



Z

ON BLACK SCREEN...
QUOTE APPEARS (RED LETTERING):

**"Jesus said to her, "I am the resurrection and the life. The one who believes in me will live, even though they die"
John 11:25**

QUOTE FADES OUT:

1 INT. ROOM - DAY 1

Soundtrack: "Perfect Day" - Lou Reed

Macro-Shot - Eyes closed. Eyes open. Are beautiful clear blue eyes.

Camera adjusts revealing a beautiful woman, 25 years old, white, long blond hair, blue eyes, sweet and angelic face features. Eyes, eyebrows, nose, lips, chin, jaw and the face shape with features that meet more than 90% the of golden ratio, according to facial mapping made based on Greek theory, 1m61, 54kgs, body outline, 88cm hip, 63cm waist. The woman is the dentist LINDA.

She is lying on her side in her bed, her body partially covered by a thin white sheet.

Linda turns softly to the other side and gets up from the bed. She's naked.

Linda walks to the apartment's balcony door. Linda opens the balcony door; the fluttering wind moves the transparent curtain.

Day light intensely illuminates the room.

FADE TO WHITE

2 EXT. IGUAZU FALLS - DAY 2

Soundtrack: "Perfect Day" - Lou Reed

Aerial view of the Iguazu National Park, the trees are covered by fog. We can only see its treetops.

Aerial view of the Iguazu Falls, a system composed by 275 waterfalls in the route of the 1,05 miles of Iguazu river.

The Falls are partially covered by mist.

A view of "The Devil's Troat", a 269 feet high, 492 feet in width and 2300 feet in length U shaped waterfall.

It is the most impressive of all waterfalls and it marks the boundary between Argentina and Brazil.

CUT TO:

3 EXT. LAKE OF ITAIPU HYDROELECTRIC PLANT - DAY 3

Aerial view of Itaipu Hydroelectric Power Plant's lake which covers an area of 0,4 square miles, located in Parana River, in the boundary between Brazil and Paraguay.

The lake is partially covered by mist.

Aerial view of the power plant dam, with a total length of 4,92 miles. The crest elevation is of 738 feet. The Itaipu's power plant dam has six sections: right lateral dam, main dam, deviation structure, right soil dam, rock dam and left soil dam.

Aerial view of the maximum 62,2 thousand cubic meters per second spillway flow rate.

CUT TO:

4 EXT. CIUDAD DEL ESTE - PARAGUAY - DAY 4

Aerial view of the Paraguayan city, Ciudad del Este, which borders the Brazilian town, Foz do Iguazu. They are connected by the Friendship Bridge.

The city is empty.

Papers in the streets fly with the wind.

CUT TO:

5 EXT. THE FRIENDSHIP BRIDGE - DAY 5

The Friendship Bridge is full of abandoned cars for all its length.

The wind makes paper fly by the bridge.

Travelling - by the bridge.

A woman is standing at the beginning of the bridge. She wears ragged and torn clothes.

The wind gently moves her hair and clothes.

The woman is the dentist, Linda.

Close-up on Linda's face showing her lips and blue eyes.

Macro-shot - Linda's blue eyes.

MERGE:

6 INT. FOZ DO IGUAZU HOSPITAL - DAY 6

A frequency of fast heart's beat, in green, fills the whole monitor screen.

Can be heard an intermittent beep sound. We hear an intermittent bip sound.

FADE OUT.

7 INT. FOZ DO IGUAZU HOSPITAL - DAY 7

BLACK SCREEN.

We heard the sound of a gasping breathing in the background, we hear the beep sound of the heartbeat's frequency.

FADE IN:

8 INT. LAI LAI SHOPPING CENTER - CIUDAD DEL ESTE - PARAGUAY - 8 DAY

In slow motion a man runs desperately inside Lai Lai Shopping Center in Ciudad del Este, Paraguay.

Close-up - We see the man's sweaty face.

The slow motion scene is alternated with a crazy persecution scene, where extremely fast zombies chase the man.

The man climbs the stairs in vain and tries to open doors, which are all locked up.

The man throws products and boxes on the ground between him and the zombies, trying to place obstacles that delay the zombies.

The man keeps running, but he is reached by the zombies. The zombies bring the man down.

Close-up - Zombies eating up the desperate screaming man.

FADE TO BLACK.

BLACK SCREEN...

QUOTE APPEARS (RED LETTERING):

Z

Z capital letter, tabu font, red color

QUOTE FADES OUT:

9

EXT. SQUARE OUR LADY OF SALETTE - NIGHT

9

Macro-Shot - Military cops dressed in black high-density polycarbonate exoskeletons, holding shock troop shields are slamming their batons violently against a crowd that participates in a popular demonstration.

The protesters are students and teachers.

A cavalry troop of the military police advances with their horses against the protesters.

Students and teachers fall to the ground and are trampled by horses.

Long-Shot - Military cops shooting rubber bullets at the crowd.

Military police throw tear gas grenades of instantaneous emission (CS) models GL-311 and 312 against the crowd.

Macro-shot in Slow-motion of the military cops throwing tear gas grenades of instantaneous emission (CS) models GL-311 and 312 against the crowd. Detail of the flaming sparks coming out of the police guns.

People run bewildered in the crowd to escape the bombs.

Macro-shot in Slow-motion of a protester's face being struck by a rubber bullet.

Macro-shot in Slow-motion of a protester's head being struck by a police officer's blow. Blood drips from the protester's head.

Long-shot of people running bewildered in the crowd to escape the bombs.

MERGE:

10 INT. BAR - NIGHT 10

On the wall, there is a 42-inch LED TV which is connected in a sensationalist television news, exhibiting scenes of conflict and political violence in the demonstration.

Men and women sitting in the bar counter's front, eat and drink while are watching the police violence scenes on the television.

Two men laugh and make a toast celebrating the police action.

CUT TO:

11 EXT. IGUAZU PALACE - NIGHT 11

Frontal view of Iguazu Palace's illuminated facade. The Iguazu Palace is the Paraná state government seat.

CUT TO:

12 INT. IGUAZU PALACE - NIGHT 12

Subjective camera runs through the Iguazu Palace's main entrance, where the busts of Dom Pedro I, Baron of White River and Getulio Vargas are exposed.

Traveling - through the Iguazu Palace's central entrance, passing through the lobby, on a monumental scale, highlighted by its internal height, with the central staircase, the structural columns, and the floor covered with Parana marble.

A Sequence Shot through the third floor shows the Governor's Office reception, the meeting room with access to the reserved room where the governor works.

The work desk is surrounded by works of art from the Iguazu Palace's collection. There is a small cabinet with governor's personal objects, a picture frame with family photo: a woman and two small children.

The office is full.

On the wall, there is a 42-inch LED TV which is connected in a sensationalist television news show exhibits scenes of conflict and political violence in the demonstration.

Everyone watches the news.

The GOVERNOR BOB STONE and SECURITY SECRETARY MAJOR FERDY CHUBB make a toast with their champagne glasses.

All the presents are also toasting.

The atmosphere is of celebration.

CUT TO:

13

EXT. CIUDAD DEL ESTE - PARAGUAY - DAY

13

Aerial view of the Paraguayan city, Ciudad del Este, which borders the Brazilian town, Foz do Iguazu. They are connected by the Friendship Bridge.

The city has approximately 400 hundred thousand habitants. It's the second most populous city in Paraguay. Almost 50 thousand Brazilians work illegally there. The city is the third biggest free trade zone in the world (after Miami and Hong Kong).

The people flow in the trade zone next the border is intense; it looks like a human anthill.

A motorbike transits among the cars.

The clients are most Brazilians, Paraguayans, and Koreans attracted by the trade of low prices products.

The streets are narrow and dirty, with canvas awnings, tents, and street hawkers.

The buildings are insanely close to each other and have many small shops.

The pedestrians transit among the sidewalks and are approached by the insistent hawkers.

A tourist is approached by a 12-year-old, badly dressed, wearing slippers, insistently trying to sell her something, or take her to the inside of a store.

There are some Shopping Centers which occupy a whole block.

GABRIEL, a deliveryman, drives his motorbike through streets, among cars and pedestrians.

The traffic is chaotic, lots of horn noises.

Gabriel parks in front of one of the Lai Lai Center Shopping Center's entrance.

Gabriel walks in the Lai Lai Shopping Center.

CUT TO:

14 INT. LAI LAI SHOPPING CENTER - DAY

14

Gabriel walks into the interior of Lai Lai Shopping Center. There is an infinity of small stands from shops that sell imported products.

Shopkeepers offer their clients products in front of their shop entrances.

They sell micro SD cards to camcorders and digital cameras, computers and latest generation LED TVs.

The mall is full of "sacoleiros" (informal goods salesperson); people who buy low-priced products in specific places and then transport (inside of suitcases, bags and similar things) and sell it in informal retail trades in small centers.

The talking noise is really loud.

Gabriel goes down the stairs into the shopping center's underground area.

CUT TO:

15 INT. LAB - LAI LAI SHOPPING CENTER - DAY

15

A consortium between the American government, American pharmaceutical corporations and Vital Import Cop., a great Brazilian importation company, that has chemical weapon research and production secret lab in the underground of Lai Lai Shopping Center in Ciudad del Este, Paraguay.

Paraguayan soldiers and American mercenaries are in charge of the Vital Import Corp. consortium lab internal security. They take turns in a previous environment by the scientific experiments on animals room.

Because it is uneventful, the security is sloppy.

Americans and Paraguayans play poker on a table. They laugh at each other and make fun of opponents, trying to disturb them and then win the game.

There are a few dollars on the table, indicating that the game has money bets.

CUT TO:

16 INT. ANIMAL EXPERIMENTATION ROOM - DAY 16

Five scientists, three men and two women, take showers in a bathroom containing 5 running water showers.

After the bath, they remove their personal use accessories: rings, wedding bands and chains and place them in their respective lockers.

They wear an appropriate paramentation, sterile overalls, shoes, socks, gloves, bonnet and masks.

They check themselves out making sure everyone is appropriately dressed one last time and then enter the vivarium.

CUT TO:

17 INT. BIOTERIUM OF ANIMAL EXPERIMENTATION ROOM - DAY 17

Five scientists, three men and two women enter the bioterium.

The bioterium is equipped with high impact resistant polycarbonate cages. 250 times more resistant than glass, 100 times more resistant than acrylic, with high chemical resistance, stainless steel covers, grid shaped, with a lowering to the cages interior, that are used to contain and condition of mice, rats, hamsters and rhesus monkeys.

Travelling - Exhibiting mice, rats, hamsters until it reaches a rhesus monkey cage.

Macro-shot - The rhesus monkey, with light brown fur, naked face, rosy-reddish, measuring 15,7 inches height and weighing about 2,2 pounds opens wide its mouth, shows its teeth threateningly and screeches loudly. It has an aggressive behavior.

Travelling goes on starting in the rhesus monkey and shows dozens of stainless steel shelves with trundle, measuring 5,9 feet height, disposed side by side. Each shelf contains three cages superimposed in height. Each cage containing a rhesus monkey inside.

All monkeys open wide their mouths showing their teeth and screech loudly. They move inside of the cage and behave aggressively.

Camera shows double door autoclave, with interlock system, in use, sterilizing vivarium's materials.

For high-risk studies, some of the rhesus monkeys are in negative pressure isolation polyvinyl chambers shaped as parallelepipeds.

There is an opening in one of the sides, with a pair of special gloves to manipulate the interior of it. In the other side, there is a "gateway" to insert inputs e materials, which is done with the assistance of a sterilization cylinder. The materials are sterilized and introjected. There are entry and exit air filters installed on the laterals. The air renovation is sustained by an exhaust fan.

In the last part of the vivarium, there is an automated machine for washing cages and an euthanasia chamber, large size, to sacrifice research animals. The sacrifices are made using carbon dioxide gas (CO2). The chamber has a window to watch the animals during the sacrifice.

The scientists do the disinfect procedure in the environment, working tables, sinks, floor, walls, roof, windows, doors, lamps, using alcohol and quaternary ammonia.

The American scientists perform several experiments and new drugs tests on animals.

They apply injections with syringes with a potent rabies virus in the rhesus monkeys.

A SCIENTIST opens up the refrigerator door and grab a tray with vaccines vials.

Upon a table, with another female scientist assistance, they pack the vials in a small thermal box to maintain the 35,6° F to 44,6° F temperature.

They carefully place the thermal box inside of a stainless steel briefcase, coated with carbon fiber, version 4" Carbon Fiber Attache, developed by ZERO Halliburton, exclusively for Vital Import Corp. The close up the briefcase and spin the 7 digits combination lock.

CUT TO:

18

INT. LAB - LAI LAI SHOPPING CENTER - DAY

18

The American head of security opens up the lab door and handles the stainless steel briefcase, coated with carbon fiber, version 4" Carbon Fiber Attache, developed by ZERO Halliburton to the deliveryman Gabriel.

The America head of security sets a stopwatch on his wristwatch.

Gabriel has the same wristwatch of the head of security.

Simultaneously, Gabriel sets the stopwatch on his own wristwatch.

CUT TO:

19 INT. LAI LAI SHOPPING CENTER - DAY 19

Gabriel walks through the corridors of Lai Lai Shopping Center, carrying the stainless steel briefcase, coated with carbon fiber, version 4" Carbon Fiber Attache, developed by ZERO Halliburton.

CUT TO:

20 EXT. LAI LAI SHOPPING CENTER - DAY 20

Gabriel settles the stainless steel briefcase, coated with carbon fiber, version 4" Carbon Fiber Attache, developed by ZERO Halliburton in the trunk in the back of his motorcycle.

Gabriel hops aboard the motorcycle, starts the engine, put on the helmet and drives through the street.

CUT TO:

21 EXT. STREET - CIUDAD DEL ESTE - DAY 21

Gabriel drives his motorcycle across the streets of Ciudad del Este, in Paraguay, heading Friendship Bridge.

CUT TO:

22 EXT. THE FRIENDSHIP BRIDGE - STREET - DAY 22

Aerial view of the Friendship Bridge.

Through the right side, on the sidewalk, hundreds of people on foot, carrying empty backpack and bags, cross Friendship Bridge, leaving Brazil and entering Paraguay.

