: women have destroyed my life. My mother, my sister, my wife, they were friends, you know? And they met up in the Corte Inglés café to talk about me.

SERGIO

It's the same at school: they tell each other everything and laugh at us.

JOSE

They share information, they are like a sect.

ANTONIO

Well... We've all had bad experiences, but, for example, Charo, my wife, is wonderful.

SERGIO

The one who just stole the car from us?

ANTONIO

She didn't know, I can't go around saying I need the car for a hold-up.

JOSE

Nor can you tell her that you've been sacked from our job and that you've been in the fountain in the Puerta del Sol for six months trying to pass for a tourist. You even carry a camera to pretend!

ANTONIO

Yeah, I've been on the dole for six months and Charo doesn't know. I don't want to upset her.

JOSE

The thing is, you're scared of her.

ANTONIO

Scared? Me scared?

(reflection)

Well yeah, it looks like it, yeah, I'm scared of her!

(he cries)

I'm not good enough for her.

Everything I do is wrong. At work,

In bed... she's great and she frightens me shitless!

JOSE

What's the problem in bed?
Didn't you say she was great?

ANTONIO

Too much pressure.

SERGIO

You fire blanks?

JOSE

Sergio!

SERGIO

52% of men don't manage to finish the sexual act
after the age of 30.

JOSE

Do they teach you that at school?

SERGIO

It's in Mum's Cosmopolitan.

JOSE

That is a lie. They manipulate the
statistics to suit them!

MANUEL

No, it's true. It happened to me once.
She was perfect. Curves, something special...
And she spoke like in porn films:
She talked some nonsense...And obviously
you can't work like that. In the end I could only do
it because I covered her with some sheets.

ANTONIO

And if she leaves me? And if she
finds somebody better? I am nervous
all the time.

JOSE

It's like a curse.

ANTONIO

They are devils. They drive you crazy because
they leave you, because they don't leave you, because
they chase you, because they don't chase you...

He takes fistfuls of rings out the bag.

JOSE

You work yourself to death for one of these,
and when she gets you in her clutches,
you'd cut off your finger.

MANUEL

Fuck off.

He takes the ring off his finger and throws it into the bag.

MANUEL (CONT'D)

I should've done this a long time ago.
I am with you. The only reason I hadn't held
up a bank before now is that I don't have the
balls to do it.

JOSE

Thanks.

MANUEL

And I'd go further. You don't need to aim
the machine gun at me. Antonio, Jose, you can
consider me part of the gang.

JOSE

What's going on? Now you want a share?

ANTONIO

Well, what I mean is--

JOSE

And why should we trust you?

SERGIO

Dad, a police car is following us.

They turn round. Behind them, a police car is approaching.

MANUEL

I'll deal with it. Put your belts on.

The taxi suddenly leaves the motorway. It falls,
Through a ditch, crossing a closed forest. When
our protagonists see trees speeding towards them,
they scream, terrified. Manuel expertly evades them.
The police car, less skillful, smashes into a tree. The taxi
leaves the forest and ends up leaving through a forest path,
which goes down deeper into the valley.

MANUEL (CONT'D)

We are safe.

They all look at the taxi driver with a mixture of terror and
admiration. Jose stops aiming the machine gun at him.
The taxi enters a thick layer of fog which covers the hill.
It seems like an enormous white sheet. The terrifying and original
Tlalaparta begins to sound.

43 EXT. DARK MOTORWAY - DAY/NIGHT

43

The taxi goes through the fog like a knife through butter.
 At one side of the motorway a
 figure appears who is cutting logs with an axe.
 The speed of the blows melts...

...A saw slowly splits a log.

...A scythes cuts the grass in a meadow.

The taxi passes near some OLD LADIES IN BLACK, who stop
 as the vehicle approaches. The old ladies stare at
 the car as it passes. Sergio observes them with
 curiosity. One of them lifts her skirt and,
 sticking out her tongue, shows him her genitals. Sergio is
 left open-mouthed. The taxi passes, fleeing
 into the fog.

44 INT. DAMNED TAVERN - NIGHT

44

...An old TV with a "WEEKLY REPORT". An old news item:
 the fall of the Berlin wall.

...A frying pan on the cooker. They are frying some
 credit cards. The plastic is twisted. Somebody
 throws salt on them.

EMAKUME

(off)

What are you doing, you wretch?

An old lady in black hits a MENTALLY HANDICAPPED MAN,
 aged about fifty years, on the head. The beret flies through the
 air.

EMAKUME (CONT'D)

I've told you not to take things from the drawer!

He closes a drawer behind the tavern bar.
 We can make out wallets, credit cards,
 watches, mobiles. The mentally handicapped man pulls the
 old woman's apron.

MENTALLY HANDICAPPED MAN

Grape juice! Grape juice!

EMAKUME

I'm not giving you grape juice! And get out from behind
 the bar!

MENTALLY HANDICAPPED MAN

Grape juice, grape juice, grape juice!

A group of old people are playing mus. One of them turns his
 head.

MILLENARIAN OLD MAN
The telly has stopped!

EMAKUME
Well change you the tape, which
I can't just now.

The emakume has the hands with plastic gloves and a brush with a disgusting black dye. We see at his side another RENEGRIDA OLD WOMAN with her hair full of dye and a white plastic dressing gown stained from top to bottom.

EMAKUME (CONT'D)
This is nearly dry.

BLACK OLD WOMAN
(text in Basque).

EMAKUME
Caoba. I am giving you caoba.
Rejuvenate. Blond is too much.

The millenarian old man moves towards the bar and takes out a VHS tape from a video cassette recorder which is at the side of the television. He takes another crushed tape and puts it on. We see Jose Luis Moreno on ETB presenting an underwear parade.

The door opens. Jose, Manuel and Sergio appear.

JOSE
Do you want broth?

EMAKUME
Yeah.

JOSE
Three broths.

MANUEL
The toilet?

EMAKUME
At the end on the right.

SERGIO
Can I go out to play?

JOSE
No.

Manuel goes to the toilet. Sergio leaves discreetly through the door. Antonio concentrates on the programme on the telly. He elbows Jose.

ANTONIO
 (audible)
 Is he not dead?

JOSE
 Jose Luis Moreno? I don't think so.

ANTONIO
 --But when is this from? He is very
 young...

MENTALLY HANDICAPPED MAN
 One day, the television went off. The free-to-air
 television.

EMAKUME
 These are tapes.
 (pointing at the old men in
 the tavern)
 They don't care.

MENTALLY HANDICAPPED MAN
 I know it by heart.
 (he sings)
 Silent night...Holy night... A
 special programme...

ANTONIO
 Have they not put on TDT?

EMAKUME
 One came and said something about that. But I don't
 know, I don't trust it. The only thing
 they want is to suck your blood.

45 INT. BATHROOM DAMNED TAVERN - NIGHT

45

Manuel enters the bathroom and finds that there is not a normal toilet, but rather a Turkish one, a hole in the floor, with two supports on either side to place your feet. He hears a strange moan. He opens the door beside him, but there is nobody there.

46 EXT. DAMNED TAVERN - NIGHT

46

Sergio walks round the back of the tavern. He discovers a "Monsters' Park". A rusty tractor, discoloured giants from the village festival, big-heads ruined by the rain and the weather. A Gargantua, eaten by the weeds. Sergio goes up the stairs of the Gargantua.

47

INT. DAMNED TAVERN - NIGHT

47

Manuel, in the sinister bathroom, takes down his trousers and sits on it. A noise can be heard again. Somebody, or something, whispers to him. He looks down. The sound seems to come from the toilet. He crouches down even more, kneeling down. In the darkness of the hole we discover EYES STICKING OUT.

LUISMI
Help me! Help me!!

Manuel falls back from the tremendous fright.

48

EXT. DAMNED TAVERN - DAY

48

Sergio looks with fascination at the enormous mouth of the Gargantuan, the strange mechanism for swallowing children . When he sticks his head out, somebody pushes him. He slips down the inner slide and comes out the back of a cardboard stone figure, falling into a basket. The mentally handicapped man splits his sides laughing.

MENTALLY HANDICAPPED MAN
You go in through the mouth, and
out through the arse!
Arse, arse I say. Ha, ha, ha!

Sergio looks at him untrusting.

MENTALLY HANDICAPPED MAN (CONT'D)
First you're scared of him, but then you like him. And
when you go out, you're not the same.

SERGIO
Why?

MENTALLY HANDICAPPED MAN
Baga, Biga, Higa... Laga, Boga, Zega...
Zai Zoi Zele... Harma, Tiro, Pum!

49

INT. DAMNED TAVERN - NIGHT

49

Manuel looks white with fear, but he can't even speak. He holds tight to his broth. The emakume slices bread and prepares some baguettes.

EMAKUME
Turn right when leaving, onto the motorway,
about two kilometres later,
take the diversion on the left,
to get to the village. Continue up
to the hill, and the border is there.

MANUEL
What's it called?

EMAKUME

The what?

MANUEL

The village.

EMAKUME

Zugarramurdi.

MANUEL

The one with the witches?

EMAKUME

What witches?

The old people of the village turn their heads.

MANUEL

I don't know... There was a coven, or something,
was there not? And then they burnt it.

EMAKUME

I'm not scared of witches. I'm scared
of evil bastards, and you
get them all over.

Silence.

JOSE

The broth's really good, isn't it?

MANUEL

It's great. It contains sherry, ham...
And what is that flavour...?

We see, in the kitchen, the Black Old Woman stirring
an immense smoking pot with an enormous wooden spoon.

EMAKUME

Well, it's broth. Broth is broth.

JOSE

(to Manuel)

What's wrong? Are you alright?

Manuel doesn't answer. The mentally handicapped man appears
biting on a cube of broth as if it were a sweetie.
Beside him, Sergio.

MENTALLY HANDICAPPED MAN

They say that the devil has no tail,
but has a cunt like a cave.

EMAKUME

Do you want to shut up? And don't eat the
Starlux!

MENTALLY HANDICAPPED MAN

(to Jose)

A piece of advice, and don't think
it's some nonsense I say without thinking:
Don't ever contradict them.

JOSE

What? Who?

EMAKUME

Go to the kitchen!

MENTALLY HANDICAPPED MAN

Don't shoot the messenger.

JOSE

(to the mentally handicapped man)

Many thanks. Let's go.

They leave the tavern. The eyes of all the old people
follow them.

MENTALLY HANDICAPPED MAN

Eh! They're going! Now, what we're going to
have for dinner?

50 EXT. DAMNED TAVERN - NIGHT

50

Jose leaves some baguettes on his seat. He opens the boot
and allows another baguette to fall. Inside we discover,
tied and gagged, the petrol station shop assistant, who looks at
him begging for mercy. He closes the boot and gets into
the taxi. They set off.

The mentally handicapped man dances on the tavern's,
muddy porch with an umbrella in his hand, while the taxi disappears
in the distance.

MENTALLY HANDICAPPED MAN

(singing)

A night of celebration, a special programme,
boys and girls, what joy!

51 EXT. MOTORWAY - DAY

51

PDV FROM A CAR: we see a blue motorway sign
where we read "Burgos-Vitoria". A woman's hand handles a mobile
with GPS. We make out the blue spot. It is
Silvia.

The camera goes up showing the car in gear and
goes back two or three vehicles until it gets to the back window of
a black 4x4. In his inside, Calvo and
Pacheco.

CALVO

The business of the torn photos, nobody believes it.
It was clearly a set-up to confuse us.

PACHECO

Confuse us, for what?

CALVO

What do you mean, for what? To escape
with him! They're obviously
in it together. He gets away with the gold,
she acts as if butter wouldn't melt
in her mouth, then they get together
in Paris and live the high life.

PACHECO

Do you think? I think she follows him
to get her son back, nothing else. What harm is there
in that? She is a worried mother.

CALVO

It seems like it. But they never think
what they seem to think

PACHECO

And what do they think about?

CALVO

I don't know, but they think something else. They
are like spiders, they cast a web round you,
a comfortable web, you are happy,
trusting, fucking wonderful in the web
and suddenly, wham: they release the
poison.

PACHECO

Problems with Raquel?

CALVO

With Raquel? No.

Silence.

CALVO (CONT'D)

I can't get money out the cash machines.
They've changed the PIN.

PACHECO

Will you not have run out of funds?

CALVO

I could check it with my statements,
but since I can't enter
the house...

