



ALL THE NAMES OF GOD

MYRIAD
PICTURES
LATIDO

TODOS LOS NOMBRES DE DIOS

DIRECTOR: DANIEL CALPASORO

SCREENWRITER: GEMMA VENTURA

GENRE: THRILLER/ACTION

RUNTIME: 100 mins

LANGUAGE: SPANISH

SYNOPSIS

After a jihadist attack at the Airport, Santi, a taxi driver willing to help, is taken hostage by Hamza, the only surviving terrorist. An unexpected twist switches their roles and Santi becomes a human bomb walking through the center of Madrid wearing an explosive vest. If he stops moving the bomb will detonate.

❤ Why we love it ❤

From the Spanish king of Action Thrillers, comes the ultimate high voltage challenge. A common taxi driver (Luis Tosar). A police detective (Inma Cuesta) fed up with her life. The city center of a dense populated city. A bomb that will explode unless he keeps moving. All while TV cameras from all over the world keep rolling. In depth characters that bring emotional moments and a use of locations in different continents to better understand the layers of the conflict, will round everything up. Brought by the producers of Langmann's *Asterix at the Olympic Games*, think *Speed* meets *24 Hours* (with the clock ticking backwards) and *Traffic* for an unforgettable 90 minutes that will leave exhausted even the biggest of adrenaline junkies.



DIRECTOR

DANIEL CALPASORO

Daniel Calparsoro began his career with a brilliant debut in the Panorama section of the Berlin International Film Festival with his first film *Jumping into the Void*, in the following years he has consolidated his career as one of the most distinguished directors of Spain.

His career has been forged through more than a dozen successful full-length features and numerous episodes for television. With his latest cinematic projects, Calparsoro has revindicated his place in Spanish cinema as a true specialist in contemporary thrillers.

In 2019, he released *Twin Murders: The Silence of the White City*, an adaptation of Eva García Sáenz de Urturi's bestseller. And at the end of 2020, he released *Sky High*, the highest-grossing Spanish film of that year, both sold worldwide.

Other important titles in his filmography are: *Pasajes* (1996), *Blinded* (1997), *Asfalto* (2000), *Warriors* (2002), *The Absent* (2005), *Invader* (2012) and *To Steal from a Thief* (2016).





CHARACTERS

SANTI PROTAGONIST

Santiago Gómez Lasarte is a Madrid taxi driver, roughly 50 years of age; he has lived there his whole life. Until a short time ago, Santi was a family man. Married to Laura since their early twenties, his life had always revolved around his wife and two children, Mónica and Raúl. They were a tight-knit family. Before Mónica's death about a year and a half ago, Santi's life had been as calm as oil on a plate, his affect and general well-being that of one who is happy with what he has. But at the beginning of the story, that was all traumatically cut short. His daughter's death has sunken Santi into a depressive state no one seems able to pull him out of. He lives like a dead man. And yet, what for the rest of us would be a just reason for life-long troubles, ends up being his lifesaver. Faced with the real and imminent possibility of his own death, Santi chooses to fully live.



PILAR PROTAGONIST

Pilar Montero does not fit the stereotypical mold of a woman in a senior position with enormous responsibility in fiction. Generally, the image we see in many films and series involving female military personnel, police, spies, business moguls or judges show women as particularly haughty and cold with a moral rigidity bordering on bitterness and more masculine in behavior (and sometimes even in appearance) than their male coworkers. Pilar has a military past as did her father and is starting a new phase of her life in her new position. The terrorist attack and Santi's situation put her to the test but contrary to what one might think, it is not a test of her new professional setting, but rather against herself.



HAMZA PRINCIPAL

Hamza Chait is 19 and was raised in Spain to where his parents immigrated from Morocco. His father's death when Hamza was only eight, certainly marks the origin of feelings of confusion, insecurity and rootlessness which grow with him and reach the point of maximum impact shortly before the story begins. Life in Spain has not been easy for Hamza, a poor young Arab, living with his widowed mother and sister. Like many young people who affiliate themselves with Muslim jihadist terrorism, Hamza feels rage and vulnerability which combined, form the perfect storm. He signs up for the ranks of Isis in Morocco without his family knowing, willing to leave this life feeling that he has done something important, something grand, that everyone will remember. But as his mother says repeatedly, Hamza is not a killer. The same vulnerability that makes him fall into the clutches of terrorism, makes him react at the last minute, just before attacking. A simple image, a voice, a word (his name) are enough that, in an instant, he goes back to being the young boy who wants nothing more than to shield himself from this hostile world behind his mother's skirts.

