

"Utopia"

Written by  
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Novel by  
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**TITLES ON BLACK SCREEN:**

INDEED I LIVE IN THE DARK AGES  
A GUILELESS WORD IS AN ABSURDITY. A SMOOTH FOREHEAD BETOKENS  
A HARD HEART. HE WHO LAUGHS  
HAS NOT YET HEARD  
THE TERRIBLE TIDINGS

AH, WHAT AN AGE IT IS

-BERTOLT BRECHT

**FADE IN:**

Some sort of unstable organic cells under a microscope

**TITLES ON SCREEN:**

THE UTOPIA MENTIONED HERE IS AN IMAGINARY PLACE, AS ARE THE CHARACTERS WHO LIVE IN AND AROUND IT, EVEN THOUGH THE AUTHOR KNOWS FOR CERTAIN THAT THIS PLACE WILL EXIST SOON

AHMED KHALED TAWFIK

FADE OUT

**FADE IN:**

BLACK & WHITE SEQUENCE

EXT. STREET IN SHUBRA - MIDNIGHT

A series of shots through a lost city, which was once paradise. It is a futuristic picture of Cairo, after poverty has dominated the scene. The images flash on and off, the full moon at midnight, ruined buildings where only the red-rectangular stones are the main cover, dead rats at every corner, trash, grayish smoke erupting from burnt cars, as if a battlefield has taken place a while ago.

EXT. SUBWAY DOOR - MIDNIGHT

A man unlocks the subway GATE by sticking the tip of a NAIL in the lock, and then hitting it with a ROCK to open up.

INT. SUBWAY - MIDNIGHT

There lay broken-down carriages like lifeless beasts. Apparently, it lacked any sort of governmental attention, in terms of maintenance or electricity.

Through darkness, appears the silhouette of an average height man, with a torch in his hand that lightens his way through. It is GABER, a mid 30s guy with a ruined left eye, covered by a black patch. He seems to be a pimp from his bulky physical appearance, yet somehow nerdy from his glasses.

He arrives at a bunch of glue-sniffing men grouped together at a single carriage. One of them, MOHSEN, a slim vulgar-looking guy, with yellowish teeth and addiction can be seen obviously on his expressions. It seems he hasn't fulfilled his addiction pleasantness for a long while, so he asks Gaber for a smoke.

Gaber brings a small joint from his pocket and tosses it to Mohsen, who gives a disgusting looking figure, as if he was a kindergarten kid. Nonetheless, he said nothing and lit it anyway.

A thick cloud of SMOKE rises, when appears the back of another man's HEAD, where the word "COEXISTS" is written, alongside religious symbols of ISLAM, CHRISTIANITY & JEWISH. It appears to be ABDEL-ZAHIR, a tall masculine figure around the same age as Gaber's. He throws a lighting CIGARETTE to the ground and steps on it with his TORN SHOES.

Gaber looks at Abel-Zahir for a while, and then looks at the gang sitting at the carriage. Abel-Zahir notices that, and gives them the "Be Prepared" look. They all stand on their feet, right behind Abel-Zahir to show support, loyalty and willingness for bloodshed.

#### INT. ST. THERESA STATION - MIDNIGHT

Abdel-Zahir leads the gang, jumping in-between the dead carriages, making their way through, till they reach St. Theresa station.

They stop at the sight of a guy laid down on the ground, all covered in MUD and BLOOD as a result of serious beating. It is SULEIMAN, one of Abdel-Zahir's men, mid 20s, slim and dark skin.

Then comes BAYOUMI, a strong physique appearance, tight shirt, and a knife cut running across his left cheek. His gang stands behind him, representing Abdel-Zahir's rival team. Bayoumi brings out a DOG CARACASS from Suleiman's bag, and takes it away.

Bayoumi gives the "what you did was wrong" sign to Abdel-Zahir, who tried to begin a fight against the rival team. Before Gaber sees it, Bayoumi's men flash out their butcher knives in the air as a warning. They dont want to be messed around with, and no one should even dream of doing so.

Eventually, they leave victoriously, while Abdel-Zahir and his men, including Gaber, lift Suleiman's body back to their territory.

**EXT. MEET OKBA NEIGHBORHOOD - MIDNIGHT**

After a long day and an expected depressing finale by the evening, Gaber, hardly dragging his legs behind him, walks through ruined buildings and small homes, about 2 to 3 storey buildings. He passes by men smoking hashish on sidewalks, and kids sniffing glue at each corner. At around another dark corner, there is a couple making out.

Eventually, Gaber reaches home.

**INT. GABER'S HOME - MIDNIGHT**

On the ground lies SAFYA, Gaber's sister, a rather animal-looking creature in her mid 20s, wild silken hair and torn dirty clothes.

Gaber grabs a BOTTLE of an old drug medicine from the ruined cupboard and a SPOON.

Gaber wakes his sister, comforts her gently and gives her a couple of spoons. She coughs hard a couple of times, then goes back to sleep.

Gaber goes sits at a corner and pulls out a cigarette. Seconds later, he grabs from the dusty shelf, an old PICTURE of him and Safya at the beach in the North Coast. They were once happy, and fulfilled. Now, it's the exact opposite.

**TITLE:**

UTOPIA

**CREDITS POP IN AND OUT**

An old woman's chanting is heard in B.G.

**OLD WOMAN (V.O.)**

When the graves are open and demons fly  
out  
When the skulls of children lie  
scattered about  
When angels wings are stained with gore

**EXT. SOME POOR TERRITORY - NIGHT**

An OLD WOMAN, in the late 70s with torn and dirty clothes, walks around the slum with a basket of roses in her hand, and chants in a desperate voice while tossing flower buds in the air.

**OLD WOMAN**

When Cinderella becomes a whore  
When Beelzebub says the time has arrived  
Only then can I close my weary eyes  
And die

The old woman disappears around the corner.

**INT. LIVING ROOM - NIGHT**

A DROP of a green liquid is poured onto a human SKIN.

A CIGARETTE is lit, and a thick cloud of SMOKE rises.

The smoke rises to reveal--

A GIRL takes her pants off, ready for a one-night stand.

**EXT. CEMETARY - NIGHT**

A CARETAKER, around mid 60s, walks by to check everything is settled down for the day, as he gets ready to hit the sack. He hears whistling from distance.

Three boys, RASIM, SHADI AND TAREK, wild teenagers with exotic hairstyles, and dark eye lashes, whistle the American National Anthem, as they "fool around" in the cemetery.

The silhouettes of the three boys appear from distance, as they approach the old caretaker. They surround him, using iron chains and wooden sticks as their tools. As the old man tries to get away, they get him cornered like a prey.

Rasim, sarcastically, takes a whiff at the old man like a hungry beast, and then gives him a wicked smile. Shadi hits him at the back of his leg, forcing him to lean down, and then Tarek hits him in the face with the iron chain.

The three boys beat him till death.

**INT. LIVING ROOM - NIGHT**

The movie "PLATOON" is being shown on T.V. as the midnight movie, specifically Willem Dafoe's death scene. The living room is a vast space with minor furnishing, few details and primitive interior design innovations. GERMINAL, a blonde beautiful girl, mid 20s, blue eyes and wide eyes is paying a dramatic full attention to the scene.

**INT. BEDROOM - NIGHT**

A person strokes with his hands along his MOHAWK-INDIAN HAIR style, puts on several SKULL-LOOKING NECKLACES, puts a RING in his NOSE and another in his EYEBROW, wears white CONTACT LENSES, and manipulates the edge of the WOUND on his FOREHEAD.

It is ALAA, late 20s, a grim reaper looking guy with an outfit of a rebellious anarchist. He takes a puff and lets out a thick cloud of smoke, while standing in front of the mirror half naked, exposing his masculine figure.

**INT. LIVING ROOM - NIGHT**

Germinal rests on the couch in her underwear and has a sip of vodka. Alaa comes in and sits next to her. This is a post-sex stage, as they now smile at each other and kiss passionately. Alaa cuddles her hair, and then gives a whole anti-pregnancy tablet. She lies back stretching her arms across the soft couch.

**INT. ALAA'S BEDROOM - MORNING**

Alaa wakes up feeling dull and bored, takes a puff from his cigarette and a sip from a bottle of whiskey from beneath the bed. He gets out of bed completely naked and walks out.

Alaa takes a leak, prepares coffee, wolfs down some roasted meat, has sex with the African maid, pukes on the carpet, pees on the floor, dances naked on his parents' bed, grabs a CHARCOAL PENCIL and writes "KILL WHITEY" on his bedroom wall.

Alaa sits down on the couch in his night pajamas at the end of all this mess. The boring dull routine is over, and his day is now coming to an end.

**INT. LIVING ROOM - MORNING**

Alaa looks across the living room and notices--

Rasim hangs himself using a rope tied to the ceiling, but he doesn't die, instead he laughs hysterically. Shadi throws himself out the window after setting himself on fire using a vodka bottle and a lighter. Tarek has sex with his girlfriend on the couch, yet they are interrupted by another couple undressing quickly.

BEETHOVEN'S 9<sup>TH</sup> SYMPHONY plays in B.G.

A HISTORICAL MONTAGE of the 1948 Arab-Israeli war. Images of Egyptian tanks, Palestinian and Israeli troops and King Abdullah at the Church of the Holy Sepulchre.

The PALESTINE POST reads "STATE OF ISRAEL IS BORN".

**EXT. UTOPIA RACING CAR RALLY - NIGHT**

Daily racing cars events take place. Nude girls ride on bikes, while boys smoke, vomit, even leak PHLOGISTINE on the Asphalt.

One teenager throws himself in front of a racing car rushing at full speed. The driver hits the BREAKS, and the car surfs sideways, hitting the boy and crashing into a nearby wall. The boy laughs hysterically showing himself to the crowd as

the mighty immortal, while the driver grabs a piece of broken glass and chases him due to his stupid wild behavior. The crowd just loves the comedic scene.

CUT TO:

The DAILY MIRROR reads "OUR TROOPS IN SUEZ TODAY?"

HISTORICAL MONTAGE of President Nasser's Nationalization speech. It is then followed by another HISTORICAL MONTAGE of the Western reaction towards the speech.

**EXT. NIGHT BAR - MIDNIGHT**

Several girls are wild and drunk, while boys, half naked, open up bottles of whiskey using their teeth, eventually spitting blood all over each other's faces.

**EXT. RACING CAR RALLY - MIDNIGHT**

A car flips over after running into a high road bump. The boy comes out of the car window, screams to the air feeling alive more than ever.

CUT TO:

HISTORICAL MONTAGE of the Six-Day war in 1967, where images of Israeli troops invading Jerusalem flash on and off. Egyptian planes are hit to the ground, and Sinai is taken over by Moshe Dayan troops.

