

GAIA EFFECT

Written by

Rodrigo Portela

Fifth Draft

@rodportela_

FADE IN:

1 EXT. CENTRAL PARK'S KIDS ZOO / NEW YORK - DAY

1

RUI (60s) is walking and holding hands with a young girl, his granddaughter ALICE (10). They walk and she looks to him.

ALICE

I love being out here!

RUI

Yeah? Me too! I'm glad that your mother let me bring you to the Zoo...I brought her so many times -
- years and years ago --

ALICE

How come you never go to our house Grandpa?

RUI

Well -- it's complicated -- your mother, and your dad -- think that I need to be away from you guys --

They walk, she and RUI observes the surroundings', RUI looks back to her.

ALICE

I don't understand this, why can we all be together again? I loved when you went there, brought me presents --

He smiles while he listens, looks to the animals at the Zoo and the people passing by.

RUI

Sure you loved darling -- but grandpa and your parents, we have issues -- they are very stubborn.

ALICE

Mom says you are the most stubborn --

RUI

Oh yeah? I'll show you lady --

RUI tickles ALICE -- ALICE giggles. She stops her way and looks to RUI.

ALICE

I'll make a wish -- I wish you guys
to make up!

RUI

You know what? I wish it too Alice!

ALICE

That's great grandpa, today I'll
talk to mom again -- I want to
solve this -- As I want that all
this crazy think that's happening
ends -- I'll study and be a
scientist like you --

RUI

You sure? I'll love to hire you
soon -- but you have to be a kid
first --

ALICE

I'll be like you!

RUI smiles to her, they both hug each other -- suddenly
ALICE begins to feel a strong headache. RUI worries and
begins to feel it too. He looks to ALL the people in the ZOO
and EVERYBODY is feeling the same headache.

RUI is now a little far from ALICE --

RUI

Alice!!!

ALICE screams, she's bend down, as everybody. A strong noise
is heard EVERYWHERE, and also a vibration is felt.

ALICE looks to a BEAR in front of her. There's no bars
between them.

SOUNDS of EXPLOSIONS are heard -- CHAINS, LOCKS, GLASS, BARS
are all being broken or bend. While EVERYBODY are still
feeling the strong HEADACHE.

The ANIMALS are running free by the PEOPLE -- RUI tries to
lift his head again and see ALICE in front of a BIG BEAR.

ALICE puts her hands on the BEAR head. She's in a trance
looking to the BEAR.

The eyes of ALICE keeps steering -- the BEAR looks back to
ALICE. While the NOISE and despair are still going on.

The SOUND stops -- ALICE loses the BEAR and the BEAR runs
away.

RUI is tremble, he raises his head and see EVERYBODY beginning to raise up too. He looks to where ALICE was -- She appears laid down in the ground -- fainted --

RUI
Alice, Alice!!! My God -- Somebody
help me -- HELP -- my
granddaughter -- Alice, Alice!

RUI takes her in his arms and looks to all sides. Everybody is still recollecting from the strong headache experience.

RUI gets his cell phone. ALICE is still fainted in his arms. He sits on a bench --

RUI
(at the phone)
Fletch, Fletch!! It happened there
too? Yes -- same here -- Listen --
Begin the studies right now -- I'm
going to Porto Alegre on Friday --
Yeah, no -- I don't care -- Fletch
-- shut up -- we have to begin this
right now -- we have cart blanche -
- Just do it Fletch, that's an
order!

RUI looks directly to the lens.

New York City and Central Park landscape appears with a FLOCK OF BIRDS flying by.

Title cards over image.

"GAIA EFFECT"

FADE OUT:

2 INT. AN APARTMENT'S LIVING ROOM - DAY

2

FADE IN:

A HUMAN FACE of a woman in a PICTURE FILLS the screen.

She smiles, and next to her we see other people around her, it's a FAMILY PHOTO FRAMED and composed by a WOMAN, HER HUSBAND AND THEIR TWO CHILDREN, A BOY AND A GIRL -- gradually we GO through other FRAMED PICTURES and OBJECTS that lie on the living room's shelf.

After the BOOKCASE, we pass by a TELEVISION SET. It is ON, and in the broadcast we only see the empty set of a news program.

On an armchair in the living room lies a newspaper where the headline reads "ANIMALS DISAPPEAR". In another page, the title reads "TIPS FOR COLLECTIVE HEADACHES".

We keep on hovering the room -- In the hall -- A GLASS OF CHOCOLATE MILK is turned OVER the floor. In the end of the turned milk, we enter the kitchen.

KITCHEN (CONTINUOUS SHOT)

Entering the kitchen, in the background we see a stove with a PRESSURE COOKER BEEPING very strongly and SHAKING above the FLAMES of the stove. We pass by it.

We see a tilting window from the kitchen that goes into an internal hallway of the building, in this narrow and open window, ARISES THE FACE of a YOUNG MAN. He looks DESPERATE.

SMELLING the beans inside the pressure cooker, he stretches his arms to pick up the pot and even try to get in. We follow his despair and his unusual behavior, the young man looks like an IRRATIONAL ANIMAL.

FADE OUT.

3 INT. BEDROOM - DAWN

3

FADE IN:

A GOLDEN FISH appears in the screen, it SWIMS VERY SLOWLY and elegantly.

PETER (VOICE OVER)

I guess I'm not that good taking care of pets. A fish doesn't need much care... I change the water once a week, I feed them twice a day, with fish food... very cheap food, of course. All you need to do is clean the bowl, the fish awaits in there... and voilà, everything is ready!

We see PETER's hands putting a little bit of fish food on the fish bowl water.

We tilt up and see the same young face from the previous scene. PETER (20s) has dark hair and a little scar in his forehead.

He walks in his BEDROOM and heads up to a desk with a video maker set.

PETER seats in a chair, puts his hands on an OLD VIDEO CAMERA -- he hits PLAY and looks at the screen.

On the editing program, we see an OLD VIDEO with a middle-aged couple.

In the video we hear PETER's young voice. Their parents are the couple and they laugh a lot.

PETER'S DAD
C'mon Pete, lay down the camera and
come over here...

YOUNG PETER places the camera STILL and goes near his mom and dad.

PETER'S DAD (CONT'D)
We're planning to go camping this
weekend and we though you might
like to come along...

YOUNG PETER
Yeah, Dad, that would be great. Let
me take the camera.

YOUNG PETER points to the camera, his dad looks to the camera too.

PETER'S DAD
Oh, that thing... it's in 4K,
right? We're happy you like your
present, PETER. You know, you and
your brother are everything to us.

PETER's MOM appears in the screen and waves to the camera.

PETER'S MOM
All right boys, time's up. Straight
to the shower, lazy boy, you need
to clean up badly!

YOUNG PETER
Oh mom, I'm taping this...

PETER'S MOM
OK, so I'm taking the chance to
declare to the world that my
handsome boy it's also a shower
skipper...

PETER's MOM and DAD are laughing.

PETER PAUSES the video with their smiling faces frozen on the frame.

He passes his hand on the monitor as he is giving a caress on their faces.

PETER now gets up and we see over the desk some printed pictures from PETER's life, his parents, his brother and some friends.

4 EXT. NEIGHBORHOOD STREET - DAWN

4

PETER leaves his building and takes his cell phone to his ear.

PETER

Oh no, no, no, no guys... too early
in the morning for this bullshit.
Hey, you guys are so full of
shit... Ha ha ha ha ha!!

PETER puts on his helmet. We see him hopping on a motorcycle, in the background the sun begins to rise between CLOUDS.

PETER (CONT'D)

Well, take care guys, I'm going
downtown now, someone in this group
has to work, bye!

PETER looks around at the street, in the distance he sees a lady at the gate of her house.

He gets off his MOTORCYCLE and hangs the helmet on the handlebars. He crosses the street and heads towards the lady.

MS. HAYLEY

Peeeter, Peter, my dear, Toby, Toby
is gone... The lock's blown up, it
makes no sense. I didn't hear
anything... he always barks early,
I don't know, I'm desperate...

PETER

Yeah, Mrs. HAYLEY, it happened to
me too, Nicky disappeared, his
collar was open, I have no idea how
it opened, I looked at the
courtyard, no one came in or
left... I searched all over the
neighborhood and nothing, no sign
of him.

MS. HAYLEY

Oh, my dear, I was about to ask you
to do that.

(MORE)

MS. HAYLEY (CONT'D)

But never mind, what can you do...
I'm just going to pray, pray so he
came back. But, before that, I'm
going to wake up Jay, that
worthless son of mine, and make him
go after Toby. Go, son, take care!

PETER

Actually I have to meet my brother
in a few minutes, but this is just
link in the news, right? So weird!

MS. HAYLEY

Well, and what about those
headaches, my boy? What a horrible
thing, and everybody at the same
time...

PETER

Yesterday...it was about seven
o'clock...

MS. HAYLEY

Twelve past seven Peter, I checked
my watch, we were in the kitchen
having some coffee and warm bread
that Jay had brought. Oh, lovely
Jay, and suddenly that thing in the
head, it feels like an iron ball
growing inside your head, I don't
know.

PETER

Oh, yeah, it's just like that... it
was terrible, I got my head down,
and then I saw the guy from the TV
NEWS having the headache himself
and talking about it later. It's
scary. But then it passed... okay,
I have to go, take care MS. HAYLEY,
say hi to JAY for me...

PETER walks towards his motorcycle.

MS. HAYLEY

God bless my dear, take care.

PETER waves to her, MS. HAYLEY goes back inside the house,
he hops on his motorcycle, puts his helmet on and sets
something in his cell phone, putting the HEADPHONES.

He lifts his HELMET and adjusts it. PETER accelerates the motorcycle and rides down the street. A song starts to play (VENTURA HIGHWAY).

We see PETER's face covered by his HELMET, he smiles as he accelerates. He passes by other cars that are moving at a very SLOW SPEED.

5 EXT. HIGHWAY / CITY LANDSCAPE - DAY

5

PETER's motorcycle passes through CARS and TRUCKS, cutting through the traffic. All VEHICLES are moving SLOW.

PETER's motorcycle is very fast.

On the HIGHWAY we see the CITY LANDSCAPE in the background, the bike moves with great speed by the sound of "VENTURA HIGHWAY". A TRAFFIC SIGN reads: "LIMIT 30 KM/H"

6 EXT. CONCRETE SQUARE - DOWNTOWN - DAY

6

A WIDE VIEW -- PETER walks by a crowd of people, everyone going to different directions.

HUNDREDS of people are walking in a big downtown square.

7 INT. COFFEE SHOP - DAY

7

PETER holds his helmet under his arm, enters the COFFEE SHOP and goes to a table. LEO, 30(s), gets up of the table and GREETs PETER -- THEY HUG EACH OTHER.

LEO is PETER's brother.

8 INT. COFFEE SHOP - DAY

8

After taking their seats at the COFFEE SHOP, PETER and LEO are in different moods.

LEO is looking at PETER's direction, while PETER only looks at his cell phone.

LEO

It just can't believe those things
are happening just now, SONIA is
so, so worried.

PETER (LOOKING THE CELL PHONE)

I didn't buy it...

LEO

What??

PETER

What? Oh, sorry, I was just looking at something here...

PETER shows an ad of a new cell phone. LEO is upset.

LEO (UPSET)

Peter, I'm here -- and I am really worried, SONIA is almost having our baby, and all these fucking things happening now --(LEO pauses to take a breath) He's going to be your nephew, Pete -- so -- and you are - - you are more interested in which girl you are taking out on a date. Look, it's not just me and SONIA -- everybody is worried --

PETER

Oh, sorry bro, I didn't mean that. I'm just trying to convince this girl to meet me by the end of the day. (HE DROPS THE PHONE) But yeah, all this is a massive mind fuck. SONIA must be really worried, being pregnant and all -- she's special, you should feel lucky -- so sorry...

LEO

Well, we have it all set, the baby is healthy and everything... Suddenly all those things start happening, everybody having headaches at the same time, and now these crazy stories about animals and pets. This is just too crazy... Where are we heading to?

PETER

Really crazy, nobody talks about anything but this shit. It's like the COVID pandemic. But now it seems too strange even when you think about that time.

LEO

Well, speaking of which... I need you to come with me to the native village tomorrow. My friend there told me he has something they wanna show to the world.

PETER

To the world? So those guys say there's a connection to something else? I don't buy that...

LEO

All right...so, I'll pick you up at seven, ok?

PETER

Early, huh! But fine, seven then.

LEO

I'll go meet SONIA now -- we're going to a lecture. The guy is a friend of mine and he's great -- He's also researching about what's been happening --

PETER LOOKS at his cell phone and gets up.

PETER

I have to go too, I'm late already, if I don't get there on time, I'll be in trouble. See you bro!

The two hug, PETER wants to leave, but LEO doesn't let him go for a while.

LEO

Stay safe, OK, Pete? You know I love you...

PETER

Ok, ok, love you too LEO, but let's keep it between us, OK? The whole world doesn't need to know about it!

PETER now walks fast to the EXIT DOOR, he stops and looks at LEO. While he's paying his bill, the HEADACHE starts.

EVERYBODY seems to feel it. We also hear a strange NOISE --

It's A very intense HEADACHE that takes a TIME TO END, the two brothers LOOK at each other during this TRUE PAIN.

ALL THE PEOPLE in the distance are also bend down with the headache.

When it's over, PETER recollects his way, he BLINKS to LEO and GIVE HIM A SMILE.

LEO RUNS to his brother.

LEO
Are you ok? My God!

PETER
Yeah, I'm alright bro -- I'm all
right!

They both look to the side and see many other people getting up.

An OLD LADY is helped by an young woman who's passing by.

LEO and PETER keep looking to the distance and observe for a while people RECOLLECT THEMSELVES.

LEO
How this is going to end -- My God,
Sonia -- I'll look for her PETE,
stay safe ok?

PETER
I'll be alright bro, go and take
care of her -- of them!

LEO
Our family PETE -- Our family!

9 INT. CITY HALL/ MEETING ROOM - DAY

9

SONIA (30s) is a beautiful BLACK WOMAN, almost nine months pregnant. She's sitting at a chair and has her PURSE over another chair. LEO APPEARS AT THE DOOR. She WAVES AT HIM.

The room has many tables and chairs. All kinds of people are there. Many are talking about what just happened.

The room is filled with the sound of overlapping conversations. Many people greet LEO while he passes.

LEO WALKS TOWARDS SONIA AND SITS ON HER SIDE. He kisses her on the lips and KISSES HER BIG BELLY.

LEO
You got early -- Are you ok? That
fucking HEADECHE again -- I went by
your class and they said you were
already here --

SONIA
Oh yeah, sometimes I forget
cellphones even exist -- and guess
what? -- you could text me and I
wouldn't see -- Oh -- this is
really something.

SONIA smiles and covers her mouth, LEO smiles too.

LEO

Very funny -- go ahead, make fun of me. Have you seen JAMES around?

SONIA

No, I haven't. But I wouldn't miss it for anything -- your friend is being called "THE PROPHET OF THE APOCALYPSE" --

LEO

He's getting known as a troublemaker, actually -- Look at the Mayor's face, he's really worried.

Mayor is sweating and passes the handkerchief in his forehead while talking with someone.

LEO (CONT'D)

He also blamed JAMES for making people worried -- But yeah, he loves being called Prophet -- -- which, of course, he's not -- James is just a great and clever guy, we became friends as soon as you and I arrived here --

SONIA

I remember him -- not very much, to be honest -- but I remember his CAIPIRINHA well -- wow, that was WILD.

LEO (LAUGHS)

Right! Oh God -- the next day we woke up and had no clue of what had happened -- that party was insane -
-

The MAYOR gets a WOOD HAMMER and knocks at the table -- everybody looks to it.

MAYOR

All right, all right -- I think we can start our meeting -- I see that only MR.JAMES is still missing here, he asked for us to start without him, he'll join us soon -- Well, we all are experiencing this headaches -- this strange behavior of the animals -- I have known that many people are already leaving our city -- some people believe that these things don't happen in the COUNTRYSIDE -- which is news to me -- and I have to say the city council is preparing an order to restrain the citizens. We are considering the adoption of some kind of LOCKDOWN in Porto Alegre -- The meeting today is to discuss with all of you what may be the best moves -- People are already in panic, people are already missing --

REPORTER

What about this guerilla tactics from that Pharmaceutical Company, they act like they own the city -- Many people were send to the Pier Docks, the quarantine zone as they call -- and they are arrested there -- that's criminal behavior --

MAYOR

All right, c'mon, let's keep the civility here -- this company is investing in the city!

REPORTER

And arresting its citizens --

MANY PEOPLE AT THE SAME TIME

-- That's illegal -- They can't do that -- You're responsible, mayor --
- Stop this now --

Many people shout very loud, a big argument takes place. SONIA and LEO just look. The MAYOR hits his hammer again.

MAYOR

Order -- Order!

A WHISTLE is heard -- everybody STOPS talking -- A voice in the distance talks loudly.

VOICE ON CORRIDOR

My God, the teacher is five minutes
late and the kids are already
fighting -- tsc tsc, shame on you -
-

JAMES (40S), enters the room, LEO AND SONIA LOOK at his
direction. JAMES smiles and waves to LEO and SONIA.

JAMES drops some books and his laptop over a big round
table.