Through the left side, on the sidewalk, hundreds of people on foot, carrying full backpack and bags, cross Friendship Bridge, leaving Paraguay and entering Brazil.

Through the right side, on the street, hundreds of motorcycles and small vehicles, cross Friendship Bridge, leaving Brasil and entering Paraguay. There is a traffic jam.

Through the left side, on the street, hundreds of motorcycles and small vehicles, cross Friendship Bridge, leaving Paraguay and entering Brazil. There is a traffic jam.

The bikes can more easily move around, the deliveryman ride on their motorbikes across empty spaces, bypassing vehicles and escaping the traffic jam.

There is a lot of motorcycle horn sounds.

Gabriel returns from Paraguay to Brazil, through Friendship Bridge, caring a load of vaccine vials. He speed up his bike and drives dangerously through cars.

Gabriel crosses the customs without being stop by agents and police men.

As soon as Gabriel pass through the customs from Paraguay to Brazil, an agent checks his wristwatch. The agent's wristwatch is the same as Gabriel's and the head of security back in the lab.

There is a traffic jam in the Brazilian side, right after Friendship Bridge's cross. Gabriel speed up and perform an audacious manoeuvre.

Gabriel's bike skids, hits the rear of a truck, and is violently catapulted through it.

Slow-motion of Gabriel being catapulted through the vehicle.

Macro-shot of Gabriel hitting his head on the asphalt.

The motorcycles hits the car. The bike's trunk burst open.

Macro-shot - of the stainless steel briefcase, coated with carbon fiber, version 4" Carbon Fiber Attache, developed by ZERO Halliburton being projected in the air by the crash's impact.

Gabriel remains unconscious.

People cluster around Gabriel.

CUT TO:

23

EXT. STREET - DAY

23

An USA type ambulance (mobile ICU), equipped with digital system and state-of-the-art technology with complex devices, similar to the ones used in a ICU (Intensive care unit), with data access and transmission via internet is helping attends the accident in the street next Ponte da Amizade.

The care team is formed by four professionals: a doctor, a nurse, a nurse technician and a driver rescuer, advanced life support trained.

They immobilize Gabriel in a stretcher and place him inside of the ambulance.

The ambulance leaves the place with siren and the rotating lights working.

CUT TO:

24

INT. LAB - LAI LAI SHOPPING CENTER - DAY

24

In the experimenting room in the bioterium at the clandestine lab, in the underground of Lai Lai Center Mall, a scientist is attracted by the agitation e squeaks of a monkey inside of the negative pressure isolation polyvinyl chamber.

The rhesus monkey spasms, vomits blood, staggers and falls in the floor of the isolation chamber. The rhesus monkey is immobile.

The scientist puts on the special gloves for manipulating the interior of the chamber and touches the monkey. The monkey remains still, it is dead.

The scientist asks for help from another colleague. They remove the monkey from the isolation chamber. The scientist examine the monkey on a table. Another scientist takes notes on a clipboard.

He extracts the monkey blood.

After the exams, a scientist places the rhesus monkey inside the euthanize chamber. The scientist closes the chamber's door and press the button that releases the carbon dioxide gas (CO2).

The scientist takes the rhesus monkey out of the chamber and does the procedures to discard the animal.

The rhesus monkey spasms and open its eyes. The monkeys eyes are bloody. The monkey opens wide its mouth, stridently squeaks, attacks the scientist and violently bites his arm, pulling out pieces of flesh.

The scientist desperately screams in pain:

SCIENTIST
Argghhhhhhhhhhhhhhh!

The monkey jumps on the scientist's neck and bites him, pulling out more pieces of flesh.

Macro-shot of the monkey biting the scientist's neck.

The scientist's neck blood squirts far.

The scientist screams:

SCIENTIST (CONT'D)

Help!

Another terrified scientist pulls a red button on the wall, which makes an audible alarm and red lights that flash intermittently go off.

Security men enter through the vivarium's experimenting room door and see the monkey attacking the scientist.

The head of security draws a gun and shoots the monkey several times.

Several shots hit the monkey's head and he fall dead on the ground.

The injured scientist staggers and falls in the ground, slipping away his blood.

Other scientists administer first aid on the harmed scientist.

CUT TO:

25 INT. FOZ DO IGUAZU HOSPITAL - DAY

25

The injured scientist from the Paraguayan clandestine lab is transferred to a hospital in Brazil.

Doctors and nurses run through the Hospital by a stretcher that carries the injured scientist.

The doctors open up the hospital's Emergency Operating Center's door and pull the stretcher inside.

The stretcher disappears inside of the hospital's Emergency Operating Center. The camera doesn't enter the Operating Center, it stops on the door, and register the scenes through the door's window.

CUT TO:

26 INT. FOZ DO IGUAZU HOSPITAL- NIGHT

26

At night, Foz do Iguazu's Hospital has its security due reduced to low people flow.

A few doctors and nurses are on call.

For energy-saving, the corridors between the rooms have auto-ignition lights with motion detector.

A nurse walks down the corridor and enters the room where the patient is the clandestine lab's injured scientist.

He is lying in a bed in an isolation zone at the Hospital.

The scientist is unaware.

The nurse leaves a medication tray in a table by the bed headboard, where the scientist is lying down.

The nurse checks the identification wristband in the patient's wrist and verify is full name, number in the medical chart and date of birth. She activates a barcode scanner, scans the identification wristband and check the electronic prescription.

The nurse grabs the medical records by the edge of the bed and evaluate the prescription confronting the patient's data with the data in the medical record, checking protocol, dosage, body surface, cycle, lab tests and the history of previous applications.

The nurse grabs a medication from the tray and inject fluids in the catheter fixed on the patient's arm.

The nurse turns her back on the patient and writes down information in the medical record.

The scientist opens his eyes abruptly.

Macro-shot - of the bloody scientist's eyes.

The scientist attacks the nurse throwing her down on the ground. He bites her neck ripping off pieces of flesh and squirting blood all over the floor.

CUT TO:

27 INT. FOZ DO IGUAZU HOSPITAL - NIGHT

27

The scientist attacks, bites and infects other patients, employees, nurses and doctors from the Foz do Iguazu's Hospital.

The Foz do Iguazu's Hospital corridors are full with zombies, infected by the scientist.

Camera shows zombies leaving through the Hospital's door.

CUT TO:

28 EXT. COUNTY DENTIST OFFICE - DAY 28

Foz do Iguazu's dental clinic. People come in and out of the clinic.

CUT TO:

29 INT. COUNTY DENTIST OFFICE - DAY 29

The attendance call display on the wall indicates the time. It's noon. People wait seated in the waiting room. A secretary talks on the phone.

In the attendance room, two dentists treat their last patients of the morning shift. Other two dentists get ready to substitute the other shift. The dental clinic works in a rotation shift system. The dentist Linda does a tooth restoration in a child's mouth.

Close-up in the child's mouth.

The dentist finished up the procedure and says:

LINDA

That's right, Wand. That mean decay is no longer going to bother you.

The boy smiles.

LINDA (CONT'D)

But remember to always brush your teeth after meals and slow down with the candy, it has a little bug that eats up your teeth without you even realizing, promise?

The boy answers, appearing to be lying:

BOY

Yes, Doctor Linda. I promise!

Camera shows the boy's fingers crossed behind his back.

The dentist takes the boy to the attendance room's door. The boy leaves happily through the door. The dentist Linda says:

LINDA
Haven't you forgot anything?

The dentist Linda places her finger on her own cheek.

The boy returns.

The dentist Linda bends down to level herself to the boy's face height. The boy kisses doctor Linda's cheek.

LINDA (CONT'D)
Great! What about my new smile?

The boy smiles showing all his teeth and leaves running. The dentist returns to the interior of the room, takes off her gloves, her white dentist overall and place it in her locker.

CLEBER, another dentist passes through Linda and kisses her in the face. He is the dentist that replaces her in his shift.

CLEBER
Hi Linda, is everything fine?

LINDA
Good morning Cleber, yes everything is fine.

The dentist Linda grabs her bag and gets ready to leave the room. Cleber speaks like a broadcaster.

CLEBER
And now ladies and gentlemen, The Beauty leaves and The Beast enters! There's no more joy in the county dentist office. No crying, just hold on.

LINDA
Funny.

Linda smiles and walks out through the door.

In the waiting room, DUDU, a 12 years old boy and MARY, his mother wait to see the doctor. The boy's mother stand up, grabs dentist Linda's arm and say:

MARY - DUDU'S MOTHER
Doctor Linda, are you leaving yet?

LINDA
Yes, I'm Maria, my shift is over.

MARY - DUDU'S MOTHER
 It's urgent. You need to see Dudu
 today. A piece of his tooth fell
 off.

Mary aims Dudu seating down with a naughty face.

The dentist looks at the boy. He smiles showing the gap in
 his teeth. The dentist thinks and answers:

LINDA
 Mary, I can't see Dudu right now,
 here at the clinic.

Mary looks disappointed.

Dudu stops smiling.

The dentist continues:

LINDA (CONT'D)
 Let's just do that: I take Dudu tom
 my private clinic and we fix his
 tooth there. Then I can drop him
 off at you place.

MARY - DUDU'S MOTHER
 Doctor, I don't have any money.

LINDA
 That is okay. Dudu can pay me with
 smiles.

Mary is very happy, hugs and kisses the dentist.

MARY - DUDU'S MOTHER
 You are a angel that God forgot in
 Earth, doctor!

Linda smiles. Dudu smiles.

MERGE:

30 INT. THE DENTIST LINDA'S CAR - DAY

30

Dudu smiles and looks the landscape through the window of
 dentist Linda's car.

Camera adjusts to show dentist Lisa driving and smiling.

Dudu asks if he could change the music. Dentist Linda points to the radio on the car's dashboard. Dudu smiles, his eyes shine. Dudu and Linda swing with the music sound.

CUT TO:

31 EXT. VITAL IMPORT CORP. BUILDING - DAY 31

External view of the sumptuous Vital Import Corporation building.

The biggest Foz do Iguazu's building with 40 floors, mirrored exterior, roof with a pool, leisure area, bar and heliport.

CUT TO:

32 INT. THE MEETING ROOM VITAL IMPORT CORP. BUILDING - DAY 32

In the Vital Import Corp building, on its 39^o floor, there is the multinational's meeting room. An ample room, with a 50 inches led monitors on the walls, with a solid mahogany Amazonian rectangular table, 33 ft length and 5 ft width. At each side of the table, there are 10 executives sitting in comfortable armchairs.

At the end of the table, there is the mega businessman DONALD VITAL, 50 years, 5'6 ft, 187 pounds, fat, belly falling out of his pants, short gray hair, brown eyes, Vital Import Corp. CEO, a big product importing company based at Foz do Iguazu.

Vital Import Corporation does various illegal importing activities, weapons smuggling, falsified drugs, beverages, cigarettes, intoxicating substances, human organs and people traffic.

Legally, it is the biggest taxpayer company at Foz do Iguazu.

Participates along with American pharmaceutical corporations in the financing of the secret lab on the underground of the Lai Lai Shopping Center.

He finances several local, state and Paraguayan politician's campaigns, which guarantee the immunity of its illegal business in both countries.

By his side, there is Vital Import Corp. executive secretary. FERNANDO CREPE, homosexual, 50 years old, 5'6 ft, 154 pounds, brown eyes, bald, natural from Rio de Janeiro with a heavy accent, works out at the gym to get in shape, greedy, fake, Donald's right arm, is aware of all illegal activities of the company. Dresses elegantly, flawless suit and tie.

The Vital Import Corp.'s advisory board, composed by Foz do Iguazu's most rich executives: Foz do Iguazu's mayor, Dr. MARK GOMES, president of the City's council, federal deputy GUTO FLORENTINO, some American and Paraguayan executives. Altogether, 21 people seat around the table, listening to the final Donald Vital's presentation about companies' expanding projects that involve a slum's expropriation to build a luxury residential condo.

DONALD VITAL

...the projects are well structured, solids and prospect a considerable profit around 400% of the invested capital, to be earned in less than 6 months from the investment. But of course, to that we need the opportune collaborations of the City's council president, mayor and deputy Guto.

The attention turn to the councilor, mayor and deputy that smiles and nod heads consenting. ANIBAL, One of the businessmen asks:

BUSINESSMAN ANIBAL

Dr. Vital, and what about the slam's residents?...

Donald Vital interrupts the executive Anibal before que can finish his sentence:

DONALD VITAL

As we wall know, that occupation is illegal. Most are illegal immigrants. They don't have the right to be there. They should not even be in our country.

BUSINESSMAN ANIBAL

But they were there in the past 20 years.

DONALD VITAL

That's another reason form them to be removed from there. They have been occupying a place that does not belong to them for 20 years, they don't pay taxes, the majority of people is illegal, they do not add to society, besides, it is a terrible postcard to our city.

BUSINESSMAN ANIBAL

Sorry, Dr. Vital, but those people can show resistance.

DONALD VITAL

That's easy to solve. We can get court order with the judge...
What's the name of that judge from out party?

FERNANDO CREPE

Sergio.

DONALD VITAL

Yeah, Sergio! We can get a court order with judge Sergio, and I can talk to the governor about the military police joining us in recovery of possession, to ensure those miserable's safety. Our police is well trained and with the correct orientation everything is going to solved in a few hours.

CUT TO:

33

INT. QUARTEL GENERAL - POLICIA MILITAR - NOITE

33

Medium-Shot - Military police officers wear black exoskeletons of high-density polycarbonate.

Macro-shot - A Police officer wears bullet-proof vest (front and back), which has rigid shields in polycarbonate plates, anatomical format for optimal movement, fit and comfort and made internally in 3D fabric with sweat dispersion properties and body's temperature decrease.

The shoulder's protector connects to the trunk's protector through a quick metal coupling.

The forearm protector has greater flexibility, needed to the forearm and elbow.

The pelvic region protector is made of high density polymer.

The thigh's protector is made of high density rigid polymer.

The knee, shin and leg protectors are made of a hard protective knee cap with non-slip polymer;

High density rigid shield for cinnamon with double matte black finish to prevent light reflection; And, a removable and adjustable foot protector.

CUT TO:

34 EXT. FAVELA - NIGHT

34

Medium-shot - Scenes of the Favela's eviction.