PACHECO

Has she changed your lock?

CALVO

And she's thrown my clothes into the bin.
Do you have a girlfriend?

PACHECO

Eh, yeah, well, girlfriend, girlfriend, something like that.

CALVO

Leave her, before she leaves you.
Because when she knows she
has you by the balls, she rips them out.
By the roots.

52

EXT/INT. TAXI - ZUGARRAMURDI - NIGHT

52

The car advances along a regional motorway. We read a sign which says "Zugarramurdi". It is raining.

MANUEL

I'm not going on.

He stops the car.

JOSE

What's going on?

MANUEL

I'm not going in there.

JOSE

Don't fuck with me now, eh? Don't go back.

MANUEL

This village is damned. They have
covens here, don't you know?

SERGIO

What's a coven?

ANTONIO

Like a booze up, but in the middle ages.

JOSE

Shut up.

MANUEL

This no some shit with a medium
at five in the morning. This is
serious. I haven't said anything
because not even I can understand it,
but there was a guy in the bathroom!

JOSE

So?

ANTONIO

If it were a girl...

MANUEL

There was a guy, but in the toilet pan!

ANTONIO

Where?

MANUEL

Fuck, it's quite hard to explain,
in the hole, eyes, looking at me!

JOSE

Let's see, Manuel. You're called Manuel,
Aren't you? First of all, relax. We have had a
very stressful time, and it's not easy.
Alright?

MANUEL

Alright.

JOSE

We are very tired. Now we're going to
cross the village quietly and in
half an hour we will be in France. And nothing
else, nothing else is going to happen.

MANUEL

But don't you understand? Witchcraft, the
concept, was born here. Right here, in
a cave! The devil, the human sacrifices,
everything. It's true. It's
historical. And moreover, with the bad Karma
we have...

He points at the bag.

JOSE

The gold? What's going on with the gold?

MANUEL

It's not the gold, it's rings. Wedding rings.
You said it! Inside there are
thousands of broken promises, of disappointed
hopes, couples who hate each other, failures,
infidelity, deception, lies!

JOSE

Fuck, what a pain in the arse this guy.

ANTONIO

So, what are you saying? This
is Mordor, and we have the rings, don't we?

SERGIO

I saw two witches on the motorway.

JOSE

Look what you have done. Scare the lad.
Start the car. There is nothing wrong here.

The car starts off.

JOSE (CONT'D)

(to the boy)

Hoy, Sergio, relax, eh? We're going to go
to a beautiful village, with charming people
and with very old traditions, nothing else.

A blow in the back bonnet makes them spin. They have
run somebody down. The body crashes into the
window and goes through the roof. They turn their heads
and see through the back window, the
body falls on the motorway, behind it. The car stops
dead.

53

EXT. DARK MOTORWAY - NIGHT

53

All move towards the body, illuminated by the
vehicle's back light.

JOSE

(to Sergio)

You go to the car.

SERGIO

But dad!

JOSE

I said go to the car!

The boy goes slightly backwards. He bumps into the boot of the
taxi. He opens the boot. Sergio sees the shop assistant who is
moaning. The boy closes the boot without looking.

MANUEL

Twenty years in the taxi and I've never
had so much as a scratch.

ANTONIO

Well this is a beauty of a scratch.
A real beauty.

MANUEL

(with his hands on his face,
desperate)

Why the fuck did I leave the house today,
fuck!

ANTONIO

We need to call an ambulance.

JOSE

Yeah, and the police, and the insurance. Fucking hell...

Jose approaches the old woman.

MANUEL

Don't touch her!

JOSE

What a fright you gave me!

ANTONIO

(to Manuel)

Why? Listen, this was an accident. We are helping.

JOSE

We'll need to see if she is alive or dead.

ANTONIO

If she is alive, well I don't know, and if she is dead, well... no. I don't know what we're going to do in any case.

MANUEL

Exactly! We'd better be going.

Jose turns to the old woman to see her front on. It's MARICHU, a terrifying old woman, dirty and with messy hair, with white hair which is several metres long.

JOSE

She's not breathing.

On her neck, Marichu is wearing a badly tied string which holds a little sackcloth bag, an enormous rusty black key, and a blister pack of pills. Jose takes it in his hands.

ANTONIO

What the fuck is that?

MANUEL

No! Don't even think of opening it!

JOSE

Why?

MANUEL

Can't you see it? She's a witch!

JOSE

Fuck... Here we go.

He snatches it off her in one go.
He examines it. It has a ribbon.

MANUEL

Leave that. Let that go.

He wants to take it off him.

JOSE

Would you stay still? I only want to see
what's inside, for fuck's sake!

ANTONIO

You're like children. Come on, leave that and
let's go.

Antonio approaches and tears the bag. A cloud of dust is blown
out around him . Small insects and bones fall to the floor.
They step back frightened.

JOSE

Shit!

They cough, they rub their eyes.

ANTONIO

What was there inside?

JOSE

How do I know?

MANUEL

It's not!

JOSE

Who?

MANUEL

The old woman, no is!

The old woman has disappeared. I'm shitting myself

JOSE

I'm going to go crazy! Sergio, did
you see anything?

SERGIO

She flew away.

ANTONIO

The boy is some case. No, seriously.
What did you see?

Manuel looks worriedly at Sergio.

54

INT/EXT. TAXI - NIGHT

54

The taxi advances with the four in silence. They scratch their bodies and they rub their eyes from time to time.

MANUEL

It might have been a charm. To protect herself. O a potion, a poison.

JOSE

Shut your fucking mouth. I don't want to hear any more shit.

ANTONIO

You've scared the shit out of me.

MANUEL

Yes, but where is the old woman? Eh?

ANTONIO

She was like the woman who appears at dangerous bends in the motorway and tells you to be careful, because that's where she died.

SERGIO

But she didn't say anything.

ANTONIO

Well, that's because we ran her over. Later, she'll appear to the rest--

JOSE

Yes, and she'll tell how a taxi came from Madrid and ran her over. Look, as soon as we arrive in France, we'll stop anywhere, we'll divvy out the rings and we'll all go our separate ways. I don't want to see you ever again.

MANUEL

This is Zugarramurdi.

55

INT/EXT. ZUGARRAMURDI - NIGHT

55

The taxi enters the village, slowly. White houses, alone. They observe the empty streets in silence, terrified. They leave the village.

56

INT/EXT. TAXI - NIGHT

56

JOSE

Well, it hasn't been as much as all that.

MANUEL

What is that?

He points forwards.

ANTONIO

Fucking hell.

In the middle of the motorway, illuminated by the car's lights, the silhouette of another woman can be made out. She is an elegant lady, with an aristocratic touch. She gestures to them to stop.

ANTONIO (CONT'D)

Don't stop! Carry on, carry on!

MANUEL

What will I do, run her over?

JOSE

Please. Stop. Stop the fucking taxi!

Manuel stops the car. The woman, GRACIANA, approaches the passenger side window.

GRACIANA

Good night. Pardon my bothering you at this hour. You haven't seen an old woman, dressed in black, with white untied hair.

JOSE

No, no...

MANUEL

No.

GRACIANA

She is my mother. She has ischaemia, you know? And when I'm not careful attention, she escapes from the house.

MANUEL

We aren't from here. We're going to France, we are passing through.

GRACIANA

The poor woman wants to go back to her parents' house, do you understand? But she gets lost.

JOSE

Of course. I'm sorry. We can't help you.

GRACIANA

Not to worry, we'll keep looking. And forgive me.

JOSE

Not at all.

The woman is going to go, but out the corner of her eye
She discovers Sergio.

GRACIANA

I know it's a lot to ask, but, would you
be so kind as to take me home?
She'll probably be there.

ANTONIO

We're in a hurry, lady.

MANUEL

Yes, you don't know how much of a hurry.

JOSE

The taximeter turns.

We read 3,000 Euros at least.

GRACIANA

Don't worry. I can go alone.
I had a hip operation, but the doctor
said exercise will do me no harm.
Good night.

They all look at one another.

57

INT/EXT. TAXI - NIGHT

57

Graciana sitting in the back, beside Sergio and
Antonio.

GRACIANA

(caressing the boy)

Are you not saying anything? Has the
cat got your tongue? What's your
name, honey?

SERGIO

Sergio.

GRACIANA

I'm, Graci. Well, Graciana
Barrenechea. The same as my mother,
and my grandmother, and my great grandmother.

Blows are heard in the boot. Nobody says anything.

ANTONIO

Barrenechea, how nice. What is that,
Basque, isn't it? Barren-Etxea. Barren-the
house. I had a girlfriend from
Basauri, and I still remember a little.

GRACIANA

It's there.

Surrounded by rain, we see an enormous building,
an old house-palace.

JOSE

That is your house? It's enormous.

GRACIANA

And you've no idea how cold it is.

ANTONIO

I'm not surprised.

GRACIANA

It's been closed for more than twenty years.

MANUEL

(tense)

...The door!

JOSE

What?

MANUEL

It's open!

They get out the taxi. They advance towards the house.
Jose is carrying the bag of rings.

GRACIANA

My husband didn't much like coming here.

MANUEL

I understand.

GRACIANA

In the end we separated, he annulled
the marriage and became a priest. Can you
believe it?

MANUEL

(dismayed)

Man, I think--

ANTONIO

That the grandmother did it?

We see the ENTRANCE door broken and splintered. Sergio sees
somebody approach on a motorbike. She parks and
approaches them, taking off her helmet. It's a young woman
with long black hair.

GRACIANA

Eva!
 (to Jose)
 She's my hija.

General approval on Jose and Antonio's faces of her impeccable physical appearance.

EVA

No sign, she not in the village, or in the river, or anywhere. Nobody's seen her.

GRACIANA

Maybe she's in the house. The door is open.

We see the splintered door.

EVA

What's going on? Did she not have her keys or what?

JOSE

Well, we have to be going.

GRACIANA

Of course, of course, you've already done more than enough.

(to Eva)

They brought me here in the taxi.

JOSE

(also to Eva)

We've been travelling all day. The boy Has to go to bed, it's very late. Sergio?

ANTONIO

He was here a second ago.

Jose despairs.

58

INT. ZUGARRAMURDI PALACE - NIGHT

58

We see Sergio climbing some stairs. He opens a door. We discover immense rooms, flanked by columns. The paper in the wall is peeling, everything is covered in dust, and the and the spiders' webs join the chandeliers to the ceiling.

Sergio crosses the rooms. On one table there is collections of jars full of frogs. He opens one and releases the critters, who run around the floor. Around Sergio, a black silhouette seems to observe him.

59

INT. ZUGARRAMURDI PALACE - NIGHT

59

Jose, accompanied by Eva, and followed by the rest, climbs the stairs.

JOSE

Sergio!! I don't him not to separate from me.

EVA

Children are like that. My brother and I ran around these hallways when we were young. It seemed like a maze.

JOSE

Do you have a brother?

EVA

Yeah, the little one. My mother has locked him in and chained him up.

JOSE

It's the only way. Lock yourself in with them until they finish their homework. I do that with Sergio. He doesn't watch TV, and doesn't touch the internet or mobile.

Graciana speaks to Antonio and Manuel, pointing at a painting.

GRACIANA

This is don Francisco, my great grandfather, he was a shepherd. He built the palace, on an old tower.

ANTONIO

He would have had to sell a lot of sheep to build this place, would he not?

GRACIANA

One morning he got up and they were all dead. And because he was superstitious, he got in a boat and went to Cuba.

MANUEL

To buy sugar?

GRACIANA

No, slaves. It was legal at that time.

(indicates a door)

This is the way down to the cellars. There are tunnels that connect the village with the caves, and they go to France. You know, tobacco, weapons...

ANTONIO

His family didn't get bored! Slaves,
contraband...

GRACIANA

You have to make a living somehow. Begoña,
Uncle Carlos's cousin, went in there one night,
and took a month to come out. God knows
what she was doing.

MANUEL

I've no idea.

GRACIANA

My mother, who loved to scare us,
said that she was a witch, and that's
why they buried face down.

MANUEL

Wh-What do you mean, face down?

GRACIANA

Yeah, in the coffin, rather than face up,
like everybody else, face down. That way, if
you try to scratch your way out with your nails,
you bury yourself deeper in the earth,
do you understand?

MANUEL

(terrified)
No, it's logical.