CUT TO:

A FOOTAGE of President Nasser's resignation speech, followed by his funeral where 4 million Egyptians have taken the streets.

CUT TO:

A FOOTAGE of The great victory of the 1973 war, followed by President Sadat's Peace Treaty Speech.

Giachino Rossini's William Tell Overture plays in B.G.

The scene dissolves to an ANIMATED SEQUENCE depicting the map of Utopia in 2023.

ALAWI BEY MANSIONS lie in the Northern part.

LIVE FOOTAGES OF President Mubarak and Shimon Peres at conferences.

**INT. ALAWI BEY'S BEDROOM - NIGHT**

Alawi bey has sex with his maid, looking like a fat hungry bear.

ADNAN BEY MALL OF UTOPIA lies in the Eastern part.

LIVE FOOTAGES OF the January 25<sup>th</sup> Revolution in 2011, followed by images of President Morsi and Hillary Clinton in office.

**INT. MALL OF UTOPIA - DAY**

The place is crowded with filthy rich people on a weekend, where mothers enjoy shopping, and little kids enjoy bullying all the workers around.

MOURAD BEY MEDICINE COMPANIES lie in the Western part.

Sums of money descend gradually.

CUT TO:

LIVE FOOTAGES of USA-GULF oil and biroil official deals and relations.

CUT TO:

Thousands and Thousands of American Marine Guards surround Utopia's borders, with high fences beyond.

CUT TO:

An ANIMATED SEQUENCE depicting the extreme capitalist system, which is the norm in 2023. The rich get richer, while the poor crashes to the ground, after being weakened by the government.

**EXT. TAHRRIR ST. - NIGHT**

Ripped off pictures from some Egyptian erotic magazine of half naked girls are scattered all over the street.

Telephone lines are laid on the ground and mobile phone posters are torn apart. Lots of trash and human excrement fill up the spaces, where insects gather together in the most bizarre scene ever existed on the face of the planet.

**EXT. BUS STATION - NIGHT**

A drunken glue-sniffing man appears, with torn clothes, filthy hair and scars all over his face. He looks around to check that is not being watched by anyone. He gets out a joint from his pocket, lights it and starts puffing away like a typical drug addict. To feel more relieved, he gets a bottle of alcohol from a plastic bag he had, and takes a huge swag.

As soon as he pulls out another puff, another guy with the same features appears in front of him. He demands the bottle of alcohol, as he pulls out his knife and flashes it into the other guy's face.

A third man appears and stabs the man with the bottle in his RIGHT SIDE. The guy falls to the ground, and so the other two start another fight over the bottle of alcohol.

Eventually, a bloody war erupts, with several stabs, punches and kicks in the body and face. They cut each other's hand whenever one of them tried to grab the bottle.

Finally, one of them breaks the bottle on the other guy's HEAD and steps on the joint with his FOOT. They continue fighting though.

**FADE OUT**

**FADE IN:**

**EXT. TAHA SQUARE - DAY**

A long line of people, each with a knife, wait for their wage after a long hard day at work.

Gaber approaches Said, mid 40s man with a huge built up body, and looks like a pimp. He hands in his knife, and takes a chicken wing in a wrapped newspaper.

Yet, Gaber doesn't leave. Said grabs another wing from beneath the table, where he takes some hashish from Gaber's PANTS.

Said wraps the other wing in a newspaper and hands it over to Gaber, with a wink followed by.

**INT. GABER'S FLAT - AFTERNOON**

Safya prepares soup, when Gaber comes in and hands her a wing. He kisses her forehead gently, which makes her happy. But then, she is once again depressed as soon as Gaber leaves home.

**INT. FLAT - SUNSET**

A PICTURE of a couple rests on the cupboard. A CANDLE'S light seems to be the only source of light in the whole area, which is nothing but a small GATHERING ROOM and a small KITCHEN.

Gaber prepares soup with chicken wings. It has been a long day at work, making him feel a bit tired and dizzy. Sweat pours out from every inch in his body.

Through the window, a "MONAKABA" approaches the house.

**EXT. FLAT - SUNSET**

The Monakaba grabs an IRON METAL BAR from beneath the DOOR STEP, and opens the door.

**INT. FLAT - SUNSET**

She enters and reveals her FACE. It is SOMAYA, Gaber's favorite girl. She is around mid 20s, brown eyes and black soft hair, which is very rare in this territory. Her HANDS are the hands of an angel whose GOD's protection is descended upon. Gaber was very delighted to see her that he was almost in tears.

Somaya takes off her veil, and sits next to Gaber while making the soup. Gaber looks at her once, but then turns his attention away from her in a most cold-mannered behavior. She turns his face towards her once more, and her eyes go a

little watery. She puts her hand on his EYE PATCH, and cuddles it gently. She kisses it passionately, and then places his head on her chest. He kisses her neck, hugs her, and it implies they have sex on the floor.

The SOUP boils.

FADE OUT

FADE TO:

INT. FLAT - NIGHT

The SOUP has been left for a long time that it became almost cold water.

Gaber wakes up finding himself all alone in the house. Next to him he finds a NOTE written by Somaya, saying

"I HAD TO GO TO WORK. EL-SIRGANI EXPECTS ME EVERY NIGHT. DON'T FORGET TO MEET SAFWAT AT THE STATION".

EXT. SHUBRA - NIGHT

EL-SIRGANI, a big old pimp, white beard that cuts across the sides, late 60s, cuts on the forehead and the cheeks, and a butcher's KNIFE in his belt which he carries all the time, sits in his chair at the MEAT SHOP he owns.

Somaya stands next to him wearing tight lingerie and a pair of top. Some other prostitutes, who work for El-Sirgani, are set in position to be picked for a one-night stand.

Several drunken armed men, supposedly to be bodyguards, stand right behind El-Sirgani.

The city, or "THE OTHERS" territory, is crowded with people at night. Microbuses fill the gaps in the streets, and naked kids chase each other, with absence of mothers' attention, if they are available anyway.

One guy, SAFWAT, a mid 30s sewage pipe-diver with dirty clothes covered with sewage water, arrives at El-Sirgani, hands him some MONEY.

El-Sirgani flips the cash and disperses it in-between his thick FINGERS. He then nods to Safwat, and gives him the permission to leave.

Moments later--

Gaber arrives after Safwat's departure. He meets El-Sirgani, who looks down to him from behind the EYE PATCH.

Gaber ignores him after seeing Somaya standing right next to him. Somaya gives him a sad depressing look, because this is her work. Gaber couldn't exchange looks with her. He thought the scene was too disgusting to look at.

Gaber notices one of the guys from the street approaching. he passes by all the hookers, comes over to Somaya and chooses her. He gives El-Sirgani the MONEY and takes Somaya with him.

The guy checks around every now and then, and Gaber notices his curiosity. He suspects something, but couldn't prove it yet. The guy takes Somaya towards the ruined buildings, and disappeared around the corner.

FADE OUT

FADE TO:

EXT. UTOPIA AIRPORT - SUNSET

A helicopter descends.

MIKE ROGERS, an American head of security in Utopia, late 40s, along with several other American Marine guards rush to get Shadi and SALIM BEY, his father, to safety after being rescued.

The marine guards bring a wrapped up BODY from inside the helicopter. The body seemed to be one of the "OTHERS". When they fully open the bag, they notice a missing LEFT ARM. It was somehow chopped off.

INT. NIGHT BAR - MIDNIGHT

A stripper performs a wild crazy act around the pole. She spreads her legs apart to the loud drunken audience, who is

unaware of what is happening on the outside world, living in a completely isolated bubble.

Seas and fountains of phlogistine fly over the teenagers' heads, smashing into the FACES of young girls and boys, creating some sort of victims of the whole scene.

Alaa, Germinal and Rami are having a couple of vodka on the bar, when Shadi tosses a wrapped up ARM on the table.

Germinal catches her breath for a moment, but then she smiles gradually noticing how interesting and sexy it looks. Rami grabs the arm, examines it by touching the skin. He gives Shadi the most curious look, and throws the arm back at the table. Alaa laughs hysterically at the scene.

#### EXT. ATABA - NIGHT

Shadi walks through the crowds of the "OTHERS" territory, wearing a black scarf and holding a SAW underneath his coat. He takes out a joint and starts smoking, blending in as much as he can. Every moment, he keeps checking around for any signs of danger or threat, and proceeds his way.

Eventually, Shadi comes to a corner, brings out his MOBILE PHONE and makes a call. From distance, he is unnoticed.

Shadi spots a man selling newspapers on the sidewalk. The man got tired from standing all day, so he sat down, grabbed one of the newspapers and covered himself from the cold.

Shadi helps him on his feet and invites him to a bottle of VODKA, which he carried in his coat. The man looks at Shadi suspiciously, but still went on with him, thirsting for a single sip.

#### EXT. AROUND THE CORNER - NIGHT

Shadi smashes the bottle on the man's head and beats him repeatedly in his face, till he goes down to the ground like a dead prey. Shadi takes out his SAW and starts cutting the guy's arm.

Nobody noticed anything bizarre, as Shadi is on the verge of cutting the whole arm. The poor man's BLOOD is now all over Shadi's SLEEVES.

A man comes to the same spot to take a leak, sees the whole scene and shouts for help. Shadi had no choice but to drag the body a little deeper behind the walls, grab a heavy ROCK and hit it hard on the SAW thus somehow chopping off the ARM.

Shadi kept moving around, until several men surround him with butchers' KNIVES. He takes out his PISTOL and fires a couple of times in the air. Some of the men back off, but others remain as they were. He then shoots one of the guys in the head, and screams of ladies follow.

A Helicopter arrives at the scene of the firing pistol.

The Helicopter descends gradually till he comes fairly close to the ground. A marine guard opens fire on the crowd, killing them like flies, and making way for Shadi.

Shadi drags the body along with him. He rides the helicopter and wraps the ARM in a PLASTIC BAG.

The helicopter rises to the air and goes away.

**INT. AUTOPSY ROOM - NIGHT**

Shadi brings the body to DR. HOWARD, an American surgeon in his late 50s, who collects bodies for the love of organic creativity.

**INT. DR. HOWARD'S BEDROOM - NIGHT**

On the wall, there hangs a MAN'S BODY with a WOMAN'S HEAD. Like the rest of the collection, there is an arm missing.

**INT. AUTOPSY ROOM - NIGHT**

Shadi exchanges the body with Dr. Howard for some phlogistine.

**INT. NIGHT BAR - MIDNIGHT**

The whole bunch bursts into laughter, and performs a BEER TOAST.

Rami goes on stage and waves the arm to the crowd. The crowd goes wild and screams hysterically, after proving again they have the upper hand. He carries the nude dancer on his shoulders, slaps on her BUTTOCKS and takes her away.

Alaa's laugh fades gradually, as he takes a final swag from his bottle. He sighs heavily from boredom.