In foreground - Military policemen dressed in black exoskeletons of high-density polycarbonate are shooting people with rubber bullets.

Police officers throw tear gas bombs at the crowd.

The crowd continues to approach the police officers.

The police officers start beating the crowd with batons.

CUT TO:

35 INT. THE MEETING ROOM VITAL IMPORT CORP. BUILDING - DAY

35

The businessman Donald Vital continues talking:

DONALD VITAL

...After all, to save us from crying around, the president of the City's council can suggest the donation of a land farm from the city, by the river edge. We are doing good for tax payers citizens of the city, removing all of that trash from there and replacing it with a beautiful high standard residential condo. Everybody wins. The town, for urbanizing an irregular allotment, the neighbors because their properties are going to be valorized with the local landscape improvement, the tax payers because the new residents will pay taxes and will revitalize the region's commerce, the neighborhoods will be safer, and specially the poor people, we have to think about the poor... This reminds me once that I was forced to do a marketing action ... a social assistance ...

(MORE)

DONALD VITAL (CONT'D)
 I carried a poor man in my car and
 I threw up because of the smell ...
 Look how I shiver until today .. I
 always think of the poor.

Everyone at the meeting laughs.

CUT TO:

36 EXT. FAVELA - NIGHT

36

Medium-shot - Scenes of the Favela's eviction.

The residents on the slams make a tire barricade. They set the tires on fire.

There are poor women and children seated in front of their houses.

Policemen violently remove women and children from the inside of their houses. They drag women by their hairs through the streets.

Policemen set shack on fire.

CUT TO:

37 INT. THE MEETING ROOM VITAL IMPORT CORP. BUILDING - DAY

37

The businessman Donald Vital continues to talk:

DONALD VITAL
 ...Those people are there
 irregularly, with their removal to
 another region, with the land made
 by the city hall donation, everyone
 will have their own land deed. It
 won't be much large, the city can't
 lose that much money. But it will
 be enough to every resident to feel
 proud for conquering its own piece
 of land, before that their only
 granted property in the future
 would be a perpetual land.

CUT TO:

38 EXT. FOZ DO IGUAZU CEMETERY - DAY 38

Men, women and children cry at one of the eviction's victim funeral.

CUT TO:

39 INT. THE MEETING ROOM VITAL IMPORT CORP. BUILDING - DAY 39

The businessman Donald Vital continues to speak:

DONALD VITAL

...Now, if they show resistance, we can always use more persuasive ways, or we can even use the situation to confirm the effectivity of our project in Ciudad del Este. Speaking of which, our scientist are in the final testing stage and we will have a satisfactory result soon. I'm very enthusiastic about the advances of our chemistry team, but that will be a subject to another specific meeting. Any more doubts?

None of the attendants manifests, everyone agrees.

DONALD VITAL (CONT'D)

As we all know, in a collateral way, the enterprise will create new jobs, workstations and taxes to the city, we are convinced that the obstacles that exist today will be removed in a short period, and they won't be obstacles for the civil work to start on scheduled.

When the businessmen stop talking, everyone applauds.

The mayor, Dr. Mark Gomes and the federal deputy Guto Florentino stand up from their chairs in a hurry and are the first ones to approach the businessmen Donald Vital. They are the first to greet Donald Vital. They fight for the executive's attention.

The other executives talking among themselves. A secretary with a curvilinear silhouette and tight dress enters the room and serves champagne to all.

CONGRESSMAN GUTO FLORENTINO

Gentleman, I apologize, but I got to go, I need to catch a flight to Brasilia to fulfill some political commitments, deal with that amendment Dr. Vital, and specially invite the president to come to the condo's foundation stone launching. In fact I'm really late, and we can never count on this chaotic traffic...

DONALD VITAL

Deputy, don't rush. I also have to business to deal with in the airport, after all, after I won the concession of exploration, there is always a pendant subject, the work never ends. But send my regards to the President Michael, and say that I insist for his presence. Don't forget that during the campaign I was a very generous donor. Let's go to the roof and catch the helicopter.

CONGRESSMAN GUTO FLORENTINO

Dr. Vital, It's impossible for any politician to forget your generosity.

I'm sure the president will come. And it will be a beautiful popular party.

Donald Vital, Fernando Crepe, the mayor, the councilor and the deputy leave the room and climb to the roof.

CUT TO:

40

EXT. THE ROOF VITAL IMPORT CORP. BUILDING - DAY

40

Three beautiful young ladies, wearing bikinis, laying in lounge chairs by the pool. They dry up their wet bodies in the sun in the Vital Import Corp building's roof.

The company's helicopter is in the heliport.

The COMMANDER FLAVIUS, helicopter pilot is seated in a bench by the bar's counter and talking to the bartender.

The businessmen Donald Vital, with the politicians and Fernando reaches the roof.

Donald Vital talks to the politicians:

DONALD VITAL

... You know I'm automatically attracted to beautiful women... I just start kissing them. It's like a magnet. Just kiss. I don't even wait. That's what I always say. When you're a star they let do it. You can do anything. Grab them by the pussy. In this world, it doesn't matter if you have a small dick, what matters is money, power. You can do anything.

Donald Vital and the politicians laugh.

Donald Vital says to Commander Flavius, the helicopter pilot:

DONALD VITAL (CONT'D)

Commander Flavius, the rest time is over. Time to work, take us to the airport.

COMMANDER FLAVIUS

I will immediately Dr. Vital.

The bartender prepares Donald a drink.

One of the women in bikinis stands up, walks in a sexy way towards Donald and asks:

BIKINI WOMAN

Vit, dear, are you leaving?

DONALD VITAL

Yes, my love. Why?

The woman in a bikini comes closer to Donald and whispers something at his ear.

Donald smiles and says to the politicians.

DONALD VITAL (CONT'D)

Gentlemen, what did I say? I'm sorry, but I won't be able to make you company. I forgot an unavoidable meeting, business with the local commerce. You understand me... But you are in the good hands of the commander Flavius.

(MORE)

DONALD VITAL (CONT'D)

He will take you safely to the airport. Fernando, you come with me.

The man say goodbye with slaps on the back and a cuddle in the hair.

The mayor, the councilor and the deputy go with commandant Flavius to the helicopter.

Donald grabs the drink in the counter, and holds the three women in bikinis. Fernando follows Donald and the women in bikinis inside of the building.

The helicopter takes off.

CUT TO:

41 EXT. CHURCH UNIVERSAL ASSEMBLY APOSTLES OF JESUS - NIGHT 41

Frontal view of the Universal Assembly of the apostles of Jesus, an evangelical church located at Foz do Iguazu's downtown. Worshipers walk through the sidewalk and enter the church.

Travelling - MAGDALENE, a 35 years old woman, brunette, 5'4'', 132 pounds, long hair, parted in the middle, with braids in the back of the head, introverted, discrete, the little bit she talks is smooth, wears a long skirt below the knees and a feminine shirt. Wears nude lingerie.

Magdalene walks into the church.

CUT TO:

42 INT. CHURCH UNIVERSAL ASSEMBLY APOSTLES OF JESUS - NIGHT 42

Long-Shot - The church is filled with worshipers that sing and clap hand joyfully.

Magdalene seats in one of the front rows. Magdalene sings along with the others worshipers.

In the front of the church, at the left side a band plays gospel songs. At the right side, a white dresses coral sings. In the lateral, two deacons, one at each side, and alongside them, two security man dresses in black suits.

PRIEST JAMES is in front of the people, with a bible in one of his hands and a microphone in the other. He preaches the attendants.

PRIEST JAMES

I'm a good pastor and a good pastor gives his life for its sheep. Brothers and sisters, I bring you good news. A message of faith and hope. The word of God left for us by his apostles. "Jesus said to her: I am the resurrection and the life. The one who believes in me will live, even though they die". John 11:25. Hallelujah brothers!

The church answers:

FAITHFUL PEOPLE

Hallelujah!

PRIEST JAMES

What did you say? Hallelujah brothers!

FAITHFUL PEOPLE

Hallelujah!

PRIEST JAMES

This is weak, God gave you the eternal life and you thank him with that dead voice? I said Hallelujah Brothers!

Worshippers scream really loud:

FAITHFUL PEOPLE

Hallelujah! Hallelujah! Hallelujah!

PRIEST JAMES

That's right! Amen Jesus! God is talking to me now. He is saying that he is satisfied with our brothers and sisters' faith. Amen? Amen?

FAITHFUL PEOPLE

Amen!

Priest James gets even more excited and vibrant at his oratory.

PRIEST JAMES

Amen! Hallelujah! God spoke to me. God spoke to me. He gave us the eternal life! Eternal life through Jesus Christ's resurrection, our lord and savior.

(MORE)

PRIEST JAMES (CONT'D)

"Jesus said to her: I am the resurrection and the life. The one who believes in me will live, even though they die". Hallelujah!

The worshipers get even more excited and answered:

FAITHFUL PEOPLE

Hallelujah!

PRIEST JAMES

Amen! God gave us the eternal life. Hallelujah! But that's all you have to give God in return? That's not enough! Let's show him all of our faith, our gratitude, from the bottom of our hearts.

The worshipers scream:

FAITHFUL PEOPLE

Hallelujah!

Medium-shot - Of Magdalene screaming alongside the other worshipers:

MAGDALENE

Hallelujah!

Priest James continues his enthusiastic speech:

PRIEST JAMES

Let's not be petty, let's not be ungrateful, let's not do like the Gentiles, let's not be like the ungodly. Let us show that we are the anointed people of God. Let's open our hearts and offer God the best we have, the best of our souls. It's time for the offerings. My beloved deacon brothers and sisters pass the offering bag!

The band starts to play a joyful song. The coral sings.

Four deacons dressed with black pants, shirt and tie walk among the worshipers passing the offering bags.

Macro-shot - The worshipers deposit money in the bags and pass it to the next person, until the bag reaches another deacon in the end of the chair row. The operation repeats itself in the next rows.

CUT TO:

43 EXT. LABOR JUSTICE FORUM - DAY 43

Long-shot - Frontal view of Foz do Iguazu's Labor Justice Forum.

CUT TO:

44 INT. LABOR JUSTICE FORUM - DAY 44

Internal scene of Foz do Iguazu's Labor Justice Forum.

People are seated in chairs waiting to be attended.

An employee slowly attends a person in the counter that divides the public's access with the internal distribution part, reserved only to employees.

JOHN SMITH

Good afternoon, my name is John Smith, I came here to know about my process.

PUBLIC AGENT

Good afternoon. What is the number of your process?

JOHN SMITH

I don't know the number. My lawyer is Dr. Charles Andrade, who has an office here on the other street.

PUBLIC AGENT

Sorry, Mr. John, but without the process number, I can't serve you.

JOHN SMITH

It's a lawsuit against Dr. Vital's company. He didn't pay my rights.

PUBLIC AGENT

Mr. John still I can not serve you without the process number. Even more against Vital Corp. There are hundreds of processes.

JOHN SMITH

But can't you make an exception?

PUBLIC AGENT

Mr. John, you see, we have thousands of lawsuits in this division, the only way to find them is through its number.

JOHN SMITH

Got it. Maybe if I look for my lawyer's card.

PUBLIC AGENT

Mr. John, as I said, the process number is necessary. I'll call the next password to be attended. Have a good afternoon.

JOHN SMITH

Just a minute, I'll look in my wallet, maybe there's something...

John Smith looks in his wallet and finds the lawyer's card.

John Smith shows the card to the public agent.

JOHN SMITH (CONT'D)

I knew it, I knew I had saved it somewhere, here.

The public agent looks at the lawyer's card and says:

PUBLIC AGENT

Mr. John, this is your lawyer's card, as I said, I can only serve you with the process number.

The public agent returns the card to John Smith.

John Smith looks at the card, and sees the process number written on the back. He smiles satisfied and returns the card to the public agent:

JOHN SMITH

Here it is. I knew I had! Here is the process number.

The public agent looks at the process number on the card and says:

PUBLIC AGENT

Did you get the process statement?

JOHN SMITH

No, I don't. What is it?

PUBLIC AGENT

Process statement is a paper where you have the latest information on where the process is. Only then I can locate the process.

JOHN SMITH

But with the process number you can't search it in your computer?

PUBLIC AGENT

Sorry, Mr. John, it's the rules. Without the process statement, without attendance.

JOHN SMITH

But where can I get this process statement?

PUBLIC AGENT

You will have to return to reception, get a yellow password, wait your turn, and ask the attendant to print a process statement. Then, you come back here, pick up a new password, a green password, and wait your turn, and when we call you, you give me the process statement. So I can search the process and serve you.

JOHN SMITH

But I already got this yellow password at the reception, and I also got the green password, can't I use these passwords?

PUBLIC AGENT

No, sir. These passwords were for this service. When you return, it will be another call.

JOHN SMITH

But there were about 50 people behind me, who now have a password, if I get another password, I'll be behind these people, I'll have to wait all over again, it's going to be a long time, I have to go to work.

PUBLIC AGENT

I'm sorry Mr. John, the laws and rules are for everyone, have a good afternoon.

The public agent presses a remote control by calling the next password on a bright wall panel next to a 42-inch LED TV. The public agent speaks:

PUBLIC AGENT (CONT'D)
 Next service. Password green number
 34.

John Smith comes out frustrated.

In the sound system, people are being called to next audience.

CUT TO:

45 INT. LABOR JUSTICE FORUM - DAY 45

In the internal part of the distribution, several employees are seated on it's desks, that have processes and computers. In some desks, a mug of coffee and employees typing on its computers.

Some employees stand up and walk through the internal ambient of the Court's secretariat to the bathroom, to the kitchen, between the steel lockers used to file processes, placed in a way to form corridors.

Everything works in repetitive and automat movement.

CUT TO:

46 INT. COURTROOM - DAY 46

In the Courtroom, VANIA is seated on a table, in front of her computer screen. She is the Courtroom assistant and also of Judge. Vania types texts in her computer.

Beside her, JUDGE JULIE, Labor Justice judge. Woman, 33 years old, White, brunette, 1m55, 55 kg (5'1'' feet, 121 pounds), from a traditional and conservative family, married to Victor, a second lieutenant, providing military services in Foz do Iguazu's 34^o motorized battalion army.