60

EXT. ZUGARRAMURDI PALACE - NIGHT

60

Sergio walks through the ever more sinister hallways.
There is a sweetie on the floor. A little further on,
another. The trail leads to a door. He opens it.
Marichu emerges from the darkness with her white hair
waving. She hits him on the head with a stick. The boy falls on
the floor. Marichu grabs him by one foot and drags him away.

61

EXT. ZUGARRAMURDI PALACE - NIGHT

61

They are walking through the rooms.

JOSE

We've already passed by here.

EVA

He'll appear now. Like my grandmother. It's
curious, at the end of the day, children and old people
are very much alike. Maybe they are playing together.

JOSE

Yeah, I'm sure. Sergio is very affectionate,
He talks to everybody.

EVA

I can see you're a great father.

JOSE

Well, I don't know. The little time he
is with me, I try to get him to settle down a little, you know?
So that he doesn't miss a father figure. It's very
important to his development.

EVA

Are you separated?

JOSE

Divorced, three years ago. But
Sergio has taken it very well.

EVA

I love children.

JOSE

So do I. I'm like a boy. I love to play.

He approaches her, leaning on the wall.

EVA

And what do you like to play at?

JOSE

Doctors and nurses.

EVA

I liked to play kitchens.

JOSE

Oh, yeah?

EVA

If you want, I can show you my room later,
I still keep my toys.

JOSE

I think it's a great idea.

EVA

But first we should find your son, don't you think?

JOSE

Of course, of course. Sorry.

EVA

He seems like a very bright boy.

JOSE

If you knew him, you'd fall in love. He's very intelligent. But emotionally intelligent, the good type. Sensitive...Cheerful... Where has that son of a bitch got to?

62

EXT. ZUGARRAMURDI PALACE - NIGHT

62

MANUEL

(looking to the side and at each another)

Sorry, but I'm going no further. You continue if you want.

ANTONIO

And the boy?

MANUEL

The boy should have been with his mother from the start!

GRACIANA

You've no idea how sorry I am. It's all my fault. Now, if you want the boy to stay, you go to France, you do you what have to do, and then you come and pick up the boy no bother.

They open a door. It's Marichu caught red handed in front of the oven. She turns round, covering him body.

GRACIANA (CONT'D)

(angry)

What are you doing, Marichu?

Marichu emits some strange sounds of apology.

GRACIANA (CONT'D)

Get out, get out of here. Mistress, I know what you're up to!

Eva and Jose to enter the kitchen. Graciana advances towards the grandmother and pushes her away. She opens the oven: between the smoke, we see the boy naked, smeared in oil, tied like a piglet on a tray of mud. He has a apple in his mouth. Jose drop the bag of the rings and pounces on him.

JOSE

Sergio!! But...?

GRACIANA
Mistress, no, no, this is bad,
D'you understand?!

The grandmother goes back, swinging her head.

MARICHU
(crazy)
Baga, biga, higa... Laga, boga,
sega...

Eva helps Jose with the boy, which is blood red,
and doesn't stop coughing, half asphyxiated.

EVA
(to Jose)
I'm very sorry, he loses it, he is in
psychiatric treatment, with a lot of medication.
When he hasn't taken the pills for a while,
he loses focus and--

JOSE
(angry)
He loses focus?

63

EXT. ZUGARRAMURDI PALACE - NIGHT

63

Jose runs towards the car with the boy in his arms,
covered with a sheet. The rest follow him.

GRACIANA
Please, Jose, forgive us. The
important thing is that nothing has
happened to the boy!

They get in, start and set off. Eva and Graciana look at each
other. Marichu appears in the background, waving.

EVA
I really like it, Mum.

GRACIANA
And why didn't you do anything
so that she would stay?

EVA
And what did you want me to do?

GRACIANA
What you do, what you always do.

EVA
Not this, this is different.

64

INT/EXT. TAXI - NIGHT

64

We hear the blow from the boot.

SHOP ASSISTANT

(off)

Really, I'm not going to say anything,
but please I beg you, get me out of
here, even for only five minutes!!!

MANUEL

(Jose)

I wonder: Do we have a plan for him?

Antonio opens the boot. Jose and Antonio remove the shop assistant, they gag him, and tie him up, they throw him into a ditch. They get into the car again.

ANTONIO

That's it. For when they find him,
We are with Mickey Mouse.

SERGIO

Dad, my back is itchy.

JOSE

Don't scratch yourself.

ANTONIO

You are going to peel.

The taxi arriving at the French border.

JOSE

Look, Sergio, that is the French border. When we cross,
I'll buy you cream.

ANTONIO

And some bottles of champagne.
I can't believe we've done it!

JOSE

Let's see, don't fuck it up now: Have we
changed the license plates?

ANTONIO

Yeah.

JOSE

Have you hidden the weapons?

ANTONIO

Yeah.

JOSE

And the bag?

ANTONIO

What bag?

JOSE

The one with the rings.

ANTONIO

I had it!

JOSE

Shit.

MANUEL

What.

JOSE

Stop the car.

MANUEL

Why?

JOSE

Stop the car, we have to go back.

ANTONIO

WHAT?

The taxi stops dead.

JOSE

I've left it.

ANTONIO

The bag? No, no, no.

JOSE

I saw Sergio, and I lost my mind.
We have to go back.

MANUEL

And if between going and coming back, we meet the
guy from the petrol station, what'll happen?

65 EXT. DARK MOTORWAY - NIGHT

65

They pick up the guy the petrol station, thrown into the ditch. They
put him back into the boot.

66 INT. ZUGARRAMURDI PALACE - NIGHT

66

Jose, followed by Antonio, enters the house again.
The door is open.

JOSE

Graci? Eva?

Nobody answers.

ANTONIO
I can't see this, I can't see this happening.

67 INT. HALLWAYS - ZUGARRAMURDI PALACE - NIGHT 67

They advance slowly. A noise makes them look
Inside one of the bedrooms.

68 INT. BEDROOM - ZUGARRAMURDI PALACE - NIGHT 68

Jose half opens the door enough to see, vía a mirror
Eva getting undressed.

ANTONIO
What's going on?

JOSE
(shock)
Nothing.

Eva opens some jars with a mushy black liquid,
Which she smears onto her underarms and face.
She sits down on a chair with a broom.

ANTONIO
Do you have the bag?

JOSE
No. The bag, no... I don't see it.

She smears the broom with the liquid and she rubs her genitals
with the broom. Her body writhes, while the
broom goes up and down. Jose can't believe it.

ANTONIO
Let's go.

JOSE
I'm coming.

ANTONIO
What's going on?

JOSE
I said I'm coming, that's all. Give me a minute.

69 EXT. TAXI - NIGHT 69

Taximeter: 4,000 Euros. Manuel nervous. A moan is heard from
the boot. Sergio throws himself on a can
of Coca-cola trying to relieve himself.

MANUEL

That, and fuck the tapestry. Do you want to keep still?!

SERGIO

I can't stand it, will they be long?

MANUEL

(praying)

My Lord Jesus Christ, the true God
and Man, Father, my Redeemer...

70

INT. KITCHEN - ZUMAGARRAMURDI PALACE - NIGHT

70

They slowly open the door. We see Graci in the chimney, with her back to us. She throws logs onto the fire. Her suit is dirty with the sleeves rolled up. In another chair, Marichu is covered in frogs.

Jose makes out the bag's strap, next to some piled up logs. Behind, a door. He signals to Antonio and goes along the hall towards the other door. Antonio sees a Marichu with a knife. With the frogs in the other hand, Marichu scratched their skin and takes out the juice they produce, putting it in a jar.

Jose appears through the crack in the other door, behind the two women. He throws himself to the floor and drags himself forward. The women don't notice his presence. He hides under the table. From there, he tries to reach the bag's strap. Antonio observes everything from the first door, frightened. Jose has now almost managed to take out the bag, but when he pulls hard, the logs fall.

GRACIANA

(in Basque)

What's going on? Who's there?

Jose gets up.

GRACIANA (CONT'D)

What are you doing here? Weren't you going to France? Why have you come back? What do you want?

JOSE

Relax, madam.

GRACIANA

Have you come to steal? But we don't have anything!

Antonio enters with the gun in his hand.

ANTONIO

Right, that's it. Both of you the wall.

GRACIANA

(terrified)

Why are you carrying guns? What's going on? I don't understand. Is it because of my mother? She's completely harmless. She has Alzheimer, nothing else!

Graciana and Marichu are against the wall. Antonio gestures to Jose. Jose crouches down and pulls the strap, but cannot get the bag. Marichu takes something metallic out of her pocket, and puts it in her mouth. Antonio turns to help Jose.

Marichu then lunges at Antonio, biting him in the arm with steel dentures. Antonio screams like a calf. The gun is fired and falls. Graciana is pulled to the ground and sticks the knife in Jose's feet, who reels with the pain.

71

EXT. TAXI - NIGHT

71

Manuel listens to the shots and starts the car.

SERGIO

And the rest?

MANUEL

Good luck to them.

They shoot out, but something falls on the roof of the taxi, denting it. The windows of the side doors are smashed. Manuel and Sergio shout.

Eva's face emerges from the remnants of the glassless windshield of the car, angry and evil. Sergio and Manuel shout even more. The car shoots away, pulling the witch on its roof, who clings on with her claws.

72

INT. ZUGARRAMURDI PALACE - NIGHT

72

Jose takes out his gun and shoots. He kills several frogs, but Graciana and Marichu manage to slip away. The two women go up onto the roof and go out through the door. They're like cockroaches. Jose takes the bag out from under the logs as best he can.

ANTONIO

What the fuck has happened? Did you see that?

JOSE

Let's move like fuck.

73 INT. HALLWAYS - ZUGARRAMURDI PALACE - NIGHT 73

They leave the room like bats out of hell.
On their heads, a pair of black silhouettes chase them,
running on the ceiling.

74 EXT. TAXI - NIGHT 74

The car crashes into a tree. Eva shoots out
to several metres away, but slows her falls
with her own claws, clinging onto the earth.
She gets up and goes towards them, and they then
get out the car and run away. The shop assistant in the
boot kicks.

SHOP ASSISTANT

(off)

Enough! I've had enough! If you're going
to kill me, do it now, I've had enough!

Eva sticks her claws into the boot and opens it as if it were
a tin of sardines. We see the shop assistant curled up, tied with flanges
by the feet and hands, looking at the witch, scared shitless.

75 EXT. ZUGARRAMURDI PALACE - NIGHT 75

Manuel and Sergio run hysterically. The taxi driver goes
ahead without worrying excessively about Sergio's safety.
He hears a cry which increases. He looks up
Among the trees he sees something that is falling on him.
He covers himself with his arms. The shop assistant falls beside him,
like a sack of potatoes. They continue running, and the
taxi falls, crushing Sergio.

76 INT. ZUGARRAMURDI PALACE - NIGHT 76

Jose and Antonio run across several rooms, but
the door of one is closed. While he's struggling with
the lock, a smoking black liquid falls on Antonio's face.
The two look up and see the witches over them.
They fall from the ceiling onto them. They try to free themselves from
them, but they cling on like limpets.

While they struggle savagely, the two women grab
their head and put their black tongues in their mouth,
in a sinister and repugnant kiss. The
faces of Jose and Antonio express all the horror
and disgust in the world.

77

EXT. ZUGARRAMURDI PALACE - NIGHT

77

Sergio and Manuel continue running. INSERT:
 Long and twisted hands take of the floor, near of the
 remains of the taxi, a plastic frame the photos of
 Manuel's children. We read "Dad don't run." The hands
 split it in two. Instantly, Manuel falls to the
 floor, struck. Sergio arrives beside him.

MANUEL
 I can't move my legs...
 Help me!

Sergio sees that he's very serious.

SERGIO
 Good luck to you.

He runs out. Manuel sees Eva approach him smiling.
 She grabs him by one foot and drags him away.

78

INT. DAMNED TAVERN - NIGHT

78

In a frying pan, several sets of keys are being fried, with
 their keyrings. Somebody throws salt over them and
 stirs it as if it were a stir-fry. We hear the sound of the
 ENTRANCE door. The camera rises and we see the face of the
 mentally handicapped man.

Silvia, Jose's ex-wife enters, a little bit awkward when she sees
 the looks of the old people playing mus. She approaches the bar.
 Beside her, the old woman with dyed hair and a ridiculous perm.