**EXT. UTOPIA RACING CAR ALLEY - NIGHT**

Ferrari cars race each other with full speed, upon the hardest asphalt, through the wildest night. A drunken topless GIRL loses it completely, when she decides to run over one of the "OTHERS" working there as a garbage collector. She screams in joy and adds credit to her level of craziness.

Nude girls and boys on motorcycles perform some scary stunt acts.

Alaa takes a PUFF from his joint, and lets out a thick cloud of SMOKE, as if trying to reveal something new. He takes some DROPS of phlogistine to get transformed to another planet.

A car flips over. The boy and his friends come out feeling high, even though bad cuts cover their faces.

BEETHOVEN'S SONATA plays in B.G.

**TITLES ON BLACK SCREEN:**

"ABSENCE OF EXISTENTIALIST CRISIS"

Several images of the HOLOCAUST flash on and off. This is followed by LIVE FOOTAGES of the Auschwitz camp and all the Jewish refugees.

**INT. LIVING ROOM - MIDDAY**

It is not clear whether it is daytime or night time. Some sort of a GREYISH colour cast a shadow over the place. All the LIGHTS dim out.

**INT. CORRIDOR - MIDDAY**

Alaa walks back and forth, which is probably the most adventurous journey he has done so far.

SMOKE rises out of a dull routine life.

The CLOCK ticks 1 every afternoon. Alaa wakes up feeling dull and bored, takes a puff from his cigarette and a sip from a bottle of whiskey from beneath the bed. He gets out of bed completely naked and walks out.

Alaa takes a leak, prepares coffee, wolfs down some roasted meat, has sex with the African maid, pukes on the carpet, pees on the floor, dances naked on his parents' bed, grabs a CHARCOAL PENCIL and writes "KILL WHITEY" on his bedroom wall.

**EXT. OUTSIDE ALAA'S HOME - SUNSET**

Alaa returns home, drunk and high. He stumbles in every piece of rock in the way.

**COLOURED SEQUENCE**

**INT. LIVING ROOM - SUNSET**

Stumbling Alaa fights his way to the couch, right next to his mother, LARINE, a fine pretty lady in her mid 30s, with blonde hair and blue eyes. Her outfit style depicts simplicity and beauty.

**TITLES ON BLACK SCREEN:**

A DANGEROUS CONTROVERSIAL SUBJECT THAT NEVER OCCURRED TO LARINE, UNFORTUNATELY, CAME FROM A SIBLING.

**INT. LIVING ROOM - SUNSET**

**FREEZE**

Larine's beautiful expressions are transformed, all of a sudden, into surprise, shock and refusal.

Alaa didn't have the spirit to go on with his JOINT anymore and throws it away. Larine gets a little angry at his behavior, forcing him to pick up the joint from where he threw it, put it out and toss it in the garbage.

After this small dramatic role of Larine, Alaa sits a bit further from her. They both watch T.V... Their lives seem to be very dull, boring, empty and miserable.

Alaa looks at her with sympathy. She is no longer adventurous, or that's what she thinks at least.

**INT. PARENT'S BEDROOM - NIGHT**

Alaa's father, MOURAD BEY, a filthy rich multi-millionaire business man in his late 40s, has sex with Larine, but no reaction from her. Her behavior shows silence and coldness, forcing him to get off and walk away.

**INT. SWISS BANK - DAY**

CASH runs in Swiss Banks.

The Board reads:

1 DOLLAR = 30 EGYPTIAN POUNDS

Stacks of DOLLARS run along Azam Bey's hands, to satisfy his POCKETS.

**INT. BEDROOM - NIGHT**

Larine remains there lonely.

**TITLE:**

1 MONTH

**INT. LIVING ROOM - AFTERNOON**

Larine watches T.V., all alone.

**TITLE:**

2 MONTHS

Larine eats dinner, all alone.

**INT. MALL - MORNING**

Larine piles up stacks of SHOPPING BAGS in the cart.

**INT. KITCHEN - MORNING**

After a long day at the mall, she keeps whatever she needs, and throws the useless extra.

**EXT. BACKDOOR - AFTERNOON**

Piles of GARBAGE BAGS are collected outside.

**INT. LIVING ROOM - SUNSET**

The same sympathetic look FREEZES on Alaa's face.

**INT. GERMINAL'S BEDROOM - NIGHT**

Germinal is watching "HEENA MAYSARA", a 2007 Egyptian film that depicts the lives of the lower class of society. Along the film, she makes a list of the names of the characters like: ZAKYA, REDA, HOSSAM and NAHED.

**INT. ALAA'S BEDROOM - NIGHT**

Alaa takes out a small BAG from his drawer, filled with stolen I.D. CARDS. They all belong to the "OTHERS".

In an experimental attempt, Alaa scans one card, changes the NAME and the IMAGE on Photoshop.

**INT. PRINTING SHOP - NIGHT**

Alaa goes to his friend, AMR, a computer geek in his early 20s, to print some fake I.D. CARDS.

Amr gives Alaa the cards, in exchange for some phlogistine, not money.

**TITLE:**

10:30 PM

**EXT. BUS STOP - NIGHT**

The hard working day for the "OTHERS" is now coming to an end. The bus will arrive in half an hour, as they are all

gathered at the Utopian borders. Thousands of American marine guards are placed at the gates, checking all the names and I.D. cards of all the workers.

Their faces are filled with anger, depression, tiredness and disgust. They remain very quiet till the last minute of their stay in Utopia. Although they can be very careful when dealing with the guards, yet they give them the most hatred LOOKS a man can ever possess.

One of them spits in front of a guard. Two other guards beat him violently to the ground, and then take him away. The other workers shrink in their places at the sight of the incident.

Alaa and Germinal arrived at the bus stop, and occupied two seats at the very front row. Their eyes kept wondering around, trying to figure out the types of faces they are about to encounter with. Indeed, for them it is a whole new adventure.

Alaa took out a SANDWICH from Germinal's bag, and before he could even take the first bite, he saw a man sitting next to him staring at the sandwich. Alaa pointed the sandwich to the man, checking if he wanted it. The man's response was in the figure of DROOLS. Alaa checked around to check that the guards are out of sight. He pointed to the man to follow him around the corner.

#### EXT. BUS STOP CORNER - NIGHT

Alaa came behind a red-brick wall, which was part of a ruined structure. A couple of seconds later, the man came, and without any introductions snapped the sandwich out of Alaa's hand and immersed his whole MOUTH till the core in one bite. Alaa couldn't believe how hungry that man was. His mouth was extremely full, that it could explode at any minute.

Suddenly, a big knock descends on his head. Germinal hit him with a large WOODEN STICK, making him unconscious. Alaa hurries in undressing the man for a complete disguise.

#### EXT. BUS STOP - NIGHT

Germinal attracts the attention of an OLD WOMAN by a bar of CHOCOLATES.

**EXT. BUS TOP CORNER - NIGHT**

Another knock comes down on the woman's head by Alaa. Germinal disguises herself too in the old woman's outfit, just when lights of a vehicle flash across and the sound of a bus motor can be heard.

**EXT. BUS STOP - NIGHT**

The guards organize the workers in a "double-line" form, checking the I.D.s without looking at the faces. The huge number of people made it easy for Alaa and Germinal to mingle easily in-between, and to pass through security without any suspicions.

**INT. BUS - NIGHT**

Alaa and Germinal try not to attract attention, and behave normally as much as they can without staring at anyone, or stumbling their way through. They pass by old men spitting on the ground, a woman eating some rotten beans out of a trash can, a young boy vomiting, and two men with torn clothes smoking wheat.

Eventually, they occupy two back seats right next to the window. Germinal puts her hand on the lower half of her face, and coughs repeatedly due to the smell of malice, sweat, rotten food and excretion. Alaa holds her HAND firmly into his hand trying to comfort her, and also not to attract any attention.

**EXT. UTOPIA BORDERS - NIGHT**

The bus moves underneath the moonlight and in-between the sandy hills. Darkness and silence prevail upon the endless road.

**INT. BUS - NIGHT**

Alaa and Germinal wake up from a long doze off, and suddenly they are faced by an old woman, SAYEDA, in her late 60s, ugliness can be the least word to describe her with, her

skin are about to fall off and hair covers every inch in her face.

Sayedha stares at Germinal with her WIDE EYES, then looks down to the SANDWICH in her hand. Germinal trembles from fear as she seeks help desperately from Alaa, who gave Sayeda the sandwich. She snatches it, and then wolfs down to it with her rusty teeth, like a hungry predator feeding on its prey with extreme sexual pleasure.

She finishes her small time meal, burps loudly, gives out a loud snore and spits to the ground. She takes out a CIGARETTE from inside her BLACK BLOUSE, and asked Alaa for a lighter. Alaa, uncomfortably, lit it for her. She coughs heavily, that her lungs will explode sooner or later.

She approaches Germinal once more examining her expressions. Germinal tries to keep calm as much as she can, while Alaa squeezes her HAND. Sayeda put her hands on Germinal's CHEEK, and then gently strikes her filthy fingers across her soft HAIR. She knows that Germinal is not like any of the "OTHER" girls who work there. She must be very special.

She takes a look at Germinal's I.D. CARD, which says "WORKS AT: HAMZAWY BEY CO."

She gives a wicked evil SMILE.

#### BLACK & WHITE SEQUENCE

#### INT. HAMZAWY'S BEDROOM - NIGHT

HAMZAWY, a heavy smoker business man in his early 60s, bold, wide shoulders and thick thighs is lying naked in bed post-sex. A MAID, in her early 30s, gets dressed and captures a heavy pocket of CASH from him.

#### INT. LIVING ROOM - MORNING

The maid shows Sayeda the stack of money she got the other night, encouraging her to go for a wild-night ride in return for a similar amount.

#### INT. CORRIDOR - NIGHT

Sayedha approaches Hamzawy's bedroom and she is a bit hesitant to turn the DOOR KNOB.

Moments later--

She hears moaning coming from Hamzawy's bedroom.

**INT. KITCHEN - DAY**

Another MAID walks in shaking her HUMPS sideways. Sayeda wonders if she can really take her turn the next time.

**INT. HAMZAWY'S BEDROOM - NIGHT**

Late at night, Sayeda enters the bedroom shyly. Hamzawy lies there naked and drunk. Everything seemed BLURRY to him. The only thing he can see was a female figure standing right in front of him.

He tells her to come next to him in bed. He takes a pill of LIBIDAFRO, which is similar to Viagra, and swallows it with a final swag from the bottle of VODKA.

MOMENTS LATER

In the CANDLE LIGHT, Sayeda enjoys a thrusting moment of power, money and prestige. Hamzawy still has these BLURRY images in front of him, yet he enjoys having a woman on top of him.