THE TERRORISTS ANTAGONIST

The jihadist terrorists are completely anonymous. We see only a few details that show the different faces of this same monster. The idea is to transmit that same feeling generated in society, by jihadist terrorism to which no face or name is assigned other than that of Bin Laden and some other name, harder to pronounce and already forgotten. Terrorism lives among us unseen, and we really know nothing about it until it strikes, after which it quickly retreats without any trace but the blood of its victims.

GERARDO PRINCIPAL SECONDARY

Gerardo is a man hardened by the tough and complex world of secret services who, as opposed to Pilar, does not feel the need to prove anything to himself, but rather to his superiors, since he is eager to climb the professional ladder as high as possible. In his favor, are his coldness and forcefulness at key moments. On the other hand, he no longer clearly remembers why he started doing what he does.

SANTI'S FAMILY

Laura and Raúl were also crushed by Mónica's death, but contrary to Santi, they understand that they must band together to survive it. They are still a tight unit, though missing the other two members of their family.

HAMZA'S FAMILY

His mother, Farida, doesn't doubt for a moment that her son is not a killer. Even so, his sister Selma feels deep rage and disappointment. They both serve to show us what we never see, what is never known about terrorist attacks, namely, the consequences suffered by terrorists' family members who become targets of collective ire and whose lives are devastated, in most cases, forever.

JAMAL

This character embodies another protagonist of the story which is fate, and who plays an important role in the topic of terrorism.

SCREENWRITER

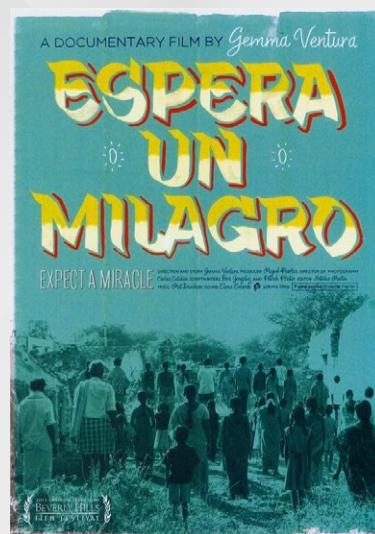
GEMMA VENTURA

Gemma Ventura has been a screenwriter, director and freelance producer in films and documentaries since the year 2000. As director she has directed and produced two short films, *No Matarás* and *The Jung Files*, and the full-length documentary *Expect a Miracle* about the Dalits of Anantapur (India).

In 2007, her script for the film *53 días de Inverno*, directed by Judith Colell, was nominated for the Ciutat de Barcelona Award as well as the Montblanc Screenwriting Award at the San Sebastian International Festival. The film formed part of the Zabaltegi section of that festival and was later distributed by Filmax.

In 2013 and 2014, she resided in Los Angeles, developing several screenplays for the indie producer Leeden Media.

In 2015, her script for the full-length feature *Bodies of Faith* was one of the three finalists of the XII SGAE Award “Julio Alejandro”.





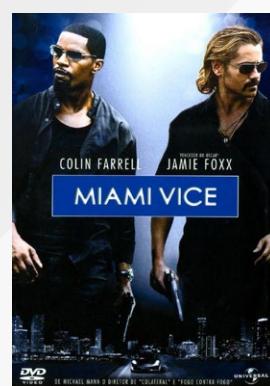
CAST

LUIS TOSAR

SANTI

Tosar has received three Spanish Academy Awards (Goyas): for best supporting actor in *Mondays in the Sun* in 2003 and for best actor in *Take My Eyes* in 2004 and *Cell 211* in 2009. He also received the San Sebastian Film Festival's Silver Shell in 2003 for his role in *Take My Eyes*.

- *On the Fringe* (2022)
- *Sky High* (2020)
- *Eye for an Eye* (2019)
- *Retribution* (2015)
- *Cell 211* (2009)
- *Miami Vice* (2006)



INMA CUESTA PILAR

Cuesta has been nominated for three Spanish Academy Awards (Goyas): for best actress for *The Sleeping Voice* in 2011, *Three Many Weddings* in 2013, and *The Bride* in 2015. She has won the Feroz Award for best actress in *Arde Madrid* and *The Bride*, among others.