Victor was her first and only boyfriend. Graduated in the Law school with the classes' best grades, she applied to be the Labor Judge right after graduation, passing the test in the first place and being one of the youngest judges in Brazil.

She never had another job. Unhappy in her marriage, suspects her husband is cheating on her with a younger woman.

The Judge Julie is impatient, looks serious, crimp face, head down, reading and flicking through a process on her table.

The lawyers and the parts enter the audience room and seat on its respective places on a table.

In the left side, there are the lawyers and the legal representative of the sued company. In the right side there are the lawyers and person that sued the company.

PETER, man, 45 years old, 1m70, 60kg (5'6'', 132 pounds), rude face, square shaped. A simple working man, bricklayer assistant, difficultly finished elementary school in a night shift.

He is dressed in a simple way, old clothes, but clean, wearing flip-flops, shorts and a t-shirt, the same way he dresses up for work, because of the high temperatures of Foz do Iguazu. Peter is suing the company, he enters shy in the room and is the last one to take a sit, showing not being used with the situation.

The Judge Julie rises her head and looks to the parts lawyers. The judge Julia changes her expression to serious to mad. The Judge Julie says to PETER'S LAWYER with a rough voice:

JUDGE JULIE

Mr. Counsel, in five years I'm the head of this Labor council direction and I have 13 years of career in this institution. Never, not even in my worst nightmares I imagined, just once, that I would have to go through this embarrassment.

PETER'S LAWYER

Your Honor, I apologize, but I don't understand.

JUDGE JULIE

You don't understand. If I can't express myself in a minimum level of understanding, due to my graduation, culture and social level, I will appeal to my artistic skills and draw for you to get it.

PETER'S LAWYER

But Your Honor...

Judge Julie interrupts the lawyer.

JUDGE JULIE

You Mr., was not authorized to manifest yourself. I, being the judge, representing the law, won't accept being interrupted!

(MORE)

JUDGE JULIE (CONT'D)

You behave properly or I will have to ask you to leave and that the Bar association be notified for your inappropriate conduct of authority contempt. Here, you Sr. shall not look and see the benevolence representation of my traditional family or the fragility and fineness of the female figure. You Mr., should look to this chair I sit on and really see that I represent the law. I'm the power. Can you understand. Is that clear?

PETER'S LAWYER

It's very clear, Your Honor.

JUDGE JULIE

No! I do not think this mockery with you are dealing with the Judiciary in this country, be synonymous of understanding the system.

PETER'S LAWYER

Your Honor, I would never behave me in this way.

Judge Julie raises her voice:

JUDGE JULIE

No? No? No?

Judge Julia slams his hand on the table.

JUDGE JULIE (CONT'D)

How do you dare to harm the dignity of justice, at this clear attitude of confrontation, disrespect, inelegance, of belittling the minimum standards imposed by common sense, use and customs of society? Your attitude pollutes and muddies the judiciary, bringing to the justice breasts; a represented dressed manifestly in an inadequate way even for living together in society, much more to appear before the inexorable sword of justice? It is simply disgusting, loathsome, look at the man you represent, in this costumes, dressed in these rags clothes.

Peter speaks softly in the ear of his lawyer:

PETER

Dr., I'm not wearing a dress!

The lawyer is paralyzed, without reaction.

JUDGE JULIE

Not even try to hide the shamelessness showing his threadlike appendages shaped cone of his chest, shoulders, and underarm. My nostrils were impregnated with the bad odor that reaches me here. I'll have to spend hours taking bath with salts in my jacuzzi... And these slippers, these dry feet that look like a rhino's paws.

Peter does not understand anything. He asks in a low voice to the lawyer:

PETER

Dr., what this woman is talking about?! I'm not understanding anything.

The lawyer touches on Peter's arm, signing to him to say nothing.

JUDGE JULIE

The session is closed. Register which it was motivated by the breach of the demandant lawyer. Report it to ABA for appropriate action. Clerk! Announce over the sound system that all the afternoon's hearings are canceled. I need to pull myself away.

Judge Julie up from the table and starts to leave the room. She remembers something else and speaks to Vania, her assistant.

JUDGE JULIE (CONT'D)

Not only today's hearings. Cancel all week's hearings. Notify the parties and the lawyers.

Judge Julie leaves the courtroom and hits violently the internal access door to her office.

All present are astonished.

CUT TO:

47 INT. AMY'S ROOM - DAY 47

We hear heavy metal music.

AMY, a beautiful 16 year old girl, black short hair, white skin, tongue pierced, tattooed, painted nails black, skull shaped rings on his fingers, is standing in front of the mirror wearing a black lingerie.

She wears a black top, black miniskirt, fishnet stockings, black high boots. Amy puts black eye makeup, and then passes a black lipstick in her mouth.

CUT TO:

48 INT. AMY'S HOUSE - DAY 48

AMY'S MOTHER knocks on her door and says:

AMY'S MOTHER

Amy! You won't get out your room today?

Amy doesn't reply. Her mother knocks again on the door:

AMY'S MOTHER (CONT'D)

Amy I won't heat up your food again.

Amy's mother leaves the corridor, talking to herself:

AMY'S MOTHER (CONT'D)

So much I asked God a normal girl!
I set up a beautiful pink room... I
have dedicated myself so much...

CUT TO:

49 INT. AMY'S ROOM - DAY 49

Amy opens the bedroom window. Amy jumps the bedroom window out of the house.

CUT TO:

50 EXT. PHYSICAL EDUCATION COLLEGE OF FOZ DO IGUAZU - DAY 50

Long-Shot - Front View of the Physical Education College of Foz do Iguazu at Street Parana, 3695.

Students have swimming lessons in the heated pool.

ANN, a young woman, 18 years old, long blond hair, blue eyes, 1m65 height, 55 Kg, in shape, pack abs, swims in her lane in the pool.

A beep indicates the end of class.

Ann finishes swimming and gets out the pool.

The teacher speaks to the students about the next class.

Students move to the changing rooms.

CUT TO:

51 INT. WOMEN'S LOCKER ROOM - DAY 51

Student girls take showers in women's locker room. They talk frivolities each other and laugh.

Ann finishes bathing, gets out the shower, dries up herself and goes to her closet. Ann opens the closet, grabs her purse, opens the bag and picks up her clothes. She dresses up and leaves.

CUT TO:

52 EXT. NEW WORLD BUILDING - DOWNTOWN - DAY 52

Dentist Linda stops her car at the parking entrance of New World building, at Foz do Iguazu downtown.

Front view of the commercial building of 10 floors, one of the nicest in town.

CUT TO:

53 INT. THE DENTIST LINDA'S CAR - DAY 53

Dudu is amazed at the facade of the building.

CUT TO:

54 EXT. NEW WORLD BUILDING - DOWNTOWN - DAY 54

The building's parking garage door opens and the Linda dentist's car enters.

CUT TO:

55 INT. PARKING GARAGE NEW WORLD BUILDING - DOWNTOWN - DAY 55

The garage is dark. The lights come on automatically with the car displacement.

Dentist Linda places her car in her parking space. Linda and Dudu go out the car and close the doors. They walk toward the elevator. Dudu says:

DUDU
Can I push the button?

Dentist Linda nods his head, smiles and caresses Dudu's hair. Dudu smiles and presses the elevator button. Within few seconds the elevator arrives, the door opens and they enter.

CUT TO:

56 INT. ELEVATOR - DAY 56

The elevator stops on the ground floor.

Enters a well-dressed woman and a LAWYER wearing a suit.

The lawyer looks down to Dudu, who cringes and approaches the beautiful dentist. She holds Dudu's hand.

The lawyer looks at dentist Linda and smiles uncomfortably. The dentist does not return the smile.

The elevator stops at the 5th floor.

The dentist and Dudu get out the elevator.

The lawyer jokingly said to the woman who stayed in the elevator:

LAWYER
Pro bono.

CUT TO:

57 INT. PRIVATE PRACTICE DENTIST - DAY

57

Dentist Linda and Dudu enter the large office. They go through the waiting room. We can hear a soft background music. Dudu is amazed by the atmosphere and walks proudly holding Linda's hand.

They enter the consulting room.

There are three dentist chairs with plenty of space between them and separated by Japanese decorative folding screens with paintings of cherry blossom branches.

Two chairs are occupied with patients being served.

Dentist Linda greets dentists colleagues, blows kisses with his palms, and accommodates Dudu in the free chair. She washes her hands, put on gloves and her white apron.

In the chair next to her, a child is attended by the DENTIST GEORGE. The CHILD'S MOTHER talks to the dentist:

CHILD'S MOTHER

I don't know what's happening,
doctor George. He complains a lot
of pain in the mouth and that his
teeth are softening.

Dentist Linda comes back the wash basin but forgets the car key in the sink.

She reclines Dudu's chair and starts attending to him.

Camera showing another boy's mother sitting in a chair reading a magazine.

Camera adjusts to the folding screens' other side where the dentist Jorge applies anesthesia in a child and begins to work on his teeth.

Close-up - boy's face. The boy closes his eyes and falls asleep.

Macro-shot in the boy's mouth. The mouth is totally red and irritated. Dentist George approaches his face of the boy's mouth. With his left hand, puts the mirror into the boy's mouth, and with the right-hand forces a tooth with another instrument. Dentist George speaks:

DENTIST GEORGE

But what is this?

Dentist George forces the boy's molar tooth with his instrument.

Macro-shot - The boy's tooth starts to move and falls out of the mouth.

A blood jet splashes on the face and dentist's shirt. He starts draining boy's mouth blood. The dentist George tries to contain the blood by placing cotton rolls but it's useless.

He uses some gauze but the blood still flows. The dentist's gloves are bloody. The dentist George starts to sweat. He touches his forehead to wipe the sweat but stains his forehead with blood. He walks away from the boy to get more cotton rolls and gauze.

The boy begins to struggle and to convulse.

Dentist George returns quickly to the boy's side. He takes a gauze and put his hand on the boy's mouth.

Macro-shot - The boy opens his eyes. His eyes are red with blood.

Macro-shot - The boy bites tearing off pieces of dentist George's fingers.

George dentist shouts:

DENTIST GEORGE (CONT'D)
Arghhhhhh!

George dentist takes his hand off the boy's mouth.

Close-up on the hand of the dentist Jorge squirting blood.

The boy's mother lets fall the magazine on the ground and get scared.

Dentist Linda and other dentist become frightened; they look through their folding screens to see what's going on.

The boy attacks the dentist George, biting his neck, tearing pieces of flesh and blood squirts on the folding screens.

The mother runs to the child and says:

CHILD'S MOTHER
My son! My son! Stop it!

The boy violently attacks the mother knocking her to the ground and starts to bite her.

Dentist Linda is terrified, holds Dudu's hand running out the room.

LINDA

Dudu, fast!

The boy tears pieces of flesh and entrails of his mother.

The other dentist tries to restrain the boy, but is attacked and bitten by him.

Dentist Linda and Dudu cross the waiting room screaming in terror.

Patients are frightened.

Dentist Linda desperately presses the elevator button and looks at the doctor's office.

The boy attacks other people inside the doctor's office. People begin fleeing desperately.

The elevator hasn't enough space. Dentist Linda looks at the panel, but the elevator is stopped on the ground floor. She takes Dudu's hand and runs to the fire door. She opens the door and they come down the stairs.

CUT TO:

58

INT. THE LOBBY NEW WORLD BUILDING - DAY

58

Behind the reception desk, the doorman reads a local tabloid.

The headline is World's End May Be Close.

In one of the security monitors on the table behind the counter are shown alternately, images of common areas from the cameras placed at various building's floors: the elevator exits, entrances of commercial rooms, the lobby, the two floors garage and the external area.

All the cameras show images of apparent normality.

On the 5th floor's images, desperate people are shown crowding themselves in front of the elevator doors and facing the dental doctor's office door, the boy is bloody on top of a woman's body tearing her bowels.

The doorman looks at the image and back to read the newspaper. He looks back and sees what is happening, he startles, get up from his chair, grabs a taser, and runs to the elevator.

CUT TO:

59 INT. PARKING GARAGE NEW WORLD BUILDING - DOWNTOWN - DAY 59

Dentist Linda and Dudu run down the last flights of stairs, arriving at the garage floor where her car was parked. They run toward the car. Dentist Linda is looking for her car's keys in her pockets and can't find it. She shakes her head negatively and, always holding the Dudu's hand, runs to the garage door. She slams both hands on the garage door and looks at the security camera.

CUT TO:

60 INT. THE LOBBY NEW WORLD BUILDING - DAY 60

The security monitor shows dentist Linda beating her hand desperately at the garage door and talking to the security camera.

Camera adjusts to the empty lobby.

CUT TO:

61 INT. CHURCH UNIVERSAL ASSEMBLY APOSTLES OF JESUS - NIGHT 61

The pastor James continues his preaching to the faithful:

PRIEST JAMES

Now, my brothers, the time came for the blessing. Make a row here, at the center aisle, all those who need a special blessing. Everyone! Come here! The woman who is without a husband. The daughter who does not obey his father. The father who does not understand his children. The wife who feels lazy to fulfill the marital duties. The father who is unemployed. The man who lost the will. All those who need a special blessing. Come on now and make a row here in the middle of the hall. Jesus is calling you. The time is now! God gave me the grace and the gift. I was anointed by the Lord. Let's drive out all demons that prevent you from being happy, to live a plentiful life. We will expel the demons that are tying up your life. You will be freed in the name of Jesus! I feel the presence of the Holy Spirit! The language of the Angels manifests in me.

The pastor James begins to speak a strange language.

PRIEST JAMES (CONT'D)

Ha shi lá ba shi lá! Ba shi rá lá
ba shi rá! Uh hu lu la lah!

Some believers are also beginning to speak a strange language

The church is taken by a kind of collective trance, a catharsis.

The band plays a version of a rock gospel song.

The choir sings without stopping.

The faithful people place themselves in line in the corridor throughout all the church.

Deacons are close to Priest James to help him.

The Priest James puts his hand on the head of the first person in line and says a brief prayer mixing it with incomprehensible words.

The person leaves on the right side.

This ritual is repeated several times. Some faithful people feel very bad and pass out.