Hamzawy coughs a little, reaches for the table next to the bed to grab a GLASS of water. He drinks all of it into a single gulp.

Then, his VISION got better, and everything is clear now, even Sayeda's REAL FACE. He feels disgusted all of a sudden, spits on her and slaps a couple of times. He drags her from her hair out of the room.

**INT. CORRIDOR - NIGHT**

He continues dragging her through the corridor, and finally pushes her down the staircase.

**COLOURED SEQUENCE**

INT. BUS - NIGHT

Sayeda turns to Alaa's I.D. CARD which says: "WORKS AT MOURAD BEY'S MANSION".

She spits at it.

BLACK & WHITE SEQUENCE

INT. CORRIDOR - AFTERNOON

Mourad walks back and forth worried about Larine, who can be heard screaming while giving birth.

INT. BEDROOM - AFTERNOON

Larine is about to deliver the baby, by the help of Sayeda. Larine inhales and exhales fast, while Sayeda is doing her best.

Eventually, Sayeda brings the baby out, holds him upside down, and gives his LITTLE FACE some disgusting looks.

Mourad came in, took the baby from Sayeda and gives it to Larine. He slaps Sayeda, shouts at her to get out of the room. Mourad needs some time alone with Larine and the newly born.

INT. CORRIDOR - AFTERNOON

Sayeda turns to the door and spits at it.

COLOURED SEQUENCE

INT. BUS - NIGHT

Sayeda spits again at the card, snores and sits in her seat.

Alaa now trembles from the stories he just heard. His shocking expressions turn his FACE into a bright white GHOSTLY FIGURE.

FULL MOON lights up against the dark skies.

EXT. SHUBRA - MIDNIGHT

IMAGES of ruined buildings, trash, human excretion, street cats with WOUNDED EYES flash on and off.

**EXT. SHUBRA BUS STOP - MIDNIGHT**

The bus arrives at the station.

**INT. BUS - MIDNIGHT**

All the passengers get out except for Alaa and Germinal who were still asleep. Nobody even bothered to wake them up.

Eventually, they wake up at the sound of the driver hitting the WINDOW telling them to get off, the trip is over. Germinal holds on to Alaa as they walk towards the street.

**EXT. SHUBRA - MIDNIGHT**

Alaa and Germinal are now faced with the "OTHERS" society. The street is extremely crowded with people, even at late hours. Honks of microbuses cannot be more noisy and disturbing.

Alaa holds Germinal's hands into his, trying to preserve her calmness and peace of mind. They are very careful in taking every step.

**EXT. MARKET - MIDNIGHT**

Alaa and Germinal walk down the street towards a market place. The mixed feelings of chillness fear and adventure all move down their spines.

They pass by carts of ROTTEN VEGETABLES laid on the sidewalks; BOTTLES of alcohol are seated on longitudinal tables. One guy smashes a bottle on top of another guy's head because of some money they tried to split.

**EXT. BUTCHER SHOP - MIDNIGHT**

A butcher blades 2 KNIVES and looks straight at Alaa and Germinal. CAGES are full of DEAD BLOODY CHICKEN, and are covered with flies.

Several men eat LIVER SANDWICHES at a cart. A small sign says--

"THE SANDWICH COSTS 20 POUNDS".

**EXT. STOLEN CLOTHES CORNER - MIDNIGHT**

A man tosses some CLOTHES in the air, shouts to the crowd and holds up a sign that says--

"I'M THE THIEF YOU'RE LOOKING FOR".

**EXT. BREAD SHOP - MIDNIGHT**

A young boy snatches several pieces of BREAD from a cart and runs away. The old man, who owns the cart, chases him but his slippers and age slowed him down. He spits and curses.

**EXT. OUTDOOR LOCAL RESTAURANT - MIDNIGHT**

WORMS and ANTS crawl in a plate full of ROTTEN VEGETABLES and UNCOOKED RICE. A man eats the food with his hands and drools in the plate, after sexually satisfying his empty stomach.

**INT. MICROBUS - MIDNIGHT**

A driver dances on a loud local song by "AHMED ADDAWEYA", one of the pioneers of Egyptian local songs. He swirls around using a Swiss knife, exhaling a great product of addicted energy.

A car comes in the way, hits the microbus and causes damage to the front lights.

**EXT. STREET - MIDNIGHT**

Without any warning, the microbus driver brings out a stick and hits the car driver the minute he gets out. Women scream, lots of men gather around to stop the fight, yet the bus driver continued to hit the man, and break the front windshield.

**EXT. LOCAL CAFE - MIDNIGHT**

Most of the men jump out of their seats to stop the fight. One of them flips the table, and a MEDICINE BOTTLE, which has "MOURAD CO." written on, rolls on the ground, all the

way till just beneath Alaa's shoes. Alaa kicks it away after noticing his father's NAME on it.

EXT. CLUSTER OF HOVELS - MIDNIGHT

Alaa and Germinal arrive at a small neighborhood, a small cluster of small homes made out of bamboo, tin sheets and scrapped wood, where ugly hideous and wide-hip women, each with a joint, wearing transparent skirts and tight tops stand at the doors waiting for a one-night stand. They give a WINK to Alaa, a KISSING gesture and poured some BEER on their BRAS.

Alaa notices a big old man with a patch on his left eye and a butcher's belt, El-Sirgani, and around six armed men are positioned right behind him, including Gaber.

Alaa approaches one of the women who has a big hunch, wide hips and big bras, Somaya. She winks to him and points TWO with her fingers. Alaa gives a signal look to Germinal, who understands, gets frustrated and backs off a bit. Alaa brings out a 200 POUND NOTE, but Somaya points to El-Sirgani.

Alaa gives him the money. El-Sirgani snores, spits and gives the signal to Somaya to go with him.

EXT. AROUND THE CORNER - MIDNIGHT

Alaa and Somaya go in the midst of some ruined houses. She puts her hands around his waist, fondles with her FILTHY FINGERS all over his BACK, abducting all the energy needed for the night. She retreats, turns around, shakes her buttocks to him and undoes her skirt.

As she hangs her skirt on a wall, Alaa grabs a WOODEN LOG and hits her at the back of her neck, knocking her unconscious.

Germinal arrives at the scene after hearing something hitting the ground hard. She catches her breath at the sight of Somaya's FACE lying still.

Alaa takes out the knife from beneath the clothes he is wearing, and is about to start cutting the souvenir, when he realizes--

A group of around ten men surround Alaa and Germinal, armed with STICKS and KNIVES.

**TITLES ON BLACK SCREEN:**

CHAPTER 1

**EXT. CLUSTER OF HOVELS - MIDNIGHT**

A man sees the whole scene between Alaa and Somaya while hiding behind a wall. He rushes to El-Sirgani and tells him about it. El-Sirgani gives the signal to his men to fetch them alive.

**EXT. AROUND THE CORNER - MIDNIGHT**

The BLOODY KNIVES, the SHARP-EDGED WOODEN STICKS and the IRON BLADES surround Alaa and Germinal like preys ready for dinner. Germinal clings to Alaa whose body trembles to the extreme. The reactions of the 10 men reflect a sense of anger and revenge.

A GUN fires a BULLET in the air. The scene goes silent. Gaber interferes quietly, walks through the crowd with a charismatic character that depicts a leader.

He approaches Alaa and searches in his POCKETS. Then, he grabs Germinal's SMALL BAG and takes out some PHLOGISTINE. He smiles, turns to the crowd and raises the Phlog in the air.

**EXT. CLUSTER OF HOVELS - MIDNIGHT**

Gaber, holding PHLOG in his hand, leads the pack of men and distracts them from the whole scene.

Their expressions change from anger to desire. Gaber tosses the phlog away, making them jump on top of each other like wild animals reaching for it. They fight each other, cut anyone's HANDS that were laid on it, and even smash BOTTLES on each other's heads.

**EXT. AROUND THE CORNER - MIDNIGHT**

Gaber goes back to Alaa and Germinal and gives them the signal to follow him through the ruined buildings to escape the violent scene.

**EXT. STREET - MIDNIGHT**

Gaber, Alaa and Germinal take the bus.

**EXT. MEET OKBA NEIGHBORHOOD - MIDNIGHT**

Gaber leads the two Utopians to his house in the midst of the silent night.

**INT. GABER'S HOUSE - MIDNIGHT**

Two car tyres are used as seats, a small kerosene stove; a feeble lamp is connected to an old car battery and mound of books at the corner. A wooden stand where a T.V. used to be put on, a loose telephone wire, and around the corner there are outlines of a fridge that used to be here one day.

**EXT. OUTSIDE GABER'S HOUSE - MIDNIGHT**

Gaber throws out a black plastic waste BAG from the window.

**INT. SMALL LIVING ROOM - MIDNIGHT**

Gaber lights the STOVE to make tea. He looks to the two Utopians who seem confused and lost. Gaber notices their HANDS. They are not wearing any wedding rings. Germinal clinches to Alaa's arm due to Gaber's suspicious stare.

Safya, Gaber's sister, joins them a while later. She looks at Alaa and Germinal, and then questions Gaber about who they are. Gaber whispers in her ear, and her expressions change all of a sudden. She is surprised and disgusted. She approaches the couple gradually, draws an angry hospitable face and then gives them the permission to sit down. Gaber excuses himself with his sister.

Alaa takes a look at the low bad-conditioned ceiling, the small round table which is the only furniture available, the unrepaired wooden flooring and the torn apart wallpaper.

He looks at the cupboard behind him and finds a picture of--

TEENAGE GABER, A YOUNG SAFYA, another YOUNG BOY and their PARENTS positioned on the shore at some beach.

Moments Later--

Without any warnings, Gaber pulls out a blade under Alaa's chin as quick as a flash. Germinal's FACE fades out while Safya seems to be enjoying the scene.

For the first time, Gaber utters--

**GABER**

I wonder if I should take a souvenir from you the way you do with us...A girl's ear would be an excellent souvenir...A delicate clean red ear. Everyone will envy me over it...Maybe they'll borrow it from me...They might sell it for heavy cash...Why don't you leave us alone? You stole the past, the present and the future from us, but still you hate to let us live our lives...What else do you want?

Eventually, Gaber calms down and lets Alaa go. He gets up and walks with Safya to the kitchen.

Alaa is frozen to death, not believing what just happened to him. He can hardly breathe, and the blade left a SCAR on his NECK, which will be remembered for the rest of his lifetime.

**BLACK & WHITE SEQUENCE**

**EXT. ATABA - NIGHT**

AZUZ, a middle-aged newspaper seller, sits down on the sidewalk, covering himself with one of his newspapers. Then, someone approaches him with a BOTTLE of VODKA in his hand.

**EXT. AROUND THE CORNER - NIGHT**

The guy, Shadi, smashes the bottle on top of Azuz's head knocking him to the ground unconscious. He then brings out a SAW and starts cutting his ARM.