- *The Wasteland* (2021)
- *Everybody Knows* (2018)
- *Julieta* (2016)
- *The Bride* (2015)
- *Three Many Weddings* (2013)



NOURDIN BATÁN

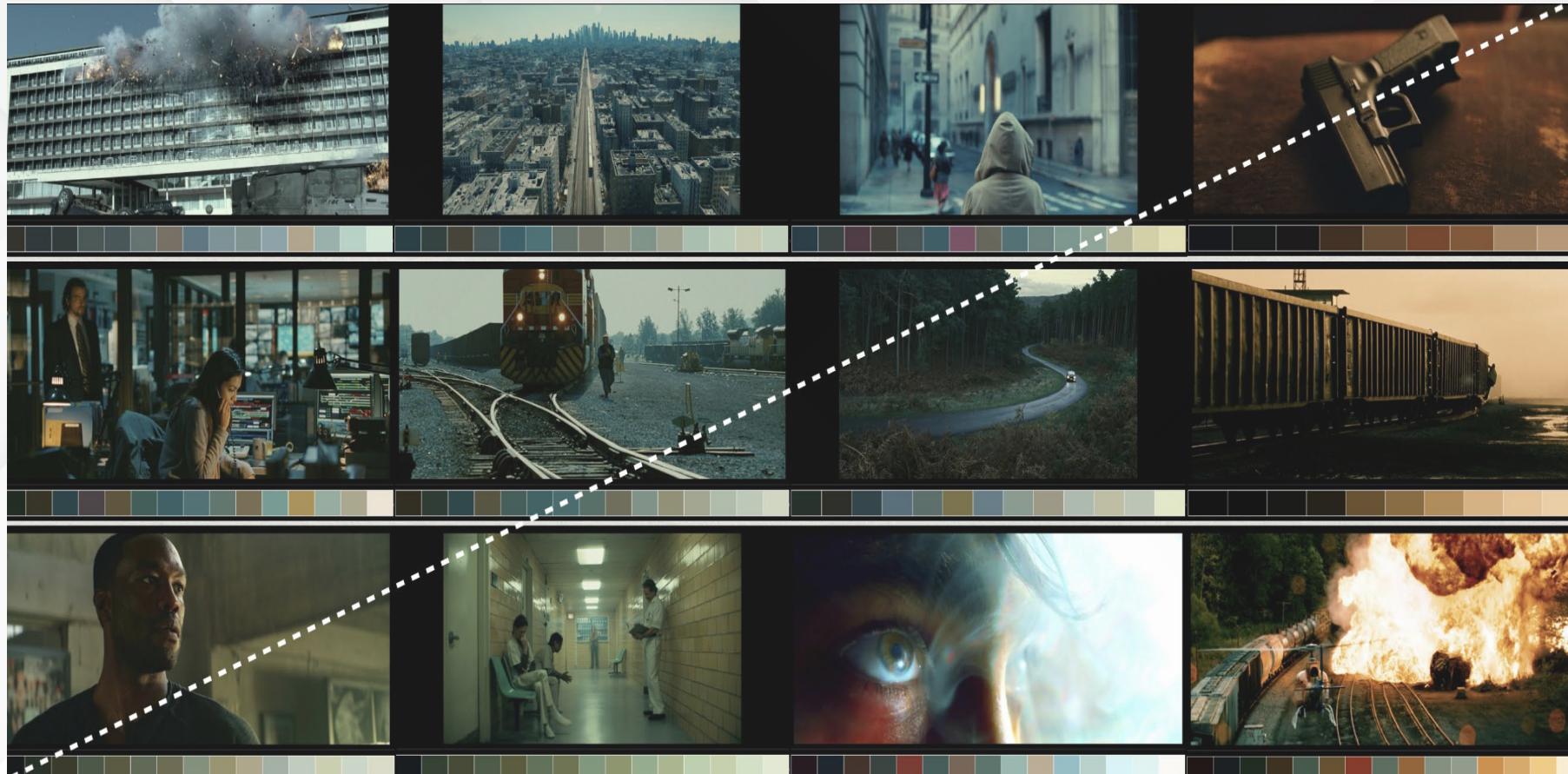
HAMZA

- *La Unidad* (2022)
- *The Good Boss* (2021)
- *Hit* (2020)
- *30 Coins* (2020)
- *Everybody Knows* (2018)



COLOR PALETTE

The concept of this film is aesthetic, realistic, dynamic, vibrant and direct. Low angles, handheld camera or on Steadicam. Ronin, Bodymount. With regard to the texture and color, the hues are predominantly cold with a light saturation defined by crossed process used in a photochemical negative with a tendency to contrast between the complementary “teal & orange”. The journey over the 24 hours in a transition between cold hues toward saturated earth hues. The image will have its own high-contrast texture and the crossed process equivalent to the grain of film negatives.