JAMES

Good morning folks, Mayor and
representatives of our city -- I
see some friendly faces -- some new
ones -- you are all welcome --
let's together try to find some
CONNECTION on what's happening. I'm
sure that you ALL felt the HEADACHE
that occurred about thirty minutes
ago -- well -- ladies and gentleman
-- what you may be thinking it's
true -- we're all fucked -- and
fucked good -- This human-generated
mix of pollution, fires, CLIMATE
CHANGE -- predatory actions against
NATURE, CO2, CHEMICAL DISASTERS --

LEO and SONIA are looking to him with close attention.

On a SCREEN PROJECTION many IMAGES appear while JAMES talks.

JAMES (CONT'D)

-- senseless resolutions giving the
rainforest away for exploiters --
natives losing protection -- gun
control being loosened up, the
summary killing of many Indian
chiefs -- this and many, many more
--

MAYOR

All right JAMES, we know about all
that -- just go to the point.

JAMES

Of course, thank you, mayor -- my friends, the answer for what's happening right now is a very simple one -- Mother Nature -- Gaia -- or Earth's conscious, if you will -- is now taking action, and for the first time in history we have clear data on it. Many scientists have discovered a change in the EARTH'S FREQUENCY RANGE -- and it's increasing each day -- Do you want to know an interesting fact? Studies point out that, each time this HEADACHE occurs, we have a new small change on EARTH'S FREQUENCY RANGE -- The question we all have to ask ourselves is -- How much can EARTH stand seeing this rope being stretched? And what will happen -- when it breaks?

10 EXT. SQUARE / DOWNTOWN - DAY

10

PETER walks towards some PEOPLE ON THE SQUARE.

PETER approaches MR. MARTINS, an ELDERLY MAN who's feeding pigeons near his bench.

PETER

So, it looks like someone lost their track and their game last weekend!

MR.MARTINS

Oh Peter... when we lost that game I could see this coming... Anyway, it's good you are here, so I can practice my English.

PETER

Great, Mr. Martins. But don't worry, now you guys will just have to work harder on the championship.

MR.MARTINS

You know, I felt so tired after the first half... those guys on the pitch look like they're numb, as you would say. I felt like I was on pitch playing with them... I almost had a heart attack!

PETER

Be careful Mr. Martins, everybody wants you to be fine!

MR.MARTINS

Actually I'm great PETER, thanks! Being alone in this world brought me some good things, like being friends with you!

PETER

Sure Mr. Martins, so, take care and we see each other in my break. Today I feel like eating one of those local hot-dogs I love, that's all I can think of... see you later...

PETER waves to MR.MARTINS and goes away.

MR.MARTINS

See you later Pete...

MR. MARTINS wave back and returns to his bench.

When MR.MARTINS sits, he feels a STRONG HEADACHE and puts his hand on his head.

MR.MARTINS SCREAMS very loudly and falls on the ground. The P.O.V vision of MR. MARTINS becomes bright and comes back slowly.

PETER is walking away from MR.MARTINS and puts his headphones on -- he sees worried people heading to were MR. MARTINS is and TURNS his attention to him -- MR.MARTINS still screams.

PETER runs to help MR.MARTINS and grabs him, helps him and lifts him up.

PETER

Mr. Martins, what's the matter, tell me! Mr. Martins...

MR.MARTINS looks into PETER's eyes and SCREAMS again, runs from PETER, MR. MARTINS hits other people around him, many fall on the ground as he runs.

MR.MARTINS sees someone else's face in the square and SCREAMS again. PETER is watching the scene and runs after him.

PETER grabs MR.MARTINS by the shoulders, he tries to put his hand in front of MR.MARTINS eyes. He walks with MR.MARTINS and makes him look down to the ground.

They WALK FAST while many PEOPLE LOOK at them.

11 EXT. BOARDWALK / DOWNTOWN - DAY 11

PETER walks with MR.MARTINS and keeps his head down still, looking to the ground.

They pass by a street vendor on the boardwalk, he is selling some sarongs. PETER grabs one and covers MR.MARTINS head with it. PETER takes a bill from the POCKET.

He shows and let loose a twenty "reais" bill.

The vendor acknowledges with his head.

PETER
Here's twenty bro!

The street vendor and many others close the passage to the guards that are beggining to walk after them.

MR. MARTINS and PETER walk fast among PEOPLE.

12 EXT. NARROW STREET - MOTORCYCLE PARKING PLACE - DAY 12

PETER sits MR.MARTINS on his motorcycle. He sits in the front and takes MR.MARTINS HAND to grab his WAIST.

PETER gets his cell phone. Looks to a number and call.

PETER
Hello, hi Mr. Finch, how are you? -
- Yes -- yes -- I know, well, I'll
have to send the photos to you
later -- I have an urgent task with
my family -- I can explain it
better later -- y -- oh -- you Sir
- - Yes -- yes -- thanks -- bye --
oh - -ok -- bye bye.

PETER end the call and look to MR.MARTINS.

PETER (CONT'D)
Here Mr. Martins, hold on...

Feeling that MR.MARTINS is SAFE, PETER starts the motorcycle and they leave the NARROW STREET.

13 INT. HALL AND BUILDING STAIRCASE - DAY 13

PETER opens the building door and MR. MARTINS comes after him. They go to the BUILDING STAIRS.

PETER starts to climb, and then feels he has to STOP and come back. MR. MARTINS is tapping his FOOT on the stairs and won't raise it.

PETER takes MR.MARTINS foot and raises it. Then he pulls MR. MARTINS by the other leg.

PETER
C'mon Mr. Martins, this is easy,
c'mon. Let's go upstairs.

MR.MARTINS almost falls over him.

PETER (CONT'D)
Here, I got you Mr. Martins, just
do it like me...

Once again -- He helps him with his RIGHT LEG -- then -- with great difficulty -- they booth GO UP stairs.

14 INT. PETER'S APARTMENT / LIVING ROOM - DAY 14

The apartment DOOR OPENS. PETER gently WALKS MR. MARTINS to the living room and places him ON THE SOFA.

PETER
And here it is, home sweet home!
Remember when I told you, you would
be my guest one day or another --
well -- I guess this is the time --

As soon as MR. MARTINS sits down, he STAYS MOTIONLESS.

PETER stands for a while observing the situation.

PETER (CONT'D)
Are you hungry Mr. Martins? Well, I
am! I'll fix us something to eat.

He walks out, and we see the living room is combined with the kitchen, the two spaces being divided only by a counter.

PETER opens the fridge and gets some ingredients.

He CHOPS onion, tomato, lights up the FIRE on the stove and put a pan over it. Soon the NICE AROMA of freshly made food takes over.

PETER sees MR. MARTINS moving his head as if SNIFFING INTO THE AIR.

PETER (CONT'D)
Smells good uh? Wait and see, Mr.
Martins, wait and see.

He makes a PLATE WITH MEAT AND SAUCE, RICE AND SALAD. He MAKES A MOVE to WALK to MR. MARTINS, but STOP and "REHERSE" as he can do this move.

He LIFTS an IMAGINARY CLOTH and takes a SPOON there. Drop the plate back on the table.

PETER walks to the end of the corridor.

MR. MARTINS is still sitting on the sofa.

PETER returns, now wearing a scarf and sunglasses. PETER takes the PLATE and approaches MR. MARTINS.

Peter comes CLOSER, at the side table there is a framed picture of PETER AND HIS PARENTS, PETER lowers the photo and then reaches out and removes the DARK SARONG from MR MARTINS' head.

MR. MARTINS BLINKS and LOOKS around. He watches PETER with his FACE COVERED. PETER raises the plate, MR. MARTINS SMELLS again and smiles.

PETER fills the spoon with FOOD and takes it to SR. MARTINS mouth.

PETER (CONT'D)
Here Mr. Martins, let's eat now ok?

He opens his mouth and chews until he swallows. PETER serves again and keeps feeding MR. MARTINS.

15 INT. APARTMENT OF PETER - DAY

15

Two plates of with LEFTOVERS and cutlery are on the COFFEE TABLE in the LIVING ROOM.

MR. MARTINS ends up falling asleep -- resting on the sofa. PETER watches him closely and WALKS to the bathroom at the end of the CORRIDOR.

With the far sound of water running from the tap, MR. MARTINS opens his EYES. He BLINKS a few times.

He gets up from sofa and WALKS around. He gets to the corridor and passes through a FRAME with SEVERAL PICTURES.

He TURNS BACK and looks at pictures with PEOPLE on them.

MR. MARTINS changes his face and PANICS and SCREAMS very loudly, throwing himself on his back on the opposite wall and BREAKING other pictures.

A frightened PETER emerges from the bathroom, with toothpaste foam in his mouth.

He RUNS to the living room and PICKS UP the dark sarong again. He runs BACK to where MR. MARTINS IS.

PETER covers his head and embraces MR. MARTINS -- manages to contain him.

PETER helps MR. MARTINS get up again and walks with him to the SOFA.

AS soon as MR. MARTINS sits down -- BLAAAMMM -- the front door is SLAMMED open.

MANY MEN with helmets, sunglasses and black military uniforms enter through the door --

THE MEN IN BLACK immobilize PETER and MR. MARTINS. PETER's head is on the floor -- A STRONG HAND with black gloves HOLDS PETER, PETER is very angry --

PETER

Hey, what's happening, this is my house! Who are you people?

PETER's face is now on the floor, the MEN IN BLACK TAKES MR. MARTINS OUT of the apartment. ONE BY ONE -- the MEN IN BLACK leave the place -- AS SOON as they go OUT, PETER is FREED.

Still lying on the floor of his apartment -- PETER gets up quickly, RUNS to the window to try and see something.

Two BLACK VANS are parked, MEN IN BLACK put MR. MARTINS in.

PETER runs by the LIVING ROOM -- out the door -- to the stairs.

16 INT. PETER'S BUILDING STAIRS - DAY 16

PETER goes down the steps as quickly as possible, skipping over many STEPS.

17 EXT. PETER'S BUILDING - DAY 17

PETER RUNS to the SIDEWALK and sees the CARS already moving to take MR. MARTINS away.

A KID IN A BICICLE looks at everything closely. PETER sees him with tears in his eyes.

BICYCLE BOY

What happened PETER? Who was that man with the hood on his head?

PETER

I still don't know what happened, Billy, and that man -- he's a friend of mine!

BICYCLE BOY

I've seen those men in black on the TV. My mom says there are lots of them all over town!

PETER

I'll go and try to find out what the hell is going on... take care Billy, and ride on the sidewalk!

BICYCLE BOY

Sparks disappeared... I don't know how he managed to leave the yard.

PETER

Really? Well, I hope he comes back soon...

PETER LOOKS at the BOY and then WALKS to the middle of the street.

The TWO BLACK VANS already blurred in the background make a turn to the right.

PETER has his HAND ON HIS HEAD. PETER gets his CELL PHONE and makes a call.

PETER (AT THE PHONE) (CONT'D)

LEO, bro, I need your help --

17A EXT/INT. SUV PARKED/STREET - NIGHT

17A

SONIA's SMILING while looking to a PICTURE in paper.

SONIA

Oh, this is so cool... (she laughs)

The picture shows her and LEO and many people from all over the world, many flags and colors, they're all smiling.

LEO

Wow, this is why we moved here...
The Word Social Forum, remember
that?

SONIA

Sure, it was wonderful, such good
vibes, good memories... and lots of
hope too. I remember when it
finished... I told you that maybe
we could live here in Porto Alegre,
Poaaa... when I saw that
sunset...oh... God, it was magical.

LEO

And what's funny is that we're on
very same parallel as L.A.,
parallel 33, only here's south.

(MORE)

LEO (CONT'D)

So the sun here is just as
beautiful as if we were back
home... And there's so many things
in Porto Alegre to fall in love
with...

SONIA

Like xis! Hahahaha, do you remember
how NO ONE back home could figure
out what it was...

LEO

Yeah, hahaha! Like, it's a burger,
right, but NOT a burger? Then it's
flat and we can have it with bacon,
or strogonoff? Hahaha, how can we
even defend this? How can you
convince anyone this is SO good?

SONIA

True... (LAUGH)... but let's just
not talk about food now, ok... oh,
look, PETER is coming back.

ON THE SIDEWALK

(MORE)

SONIA GETS OUT OF THE SUV, THE 9-MONTH PREGNANCY MAKES HER MOVE SLOWLY. LEO COMES OVER AND ASSISTS HER. THEY WALK BY THE SIDEWALK.

18 EXT. STAIRS IN FRONT OF A POLICE STATION - NIGHT 18

PETER goes down the STAIRS very slowly.

LEO and SONIA are waiting him on the sidewalk. She smiles at PETER.

His HEAD is DOWN. PETER releases his anger by KICKING a can FAR AWAY.

LEO gives PETER a look. SONIA keeps smiling and points a flashlight at him.

SONIA
Who's there?

PETER
I'm a wounded soldier!

SONIA
What do I care...

SONIA makes a gestures of shooting him in the chest. PETER "feels" the SHOT and put HIS ARMS down again.

SONIA (CONT'D)
We heard you had a complaint to make here...

PETER
You guys just wouldn't believe...

LEO
How are you now?

LEO hugs PETER, SONIA hugs them both.

PETER
I'm much better now bro, thank you Sonia. These guys say they can't help me!

SONIA
Pete...you're fighting a giant, they own half the city, who knows who they know in here. The pharmaceutical industry is very powerful.

SONIA (CONT'D)

Be aware of them, it's too dangerous to make too many questions.

PETER

Yes, I know. But poor Mr. Martins, I've just wanna see him. See if he's been treated well. It must be horrible being there.

LEO

That quarantine place by the river?

PETER

Yes, that place. I have the chills just to think about it.

SONIA

Calm down Pete, come with us, let's just go home!

PETER's phone rings, he answers it.

PETER (AT THE PHONE)

Hello... Hi... calm down, I'm so sorry. I had a problem and I forgot to tell you...

PETER looks at the cellphone. LEO and SONIA look at each other.

PETER (CONT'D)

She hung up on me!

SONIA

Girls being girls Pete! Come On, let's go!

They get inside LEO and SONIA's SUV.

19 EXT - PARKING LOT - "XIS" FOOD TRUCK - NIGHT

19

PETER, SONIA AND LEO are sitting at a table by a "XIS" (CHEESE, from cheeseburger) food truck.

A led sign shows the number 38 -- LEO looks to a ticket with the same number. LEO gets up -- walks to the attendant --

SONIA

It's about time -- your brother remembered -- and here we are -- you gotta love XIS!

(MORE)

PETER Yeah, after all I've been through, I think we all deserve it! Seems fair -- and look, I'm sorry if I've been a pain in the ass lately -- I think I'm getting over it -- And you guys are my family. You've helped me so much all these years -- Eating xis with you guys, it's celebration -- let's celebrate --

SONIA has tears in her eyes -- LEO comes back with three "XIS" -- He stops and looks at the scene.

LEO

What?

SONIA smiles at LEO and nods affirmatively with her head while a tear drop falls.

20 INT. LEO AND SONIA'S APARTMENT - GUEST ROOM - NIGHT 20

PETER SLEEPS in a bed with some blankets on him. LEO looks at him, he sees PETER's cellphone beside him. He grabs PETER'S finger and presses it to the screen to have it open.

21 INT. LEO AND SONIA APARTMENT - BEDROOM - NIGHT 21

SONIA is drying her hair with a towel and a hair dryer.

She sits on the bed. The TV is ON.

They are watching the local TV NEWS. An interview is on. A woman named ANA is talking to the reporter at open space.

ANA (ON TV NEWS)

It's so weird, I was here with my mom and suddenly I hear a strange noise. I go to the barn and it's empty, all the horses are gone. We don't know what to think of it. There's no tracks of burglars or anything...

THE NEWS REPORTER walks by the property, there are no animals to be seen.

REPORTER

ANA and many other residents are reporting the same situation, suddenly their animals have vanished leaving no trace behind.

REPORTER (CONT'D)

The National Animal Protection Reserve is also reportedly missing all their animals. This is something unheard of. Some already say this is NATURE'S REVENGE --

SONIA keeps watching TV.

Now it's the ad break -- An ad shows on the screen -- a LOGO with the letters "C.D" APPEARS -- we see a montage -- a MAN behaving like a PREDATOR -- another MAN's face, pans to a WOMAN very afraid with him -- empty CAGES -- PACKS OF DOGS in the distance -- FLOCKS OF BIRDS --

NARRATOR C.D

Attention -- due to the events in the last few months, like the predator-and-prey behavior of some people, the strange behavior and vanishing of animals -- in addition to the events occurred today, totaling 43 collective headaches, minor earth tremors, explosions and windows breaking all over the world at the same time -- we pledge you all to remain prudent. Please drive slow, and stay safe.

The ad break resumes on TV with ordinary commercials. SONIA GASPS and looks to LEO.

SONIA

You see, it's getting crazier every day. I don't know what to do, what to think of it.

LEO

Calm down now, easy. Let's hope we have some answers tomorrow. PETER is really upset. Did you hear what he said? How can someone become like this? No memory, no recollection of anything. He said the man didn't even go up the stairs.

SONIA (LOOK INTO HER BELLY)

This is just the worst timing, the worst! How can one stay calm with all this going on? We gotta do something.

