**ANIMATION SCRIPT**

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**1.EXT.NIGHT/2065. SEA/BOAT**

A small refugee inflatable boat comprising a family with a boy and a girl, is alone, in the middle of a slightly agitated sea at night. The refugees are all dark skinned and quite thin, and are squeezed together with orange lifejackets on. There is no storm, no clouds, no stars, no sound except the one of the violent waves and the motor of the boat. The girl is holding her younger brother in her arms, as if to try to warm him. Her hair is wet, she looks tired, her brother’s head is resting on her shoulder. She turns her head to look at the sea behind her.

**2. EXT.DAY. BARREN PLAIN**

The girl is painting on a canvas in the middle of a poor land, her brother is posing for her, standing side on in front of her. In front of the boy is an empty space, and behind him is a dead tree. The girl is painting a fictional scene with a smile on her face: her brother is lifting his hand up to touch an elephant, (represented in the empty space before the boy) on a green fertile land, and instead of the dead tree behind him is a beautiful huge one.

**THE BOY**

Can I see?

He rushes up to look at the painting. The girl chuckles. Her brother looks at the painting in admiration. He points at the painted elephant.

**THE BOY**

What’s that?

**THE GIRL**

They’re beautiful animals that used live here before.

**THE BOY**

Will I ever get to see one?

The girl looks at her brother sadly.

**THE BOY**

Ada, we’re not going away right? I heard mama and papa saying we couldn’t stay anymore.

Ada’s eyebrows frown, inciting him to continue.

**THE BOY**

Mama said we had no choice, and then something about a war, and-

Ada wraps her arms around her brother tightly and hugs him, closing her eyes.

**THE BOY**

(smiling)

Do they have elephants where we’re going?

**3. EXT. DAY – BORDER BETWEEN ITALY AND FRANCE**

The sky is grey and cloudy, high walls of barbed wire separate hundreds of Black immigrants from the armed French military. Immigrants are banging on it, screaming, their fists bloody. The military is shouting to stay back, pointing their guns at the immigrants. Ada and her brother are circled by their parents’ arms, trying to protect them from the violence. They are quite far away from the barbed wire, although hundreds of immigrants are behind them. Ada is covering her brother’s eyes. An elderly immigrant is trying to open a hole through the barbed wire, pulling on it with his hands.

**A MILITARY MAN**

Vous arrêtez tout de suite ou je vous jure que je tire!

The military around him start pointing their guns at the elderly immigrant. One of the military, a woman, then slowly lowers her gun.

**A MILITARY WOMAN**

(with a French accent)

I understand it’s hard, but we have no choice!

**THE ELDERLY IMMIGRANT**

You understand! How dare you, how dare you pretend you know what it’s like to leave your home behind!

Ada is staring at the scene, she is tearing up.

The elderly immigrant stands up and looks at the “camera”. He is extremely angry.

**THE ELDERLY IMMIGRANT**

I’ve seen people like you over and over pretend they understand but they don’t!

Ada turns her face from the elderly man to the “camera” too. She is still covering her brother’s eyes.

**THE ELDERLY IMMIGRANT**

And now it’s too late, your hypocrisy has paid off. This is the world you’re leaving us, deprived of the living, of beauty, of peace! And you could have stopped this, back when there was time.

**ADA**

(still at the “camera”)

You knew, and you could have stopped this.

**LAST SEQUENCE(END OF DOCUMENTARY).EXT.DAY/2065 – FERTILE PLAIN**

Ada and her brother are in the same setting as the one of the 2nd sequence, only this time the landscape is the painting’s one, the land is fertile, green, the beautiful tree is actually there, and Ada’s brother is staring from afar at a group of elephants further away. Both of them aren’t as thin as before, and Ada is painting the same painting as previously with a smile on her face.

**THE BOY**

They’re so wonderful.

Ada inhales the air happily, closing her eyes, and opens them looking at the “camera” as she exhales.