BLUE

GREEN

RED-ORANGE

A close-up photograph of a woman with long, dark hair. She is looking directly at the camera with a serious, intense expression. Her right hand is raised to her mouth, with her index finger touching her lips, forming a 'shh' or 'secret' gesture. The lighting is dramatic, with strong highlights on her forehead, nose, and cheekbones, while the rest of her face and hair are in deep shadow. The background is blurred, showing what appears to be an indoor setting with warm, golden light.

PRODUCERS

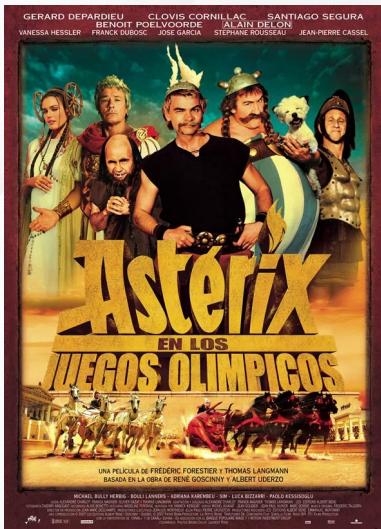


TRIPICTURES

TRIPICTURES is a Spanish production and distribution company created by Felipe Ortiz in Madrid in 1987; he has since held the position of CEO and president.

Since its creation, TRIPICUTURE has licensed and distributed films from the most important companies in the sector such as Metro-Goldwyn-Meyer, New Line Cinema, Relativity, and Dreamworks.

TRIPICUTURE is one of the most important distribution companies and has verifiable experience as demonstrated by the more than 300 titles it manages. During its trajectory, all its films have enjoyed wide exploitation thanks to its excellent relationships with television channels in Spain.



In 2006, TRIPICUTURE broadened its scope and produced the blockbuster *Asterix At the Olympic Games* which made more than \$130 million worldwide.

Among its latest productions, in 2017, TRIPICUTURE co-produced, with Atrescine, the Spanish film *Thi Mai, Rumbo a Vietnam* the first Spanish movie to be filmed in Vietnam with the award-winning actors Carmen Machi and Dani Rovira. The film was released in over 200 theaters in Spain. Internationally, Netflix obtained the global rights making it one of the most-viewed films in the Spanish language.

As co-producers of *ALL THE NAMES OF GOD*, its contribution to not only the production but to its distribution, guarantees a quality result at the highest level.



SECOND GEN PICTURES is a Spanish production and distribution company created by Marc Vergoz and Sandra Ortiz in Madrid in 2011.

With a focus on quality products with direct release to platforms, it has made a place for itself in digital distribution in Spain.

Its founders both have a background in the production world. Marc Vergoz worked in the Warner Brothers studios in France for 17 years while Sandra Ortiz has participated in some of the most international productions in Spain, as were Paul Greengrass's *The Bourne Ultimatum* or Steven Soderberg's *Che Guevara*.

Since 2016, they have been developing projects for cinema and television and have four projects currently in pre-production. *Thi Mai, Rumbo a Vietnam* was the first participation between TRIPICTURES and SECOND GEN PICTURES in production.



WANDA VISION is a production and distribution company created in 1997 by José María Morales with a 50/50 participation from Wanda Films and Rem Vision.

Wanda has produced and coproduced more than 80 films which have been honored with numerous national and international awards, including:



- 3 Academy Award nominations, for *The Crime of Father Amaro* in 2003, directed by Carlos Carrera, *Winged Migration* in 2001 directed by Jacques Perrin and *The Milk of Sorrow* in 2009 directed by Claudia Llosa.
- The Golden Bear at the 2009 Berlin Film Festival for *The Milk of Sorrow*.
- The Silver Bear in 2004 for *Empty Nest*, directed by Daniel Burman.
- Best Picture at the 2007 Cannes Critics Week for *XXY*, directed by Lucía Puenzo.
- 3 Goya Awards 2008 for *Solitary Fragments*, directed by Jaime Rosales, for Best Picture, Director, and Male Newcomer.
- The Golden Shell at the 2000 San Sebastian Film Festival for *The Ruination of Men*, directed by Arturo Ripstein.
- The Golden Spike at the 2007 Valladolid Film Festival for *14 Kilometers*, directed by Gerardo Olivares.