LEO

Tomorrow we will know more about it. Have some faith, honey! Everything is gonna be fine in the end.

SONIA

I think Peter will never let get over losing your parents.

LEO

And who does, honestly... some people try to keep it cool, but truth is, the pain just remains there, it won't go.

22 INT. LEO AND SONIA'S APARTMENT / GUEST BEDROOM - DAY 22

PETER is in a DEEP SLEEP, he gets a little agitated while sleeping. He's in a fetal position.

LEO (V.O)

He was just a kid and he was in the car with them. He kinda feels bad for having survived the accident.

23 EXT. INDIGENOUS VILLAGE - EARLY IN THE MORNING - DAY 23

LEO, SONIA and PETER arrive in the indigenous village in a SUV.

They are surrounded by indigenous kids.

SONIA smiles to ALL the children.

LEO shuts the SUV door and greets an older Indian.

OLDER INDIAN

Houx, houx my dear friends -- you're so very welcome. And I see you bring a new friend (LOOKING FOR PETER)

LEO

This is my brother PETER, he came with us to tape everything with his camera.

PETER

It's beautiful out here -- thank you for having us here --

OLDER INDIAN
You are welcome anytime -- our
village is your village too!

24 EXT. INDIGENOUS VILLAGE - DAY 24

A ritual is happening. Several Indians perform in a well-synchronized choreography.

They form a large CIRCLE and SING. MANY INDIAN WOMEN watch and help out in a corner.

The Indians sing out a single word --

INDIANS
HAAAAAAAAAMMMMMIIIIIISSSSSSSS
HAAAAAAAAAMMMMMIIIIIISSSSSSSS
HAAAAAAAAAMMMMMIIIIIISSSSSSSS

The SAME SINGING just goes on and on. One of the INDIANS stands out from the rest and goes towards LEO. He takes LEO's hand and puts it in LEO's HEAD.

We see everything on the point of view of PETER, who's RECORDING IT.

LEO has his thumb against his forehead.

PETER ZOOMS camera in and FRAMES LEO's FOREHEAD where the INDIANS had painted a blue sign.

PETER turns the camera to the INDIANS and the VIDEO continues with them SINGING out the word "HAMIS".

THE SIMULATION

The INDIANS assemble and do a "SIMULATION".

Two INDIANS are TIED UP on poles in the middle of the field. Both are BLINDFOLDED.

On the opposite side of the field, a MASKED INDIAN is approaching, he wears a MASK that LOOKS more like a straight board with an open horizontal slit to allow him to see.

The MASKED INDIAN comes closer and leans over where the two others are tied. He takes off the blindfold of one of them.

TIED INDIAN 01, without a hood, looks at the MASKED INDIAN, who then takes off his mask and looks back.

(MORE)

TIED INDIAN 01 gets very agitated and FRIGHTENED -- tries to hide himself -- he CIRCLES AROUND THE POLE while trying to escape and getting as far away from the INDIAN as possible.

TIED INDIAN 01 is blindfolded again and calms down.

Now, back to the MASKED INDIAN, he goes up to TIED INDIAN 02, who is blindfolded. The MASKED INDIAN uncovers his eyes.

TIED INDIAN 02 is sunblind and blinks a lot when the blindfold is removed. He looks ahead and sees the MASKED INDIAN.

The MASKED INDIAN again removes his mask in front of TIED INDIAN 02. TIED INDIAN 02 now seems to want to attack the MASKED INDIAN.

TIED INDIAN 02 looks furious. He bleeds his wrists trying to reach the Indian in front of him.

The INDIAN puts back his MASK and stands there.

TIED INDIAN 02 seems to calm down immediately, he retreats to the pole and sits on the ground leaning against it, his panting slowing down.

The MASKED INDIAN now walks backwards in very slow steps. He turns to the other Indians and opens up his arms.

The whole TRIBE cries out.

The MASKED INDIAN receives from an INDIAN WOMAN a bowl with some liquid inside. We see it is tea in the moment she puts some small leaves inside.

THE MASKED INDIAN takes the tea bowl to the TIED INDIANS. He gives TEA TO BOTH OF THEM and then UNTIES them.

In a few moments the two Indians start to move and remove their hoods.

They all look around and SMILE. Everybody in the tribe laughs out loud. We see PETER recording with his DLSR camera among the Indians. LEO and SONIA are laughing too.

25 EXT. INDIGENOUS VILLAGE - DAY 25

The OLDER INDIAN greets their visitors with clasped hands.

OLDER INDIAN

I wish you all the best. Be brave
and have love in your heart, and
nothing will be able to break you.

OLDER INDIAN (CONT'D)

Our YUXIBU, your Gaia, are also
protecting the real consciousness.

A YOUNG INDIAN comes running with three tea bottles . LEO
and SONIA take the bottles, PETER refuses the bottle and the
YOUNG INDIAN stares at him.

LEO

Take it Pete, they care a lot about
it. Can't you see it matters to
them?

PETER

I thought it was pretty
interesting, it was like Mr.
Martins... but, it's preposterous.

The YOUNG INDIAN holds the bottle again in his direction.
The OLDER INDIAN looks peacefully at PETER.

PETER acknowledges and accepts the offer by holding the
bottle. He put the bottle in his backpack.

OLDER INDIAN

And make yuxibu protect us -- haux
haux!

LEO

Ruapá Kunhāga. Kaytxu txay.

26 EXT. QUARANTINE WAREHOUSE/FRONTAL GATE/MAIN DOOR - DAY 26

A BIG GATE opens, THREE black and pristine cars enter by the
gate. The cars park --

Some MEN IN BLACK form a safeguard detail. They use walkie-
talkies and look all around.

One MAN IN BLACK approaches and opens up the back door of
the car in the middle of the motorcade. From the backseat,
RUI emerges. An entrepreneur and ruthless businessmen, he
gets out of the car, no MEN IN BLACK look in his direction.

He goes upstairs to enter the warehouse's front door. He
makes a little stop and we see the INSERT of a PIN with the
company symbol in his suit lapel.

He continues to go upstairs. A scientist that works in the lab appears by the door.

SCIENTIST FLETCH
Mr. Rui, how are you today sir? We were expecting you tomorrow.

RUI
You know me Fletch, I wanna take a look at the new ones.

FLETCH
Alright, sir!

RUI (LOOKING TO FLETCH)
Enough with the flattering now, just take me to them.

FLETCH
Yes Mr. RUI, sir, well, it's this way.

They enter a door and are followed by many other people.

27 INT. CORRIDOR / QUARANTINE WAREHOUSE - DAY 27

RUI, FLETCH and many more people behind them pass by the warehouse corridor. They pass by a work of art, a colorful painting. RUI stops, looks to the painting.

RUI (POINTING TO THE PAINTING)
What's that?

FLETCH
It's A beautiful work of art from a...

FLETCH stops talking when he sees the look of RUI to him.

RUI
It's terrible, take it off.

FLETCH
Yes Mr. Rui!

FLETCH looks at one of his employees, the employee nods with his head. They walk again.

28 INT. PATIENTS ROOM/QUARENTINE WAREHOUSE - DAY 28

It's a big room with curtains all around. RUI stops in the middle of the curtains. FLETCH turns on one spotlight. The curtains also open up. When they open, RUI looks inside the transparent glass cage. Siting on a bed is MR.MARTINS.

MR.MARTINS sees RUI and gets frightened, he tries to close his eyes and runs to a wall, to be as far from RUI as possible, like a frightened animal in a cage.

RUI looks at FLETCH. FLETCH runs to the light switch, then turns some lights on and others off. RUI goes dark for MR.MARTINS. MR. MARTINS seems to relax instantly.

RUI (TO FLETCH)
Any changes in this sort of behavior?

FLETCH
No Mr. Rui, they always look afraid, unless...

RUI
Unless what?

FLETCH
Unless we don't show our faces.

RUI
It's a joke, right?

FLETCH
No, I even sent out a memorandum explaining this and...

RUI
All right, all right, got it... masked uh?

FLETCH (BRINGS A TABLET)
Yes, we've tried many variations, and the ones that won't affect them at all are when we have our faces covered. You know, in their brains, our face is like a code, a dangerous code that ignites fear and despair in them. They...

RUI
Got it... I'd like to see that. Give me one of those masks.

29 INT. PATIENTS ROOM/QUARANTINE WAREHOUSE - DAY 29

Already with a MASK -- a light over RUI is on -- MR. MARTINS LOOKS at him, but won't have the same reaction.

MR.MARTINS is calm and looks at RUI -- turn his attention to a pillow on the bed.

RUI knocks the glass, trying to be noticed by MR. MARTINS again. RUI waits MR. MARTINS to almost touch the glass too. When he's very close, RUI takes off his mask quickly.

MR. MARTINS face changes to an expression of fear.

MR. MARTINS runs again to the wall trying to ESCAPE and get away from RUI.

RUI smiles and nods affirmatively to FLECHT. FLETCH looks very upset with the situation.

RUI can't stop laughing. FLETCH turns the main light off and puts RUI in the dark again.

RUI
This is great, Fletch, this is
really great.

FLETCH
We give them some tranquilizers
when this happens.

FLETCH goes near the glass.

FLETCH (CONT'D)
This guy was very calm when he got
here, but now he is one of our more
frightened patients.

RUI
I want you to solve this, Fletch,
ok? Just do it. When we have a
vaccine, I can make you a very rich
man.

FLETCH
Thank you, Mr. RUI! That would be
great!

RUI
Sure it would, Fletch, sure it
would.

RUI approaches the glass again. He is smiling.

30 EXT. PARKING LOT / QUARENTINE WAREHOUSE - DAY 30

RUI and FLETCH walk to the black cars. Many people follow them once again. The MEN IN BLACK get agitated.

RUI
I want results, Fletch. No excuses,
just results!

FLETCH

I know, Mr. Rui, we'll do our best.
We'll resume the experiments
tomorrow.

RUI stops, the car door is open by a MAN IN BLACK. RUI turns again to FLETCH.

RUI

Then do it, and tomorrow we'll
talk!

RUI gets into the car, taking the back seat. FLETCH stays and waves at RUI. RUI won't look back.

31 INT. BACKSEAT OF THE CAR - PARKING LOT - Q.W. - DAY 33

RUI gets his cell phone. He turns it on, and we see the PICTURE of a 13-year old girl.

RUI (V.O)

This is all for you, Alice, all for
you. I'm gonna solve this, you'll
see...

The car stops. RUI looks ahead.

The MAIN GATE opening. RUI turns his attention again to the GIRL IN THE PICTURE.

The cars begins to move again, but suddenly they stop. RUI looks around.

32 EXT. FRONT GATE - QUARENTINE WAREHOUSE - DAY 32

PETER STOPS the cars. A MAN IN BLACK gets out of the car and goes up to PETER. RUI opens the window and put his head out.

RUI

Hey punk, what you think you doing?

PETER (FURIOUS AND GESTICULATING)

What do YOU think you're doing? You
guys are trapping people in there!

RUI

Move on, get out, punk, or I will
run over you!

PETER

Hey, Mr. Rui, you fucking big shot
scumbag, my friend Mr. Martins is
in there. You should take me to
him, I have the right!

RUI looks to PETER and then looks to the MEN IN BLACK. The MEN IN BLACK punch PETER in the stomach. He falls down on the ground.

The TEA BOTTLE he received from the INDIANS falls from his bag. PETER is hurt and holds his stomach.

The cars on the background begin to move. They stop again. RUI puts his head out of the window.

RUI

My guys are the best! Don't come back here, boy! Fucking useless punk!

PETER stays on the ground, under a dark shadow. The black cars go away.

33 EXT. RIVERSIDE PIER / PUBLIC SPACE - DAY

33

SONIA and LEO are on a RIVERSIDE PIER. Many people walking, admiring the landscape and chatting.

SOME CHILDREN play and run in circles. Some other people work out in the background.

SONIA looks to a SMALL GIRL who plays with her friend. SONIA is in LEO's arms, they hug each other and just stand there.

Each one looks in a different direction. She keeps staring at the KIDS.

SONIA

It's not fair, it's just NOT FAIR -
- I can't accept this, not right now!
How come we can't have our baby in peace?
We took so long to decide to have a baby -- and now --
- THIS!

LEO

We'll get over it, you'll see.
We'll find a way through this.
SONIA steps back and looks into LEO's eyes.

SONIA

Really? How? We are trapped, I am trapped.
My baby doesn't deserve this.

LEO

No baby does...

SONIA

But it's my baby, my baby, you know? You should know, it's your baby too. I guess a woman has the right to feel selfish sometimes when she's expecting.

LEO

Sure, you have this right, no doubt about it. But we must be stronger, and we must stay close together. Our baby will be fine, I promise, I'll do anything for our baby. And Peter -- Peter is obsessed right now. He was distracted for too long, and now he's reconnecting with himself. And this is a good thing. I'm trying to figure out what we saw today. It's so unusual. That tribe is always so connected. They know things that few people do. You're right to be afraid. I'm afraid and there's nothing wrong about that.

SONIA

And what about that tea? They say our baby wouldn't be affected. I felt so much love from them. It's sad to know there's a movement to wipe them all out, take them from their land. It's so sad...

SONIA looks at her own big belly.

SONIA (CONT'D)

Daddy's friends are helping us, you know? If they say it's gonna be alright, it's because it's gonna be alright!

SONIA hugs LEO firmly. She holds LEO's face between her hands.

SONIA (CONT'D)

We'll get through this -- and we'll take good care of our baby!

LEO

We will, honey. Sure we will.

While they HUG WARMLY, SONIA sees one of the KIDS pointing up to the sky. SONIA looks up too.

A FLOCK OF BIRDS is passing by. It's an impressive vision of THOUSANDS OF BIRDS of all shapes, sizes, colors and kinds.

LEO and SONIA hug each other while staring at it. The birds' shadows even block the sunlight for a few moments.

SONIA

Oh my God Leo -- Please -- Let's go home!

ALL THE PEOPLE in the AREA start to move and go away. SONIA and LEO hug each other, they are ALONE in the pier.

34 EXT. BOARDWALK / DOWNTOWN - DAY 34

PETER's walking with SOME DIFFICULTY. He passes by many people on the boardwalk. All of a sudden -- A MAN holding a sign takes PETER by the arm.

The MAN is homeless, and the SIGN reads -- "REPENT, THE END OF THIS ERA IS NEAR".

PETER sees the MAN holding him by and looks at his FACE.

PROPHET MAN

It's you -- hey everyone -- it's HIM!

He still holds PETER'S arm. PETER looks at him, surprised and frightened.

PROPHET MAN (CONT'D)

Yeah, it's you -- we'll watch YOU -
- YOU are one of the people -- and
you'll have to do a good job -- All
of you who stay here -- everyone
depends on it --

PETER

C'mon, buddy -- let me go --

PROPHET MAN

Hold on, listen -- you'll have to
prove you're worthy.

PROPHET MAN (CONT'D)

You and many others -- ALL OVER THE WORLD -- that will go thru this -- it's not a joke -- the Indians are right -- it will happen -- GAIA EFFECT will happen -- you think you're special -- but you are just a pawn on the chess board -- we'll be watching you from a giant screen -- 7 billion people in this movie theater -- and you better be good - - find love and show that LOVE will rule -- otherwise -- you know -- as that old Pink Floyd song -- she will take it back -- so, do a good job and please -- stay alive!

PROPHET MAN releases PETER and walks away. PETER tries to watch him go -- THE PROPHET MAN vanishes in the crowd.

PETER shakes his head. He walks to the square.

PETER

What a nutjob -- God --

PETER puts his hand where he was punched and keeps walking towards the square.

35 EXT. DOWNTOWN SQUARE / BENCH - DAY

35

PETER is sitting in a bench with his HEAD DOWN. He has his hand on his stomach and has some dried blood in the mouth.

He HEARS a strange noise and looks around: he's impressed by a large FLOCK OF THOUSANDS OF BIRDS that pass through the sky.

There are so many birds that their SHADOW blocks the sunlight time and time again, just like when LEO and SONIA were on the boardwalk.

EVERYBODY in the square looks at it. PETER'S cellphone rings.

He looks LEO'S FACE on its screen.

PETER then puts the cellphone back into his POCKET.

36 EXT. RIVERSIDE DECK - PUBLIC SPACE - DAY

36

LEO is still waiting for PETER to answer.

All the BIRDS have passed through -- the SKY is now blue, with a few clouds to be seen. SONIA is looking at LEO.

SONIA

Maybe he's in a date already, you know who eager he is to make out with every girl in town.

LEO

Well, I'll tell him to go to our house later on. I'll pay for the ride when he gets there.

SONIA

LEO, look around, there're just a few people left here. I need to go home, it's getting too weird here. I'm afraid.

LEO

Sure, baby, let's go home.

The two move in the distance as we see the PLACE ALMOST deserted.

37 INT. BUILDING STAIRWAY - DAY

37

LEO and SONIA go up the stairs, they pass by a neighbor.

NEIGHBOR

Hey, my international neighbors. Have you seen my cat, Willow? He got out of the apartment, I don't know how.

LEO

We were out of town this morning, and we're arriving just now. If we see him, we'll let you know.

NEIGHBOR

Thanks LEO -- and wow, your baby must be coming pretty soon, huh? You must be dying to take him in your arms.