SILVIA
 Good night.

MENTALLY HANDICAPPED MAN
 Good night.

The mentally handicapped man passes them a broth.

MENTALLY HANDICAPPED MAN
 (CONT'D)
 Would you like a drop of sherry?

The emakume approaches, takes the broth and throws is at the
 fridge.

EMAKUME
 Can't you see she's a lady? Go to the
 kitchen.

The mentally handicapped man goes to the kitchen in the huff, while
 he pulls up the zip on his trousers.

SILVIA

It seems like there's no coverage...

EMAKUME

Here there is nothing. Neither coverage, nor signal, nothing at all.

We see Jose Luis Moreno on the telly.

SILVIA

I'm sure a lot of people pass through here, but you don't remember a man, about thirty, vulgar-looking, not very handsome, with a boy--

EMAKUME

I haven't seen anything.

SILVIA

The boy is my son. Brown-haired... He looks very much like me.

EMAKUME

No.

SILVIA

He doesn't look like me?

EMAKUME

No, no, I haven't seen him. But the vulgar man, the one who isn't very handsome...

SILVIA

Do you know who I mean?

EMAKUME

Is he your husband?

SILVIA

Yeah, how do you know?

EMAKUME

The thing is I'm a witch.

SILVIA

So, you've seen him?

EMAKUME

No.

Silence.

SILVIA

Do you have a bathroom?

EMAKUME
At the end on the left.

79

INT. BATHROOM DAMNED TAVERN - NIGHT

79

Silvia enters the bathroom. She washes her hands. We see it from the point of view of the being trapped under the toilet pan. Her lascivious eyes observe his figure from head to toe, inside the hole. Silvia moves closer. She takes down her skirt. When she's about to take down her panties, we see a bony hand with extremely long fingers slowly emerge from the hole, but she doesn't notice. The hand rises. There is a knock on the bathroom door. Silvia pulls herself together and goes to open it while the hand is hidden.

(off) MENTALLY HANDICAPPED
Madam! MAN

SILVIA
Yes?

(off) MENTALLY HANDICAPPED
Do you have a cigarette? MAN

SILVIA
What?

(off) MENTALLY HANDICAPPED
If you give me a cigar, I'll tell you. MAN

SILVIA
Tell me what?

MENTALLY HANDICAPPED MAN
That I want to eat your fig!

SILVIA
Get away! Leave me alone!

MENTALLY HANDICAPPED MAN
Your son really is good for eating.

SILVIA
Have you seen him? Where have they gone?

The cigar. MENTALLY HANDICAPPED
MAN

We see a cigar pass under the door. The mentally handicapped man lights it. Silvia sticks to the wood.

SILVIA
What? Now are you going to tell me?

She opens the door, but he is no longer there.

80 EXT. DAMNED TAVERN - NIGHT 80

Silvia gets into the car. Upon starting the vehicle we see, from the inside, that the mentally handicapped man has written the word "Zugarramurdi" on the back window. Silvia leaves the tavern. The camera discovers a second car which, it seems, is following her. In the inside, the Calvo and Pacheco.

81 INT. CALVO AND PACHECO'S CAR - NIGHT 81

While Pacheco drives, the Calvo speaks on the radio.

CALVO
(very professional)
Attention, this is inspector Alfonso Calvo accompanied by Jaime Pacheco, following up. We request backup units on the border posts--

PACHECO
At least two patrol cars.

CALVO
(vocalising)
I repeat: inspector Alfonso-Calvo-and-Jaime-Pacheco. We need two patrol cars.

82 EXT. DAMNED TAVERN - NIGHT 82

The mentally handicapped man, in a corner, smoking.

MENTALLY HANDICAPPED MAN
Call a spade a spade, call a spade a spade...

He puts out his cigar on his tongue. The Emakume emerges, he gets into his Jeep. He has two portable camping coolboxes. The mentally handicapped man then takes and puts them in the back of the Jeep. He gets in and they set off.

83 EXT. ZUGARRAMURDI MOTORWAY - NIGHT 83

Silvia's car passes. Calvo and Pacheco's car passes. We move closer to them.

84

INT. CALVO AND PACHECHO'S CAR - NIGHT

84

On the strange noises can be heard, mysterious voices (backwards, in Latin), yelling.

CALVO
(with the microphone)
I don't know if this works.

PACHECO
Call on the mobile.

CALVO
There is no coverage, I've already tried.
Anyway, the radio is the official way.

PACHECO
Man, it would also be official to say
"inspector Jaime Pacheco".

CALVO
I said that.

PACHECO
No, no, Alfonso. You said "inspector
Alfonso Calvo and Jaime Pacheco". I
am also an inspector.

CALVO
No, I said two inspectors. I said
"inspector Alfonso Calvo and INSPECTOR
Jaime Pacheco".

PACHECO
Not at all. You said "inspector--

CALVO
Well, that's plenty.

Silence. He connects the radio again. The voices
in Latin and the yells continue.

CALVO (CONT'D)
And anyway, I'm sure they didn't even hear me.

PACHECO
Yes, but it's the detail, because it seems
like I am your companion, or
something.

CALVO
As a companion, no. Colleague.

PACHECO
I am like you, exactly like you. Nothing
more or less. And maybe you don't realize,
but you give me orders.
(MORE)

PACHECO (CONT'D)

You say: "stop, faster, slower, stop" I am the one who's driving, while you sleep. I am the one who fills the car with petrol...

CALVO

What do you want me to say, Jaime?

PACHECO

Well I don't know, a word of thanks, at least. A gesture, something affectionate.

CALVO

What do you mean, affectionate?

85

INT. ZUGARRAMURDI PALACE - DINING HALL - NIGHT

85

The horror. Jose, Antonio and Manuel tied to some nineteenth-century chairs. On another chair, the shop assistant, half dead. An enormous dusty table with silver cutlery. Going round and round the table, Graciana, with a phone, but face down, walking on the ceiling.

Eva sets out plates and cutlery. Marichu is sitting, with her frogs, playing with their little dresses. On the table we see several frogs with bishops' tunics, Elvis suits, dinner jacket.

GRACIANA

(on the phone)

No, no, don't phone her, she always says too much. Girl, I don't know. It was luck. Fate. It seemed like we had lost them, but suddenly, they returned.

Manuel's eyes follow Graciana. He sees that the cable of the landline telephone with which she's speaking is cut, hanging. Eva tears off a lock of hair from Jose with a knife. Jose yells. Eva keeps the hair in a jar.

GRACIANA (CONT'D)

Yeah, they are his father and a couple of friends. No, to the party. OK, when we are all here. First, the dinner.

MANUEL

Jose. Jose, listen.

JOSE

Shut up. I leave you with the boy a moment and you lose him.

MANUEL

At least he's not here, is he? He has managed to escape.

JOSE

This is not happening.

ANTONIO

What if it's a dream?

JOSE

It can't be a dream, because
the three of us are dreaming at the same time.

MANUEL

No, we are dreaming: it is a
hallucination. We are drugged. You don't
remember the old woman's little sack?
Estramonio, Beleño, Amanita Muscaria:
Natural psychoactive drugs.

ANTONIO

Is that from wikipedia?

JOSE

(to Manuel)

So, according to you, this is not
true...

MANUEL

No. It's all in your head.

Marichu bites Antonio's thumb. He screams like
a piglet being slaughtered. The old woman takes a nail
out of her mouth.

ANTONIO

She has ripped out one of my nails!

MANUEL

Not at all, it's pure suggestion.

GRACIANA

(from the ceiling)

Yeah, and the Urdangoitis too, and I want them to bring
the bread. How many of us will there be in the end?
For the dinner or for the party? For the dinner
about twenty, no more. The boy isn't here, no.
They've gone to get him. Yes,
I don't think they'll be long.

Jose really panics when he hears the comment.

Sergio, practically without air, stops to
recover, and sees, in the background, car lights.
He goes up a slope which ends in a motorway.

87 INT. SILVIA'S CAR - NIGHT 87

Silvia writes "Zugarramurdi" in Google Maps. She is struggling with mobile coverage, and suddenly, it switches itself off. She loses the GPS. She turns a moment to take the charger out her handbag. Silvia turns her back on her son, who arrives right at that moment to the edge of the motorway, moving his arms. Silvia doesn't see him and continues on.

88 EXT. ZUGARRAMURDI MOTORWAY - NIGHT 88

Sergio stays stock still.

SERGIO
(desperate)
Mum! Mum!

Sergio sees a second car arrive. He begins to jump like crazy. He drops the towel which covered his small oblong body, leaving his pants on view. He bends down to pick them up. At that moment, the police car passes, without noticing his presence.

89 INT. POLICE CAR - NIGHT 89

PACHECO
Did you see that?

CALVO
What?

PACHECO
I don't know, it looked like a boar,
but hairless.

CALVO
It'll have been a piglet.

PACHECO
How strange. Shall I stop?

CALVO
No, no, on you go, on you go, we'll lose her!

PACHECO
(because of his nerves)
Do you see? There you go again. Do
you want to drive? Eh? Do you want to drive?

90 EXT. ZUGARRAMURDI MOTORWAY - NIGHT 90

When the boy has finished correctly placing the towel, a third car arrives. The boy goes into the middle of the motorway. The car stops.

SERGIO

There are some witches in a house,
they put me in an oven, and my father is
there with them. They are extraordinarily strong,
they threw the taxi as if it were a stone...

The car is switched on and the boy discovers that he
is talking with the owner of the tavern.

EMAKUME

Relax, lad. Get in, I'll take
you with your father.

SERGIO

No, no, no. I don't want you to put me in
the water.

EMAKUME

What are you talking about, child?

SERGIO

You has a man in the gents' toilet.
They told me.

EMAKUME

What are you inventing? Come on, get into the
car, you can't go like that, a body, in the
middle of the forest!

The boy begins to run. He opens the back door and
the mentally handicapped man takes the boy. He puts him next to the freezers.
One of them opens, and we see several vacuum-sealed packets of
meat. An arm can be clearly seen.

SERGIO

I shouldn't have been there,
I should have been with my mother!

MENTALLY HANDICAPPED MAN

Night of celebration, a special programme!
Boys and girls, what joy!

SERGIO

I only want to do my homework!

MENTALLY HANDICAPPED MAN

I haven't done my homework either!

The mentally handicapped man bursts out crying.

EMAKUME

Shut up the two of you, you're driving
me crazy!

91

INT. ZUGARRAMURDI PALACE KITCHEN/DINING HALL - NIGHT

91

We see a side plate with ten fingers. Some women's hands take it, and throw the fingers in another bowl with beaten eggs. She removes them and puts them in flour. The fingers end up in a fryer. It is Marichu. We see the shop assistant in the foreground.

SHOP ASSISTANT

What's going on? My whole body's sore. I think I've broken something.

(to the rest)

Eh! Where are we?

A set of pliers comes into shot and takes a tooth from him. He complains. He puts his hands to his face, but he has no fingers.

EVA

Shhhh. Be quiet, just a moment.

You'll see how good this is.

She takes his tooth out by the root. A cry of pain. Eva puts it in the little bag, with Jose's hair.

EVA (CONT'D)

I don't have the balls of a priest or the tears of an innocent.

She sits on Jose's knee, and he shivers when he sees her.

JOSE

Let it be known that I am not remotely innocent. I've just held up a bank.

EVA

Oh, yeah?

JOSE

I drink a lot... I've got twelve points on my license. I am quite a bad person.

EVA

You're lovely.

GRACIANA

(from the ceiling)

Eva, What have I told you? You don't play with your food. Or with your teeth. Has que ser of a ahorcado!

Eva takes the cord of a curtain and begins to suffocate the dying shop assistant, who resists as well as he can.

EVA

(to Jose)

We'll talk later.

A knock. Eva drops the cord and goes to the door. Jose, Antonio, and Manuel observe what's happening with terror. Jose takes advantage of the moment to pull the tablecloth, with his hands tied. The cutlery on the table approach the edge. A knife falls and he picks it up. He disassembles. Antonio observes the manoeuvre.

92

INT. ZUGARRAMURDI PALACE - ENTRANCE - NIGHT

92

Some ladies appear with tupperware tubs, MIREN and CONCHI.

MIREN

Hiiii!

CONCHI

Perhaps we've come too early.

EVA

Not at all. In you come. What have you brought?

They hand over the tubs.