As distributors, we have worked on more than 300 films mainly Spanish, as well as European and Latin-American, that have also won numerous awards including the Oscar, the Palm D'or, the Golden Shell and the Golden Lion.

FASTEN

FASTEN FILMS is a film and television production company run by producer Adrià Monés, based in Barcelona, whose objective is to produce films and series for the international market.

Fasten's team has more than twenty years' experience in international productions filmed in places like Germany, Belgium, France, Greece, the United Kingdom, Lithuania, Argentina, and the United States, has worked with digital platforms such as Netflix, Amazon, and Movistar, as well as for large studios like Warner and Lionsgate. In the last three years, Fasten Films has managed more than 20 million euros worth in budgets.



Among their latest productions are *Centauro*, an original Netflix thriller directed by Daniel Calparsoro and filmed in Spain and France; *The Path*, a WWII adventure film from Warner Bros. directed by Tobias Wiemann and filmed in Germany, France and Spain; *Mediterraneo: The Law of the Sea*, directed by Marcel Barrena, and filmed in Greece and Spain; *On the Edge*, coproduced by France, Belgium, and Spain, with Antonio de la Torre, Marine Vacth and Olivier Gourmet as lead actors, and directed by Giordano Gederlini (*Les Misérables*, nominated for the Oscar for best international film); Liam O'Donnell's *Skylines*, filmed in the United Kingdom, Lithuania, and Spain; the non-fiction series *El fiscal, el presidente y el espía*, winner of the Justin Webster Emmy, available on Movistar+ España and globally on Netflix and filmed in the United States, Argentina, and Spain; and *Maret*, a production filmed in the Canary Islands, Germany and Luxemburg, among others.

DIRECTOR'S NOTES

From the first page, the script of ALL THE NAMES OF GOD grips your stomach and doesn't let go until you have finished. It is a fast-paced, intense read which puts you through the adventures of characters who reflect the times we live in, in a raw and direct way. It is one of the most entertaining and committed scripts I have ever read.

It is an action thriller with a political and social backdrop where characters stand out as powerful and human, showing their dramatic as well as responsible sides, a story about people pushed to their limits, who have been through it all and must recover their audacity and willingness to risk everything in order to move forward.

ALL THE NAMES OF GOD is the story of a man at the end of his rope, Santi, who finds himself involved in an unimaginable adventure when he crosses paths with Hamza, a repentant jihadi terrorist who ultimately puts him in a bizarre situation.

This is a situation where reality and fiction go hand in hand. Wearing an explosive vest that will go off when Santi stops walking, while being broadcast live all over the world, only the audacity and determination of Pilar gives any hope of survival.

As if in a macabre countdown, Pilar weaves through the opposition she faces in her own department who don't completely trust the "newbie", until she is struck by a brilliant idea that gives the story a new dimension, while making stabbing commentary on fake news and the media.

ALL THE NAMES OF GOD is a story narrated in the present, minute by minute, which opens parallel schemes to compose a realistic portrait of the Spain of today while taking on one of the major challenges facing the West today: the war against jihadism.

It is a high-voltage film that advances inexorably with surprising plot twists, providing a rich gallery of characters from all social spheres and building a mirror we can see ourselves in without blinking.

The film will be an emotional carrousel, where action sequences are portrayed in a voracious, realistic way, intermingling with the intimate moments of the characters. We will combine the spectacular nature of genre film with proximity to very human, relatable characters that take us on an intense journey as they discover lies and traps around them along the way.

The staging will build upon an aggressive execution with ample use of hand-held camera and realistic photography that will transmit to the spectator, the sensations of the moment, of the here and now that the characters are living, and that the story breathes.

It will seek to reflect, the tension lived, in a vital, agile way, transmit sweat and fear, and make the visual experience become something intense and potent.

The objective is to give the pace necessary for the tension, the intrigue, and the human drama to latch together in order to build a film that is entertaining with a dose of reality that will make us suffer and enjoy it at the same time.

The thriller and human drama combine and feed each other, built on vigorous execution and strong performances, in search of a film that balances performance with the real emotions of the characters, where pure entertainment gives way to deeper reflection on humanity.