Deacons assist these people and put them on the ground on the left side, covering them with blankets.

One of the row's faithful has bandages on his left arm.

Macro-shot - The arm with bandages. The blood begins to tarnish the bandages.

The row keeps walking. The frenzy of the church increases.

The man with bandages on his arm gets to be first in line.

The Priest James puts his hand on his head and begins to pray in a strange language.

The man feels bad and faints.

Deacons succor man and place him with other believers lying on the ground on the left covering him with a blanket.

Priest James continues to pray placing his hand on the faithful's heads. The church is in the total frenzy.

The man with bandages on his arm begins to convulse but no one notices. All eyes are on the blessing of Priest James.

Man of bandaged arm convulses.

Macro-shot - Man of bandaged arm opens his eyes. His eyes are red with blood. The man gets up quickly.

Priest James continues his blessing:

PRIEST JAMES (CONT'D)

I am the Lamb of God who takes away
the sin of the world! I was
anointed! I have the gift! The
devil will rise up like a rabid
dog, but it will be defeated by the
blood of Jesus. The beast will
rise, but the father will crush the
Satan's head under our feet!

The man attacks Priest James. The man takes down the Priest James on the floor and bites his neck tearing a piece of flesh. Gushes blood from the Priest James' neck that screams wildly.

Deacons and security guards try to take off the man who is upon Priest James but they are also bitten and attacked by the man. A small pile of bloodied people takes shape upon Priest James.

Widespread confusion in the church. People cry, pray, reach out toward Priest James.

The guards struggle with the man and finally succeed in pulling him away from Priest James, but a savage struggle continues between them. Priest James stands up unsteadily assisted by a deacon.

Priest James is all bloody, with part of his face torn, vainly trying to stop the blood with his hands. Some people are astonished, others cry, others pray. Priest James staggers and falls to the ground. He's twitching on the ground, starts vomiting blood, he takes the last breath and dies.

The faithful people are astonished.

The guards are still struggling with the man of bandages on arm. They are all covered in blood and with several bites the body. Priest James opens his eyes, his eyes are red of blood. He rises quickly.

The faithful do not believe in what they see, one of the deacons shouts:

DEACON

Miracle! Miracle! Miracle!

The faithful wave hands toward James pastor. Priest James violently attacks the deacon, biting her neck which gushes blood.

The deacon's blood reaches Magdalene's white shirt who is astonished. The faithful people stop shaking their hands and begin to run out of the church.

In the tumult's midst, one of the deacons takes the opportunity to take the money out the offering bags.

Magdalene runs out of the church. Magdalene disorientated runs down the street, amid a crowd of evangelicals.

CUT TO:

62 EXT. STREET - NIGHT

62

Road bus Nuestra Señora de la Asunción travels through the streets of Foz do Iguazu.

CUT TO:

63 INT. BUS COMPANY NUESTRA SEÑORA DE LA ASUNCIÓN - NIGHT

63

PABLO, young, 19, dark mestizo and Indian, Paraguayan, brown and short hair, brown eyes, he is conductor of the bus "Nuestra Señora de la Asunción". He talks to the BUS DRIVER.

This is the last time that night that the bus makes the trip from Ciudad del Este to the Bus Station of Foz do Iguazu. The bus is empty.

During the trip, Pablo prepares and serves the driver a gourd with "Tererê" (national drink, mate-tea prepared with cold water).

They are happy and relaxed because night work is almost finished and soon they will be at their respective homes.

The driver takes the gourd of "tererê" in one hand and holds the steering wheel with the other. The driver places the gourd on the bus panel and puts both hands on the steering wheel to make a turn and go to another street.

Suddenly, Magdalene comes with bloodstained clothes, running desperately through the street appearing in front of the bus.

The driver gets frightened and has difficulty to stop the bus, almost runs over Magdalene, but stops just in time. The sudden stop drops the gourd of "tererê" which rolls on the floor. The driver says a dirty word:

BUS DRIVER

Carajo! Esa hija de la putana. Casi una gran mierda!
(Dammit! That bitch. Almost a shit)

Magdalene falls to the ground. The driver opens the door, Pablo jumps from his chair and runs down the bus. He helps Magdalene, runs his hand on her face, trying to wake her up. Pablo takes Magdalene on his arms and tells the driver:

PABLO

Open the back door.

The driver opens the back door and Pablo enters carrying Madeleine in his arms. Pablo lies Magdalene on a bench. The driver, concerned, approaches and asks:

BUS DRIVER

¿Cómo está ella? ¿esta mal? rompió algo? (How is she? Did she break something?)

PABLO

Ella está inconsciente. No parece hacer daño, pero hay una gran cantidad de sangre. (She is unconscious. It seems there is no damage but a lot of blood)

BUS DRIVER

Dios mio. Hacer que no ha roto nada. Tengo hijos que criar. (Oh my God! Be sure that she hasn't broken anything. I have children to raise.)

PABLO

Vamos a dejarlo en el hospital. Rápido. (Let's leave her at the Hospital. Fast)

BUS DRIVER

Sí, sí, como no. (Yes, Yes. Sure!)

The driver runs forward, starts the bus, hitching the gear and runs at speed. Pablo continues taking care of Magdalene. Magdalene wakes up dazed and tries to get up the seat. Pablo detains her and speaks:

PABLO

Take it easy, señorita. Everything is all right. It seems that you have suffered a fainting. We are taking you to the Hospital.

Magdalene gets nervous and talks nonsense, disjointed phrases:

MAGDALENE

Priest... a monster... the church... my God... dead... blood... blood... much more dead and more blood...

PABLO

Calm down! We'll come soon at the hospital, we're close.

The driver slows down, turns the steering wheel and goes to another street.

A desperate people's crowd runs through the street. There is no way the driver proceed. He stops the bus:

BUS DRIVER

¿Qué passa? Son todos locos?
(What's up? Are all crazy?)

The driver opens the door, goes down the bus, shakes his arms and says:

BUS DRIVER (CONT'D)

Todo el mundo fuera. Abran paso.
Voy al hospital. (Everybody out.
Make way. I'm going to the
Hospital)

Several people pass by the driver and come running into the bus, they jump the turnstile, seeking for shelter.

The driver gets nervous and enters the bus.

Magdalene grabs Pablo's arms and says:

MAGDALENE

We will die! We have to get out of here or we're going to die!

Pablo tries to calm Magdalene.

The driver yells at people:

BUS DRIVER

Usted tiene que pagar el billete, o dejando todo. (You have to pay the ticket, or I'll leave everyone right here.)

The driver opens the rear door and raises his arms waving to people start going down the bus.

A zombie enters the bus front door and attacks the driver biting his neck. Blood squirts all over the bus. The driver, desperately screams:

BUS DRIVER (CONT'D)

Arghhhhh!

People scream terrified and go down wildly through the bus' back door. The Zombie keeps attacking the driver. Some people fall down before the bus' back door and are trampled by others.

Pablo takes Magdalene on his arms and helps her to get off the bus. They run through the streets amid the crowd. Several zombies chase the crowd, attacking and pushing the people to the ground, biting and tearing pieces of flesh.

CUT TO:

64 EXT. LABOR JUSTICE FORUM - DAY

64

Long-shot - Front view of Labor Justice Forum in Foz do Iguazu.

Travelling - Entry of Labor Justice Forum.

CUT TO:

65 INT. LABOR JUSTICE FORUM - DAY

65

Zombies invade the Labor Justice Forum of Foz do Iguazu and attack people who are in the waiting room, security guards and Labor Justice officials.

The security guards unsuccessfully try to stop the zombies.

Widespread rioting and a shouting all over the place.

Judge Julie hears the noise and furious leaves her office; she walks through the office Court yelling at people who seek shelter for hiding from zombies' attack.

JUDGE JULIE

What jumble is going on here?
Security guards! Security guards!
Security guards!

Zombies violently attack Judge Julie, who falls terrified to the ground. A zombie moves fiercely in order to bite Judge Julie's abdomen but Peter, the worker who was previously in the courtroom picks up from the wall, a fire extinguisher and hits violently on the zombie's head smashing it on the ground and saving Judge Julie from death.

Judge Julie looks stunned to Peter the worker that she had humiliated moments ago. Peter is holding the fire extinguisher in his left hand.

From the Fire Extinguisher oozes blood which falls on Judge Julie's pants. She looks her pants showing disgust. Peter extends his right hand to Judge Julie. Judge Julie grabs Peter's hand and raises.

CUT TO:

66 INT. CALLCENTER - DAY 66

A TELEMARKETING OPERATOR with a headphone on her ears calls for donations. She has an extremely embarrassing dialogue with the "client".

CUT TO:

67 INT. ANY COMPANY - DAY 67

A secretary answers the phone.

Across the line is the telemarketing operator. She asks to speak to JOSEPH.

TELEMARKETING OPERATOR
Good Morning! I'd like to talk to Mr. Joseph, please.

SECRETARY
Who would like to talk?

TELEMARKETING OPERATOR
It is from the Small Cotolengo's Support Center.

SECRETARY
What is the subject?

TELEMARKETING OPERATOR
It is matter of interest of Mr. Joseph. We are returning a call from him.

SECRETARY
Okay, just a minute, I'm transferring the call.

The secretary transfers the call.

Joseph answers the call. Then, occurs a surreal dialogue between the telemarketing operator and Joseph on the donation amounts to charity.

TELEMARKETING OPERATOR

Mr. Joseph, good morning. All right with you? I hope so. We are calling here from the Little Cotolengo Support Center, returning your call.

JOSEPH

There must be some mistake, I did not call you.

TELEMARKETING OPERATOR

Ah yes. In fact it is about a donation that you make every month for boys and girls Support Center.

JOSEPH

But I already made the donation this month.

TELEMARKETING OPERATOR

Yes, I see here in my records and I realize that you have already made the monthly donation. We would love to thank you for that. The Support Center only exists because of community support, we do not have any corporate sponsorship or government incentive. Precisely for this reason, the community contributions are very important for the Cotolengo's boys and girls. But the donation I am referring to, is not the monthly donation, is the special campaign's donation of a girl named Flavia. The girl Flavia as you must have seen on our site, was found abandoned on the street, poor thing. A little brunette girl, with mental problems, you know how difficult it is to get adopted under these conditions. She came here for us in the center, her head full of bruises, in raw flesh because of the itches and bites of lice.

(MORE)

TELEMARKETING OPERATOR (CONT'D)

Her skin, poor thing, was badly damaged and with many wounds from scabies, on her arms, legs and belly...

CUT TO:

68 INT. CALLCENTER - DAY 68

A zombie invades the Callcenter.

The telemarketing operator does not notice the zombie.

The zombie attacks the telemarketing operator from behind. The zombie bites the telemarketing operator in the neck. Blood spurts on the table. The telemarketing operator screams.

With its teeth, the zombie rips pieces of meat from the telemarketing operator. The zombie eats the headphone. The zombie belches.

CUT TO:

69 INT. ANY COMPANY - DAY 69

Joseph hears everything over the phone. Joseph speaks:

JOSEPH

Okay, you don't need to be dramatic, I'll make the donation.

CUT TO:

70 INT. SUBURB CINEMA - NIGHT 70

In a suburb cinema (like the old "Cine Groff" in Curitiba), in a precarious condition, people (moviegoers) watch an old movie about zombies.

CUT TO:

71 INT. SMALL SHOP'S GALLERY - NIGHT 71

Subjective camera in a small gallery of shops. Predominate shops selling shirts, shoes, buttons, sporting goods, snack bars (like the Rock Gallery's stores, in São Paulo).

There is a Cinema in the back of the Gallery. It's an old Cinema, with a street theater's style, like the old Cine Groff in Curitiba, in bad condition.

Zombies invade the gallery shops, attack and kill the employees and customers.

CUT TO:

72

INT. SUBURB CINEMA - NIGHT

72

Moviegoers watch an old zombie movie.

Zombies invade the theater, attack and kill some spectators. Other spectators cheer, whistle, clap. They think it is a performance to publicize the film. They comment each other.

The zombie attack continues and few people realize that there is something wrong.

Blood spouting in jets on the face and arms of a blonde woman. She runs a hand in the blood and then passes it in the mouth. The blonde woman realizes that blood is true. She looks at a victim being devoured by zombies right in front of her. The blonde woman screams in terror.

BLOND WOMAN

Argghhhhhhhhh!

Other spectators realize that what they are seeing is real, that it is not an artistic performance. The joy turns into panic.

People get desperate trying to get out the theater but are attacked by more zombies. Some people trample others, few get escape; some end slipping in the victims' blood, fall and are attacked by more zombies.

More and more zombies enter through the movie theater's door.

Amy was watching the film in the Cinema, get rid of zombies and escape the attack.

At the Cinema's exit, Amy in order to escape from other zombies, she hides in a sporting goods store.

The entire store is vandalized, there is broken glass on the floor, shattered mannequins, counters facing down.

Amy realizes a movement behind a counter. She picks up a baseball bat and approaches slowly. When she looks quickly behind the counter, shattered body's pieces arise from the ground toward Amy. She raises the baseball bat and screams.

Ann rises from among the mangled bodies holding a lacerated arm.

Ann works every day wearing a legging, the shop's uniform. She works to pay the physical education college.

Ann is vegetarian. Very friendly, helpful and solicitous, considered by customers, the best seller of the gallery.

Distracted, she's always knocking the store products on the ground. She is all bloody from head to toe. Ann shouts too. The two girls look scared each other and scream.

A zombie attracted by women's cry runs in the sporting goods store growling loud for them.

They look at the zombie and scream. The zombie growls louder for women and attacks them. They scream louder.

Amy reacts hitting with the bat in the zombie's head. Ann reacts slamming his shattered arm in the zombie's head, several times.

Amy manages to crush the head of the zombie with the baseball bat. The zombie falls. Both girls look at the zombie's body and then they look each other.

Another zombie enters through the door, he growls fiercely and attacks Amy.

The zombie grabs Amy who can't release herself.

The zombie is very close of biting Amy's neck. Amy puts the baseball bat crossed in the zombie's mouth.

The zombie bites the baseball bat, but it still forces and tries to bite Amy.

An arrow comes through the zombie's head, which falls to the ground.