SONIA

He's coming soon, thanks for asking Arthur!

LEO

Have a great day, I hope you find Willow.

NEIGHBOR

I hope too! Take care you two!

SONIA

You too, good luck in your quest!

NEIGHBOR

Thank you! Bye!

The NEIGHBOR goes down the stairs. SONIA and LEO just look at each other.

38 INT. LEO AND SONIA'S APARTMENT / LIVING ROOM - DAY 38

LEO is on his cellphone again. SONIA is on the couch reading a book.

LEO (ON THE PHONE)

How did it go? You didn't pick up the phone, so we had to come home.

PETER (ON THE PHONE)

Oh, sorry. I had to do some other stuff nearby and forgot to tell you! Talk to you later, I'm going home today. I have to clean up that mess. Later bro!

LEO

Yeah, alright! But just remember to...

PETER hangs up. LEO still holds the phone by his ear.

LEO (CONT'D)

Shit, he hang up! He's supposed to drink the tea right away...

SONIA (PUTTING THE BOOK DOWN)

You must be out of your mind, really... he is your brother, you should know how he is.

LEO

Yes, but we are running out of time... I was just trying to remind him to drink the tea...

SONIA

Which reminds me that we didn't drink it either.

LEO

You're right. Just a second.

LEO takes the bottles and heads to the door. SONIA is still sitting, and looks at him, then she looks at her belly.

SONIA

Hey, little guy -- mommy can't wait to see your face. Love you, baby boy -- daddy's going to give us a very bad juice, you know? I know I'll regret it. So sorry --

He brings two glasses with the INDIAN tea. He gives one glass to SONIA. They toast.

LEO (LOOKING TO SONIA)

Remember, you should drink it in one gulp, forget about the smell!

SONIA

It's easy for you to say that. I'm the one who's pregnant -- remember?

LEO

The baby will be fine, the Indians assured us.

SONIA

Yes, and you've just said this five times already!

LEO

Ok, now, let's cut the bullshit!

SONIA

Yeah, easy to you to say that!

The two turn the glasses and drink the tea to the very last drop. SONIA finishes her glass and makes a weird face.

SONIA (CONT'D)

Oh God, I think I'm gonna puke.

LEO

C'mon, remember what they said, this is important.

SONIA

It smells bad, that's what it does!

LEO sits down beside SONIA. He grabs her hand.

LEO

What now?

SONIA

I don't know, maybe I should lay down a little bit.

LEO

Yeah, good idea. I'm here, don't worry.

SONIA lays down and puts her head on LEO's lap. She CLOSES her eyes. LEO closes his eyes too. They feel relaxed and sleep on the couch.

39 INT. LEO AND SONIA'S APARTMENT / LIVING ROOM - DAY 39

We pass through SOME PHOTOS of their families on a corner by the LIVING ROOM.

A QUAKE happens, and the pictures move just a little bit then it stops.

LEO wakes up, and when he's just opening up his eyes, he hears the sound of cars crashing not too far away. He gently pats SONIA on the face.

LEO

Sonia, Sonia, wake up, baby!

SONIA opens up her eyes and slowly raises her head. The two are still sitting on the couch.

We hear another CRASH. LEO runs up to the window. He tries to spot where it had happened.

Then he sees a HELICOPTER in the sky.

The HELICOPTER seems to be OUT OF CONTROL, and it goes straight into a tall building, not very far from their apartment.

The helicopter EXPLODES in the building and falls on the ground.

SONIA comes to watch the scene too.

SONIA

God, what's going on??

LEO

Calm down, just stay here! I'll go out and see what it is.

SONIA

No way, you're staying here!

LEO

I'll be right back, I'll just go round the corner and have a look.

LEO rushes and leaves the apartment.

SONIA (HAND ON THE FACE)

Fuck!

40 EXT. SIDEWALK/ LEO AND SONIA'S BUILDING /STREET - DAY 40

LEO opens up the building's front door and gets to the sidewalk. SONIA is looking through the window. He gives her a look and smiles.

She makes a sign for him to come back. He makes a sign for her to wait a little.

STREET

LEO goes down the street to have a better view on the helicopter and the other accidents.

He looks around. There are some EMPTY CARS with their engines running. On buildings and sidewalks, some vegetation is already grown.

Looking puzzled, he keeps moving. When he heads to the corner, a repetitive noise gets louder and louder.

Looking at the opposite street from the corner, he figures out what the noise is: a YOUNG MAN is jumping over a poster lying on the ground.

It is a shampoo ad, with the picture of a WOMAN on it. The YOUNG MAN jumps on it, non-stop.

LEO comes by and extends his hand to the YOUNG MAN. He looks at LEO and stops jumping -- three DOTS form on LEO's face . He has an ENRAGED LOOK on his face and is on the other side of the street.

The YOUNG MAN lets a CRY out and runs towards LEO. LEO starts running back. The YOUNG MAN is faster, and is getting closer.

41 EXT. SIDEWALK/LEO AND SONIA'S BUILDING - DAY 41

LEO runs fast, but the YOUNG MAN catches up and jumps on LEO, kicking him in the back.

LEO falls on the ground, his arms and head hurt. The YOUNG MAN punches LEO on the face. LEO tries to defend himself and punches back, but he's slower and is getting badly hurt.

Suddenly -- POW -- The YOUNG MAN is hit hard in the head by an IRON PAN. He drops on the floor, passed out, or maybe dead.

SONIA is holding the pan and drops it on the sidewalk. LEO is badly hurt. SONIA drags him to the building's front yard, behind the iron fence, safe from any danger.

SONIA

God, baby! Are you alright? Can you move?

LEO opens up his eyes, bruises all over his face.

LEO

Wow... honey... my guardian angel...

SONIA

Can you walk? We have to go inside!

LEO stands up very slowly.

LEO

With a little help from my friends, I can...

SONIA puts his arm around her. They head to the main door.

SONIA (PANTING)

C'mon now... you know, Leo... this thing, this... HAMIS... just happened, and you... dare go out... and "see" it!... (ANGRY VOICE) Why study human behavior, if you don't pay attention when they make flashlights in your face! In your case, bruised from a big punch.

LEO

Ok, ok, but enough for now, let's go inside. I have to clean this mess.

SONIA and LEO look at where the YOUNG MAN was. A blood spot on the floor is all there is. They go inside the building.

42 EXT. COFFEE SHOP - DAY (EARLIER - BEFORE GAIA EFFECT) 42

PETER has the cell phone in his hand. LEO is trying to make a call. PETER just looks at the screen, it shows LEO's picture. He answers.

LEO (ON THE PHONE)

How did it go? You didn't pick the phone up before, so we had to come home.

PETER

Oh, sorry. I had some other stuff to do around here and I forgot to tell you... Talk to you later, I'm going home today. I have to clean that mess up. Later, bro!

LEO

Yeah, sure, talk to you later!

PETER puts the cell phone in his pocket. He's at a table in the coffee shop.

PETER has an empty, coffee-dirty mug in front of him. He's looking at people going by the BOARDWALK.

A waitress is cleaning another table and looks at PETER.

She gets closer to him.

WAITRESS

Can I get you anything else, sir?
We are closing soon.

PETER

Oh, sorry. I was just thinking I could use some tea...

WAITRESS

Tea?

PETER is looking inside his bag. He does some searching inside, but can't find what he's looking for.

PETER

Yeah, but I just can't find it. I had a bottle with me...

WAITRESS

A bottle? I didn't see it here with you...

PETER

Yeah, I know. It must have dropped from my bag somewhere... actually, I think I know where it is.

WAITRESS

Good. I hope you find it.

PETER

Thanks. How much it is?

WAITRESS

Oh, two dollars.

PETER

Here's five. Keep the change, thank you.

WAITRESS

Oh, thank YOU, sir!

PETER nods and gets out of the COFFEE SHOP.

43 EXT. BOARDWALK / DOWNTOWN - DAY

43

PETER walks by the people in the street. He's moving fast, hurriedly cutting through the crowd to get to the bottle. During his walk, he begins to feel a STRONG HEADACHE.

PETER looks at the other people and EVERYBODY feels the same thing. All of the CROWD have their hands on their heads.

Music playing: "One of these days - Pink Floyd"

We stay with PETER's P.O.V. He looks at the people and then looks at his hands. He sees it all bright, a big white light almost blinding him. Now his hands point towards the blue sky.

We are still with PETER's P.O.V. He looks around in the boardwalk. PETER is looking at everything, the boardwalk is DESERTED.

He looks carefully to his hands, he moves them, opens and closes his fingers.

The BOARDWALK is deserted, only a few things from people left -- but no sign of anyone else --

ALL PEOPLE have vanished.

We hear a NOISE, the sound of dishes crashing on the back of the COFFEE SHOP. PETER looks to where the sound comes from.

Suddenly, a man at the COFFEE SHOP jumps and runs the other way. PETER sees him and freezes. The WAITRESS runs after the man.

PETER sees the two and looks really scared. He starts to run up the BOARDWALK, very fast.

He's running with tears in his eyes. He looks at a department store, sees a giant ad with a model's face. PETER looks at that face and starts to walk back.

The face seems to look at him. He looks like the picture really scares him. That face smiling at him, in his present state of consciousness, is very lethal.

PETER ends up touching a MANNEQUIN, which has a very REALISTIC FACE. PETER SCREAMS and runs back to the boardwalk, very fast.

44 EXT. BOARDWALK / OFFICE BUILDING / DOWNTOWN - DAY 44

PETER keeps running as fast as he can. The glass of a window EXPLODES on the third floor of an office building.

A man FLIES from there and FALLS on the ground. We can hear many bones braking. PETER stops, his attention drawn to the broken window on the building.

A BALD BUSINESS MAN with a mustache gets out of the building. He's looking at the man he threw from the window. PETER moves towards them, he's very close to the fallen man now.

The BUSINESS MAN looks at PETER with ANGER, he SCREAMS at him and looks like he would make a LEAP from there.

PETER runs again and doesn't look back. He is crying in despair. PETER loses his BAG while running.

45 EXT. APARTMENT BUILDING - DAY 45

PETER stops running and is breathing fast. He looks around and sees an apartment building, with its big front door open.

PETER looks around before he enters the building and vanishes in the dark shadow of the open door.

46 INT. APARTMENT BUILDING / STAIRS - DAY 46

PETER locates the STAIRS. He moves towards the stairs, but he FALLS OVER THEM. PETER looks like he lost the ability to move his feet and go up a simple flight of STAIRS.

He gets on his ARMS and starts to drag himself up the stairs, moving very slowly.

47 INT. APARTMENT BUILDING / STAIRS - DAY 47

PETER gets to the second floor. He manages to stand up and walks a little until he finds another set of stairs.

PETER looks around and does the same crawling movement to go up the stairs. PETER makes it up to the third floor. Again he looks around and resumes his crawling.

48 INT. APARTMENT BUILDING / STAIRS/ KITCHEN WINDOW - DAY 48

PETER passes by many apartments, the front doors all closed. He smells SOMETHING in the AIR. He also hears a WHISTLE -- a nonstop whistling sound, very near.

PETER walks, following the smell and the sound. He finds a small tilting window, he peers through it trying to find something to eat.

A PRESSURE COOKER is making all that noise. It looks like it is about to blow up on the stove top.

Smelling BEANS from the pressure cooker, he tries to put his arms inside and pick it up. He even tries to get in. We can see the despair on his face, he engages in an UNUSUAL BEHAVIOR -- PRIMAL -- PETER looks like an IRRATIONAL ANIMAL.

PETER tries a little bit more and gives up. He keeps on his way.

On the next flight of stairs, he tries to RAISE his foot and set it on the first step. He observes his movement and smiles.

PETER repeats the movement with his other foot, realizing he can go upstairs standing up.

He leans on the wall and keeps going up. PETER is LEARNING how to use the stairs again.

49 INT. APARTMENT BUILDING / HALLWAY / APARTMENT DOOR 49

PETER goes to an upper floor. He looks around again. Walking by the apartment doors, he sees a light by the end of the hallway.

When he gets there, he sees a trash bag in front of a open door. PETER goes up there and walks in.

He doesn't notice, but he kicks the TRASH BAG inside the apartment when he goes in.

50 INT. LIVING ROOM / APARTMENT - DAY 50

The door CLOSES very fast -- BLAM -- because of the wind blowing from an OPEN WINDOW.

PETER suddenly sees he's trapped and heads back to the door. He touches the latch, but he doesn't know how it works any more.

He is desperate and HITS the DOOR with a CLENCHED FIST. He also kicks the door and screams.

PETER stops and looks at the apartment. He walks into the living room.

PETER looks around, looking suspicious. PETER sees a family picture and gets really scared by it.

PETER hits the picture, and it falls to the ground. He keeps seeing it and does not look afraid any more.

PETER begins to smell the furniture. In a couch he finds some COOKIE leftovers; he SMELLS and EATS them. He keeps SNIFFING around.

51 INT. KITCHEN / APARTMENT - DAY

51

PETER goes into the kitchen. He smells something and follows it. Looking around, he finds a ROAST CHICKEN inside an electric oven.

PETER tries to get the chicken, but he burns his hand. He doesn't know how to open it, so PETER throws the oven on the floor.

The chicken falls out and slides on the kitchen floor. PETER jumps and grabs the CHICKEN. He takes a leg and puts it on his mouth.

He's eats DESPERATELY, he LOOKS like an ANIMAL doing it.

FADE OUT

52 INT.LEO AND SONIA'S APARTMENT / LIVING ROOM - DAY

52

LEO has the CELL PHONE in his hand. He's trying to make a call, but there's no response.

LEO

It's the tenth time already --
looks like the cellphone is
disconnected, or just can't receive
a call.

SONIA

Hey, easy boy, you are very hurt,
can't get agitated -- Maybe he's
hiding some place safe -- and I
know he will call us when he can, I
really can tell he's fine --
remember, I have a good feeling for
those things --

LEO

Yeah, I hope you're right -- and there's nothing I can do now anyway. I feel so powerless -- I just wish he could have stayed with us today, to be here with us -- under our protection -- I just can't believe it, I can't.

SONIA

Leo, he's a grown man -- accept this. He's not that little boy any more, the little boy who came to live with us after the accident. It's been almost ten years already -- I only think he needs you to see him as a grown-up.

LEO

I know, but he's all by himself out there -- If something happens with him, God, I don't know what to do.

SONIA

There's nothing we can do right now, honey -- Look, it's getting dark already, maybe we should relax a little and try to sleep -- It's better if we rest all night and go search for him first thing tomorrow.

LEO

Sure, you're right, let's go.

LEO's smiling, caressing SONIA's pregnant belly.

LEO (CONT'D)

And I'm the one who should take care of you here, and not the other way around, you know?

53 INT. KITCHEN / APARTMENT - NIGHT

53

PETER is sleeping on the kitchen floor.

We hear a THUNDER.

PETER opens his eyes.

54 INT. LIVING ROOM / OPEN WINDOW / APARTMENT - NIGHT 54

PETER walks through the living room up to the open window. It's raining outside and PETER looks to the CITY from above. The water runs down the STREET like a little river.

We hear more THUNDERS, and PETER HIDES himself in a corner.

He goes to the floor like a DOG. He holds his legs and CLOSES his EYES.

While PETER is in this position, we travel by the room and go back to the OPEN WINDOW and the VIEW FROM THE CITY.

55 EXT. CITY AT NIGHT - STREETS/MONTAGE - NIGHT 55

LOUD MUSIC is playing.

A FURIOUS MAN runs and jumps on a PHOTO of a couple in a toothpaste ad. He does this repeatedly, and a cat watches him from a window.

A WOMAN watches a CAR BURN IN FLAMES. She warms her hands on the fire while it rains. She has TEARS in her EYES.

A COW is GRAZING in the park. It looks around while some FIRES care be seen in some buildings in the distance.

A MAN is on the ground -- HE'S VERY AFRAID -- A PACK OF DOGS barks, he covers his face to prevent the DOGS from attacking him.

He tries to dry his face while keeping his eyes on the dogs.

The MAN lets a cry out that reverberates to the city. RAIN stops, the CLOUDS DISAPPEAR, the night sky is STARRY.

In the middle of the street, some cars are parked with their motors running.

A HUNTER with a MACHETE walks by the cars. He HITS a car with the MACHETE, SPARKS fly; we can see the fury in his eyes.

The HUNTER sees the HEAD OF A BRONZE SCULPTURE in front of a square. He tries to cut it out, but the hit only produces more SPARKS.

The HUNTER is enraged. He continuously HITS the bronze head with the MACHETE -- MORE SPARKS FLY. The bronze face SHINES with every hit.

SPARKS MORPH TO STARS...

56 EXT. FOREST / NEAR THE HIGHWAY - NIGHT 56

The SKY is FULL OF STARS and some clouds. The wind blows some leaves on the ground. We are with SOMEONE's P.O.V. They run fast in the middle of a FOREST.

In a WIDE SHOT, we see a YOUNG WOMAN -- ANA, (30s), she runs amidst the trees.

An ELETRONIC MUSIC plays over the scene (SUPERSONIC - JAMIROQUAI).

ANA avoids the branches and trees while running. She looks attentively to all sides. Then she gets close to a highway.