HELICOPTER PILOT'S P.O.V.--

The pilot heads down to the source of shooting. The lights chase the "OTHERS" as they run around in circles fleeing from the marine guards.

EXT. ATABA - NIGHT

One of the "OTHERS" brings out a PISTOL and fires a couple of bullets to the marine guard.

The marine guard grabs a machine gun and opens fire on the crowd. They all flee like ants, and many fall like flies.

Shadi grabs Azuz, with the arm semi-chopped, and drags it to the helicopter. He wraps the arm in a PLASTIC BAG.

The helicopter flies away.

INT. GABER'S HOUSE - NIGHT

An OLD PORTRAIT of Gaber and Azuz at some sort of a fishing trip.

They are all gathered around a small round table having a small late night meal.

Alaa and Germinal seem to have lost their appetite after hearing Azuz's experience with the Utopians. They hardly nibble, yet Gaber and his sister continue eating, munching their filthy teeth in the food.

The food consists of some LEFTOVER BEANS, SPICES, ROTTEN CHICKEN and EGGS, and BLACKENED BREAD.

GABER'S P.O.V.--

Alaa pushes his plate away. He turns his attention to--

Another PICTURE of Gaber in his cap and gown.

Another PICTURE of Gaber holding the Egyptian flag during the 25<sup>th</sup> January revolution.

Then, he notices STACKS of BOOKS at the corner.

Gaber notices what Alaa was looking at. He gives him a depressing look, telling him how things changed over the years. Most likely, blaming them for what happened.

CUT TO:

**INT. GABER'S HOME - LATE NIGHT**

Germinal sleeps like a little baby, and keeps repeating--

**GERMINAL**  
 (while sleeping)  
 Layla...Layla..Layla...

The FIREPLACE that was once functioning is now all covered with spider webs. They all sleep in one gathering place where they had dinner.

Alaa can't sleep. He wakes up at the sound of Gaber's heavy snoring and feels frustrated. He notices Safya approaching Germinal.

Safya looks at Alaa and tells him to come. She starts stroking Germinal's SOFT HAIR gently, admiring its purity and beauty. She then grabs Alaa's HANDS, and makes him stroke Germinal's hair, then stroke Safya's. Safya gives him the "SEE THE DIFFERENCE" look.

**EXT. OUTSIDE GABER'S HOUSE - EARLY SUNRISE**

The old woman walks through the small houses chants in the darkest hour while tossing flower buds in the street.

**OLD WOMAN**

Look at me, little girl, say your final prayer  
 As I crush your ribs and leave you there  
 I squeeze out your soul with my burning flame  
 So it goes to heaven broken and lame  
 When the angels ask how it got that way  
 It'll say, I slept with the devil today  
 It was the devil himself who gets so high  
 On the screams of virgins before they die

**EXT. SHUBRA - MORNING**

The mad busy streets are up again for a new miserable day. Microbuses fill the streets with honks and people rush to their workplaces, not really caring about the surrounding events. Torn NEWSPAPERS and MAGAZINES are thrown around everywhere, making the scene look worse.

**INT. GABER'S HOUSE - MORNING**

Gaber fills his hands with GREASE from a CONTAINER and puts it on Alaa's FACE to appear local, filthy and miserable. He strokes along Germinal's FACE as well.

He gets them some old dirty torn apart clothes that had a smell of rotten chicken all over. Germinal is on the verge of vomiting, yet Alaa insists she should wear them.

On the other hand, Safya, who sits away at a corner, rips old NOTEBOOKS, wraps them around small SPONGE PIECES, collects MATCHSTICKS and sticks them together in the small wrapped sponge pieces.

Alaa follows her movements with careful attention, being captivated by her cockroach activities. Germinal notices him and gives him the strangest disgusted stare he can ever witness. He still stares at her with great admiration, and notices--

A NOSE RING, SILKEN HAIR and a MICROPHONE TATTOO on her ARM.

**EXT. SHUBRA - MORNING**

Gaber and the Utopians take to the streets early in broad daylight. The madness of the city forces them to intermingle with the surroundings.

Alaa grabs his CROTCH; while Germinal scratches her HEAD continuously. The noise seems to be unbearable to her, as she holds her head from the headache. Alaa keeps her relaxed so as not to attract attention.

All of a sudden, a man, whose FACE is covered in blood as a result of violent beating, falls on the ground right beneath Germinal's feet. She catches her breath and Alaa calms her down. Both of them stop at the sight of--

**EXT. MARKETPLACE - MORNING**

A middle-aged butcher is being pulled out of the fight by several people, including an old man wearing a chef's toque.

A young boy appears in the midst of the crowd smoking a joint, snatches a couple of loaves of bread and runs. The old man with the chef's toque, who is the owner, chases him down the road screaming for help.

As soon as the old man leaves his shop, it becomes open to every single "OTHER". A big fight erupts on who is going to obtain more bread than the other, till almost nothing is left.

Punches and knives stabs descend upon the scene. Women scream and fall unconsciously to the ground. Some men interfere to stop the chaos, but their useless efforts ended up in blood baths as well.

**EXT. ROOD EL-FARAG - MORNING**

They pass by a rather larger market area, where hundreds of citizens go during the weekends.

Old beggars sit by the side street. They keep approaching whoever passes by begging for any kind of help. One of them jumps to Germinal, who freaks out at the sight of his miserable FACE. He keeps stretching his hands to her with non-stop whining, yet Gaber pushes him away. Germinal is about to faint from the shock and Alaa can hardly stand the whole environment.

Alaa notices a sign that says--

"WE STEAL FROM UTOPIA".

His FACE dissolves WHITE from the shock.

BOTTLES of some sort of coloured liquid rest on a long rectangular table.

He then passes by another sign that says--

"CURE FOR CANCER AND TUBERCULOSIS"

Germinal's EXPRESSIONS are all awkward when she sees "UTOPIA" written on the sign.

Gaber walks down the road greeting almost anyone passing by. He stops at a small local kiosk for a pack of cigarettes.

While Alaa and Germinal wait for him, their EYES grew wide open at--

A MOBILE PHONE lies on a wooden stand at a technical seller.

They try to hide their joy from the crowd though, and keep checking around if anyone is watching them.

**EXT. CUL-DE-SAC - MORNING**

Gaber runs into several of El-Sirgani's men who are loading heavily on joint and glue-sniffing. Although they are way consumed, they laugh hysterically at the sight of Gaber approaching them. But Gaber couldn't care less, and responded with a SMILE as dumb as theirs.

Germinal goes to Gaber and asks him to excuse herself around the corner.

Moments Later--

A man approaches one of the El-Sirgani's men and whispers in his ear. Gaber notices--

**GABER'S P.O.V.--**

The man points at the same direction as that Germinal took.

Then, they all gather themselves and go towards the corner, while Gaber becomes very suspicious.

**EXT. AROUND THE CORNER - MORNING**

**GANG'S P.O.V.--**

They go around the corner and find Germinal using the mobile phone. She turns around and finds--

**GERMINAL'S P.O.V.--**

Several men surround her and are about to eat her alive, after one of them spots the MOBILE PHONE in her hand.

They grab her by her roughly and hit her against the wall. She screams and resists but somehow it is hopeless. They surf around her like zombies.

One of them grabs her by her arm, the other by her hair and another one from her clothes, but eventually Gaber interferes and punches one of them to the ground.

An argument erupts, and one of them insists on giving Germinal a severe punishment. He grabs her from the scarf, but Gaber pushes him away.

Gaber turns to Germinal and opens his HAND demanding whatever she stole. Yet, she seems very hesitant, still shocked from the men did to her, and takes one step backward. He gets furious, slaps her and tears her clothes apart. The MOBILE PHONE falls breaking the back cover.

Gaber turns his attention to the gang and reveals--

There is no battery.

He smashes it against the wall out of fury, and everyone leaves.

#### EXT. ALLEY - MORNING

Gaber takes the Utopians to a narrow alley in-between the ruined homes. He tells Alaa to wait for a while, and takes Germinal a bit deeper inside.

With no warnings, Gaber grabs Germinal from her hair, pushes her to the ground and kicks her hard at the side. She screams and cries like a baby.

Some people watch the incident from their windows. Alaa stand there helplessly.

Gaber leaves Germinal lying on the ground in pain, and gives Alaa a strong warning-threat look. Alaa stood there shocked from what he saw. He helps Germinal on her feet.

**TITLES ON BLACK SCREEN:**

## CHAPTER 2

Voices of revolutionists heard in B.G. during the 25<sup>th</sup> January Revolution. They repeat "DOWN WITH THE REGIME".

## TITLES ON BLACK SCREEN ROLL UP

WE ARE TWO PEOPLES...TWO PEOPLES...TWO PEOPLES  
 LOOK WHERE THE FIRST IS, AND WHERE'S THE OTHER  
 DRAW THE LINE BETWEEN THEM, BROTHER  
 YOU SOLD THE LAND WITH PLUGH AND AXE - ON HER PEOPLE'S BACKS  
 BEFORE THE EYES OF THE WORLD, YOU UNDID HER CLOTHES  
 STARK NAKED SHE WAS, FROM HEAD TO TOES  
 FRONT AND BACK, KNEES TO NOSE  
 YOU COULD SMELL HER BREATH A MILE AWAY  
 WE THE PEOPLE ARE SONS OF DOGS  
 WE BELONG TO THE BEAUTIFUL ONE  
 AND HIS WAY IS HARD  
 WITH THE KICK OF THE BOOT AND THE WHACK OF A CANE  
 THEN WE DIE IN THE WAR, ALL IN VAIN

-ABDEL RAHMAN EL-ABNOUDI

## INT. BALCONY - NOON

A young boy, who can barely make it to the rails, watches the massive crowd.

## INT. BEDROOM - NOON

On the wall, a BUG crawls up slowly.

## INT. GABER'S HOME - AFTERNOON

Everyone is asleep, tired from a long hard day, while Gaber is the only one awake, smoking a joint and reading "THE MASQUE OF THE RED DEATH".

He releases a thick cloud of SMOKE for relaxation and relief. He looks at the sleeping Utopians, especially at Germinal who had small SCARS on her face. Gaber then turns his attention to--

A KNIFE on the small round table.

He gives out a heavy sigh, takes another whiff and lays his head back against the wall.

All of a sudden, someone knocks several times at the door. It was too loud that it can wake the whole neighborhood, but the Utopians were too tired to be even bothered.

Gaber opens the door to reveal--

**EXT. OUTSIDE GABER'S HOME - NOON**

Somaya stands at the door looking mad. She slaps Gaber as soon as he opens the door.

