

BASIC STORY PLOT: You're a dead martyr walking through your life. This should be shot completely in black and white, using color only to highlight important aspects of each scene.

SCENE 1: The opening to the song is beautiful - the video should open with your birth and your father whispering *adhan* in your right ear.



SCENE 2: You walk through the rooms and find yourself at the *aqiqa* celebration in the kitchen/living room. Uncles, aunts, your mother, and your siblings – everyone should be there, like a social function. See Paul van Dyk in “The Other Side” for how to walk throughout the house. We want to get it through to the viewer that this is a Muslim family you’ve been born into. But we also want to make it clear that the family isn’t extremist – they’re moderates, so have shots of aunties and uncles dressed in Western clothes and few hijabis if any.

SCENE 3: Cut to adolescence, the beginnings of extremist ideology in the young character. His bedroom decked with posters of extremist groups, pictures of known violent clerics, a Hezbollah poster. The room should have religious décor on windows and desks. This could be contrasted with other parts of his family’s house, which are liberal and Western. You could walk through a sibling’s room, pick up a few of her things (like an iPod, CDs, makeup) to show that your extremist self is very out-of-character for the family. We can play with Ali's idea of encrypting Quranic verses on clocks, too. Young you looks determined but confused. We want to explore the reality of what we’ve seen in youngsters-turned-extremist in places like London – it’s not always as simple as indoctrination.

SCENE 4: The dead you and the teen you flash briefly into a valley of red and orange flowers at the “fields of gold” mark, as if we’ve been thrown into the young boy’s daydream. At “and 72 virgins for you” lyrics, a few beautiful women appear in stardust bursts and dance around the young you. They should have hijabs on to emphasize the hypocrisy in the 72 virgins/modesty expectation. They’re feeding him white raisins. This is interesting social commentary here on our part – it is disputed how *hur* is interpreted and whether it means “virgins” or “raisins”.

The scene should capture the insecurity and the raging hormones of puberty in one at that moment. He’s convincing himself that this is going to be okay, but his motives are deeply rooted in his sexual oppression. The dead you should be concerned, sad - emotions showing regret and solitude. You now know what you did was wrong, but you also remember how you thought then and why it felt so right.

SCENE 5: You leave his bedroom after flashing back from the valley/his daydream and walk into the living room where his parents look worried and upset (presumably because of how extreme their son is getting). His mother could be crying in his father's arms – no hijab, she looks Western and so does he.

SCENE 6: Last scenes before the finale – you're watching your determined, twenty-something self putting on the vest and preparing to do the worst. I think Paradise Now would be a great movie to get ideas on how to do this scene. It would be interesting to see the dead you trying to stop him, maybe even cross back into the living world and make some stuff fly off the desk while the young you is praying. Jostle him, shock him – but in the end he decides to go through with it. (I tried to relay that in the visual storyboard, but it looks a little funny © Ripped posters could be flying, the clock could be broken on the floor after the dead you threw it – during this scene, the dead you can't be seen so it looks like a ghost is making stuff fly about.)



SCENE 7: Your brothers pass by on the street, reading your young face and knowing what he's about to do. They drop their books and start running after the twenty-something you. The dead you should be singing while leaning up against the stairwell to one of the many townhomes down the street. The beautiful women keep appearing alongside the young you as he walks towards the Metro. Maybe he steps on and squashes some of the raisins they've been trying to feed him.



SCENE 8: He boards the crowded train. You could have the band interspersed among the people – maybe have someone sitting down playing the guitar, another one standing and singing backup vocals. Have the young you hesitantly but stiffly make his way towards the middle of the train and stand. The dead you can follow him and stand directly across.

SCENE 9: That gasp of breath at the end of this song - that's when the dead you watches yourself commit the suicide bombing. Right as he pulls the trigger, cut to black with you standing alone in a black room. Hang your head low in mourning. Fade to black.