57 EXT. HIGHWAY / BRIDGE - NIGHT 57

ANA finds the highway and keeps running nonstop. She sees a GAS STATION with no lights on.

She also passes by a MOTEL with some lights on. Going forward on the road, she sees some city lights in the distance.

ANA runs on the HIGHWAY and sees the RIVER that passes by the CITY.

She goes up the highway that leads to the main bridge. It is a FULL MOON and the night sky is STARRY. She looks at the city; lights and fire can be seen.

A wide shot of ANA passing by the BRIDGE.

58 EXT. CITY STREET / PARKED CAR - NIGHT 58

ANA is still running, but she is very tired. She stops by some parked cars and rests a little. She PEEKS inside one of the CARS. In an SUV, the back seat window is open.

ANA puts her head inside. She manages to slip into the SUV, very slowly. She gets to the back seat and arranges herself to sleep.

She keeps one of her EYES OPEN while she hears some SOUNDS of the city.

59 EXT. CITY SKYLINE - DAWN 59

We see the CITY SKYLINE while the SUN rises.

60 EXT. BLUE CHURCH / SIDEWALK - DAY 60

A MAN WHOSE DOGS WERE BARKING WALKS DOWN A SIDEWALK. HE SEES A BLUE CHURCH.

The MAN looks at it, goes up a ramp and gets in through the open front door.

61 INT. BLUE CHURCH / BELL ROPE - DAY 61

The MAN enters the CHURCH. It is rather dark inside. A BIG, thick rope hangs from a HOLE in the ceiling.

The MAN gives a slap on the rope, and it swings -- He smiles and slaps the rope again and again.

The MAN jumps on the rope with his two hands trying to grab it -- his weight makes the rope go down TOP OF THE TOWER -- A BIG BELL starts to move and resonate -- BANG -- BANG -- BANG -- The MAN lets go of the ROPE and puts his hands over his EARS.

He sees the rope again JUMPS to grab it.

62 EXT - CHURCH NEIGHBOURHOOD - MANY SCENES/MONTAGE - DAY 65

A wide shot of the church neighbourhood in a sunny morning.

The RINGING THE BELL spreads all over --

An OLD MAN goes over a window to watch outside and sees the top of the church.

A WOMAN looks to the church in the distance, SHE'S on a sidewalk.

A CAT inside an apartment looks at the window.

Another MAN is punching something in the ground and lifts his head to look at the church direction.

63 EXT - SIDEWALK / BLUE CHURCH - DAY 63

Extreme C.U. of a MAN'S shoes -- they are shiny, this HUNTER walks with a ANGRY FACE and with a HAMMER in his hand. He goes up a RAMP -- the SAME CHURCH appears.

A wide shot of the church -- we hear a loud, desperate scream -- and a HIT -- the BELL is ringing slower.

64 INT. APARTMENT BUILDING /APARTMENT DOOR - DAY 64

The LATCH turns on the door. PETER opens it and smiles. He opens the door and watches HIS SHADOW on the building wall. The SUNLIGHT is just behind him and projects his MOVING SHADOW perfectly.

PETER looks a little suspicious with the moving shadow. He moves his arms and sees the shadow making the same thing.

PETER smiles again and plays a little with his shadow. PETER LOOKS BACK at the apartment.

He goes to the stairs -- he goes down carefully, leaning his arm on the wall.

65 EXT. CITY STREET /SIDEWALK - DAY 65

PETER walks on the street. He is alert, looking all around.

He sees a BIRD drinking WATER from a PUDDLE. He watches the BIRD for a while and then goes down to the PUDDLE to drink himself.

PETER is drinking the water, sometimes using his hand as a cup to drink more. For an instant, PETER is focused only on the puddle, not caring about what's around him.

He sees a REFLECTION moving in the PUDDLE -- he looks up to have a better view --

PETER's kicked in the HEAD. The bird flies away and PETER moves back, trying to protect himself.

The HUNTER has an angry face and keeps trying to kick PETER.

PETER ROLLS on the ground and manages to escape. He stands up fast and RUNS.

The HUNTER chases him for a while, but he STOPS.

The HUNTER looks at the PUDDLE and goes back there, then he leans to drink water from it.

66 EXT. STREET / OVERPASS WITH THE WATERFALL - DAY 66

PETER's face is covered in blood. He runs desperately. PETER hears a sound that makes him take a turn on the street.

PETER slows down his run and walks towards a huge WATER LEAK that's formed in an overpass.

PETER heads to the leak. It is a majestic formation, a true WATERFALL, impossible not to look at.

PETER watches it for a moment, then looks at all sides and runs to the water. He first puts his hands under the falling water, and then his face.

The blood is washed out of his face little by little. PETER drinks the water and keeps washing his face. He looks at a HOLE where the water passes through.

Near the HOLE, the FACE of a statue is covered by the water.

The light that passes through the hole flashes light onto the water.

PETER looks at the hole and then resumes his washing.

67 EXT. STREET ABOVE OVERPASS - DAY 67

The HUNTER that kicked PETER's face walks down the street.

He passes by a BROKEN HYDRANT, ran over by a TRUCK that is still there. The HUNTER sees the water flow and put his hand in it.

He follows the WATER FLOW and finds the HOLE on the sidewalk. The HOLE SUCKS all the water in: the HUNTER is on an OVERPASS.

He looks down through the HOLE. The HUNTER spots PETER washing himself.

The HUNTER begins to tremble and lets out a LOUD CRY.

68 EXT. STREET /OVERPASS WITH THE WATERFALL - DAY 68

PETER looks up and spots the HUNTER. PETER starts running fast down the street.

69 EXT. STREET ABOVE OVERPASS / VIADUCT - DAY 69

The HUNTER runs in the same direction, but on a parallel stair on the overpass. The HUNTER JUMPS from up there.

70 EXT. STREET /OVERPASS WITH THE WATERFALL - DAY 70

PETER watches the HUNTER jump while he's running. PETER stops and makes a MOVE to the LEFT.

The HUNTER passes by PETER and FALLS right on the street, BREAKING many bones at once.

GLIDING to PETER's face, and all we hear is the final crash onto the ground. PETER looks at the man and STARTS TO RUN in the street. He's all wet and looks shocked.

All PETER does is run, run at full speed, his eyes closed by the strain of running so fast.

71 INT. LEO AND SONIA'S APARTMENT / BEDROOM - DAY 71

LEO and SONIA are asleep.

We hear the SOUND of LOUD KNOCKS AT THE DOOR.

LEO WAKES UP in a jump. SONIA moves her head slowly and wakes up too.

72 INT. LEO AND SONIA'S APARTMENT / KITCHEN - DAY

72

LEO GETS to the KITCHEN. His face is still all bruises. SONIA also comes to the kitchen, they hear a noise on the other side of the kitchen door.

LEO (WHISPER TO SONIA)
God, what's this?

SONIA (WHISPERS TOO)
Sounds like someone desperate --
I'll take a look.

The kitchen door has a small, old-fashioned peephole, like a little window. SONIA OPENS the peephole to take a look at the hallway. When SONIA does that, she turns and LOOKS at LEO.

SONIA (LOOKING TO LEO) (CONT'D)
It's the neighbor, maybe something
with their cat..

Suddenly THE NEIGHBOR'S HAND gets through the peep hole. SONIA lets out a scream and manages to escape by leaning back and moving away from the door.

LEO takes a KNIFE and strikes the neighbor's HAND. A LOUD CRY is heard in the other side. The HAND is out of the peephole now.

LEO CLOSES the peephole fast.

LEO (SCREAMING AT THE DOOR)
Hey man! What's wrong with you?

They wait a little -- LEO gets a CHAIR to take a look at the top of their fridge. He takes a GUN from there.

SONIA
What's this? You never told me we
had a gun in the house!

LEO
So... last year Grandpa gave a few
of his things away to his
grandsons, and this is what I got.

SONIA
God! Be careful with that!

LEO (SCREAMING AT THE DOOR)
Listen, I have a gun in here! A
gun!

They look at each other, no response. SUDDENLY, more LOUD
KNOCKS on the door. EACH KNOCK sounds like it would SMASH
THE DOOR.

BLAMM --BLAMM -- BLAMM --

LEO looks at SONIA. She has her hands on HER EARS -- then
she lands them on HER BELLY. LEO lands his hand on her BELLY
too. He kneels down and kiss SONIA's pregnant belly. LEO
stands up and turns his body to the door --

LEO (SCREAMING AT THE DOOR) (CONT'D)
HEY -- OK NOW -- I'll shoot!

The KNOCKS on the DOOR go on. BLAMM -- BLAMM -- BLAMM.

LEO SHOOTS a few times at the DOOR, making holes on it.
SONIA SCREAMS and kneels down to the ground -- SILENCE --

We hear the THUMPING SOUND of a BODY FALLING on the ground.

They LOOK at each other. LEO DROPS the gun on the floor,
kneels down and holds SONIA in his arms.

They stay like this for a moment.

LEO gets up and HELPS SONIA stand up. LEO walks to the door.
He opens the PEEPHOLE and looks out.

LEO turns to SONIA -- then LEO OPENS THE DOOR SLOWLY.

There is NO SIGN of the neighbor, only BLOOD on the floor.
LEO AND SONIA walk cautiously into the hallway. They SEE the
neighbor's GLASSES on the STAIRWAY.

73 INT. LEO AND SONIA APARTMENT / LIVING ROOM - DAY 73

LEO is sitting on the couch, his HEAD DOWN.

SONIA walks nervously around the room, from side to side.

SONIA (LOOKING TO LEO)
Leo, did you see it? God, this was
our NEIGHBOR -- You had to kill him
-- He was behaving like a beast --
God!

(MORE)

SONIA (CONT'D)

What the fuck -- We're in danger --
ok -- ok -- Leo, think with me --
we must go away -- that's it --
even here at home -- no no no --
enough is enough!

LEO

I know, I know! Did you see that?
These people act like raging
animals or something, ready to
kill! Yeah, you're right -- We have
to leave the city -- NOW.

SONIA

Let's go to my parents'. It's not
far, but it's the country. Don't
know why, but these things don't
happen there. We must stay safe, us
and our baby!

LEO

You're right, let's do this.
Remember, the Indian Chief told us
the HAMIS effect would not happen
in the countryside, or wherever it
is less populated -- So you call
your parents, you managed to talk
to them yesterday. And I have to
find out where PETER is. I tried
calling yesterday. I'm afraid he's
become one of those animal people.

SONIA

Oh God... look, I'll go with you
after I call my parents. I don't
wanna be alone here. We're doing
this together.

LEO gets up and holds SONIA in his arms. He LOOKS at the
distance.

LEO

Sounds like a plan --

74 INT. HOUSE / RUI'S LIVING ROOM - DAY

74

Extreme C.U. of a SMALL ANT on HUMAN SKIN. Then a HANDFUL OF
ANTS follow on the arm of a lying person wearing a dark
suit.

We see the person's face: it is RUI. He is lying on his
house's living room, he OPENS his eyes.

RUI BLINKS. He is alive. On his forehead, a big cut and dry blood.

He suddenly feels the ANTS on his hand. He also feels something on his face.

RUI YELLS and SLAPS himself on the FACE and ARMS, trying to get rid of the ants.

RUI looks around. He spots a POOL in the yard. A big glass door is open, and he runs through it, towards the POOL.

75 EXT. RUI'S HOUSE /POOL AND YARD - JUST BEFORE DAWN 75

RUI, yelling like crazy, RUNS and JUMPS in the pool.

He finds it hard to stand up inside the pool. The water moves him and he loses balance.

Now he stands up, and gets rid of the ants. RUI hears some NOISE in the backyard. Looking at some trees, he sees a MAN approaching.

RUI dives as to keep only his eyes out of the water.

The MAN walks by the yard and comes near the POOL. He SMELLS the POOL and gets closer.

The man starts drinking the pool water. RUI is near the border and remains silent.

RUI looks like a CROCODILE looking for a KILL.

He slowly goes towards the man, who still drinks the pool water. The fury mounts in RUI's eyes. Suddenly he leaps from the water and pulls the MAN into the pool.

Stunned, the MAN does not react. RUI punches him in the face.

RUI is now firmly on his legs inside the pool and tries to drown the MAN. The man struggles, moving his arms and legs, but RUI holds his head down, merciless.

The MAN is losing consciousness, he cannot fight back. In the end, he drowns.

RUI sees the body had stopped moving and slowly leaves the pool, letting the water run through his body.

Without looking back, RUI walks towards the WALL. He JUMPS over it, very fast.

76 EXT. STREET / FANCY NEIGHBORHOOD - DAWN 76

RUI is walking on a sidewalk. He passes by some parked cars, one of them has its engine running and the HEADLIGHTS are ON.

RUI walks by this car, and when he peeks inside, he sees a GOAT in the front seat. The GOAT IS WET from the rain and is chewing on a vegetable.

RUI looks more attentively and notices a wood crate with some vegetables in it next to the GOAT. RUI sees that one of the crate's planks is loose, with NAILS in one of the end points.

RUI takes off the plank and takes it with him. He keeps walking along the street.

77 EXT. SIDEWALK / EMPTY LOT - DAY 77

We see FROGS on the sidewalk. RUI is approaching them. He looks at the FROGS and just walks by them.

78 EXT - STREET / NEAR OVERPASS WITH THE WATERFALL - DAY 78

Extreme C.U. on a man's DARK SHOES, they are in the way of a WATER FLOW running down the street. We then see it's RUI who is sitting on the sidewalk, his feet wet by the current.

Suddenly the water is taken by A FLOW OF BLOOD, but RUI doesn't seem to care.

He gets up. We see his wood plank, and a lock of long human hair hangs from the end point, where the nails are.

RUI walks away. He's near the OVERPASS with the WATERFALL.

79 EXT. STREET / DOWNTOWN - DAY 79

RUI walks by a downtown street. On a STREET POLE we see the picture of a candidate running for the Chamber of Deputies. In the picture, he smiles. RUI rages and hits the face on the poster with his wood plank.

The poster is torn, only half of the candidate's face can be seen now. RUI's hand is hurt, and he lets out a LOUD CRY.

80 EXT. BOARDWALK / HUNT STORE FRONT / DOWNTOWN - DAY 80

RUI keeps walking until he passes by a HUNT STORE.

It has a VIDEO SCREEN by the window. It plays the video of a MAN in full hunting gear showing how to shoot with a RIFLE.

SHOOTING INSTRUCTOR
...as you can see here, you'll
notice that by opening this
hatch...

RUI notices that a REAL RIFLE is also at display, right next to the video screen.

He KNEELS DOWN and looks at the RIFLE, his eyes coveting the gun.

In the video, the SHOOTING INSTRUCTOR aims at a bottle and shoots. The glass shatters and flies in one thousand pieces.

RUI feels the store window, and while he does it, he tightens the grip on the wood plank in his hand. RUI steps back and takes a look at the store window.

With one movement, he hits the window with his wood plank. The GLASS FLIES around in some kind of SLOW-MOTION BALLET.

RUI steps into the HUNT STORE. An ALARM goes OFF, but he doesn't seem to worry about the annoying sound.

RUI PICKS UP the RIFLE, along with many boxes of ammunition. Mimicking the instructor in the video, he puts all the boxes in a BAG that is right there.

Still mimicking the video, RUI cocks the RIFLE. Inside the store, he sees a FISH TANK with a GOLDFISH in it.

He aims at the FISH TANK. RUI SHOTS and the tank EXPLODES in one more SLOW-MOTION BALLET, with a LOUD SOUNDTRACK.

The GOLDFISH is flopping on the ground -- RUI moves away --
NOW MORE LETHAL THAN EVER.

81 INT. CAR /BACKSEAT - DAY 81

ANA is still SLEEPING inside the CAR.

Sounds of IRON THUMPS -- in the distance -- and -- the desperate loud cry of a MAN -- ANA wakes up -- her eyeball fills the screen -- the MAN runs past the window -- ANA is scared, she stands STILL, a HUNTER RUNS by...

ANA raises her head to have a better view -- between the cars parked in the middle of the street -- the HUNTER catches up with another men who falls -- the HUNTER hits the MAN with an IRON BAR.

ANA looks at the scene and lets out a loud cry -- SHE covers her mouth with the hand -- She's freaking out, instinctively she knows the danger that sound represents.

82 EXT. STREET / CROSSING WITH TRAFFIC LIGHTS - DAY 82

The big HUNTER with an iron bar in his hand -- he hits the other MAN.

He stops hitting and looks towards ANA's car. In the HUNTER's P.O.V., the car's windshield is reflecting the SUN.

83 INT. CAR /BACKSEAT / STREET - DAY 83

ANA bends down when she feels the HUNTER is looking at her direction. ANA stays down for a while and decides to take another look.

From ANA's P.O.V. -- the HUNTER keeps walking to the other side.

ANA's EYES are fixed at the HUNTER's movement -- she BREATHEs THREE TIMES and then quickly opens the car door and gets out.

84 EXT. STREET / CROSSING WITH TRAFFIC LIGHTS - DAY 84

ANA passes by where the body of the man who was beaten to death would be, but a BLOOD STAIN is all there is.

ANA looks around, takes a deep breath and takes the HUNTER's opposite direction.

85 EXT. BOARDWALK / DOWNTOWN - DAY 85

RUI is on the empty boardwalk, we only see some objects and clothes scattered around. He walks with his RIFLE and a BAG FULL of AMMUNITION. RUI has a smile in his FACE.