Amy looks at the side and sees Ann holding a crossbow. Amy is still terrified, plenty of adrenaline and talks without taking a breath to Ann:

AMY

Shit! Are you crazy? Crazy? I was there, controlling the situation suddenly ZAS... you throw an arrow that passed near my head, very close, I felt even the wind on my face. I could have died, you know? You can handle it, right? Are you sure you know how to use it? You almost killed me!

Ann points to the zombie on the floor, then points to Amy. Ann approaches Amy. Amy stops talking and kisses Ann's mouth wildly. Amy stops kissing and says:

AMY (CONT'D)
I love you!

Ann has no reaction.

Amy kisses again Ann, again and again.

Amy takes the hand of Ann and they go out the shop. Still, inside the gallery, zombies are among the two girls and the exit.

Amy hits the zombies with the baseball bat.

Medium-Shot - The scene is in slow-motion. Amy is hitting on the zombies' head. Ann shooting arrows at the head of various zombies. A soundtrack of soft music.

CUT TO:

73 INT. SHOPPING CENTER - DAY 73

The Shopping Center is full of people buying in stores. Families crowd the Boulevard's restaurants.

Donald Vital walks embraced with three women who are dressed in thin and transparent beach clothes making revealing their bikinis and their sculptural bodies.

Donald gropes one woman's buttocks.

The woman smiles embarrassed.

Just behind them, comes Fernando Crepe accompanying the quartet at a distance of two meters.

Donald Vital is the owner of Shopping Center.

They enter in a clothing store.

CUT TO:

74 INT. SHOPPING CENTER'S PARKING GARAGE - NIGHT 74

Donald, the three women, and Fernando get out the elevator arriving the parking garage.

Fernando pushes the button to lock the elevator. He carries several shopping bags and still there are more shopping bags into the elevator.

SILVA, THE DRIVER, opens the luxurious black limousine's door for women and Donald Vital. Donald speaks to the driver:

DONALD VITAL
Silva! Help Fernando, he is a
little clumsy with shopping bags as
always.

DRIVER SILVA
Sure, Dr. Vital.

Donald and women enter in the back seat of the limousine.

Fernando, Silva, and the driver put the shopping bags in the car trunk.

Fernando enters and sits in the front seat of the limousine Silva driver's side. Fernando has a serious expression on his face.

Donald Vital and the women open up a champagne "Goût de Diamants Taste of Diamonds", limited edition and designed by Alexander Amosu. They toast, laugh, drink a sip of the champagne and give little kisses on the lips, what turns into a French kiss on the Donald's initiative.

CUT TO:

75 EXT. THE VITAL IMPORT CORP. BUILDING - NIGHT 75

The front view of the Building Vital Import Corp. facade.

CUT TO:

76 INT. VITAL IMPORT CORP. BUILDING - FERNANDO'S OFFICE - NIGHT 76

A CLEANING LADY, almost black, with over 60 years, grizzled hair roots, facial expression lines accented, wearing the uniform, is cleaning Fernando's office.

The desk is full of papers.

Carefully she lifts the papers, wipes the desk with the cleaning cloth and puts the papers in place again.

Then she starts cleaning a counter against the wall beside the door.

Over the counter there is a white Chinese vase made in translucent porcelain with a clear blue dragon drawing, imperial category, marked below with Chinese characters, three columns, from top to bottom and from right to left in a horizontal line, manufactured in Jingdezhen city, Ming dynasty, in the XVIII Century.

The cleaning lady starts cleaning the vase.

Fernando abruptly opens the door and enters furious in his office, talking to himself.

Fernando begins to rummage in the papers on the desk and not even notices the cleaning lady.

FERNANDO CREPE

What this dissimulated drama queen
think he is to treat me this way?
As if I were the baby sitter of
those faked blond bitches he takes
to bed. But he doesn't lose by
waiting, the tasteless days of the
big-bellied Lord are definitely
counted! Poor little queer of
suburbs...

The cleaning lady speaks behind Fernando:

CLEANING LADY

You're talking to me?

Fernando is startled, he overthrows papers on the floor, the legs are trembling. He takes a deep breath, closes his eyes and speaks in a tawdry way:

FERNANDO CREPE

You, ghost "quilombo", refugee from
Carlota Joaquina's royal Court.
You're trying to scare me to
death?

Fernando begins a massage on foreheads with the index and middle fingers:

FERNANDO CREPE (CONT'D)

I almost had a severe headache, a
brain aneurysm because of you. In
the last incarnation, I surely was
the executioner who scourged
Christ during the Via Crucis, to
deserve a karma like this...

Fernando calms down, runs his hands on chest straightening his suit.

Raises his right hand pointing and shaking his index finger; he is still with his back to the cleaning lady when he fills out his chest and speech emphasizing:

FERNANDO CREPE (CONT'D)
At first place, it's not "you", for
you, it's: "Mr. Fernando".

Fernando turns slowly to the cleaning lady.

FERNANDO CREPE (CONT'D)
Second, who was it that gave you
permission to...

The cleaning lady stays with her mouth open, static, holding the vase in her hands.

At this time Fernando finishes making the move with the body and is facing the cleaning lady.

He sees the cleaning lady with the vase in the hands and goes into shock.

Fernando widens his eyes, inspires with open mouth, but the air does not reach the lungs.

Fernando slowly extends his hands to the vase.

In a subtle gesture, Fernando removes the vase from the cleaning lady's hands, holding it carefully.

He brings down the vase toward his chest and hugs it strongly. Fernando closes his eyes and kisses the vase.

Fernando opens his eyes and one can see the fury in him.

Continuing act: Fernando stretches his right arm indicating the office's door. Fernando shouts:

FERNANDO CREPE (CONT'D)
Outtttttttttttttttt!

The cleaning lady is wide-eyed.

The air displacement caused by Fernando's shout, moves the cleaning lady's hair.

The cleaning lady comes out of the room crying.

Fernando smiles satisfied.

Fernando's cell phone rings.

He answers the phone. His smile of satisfaction ends. Fernando speaks on the phone:

FERNANDO CREPE (CONT'D)
 What? Are you sure about that?

Fernando is extremely concerned.

CUT TO:

77 INT. PRESIDENCY OFFICE - VITAL IMPORT CORP. - NIGHT 77

Fernando abruptly opens the Office of the Presidency's door of Vital Import Corp.

Donald Vital is hugging and kissing a woman in front of his desk.

Donald touches the woman in the private parts.

Donald is startled by Fernando:

DONALD VITAL
 Are you crazy coming into my office
 like that?

FERNANDO CREPE
 I'm sorry, Dr. Vital is an
 emergency.

DONALD VITAL
 Spit it out! Idiot!

FERNANDO CREPE
 Favela's residents invaded the
 inauguration's place of the
 condominium's cornerstone.

DONALD VITAL
 What? That's impossible!

FERNANDO CREPE
 No sir, it is a total mess.

DONALD VITAL
 Pig Latinos! Those poor from hell!!
 If it's war they want, they will
 have war.

Donald Vital grabs his cell phone and makes a call, Donald talks on the phone:

DONALD VITAL (CONT'D)
Hello, Bob? Governor... We're
having trouble to inaugurate
tomorrow, that one which you and
the President intend to come...
yes, we need to solve it now!

CUT TO:

78 EXT. FAVELA - NIGHT

78

Military Police prepares the shock troop to the eviction of Favela's residents.

The shock troop is composed by 20 police officers.

In support of the operation, over 50 military police officers are positioned behind the shock troop.

An armored vehicle dubbed "caveirão", is positioned behind the soldiers.

The shock troop of Military Police enters the Favela, followed by other police officers and the armored vehicle.

The Favela is empty and silent.

Military Police's shock troop walks down the Favela; in a street, at a distance of 100 meters, the soldiers see lots of people agglomerated.

The shock troop's commander gives an instruction to group form a line, what is used to lock and push the displacement of a mass of persons.

The shield's soldiers of the 1st Shock Squad Group are arranged side by side on the left of the first soldier who is defined as the baseman, and the other group members remain at the rear of those.

The same procedure is adopted by shield's soldiers and the 2nd group's officers, on the right side of the baseman.

People remain stopped.

The commander orders the troops to advance.

The officers advance towards people agglomeration beating their batons on their shields. The other officers advance behind the shock squad.

The armored vehicle moves forward.

People start to run toward the shock troop.

The commander ordered the soldiers to shoot rubber bullets at the crowd.

Several shots are fired at the crowd that is reached but keeps running towards the police.

The commander orders the soldiers to launch tear gas.

The soldiers cast lots of tear gas into the crowd.

The street is taken by the smoke, forming a cloud of tear gas in front of the police.

The police keep shooting the rubber bullets in the middle of the gas cloud.

The police officers stop shooting.

There is a deep silence.

The wind brings the gas cloud near the police officers.

Medium-shot of the officers watching the gas cloud approaching squad's front line.

Ferocious zombies jump out of the gas cloud and voraciously attack the military police officers.

Macro-shot of the zombie attack: necks and other parts of military police officers' bodies being bitten.

The military police officers try to defend themselves behind the shields and repel with their truncheons the zombie's attack but the zombies who are extremely violent and fierce, maim and kill the cops.

Macro-shot - of a bloodied military police officer's helmet fallen on the floor.

CUT TO:

79

INT. PRESIDENTIAL AIRPLANE - DAY

79

MICHEL, the President of the Republic is sitting next to MARCELA, his wife in his seat at the presidential plane.

The President Michael is a white male, 75 years old, gray hair combed back and fixed with gel, 1m68 tall, 85kg, but tells everyone that has 1m70 and 75kg.

He is graduated in Law, former university professor, self-proclaimed poet, wears a suit, and shoes bought in China.

The president's wife, Marcela, woman, 33 years (42 years younger than the president), white, blonde, 1m72, 65 kg, beautiful woman, has her neck tattooed with her husband's name, former beauty queen of a country town, she is graduated in Law, but has never practiced; she met President Michel when she was 18, married the president at age 19.

The President is writing on a paper napkin.

The President's wife is doing the crosswords.

The President stops writing and speaks to his wife:

PRESIDENT MICHAEL
 Marcela, I woke up inspired...
 listen to the poetry that I made
 for you.

The President's wife stops doing the crosswords to listen to the husband who speaks:

PRESIDENT MICHAEL (CONT'D)
 "Verba volant, scripta manent"
 elegant mail*
 (*kind of a Brazilian game
 practised at country town's
 parties). Today's message.
 Very good indeed was the elegant
 mail. In the country town's
 bazaars.
 The waiter used to take a message
 to someone. Or he brought it back
 Always anonymous,
 Love words.
 From Flaming red.
 flames of fire.
 Bright eyes
 smiling red lips.
 Before inactive,
 vegetative,
 decorative,
 but now,
 an erupting volcano.
 Fire
 It involves me
 My mind, My soul.
 All mine
 In coals.
 My body
 flared up
 consumed, devoured
 (MORE)

PRESIDENT MICHAEL (CONT'D)

Dissolved.
 Finally
 remaining ashes
 That I spread on the bed
 sleeping.
 I boarded on your ship
 Adrift. Me and you.
 You, because you did not know
 To where you wanted to go.
 I, because I have taken many
 directions
 Without getting anywhere.

Marcela smiles, clapping softly and says:

MARCELA

It's beautiful, my love.

Marcela of a kiss on the forehead of the president. The President smiled satisfied.

CUT TO:

80 EXT. FOZ DO IGUAZU AIRPORT - DAY

80

The Presidential airplane landed on the Foz do Iguazu International Airport's runway.

Beside the runway, a politicians and businessmen's delegation await the landing. Donald Vital, the mayor, councilors, parliamentary and the governor Bob Stone are the entourage members. Several soldiers are responsible for the safety.

An airport official places the ladder on the airplane's door.

The airplane's door opens and President Michael is the first to come out, immediately followed by Marcela, the president's wife.

President Michael hugs Donald Vital. They exchange affable words.

Donald Vital, President Michael, Marcela, the president's wife, and the Governor Bob walk the runway toward the helicopter Vital Import Corp. They enter the helicopter.

The security guards and other politicians come in 2nd and 3rd helicopters.

Helicopters lift off.

CUT TO:

81 EXT. FAVELA - THE INAUGURATION PLACE - DAY 81

Three helicopters land on Favela, near the platform where will occur the Foundation stone's launching event of a High Standard condominium of Vital Import Corp.

There is a strong security apparatus, which comprises 100 well-armed military police officers for isolate the landing site and the platform. The Police are tense and apprehensive.

At a distance of 200 meters from the place, three barriers, 50 police officers each, prevent popular access. The access to the inauguration's place is granted only to people registered in advance for the event and after being inspected.

A group of about 200 people is in front of the platform, in event's honor. Most of them wears the Vital Import Corp's uniform.

They are apprehensive and show concern.

Donald Vital, Fernando Crepe, President Michel and his wife come down from the Vital Import Corp.'s helicopter, and walk protected by security guards toward the platform.

A music band starts playing next the platform.

CUT TO:

82 EXT. FAVELA - DAY 82

Zombies hear the sound of the music coming from the inauguration's place.

Medium-shot - of zombies turning their faces toward the music.

Zombies are attracted by the music.

CUT TO:

83 EXT. FAVELA - THE INAUGURATION PLACE - DAY 83

On stage, beside Donald Vital, President Michael speaks into the microphone.

At a distance of 200 meters from the platform the first containment barrier is attacked by zombies.

CUT TO:

84 EXT. FAVELA - 1ST CONTAINMENT BARRIER - DAY 84

Zombies appear on all sides and attack the 1st Containment Barrier of police officers. The attack is fast and deadly.

The 1ST BARRIER'S SOLDIER communicates the operation's commander by radio:

1ST BARRIER'S OFFICER
 Command, we are under strong
 attack, we are fewer in number, I
 request immediate reinforcement,
 containment will fall...

A zombie violently attacks the police officer.

1ST BARRIER'S OFFICER (CONT'D)
 Help! Argghhhhhh...

CUT TO:

85 EXT. FAVELA - OPERATION'S CONTROL - DAY 85

The OPERATION COMMANDER talk by radio to the 1st Barrier soldier:

OPERATION COMMANDER
 Soldier! Report your position...