**TITLES ON BLACK SCREEN:**

SHE IS VERY SUSPICIOUS. SHE KNOWS HE SAW THE INCIDENT. HE SAW THE UTOPIAN HIT HER. YET HE DENIES IT.

**EXT. OUTSIDE GABER'S HOME - NOON**

Somaya is furious at Gaber who resists her from hitting him. He holds her hand tightly that it causes her pain. Eventually, she calms down, yet still frustrated at him.

**TITLES ON BLACK SCREEN:**

SHE THREATENS TO TELL HER UNCLE. HE SHALL RUIN HIS SECOND CORNEA IF HE KNOWS ANYTHING ABOUT WHAT REALLY HAPPENED. IF HE WANTS TO END THIS QUIETLY, HE SHALL GIVE HER WHAT SHE DEMANDS FOR.

**EXT. OUTSIDE GABER'S HOME - NOON**

Gaber looks at Somaya with extreme agony and misery.

**INT. GABER'S HOME - NOON**

He walks over to Germinal and wakes her up. He whispers in his ear, and then she brings out some MONEY from her SMALL BAG.

He turns around and finds--

Somaya is waiting for him inside his home. She demands the money. But, de demands first something they both agreed upon.

She brings out a small plastic bag and gives it to him in return for the cash. She snatches the money and walks away.

CUT TO:

Somaya coughs hard and puts her hand against her chest from the pain, as Gaber gives her another sip from the medicine. He comforts her and rubs her shoulders.

He brings a SMALL CUP, fills it till half with the MEDICINE, adds some of the SUBSTANCE from the PLASTIC BAG he took from Somaya, and then mixes it together with a SPOON.

He hands the cup to Somaya, who hides it in the cupboard above.

FADE OUT

**INT. GABER'S HOME - MORNING**

Gaber puts some GREASE on Alaa's FACE and strokes some dirt on his clothes. Alaa disguises himself as the "GO WITH THE FLOW" character, which doesn't seem responsive or even curious.

**INT. MICROBUS - MORNING**

In the midst of the city's rush hour, the rivalries are seated next to each other quietly.

**EXT. TAHA SQUARE - MORNING**

They reach a gated square, where they pass by not less than fifty workers who are stripping DEAD CHICKEN.

Alaa is about to face the unexpected--

At one end, a man slaughters the chicken by a BUTCHER'S KNIFE, and then tosses it to another man who strips the BONES from it. The BONES are then put in a PILE, and then the SKIN and FLESH are tossed to an old woman, who strips the MEAT from the FLESH, and puts each in a PILE.

Gaber comes up to Alaa, and hands him a knife. There is some resistance from Alaa and retreats a few STEPS back, but then he realizes--

Several men spot the argument and wonder if there is something to be done.

Gaber points out to them that everything is fine. He turns again to Alaa, hands him the knife and insists he should go to work.

CUT TO:

The amount of BLOOD spilled in the street was endless. The PILES of slaughtered CHICKEN keep getting higher each couple of minutes.

ALAA'S P.O.V.--

The sharp EDGES maintain a smooth killing process, that it becomes too disturbing to Alaa.

Alaa is too exhausted, that he doesn't toss the stripped chicken skin in the pile. He puts down the knife, but soon he notices--

ALAA'S P.O.V.--

Gaber gives him a warning stare to proceed, or else he shall attract attention.

Alaa grabs the knife once more to continue working. He stops for a moment to take a close look at the SHINING BLADE. In a moment of brief daydreaming, he strokes his FINGER across the blade, which causes it to bleed.

His FACE whitens as a result of extreme shock. The mixture of chicken blood with his own forms a cloud of fear upon his features. He looks around--

ALAA'S P.O.V.--

One worker has blood on his HANDS, another on his FACE and another on his SHIRT.

Alaa breaths heavily as his EYES circle the work field, and then it comes to--

ALAA'S P.O.V.--

Gaber stares at him directly to continue working.

**EXT. TAHA SQUARE GATE - AFTERNOON**

Gaber heads towards the gate, comes around a corner and makes sure that Alaa is still immersed in work and did not notice where he went.

Gaber comes up to Said and hands him the knife without anyone noticing. Said lets him pass and gives him a FIFTY-POUND NOTE.

**INT. GABER'S HOME - AFTERNOON**

Safya wets a piece of CLOTH in the bucket, and gently washes Germinal's FEET, who is out of conscious.

The cup that Gaber told Safya to put in the cupboard is empty.

Gaber comes in. He checks Germinal by shaking her head and gets no response. He feels her wrist for impulse, and then smiles. Safya looks like a happy child, with a chewing gum.

Gaber stands up, and points to Safya to get out of the house. She is bewildered and mad, but her brother insists. She looks at Germinal, strokes her hair and skin gently, and gives Gaber the "SHE IS ALL YOURS" look.

**EXT. OUTSIDE GABER'S HOME - AFTERNOON**

Safya slams the door behind her in fury.

**INT. GABER'S HOUSE - AFTERNOON**

Gaber is now all alone with an unconscious victim. He considers this a chance to let out all his inner desires. He takes a closer look at Germinal's innocent face, and this turns him on.

He kneels down to his knees, strokes her hair and fumbles her fingers across her features. Her soft CHEEKS and reddish LIPS flames his heart and narrows his breath through his lungs.

He holds her head with both hands. Suddenly, Germinal's face turns to the face of AWATIF, one of Gaber's lovers. A feeling of sexual ecstasy suddenly hits him in the gut, as he bends down and kisses her.

Then, the face changes to NAGAT, another Gaber's lover. He gets a little surprised this time, resists a couple of seconds, but still he kisses her passionately in her neck. She moans.

Once again, he lifts his head and finds the face changing to AZZA, Gaber's favorite lover. He pulls down the SHEETS and fumbles underneath her BLOUSE. Her moaning gets higher.

He begins to unbutton her blouse, when all of a sudden the face changes to SAFYA. He jumps out of fear and retreats a few STEPS away hitting his head against the WALL.

He hears knocking.

**EXT. OUTSIDE GABER'S HOME - AFTERNOON**

Safya, mad and furious, knocks several times.

**INT. GABER'S HOME - AFTERNOON**

Gaber catches his breath slowly. He notices Germinal's face once again. There is a sign of relief descending upon his expressions. His EYES are all watery from guilt.

He buttons her blouse and covers her again with the sheets. He takes some PHLOGISTINE from her small bag and leaves.

**EXT. TAHA SQUARE - SUNSET**

Gaber goes back to the square where he finds the wage line at Said is almost over. He searches for Alaa everywhere until he finds him--

**EXT. AROUND THE CORNER - SUNSET**

Alaa occupies a small corner by the sidewalk, smokes a joint and has both his and Gaber's shares. As soon as Alaa spots Gaber, he walks over to him and hands him the two WRAPPED CHICKEN WINGS. Alaa gets very disgusted he can't have his own share.

Gaber chuckles hysterically, which made Alaa furious and forced him to walk away.

Gaber, still laughing, watches Alaa going down the road, and shakes his head desperately.

At far distance, he notices Said asking for the stuff.

**TITLES ON BLACK SCREEN:**

CHAPTER 3

**INT. GABER'S HOME - NIGHT**

Gaber wipes sweat off Alaa's FACE melting the GREASE all over.

**TITLES ON BLACK SCREEN:**

THEY WILL SET OFF TONIGHT. IT IS DANGEROUS AND RISKY. THEY ARE BEING HUNTED. THEY SHOULD BE READY IN A MAXIMUM OF A COUPLE OF HOURS.

**INT. GABER'S HOME - NIGHT**

There is a knock at the door that frightens the Utopians. Gaber tells them to hide inside the kitchen.

Gaber opens the door to reveal--

**EXT. OUTSIDE GABER'S HOME - NIGHT**

El-Sirgani arrives at Gaber's home drunk.

Gaber looks a bit surprised at this kind of visit, but nevertheless closes the door behind him and walks with El-Sirgani.

**INT. GABER'S HOME - NIGHT**

Through the window--

Alaa watches Gaber and El-Sirgani having a close conversation at a local cafe.

**TITLES ON BLACK SCREEN:**

IDLE HANDS ARE THE DEVIL'S WORKSHOP. THOSE WERE THE PIMP'S WORDS.

**EXT. LOCAL CAFE - NIGHT**

Gaber can't understand what El-Sirgani wants to say. El-Sirgani, on the other hand, puffs out smoke like a chimney.

**INT. GABER'S HOME - NIGHT**

Through the window--

Alaa still witnesses the whole scene. He notices El-Sirgani whispering something to Gaber.

**EXT. LOCAL CAFE - NIGHT**

Gaber smiles a bit, and then shakes his head in denial. Yet, El-Sirgani gives him a look of doubt and suspicion. He knows there is a secret somewhere.

Gaber, calmly, just looked straight ahead with full confidence.

**INT. GABER'S HOME - NIGHT**

Through the window--

El-Sirgani leaves. Gaber goes the other way, till the end of the road.

Alaa goes to the kitchen and calls for Germinal to come, and that they are safe now.

**EXT. SUBWAY TUNNEL - NIGHT**

Gaber is confronted by Abdel-Zahir. Some of the glue-sniffing men sitting behind laugh at Gaber, and mock him by being a scared pussy.

Abdel-Zahir fires a BULLET in the air to shut them up. He then tosses a joint to Gaber as a sign of old-friendship hostility. Yet, he keeps staring at Gaber in the most doubtful mood.

Gaber can't make up anything from this gathering and is very confused. He feels he doesn't belong there anymore, as everyone in the gathering seems so suspicious of him.

Abdel-Zahir approaches Gaber and whispers to him, making the men very curious. But Gaber smiles and denies everything.

Abdel-Zahir's EXPRESSIONS did not give the impression that he believes Gaber. He has to take his word eventually. He calls for his men and leaves.

Gaber gives out a heavy sigh, and feels he should take some action. He turns around and runs out of the tunnel.

**INT. GABER'S HOME - NIGHT**

Safya pours some medicine in a CUP, about quarter filled. She coughs so hard that she, unintentionally, spills the medicine on the floor.

Germinal covers her EARS from the loud vulgar sound of her coughing.

Alaa, very much attracted to Safya, helps her out. He pours more medicine in the cup, gives it to her then returns the medicine bottle to the cupboard. She smiles and coughs again, yet Alaa comforts her.

Germinal notices the extreme abnormal chemistry from a "UTOPIAN" to an "OTHER".

Alaa points to Germinal to wait outside. She gets angry and refuses.

**TITLES ON BLACK SCREEN:**

A LAST CHANCE FOR A SOUVENIR.

**EXT. OUTSIDE GABER'S HOME - NIGHT**

Germinal slams the door behind her and kicks a PLASTIC BOTTLE in the street.

INT. GABER'S HOME - NIGHT

Alaa grabs Safya from her arm, but she resists and pushes him away. She escapes a few steps away but he pulls her to take her in his arms.