LONG SYNOPSIS

After finishing his night shift as a taxi driver, Santiago Gómez (50), decides to pick up a last customer; a girl who is on her way to the airport. When Santiago drops her off and while he is still at the airport, he receives a call from his wife, Laura. They talk briefly but the conversation is tense and we understand that the marriage isn't going well lately. While they speak, there is a sudden loud EXPLOSION: the ground trembles and the glass windows of the terminal break into smithereens.

Dismayed, Santi and others there start tending as best they can to the wounded who come out of the building in a state of shock and asserting that the explosion was caused by one or various bombs.

Amid the ensuing chaos, Santi accompanies a young man with his face covered in blood to the taxi to take him to hospital. The sound of sirens from ambulances and police cars starts to be heard in the distance while Santi tries to leave the "horror" behind in his cab. When he finally manages to do so, Santi receives another call from Laura, but all of a sudden and most skillfully, the young man snatches the cellphone from him and tosses it out the window. He then aims a gun at the taxi driver and orders him "to get him out of there". Frightened, Santi complies. The young man washes his blood-stained face using a bottle of water and we see that he is a Moroccan kid: Hamza.

At the same time, an anguished Laura wakes up her son Raul (20) and tells him that his father was at the airport at the time of the explosion and won't answer her calls.

Not too far away from there, Hamza's sister, Selma (19), upon walking up discovers that she has a voice message from her brother in her cellphone. It is a message in Arabic in which the kid says farewell to her and their mother, assuring them that he is on his way to Paradise. Shocked by his words, Selma and the mother see the news of the Jihadist attack on television. According to the police, two terrorists sacrificed themselves at the check-in area in one of the airport terminals. About thirty people died in the terrorist attack and 150 were wounded.

While Santi and Hamza manage to leave the city, assistant police chief inspector Pilar Montero (recently promoted to that position) and Gerardo Galván from the CNI (National Intelligence Service) join forces to identify the terrorists as soon as possible. While examining the tapes of the surveillance cameras of the terminal, they find out that the terrorists were three Moroccan kids that resided in Spain. Their faces appear now in all the news bulletins of the country.

Santi and Hamza are running out of fuel and stop at a gas station. There, inside the rest rooms and in the presence of a terrified Santi, who thinks his hour has come, Hazim removes a heavy belt with explosives from under his clothes and breathes a sigh of relief. Then, they buy something to eat and drink in the shop and fill the car tank. As they drive off, now with the belt of explosives in the trunk, Hamza gets rid of the Taxi's GPS too. They carry on fleeing, though apparently with no specific destination in mind. Shortly after, the man in the gas station shop that tended to them looks on astonished at his TV set, realizing that one of the terrorists on the screen is Hazim. He informs the police and hands over to them the tapes of the

surveillance cameras from the shop. Pilar and Gerardo check the tapes and see that the kid in question is indeed Hamza Chait, who has taken a taxi driver hostage to escape. For her part, Selma arrives at the police station to show to them the voice message her brother left in her cellphone.

Santi and Hamza drive across a rather desertic and lonely area. Hamza orders the taxi driver to take a detour away from the main road and head towards a rocky zone where they can stop the cab and remain out of sight. Meanwhile, Santi's family looks for him desperately in different hospitals of the capital, and Hazma's mother, Farida, gets together with her daughter in the police station: They haven't heard from him at all for over a year. In view of Farida's grief for all that has happened, Pilar feels compelled to inform her that Hamza is alive and they are looking for him.

During their stop at the desertic zone, Santi takes a big risk and tries to escape, but he doesn't succeed. Hamza has the opportunity to shoot him there and then but doesn't do it. After that, Santi relaxes; he now knows that Hamza is incapable of killing anyone and asks him why he didn't press the explosives detonator like the other two terrorists had done. Hamza admits that it was because at the crucial moment he had been overwhelmed by thoughts about his mother, how much he missed her and how far he had stayed away from her.... Later on, almost at nightfall, Santi manages to convince Hamza to turn himself in, while inside the car trunk a little light blinks: it is a tiny tracking device hidden in the belt of explosives.

In Madrid, Pilar informs Laura and Raul that Santi has been taken hostage by Hamza. That very night, when Santi and Hamza are driving back to Madrid, tiredness gradually takes over Santi, who eventually loses control of the car and it leaves the road, rolling down a steep embankment.