The commander did not hear any answer but screams:

OPERATION COMMANDER (CONT'D)
 Soldier, report your position...

The commander speaks to the 2nd containment barrier:

OPERATION COMMANDER (CONT'D)
 2nd Barrier, report position
 immediately. The 1st barrier fell,
 imminent contact...

CUT TO:

86 EXT. FAVELA - 2ND CONTAINMENT BARRIER - DAY 86

The 2nd containment barrier is under strong zombie attack.

The 2nd Barrier's radio is muted.

CUT TO:

87 EXT. FAVELA - OPERATION'S CONTROL - DAY 87

The commander orders to the 2nd Shock Troop's squad to form a front line.

OPERATION COMMANDER
Attention squad! Lineup! We will support the 3rd containment barrier that is under imminent attack, march!

The commander orders the elite troops:

OPERATION COMMANDER (CONT'D)
Attention elite detachment, code red, evacuate the presidency immediately.

CUT TO:

88 EXT. FAVELA - 3RD CONTAINMENT BARRIER - DAY 88

Zombies violently attack the 3rd containment barrier. A bloody battle is fought between the zombies and the military police officers.

The 2nd Shock Troop squad arrives to help 3rd containment barrier soldiers, but is also attacked by zombies.

CUT TO:

89 EXT. FAVELA - THE INAUGURATION PLACE - DAY 89

The president Michel continues speaking but is stopped by security forces that take him off the platform along with businessman Donald Vital, and other politicians.

Starts an uproar among people. They begin to run and scream desperately.

With difficulty, security guards lead the President and other persons towards the helicopters, clearing the way among the popular.

The president and his wife Marcela are among the guards. President speaks:

PRESIDENT MICHEL
Calm down, gentlemen, I have experience with the people!
(MORE)

PRESIDENT MICHEL (CONT'D)

Do like me, even faced with
hostilities, smile and wave! As if
you have been cheered, it always
works.

A zombie attacks a security guard knocking him down near the president's wife. Blood splattered in Marcela's white dress who screams:

MARCELA

Arrrrghhhh! Help!

The President is terrified and starts running immediately.

Fernando Crepe and Donald Vital are running ahead, and enter the Vital Import Corp.'s helicopter.

The commander Flavius turns on the aircraft.

The zombies attack the president's security guard.

The businessman Donald orders the commander Flavius to lift flight immediately.

President Michael is one meter away from the helicopter's door, but is brought down by a zombie.

Donald Vital closes the helicopter's door, and through the glass door can see President Michael being devoured.

Several zombies attack and devour the President's wife.

Her white dress is all bloody.

The Vital Import Corp.'s helicopter is the only one that succeeds to lift flight.

The other politicians are eaten by zombies.

CUT TO:

90

EXT. FAVELA - NIGHT

90

Favela's aerial view.

The Favela looks like a war scene, hundreds of bodies scattered on the floor, torn apart by the zombie attack.

The platform and some houses are in fire.

CUT TO:

91 INT. VITAL IMPORT CORP'S HELICOPTER - NIGHT

91

Donald looks through the helicopter's glass door the scene of destruction, and says:

DONALD VITAL

I had a feeling that this blend
with the poverty wouldn't end well,
wine does not mix with water.

Donald tells Fernando:

DONALD VITAL (CONT'D)

Strengthen immediately the building
Vital Corp.'s safety! Wake up all
the guards, call everyone! Who does
not attend will be fired. Only will
enter the Vital Corp. those I
personally authorize.
Before that, call Cynthia and tell
I want her right away on the 40th
floor, I need to relax...

Fernando picks up the phone and makes the call.

Donald speaks to the commander Flavius:

DONALD VITAL (CONT'D)

Commander Flavius! From now on you
do not leave the Vital building
anymore, we are in emergency state.
I shall need your services at any
time.

The commander Flavius nods in agreement.

The commander Flavius tilts the helicopter to the right and
sees the Vital Import Corp. building.

CUT TO:

92 EXT. VITAL IMPORT CORP. BUILDING - NIGHT

92

Front view of facade of Vital Import Corp. building.

A horde of zombies forces entry through the building's main
door.

CUT TO:

93 INT. ENTRANCE HALL - THE VITAL IMPORT CORP. BUILDING - NIGHT

A horde of zombies breaks the thick glass door and succeeds entering the building. The alarm goes off.

Security guards struggle and try to contain the zombies, but are attacked and decimated.

The zombies come up the stairs and advance to the upper floors.

CUT TO:

94 INT. 40TH FLOOR - THE VITAL IMPORT CORP. BUILDING - NIGHT 94

The 40th floor of Vital Import Corp. building is a luxurious and exclusive floor which the businessman Donald Vital had built to stay when he was not at his mansion.

It has all the amenities and comfort of the mansion, in a reduced version of 300 square meters. Donald Vital uses the 40th floor to promote some private parties.

The floor is only accessible via password, available to few people.

Donald Vital is lying on his bed, receiving oral sex from CYNTHIA, a beautiful woman.

The red alarm light flashes intermittently, but Donald doesn't mind.

Fernando Crepe comes rushed through the door.

Cynthia continues performing oral sex on Donald as if nothing was happening.

Fernando Crepe speaks:

FERNANDO CREPE

Dr. Vital, we have an emergency!

DONALD VITAL

What kind of an emergency is it making you interrupt my sacred relaxation session?

FERNANDO CREPE

It's very serious, Dr. Vital!

DONALD VITAL

Spit it out!

FERNANDO CREPE
Vital Corp. is being invaded.

DONALD VITAL
Call the security.

FERNANDO CREPE
The Security fell.

Donald is apprehensive. Slaps lightly the Cynthia's head who interrupts oral sex.

DONALD VITAL
Incompetent! Dismiss everyone!

FERNANDO CREPE
They are dead!

DONALD VITAL
What? But what's going on?

FERNANDO CREPE
Ciudad del Este. The Antigens of Z
toxin broke up the containment
area.

Donald Vital businessman gets nervous and shouts.

DONALD VITAL
What? That's impossible!

FERNANDO CREPE
No sir, unfortunately it happened.
Guinea pigs are on the streets and
the contagion is really happening.
They are already on the 30th floor
and rapidly advancing.

Donald slaps Fernando head and says:

DONALD VITAL
Asshole!

Donald points to the ground where the golden robe with Donald's monograms is fallen. Donald snaps fingers to Fernando.

Fernando picks up the robe. Donald turns back. Fernando puts the robe on Donald. Donald speaks:

DONALD VITAL (CONT'D)
Contact the commander Flavius.

FERNANDO CREPE
I've tried, he is incommunicable.

DONALD VITAL

Stupid! Where is he when we need it
most... call Silva, call Silva!

FERNANDO CREPE

He is already waiting in the
garage.

Donald goes to the wall, takes out a frame that hides a safe
box. Donald turns the combination dial.

Macro-Shot - the fingers of Donald turning the vault's
combination dial.

Donald opens the vault's door, picks up wads of money,
pointing to Fernando.

DONALD VITAL

Take it here, fast.

Fernando grabs some wads of cash and puts in his suit's
pockets.

Donald picks up more money and holds it in his hands. Donald
talk to Fernando and to Cynthia:

DONALD VITAL (CONT'D)

Quick, we need to get out of here
as quickly as possible.

Cynthia speaks to Donald:

CYNTHIA

Wait, I gonna dress myself...

DONALD VITAL

Honey, there's no time for that.
Nobody who looks at you notices
your clothes, trust me, you're
better without it.

Donald picks up a champagne glass on a counter and drinks it.
He throws the champagne glass on the wall.

Marco-shot - the champagne glass crashing against the wall.

Donald picks up a Gurkha Black Dragon cigar of small trunk
made of bones and carved by hand which is on the counter.

The three runs and enter the elevator. The elevator door
closes.

CUT TO:

95 INT. ELEVATOR - NIGHT 95

Fernando pushes the garage button and enter a password to prevent the elevator stops at any floor.

Donald raises his hand showing the cigar to Fernando. Fernando cuts the cigar's "head". Donald put the cigar in his mouth.

Fernando lights the cigar.

Donald smokes the cigar, releases a puff, smiling with pleasure, looks at the woman and says:

DONALD VITAL
Honey, you look beautiful!

CUT TO:

96 INT. VITAL IMPORT CORP. BUILDING - NIGHT 96

On one of the building's floors the commander Flavius is all bloody and being eaten by zombies.

CUT TO:

97 INT. PARKING GARAGE VITAL IMPORT CORP. BUILDING - NIGHT 97

The garage of the Vital Import Corp. building is dark.

A revolver shooting scratch the darkness.

A zombie falls to the ground near Silva, the driver. Silva has the revolver in hand, fuming.

The elevator door opens and Donald, Fernando and Cynthia leave the elevator.

A zombie attacks the group.

The driver Silva shoots the zombie that falls at Fernando's feet. The zombie's blood stain Fernando's pants. Fernando shrinks, puts the hands on his head and shouts:

FERNANDO CREPE
My God what a horror!

The driver Silva opens the limousine's back door.

Donald and Cynthia get into the car.

The driver Silva enters the car and starts the engine.

DRIVER SILVA

Sir, for sure, the zombies are very close, it's dangerous!

DONALD VITAL

Silva, It's an order! Obey! I know what I'm doing.

All of them open the car's doors, get off, and stand near the limousine. Everyone is tense. Donald tells the driver:

DONALD VITAL (CONT'D)

Give me your revolver.

The driver Silva delivers the revolver in Donald's hand Donald asks the driver:

DONALD VITAL (CONT'D)

Do you think they are close enough?

DRIVER SILVA

Yes sir, too close, It's better get in the car.

Donald tells Fernando:

DONALD VITAL

Fernando, get in and take the wheel.

The driver Silva looks scared to Donald.

Fernando enters the limousine and sits in the driver's seat.

Donald speaks:

DONALD VITAL (CONT'D)

Silva, you've been a loyal employee, but... you're fired.

Before the driver Silva could say a word, Donald points the revolver and shoots on Silva's leg. Driver Silva cries out in pain and falls to the ground.

Donald enters through the limousine's back door.

Cynthia enters and sits beside Donald.

Donald pushes Cynthia with his feet out of the limousine, knocking her to the ground. Donald speaks:

DONALD VITAL (CONT'D)

I also no longer need your services. You're fired.

Donald closes the limousine's door. Zombies attack Cynthia and driver Silva who screams in pain and despair.

Fernando starts the limousine that crushes some zombies. Fernando drives backwards the limousine towards the beginning of the street running over many zombies. The limousine reaches the beginning of the street. Fernando makes a maneuver, in the street corner, goes into another street, and succeed to escape the zombies.

The zombies knock down Cynthia and Silva driver on the floor and, eat them alive.

CUT TO:

101 INT. FOZ DO IGUAZU HOSPITAL - DAY 101

Gabriel, the deliveryman is in a state of induced coma, using artificial respirator for 30 days in the hospital ICU.

Gabriel abruptly wakes from the coma when the artificial battery's fan respiration ends.

Gabriel pulls the artificial respiration tube of his mouth. He's still tottering and parts of his body are dormant because of the numbing medication.

Gabriel raises the bed wobbly and walks the ICU supported on the walls.

He leaves the ICU and sees that the hospital is empty and devastated.

CUT TO:

102 INT. FOZ DO IGUAZU HOSPITAL - DAY 102

Gabriel walks through the hospital and is attacked by the security guard, which was turned into zombie.

Gabriel fights with the zombie.

He is saved from the attack because the security guard falls into the elevator shaft.

Gabriel leaves the hospital still confused and bewildered.

CUT TO:

103 EXT. FOZ DO IGUAZU HOSPITAL - DAY

103

Gabriel looks around the hospital and realizes that the city is silent, empty except for the presence of many dead bodies on the ground. The stench of corpses is unbearable.

At a distance of 10 meters, Gabriel sees some people, men and women standing, with her back to him, and others perched on the corpses. Gabriel speaks:

GABRIEL
Hey, friend!

The man turns to Gabriel.

Macro-shot - The man's face is all torn.

Gabriel sees that the man is all bloody and his face is lacerated.

The man screams emitting a grunt.

ZOMBIE 1
Argggggggggggggggg!

Other men and women who were leaning over the bodies, get up and look for Gabriel. They are also disfigured, his clothes covered in blood and they are eating parts of the corpses' viscera.

They scream emitting a growl similar to the previous man.

ZOMBIES
Argggggggggggggggg!

Zombies with monstrous aspect run toward Gabriel.

Gabriel is stunned, looks around and notices that there are zombies everywhere, running toward him. Gabriel looks back and sees the hospital door. He runs back into Hospital.

Zombies chasing Gabriel.

CUT TO:

104 INT. FOZ DO IGUAZU HOSPITAL - DAY

104

Inside the hospital, Gabriel looks around the doorway. There is a firefighter's ax near the door. He takes the ax and locks the Hospital's door.

CUT TO:

105 EXT. FOZ DO IGUAZU HOSPITAL - DAY 105

Zombies beating strongly on the glasses of the Hospital entrance's doors.

Close-up on the disfigured faces of zombies Hospital's door.

CUT TO:

106 INT. FOZ DO IGUAZU HOSPITAL - DAY 106

Gabriel realizes that the door won't resist. Gabriel runs through the Hospital corridors looking for another way out.

Men and women with monstrous appearance, break the glasses of the Hospital entrance's doors, and run after Gabriel.

The zombies are extremely fast and wild.

Gabriel runs through the corridors and sees a signboard indicating the exit.

He runs to the exit and is chased by zombies.

Gabriel finds the Hospital's back exit. He opens the metal door and gets out.

CUT TO:

107 INT. FOZ DO IGUAZU HOSPITAL - DAY 107

Zombies beating hard against the metal door.

CUT TO:

108 EXT. FOZ DO IGUAZU HOSPITAL - DAY 108

Gabriel supports his back at the metal door what prevents the door opens.

He looks at the back area of the Hospital's and sees a pile of burned corpses on the floor.

He sees a grid that separates the back area of the Hospital and a small street.

Zombies scream and hit harder the metal door.

Gabriel realizes that he won't hold out any longer.

Gabriel runs toward the grid.

The zombies open the metal door.

Gabriel climbs and jumps over the grid.