She spits at him, slaps him, bites his FINGERS like a wild creature and scratches him roughly in his FACE. He retreats to the wall because of the pain. She screams loudly, but eventually he corners her, slaps her a couple of times, and then slams her HEAD against the wall knocking her down unconsciously.

DISSOLVE TO:

Her SHIRT is ripped off revealing her BREASTS, her PANTS and UNDERPANTS were taken off.

Alaa soaks a piece of CLOTH in a BUCKET of water, and cleans her LEGS, her HANDS then moves to her FACE where he strokes gently, as he reveals the human side beneath all the dirt. She is now all quiet and weak.

He grabs a ROPE from around the corner, and ties her HANDS together. He keeps giving her the looks of lust and desire.

He undoes his pants, unbuttons his shirt and spreads her LEGS apart. Slowly, he begins thrusting and repeats in a mixture of rapture and hatred.

She moans while crying.

**ALAA**

Your poverty isn't our fault...Don't you understand yet that you're paying the price for your foolishness, your stupidity and your submissiveness?

She wails and weeps.

**ALAA**

While our fathers were taking advantage of opportunities, your fathers were queuing to get their salaries from government agencies...Then there were no more government agencies...There were no more salaries...

She sobs and groans.

**ALAA**

You didn't catch on to the game early on, so you fell from high up into a bottomless pit...How is that our fault?

She screams in tears and sniffs.

**ALAA**

When everyone rose up in rebellion in every country on earth, you shook your heads and shielded yourself with faith and contentment at what you had been allotted...Your false piety is used to justify your weakness...

She howls like an animal.

**ALAA**

You are less than us in every way...That's how life is...You should just accept it. No one is capable of changing a thing...a thing...!!

Alaa is done. He lets out a huge sigh, sits on the floor and stretches his legs across the floor like a pig, whose sexual lust has been fulfilled.

**EXT. OUTSIDE GABER'S HOME - NIGHT**

Germinal knocks on the door several times.

**INT. GABER'S HOME - NIGHT**

All of a sudden, Alaa grabs Gaber's knife from the round table, and places it beneath Safya's neck. He puts his finger against his lips and tells her to remain silent. No one should know about this.

She starts weeping. She is furious at him and wants to rip him apart so bad, but she has no choice but to listen to him. She nods.

Alaa opens the door for Germinal, who spits at his face the minute she sees him. She slaps him twice without any resistance from him. He is so calm about it. She gives him the middle-finger gesture.

In a moment of sarcasm, he gives her, in return, a THUMB-UP gesture, as a token for successfully transforming into an "OTHER".

CUT TO:

Gaber wraps a SCARF around his neck. Alaa puts some grease on his CLOTHES. Gaber puts a KNIFE beneath the shirt. Germinal puts on her dirty-looking SHOES.

Safya stares at the ground in the most depressing mood. Gaber notices Safya looking very unhappy. He takes a look at the Utopians, then back again at Safya. Yet, he doesn't notice any proof that might have caused her depressiveness.

As they leave, Gaber takes a last glance at Safya, whose EYES have drowned in tears. Gaber is worried yet he seems a bit helpless. Eventually, he leaves.

**EXT. SHUBRA - MIDNIGHT**

Gaber and the two Utopians take to the busy streets. They are extremely cautious in every step they take. Gaber keeps checking around every now and then. He tells them to stay with him all the time.

**EXT. MARKET PLACE - MIDNIGHT**

They pass by the same scene they passed by when the Utopians first arrived. The loud vulgar voices of sellers disturb the scene.

Carts of ROTTEN FISH and DEAD CHICKEN are sold for extravagant prices. BOTTLES of DRUGS and ALCOHOL are placed on round tables.

Several men fight over a card game. The table is tossed over, the CASH gets scattered everywhere, and bottles are being smashed on top of HEADS.

A man slaps a stripper at the corner and tears her top clothing roughly. She screams and resists, but all in vain.

Dead DOGS are immersed along with the muddy streets. BLOOD STAINS spread throughout the side streets. OPEN SEWERS that haven't been cleaned for months.

**EXT. RUINED BUILDINGS - MIDNIGHT**

Gaber and the Utopians pass by some ruined buildings, including "NILE CITY MALL", an old mall that used to be the centre of attraction for many citizens. They sit on a collapsed wall, and Gaber lights a joint.

Gaber looks at the Main Street and finds--

A sign says "ABDEL-MONAIM RIAD STATION" and an arrow points straight ahead.

Gaber looks around and, at close distance, notices--

**EXT. LOCAL CAFE - MIDNIGHT**

El-Sirgani and a couple of his men are smoking phlogisitne.

**EXT. RUINED BUILDINGS - MIDNIGHT**

Gaber is in a bit of a shock now. He removes Alaa's JACKET and hangs it on TWO WOODEN STICKS that are fixed in the muddy ground.

From Distance--

It appears like a HUMAN FIGURE.

Alaa and Germinal don't seem very impressed by the primitive idea, but they had no choice.

Gaber creates a way from behind the human figure, and then clinches to the TIP of a half-built red brick wall. He checks around and sees--

El-Sirgani and his men are still at the cafe.

He creates another route around the wall that will lead to the crowd, then off to the Main Street. He gives the SIGNAL to Alaa and Germinal to come forward. He warns them not to lose each other.

They come to a small side street, where the cafe is on the opposite side. They walk slowly around the red brick wall, and suddenly they find themselves intermingling in the crowd. Yet, they are very visible to El-Sirgani and his men.

The Utopians walk slowly ahead of Gaber, who keeps his EYE fixed on El-Sirgani. An argument erupts, and two men are seen fighting in the middle of the crowd. Bottles get smashed, women scream and people run around crazy.

**EXT. LOCAL CAFE - MIDNIGHT**

El-Sirgani and his men get engaged to stop the fight, not noticing that--

**EXT. SIDE STREET - MIDNIGHT**

Gaber and the Utopians have escaped the scene.

They reach the Main Street, and proceed down the road towards the bus station.

**EXT. ABDEL-MONAIM RIAD STATION - MIDNIGHT**

A bus SIGN says "CAIRO-NORTH COAST".

Gaber and the Utopians walk through the busy bus station.

Drivers yell, people run madly and several man and women clinch to the bus as they depart, creating a chaotic scene.

As Alaa and Germinal pass by, their eyes are fixed on the--

The Bus LINE TAPE reads "ABDEL-MONAIM RIAD-SHEIKH ZIAD-UTOPIA".

The Utopians release an inner feeling of relief and happiness, while a feeling of anger and revenge casts a shadow upon Gaber's expressions.

**EXT. OUTSIDE THE BUS - MIDNIGHT**

They all occupy the back seats, though the bus is quite empty. Gaber closes the window curtains blocking the view.

**EXT. ABDEL-MONAIM RIAD STATION - MIDNIGHT**

The bus departs the station. The ride begins.

**INT. BUS - MIDNIGHT**

The sound of the motor brings a chilling exciting effect to Germinal.

**EXT. CAIRO-ALEX ROAD - MIDNIGHT**

The darkest night descends upon the open desert road, where the bus flies through. Only a few lamp posts are the only source of light on the road.

**INT. BUS - MIDNIGHT**

The bus has no internal lighting, so it's very difficult for people to see each other. Their SILHOUETTES are illuminated from time to time by the road lights. Their expressions depict depression, toughness and tiredness.

Germinal has fallen in her deepest sleep. Gaber's FACE lights up by the illuminating lamp posts and his shadows are cast upon Alaa in a mood of darkness and mystery.

**DISSOLVE TO:**

Through the window--

A ROAD SIGN says "ALEXANDRIA-1KM".

**DISSOLVE TO:**

SAME ANGLE

The bus approaches the Utopian border lights.

Alaa wakes up from a doze off. He notices Gaber talking to the driver, and pointing to a stop sign at the side. Gaber then turns to Alaa and tells him to get ready for departure.

Alaa gets very confused at this moment. He wakes up Germinal who is still tired after a long sleep. She looks around and shares Alaa's impressions.

**EXT. DESERT ROAD - MIDNIGHT**

The bus moves away. The light vanishes into thin air. Alaa becomes very suspicious of Gaber. Gaber tells them to follow him. Germinal holds on to Alaa, as she doesn't feel very comfortable about the situation.

As they move, Alaa picks up a piece of ROCK from the ground, ready for betrayal and a fight at any time.

**EXT. OFF ROAD - MIDNIGHT**

They make their way through the LONG PALM TREES and THORNY PLANTS.

Germinal begins to feel dizzy and coughs hard. She holds her head because of the extreme pain. She is cold and devastated.

Sounds of wild creatures, flocking wings above and caws of crows all can be heard from distance. The chilling effect runs down the Utopians' spines. It somehow tears their nervous system apart. Alaa gasps hard and Germinal catches her breath every step she takes.

Gaber and the Utopians walk around a small hill and arrive at--

**EXT. BEHIND THE HILL - MIDNIGHT**

Two men, HIBARA and SHIHA, a twin at late 30s and have the same physical features as Gaber's, only shorter. They are digging in the sand.

Hibara and Shiha give a warm greeting to Gaber. He escorts them to the place they were digging in, and points

downwards. They seem hesitant, but then Gaber brings out some phlogistine from Germinal's bag. Hibara snatches it before Shiha even think about getting it.

Hibara and Shiha take a look at the couple of Utopians. Then, Hibara turns to Gaber and whispers to him. Gaber smiles and nods in agreement. Hibara and Shiha have gone very excited. Alaa and Germinal are very confused.

CUT TO:

Hibara and Shiha continue digging, while Gaber keeps looking at the Utopians with a smile that depicts hope.

Moments Later--

The SHOVEL hits a hard metal element beneath.

All of the men engage in removing the sand, until an IRON GATE is revealed. Alaa gives a "WOW" look, like a schoolboy on a camping discovery trip.

Hibara, Shiha and Gaber lift the Iron Gate to reveal--

WOODEN STAIRS lead to an underground tunnel.

Gaber brings out a TORCH.

**EXT. TUNNEL - MIDNIGHT**

Alaa and Germinal descend the stairs, and Gaber catches them seconds later. The Utopians can't withstand the horrible smell. Germinal vomits at the corner, and Alaa feels a bit dizzy. Gaber feels disgusted at both of them.

Eventually, the Utopians are able to proceed with their journey. They stumble over ROCKS, and get their shoes wet from the NARROW RIVER LINES. Water drips in every corner they come across.

Gaber uses the torch to reveal--

WRITINGS on the wall appear as they pass by. Some of these writings say "FLOG FROM UTOPIA FOR 50 POUNDS", "SEX FOR FREE", "WE ARE UTOPIA THIEVES" and "HIBARA AND SHIHA ARE

FOREVER ALONE". Alaa and Germinal seem quite impressed by the kind of life that exists inside the tunnel.