It isn't until the following morning that Santi regains consciousness. However, Hamza is still unconscious and wounded too; he finds it very difficult to breathe. Without giving it any second thoughts, Santi gets hold of the seat belts and manages to make some sort of harness to drag Hamza out of the car. He pulls him out, lying on his back, up the embankment, until they reach the road. During the tortuous ascent, in a flashback we see images of Hamza's childhood, at the time when his father died. On the day of his funeral, Farida hands to Hamza the father's Muslim rosary with its 99 beans - each one corresponding to a different name of God. Feeling totally defeated emotionally, Hamza, now in the present again, recites the names of God that describe him as the merciful and he who cleanses the sins of those who repent... While they wait by the road for some car that might stop to help them, Hamza makes Santi promise him that he will tell his mother that it was thanks to her that he didn't detonate the explosives; he had memories of her at the crucial moment. Santi now in turn opens up to Hamza and confesses that he knows what losing a son feels like and that nobody should have to endure such a terrible experience. Almost a year ago he lost his eldest daughter Monica. She died at the age of 20 from cancer. Since then, Santi has felt so grieved that all he wants is to die and join her.

It is getting dark again, when finally, a car appears. The vehicle stops and two Arabs climb out. Without uttering a word, they approach, shoot Hamza dead (they execute him) and hit Santi on the face so hard that he faints.

Santi wakes up in a bathroom with a belt of explosives attached to his body and a cellphone ringing in his pocket. Terrified, he hears how a man that talks in a strong Arabic accent informs him that he is going to finish the mission which Hamza, that damned coward, hadn't completed. The bomb tied to Santi's

body will be activated as soon as the cellphone stops ringing. The bomb is very sensitive to movement and if he doesn't want it to explode, he mustn't stop moving. When Santi asks why they don't just detonate the device to finish him off once and for all, the man replies that a picture is worth more than a thousand words and that his picture is going to travel around the whole world.

The cellphone stops buzzing and some red blinking lights turn themselves on in the belt with the bomb. Santi runs out of the bathroom as fast as he can: he is on the top floor of a big mall. Santy rushes around the hall until he manages to catch the attention of a security guard and urges him to call the police.

Meanwhile, Gerardo receives a text message on his cellphone with the word: "BOOM". He immediately asks the tracking services of the CNI to start searching for the telephone from which the message has been sent. At the same time, Pilar Montero is in charge of the police operation to evacuate the mall. When the police arrive and get on with task of evacuating the mall, they are astounded to see that the man with the explosives attached to his chest is Santi, the taxi driver that had been taken hostage. When the bomb disposal experts from TEDEX confirm that the explosive used in this bomb is C-4, those in charge of the police operation conclude that the safest way to avoid or reduce the consequences of a potential explosion (the mall is in a very busy avenue in the city center) is to take Santi to some isolated industrial area and remove the belt from him while he remains in motion since he cannot stop moving. They demarcate a zone located at a distance of 22 kilometers from the mall for that purpose. Pilar agrees fully with that course of action but Gerardo doesn't. He thinks that they should remove the belt right there in the mall. If anything goes wrong it is preferable, no matter how harsh it might sound, to have one casualty (Santi) than to endanger the lives of other

people while the taxi driver is taken to the industrial area. Besides, he refuses to yield to the terrorists and their diabolic plan: If they have it their way then the picture of a civilian with a bomb stuck to his chest right in the middle of Madrid will be broadcast by televisions all over the world. In the face of such a difficult choice, Pilar proposes a surprising alternative course of action: to give to the terrorists what they want; images of Santi with the belt of explosives walking around the city center, but manipulating them so that they are not seen by audiences in real time. If the media think it is feasible, then it would be a matter of taking shots of Santi around the streets next to the police forces, retouching the pictures and broadcasting them in a loop, pretending them to be live images of him walking in the city center. Then, while those images are broadcast, Santi can be taken to the safe zone elsewhere to remove the belt off his body, away from everything and everybody. Although this proposal is risky too, Gerardo finally admits that it is the only way to save Santi's life. The plan requires an impressive deployment of Police forces and coordination with the media, but they all get down to work on it.

The pressure on Santi is brutal and Pilar realizes it. While Santi walks alone with the belt of explosives on his body along the Gran Via Avenue and the police forces remain at a safe distance, he cannot hold back a few tears tears. Aware that if he breaks down psychologically a tragedy will follow inevitably, Pilar decides to join Santi. She therefore leaves the cordoned off area to walk along with him until the end of the predetermined route. That gesture of hers impresses everyone and Santi feels touched. From that very moment, a relationship of comradeship between them comes into being and grows stronger when Pilar tells him that this is her second day in her job.