He keeps aiming the RIFLE at possible targets on the way. He sees a poster in a DRUGSTORE, the picture of a smiling elderly couple: he shoots it, the rifle making a loud noise.

RUI looks at the image with a puzzled look. He finds it strange that the image remains the same, only with a hole in it.

RUI SHOOTs again, and now the poster is destroyed, its many pieces floating around.

RUI keeps walking.

At the distance, he sees someone running in his direction. He stops and waits. It is the HUNTER, running towards him with a HAMMER in his hand.

RUI aims, but the rifle seems to fail, it doesn't shoot. The HUNTER is CLOSER, and he SHOUTS at RUI with a furious look.

RUI hurriedly adjusts the rifle and shoots. Now it works.

The impact throws the HUNTER in the air. He is DEAD when he hits the ground. RUI looks at the body and keeps walking.

85A EXT/INT. BOARDWALK/ SHOPPING GALLERY/ DOWNTOWN - DAY 85A

RUI passes by a door. It's adorned by RED LIGHTS, and music can be heard coming from inside.

RUI goes in, and soon he notices many mirrors inside. He comes across his own image in one mirror and kicks it.

Now RUI sees his image in all the MIRRORS he looks at, and suddenly he start shooting the whole place with his rifle.

While RUI shoots the mirrors -- We travel to another place, down a hallway - gliding by the ambience -- we see some tables and -- there is also... PETER!

He looks attentively to the end of the hallway -- PETER has found FOOD at the back of this place and is DRINKING water from a tap.

RUI feels someone else is in there and goes to the back of the STRIPTEASE JOINT.

In a MIRROR he sees PETER hiding, and he SHOTS. The MIRROR shatters and we see PETER fleeing from there BENDING DOWN. He passes right beside where RUI is and heads to the exit.

PETER pushes an IRON DOOR, gets out, then he shuts the door and turns the DOORKNOB, locking RUI in the STRIPTEASE JOINT.

RUI hears the NOISE of the DOOR CLOSING and runs over there. He SHOTS at the door, but he cannot open it.

Giving up, he walks around the bar and finds some SNACKS to EAT. He serves himself of STRAIGH WHISKEY from a table, but he turns his face after sensing the drink's strong taste.

WALKING inside the PLACE -- he sees a FENCING MASK -- RUI ends picking it up and trying it out.

He notices his reflex wearing the MASK, but he doesn't feel like shooting at the image.

RUI fires a few more shots at the door and manages to leave.

86 EXT - BOARDWALK / DOWNTOWN - DAY 86

RUI is out and walks on the boardwalk. He smells the air, trying to spot the scent of PETER AND FIND HIM.

PETER is hiding in a corner. He can see RUI -- he waits to see which direction RUI is taking. He sees RUI wearing the mask and sees him shooting some more ads with faces on them.

PETER just looks, making no noise -- even his breath is controlled, so he doesn't catch RUI's attention.

He sees RUI looking on the ground, trying to find clues. He seizes this moment to throw away an empty GLASS BOTTLE.

The bottle flies in the air and shatters in a building opposite to RUI.

RUI stops what he is doing and runs to where the sound came from. While he takes this new route -- PETER RUNS away, knowing that RUI moved to the opposite side.

87 EXT. BOARDWALK / DOWNTOWN - DAY 87

RUI walks downtown wearing the FENCING MASK. In the distance he sees a YOUNG MAN approaching.

RUI remains motionless for a while and lets the boy come near. The YOUNG MAN doesn't even notice RUI: when RUI walks towards the YOUNG MAN, he repels him as if RUI were a boring insect.

RUI makes fun of the situation, and wearing the fencing mask, he seems free to move his body more exaggeratedly.

SUDDENLY, RUI stops playing and starts adjusting the rifle - - so he can AIM. The BOY is the target for SNIPER RUI. The shot in the back makes the BOY FLY forward. The shot echoes in the buildings: RUI goes his way.

88 EXT. SIDEWALK / DIRTY WALL / DOWNTOWN - DAY 88

ANA is walking beside a wall with lots of GRAFFITI and OBSCENE SPRAY DRAWINGS. She walks carefully on the sidewalk.

89 INT. CHURCH / DOWNTOWN - DAY 89

ANA ends up finding a large side door open, and she enters a CHURCH. ANA first looks at the church ceiling and looks AMAZED, even opening a SMILE, but she sees the FACES on the SACRED IMAGES, such as JESUS, HOLY MARY and other FIGURES exposed there.

ANA is taken by an immense fear and looks at a strong light, the sunlight, coming from the front door, which is open. ANA runs quickly through the church towards the exit door.

90 EXT. CHURCH STAIRCASE - DAY 90

In front of the church there is a giant staircase. ANA just FLIES DOWN the STAIRS and ends up falling further down. Her body stumbles down the staircase, and slowly she stops.

Very hurt, ANA raises her face, she's trembling. Looking ahead she finds the strength to drag herself down the stairs.

Careful, looking back with fear in her eyes, she goes down as quickly as possible, and in the end she gets up and recovers.

91 EXT. STREET / ALLEY - DAY 91

Walking with difficulty, ANA passes through an alley. In the other end, deep down in the alley, she sees RUI urinating. He sees ANA, but he is out of action at the moment.

ANA stares at that man wearing a MASK. She feels the SMELL OF DANGER in the AIR, so she runs away quickly.

RUI's trembling inside the MASK. The sound of the urine falling stops and RUI walks away.

92 EXT. CENTRAL PARK / TREE - DAY 92

RUI follows ANA's trail. He passes through the PARK and look to ALL SIDES, he stops and SMELLS the air.

ANA is hidden on the canopy of a LARGE TREE. She stays there for a while. A SHOT is heard in the distance. ANA climbs down and tries to run, but she is in pain.

93 EXT. CONDOMINIUM / HOUSE FACADE - DAY 93

ANA gets to a CONDOMINIUM. One HOUSE has the GARAGE DOOR OPEN and a CAR halfway inside, its rear over the sidewalk. ANA leans on the car, and it slowly slides towards the STREET.

94 INT. GARAGE / STAIRS / CONDOMINIUM HOUSE - DAY 94

ANA sees the car go away and steps back into the GARAGE.

SHE looks around and spots some STAIRS at the far end of the garage -- she sees a SENSOR on the ROOF -- the light changes from RED to GREEN, and then the garage gate starts to CLOSE.

ANA gets SCARED. She runs to the closing door, but it's too late, the garage gets DARKER. All she can see now is the RED LIGHT and the THIN WHITE LINE formed by daylight coming in through the narrow gap below the garage door.

ANA looks around. She leans on a BOX, but it tumbles and spreads many items belonging to the family that lived there.

ANA sits on the STAIRS, watching the light through the garage door. She looks up the stairs and sees more LIGHT: she goes up rather clumsy, using the climbing moves she "RELEARNED".

95 INT. KITCHEN / CONDOMINIUM HOUSE - DAY 95

In the upper floor, ANA looks around and sees a kitchen. She finds a table set with some scattered food: a half-eaten sandwich, loose bread slices, some fruits.

96 INT. LIVING ROOM / CONDOMINIUM HOUSE - DAY 96

ANA walks around. The walls are filled with paintings, most of them abstract or landscapes.

She passes by some pictures of the people that lived in the house, but she doesn't notice them.

While ANA walks and explores the space, we notice a few items on the floor indicating there was a baby in the HOUSE.

97 INT. BABY'S BEDROOM / CONDOMINIUM HOUSE - DAY 97

ANA goes upstairs with difficulty, crawling again to go up.

ANA gets to a hallway with many doors. She enters a bedroom. She sees PICTURES of the baby. It GIVES HER A STRANGE FEELING: she is not scared, as it happens with the FACES of young people or adults.

With her hands, ANA feels the textures on the wall, the furniture, the many objects in the room.

ANA SMELLS the air, and she smiles: apparently she likes what she senses. Looking around, ANA's attention is drawn by a computer screen.

She marvels by an ANIMATED SCREENSAVER. ANA gets closer and observes the LINES and COLORS dancing in the screen.

She touches the LAPTOP, and the screensaver goes off. Now the computer screen shows a picture of the FAMILY from the house -- ANA has her eyes fixed on their FACES -- faces of the couple, the MAN, the WOMAN. ANA PANICS --

She walks away backwards and ends up "CRAWLING" into the CRADLE in the BEDROOM.

She stays there in a FETAL POSITION, as in a trance, or a prayer. She closes her eyes and just stays there. ANA ends up sleeping, and the laptop resumes its PSYCHEDELIC ANIMATION.

98 INT. BABY'S BEDROOM / CONDOMINIUM HOUSE - DAY 98

ANA wakes up in the CRADLE. She sees the LAPTOP again, and its animation . She gets out from the CRADLE very slowly.

She jumps and falls on both FEET on the DARK WOODEN floor.

99 INT. BEDROOM / CONDOMINIUM HOUSE - DAY 99

ANA walks around the HOUSE. She goes into another room, and beside the double bed, on a dresser, she sees some little bottles containing pills.

She goes ahead to touch them, and she sees many other bottles on the floor. Some didn't have the LID, so the PILLS FALL over the smooth, DARK WOODEN FLOOR.

She takes a handful of pills, smells them and puts them in her mouth. She CHEWES them, but they taste awful, so she makes an UGLY FACE.

Extreme C.U. on one BOTTLE. We see a BLACK STRIPE over the label, and we read it is a CONTROLLED SUBSTANCE.

ANA sees a GLASS OF WATER over the dresser. She picks it up and drinks it in one gulp, spilling water all over -- wiping water from her face, she walks around the room, but SHE FEELS DIZZY and starts to lose balance.

100 EXT. BALCONY / CONDOMINIUM HOUSE - DAY 100

ANA goes to the BALCONY, feeling VERY DIZZY and trying to hold on. She LOOKS AROUND and ends up FAINTING and FALLING...

CUT TO...

101 EXT. TRASH CANS / SIDEWALK / CONDOMINIUM HOUSE - DAY 101

ANA FALLS into a large trash can, with a big impact. She's passed out, her mouth is bleeding.

In the distance, we see a PREDATOR approaching. He holds a SHINY stainless steel MACHETE with FRESH BLOOD on its TIP.

Whatever the PREDATOR hits with the MACHETE, SPARKS fly by.

ANA is UNCONCIOUS. Some BIRDS come flying and land near her.

We see the silhouette of SEVERAL ANIMALS that look at ANA from different angles.

CATS, DOGS and BIRDS come by, and little by little they "ASSEMBLE" a STRANGE ART WORK that BLOCKS the PREDATOR's view of ANA.

He STOPS and LOOKS at it as if it was something strange or out worldly. He BLINKS his EYES and goes the other way.

The ANIMALS LOOK BACK at ANA IS STILL UNCONCIOUS. A bird flies away from there.

102 EXT. CONDOMINIUM STREET/SIDEWALK/HOUSE - DAY 102

PETER walks along a sidewalk, he goes about very carefully and looks at all sides.

Suddenly his cellphone starts ringing on his FRONT POCKET. A familiar song plays, bringing him instant memories.

He hadn't noticed the device before, and when he TAKES it out of his POCKET, he -- ACCIDENTALY -- answers the CALL.

The phone falls on the sidewalk. We see LEO's face on the screen, he is wearing a mask.

LEO (ON VIDEO ON THE PHONE)
Peter, are you there? Oh God,
Peter???

PETER sees LEO's MASKED FACE, LEO keeps calling for PETER. PETER is SCARED, but he comes closer to the cellphone on the ground and looks at its screen.

LEO (IN VIDEO ON THE PHONE) (CONT'D)
Peter, thank God, are you there?
Hey bro, are you confused now? God!
Don't hang up, please, please! Just
listen to this, listen to this
song!

LEO PLAYS a SONG in the car radio (HEROES, David Bowie). Suddenly PETER reacts, the music puts him at a different state of mind. He is recalling past moments of his life.

While the song plays, a FAST MONTAGE with images from PETER as a CHILD, LEO having him in his arms -- the two of them in a BEACH -- SCHOOL -- A GIRLFRIEND -- PARTIES -- TRAVELS -- FISHING -- HIS PARENTS -- A CAR ACCIDENT -- AN EMBRACE -- A CRY -- STUDIES -- many feelings arise from these memories.

We see him in the present for a while. The camera stays with HIS FACE until, at one point -- HE SMILES.

PETER LOOKS at his BROTHER on the CELLPHONE screen by the sidewalk and GIVES A JUMP, he takes his HANDS to his HEAD. He looks around -- gives a loud cry --

PETER (TALKING TO CELLPHONE ON THE GROUND) Oh God, do you see that?? I'm back LEO, I can't believe it, I'm back! It all just felt like the weirdest dream. Oh brother, I don't know what to say, it was just awful, awful!

LEO (ON VIDEO ON THE PHONE) Yeah! So that's what the chief told me to do -- to show you anything that would bring back some memories. So that's it, I picked you a song that is like one big, good memory. See? So, where are you? We have to get out of the city, it's too dangerous now.

PETER (TALKING TO CELLPHONE ON THE GROUND) Yeah, I know, but I don't have a clue of where I am... (PETER looks around), It's ahhh, it's, how is it called... I just can't remember...

LEO (ON VIDEO ON THE PHONE) Calm down, just stay there, we are going to find you, ok? I'll track you down with the cellphone. Just don't go away again. Love you bro, hang on there!

SONIA (ON VIDEO) We love you, baby boy! Stay there and stay safe, don't go running away again.

PETER (PICKING UP THE PHONE) Sure, I'll just stay here, let me see the name of the St...

At the same time, a DOG RUNS past and "BITES" the CELL PHONE out of PETER's hand, and runs away very fast.

PETER (CONT'D) Hey! No, noooo, come back here, you damned dog. Here doggy! Heyyyy...

PETER runs after the DOG, shouting at him to come back.

103 INT. LEO AND SONIA'S CAR / SUV / STREET - DAY 103

LEO AND SONIA (LOOKING AT EACH OTHER)
A DOG?

LEO tries to make sense of what's going on and keeps calling PETER, the image on the cellphone is SHAKING.

LEO (LOOKING TO SONIA)
Oh no, c'mon, what's going on now... It makes no sense. Sonia, please, take a look at his location on the cellphone.

SONIA
Yeah, I'm working on it. But I'm no good with maps, you know that, just hang in there. Wait a minute...
(POINTING AT THE SCREEN) Here, Leo, it's here!

SONIA shows LEO the CELLPHONE location. LEO speeds up the SUV to the PLACE where PETER was.

104 EXT. SIDEWALK / CONDOMINIUM STREET / HOUSE - DAY 104

PETER keeps RUNNING after the DOG with the cellphone in his MOUTH. PETER runs and runs, but the more he RUNS, the more the DOG gets away from him.

Now PETER is on a STREET with many residential condominiums. He looks to his right and sees that many ANIMALS are gathered.

PETER gives up chasing the DOG and goes to check what is happening.

Behind the DOGS, CATS and BIRDS, PETER sees an UNCONCIOUS ANA.

He looks impressed to see her there. He LOOKS around, and ALL THE ANIMALS GIVE WAY TO PETER.

He then goes near HER, holds her HEAD and tries to WAKE her up with a gentle slap in HER FACE.

PETER
Hey, miss...

PETER then LOOKS at the house, and takes ANA there, carrying her on his shoulders. Both go inside THE HOUSE from where she had FALLEN before.

The gathered ANIMALS LOOK at PETER and then at each other. Soon they all disperse and go their own ways.

PETER NODS to the ANIMALS and CLOSES THE DOOR.

-- THE DOOR **DOESN'T CLOSE COMPLETELY** --

105 INT. LIVING ROOM / CONDOMINIUM HOUSE - DAY 105

PETER WALKS around the LIVING ROOM with difficulty and finds a SOFA. He places ANA there and SITS DOWN in another sofa.

He sees a TV SET turned off. He LOOKS around and ENDS UP finding the remote control.

HE turns the TV on, but many channels seem to be off air. Some of them are working, but all we see are EMPTY STUDIOS.

CHANGING CHANNELS -- he STOPS at one that shows scenes of FAMILIES, and BABIES being cared for. We see tears in PETER'S EYES.

105A EXT/INT. SUV INTERIOR - EMPTY LOT - DAY 105A

LEO and SONIA follow PETER's cellphone SIGNAL.

The SUV STOPS in front of an EMPTY LOT.

The two look at each other. LEO tries to call the cellphone again. They HEAR the cellphone ringing in the distance.

When the COUPLE approaches the spot, they SEE the CELL PHONE right there on the floor -- just in front of the DOG.

LEO
Can you believe this? Just look at
it --

The DOG BARKS at them. LEO goes to his pocket, takes out a bunch of keys with a COLORED CLOTH KEY CHAIN.

He removes the KEYCHAIN and extends it to the DOG.

LEO
Hey boy, yaeh, good boy -- go get
it --

LEO waves the KEYCHAIN and the DOG likes it. He throws the KEYCHAIN away, and the dog runs to get it.

LEO and SONIA look at each other. SONIA waits in the SUV. LEO takes PETER's cellphone, it is ruffled and covered in DROOL.