MIREN

Nothing, just a couple of things to nibble.

CONCHI

But, Miren, have you seen who it is?

MIREN

Hoooy! Eva, you're so big, girl!
Your mother was telling us you're getting on great. You're studying abroad.

EVA

Yes, in Germany.

MIREN

No! With the priests?

EVA

University of Tübingen. Theology.

MIREN

Very good.

CONCHI

Just as it should be.

MIREN

And you'll have slept with all of them, I bet?

EVA

(laughter)

I do what I can...

CONCHI

Just say yes, honey. Shag like a whore,
lie as much as you can, and cheat on the
men, they're at the age for it!

A knock at the door. More people enter with food.

INVITADO

How are you? Kisses all round!

93 EXT. ZUGARRAMURDI - NIGHT 93

We see the Zugarramurdi sign. SILVIA'S CAR passes.
The police car passes. Emakume's Jeep passes.

94 INT. CALVO AND PACHECHO'S CAR - NIGHT 94

CALVO

Stop. Stop.

PACHECO

What's going on?

CALVO

There!

The SILVIA'S CAR has stopped in the centre of the
village.

95 INT. SILVIA'S CAR - NIGHT 95

Silvia looks at his mobile. He still has no coverage. At that moment,
Emakume's jeep crosses in front of him. In the back,
Sergio and the mentally handicapped man.

SILVIA

Sergio!

She sets off pursuing the jeep.

96 INT. CALVO AND PACHECHO'S CAR - NIGHT 96

CALVO

What are you doing? Start the car! What are you
waiting for?

PACHECO

Yeah, yeah. The next time, you can drive.
You've got me knackered driving, all day.

97 INT. SILVIA'S CAR - NIGHT

97

Silvia follows Emakume's car. His desperation is absolute. The jeep enters the gardens of Zugarramurdi palace. He parks close to a dozen cars which have arrived.

Behind, CALVO AND PACHECHO'S CAR stops. Silvia reverses sharply, to get beside him. She rolls down the window.

SILVIA
I know they've been following me
since I left Madrid.

CALVO
I'd say we're developing the
investigation in the same direction as you.

PACHECO
We told him to advise us of all his movements.

SILVIA
(nervous)
That doesn't matter now! Are they armed?

PACHECO
Sorry, madam, but you're not the one asking
the questions.

Silvia, Calvo and Pacheco see the Emakume leave the car with the mentally handicapped man behind him.

SILVIA
But, don't you see? My son is not with my
ex-husband. Those people have him,
and they're taking him away!

The Emakume puts the food into the freezers, and the mentally handicapped man to the boy, covered by his sheet. Calvo and Pacheco react and take out their weapons.

98 INT. ZUGARRAMURDI PALACE - DINING HALL - NIGHT

98

Marichu brings the hors d'oeuvres to the dinner.

GRACIANA
(to his mother)
What have you made?

MARICHU
Fingers.

Manuel sees the breaded fingers of the shop assistant on a little plate.

Jose cuts Antonio's ropes, covered by the table.
At the same time, he can't avoid also cutting the skin
close to the rope. Antonio writhes in pain, but
he smiles, just about hiding it.

ANTONIO
(whispering)
Listen, sorry, but you're
really hurting me.

JOSE
Be quieta. Pretend.

ANTONIO
I feel like crying.

JOSE
Well cry then, but don't scream.

GRACIANA
(from the ceiling)
Don't make so much fried stuff.
People will be full and won't eat seconds.

MARICHU
You always have to find fault with everything.
You used to love them.

MANUEL
(whispering)
They are eating the petrol station
shop assistant. That's a fact.

ANTONIO
That's fine by me, listen to me.
What scares the shit out of me is that the other
one walks on the ceiling without a care in the world.

MANUEL
Remember we're on drugs.

ANTONIO
Yeah, yeah, it's true. I'm not here, this doesn't
hurt, they are not eating that guy. I'm in my house, watching
Eurosport.

MANUEL
On drugs or not, I think the daughter fancies you.

JOSE
Eva? No...

ANTONIO
Yes, but: They're going to kill us
and you're thinking of shagging?

MANUEL

You need to go with the flow.
Smile a bit, for fuck's sake.

JOSE

Smile? But are we crazy, or what?

ANTONIO

You've been very tight. He's come right
onto you, and you've done nothing.

JOSE

But she's just strangled that guy!

Opens the door. Graciana comes down from the ceiling. The Emakume appears with Sergio, accompanied by Eva. Behind, the guests in the little room, applauding. Jose, upon seeing it, plunges the knife into Antonio's hand. The latter shouts, and the knife falls.

JOSE (CONT'D)

Sergio!

SERGIO

Dad!

JOSE

Are you alright?

SERGIO

They are eating the people, Dad!

GRACIANA

Uff, what're you like!
What harm does the television do, eh?

The people laugh. Eva covers the shop assistant with a tablecloth.

GRACIANA (CONT'D)

Here we eat the people, but with kisses.

She gives the boy a hearty kiss on the cheeks.

GRACIANA (CONT'D)

The truth is we find it difficult
to open up to the rest, we are a bit boring,
but when we get to know people we give it our all.
We like to eat well. Now, from there to
eating fat boys like you...

More laughter.

GRACIANA (CONT'D)

(very serious)
...Take him the kitchen.

99 EXT. ZUGARRAMURDI PALACE - NIGHT 99

Calvo and Pacheco walk round the palace. Silvia is accompanying them.

CALVO

You'd better wait here. It might be dangerous.

PACHECO

I'd go further: we should all wait here, secure a perimeter, and ask for help.

Silvia opens a grille in which some stairs are hidden. She goes straight down. The policemen follow her.

CALVO

(off)

This is not the way to do it.

100 INT. PALACE - NARROW STAIRS - NIGHT 100

CALVO

There is a protocol to follow.

PACHECO

Obviously, first you secure the perimeter, and then the operation's organised, not like that, any which way.

CALVO

Be careful!

PACHECO

What?

CALVO

Nothing, I thought I'd seen somebody.

PACHECO

Fuck, what a fright you gave me!

SILVIA

I'll go in front.

101 INT. ZUGARRAMURDI PALACE - DINING HALL/CORRIDOR - NIGHT 101

Everybody sitting at the table. About thirty ladies eating and drinking. INSERT: we see the knife in the floor, and Antonio still working on the ropes tying him with a fork. Graciana calls the meeting to attention for a moment with her glass.

GRACIANA

Girls, a little bit of silence, please.
Like every year, we meet again to celebrate
the end of this ridiculous and stressful
civilization, which suffocates us with its vulgarity.

We see Calvo, Pacheco and Silvia advance along a narrow
wooden passageway in complete darkness. Silvia opens
some sort of window on the wall. We see Silvia
sticking her head into the hole, through which we see
moulding on the dining hall ceiling.

GRACIANA (CONT'D)

Let us give thanks to the queen in
the dark, for these gifts which
have granted us this infinite evil.

She points to the prisoners, who smile stupidly,
among the applause of the attendees.

GRACIANA (CONT'D)

Envy corrodes us. We lie,
we insult and we deceive our neighbour.
Vice and lust are our daily bread.
But all this, my daughters, is not enough.
The false prophet still governs on the surface,
and despite our efforts, it remains hidden underground.
For centuries, we have waited for our Messiah, who will
die and resurrect from the goddess's womb
to lead us to the final victory. You all know that we tried it
some years ago, without much success.

A murmur. Eva looks at it with a reproachful look.

MIREN

She gave all she had.

CONCHI

She couldn't have done more.

MIREN

It's very easy to criticise with hindsight.

GRACIANA

Thanks, Miren. We needed a miracle and
that miracle has happened.

The mentally handicapped man places the
bag of rings on the table. The prisoners look at one other.

MANUEL

The rings, I told you!

GRACIANA

The pain and the misery which are hidden in these rings will give us the strength we need to call this year a success, and come from the depths of that which reigned at the Beginning.

Calvo and Pacheco take Silvia's place from her to see what's happening.

CALVO

What did she say?

PACHECO

What ritual? They are going to perform a ritual?

The angled plaster wall on which they are supported gives way and breaks. Calvo, Pacheco and Silvia fall on the central table, surrounded by rubble, wood and plaster. The witches step back howling. Antonio, Jose and Manuel fall backwards with their chairs. Meanwhile, Calvo and Pacheco shoot their weapons.

The witches run through the wall like cockroaches. INSERT: Antonio finally cuts his ropes, frees his comrades. They make their way by kicking and hitting old ladies.

Antonio, who suddenly sees the opportunity, takes the bag of rings from Graciana.

GRACIANA

What are you doing, you wretch? Kill him!

Several witches go after him, but they pass the bag to one another, like in a rugby match. Manuel falls to the floor due to the weight. The witches surround Calvo and Pacheco.

CALVO

Lady, what a shot!

An old lady bites him on the ankles. Another on the wrist, and they take the gun from him. He screams.

CALVO (CONT'D)

For fuck's sake, fuck the old ladies!

A group of witches trap Silvia, who observes Jose and the rest leave the room, armed with broken chair legs.

SILVIA

Jose, I saw you! I won't forget this!
D'you hear me?

Pacheco tries to escape, but a lady falls on him from the ceiling, and bites him on the neck.

PACHECO

Fuck, but, what you are you doing?
You're biting me! Listen, lady, please!

He screams. An old lady sinks a fork into his leg. Pacheco takes her by the hair, but it's a wig. He falls to the floor. Several old ladies pounce in him.

102 INT. ZUGARRAMURDI PALACE - HALLWAYS - NIGHT 102

Jose, Antonio and Manuel run through the hallways pursued by a whirlwind of crazy ladies, moving like cockroaches along the walls and ceilings. They arrive at a door, and then stop two or three old ladies were ahead of them, hitting them with the chair legs, they manage to get to the other side.

103 INT. ZUGARRAMURDI PALACE - SALON - NIGHT 103

The three characters hold the doors with their backs trying to stop the witches-

ANTONIO

What is your wife doing here?

JOSE

She will have arranged to meet yours.

ANTONIO

Don't compare them, mine hasn't sold us to the police.

MANUEL

I wouldn't worry much about the police now.

The door is splintered due to the old ladies' battering. A claw goes through the wood and grabs Manuel by the neck. Jose hits the hand with his stick, and it releases him.

104 INT. ZUGARRAMURDI PALACE - DINING HALL - NIGHT 104

We see Miren and Conchi putting frogs into the mouths of Calvo and Pacheco. Meanwhile, another group of witches has taken Silvia's clothes off, and they are smothering her in a black liquid, while they make her swallow a whole jar.

MIREN

Listen, and what has happened to Asun?

CONCHI

She's working in the Navarrese Regional Welfare Institute, in the social policy department.

MIREN

She is smashing girl.
I'm so glad for her.

CONCHI

And with the terrible time she was having, with her mother's illness.

Graciana approaches Silvia, who opens her eyes, and her pupils are white.

GRACIANA

How are you, darling?

The liquid overflows from her mouth and she falls like a black tongue on her breasts.

GRACIANA (CONT'D)

But, have you eaten something? You know, this is terrible on an empty stomach.

MIREN

(while she pushes the frog into Calvo's mouth)
I have Almax.

CONCHI

No, better something hot. Camomile tea, lime blossom tea.

MIREN

Mint tea.

The mentally handicapped man cuts an ear off the shop assistant, who seems to be still alive, under the tablecloth. He gives it to the the Emakume, who passes it to Graciana. Silvia nibbles it indifferently.

EMAKUME

She seems apathetic.

GRACIANA

(stroking her)
It's understandable. Tired from the journey, with her head full of worries, the family, men... But all that's over with, isn't that right, honey?

MIREN

Here we're going to treat you like a queen, as you'll see.

CONCHI
You are among friends.

All of them look at her sweetly. Calvo and Pacheco, with the frogs in their mouths, look at each other.

105

INT. ZUGARRAMURDI PALACE - SALON - NIGHT

105

The door is half destroyed, they have placed there some furniture, but the situation is hopeless. Dozens of hands shake on their bodies.

MANUEL
(with the bag of the gold in his arms)
I can't stand it any longer!

ANTONIO
You have to give them the rings!

MANUEL
Are you crazy? And the apocalypse?

ANTONIO
(with a claw pulling his the hair)
That will come later, will it not?

JOSE
Get ready to run! One, two...

MANUEL
Wait! Which way?