Meanwhile, Laura and Raul remain in the police station, waiting. There, Raul by chance sees on a computer screen some

distressing images of his father walking down the street on his own with the explosives tied to his body. Raul is so shattered that the police allow him to call his father. It is a desperate and equally touching conversation. Raul confesses that ever since his sister died, he also feels like something in him has died but begs his father not to surrender. If he gives up, his mother won't be able to take the blow. That seems to give Santi strength to confront his ordeal and he asks his son not to let his mother see any images of what is going on under any circumstances. As Santi moves on along with Pilar, Gerardo receives a second text message on his cellphone. The message refers to Santi as the Apostle Santiago and to Pilar as Mary Magdalene, both on their way to martyrdom. This time we see who the sender is: a Moroccan man in a shop at the Souk of Tangiers. He has sent the message from a different cellphone while watching on a small TV in his shop the images of Santi and Pilar. Once he has checked that the message has been sent, the man, looking satisfied, tears the cellphone apart. Once Gerardo has read the message, he warns Pilar that the terrorists have just been in touch and that there is no guarantee that the bomb won't go off at any time now. However, Pilar won't be deterred and she tells Gerardo that she is staying with Santi. As they walk on Pilar asks him about Hamza, but Santi replies that he didn't tell him anything about the attempt. However, Santi asks Pilar for something: if this doesn't end well and he dies, he wants her to be the one to convey Hamda's message to his mother.

As Santi and Pilar carry on walking and are about to end the second stage of the predetermined route, atop a glass building in London, an elegantly dressed Arab watches them on his laptop screen in an Al-Yazira broadcast... and notices a small detail that reveals to him that they are being fooled: The images he is seeing aren't real time, life images. Aware of the trap, the Arab makes a call to the man in Tangiers. A few moments later, the red blinking lights on Santi's belt with



explosives go out and a green light is turned on. Astounded, Pilar and Santi see how the timer on the belt is activated and a 30-MINUTE countdown commences. Panic takes over both and the police are compelled to speed up the mission. Ground and air reinforcements arrive while at the CNI headquarters the tracking team traces the signal. It is coming from the Tangiers souk. There, in a spectacular pursuit, Moroccan Special Forces chase the man from the shop around the streets close to the medina until he is accidentally run over and dies immediately. Amid the chaos that ensues in the street around the dead body, a boy called Jamal and his friend find the terrorist's cellphone. By then, Santi, though really exhausted, is about to arrive at the industrial area. Pilar could no longer accompany Santi on foot and is following him now in a car along with the rest of the convoy. However, he is touched by all the support he receives from the policemen and policewomen that escort him. When he makes out the roundabout where the final members of the police operation will be gathering, he looks at the timer: there are only 7 MINUTES LEFT.

Meanwhile, nobody can suspect what is happening in Morocco.... Over there, in Tangiers, Jamal and his friend turn on the terrorist's cellphone. In so doing, the timer on the belt goes crazy; the numbers on the display flash by back and forth in a senseless way. Aware that the bomb can explode at any moment now, Santi says goodbye to his family on a walkie-talkie, and also to Pilar, while all those involved in the police operation leave the area as fast as they can until only Santi remains at the marked roundabout, along with the expert from TEDAX, who refuses to go away without removing his belt.

In Tangiers, Jamal's mother finds the cellphone and asks her son repeatedly where he got hold of it, looking on incredulous as the boy tries to explain... The mother, determined to find the owner of the cellphone, opens the list of contacts on the phone

and is surprised to see that there are only two numbers there. Jamal assures her that he called the first number and there was no reply. The mother looks at the second number, pensive and finally calls that number... And the timer suddenly stops at 00:00:00... just as the bomb disposal expert manages to open the complex locking mechanism of the belt. Santi and the expert look into each other's eyes. In Tangiers, Jamal's mother, holding the phone, awaits an answer but since there is none, she hangs up... and at that precise moment the belt EXPLODES. Hours later, the press has gathered outside the police station, waiting for Pilar to come out to make a statement. Looking very relieved, she confirms that both Santi and the explosives disposal expert are safe and sound. Epilogue: Santi visits Haza's mother. Farida gets emotional as she opens the door and sees him.



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