They continue walking in the tunnel, while--

**EXT. UTOPIA BORDERS - MIDNIGHT**

On the surface of Utopian soil, American marine guards are positioned on the borders armed and ready for combat.

**INT. TUNNEL - MIDNIGHT**

Moments Later--

Gaber and Alaa notice a beam of light at close distance. The light fades away a couple of seconds later. They approach the source, and suddenly the sound of a car motor is heard from above. Germinal cries happily.

Another LIGHT BEAM crosses. Alaa and Germinal rush to the source, where they find--

A SHAFT OPENING leads to the surface.

The lights of the busy city street can be seen, and the sounds of the modern engines can be heard. That gives Alaa and Germinal a sense of joy and relief.

Gaber comes up to them, smiling like a victorious warrior coming back from battlefield.

**TITLES ON BLACK SCREEN:**

HE MUST LEAVE. HE HAS ACCOMPLISHED HIS MISSION. NO GOODBYES.  
NO TEARS. DO NOT THINK OF COMING BACK AGAIN.

**INT. TUNNEL - MIDNIGHT**

Gaber turns around and walks away.

In a shocking moment, Alaa brings out the piece of ROCK from his bag and threw it directly at Gaber's head, knocking him down, half-dead. Germinal gasps and screams at the scene, but Alaa shuts her up.

Alaa grabs the KNIFE from Gaber's shirt and starts chopping his ARM off. Germinal directs her face to the corner and weeps.

Eventually, Gaber's arm is chopped off, and is wrapped in Alaa's jacket. Alaa grabs Germinal close to him, and strokes her FACE gently. He takes her HAND and proceeds to the stairs that lead to the surface.

**INT. TUNNEL STAIRS - MIDNIGHT**

Germinal tries to catch her breath as she ascends the staircases, yet Alaa pulls her towards the SHAFT OPENEING.

El-ABNOUDI'S POEM is played in B.G.

**EL-ABNOUDI (V.O.)**

But it's your nature to be the  
king of the world  
Ready to rule  
Your hands are nice and soft...

**EXT. UTOPIA SURFACE SOIL - MIDNIGHT**

Alaa and Germinal make it to the surface, finding themselves just meters away from ELITE MALL.

Alaa falls to the ground and kisses it passionately like his girlfriend.

**EL-ABNOUDI (V.O.)**

...from what we wove all through  
the pitch-black night  
Arrest me, mister policeman

He raises his hands in the air, rolls on his back and watches the Utopian skies.

**EL-ABNOUDI (V.O.)**

Beat the crap out of me and ruin  
my life  
We've seen beyond our  
differences

Germinal laughs out loud till her eyes are in tears. She crawls to Alaa and hugs him.

**EL-ABNOUDI (V.O.)**

Arrest me or let me go and tread  
all over me  
We've seen beyond our  
differences

Yet, Germinal's EYES are fixed at the SHAFT OPENING.

**INT. TUNNEL - MIDNIGHT**

Gaber's body lies there like a solid rock.

A group of men's CHOIR CHANTING is heard in B.G.

**CHOIR GROUP (V.O.)**

Put your neck on the sacred  
stone  
Put your life on the sacred  
stone

**EXT. ALAA'S BACKYARD - NIGHT**

The following day, a welcome party for Alaa and Germinal is held. BOTTLES of alcohol are tossed everywhere.

**CHOIR GROUP (V.O.)**

Watch the blade of the knife  
come down on the vein  
Afraid, little girl? I love  
that, baby  
You're even stronger than nature  
baby

Thick clouds of SMOKE rise, and topless girls catch the scene once more on motorbikes.

**INT. TUNNEL - MIDNIGHT**

Hibara and Shiha find Gaber's body lying between the rocks. The true definition of shock and anger descends upon their FACES.

**CHOIR GROUP (V.O.)**

Cause you've got my blood  
pumping like crazy

It gets me high  
I bleed rivers

Hibara and Shiha carry Gaber's body to the surface.

INT. UTOPIAN STREET - NIGHT

Alaa, Rami and Shadi take it to the streets on a wild ride. They shout in ecstasy, with full speed, and howl for freedom, power and full control.

INT. STRIPEASE BAR - MIDNIGHT

A STRIPPER, a blonde mid 20s, performs the pole-dancing moves erotically.

CHOIR GROUP (V.O.)  
That's the moment I really love  
                              you  
Put your neck, my little one  
Put your neck on the sacred  
                              stone

INT. ALAA'S BALCONY - SUNSET

POST-SEX

Alaa enjoys a joint, while laying his back on a chair, immersing himself in a moment of relaxation and joy.

Through Alaa's bedroom window--

Germinal, topless, looks a bit worried and confused. Gaber keeps haunting her thoughts, as fear froze on her expressions.

TITLES ON BLACK SCREEN:

THE GRAND FINALE

INT. ALAA'S BEDROOM - MORNING

Alaa wakes up feeling dull and bored, takes a puff from his cigarette and a sip from a bottle of whiskey from beneath the bed. He gets out of bed completely naked and walks out.

Alaa takes a leak, prepares coffee, wolfs down some roasted meat, has sex with the African maid, pukes on the carpet, pees on the floor, dances naked on his parents' bed, grabs a CHARCOAL PENCIL and writes "KILL WHITEY" on his bedroom wall.

The PHONE rings.

**INT. ALAA'S LIVING ROOM - AFTERNOON**

Mourad answers the phone. Seconds later, he is informed by some unpleasant news. He grabs the REMOTE and opens the NEWS CHANNEL.

HEADLINES

"TERRORISTS HIJACK BIROIL COMPANY"

NEWS FOOTAGE

Some unknown people take over several biroil trucks, and drivers are held hostages.

Alaa comes in and sees the news. He notices--

Abdel-Zahir replaces BIROIL with SEWAGE, and pours them into CARS' and BUSES' engines.

NEWS FOOTAGE

Several cars at the Utopian borders are broken down.

HEADLINES

"MALFUNCTIONING IN TRANSPORTATION MEANS"

NEWS FOOTAGE

Pilots and mechanics are confused about what happened in the engines.

NEWS FOOTAGE

Abdel-Zahir and his gang take to the streets on the borders. They break into SHOPS and CAFES, and set them on fire. Lots of DEAD BODIES are scattered around the shops.

**INT. CORRIDOR - SUNSET**

Alaa rushes out of the living room, through the corridor all the way to the back door.

**INT. GARAGE - SUNSET**

He gets in the car, starts the engine and hits the wheels.

**INT. CAR - SUNSET**

Alaa passes by several houses, and notices from the window--  
All the windows and doors are closed.

Several American marine guards exit one of the houses after sealing all openings. The citizens are extremely worried and tense.

An old woman falls to the ground crying and screaming hysterically.

Alaa rubs his face and head. His HANDS tremble in fear.

He stops by Ramy's house.

**INT. RAMY'S HOUSE - SUNSET**

Alaa goes inside searching for Rami, who appears from upstairs with his girlfriend.

Alaa gets confused and scared. Rami tells him to leave quickly.

**EXT. OUTSIDE RAMI'S HOUSE - SUNSET**

Alaa rushes to his car and flies back home.

Night is falling soon.

**INT. ALAA'S HOUSE - NIGHT**

All DOORS, WINDOWS, SHUTTERS and BALCONIES are sealed.

**INT. LIVING ROOM - NIGHT**

Alaa, sitting on the couch, notices--

Mourad, feeling tense and worried, is having a small-side conversation with a marine guard.

Mourad pulls out some CASH and gives it to the guard, who immediately takes it without hesitation.

**INT. DINING ROOM - NIGHT**

Alaa, Germinal and Larine are waiting for Mourad for dinner. Alaa looks very upset, and Germinal pushes her plate away, which makes Larine very surprised.

Mourad comes in, and receives the most disgusted LOOK from Alaa and Germinal. He wonders for a moment, then takes a look outside the window at--

The American marine guard stands in front of the house armed and ready for confrontation.

Mourad understands, yet he walks out of the room furiously, without giving any sort of explanation.

All of a sudden, the sound of a loud horn is heard from outside.

**INT. LIVING ROOM - NIGHT**

They all rush to the living room. Germinal and Alaa close all the CURTAINS.

**EXT. UTOPIAN BORDERS - NIGHT**

The lines of American marine guards are positioned in their places, ready for war.

**INT. LIVING ROOM - NIGHT**

Alaa and Germinal move some small TABLES to the ENTRANCE DOOR.

The LIGHTS start to dim out. They flash on and off several times, till they cut off. The SWITCHES do not operate, and the T.V. has broken down too.

**EXT. THE WHOLE AREA - NIGHT**

Electric power has cut down on the whole neighborhood.

**INT. LIVING ROOM - NIGHT**

Germinal gasps hard and feels dizzy. Larine is about to burst in tears.

Chanting is heard from outside, and is getting louder as it approaches the city. Mourad slides the curtain a little bit and reveals--

The "OTHERS" have arrived at the borders, standing only a few hundred meters from the guards.

**EXT. UTOPIAN BORDERS - NIGHT**

The "OTHERS" are armed with WOODEN STICKS, GUNS, FIRE STICKS and BUTCHER KNIVES. Their EYES are hungry for revenge.

They come up to tens of millions at the least.

**INT. LIVING ROOM - NIGHT**

Alaa opens the curtain to see what's going to happen.

Germinal and Larine occupy the couch at the back, away from the window. Mourad retreats a few STEPS back from the shocking scene.

**EXT. UTOPIAN BORDERS - NIGHT**

The Marine guards LOCK and LOAD their MACHINE GUNS.

Moments Later--

The front line in the "OTHERS" calls for attack. They run towards the marine guards non-stop.

**INT. LIVING ROOM - NIGHT**

Alaa watches the attacking scene in fear.

SAME ANGLE

**INT. BALCONY - DAY**

Alaa, as a young boy, watches the same scene during the 25<sup>th</sup> January revolution.

EXT. TAHRIR SQUARE - DAY

The angry people in the streets, calling for the fall of the regime, clash with police forces.

The OLD WOMAN appears in the midst of the chaotic environment. She wears all WHITE, and tosses FLOWER BUDS in the street.

**OLD WOMAN**

Put your neck on the sacred stone  
Put your life on the sacred stone  
Watch the blade of the knife come down  
on the vein  
Afraid, little girl? I love that, baby  
You're even stronger than nature baby  
Cause you've got my blood pumping  
again like crazy

She disappears around the corner.

**TITLES ON SCREEN:**

UTOPIA

**OLD WOMAN (V.O.)**  
It gets me high  
I bleed rivers  
That's the moment I really love you  
Put your neck, my little one  
Put your neck on the sacred stone

FADE OUT

THE END