JOSE
It doesn't matter, run!

They shoot out, the door shatters. Dozens of monstrous old ladies break into in the room. Our heroes go round a corner and Jose, the last, is trapped by hands which put him through a narrow door camouflaged on the wall.

106

INT. ZUGARRAMURDI PALACE - CORRIDOR OSCURO - DAY

106

We see that the woman who has brought him to this lugubrious passageway is Eva.

EVA
Go to the end of the passageway. Go down some stairs, stay on the left, be careful, and when you get to the cellars, look for a door on the right. The exit is there.

They kiss passionately.

EVA (CONT'D)

Wait for me near the river, I'll go and find you when I can.

JOSE

Great. And the rest?

EVA

What do you mean, the rest?

JOSE

Well, are they not coming with us? And Sergio...? Do you know where is?

EVA

(advancing towards him)

Let's see, wait a moment. Tell me you're not saying what think are saying.

JOSE

(respect)

No, well--

(he coughs)

--I don't know very well what I should be saying, but I say what has to be said.

EVA

You are telling me I'm right like the idiots.

JOSE

Never.

EVA

Do you love me?

JOSE

What?

EVA

I've just betrayed my family for you. Do you know what that means?

JOSE

Of course—of course. --Yes. I fancy you a lot, an awful lot.

EVA

Uhuh.

JOSE

...Now, you'll understand that giving up my son is a bit much.

EVA

Are you rejecting me?

JOSE

Who, me? Not at all, Eva, please, I am crazy about you!

EVA

But I am not the most important thing in your life.

A strong wind gusts between them.

JOSE

(going backwards)

Well look, if I think about, the truth is you are.
But one thing doesn't exclude the other, does it?
I think they're compatible,... Or am I wrong??

Eva hits him, throwing him into the air. Jose goes through a wall.

107

INT. ZUGARRAMURDI PALACE – HALL OF MIRRORS -
NIGHT

107

Jose is hanging from a balcony in a luxurious golden bedroom.

EVA

It's me or nothing.

JOSE

You, my love, always you.

Eva pulls him up by the hand.

EVA

You're a liar. You only say that because you're scared.

JOSE

I'm not going to deny that.

She releases him. He falls to the ground. She jumps down in one go.

JOSE (CONT'D)

It's maybe not the time to say this,
but I love you.

EVA

You don't love me! Nobody loves me!
I'm a monster!

The mirrors begin to shatter. The chandeliers swing.
Rubble falls from the ceiling.

JOSE

But, who told you that? You're a babe!

EVA
Don't argue with me!

JOSE
But, what do you want me to say?

EVA
I can't stand you!

JOSE
Don't you think you're making things
mad? I'm asking.

The chandeliers fall. Eva begins to shake as is possessed.
She falls to the floor, a prisoner of an infernal epileptic fit.
The walls crack. Jose runs out. A mirror beside him
explodes, uncovering a stone passageway.
Jose disappears inside.

108 INT. ZUGARRAMURDI PALACE - HALLWAYS - NIGHT 108

We follow Antonio and Manuel on their journey. A demented
race, in which the witches can almost scratch them with
their claws. It ends in a door. They enter. The door closes.
The witches crash against the wood.

109 INT. ZUGARRAMURDI PALACE - STAIRS - NIGHT 109

At the other side, Antonio and Manuel go down an
interminable staircase. They look up and the door opens,
the witches enter like a horde of furious rats.

MANUEL
(going down)
I don't know about you, I can't go any further!

ANTONIO
(rummaging in the bag of rings)
It has to be here! I can remember it perfectly!
The patron saint of lost causes!

MANUEL
Who?

ANTONIO
Here, here it is! Saint Judas Thaddeus!

Antonio takes out the necklace with the medal of the saint.
He throws it upstairs. It stick into the forehead of one of them.
His head burns and he falls to the floor. The witches
scream and stop, as if it were a wall.

Antonio and Manuel manage to get to the end of the
stairs. The walls are made of natural rock.

A small wooden door. They open it. They enter and close
It behind them.

110

INT. ZUGARRAMURDI CAVE- NIGHT

110

Silence.Total darkness.

MANUEL

Incredible, it's worked.

ANTONIO

I didn't pay any heed to saints as well.

MANUEL

How wonderful, there is somebody up there
protecting us!

ANTONIO

God tempers the wind to the shorn lamb.

MANUEL

Bloody right. Do you feel it in air?

ANTONIO

It's true! This has to be near an exit. Man...!

They embrace in the darkness.

MANUEL

Do yo have a light?

ANTONIO

Yeah, wait.

The light is switched on. We see their faces lit up, looking
forward. Shock. VIEWPOINT: Five thousand witches with their
backs turned, a few metres away. An enormous, colossal,
gigantic cave of which we do not see the walls.
Manuel blows out the match in one go.

ANTONIO (CONT'D)

Did you see that?

MANUEL

No. I don't know. I don't know what I saw.

ANTONIO

Shall we go back?

MANUEL

Light it again, let's see...

He lights it again. The five thousand witches
Have turned and they are looking at them, full of hate and very near.
Manuel blows again. The light goes out.

111 INT. INISTER PASSAGEWAYS - NIGHT 111

Jose advances through stone passageways. On the walls we see strange magic symbols painted in blood. There are is primitive drawing of a devil swallowing some children, who are coming out his backside. Phrase in Latin, a date: 1610. Jose is absorbed in contemplating the drawing, when he hears a noise at his back. There is a dungeon. He pulls away the bolt and enters.

112 INT. DUNGEON - NIGHT 112

The stink is unbearable. In the background, a light which comes from the ceiling. He approaches and discovers the toilet hole. He is under the bathroom of the motorway tavern. Through the hole, he can see an old man washing his his hands.

JOSE
Eh! Help, help! Here!

The old man approaches the toilet. Jose steps away before a gush of urine falls on his. He discovers to his horror that he is not on firm ground. Years of excrement cover his shoes. He quickly escapes from there, but he hears the moan again. Red eyes observe him in the darkness, in corner of the dungeon.

LUISMI
I've read the complete collection
of the novels of Marcial Lafuente Estefanía.

JOSE
What?

LUISMI
I built Burgos cathedral with frog bones.
I used sixteen thousand.

JOSE
It would have taken you a fair time, would it not?

LUISMI
Fifteen years.

JOSE
And... are you usually here?

LUISMI
Yeah, I like it, when you get used to it, it's
comfortable. Anyway, the door is closed.

We see the shackles and chains.

JOSE
I know. And how can you read in the dark?

LUISMI

In the dark? You can see me perfectly.

JOSE

I know.

LUISMI

My sister is the only one who looks after me. She brings me the novels. She says it's difficult now because they're no longer published.

JOSE

Your sister is a honey. She's bad tempered, but she's a honey.

LUISMI

Do you want something to drink?

JOSE

No, thanks.

LUISMI

I've not got much to offer you. I live almost entirely on frogs, but I also like insects and water rats. My name's Luis María, but everybody calls me Luismi.

JOSE

Jose. Jose Manuel Gómez.

LUISMI

How do you do?

We see an incredibly thin hand emerge from the darkness, missing large strips on skin.
We can see its muscles and tendon.

LUISMI (CONT'D)

My skin is falling off, it must be the humidity.

JOSE

Not to worry.

113

INT. ZUGARRAMURDI PALACE - SALON - NIGHT

113

Eva is helping to dress her mother as a bishop. Miren and Conchi and dressing are the policemen as altar boys with enormous hoods, like in the etchings of Goya. The emakume and the mentally handicapped man are painting the boy red and placing a cap of feathers on him. Another witch writes ignominies on his forehead with a black brush, on his stomach and on his arms.

GRACIANA
 (to Eva)
 We are bad people all our lives.

MIREN
 Shame!

GRACIANA
 This is not going to stay like that, honey.
 We'll talk after the ritual.

EVA
 Mum, please.

GRACIANA
 But, you know how you've upset your grandmother?

We see Marichu sitting plucking hens, and putting the feather into an enormous basket. Several plucked hens scamper round the room.

GRACIANA (CONT'D)
 Just as well she's crazy and doesn't remember anything.
 In this house, nothing like that had ever happened.
 Never!

MIREN
 A girl of your age should be doing drugs, not
 wasting time with this nonsense.

CONCHI
 And with your age I was high as a kite all day.

GRACIANA
 As it should be.

MIREN
 Men are only good for their money.

GRACIANA
 Why don't you have dirty sex, like your friends?

MIREN
 Sadism, incest...

EMAKUME
 Coprophagia, fetishism, zoophilia...

MIREN
 Golden showers, fist-fucking, hardcore.

CONCHI

What is hardcore?

MIREN

Conchi, you really are a whore,
but not funny.

GRACIANA

With the sacrifices we've made to
send you to the worst schools, and now
you come and tell me you fancy
that boy because he's a good person, please!

EVA

I don't know, he looks me in the eye...

MIREN

But what eyes? Well gouge them out! What you
need to do is use him, for him to be your sexual toy,
your doll.

CONCHI

Laugh at him, make him look ridiculous
in front of his friends...

EMAKUME

Make him suffer, make him think you love him,
but it'll not be true!

CONCHI

And when he trusts you and has
given you his heart and all his money, you
destroy him by shagging his best friend,
as we've always done.

MIREN

Or his brother. Shag his brother!

CONCHI

That does a lot of damage.

EVA

Yeah, I know you're right, but I don't know
What's wrong with me. Mum, I'm sorry,
I'm so confused.... When I think about him,
I feel like butterflies in my stomach.

MIREN

What did you say you fell?

CONCHI

Butterflies.

MIREN

Oh, please.

EVA
I think I've fallen in love.

GRACIANA
(angrily)
You have WHAT--?

The grandmother strangles a hen while screaming,
possessed.

114

INT. DUNGEON - NIGHT

114

Jose advances and can see the novels, Burgos cathedral,
a bed, a radio, a drawing of a crying clown,
Playmobile clicks in a row, a little orange. He sits on the bed.

LUISMI
My grandmother is screaming, do you hear her?

JOSE
No.

LUISMI
I do, I hear what happens in the
house.

JOSE
And what else do you hear?

LUISMI
Your friends...

JOSE
Are they alright?

LUISMI
Well, I wouldn't count on them.

JOSE
Really!

LUISMI
The ritual is tonight. They have
all come to the cave, and they are very turned on.

JOSE
So I'd imagine, and my son? Do you hear my
son?

LUISMI
They are taking him to be sacrificed. He
Is crying.

He gets up nervously.

JOSE

Sacrifice... Where is the cave?

LUISMI

If you don't want them to see you, one of the tunnels goes under the cemetery.

He takes Marichu's sackcloth bag out his pocket.
He observes rusty black key.

LUISMI (CONT'D)

No, I can't. I have to read.
I've got a lot of novels still to read.

He uses the key.

JOSE

Bingo.

He opens the rings and liberates his Being.

LUISMI

My mother is going to be blazing angry.

115

INT. ZUGARRAMURDI CAVE- NIGHT

115

The ritual. Five thousand women surround an enormous bonfire, in the centre of a colossal cave. On the bonfire, hanging from two long cross poles, Calvo and Pacheco, like sausages in hell. Opposite them, in the same situation, Antonio and Manuel. On which does as a stage, we see a disproportionately large table, and beside it, a similar chair.

The mentally handicapped man, dressed as an acolyte, dressed in a threadbare jacket, shirt buttoned to the neck and with his hair in a middle parting, he appears in the scene with a giant tin knife and fork, which he leaves, getting onto the chair, in the centre of the table, next to an enormous plate. Graciana arrives, received with an immense ovation. She is wearing a bishop's vestment. Beside her is Marichu.

GRACIANA

...They say that God created man in His image.

(she laughs)

But, who the hell do they think they are?
God created woman in His image!

!

Cheers, applause.

GRACIANA (CONT'D)

Do any of you swallow that stupid story about Adam and the rib?

TODAS

No!!

GRACIANA

Where is paradise?

TODAS

In hell!

GRACIANA

Who is God?

TODAS

Our Mother!

GRACIANA

And what are we?

ALL

Witches!

GRACIANA

That's what they've called us for centuries.
Men are scared of us, because we know it's true-
God is a woman and they can't stand it!

Cheers.