The zombies reach the grid and hit violently against it, but do not climb the grid.

Gabriel continues to run down the street.

CUT TO:

109 EXT. STREET - DAY

109

Gabriel walks down the Foz do Iguazu streets. The streets are empty, a lot of garbage thrown to the ground, abandoned cars, closed shops, broken windows.

Gabriel hungers and thirsts and goes into some shops looking for food, but he can't find anything.

The sun begins to hide the horizon and the evening is approaching.

CUT TO:

110 EXT. STREET - NIGHT

110

Fernando drives the limousine through the city streets. The streets are full of zombies everywhere. The limousine has difficulty in moving among the zombies because of its size. A horde of zombies prevents Fernando to keep moving forward.

CUT TO:

111 INT. LIMOUSINE - NIGHT

111

Donald speaks loudly with Fernando:

DONALD VITAL

Let's go Fernando, let's go
Fernando. Stop being a dead fly,
it's my life that is at stake.

FERNANDO CREPE

Dr. Vital, you're making me
nervous.

DONALD VITAL

Let's go Fernando, you don't have
to use your head, just drive, use
your hands and feet, speeds up
Fernando!

Fernando gets nervous and accelerates the car.

CUT TO:

112 EXT. STREET - NIGHT 112

The limousine tries to deviate the zombies, but Fernando
loses control and crashes the car into a pole.

CUT TO:

113 INT. LIMOUSINE - NIGHT 113

Donald shouts:

DONALD VITAL

Fernando, you asshole! Look what
you did!

Donald and Fernando leave the car.

CUT TO:

114 EXT. STREET - NIGHT 114

Donald and Fernando start running down the street. The
zombies chase them. Donald turns back and shoot at the
zombies until his ammunition ends.

CUT TO:

115 EXT. STREET - NIGHT 115

Dentist Linda and Dudu sneak through the streets running away
from zombies and seeking shelter. They try to get in several
buildings, but the doors are locked.

Linda and Dudu reach the parking lot of an abandoned market,
the Brazil Market, a large supermarket with a straight front
facade.

The illuminated signboard is off, broken, with the letter "B"
almost falling down. The parking car has several vandalized
cars, with glasses and broken lights and smashed doors.
Strollers are fallen on the ground.

The parking lot has several vandalized cars, with glasses and broken lights and smashed doors. Strollers are fallen on the ground. The parking lot has many bloodstains and garbage.

The main entrance is closed with wooden planks and displays.

They seek and find a side entrance, they force the door and enter the market.

CUT TO:

116 INT. MARKET BRAZIL (ABANDONED) - NIGHT 116

Dentist Linda and Dudu enter through the Market Brazil's side door.

The interior of the market is dark full of shelves, empty and also overturned.

Dentist Linda closes the door and walks ahead.

The environment is fetid, extremely unpleasant. They cover the nose, and sneak-leaning against the wall. There's blood and body parts all over the floor.

They walk slowly into the market, disappearing into total darkness.

CUT TO:

117 EXT. STREET - NIGHT 117

Peter and Judge Julie run down the street running from zombies.

They arrive at the parking lot of an abandoned market, the Brazil Market, a large supermarket with straight front facade. The illuminated signboard is off, broken, with the letter "B" almost falling down.

The parking car has several vandalized cars, with glasses and broken lights and smashed doors. Strollers are fallen on the ground.

The parking lot has several vandalized cars, with glasses and broken lights and smashed doors.

Strollers are fallen on the ground. The parking lot has many bloodstains and garbage.

The main entrance is closed with wooden planks and displays.

They seek and find a side entrance, they force the door and enter the market.

CUT TO:

118 INT. MARKET BRAZIL (ABANDONED) - NIGHT 118

Peter and Judge Julie enter through the side door of the Market Brazil.

The interior of the market is dark, full of displays and overturned shelves, fallen next to the door, forming a corridor near the wall.

Peter closes the door and walks ahead. The environment is fetid, extremely unpleasant. They cover the nose, and sneak-leaning against the wall. There are blood and body parts all over the floor.

They walk slowly into the market, disappearing into the total darkness.

CUT TO:

119 EXT. STREET - NIGHT 119

Pablo and Magdalene sneak through the streets running away from zombies and seeking shelter. Magdalene leans in Pablo. They try to get in several buildings, but the doors are locked.

Pablo and Magdalene arrive at the parking lot of an abandoned market, the Brazil Market, a large supermarket with a straight front facade. The illuminated sign is off, broken, with the letter "B" almost falling.

The parking lot has several vandalized cars, with glasses and broken lights and smashed doors. Strollers are fallen on the ground. The parking lot has many bloodstains and garbage.

The main entrance is closed with wooden planks and displays.

They seek and find a side entrance, they force the door and enter the market.

CUT TO:

120 INT. MARKET BRAZIL (ABANDONED) - NIGHT 120

Pablo and Magdalene enter through the side door of the Market Brazil. The interior of the market is dark, full of displays and overturned shelves, fallen next to the door, forming a corridor near the wall.

Pablo closes the door and walks ahead. The environment is fetid, extremely unpleasant. They cover the nose and sneak-leaning against the wall. There are blood and body parts all over the floor.

They walk slowly into the market, disappearing into the total darkness.

CUT TO:

121 EXT. STREET - NIGHT 121

Amy and Ann run down the street fleeing from zombies.

They arrive at the parking lot of an abandoned market, the Brazil Market, a large supermarket with a straight front facade. The illuminated sign is off, broken, with the letter "B" almost falling.

The parking lot has several vandalized cars, with glasses and broken lights and smashed doors.

Strollers are fallen on the ground. The parking lot has many bloodstains and garbage.

The main entrance is closed with wooden planks and displays. They seek and find a side entrance, they force the door and enter the market.

CUT TO:

122 INT. MARKET BRAZIL (ABANDONED) - NIGHT 122

Amy and Ann enter through the side door of the Market Brazil. The interior of the market is dark, full of displays and overturned shelves, fallen next to the door, forming a corridor near the wall.

Ana closes the door and walks ahead. The environment is fetid, extremely unpleasant. They cover the nose and sneak-leaning against the wall. There are blood and body parts all over the floor.

They walk slowly into the market, disappearing into the total darkness.

CUT TO:

123 EXT. STREET - NIGHT

123

Donald and Fernando run down the street and arrive at the parking lot of an abandoned market, the Brazil Market, a large supermarket with a straight front facade. The illuminated sign is off, broken, with the letter "B" almost falling.

The parking lot has several vandalized cars, with glasses and broken lights and smashed doors. Strollers are fallen on the ground. The parking lot has many bloodstains and garbage.

The main entrance is closed with wooden planks and displays. They seek and find a side entrance, they force the door and enter the market.

CUT TO:

124 INT. MARKET BRAZIL (ABANDONED) - NIGHT

124

Donald and Fernando enter through the side door of the Market Brazil. The interior of the market is dark, full of displays and overturned shelves, fallen next to the door, parallel to the wall, hindering the entry. Donald and Fernando close the door. Donald pushes Fernando so that he goes ahead. The environment is fetid, extremely unpleasant. They cover the nose and sneak-leaning against the wall. There are bloodstain and body parts all over the floor.

Fernando stumbles and falls on a mutilated body, his head is next to the skull with decayed flesh's remains of a zombie. Fernando shouts:

FERNANDO CREPE

Arggghhhh!

Donald speaks in a low voice:

DONALD VITAL

Shut your mouth fagot! Will attract monsters.

Fernando gets up. They continue walking slowly into the market, disappearing into the total darkness.

CUT TO:

125 EXT. STREET - NIGHT 125

Gabriel runs the streets fleeing from zombies.

CUT TO:

126 EXT. MARKET BRAZIL (ABANDONED) - NIGHT 126

Gabriel manages to escape by jumping over the Brazil Market's protective fencing, which is abandoned. A large supermarket with a straight front facade. He runs through the market's parking lot.

The illuminated sign is off, broken, with the letter "B" almost falling.

The parking lot has several vandalized cars, with glasses and broken lights and smashed doors. Strollers are fallen on the ground. The parking lot has many bloodstains and garbage.

The main entrance is closed with wooden planks and displays. He seeks and finds a side entrance; he forces the door and enters the market.

CUT TO:

127 INT. MARKET BRAZIL (ABANDONED) - NIGHT 127

Gabriel enters through the Market Brazil's side door of The interior of the market is dark, full of displays and overturned shelves, fallen next to the door, forming a corridor near the wall.

Gabriel closes the door and walks ahead. The environment is fetid, extremely unpleasant. He covers the nose and sneaks up against the wall. There are bloodstain and body parts all over the floor. He walks slowly inside the market amid the displays.

When he gets disentangle from a shelf, Gabriel sees a boy standing, in front of him.

The boy smiles. He is the first human non-transformed in zombie that Gabriel finds.

Gabriel smiles at the boy.

Macro-shot - Gabriel takes a hit of a wooden stick on his head and faints.

FADE OUT.

128 INT. MARKET BRAZIL (ABANDONED) - NIGHT

128

Gabriel wakes up and realizes that he is tied up, thrown aside on the ground. He hears footsteps coming behind her head.

Gabriel squirms and manages to turn toward the footsteps sound.

Macro-shot - Gabriel sees a person's feet.

Gabriel looks up and sees a beautiful woman, 25-years- old, white, long blond hair, green eyes, sweet and angelic face's features. Eyes, eyebrows, nose, lips, chin, jaw and face shape with features that meet more than 90% of the golden ratio, according to facial mapping based on the Greek theory, 1m70, 60kgs outlined body. She is dentist Linda.

Linda leans and makes a bandage on Gabriel's forehead.

Gabriel falls in love with Linda, it's love at first sight. Gabriel faints again.

CUT TO:

129 INT. MARKET BRAZIL (ABANDONED) - NIGHT

129

Peter Judge Julie, Amy, Ann, Pablo, Magdalene, Fernando, Linda and Dudu are sitting in a space among the market shelves.

Gabriel is lying unconscious.

Donald walks one side to the other, very agitated:

DONALD VITAL

...I say that we should get rid of him. We do not know who or what he intends, he can be a gang member who came to get information and then come to loot, or worse.

LINDA

I don't think he is a gang member, I think he came here as all of us, he was lost and fled like all of us looking for shelter...

DONALD VITAL

You think... you think... precisely! You're not sure of anything, It can be just the opposite.

(MORE)

DONALD VITAL (CONT'D)

Who guarantees that he is not a
killer, a bandit, a thief?
I do not admit that you put at risk
my life ...

Donald looks at everyone and says:

DONALD VITAL (CONT'D)

I will not allow you to put at risk
the everyone lives in here,
because of an unknown.

Dentist Linda faces Donald:

LINDA

Dr. Vital, we all know your
relevance, and that you command a
great empire and leads thousands
of subordinates, but here, at this
time, except his secretary, nobody
is your employee. Everyone
recognizes your noble concerns, but
about the everyone lives in here
...the decision is up to each one
individually. Afterwards, if we had
suspected, at first place, of
everyone who came here, wouldn't
remain anyone. What do you
suggest? Should we put him out and
let the zombies catch him?

Donald contains his fury and answers:

DONALD VITAL

It's not a bad idea, that he tries
his luck out there. Also, there is
something else: one more mouth to
feed, how long are we gonna stay
here? Do we have provisions for how
long? Who will share the own food
with him? I will not!

FERNANDO CREPE

Me neither!

LINDA

I share. Haven't I shared with all
of you everything I have?

AMY

I share too!

ANN

Me too.

PETER

I was welcomed here, too ...I think he can stay.

MAGDALENE

The little things with God are enough. We can share bread.

DUDU

Me too.

LINDA

Okay, so he stays.

Donald becomes enraged:

DONALD VITAL

Democracy. How far we get with this discussion?!! My decision's power is the same as a 12-years-old child! Then, don't tell I did not warn you! And, please, don't come to me asking for help when the bomb goes off. Ask help for Dudu. All of you have been warned.

Gabriel begins to move, he is still stunned.

GABRIEL

Oh! My head...

LINDA

Sorry! We didn't know who you were! Which your intentions were.

GABRIEL

Stay alive, I want to stay alive! The last thing I remember is that I had an accident on the bridge, then I woke up in the Hospital, and some monsters chased me to the market...

LINDA

Zombies. Living Dead. All we know is that a virus has spread and is infecting all through blood, saliva, bite. Shortly after that, you can become one of them.

(MORE)

LINDA (CONT'D)

It can take seconds or even days,
but if you are bitten you become a
zombie! The pandemic began almost a
month ago.

FERNANDO CREPE

28 days. He began exactly 28 days.

Fernando extends his hand to Gabriel.

FERNANDO CREPE (CONT'D)

And we will need everyone's help to
fight these monsters. Fernando
Crepe, and your name is...?

GABRIEL

Gabriel.

Fernando smiles. Gabriel shakes Fernando's hands.

FERNANDO CREPE

The Angel, that good news! An angel
was all we needed now. This is our
new world, angel Gabriel. Welcome
to the Apocalypse...

CUT TO:

130

INT. MARKET BRAZIL (ABANDONED) - NIGHT

130

Peter, Judge July, Amy, Ann, Pablo, Magdalene, Donald,
Fernando, Gabriel, Linda e Dudu are within the Brazil Market
(abandoned).

All of them look at each other, frightened and without
understanding the situation. A tense atmosphere in the air.

They realize that together will have to survive in this new
world, full of threats, violence, and terror. The new world
order is established and they need to get rid of all their
old concepts to survive in this cruel and frightening world.

Within the market, dominates the silence, uncertainty, and
distrust.

The relationship between them begins to reveal internal
conflicts arising from different world views of each
survivor, destabilizing the fragile physical and
psychological structures of the new inhabitants of the Market
Brazil.

The inner and outer logic, good and evil, places to the test their concepts, forcing them to discuss and re-evaluate their ethical and moral conduct, while a scary and dangerous universe is formed outside the market.

CUT TO:

131 EXT. MARKET BRAZIL (ABANDONED) - NIGHT 131

A horde of ferocious and hungry zombies approaches and surrounds the market on every side.

FADE OUT.

BLACK SCREEN...

QUOTE APPEARS (RED LETTERING):

END - FINAL FILM CREDITS.

QUOTE FADES OUT