LEO laughs at the situation. He calls the dog to come with him: the dog growls for a second and turns away.

LEO then PULLS OUT a HANDKERCHIEF to CLEAN the cellphone and goes back into the car.

SONIA
And now, how we're gonna find him?

LEO
Yeah, I know. But he can't be very far from here...

SONIA
How do you know that? It's too dangerous to stay out in the street.

LEO
I think we should stick with our plan.

SONIA
Well, your plan has some drool on it.

LEO looks at SONIA and starts the SUV. He then turns the CAR RADIO ON and presses PLAY.

The SUV has a loudspeaker on its top, and suddenly 'HEROES' blasts out of it. The SUV goes to the wrong way to find PETER.

106 INT. LIVING ROOM/ CONDOMINIUM HOUSE - DUSK 106

PETER is on the SOFA watching ANA who is STILL unconscious on the other SOFA.

He GETS UP, LOOKS around and sees a LAPTOP on a DESK. He tries to go online, but the signal is out. He tries a few more times and gives up. He sighs.

PETER gets into the KITCHEN and fiddles with the SHELVES AND FRIDGE.

He finds some POTS with FOOD and smells them. He sees some packages in the freezer and takes them out.

In the shelves, he finds BEANS, RICE and other INGREDIENTS. PETER starts COOKING, and also looking at ANA.

He makes some DISHES and SANDWICHES FOR A MEAL. He arranges them on a COFFEE TABLE in front of the SOFA.

107 EXT. CONDOMINIUM STREET / HOUSE - DUSK

A BIG MAN walks on the middle of the street, he's looking for all sides. The man goes to the sidewalk and observes the houses, he has a face with almost no expression.

He's smelling the air while he walks. Something makes him go to a house. The smell he feels is stronger by his reactions.

The BIG MAN puts his face in the window glass and keep smelling. His movements are getting violent -- his hands are groping by the wall.

The DOOR of the house appears and the BIG MAN touches it --

108. INT - HOUSE OF CONDOMINIUM - DUSK

The BIG MAN enters in the living room where ANA and PETER are. ANA is still as sleep in the sofa.

PETER is on the open kitchen with his attention to the meal he's preparing -- A SHADOW of the BIG MAN appears to PETER and he kickly turns to see -- He stay back to the BIG MAN and puts a face mask.

The MAN is really BIG -- PETER looks him in the eye -- BIG MAN reacts with a scared face -- ANA is with his eyes closed on the SOFA -- PETER waves his arms and hands to the MAN.

PETER

You are a really big fella uh? Oh
my God -- do you like the smell --
Are you hungry?

BIG MAN smells the food and beggins to eat what he sees GRABING with his hands -- PETER LOOKS him eating and looks to ANA sleeping.

He moves to ANA's direction -- and STAYS in front of her while the MAN eats the dishes. BIG MAN didn't notice ANA sleeping on the SOFA.

PETER keeps looking up to the direction of BIG MAN. He begins to smeel something in the air -- the PAN in the stove is overcooking and the meal begins to burn. PETER looks to ANA, and BIG MAN now smells the burned food.

PETER

Calm down big fella -- calm down!

BIG MAN

ARGHHHHH -ARGHHHHHHHHHHHH

BIG MAN yells loudly and becomes agitated. He looks into the eyes of PETER. PETER looks around and find SUNGLASSES in a near desk and he put it on.

ANA biggins to awake, but's till doped by the pills she took -- ANA P.O.V is a little fuzzy -- she looks to the blur of BIG MAN and PETER.

PETER looks to ANA awakening -- and he looks back to BIG MAN. PETER finds a towel and throws at BIG MAN's head -- covering his face.

Instantly BIG MAN calms down -- ANA looks to the scene, PETER looks again to her.

PETER

Hey -- Hi miss -- my name is PETER
-- you we're unconscious in front
of the house. Follow me -- let's
get out of here --

ANA gets up, she's dizzy and PETER helps her to not fall.

PETER

Hey, it's ok -- can you stand --
can you walk?

She keeps looking for PETER -- PETER takes ANA's hand and goes to the open kitchen -- he get's a bag in a drawer -- release his hand of her and beggins to put the sandwiches and other portble things he can take on the bag.

BIG MAN moves a little and the towel falls -- PETER turns off the stove and looks to the burned food in the pan.

PETER and ANA are in the kitchen, ANA looks PETER move and feels him protecting her. Every movement he makes, he makes sure she's covered with his arms and body.

BIG MAN gets near them. PETER gets a stake in his hand and shows to BIG MAN. The NOSE of BIG man sniffs the smell of the stake. PETER throws the stake to the sofa.

BIG MAN goes after the stake like a DOG would do. PETER grabs on ANA's hand and they try to go to the front door. BIG MAN is almost on their way.

STAIRS

PETER then see the stairs that goes to the upper floor. PETER pulls ANA with him, they begin to go up the stairs. ANA falls and PETER helps her.

BIG MAN is distracted with the stake. ANA and PETER goes all the way up by the stairs. PETER put a big chair in front of the stair blocking the way. He looks around.

PETER
Common man -- think -- think...

While PETER looks around, ANA goes to the bedroom that she was before. PETER runs after her.

BEDROOM

ANA looks to him, PETER looks to the door to see the STAIRS. A new SCREAM is heard from downstairs.

PETER
Oh fuck!!

PETER is stressed out , looks to ANA who's only whatching him with a curious face.

PETER
Ahh -- well -- let's see -- I've got an idea --

BALCONY

PETER goes to the balcony, looks around and to the deserted street. Helooks down and sees the two store high of the house.

PETER goes to the bed in the bedroom and pulls the mattress off it. He takes the mattress with some difficulty and goes to the balcony -- takes a little time to him to get the mattress out to the balcony, he does it in a very clompy way -- PETER smiles to ANA -- ANA just lift her eyebrow.

PETER
OK -- with this we can jump --

PETER finally throws the mattress from the balcony. ANA looks with curiosity -- The mattress falls from the balcony and bounce in the ground.

PETER loose his smiley face in a second.

The mattress keeps BOUNCING and goes far from the house, far enough to them to jump. ANA looks to PETER again.

PETER
Well, that's ridiculous!

ANA seems to understand the situation. She looks to the parked car in front of the house. She goes up and climbs on the balcony support. PETER looks to her.

PETER
Hey, girl, come on -- wanna break
your neck?

ANA just look to him and waits -- PETER also climbs on the balcony.

PETER
Well, and now? What we're gonna do?
Oh, I'm gonna regret this!

ANA just moves her neck foward. PETER gulps and nods to her. Their feet are trembling in the balcony support.

A NOISE from the STAIRS is heard -- BIG MAN is getting near --

They both JUMP in the air.

PETER screams while falling. They jump into the roof of the car.

109 EXT - FRONT OF THE HOUSE - DAY 109

They fall over -- landing in the roof of the parked car.

ALL THE WINDOWS OF THE CAR EXPLODES -- PETER looks to the situation and smiles when he sees they are fine.

PETER
Oh my God, you're crazy girl!!

ANA jumps from the car, PETER goes after her. They begin to run away in the street.

PETER
Hey, calm down, let's think a
little bit -- it's dangerous to
stay outside.

They booth stop running, PETER looks to the side and shows his open hand to ANA. ANA takes on his hand. They go back to the houses.

PETER tries EVERY other door from other houses -- all doors are locked. They look to the house they were in and walk away.

110 EXT/INT - STREET/BUS - DAY TO DAWN 110

ANA and PETER are walking by the street. ANA stops and looks around. She walks back and see that a BUS has an open door.

They both enter the BUS. PETER goes first and looks in all the spaces inside. ANA is behind him and looks too.

PETER

Yeah, that's a great hiding place -
- let me see -- we can close it.

PETER finds the door control. The BUS door closes.

PETER

It's not a comfortable house, but's
a fine shelter -- you're smart
miss.

PETER looks to ANA and smiles. ANA looks back.

PETER takes from his backpack an plastic bag with some food that he could get when BIG MAN entered the house. PETER takes a sandwich, open it and gives to ANA.

ANA takes it on her hand and begins to eat. Seeing that ANA is eating, PETER also sits down and begins to eat too.

They look to each other in silence.

111 EXT. LEO AND SONIA'S STREET/SUV - DUSK 111

LEO and SONIA are in their STREET again, getting back home.

The SUV STOPS in front of the GARAGE. They look around very carefully while opening the gate. The SUV goes inside.

112 INT. LEO AND SONIA'S APARTMENT / LIVING ROOM - NIGHT 112

LEO opens the door, lets SONIA go first and CLOSES the DOOR.

After a silent moment, LEO punches a WALL and starts to CRY. SONIA hugs him, calms him down and turns his FACE TO LOOK AT HER. They both look down at SONIA's huge PREGNANT BELLY.

LEO

I'm sorry -- I should be stronger -
- I don't deal well with losses --
I need PETER with us -- then we'll
manage to leave --

SONIA

You know -- there is NO WAY I could
be prouder of you than what I am
right now.

She goes to the couch and brings him together. She sits down and LEO lays his head on SONIA's lap.

SONIA (CONT'D)

I know you'll take good care of us
-- so don't worry, baby -- we'll
find him -- we're this close (MAKES
A GESTURE WITH FINGERS) of finding
him.

LEO

I hope you're right.

113 EXT. CITY PARK / COFFEE SHOP BY THE LAKE - DAY 113

RUI wears his MASK. He's walking on a PARK, very green. He passes by some STATUES and doesn't see them.

The STATUES seem to LOOK at RUI when he passes by.

RUI keeps walking. He walks on the LAWN, and a PACK OF DOGS can suddenly be seen behind some TREES.

RUI spots the DOGS. RUI looks around him and sees the pack already surrounding him and BARKING endlessly.

RUI looks at the DOGS again. He points the rifle up.

The DOGS keep barking furiously to RUI, forcing him to walk of the grass.

He is now on a walking trail. The dogs look at RUI for a bit and then turn the other way. RUI looks ahead while he walks.

Near a lake, RUI sees a coffee shop with many tables set and with many leftovers from the latest HAMIS episode.

On the tables we see CAKES, SANDWICHES, CHIPS, BEEF and much more. Most of the food looks SPOILED.

RUI takes off his MASK, grabs MANY THINGS from the tables and puts them in his mouth. Some of them make him want to PUKE.

He SPITS OFF the spoiled food, DRINKS some beverages and EATS more. While he EATS, he HEARS a sound of a BRANCH BREAKING.

He turns his HEAD and is KICKED in the FACE by someone wearing HEAVY BOOTS.

He tries to SEE who's doing this and is KICKED again.

RUI manages to hold the BOOT in a third attempt. He LOOKS who's kicking and sees a YOUNG WOMAN with colored hair and tattoos.

She screams at RUI. RUI's face get grim and furious. He drops her and starts to punch her back.

He punches her SO HARD that SHE FLIES over one of the many pedal boats on the LAKE.

She is MOTIONLESS over the PEDAL BOAT. Now it moves over the WATER. RUI puts his MASK on and takes the RIFLE.

RUI AIMS at the YOUNG WOMAN. She STAYS as she is, MOTIONLESS.

RUI lifts the MASK a bit and takes a BITE at some CHIPS. The GIRL looks DEAD. RUI puts the RIFLE down and keeps looking.

114 EXT. STREET WITH RESIDENTIAL BUILDINGS - DAY 114

RUI is in the MIDDLE of the STREET. He's looking at the buildings. His mouth bleeds.

RUI gets to a building with its main DOOR open. He WALKS in.

115 INT. HALL AND ELEVATOR BUILDING - DAY 115

RUI is on the building hall. He feels a COUCH and looks at some paintings.

He walks to the elevators. He's wearing his mask, and just notices his own reflection on the mirror.

He goes into the ELEVATOR, its door CLOSES, he LOOKS at the reflection on the MIRROR. The ELEVATOR DOOR opens, and --

116 INT. RUI'S APARTMENT - DAY 116

RUI is in an apartment. It has a beautiful view of the city. RUI notices some smoke stains at the next building, probably caused by a recent fire.

He STOPS and LOOKS at the next building. The burnt ROOF is all black, and only the support frames are up. RUI turns his attention to the apartment he's in.

He searches the place looking for FOOD. RUI ends up finding a GLASS of WHISKEY already served.

When he drinks it, he senses the strong taste, but he keeps drinking it. He sees the bottle right beside him, with the same liquid in it. He serves himself some more.

117 INT. GARAGE / LEO AND SONIA APARTMENT BUILDING - DAY 117

LEO and SONIA, both with MASKS ON, pack some things in the SUV trunk. LEO places a speaker over the SUV and they open the GARAGE. They are MASKED to avoid trouble in the STREET.

The SUV heads out. As they are closing the GARAGE DOOR, they look back at their apartment.

SONIA

I want to come back here some day.

LEO

We'll come back, I promise.

SONIA

Leo, please, no promises, ok?

LEO

Sure, you're right, no promises.

LEO takes the SUV to the STREET, he drives slowly.

118 INT/EXT. SUV INTERIOR/STREETS - DAY 118

SONIA and LEO wear MASKS and SUNGLASSES while riding the SUV around the CITY. They pass by a MAN who ACTS VIOLENTLY, raging against a STATUE, breaking its HANDS.

They ride on and spot someone who hides when the CAR passes.

SONIA looks at the scene with SUNLIGHT over her MASKED FACE.

Getting closer to where they found the CELLPHONE, LEO turns the STEREO SOUND on and PLAYS 'HEROES', like he played for PETER to "WAKE UP".

The SUV passes by several houses and buildings. In some of them, PEOPLE and ANIMALS get to the windows to observe.

The MUSIC is playing LOUD. The SUV draws lots of ATTENTION wherever it goes. We see the hand of a teenager holding a GARDEN HOSE. He's a TEEN HUNTER-- He stares the moving car for a while -- and then runs towards it.

LEO and SONIA are surprised by the TEEN HUNTER approach.

LEO speeds up the SUV, but other CARS BLOCK the way. He has to TURN AROUND and slow down the SUV while heading towards the TEEN HUNTER. LEO slows the SUV down right when he spots the YONG TEENAGER.

LEO

Sonia -- look -- it's just a kid --
he looks fuuurious!!!

SONIA

SHIT!

The TEEN HUNTER violently hits the car windows and the ROOF
with his HOSE.

LEO and SONIA look to the TEEN HUNTER, who thinks they are
two ANIMALS. He wants to get NEAR the loudspeaker.

SONIA (CONT'D)

Oh my GOD -- what this kid's doing?

The TEEN HUNTER keeps HITTING the CAR's ROOF.

THE NOISE IS REALLY SCARY.

LEO

Please -- my cell phone honey --

SONIA

Here --

She gives LEO his CELLPHONE. LEO nods and LOOKS at the
SCREEN where the MUSIC plays in loop. He PAUSES the MUSIC.

Outside the SUV, TEEN HUNTER stops his hitting and looks at
the LOUDSPEAKER. The LOUDSPEAKER is tied tight to the car
with ELASTIC BANDS.

Looking like a CURIOUS MONKEY, the TEEN HUNTER tries to
climb the SUV and remove the LOUDSPEAKER.

LEO speeds up again. The TEEN HUNTER SCREAMS and SLAMS the
SUV with PUNCHES, KICKS and the HOSE.

LEO RESUMES the MUSIC, VERY LOUD.

TEEN HUNTER seems more RELAXED and tries to climb the SUV
again.

LEO goes for the DOOR HANDLE and gets ready to open the
door.

SONIA holds LEO strongly as they hear the noises the TEEN
HUNTER is making. The music ECHOES in the AIR.

SONIA (CONT'D)

You are staying -- inside, with me
-- Believe me, I would kick this
kid's ass myself if I could -- but
I can't, and so can't you -- so
cool down --

LEO

He just won't give up! (SIGH) I'm
sorry -- I don't want you to get
stressed out --

LEO lets his hand go of the handle. SONIA holds his hands.

SONIA

Yeah -- good -- Now, let's get out
of here and get rid of this damn
kid!

119 INT. BUS - DAY

119

PETER is layed inside the BUS, he is sleepy. ANA is stand up
looking to the street.

Suddenly, in the distance, we HEAR the MUSIC HE HEARD
('HEROES') when LEO was calling him on his CELLPHONE.

PETER raises his HEAD and takes ANA by the HAND. She looks
WEIRD, but she grabs his HAND too.

BUS DOOR is opened.

They run out of the BUS.

120 EXT. STREET FULL WITH PARKED CARS AND BUSES - DAY 120

PETER RUNS fast, ANA runs too, but she runs FASTER than him.

PETER

God, She's fast!

She passes him and RUNS FAST towards the parked SUV. ANA
slams her hands on the back window.

LEO AND SONIA look at the back of the car.

TEEN HUNTER slams ANA with the hose and SCREAMS at her.

ANA dodges him -- TEEN HUNTER tries to hit ANA AGAIN -- ANA
suddenly deviates from him in KUNG-FU-LIKE moves.

She JUMPS and hits TEEN HUNTER in the belly -- his look
changes quickly -- ANA hits the TEEN HUNTER in the face with
her knee -- he falls back -- UNCONSCIOUS

PETER's still running, he stops and sees the TEEN HUNTER -- he's ON THE GROUND, unconscious, and his nose is bleeding -- LEO opens the door and gets out.