GRACIANA (CONT'D)

Enough of goodies and baddies, heaven and hell,
virtue and sin. There's only one truth in the whole universe:
a great omnipotent goddess, cruel mother,
heartless daughter and pure spirit!

Rousing ovation. The Calvo and Pacheco look at them, amazed.

GRACIANA (CONT'D)

She's coming back, and justice will be done.
They ripped out our instincts, soiled us
with the fault of our souls and spat on our sex.
The moment for revenge has come.

TODAS

Justice! Justice!

ANTONIO

(from the box, on the
flames)

Justice!

MANUEL

What are you saying? Are you an idiot?

ANTONIO

I don't know, I've let myself go with the flow.

116

INT. TUNEL UNDER THE CEMETERY - NIGHT

116

Luismi, the deformed brother, and Jose, advance along a narrow corridor, lit up by the light of the mobile. On the coffins can be made out from which only a part sticks out, half buried among roots and moist earth. The screaming is heard from afar. Luismi advances with his eyes closed.

LUISMI

She is going to eat it. That is the idea.

JOSE

She? Who is she?

LUISMI

If the boy survives, he'll be a new man, like me.

JOSE

But, she eats him, how can he survive?

LUISMI

Look at me. I did it.

JOSE

I don't want to think about it. I don't want to think about anything.

He continues to drag him. Suddenly, Luismi stops.

JOSE (CONT'D)

What's going on now?

LUISMI

(with his hands on his ears)

Nails scratching wood. Irregular breathing. Little air. Near here.

He begins to strike coffins.

JOSE

Luismi, I'm serious, don't laugh at me.

The coffin, which they have right on top of them, responds.

JOSE (CONT'D)

Fuck.

LUISMI

Help me.

He takes out a rusty pole from a gate in the earth, he strikes with it.

JOSE

What are you doing? Stop that. Don't touch it!

The boards are broken and a woman falls, chained by the feet and hands, face down. They turn her: it's Eva.

LUISMI

It's mum, isn't it? As if she could see it.

EVA

(spitting out earth)

What are you doing here? If she knew you had left your bedroom... You had been punished!

JOSE

Punished for fifteen years?

LUISMI

(to Jose)

Something went wrong and my mother doesn't forgive me for it.

EVA

He was too big. We had to force him out.

JOSE

I don't understand anything.

EVA

In Madrid it might sound strange, but here these things are perfectly normal. Come on, untie me.

JOSE

No chance. You're too like your mother.

EVA

Jose, don't say that. I thought there was something between us.

JOSE

Yeah, mostly fear. Why has your mother chained you up?

EVA

I said something I shouldn't've.

JOSE

What?

EVA

I can't say.

LUISMI

She is in love with you.

EVA

Luismi!

LUISMI

I told Mum. That's why they buried her.

EVA

(to Luismi)

I won't forgive you for this. When I get these chains off, I'll kill both of you.

(to Jose)

And have you nothing to say?

They get up.

EVA (CONT'D)

Say something!

JOSE

Look, Eva, I've just some out of a relationship...

EVA

But, how dare you?

They move apart.

JOSE

I can't get involved in another spot with girls who drive me crazy, really, Eva. It seems I only get nutjobs! I want something normal, go to the cinema, have dinner...

EVA

I'm normal, do yo hear me?
I can go to the cinema, I can have dinner.
Wait, where are you going?

JOSE

To stop your mother destroying western civilisation, what do you think?

EVA

Come back! Don't leave me with things unsaid.
Luismi, honey, tell him to come back.
Luismi, please! Who loves you more than me?
Luismi! It's like I punish you?

117

INT. ZUGARRAMURDI CAVE- NIGHT

117

We see the flames under the feet of Calvo and Pacheco. Around him, Txalapartas being to sound, the tapping of frogs on the floor is heard, and the women throw irrintzis, possessed.

ANTONIO

What does it smell of?

PACHECO

Sulphur.

MANUEL

No. They are leg hairs, which are getting singed.

CALVO

How long does one take to burn?

MANUEL

An hour.

ANTONIO

An hour? That much?

Calvo sets fire to a shoe. He shakes it to put it out.

MANUEL

With luck, we'll not suffocate first, due to the smoke.

PACHECO

Just as well.

MANUEL

We've got twenty minutes at the most.

PACHECO

(a Calvo)

Alfonso, before dying, I wanted to tell you that ... That it's been an honour to work with you all these years.

CALVO

For me, too.

PACHECO

No, but there is more.

Antonio and Manuel pay attention, too.

CALVO

What?

PACHECO

It's very embarrassing.

Come on man, we've known each other all our lives.

PACHECO

Here, in front of everybody?

ANTONIO

Listen, we don't mind one way or the other.

Antonio tries to put out the flames on his trousers.

PACHECO

Have you really not noticed anything?

CALVO

Notice what?

PACHECO

Not even when I fell on top of you,
at the karaoke?

Antonio and Manuel look at each other embarrassed.

MANUEL

Come on, say it. Please.

PACHECO

(a Calvo)

I fancy you.

CALVO

And I fancy you.

PACHECO

I mean physically.

CALVO

What?

PACHECO

As a man, I mean.

ANTONIO

(looking the other way)

We should be burning by now, shouldn't we?

CALVO

Look Jaime, I like you a lot, but I don't think
it's the right moment to talk about this.

PACHECO

I get you now.

Pacheco looks at the rest, with tears in his eyes,
while the flames lick his legs.

ANTONIO

(to Pacheco)

Chin up, man, it's not the end
of the world.

MANUEL

Maybe you're right.

ANTONIO

(a Calvo)

And you too, how difficult was it, you could have said something nice to him, for the twenty minutes we have left.

CALVO

Don't get on at me, I'm not comfortable!
I need to think.

Graciana hits the floor with a log and then the floor of the cave, which rumbles as if it were going to fall. They all follow her.+ The speed increased sick, brutal. The five thousand women stamp their feet, in a kind of dance of death.

Graciana begins to sing.

GRACIANA

Baga, biga, higa, zaga, boga, zega, zai,
zoi, bele, harma, tiro, pun...

The women repeat the song, like a prayer.

ALL

Xirristi-mirristi gerrena plat, Olio zopa
Kikili salda, Urrup edan edo Klik...
Ikimilikiliklik!

Through a tunnel that ends in the stage, witches appear that roam attached to the stones. Surge The procession also emerges. Old ladies with goat horns and black candles. After them, Silvia accompanying her son, who is tied up and dressed with feathers.

118 INT. ROCKY PASS - NIGHT 118

Luismi and Jose go through an earth tunnel to a rock tunnel, descending into the depth. They fall down the slope.

119 INT. ZUGARRAMURDI CAVE- NIGHT 119

Silvia, with Sergio by the hand, climbs the stairs seating the boy on the plate, on the table. Sergio observes his mother. His eyes are bloodshot, and a strange sinister maternal smile on her face.

Graciana sings and begins to levitate. The mentally handicapped man is carrying a basket with the rings. Marichu throws them into the fire, fistfuls at a time, while Graciana sings ecstatically and levitates, around the bonfire. Manuel, Antonio, Calvo and Pacheco observe what is happening under their feet, dumbfounded, fascinated.

A roar is heard in the depths of the cavern.
 Graciana turns, excited. The witches go into a
 trance: they laugh out loud, sing solemnly, cry,
 some fall to the floor, as if it
 were an epileptic fit, and the music gets louder.

A cloud of bats emerges from the back of the cave,
 disappearing towards the exterior. The bats, in their
 flight, also enter a crack on the stage.

120 INT. ROCKY PASS - NIGHT 120

We follow the bats through the tunnel, until crashing into
 Jose and Luismi, who advance as fast as they can.

LUISMI
 That's him here. He's arriving!

121 INT. ZUGARRAMURDI CAVE- NIGHT 121

The walls of the cave are under pressure, and rocks fall from the
 roof. A stone crushes an old woman. Nobody pays her
 any attention.

122 INT. TUNEL UNDER THE CEMETERY - NIGHT 122

Eva spins, chained and furious. Around her ,
 the coffins fall, accompanied by earth and rubble. Eva
 coughs, half asphyxiated, making an enormous effort to
 get out of there. Eva is again being buried under the earth.

123 INT. ZUGARRAMURDI CAVE- NIGHT 123

The witches are still focused on what is about to
 appear in the background of the cave. Marichu throws the rest of
 the rings into the fire. A golden glow covers everything,
 ashes and embers fill the air. An enormous
 black silhouette approaches.

ANTONIO
 What the fuck is that?

MANUEL
 It's enormous!

ANTONIO
 What's he wearing on his head?

PACHECO
 My Lord Jesus Christ, the true God
 and Man, Father, my Redeemer...

Calvo, Pacheco, Manuel Antonio and spin hysterically on their sticks, trying to flee. An immense mass approaches a monster some fifteen metres tall. Its feet crush the women who come in his way, but nobody runs away, still singing and admiring all its awesome presence, mesmerised.

It seems to be a colossal woman, with enormous drooping, wobbly breasts just like the Venus of Willendorf.

Graciana descends onto the stage. The monster falls onto the chair. Sergio observes it, and feels its face very near. Its head is crowned with a helmet made of ropes, ropes as thick as fists, which completely cover its eyes. We can only make out an enormous mouth of yellow teeth.

124 INT. ROCKY PASS - NIGHT 124

Jose and Luismi they arrive at the end of the tunnel, and stick their heads out the crack with gives access to the top of the cave. They discover the grotesque scene that surrounds them. Jose's face screws up as he sees his son devoured by the monster.

125 INT. ZUGARRAMURDI CAVE- NIGHT 125

The bestial creature takes the boy with his enormous hand and puts him into his mouth.

JOSE
Sergio!! No!!

Jose tries to jump, but Luismi prevents him, and drags him inside the cave.

LUISMI
No! Espera!

The monster closes its enormous fangs. Jose shouts, but Luismi covers his mouth with his hand.

126 INT. ROCKY PASS - NIGHT 126

JOSE
Sergio! No, no, this can't be happening!
I shouldn't be here! He shouldn't be here!

LUISMI
It's fate.

JOSE
No, it's me. It's all my fault.

LUISMI
It's not like you think.

JOSE
(desperate)
She was right. Sergio shouldn't be
with me. I don't know what to do. I'm not a father,
I'm not a man, I am nothing.

127 INT. ZUGARRAMURDI CAVE- NIGHT 127

The mentally handicapped man illuminated with torch, in his digestion, the enormous belly of the monster, and we discover that it's translucent. We make out the boy's silhouette going down inside. The witches observe the phenomenon with his eyes blank. A pair of old ladies ring an enormous bell, which peals in the tunnels

128 INT. TUNEL UNDER THE CEMETERY - NIGHT 128

Eva's body spins. One of the links in the chain begins to open. Eva's face emerges from between the stones and the earth. She pulls off the chains, leaves the shot.

129 INT. ZUGARRAMURDI CAVE- NIGHT 129

Luismi takes Jose's head and turns it so that it looks in the direction of the cave.

Sergio's body descends from the Monster's backside, his mother waits for him with open arms. The boy emerges like in a birth, covered in a pink gelatinous liquid, into Silvia's arms.

LUISMI
You see? He's alive!

Jose doesn't credit it.

GRACIANA
This is chosen one, fruit of the belly of the Great Mother. The androgynous. The man who betrayed man. The avenger.
Our Trojan horse!

Thunderous ovation. The boy, on being lifted into the air, sees his father high up.

SERGIO
Dad, Dad, am I alright, eh?!

All the witches, including Graciana, turn towards Jose and Luismi.

JOSE

Oh, oh.

The monster looks up and gets up from the chair, heavily.

LUISMI

Come on, run!

130 INT. ROCKY PASS - NIGHT 130

Jose and Luismi flee through the inside of the tunnel.

131 INT. ZUGARRAMURDI CAVE- NIGHT 131

The monster puts his arm in the hole, trying to trap them.

132 INT. ROCKY PASS - NIGHT 132

An enormous hand advances towards them. They run like bats out of hell. Eva appears in front of him. She runs towards them.

EVA

Luismi!

Jose looks backwards and sees the beast trap Luismi, who resists, clinging to the old woman's fence.

LUISMI

No, please! Not again!

Luismi clings to the fence, ends up being detached and dragged, throwing out sparks on the stone walls. Jose also clings to the fence, trying to stop it, but he is dragged along with it until Eva intervenes to stop it. Jose and Eva look at each other for a second, just the two of them holding the gate. The witch seems to have managed to counteract the power of the monster, but suddenly we see its feet in the ground opening grooves in the ground due to the power of the creature.

EVA

(to Luismi)

Keep it up! Don't let go!

Luismi's exposed tendons and muscles are stretched to the limit of their elasticity. They seem about to break, but it is the iron to which he's clinging that doesn't resist any more and ends up breaking.

From the other side of the fence, Eva sees Luismi get lost in darkness, hopelessly clinging to the piece of iron.

133

INT. ZUGARRAMURDI CAVE- NIGHT

133

Sergio, still covered in pink slime, sees the Beast take its the hand out of the crack and it swallows Luismi, who disappears in his mouth.

ANTONIO
(Terrified)
Did you see that?

PACHECO
What's going on we're not burning?

CALVO
I want to die once and for all, fuck!

134

INT. ROCKY PASS - NIGHT

134

Eva and Jose run towards the crack.

EVA
We're going to get out of here. All of us.

JOSE
Do you have a plan?

EVA
I need you to trust me, Jose.
Whatever happens.

JOSE
Do you know his weak point?

EVA
Yeah, but I need your help.

JOSE
Tell me what I have to do.

EVA
You only have to distract her.

JOSE
Distract her? How am I going to distract her?

Eva stops dead just when the hand of the beast appears by surprise in front of them and takes Jose towards the cave, dragging him like a tornado. Jose looks amazed at Eva, who remains still.

EVA
Do you trust me?

JOSE
With my life!

EVA
I love you!

JOSE
Eva!

135

INT. ZUGARRAMURDI CAVE- NIGHT

135

The beast takes Jose out of the crack and throws him into the air. He flies out and crashes against the crossed poles which hold Antonio. Jose, Antonio and the logs fall together onto the old ladies, in a cloud of smoke, ash and embers. As soon as he recovers from the blow, Jose begins to sing:

JOSE
"They come rejoicing, Lord, singing,
They come rejoicing, Lord..."

The witches look at him nonplussed. And at their buddies tied to the crosses.

ANTONIO
What the fuck...?

JOSE
Come on, altogether now, belt it out:
"Those who journey through life, Lord..."

ALL
"Carrying your light and your love..."

The witches who surround him put their hands to their ears while they scream.

GRACIANA
Enough!

The singing also attracts the beast's attention, and it tries to move towards where Jose and the others are, reaching the edge of the stage.

At that moment something hits his head: It's Eva, who manages to unbalance the beast and make it fall on the people below. Eva clings on powerfully to her rope helmet. She takes out metal dentures, like Marichu's, she puts it in, and begins to bite the rope.

Jose and the others follow the goings on amazed and without stopping singing.

ALL
"Holy, holy, holy is the Lord..."

The Goddess gets up and shakes himself, trying to remove the annoying presence of Eva on his head. Each of his movements crushes dozens of old ladies.

Graciana moves away from the tumult with the boy in her arms.
 Silvia follows her closely, she doesn't want to lose her son.
 Marichu moves towards the beast, affectionately.

MARICHU

Maitia, nun zira?
 Nik ez zaitut ikusten,
 ez berririk jakiten,
 nurat galdu zira?

The beast discovers Marichu just before crushing
 with his enormous feet. A strong twist of his neck
 manages to destabilise Eva and throw her off his
 head, but the witch grabs the ends of the rope
 which she has managed to bite off, and pulls her to
 undo the helmet, going round the beast.

As the thick rope is unraveling, small and misshapen eyes become visible,
 Which reject the light of the large bonfire. The beast roars in
 pain and falls on the flames, dragging the posts
 that support the rest of the prisoners. They all end up falling
 on the witches. Manuel Calvo and Pacheco are buffeted
 like puppets, while the witches bite and hit them.

The beast spins on itself and traps Eva to eat her.
 Just when it's about to destroy her with its teeth,
 a rusty branding iron goes through the creature's belly, from the inside out.
 We see a hand emerges from the skin,
 holding the iron, like a buster sword. The
 Goddess cries in pain. She falls to the floor
 in the middle of a tremendous roar and releases Eva. From between
 the enormous breasts of the monster, Luismi emerges victorious,
 crying like an authentic warrior.

Antonio, Manuel, Calvo and Pacheco, armed with sticks
 made into torches, clear a way with blows among
 the hundreds of old ladies that surround them.
 Graciana appears in front of Jose, with her wooden walking stick.
 She has Sergio in her arms.

GRACIANA

He was born again inside her. Now he's
 ours.

JOSE

We'll see about that. Come on, Sergio, you tell her
 Who do you want to be with, with Dad or these ladies...?
 Sergio?

The boy, still covered in slime, seems confused. He looks at
 Jose and then at Graciana, but turning his head in
 the opposite direction: like the girl from *The Exorcist*.

JOSE (CONT'D)

Oh my God, what have they done to you?!

Jose goes to grab Sergio, but Graciana puts her walking stick between them.

GRACIANA

Do you really believe Eva is going to look after your son? Has she promised you? That she'll change?

JOSE

I don't want her to change. I like her as she is.

GRACIANA

When you least expect it, she'll rip out your heart. She can't help it: it's her nature.

JOSE

Yes, but while it lasts....

The point of the walking stick is red hot burning Jose's chest.

GRACIANA

Right, take your whore and get out of here before I change my mind.

Eva emerges between the two, protecting Jose.

EVA

Don't you dare touch him!

GRACIANA

Are you scared to end up without your boy? You deserve it! What you have done tonight is unforgivable!

EVA

And what are you going to do? Smack my arse?

GRACIANA

No. Rip out your guts!

Graciana throws her stick at Eva, who evades it, but at the moment has her mother on her. Between the witches' feet, Graciana and Eva bite and scratch each other.

GRACIANA (CONT'D)

That's right, bite me. That's my girl!

EVA

There's no more room in the world for people like you, mother. Your reign is over.

Graciana shouts and grabs her daughter by the hair, lifting herself into the air in a fight to the death.

The women from the ritual look up following the fight.
Below, Jose faces up to his own devil:
Silvia is in front of him, her clothes torn to bits, with her
hair all over the place, white eyes, possessed, crazy, blocking his way.

JOSE

Silvia, I wanted to talk with you.

SILVIA

I'm going to sue you for what you have done.

JOSE

You were entirely right. I am a bad father.

SILVIA

I'm going to report you...
When I call my lawyer--

JOSE

Fine, I got my son involved in a hold-up,
Silvia. OK, and now a monster has
eaten him because of me, OK.
It's all a bit too much. But, what I want to say:
I wanted to be with the boy!

SILVIA

A restraining order. That is what you've
got coming.

JOSE

We need to come to an understanding.
For him, he needs both of us.

Silvia throws herself on Jose. He falls to the floor. His ex-wife
hits Jose's head against the floor, following the rhythm of her argument.

SILVIA

You-are-not-up-to-look-ing-af-ter-your-son!

JOSE

But, have you seen yourself? Sergio, say
something to your mother!

Silvia is like an angry animal, she foams at the mouth.

SILVIA

No involve the boy in this!

JOSE

What's happened to us? You didn't used to be like that.

SILVIA

You're right: I used to prefer fish.
Now I like meat.

Silvia bites him on the arm. Jose defends himself with the torch. Silvia's hair is in flames.

SILVIA (CONT'D)

I'm going to stop your custody rights.
You'll never see Sergio again!

Silvia jumps on him. Sergio all around, amazed, turning her head 360 degrees: Eva and Graciana fighting each other. Their parents rolling on the floor, the witches attacking the thieves and the policemen.

The boy begins to concentrate, and suddenly a bolt crosses the inside of the cave, charring several witches. Right then, everybody's attention focuses on the boy, who begins to levitate, generating bolts around him. The witches move back frightened. Sergio generates a storm inside the cave, which extinguishes the central bonfire.

Silvia, taking advantage of the confusion, runs after Graciana, disappearing in the darkness of the cave. Eva comes down from the ceiling, falling beside Jose and Sergio, who has created a space free of witches around him.

EVA

(looking at the witches who surround them)
We have to get out of here.
Slowly, but without stopping.

A group is formed: Jose, Eva, Sergio, Luisimi. Around them, Antonio, Manuel, Calvo and Pacheco. Sergio generates a type of magnetic field which protects them, the witches are detained and expelled by the wind and lightning storm.

ANTONIO

This boy keeps surprising me.

The witches lie in wait for them like hungry cannibals.
Antonio Approaches the bonfire and pulls out from the
ashes the Enormous melted gold plate which the rings
have turned into.

MANUEL

But is it not hot?

ANTONIO

What do you think?

EVA

(looking at the witches)
Don't look them in the eye.

MANUEL

Why?

EVA

They might steal your soul.

JOSE

(to Eva)

Now I understand everything.

Eva looks at him and smiles, with her metal teeth. They move slowly towards the mouth of the Zugarramurdi cave.

136

EXT. ZUGARRAMURDI CAVE- DAY

136

Daytime. Before completely leaving the cave, they stop. The witches surround them, watching them with bloodshot eyes, blood-thirsty. The Emakume, among them, smiles and throws her PSP at Sergio.

EMAKUME

Sergio!

Sergio caught it in the air. He opens it. He becomes flustered.

SERGIO

Thanks!

JOSE

Sergio, no! What are you doing? You're not playing computer games now!

The emakume smiles diabolically. The storm instantly stops. We see the witches advance towards them.

EVA

Are you ready?

ANTONIO

Ready for what?

EVA

To run away.

Eva, Jose and all the others run away, chased by hundreds of women. The group runs through the forest towards the village. The last out of the cave is the mentally handicapped man, as if it was his job to put out the lights.

MENTALLY HANDICAPPED MAN

(very sad)

Night of celebration, a special programme, boys and girls, what joy...

137

EXT. ZUGARRAMURDI MOTORWAY - DAY

137

We see the group running out of the village. Antonio and Manuel take the gold plate between the two of them.

MANUEL
My fingers are melting!

ANTONIO
Shut up and run!

CALVO
(running)
Listen, the thing I said before...

PACHECO
What?

CALVO
Nothing, forget it.

PACHECO
And you forget what I said. It'll be the nerves.

CALVO
That's right, nerves!

The group passes the Zugarramurdi sign, and the witches don't dare pass it. They stop and go into reverse. The last two to leave are Miren and Conchi.

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EPILOGUE. INT. SCHOOL THEATRE - DAY

138

We see a group of children in a theatrical performance. Sergio, dressed as a magician, with the number of the box. He puts a curly-haired girl inside. He cuts the girl with the saw.

A terrifying scream is heard. He opens the part in the middle of the box and pulls out the girl's trunk, which is dripping with blood. Everybody horrified. He puts it back in and opens the box again. The girl comes out in one piece, completely healthy. The public applauds, fascinated. The girl greets, and vomits. Jose and Eva, in the seats, surrounded by parents. Jose wears glasses and a jersey on his shoulder.

JOSE
We shouldn't let him do these things.

EVA
But it does nobody any harm! Anyway, you the psychologist said: it's counterproductive to control him all the time.

JOSE
You're right, honey.

They kiss. Beside him, Antonio and Manuel, applauding.

ANTONIO
(with a video camera)
He's a star.

He checks the image in the camera. Sergio doesn't appear on the video.

ANTONIO (CONT'D)
I don't know why I film it,
nobody's ever going to see it.

MANUEL
When he grows up, he's going to be somebody, I'm
telling you.

Also at his side, Calvo and Pacheco, holding each other
by the arm, eating popcorn.

CALVO
Are we going to see the Lion King this afternoon?

PACHECO
Yes, I love musicals.

On his right, Luismi, with more popcorn.

LUISMI
We would be better going to Disneyland, I've never been.

CALVO
On a charter flight.

PACHECO
It's true, I was forgetting we are millionaires!

They laugh. The camera heads towards the back of the theatre.
Sitting in the back row, Graciana and Silvia, in black,
Rayban sunglasses.

GRACIANA
Look at them...

We see Eva, Jose and Luismi on the stage,
congratulating Sergio.

GRACIANA (CONT'D)
...The happy family.

SILVIA
They have money, a car, terraced house, a dog,
a garden...

GRACIANA

That would destroy them bit by bit. And when
they can't breathe for happiness,
they'll be back with us.

Both laugh, sinister, perverse, diabolical,
witches.

THE END