SONIA opens the door and also gets out of the car. Her big belly stays in frame while she moves to the back of the car.

LEO and SONIA LOOK back and see ANA, they look surprised. Behind her comes PEDRO, still PANTING from the chase.

LEO HUGS PETER, then SONIA also HUGS him, they look at ANA.

SONIA (LOOK TO PETER)
Well done, kid!

PETER
I found her -- right after --
talking to you guys.

LEO
She's...

PETER
Yeah, she's in a state of PREY. --
(HE PANTS) -- And God, she's
fast...

SONIA and LEO wear masks and sunglasses, so ANA is NOT AFRAID of them.

SONIA
Pete, we gotta get outta here. It's
getting worse in town. We're going
to my parents in the countryside.
(LOOKS AT ANA, TAKES A PAUSE) And
you know what? I saw her before,
her name is ANA, remember LEO? From
the TV news the other day. Yes --
ANA -- that's her name.

PETER (TO ANA)
ANA... say ANA... AAAANA.

PETER goes near ANA and HELPS her CLEAN her FACE. ANA just LOOKS at them and gives a little smile, her face BLUSHES.

PETER has a handkerchief and cleans some dirt from ANA's face. LEO comes near PETER.

LEO
Well, let's move, PETER, help her
into the car. Let's go, we have to
go now!

LEO holds PETER's FACE and gives him a HUG.

ANA looks at them SMILING. PETER looks at ANA and goes into the back door.

PETER opens the SUV back door.

ANA LOOKS at the back seat and at PETER. She doesn't move.

PETER goes into the back door and extends his HAND to call her inside. She takes PETER's hand and GOES INSIDE too.

121 INT/EXT. SUV / STREETS - DAY 121

PETER is looking at ANA in the back seat.

LEO is DRIVING SLOWLY, he LOOKS quickly at SONIA.

SONIA smiles. When LEO LOOKS back ahead, SONIA makes a weird FACE: she is in PAIN.

SONIA puts her HAND on her BELLY, her face expresses PAIN.

SONIA (LOOKING AT PETER)
Uncle Peter -- someone is so happy
we found you -- that he's trying to
get out -- right now.

LEO
What?

LEO steps on the BREAKS, the SUV STOPS suddenly.

LEO (CONT'D)
Is it happening? Right now?

SONIA
Good timing, uh?

PETER
Yeah, just perfect... oh my...

PETER LOOKS at ANA and KISSES her hand. She looks at SONIA, she looks curious. ANA takes her hand to SONIA's BELLY.

122 EXT. PUBLIC MARKET PARKING LOT - DAY 122

The SUV goes into a PARKING LOT. LEO PARKS it next to the PUBLIC MARKET.

PETER opens the DOOR, GETS OUT fast and RUNS around the SUV. He OPENS the DOOR for ANA.

She looks at SONIA's belly and puts her hand on it again. SONIA looks at ANA, LEO holds SONIA to support her.

SONIA
Wanna help me?

ANA LOOKS at SONIA and at the belly again. Her eyes glow.

They go inside the SUV again. LEO STANDS by the DOOR to help SONIA. She LAYS DOWN on the back seat, and ANA takes her head to her lap. PETER gets into the front seat.

LEO
Just calm down and breathe, ok?

SONIA
Really?

LEO
Aren't you nervous? Cause I am...

Everyone's ready, ANA watches and HOLDS SONIA's HEAD, she's laid down and BREATHING hard.

ANA STARTS to BREATHE together and HELPS SONIA, she takes OFF SONIA's MASK so she can breathe deeply.

Seeing she is SAFE, ANA LOOKS fixedly at SONIA. They take a deep breath. ANA does all the gestures to help SONIA deliver the CHILD.

LEO stands with his HANDS ready to hold the BABY, while PETER watches, and ANA is holding HANDS with SONIA.

LEO (CONT'D)
Everything's fine... Right there, cool, keep breathing...you're fine... now our baby's coming. Now you have to push, push honey...

SONIA
I'm doing that, ok? You're -- really a big help -- Ahrghhhhh... Ahrghhhhh...

LEO
Pete, go fetch a towel in a green bag in the trunk.

PETER
Sure!

PETER gets out the SUV, RUNS to the BACK, OPENS the trunk and searches for the TOWEL.

He gets the TOWEL and THROWS it at LEO. LEO opens the towel to wait for the BABY.

SONIA
Arrrrghhhhhh, he's coming...

LEO
Yeah, I can see his head, push baby, push...

The EYES of ANA, PETER, SONIA and LEO appears in a detailed CLOSE. We hear the LOUD CRY of the newborn baby.

LEO has the BABY in HIS ARMS. He's cleaning the BABY and kisses his forehead. He lifts the BABY and hands HIM to SONIA. The BABY keeps crying, SONIA CRIES and LAUGHS too.

SONIA
He's so beautiful, look... two arms, two legs, five fingers on each hand... he's fine... this baby boy has lots of courage.

He CLEANS the BABY and they notice they have to cut his umbilical cord.

LEO
Oh my, we have to make a clean cut here.

SONIA
Maybe you boys could go to the Market, you should find some scissors or a sharp knife. Let's think what else...

LEO
And you rest now -- Peter and I will go there --

123 INT. PUBLIC MARKET - DAY

123

We see a HAND with a RIFLE. RUI is seating down at a corner in the PUBLIC MARKET. He's at a STALL that sells GRAIN PRODUCTS.

He EATS some GRAINS from a POT. The MASK is on his HEAD.

He STOPS eating and GETS UP. He wipes his HANDS on his CLOTHES --

WALKING on a corridor, RUI sees a PHOTO of a FAMILY SMILING on the other end.

RUI aims the RIFLE and fires at the photo ad. RUI smiles and turns. He gets serious when he notices it is a printed image. RUI then fires at the upper windows of the Public Market.

The glass shatters and a stronger SUNLIGHT gets in.

124 EXT. SUV / PUBLIC MARKET PARKING LOT - DAY 124

PETER notices GLASS FLYING from the PUBLIC MARKET and HEARS the BLASTS from the RIFLE. LEO and him are near the SUV.

PETER
Leo, let's get ready...

LEO
What?

PETER
It's a hunter, I think it's RUI, he's here...inside the Public Market. He is a serious threat, believe me, you guys wouldn't like to meet him. He is a straight shooter.

SONIA
Leo, honey, Peter must be right... let's just get out of here...

LEO FREEZES. He looks at the MARKET BUILDING and STANDS STILL, his HAND over the CAR KEYS.

SONIA (WHISPERING) (CONT'D)
Honey, what the hell are you doing? We got to get out of here, now, pronto!

LEO
If I start the car, the noise...

SONIA
We have our baby here, you wanna wait?

LEO
Oh fuck!

LEO turns the KEY and STARTS THE SUV. They starts to MOVE.

125 INT. PUBLIC MARKET - DAY 125

RUI walks by the PUBLIC MARKET -- He throws some fruits and other products to the floor.

He STOPS when he HEARS the SUV ENGINE RUNNING outside.

RUI starts to RUN as fast as he can, he has BRUISES over his body.

He WALKS and RUNS now with a little difficulty. RUI gets to the Public Market door, he doesn't even wait the doors to open and shoots, BLASTING the glass doors.

126 EXT. PUBLIC MARKET PARKING LOT - DAY 126

He goes to the FRONT DOOR of the PUBLIC MARKET, at the distance he SPOTS the SUV and RUNS after it.

The SUV is coming towards RUI. RUI puts his mask.

127 EXT/INT. PARKING LOT / SUV INTERIOR - DAY 127

LEO and PETER are looking around when PETER points at RUI in the distance.

PETER

He's there, U turn, U turn now!

LEO

I can't make sudden movements now.

SONIA

Honey, I hold our baby, now goooo!

LEO accelerates the SUV and makes the U turn.

RUI RUNS and STOPS, leaning on the HOOD of a PARKED CAR. He aims at the moving SUV.

SONIA (CONT'D)

My God, who's that guy, he's crazy or what? He's aiming on us -- c'mon --

LEO

SONIA -- Lay down -- lay down now!

PETER

He's a HUNTER, Sonia -- I've met him before -- when he was a conscious predator and now -- he's an irrational predator, and he has a rifle.

RUI shoots just when the SUV takes another TURN. The SUV is heading out of the PARKING LOT, but the GATES are closed -- LEO speeds up and smashes the GATES down. They're out.

SONIA

Oh my God! My baby -- be careful
Leo!

128 EXT. STREET / PAKING LOT - DAY

128

RUI keeps SHOOTING. He BLASTS the SUV's REAR WINDOW and shatters it.

EVERYBODY inside the car gets down, but ANA, who is also in the back, raises herself, receiving some BROKEN GLASS in her back and blocking it from reaching SONIA and the BABY.

RUI keeps SHOOTING. Next to the PUBLIC MARKET there are many cars parked in the street.

One of the SHOTS HITS a CAR.

It EXPLODES in a large RED MUSHROOM CLOUD.

They see it through the BROKEN REAR WINDOW as the SUV drives away.

Still running fast, LEO doesn't see that another CAR is in the MIDDLE OF THE STREET -- when he sees it -- he steps on the BRAKES -- C.U. of the tires screeching on the street -- the SUV ends up colliding with the other CAR.

ANA helps SONIA out with the BABY, and she also arranges SONIA in a better position.

Standing there and with SONIA weakened by giving birth, LEO prepares himself by pulling out the gun.

RUI is walking towards them, he is a block away. Suddenly, while he walks, RUI takes off his FANCING MASK. PETER and LEO look at him CLOSING IN.

PETER see the gun in LEO's hand.

PETER

Are you out of your fucking mind??
He has a shotgun, start the car
now!

LEO

You get the car and go away with
them.

LEO looks at SONIA and the baby.

SONIA

No... please...

LEO
I love you guys...

LEO BLINKS to HER, gets out of the CAR and RUNS ACROSS THE STREET.

HE PICKS UP A BROOMSTICK leaning on a wall and STARTS HITTING TRASH CANS NOISILY -- TO GET RUI's attention.

LEO (CONT'D)
Here, come and get me...

SONIA looks at HIM IN DISPAIR.

SONIA (SPEAKING SOFTLY)
No! Baby, no...

ANA LOOKS at the situation, LOOKS at PETER, kisses him on the mouth and opens the SUV back door, she gets out very fast.

129 EXT. DOWNTOWN STREETS - DAY 129

RUI IS SHOOTING and heads towards LEO -- LEO DODGES and manages to HIDE behind the TRASH CANS.

When RUI sees ANA's moving, RUI switches his attention to ANA and starts shooting. She is VERY FAST and RUNS BETWEEN CARS.

RUI has HER in SIGHT. She passes a newsstand, RUI SHOOTS the newsstand's wall -- several MAGAZINES and PAPPERS fly in the air -- ANA runs faster.

PETER is now in the MIDDLE of the STREET, LEO looks at him, RUNS a few steps and puts his 38 revolver on PETER's hand.

LEO
Here... We'll go after you guys,
take care now!

PETER looks at the GUN and then at LEO -- He takes the GUN and runs towards RUI and ANA.

130 EXT. BOARDWALK / DOWNTOWN - DAY 130

ANA runs on a boardwalk full of stores, all open and deserted --

SOME with BIG MARQUEES -- ANA -- AS A CAT -- quickly climbs over a LIGHT BOX in a STORE and -- JUMPS to the MARQUEE, remembering a "PARKOUR" movement. ANA bends down right when RUI makes a turn at the corner.

RUI walks and looks at every way, he doesn't understand how he lost sight of ANA. He sniffs her, but can't find her.

PETER is right behind RUI. He points the GUN, tries to SHOOT -- BUT HESITATES -- RUI feels that PETER is behind him and turns with a MALICIOUS SMILE on his FACE.

RUI raises the rifle calmly.

PETER raises his hands in surrender -- He closes his eyes.

RUI is preparing for the PERFECT SHOT.

A BIRD passes and makes a SHADOW that distracts RUI.

Like a PANTHER, ANA jumps off the marquee. She puts her FEET on RUI's BACK, he FALLS with his FACE DOWN on the pavement and gets hurt bad in the head.

RUI has his eyes CLOSED.

PETER opens a SMILE when he sees ANA. ANA is agitated, she JUMPS around, in a CRAZY, ELABORATE way that could take her to CIRQUE DU SOLEIL -- PETER observes her in AWE.

He LOOKS to the ground, sees RUI down and KICKS the RIFLE AWAY. PETER takes ANA's hand and they RUN.

The HANDS of RUI BEGIN to MOVE.

131 INT. CAR /BACKSEAT - DAY 131

The SUV is MOVING SLOW in the STREET.

SONIA is lying with the BABY in the back seat. She looks at the BABY, who is now sleeping. They are all shocked with all that happened, they have TEARS in their eyes.

SONIA
John! His name is John!

LEO
John, uh... John sounds nice.. my son, John...

SONIA
Baby John will give us strength to help uncle Peter and ANA, your new auntie. Let's hope for that, my love.

LEO
John is love, and love is all that matters.

(MORE)

LEO (CONT'D)

We will win this with love. Let's get them and go away for good.

SONIA

I can't hear any shooting. I like that.

We see the SUV moving SLOWLY. LEO observes PETER and ANA in a nearby STREET.

LEO

Why the hell these two won't come back right now. C'mon, c'mon... I'm just crazy to hold John again...

SONIA

You have to cut the umbilical cord first, honey.

132 EXT. CONSTRUCTION SITE - DAY 132

ANA and PETER run down a street. ANA stops PETER and pulls him to a construction site with hoardings that SURROUND the perimeter, we can see the unfinished building there.

They go in and PETER PUSHES the FRONT GATE to CLOSE IT. They lean against the HOARDING as RUI approaches.

The TWO LEAN against the plywood to remain still, but can't notice a construction SHOVEL moving and falling noisily on the ground.

HEARING the NOISE, RUI turns his attention to the place and already fires at the hoardings.

PETER and ANA bend down. PETER LOOKS around and pulls ANA along with him. RUI runs to the wooden gate and kicks it, going inside the place. He hears a noise in the background.

133 EXT/INT. ELEVATOR / BUILDING LAND - DAY 133

An ELEVATOR button is HIT. PETER and ANA are in a panoramic elevator. RUI runs around and LOOKS for an angle to SHOOT.

ANA and PETER look at RUI and DODGE. The shot BLASTS a small shattered wooden hole. The elevator stops and they get out.

134 EXT/INT. STAIRS / CONSTRUCTION BUILDING - DAY 134

They go down the stairs to the FLOOR below.

RUI is on the stairs in front of them.

PETER and ANA look ALL AROUND, the space is WIDE OPEN and they RUN to FIND another EXIT -- going DOWN the STAIRS, THEY SEE RUI GOING UP -- HE'S FOUR FLOORS BELOW AND COMING UP.

RUI takes AIM and shoots -- BANG -- the SHOT scrapes the stair wall and a CLOUD OF CEMENT DUST RISES.

They run on the floor through pieces of canvas that are hanging over there.

PETER
ANA, come!

They find a THICKER CONCRETE AND STEEL BEAM and hide there.

RUI ARRIVES on their FLOOR -- the construction has no walls and we see the city at the distance -- RUI looks for a while towards the city and prepares the RIFLE.

ANA hugs PETER. They CLOSE their eyes -- they have NOWHERE TO GO.

RUI is approaching and getting very near them. ANA OPEN HER EYES.

SHE suddenly RUNS in RUI's direction. She FLIES again kicking RUI's chest.

PETER looks at it absolutely stunned.

PETER (CONT'D)
My God -- she lost her mind.

ANA approaches RUI so fast he can't AIM at her. She CLIMBS WALLS with her feet, "LE PARKOUR" style. RUI SHOOTS a few times, and misses EVERY SHOT.

PETER sees that RUI has his back at him. PETER RUNS and hold RUI with a TIE BLOW.

RUI LOSES BALANCE and falls back on PETER. He's trying to hold the RIFLE to aim on ANA.

ANA is already in a UPPER FLOOR. She sees PETER holding RUI. ANA GOES to RESCUE PETER.

When ANA's near them, she sees SOMETHING that makes her STOP.

PETER looks too and is surprised. PETER releases RUI very fast and RUNS to the BACK.

PETER goes to ANA's direction.

PETER
ANA, let's take cover, please!

RUI sees that he's FREE AGAIN and return to STAND UP.

He gets the RIFLE and LOOKS around. RUI's FACE changes looking for something. He's searching for ANA and PETER.

When RUI is VERY CLOSE to them, DOGS of many kinds and sizes arrive at the scene, growling at RUI.

ANA meets PETER again and observes it all. PETER pulls her behind another beam again, in order to hide from RUI.

The DOGS circle around RUI. Snarling and approaching him with fury in their EYES, the DOGS surround him further more.

He points the GUN at one of the DOGS. Another one jumps on his arm, biting RUI's fist.

The RIFLE SHOOTS and open a HOLE in the ceiling.

The other DOGS quickly ATTACK RUI from ALL SIDES.

RUI LETS the RIFLE FALL to the ground. The DOGS force RUI to go to the FLOOR END, where NO WALLS were risen yet.

One of the DOGS pushes RUI and he FALLS DOWN from the HIGHER FLOORS over a PILE OF DEBRIS.

RUI CRUSHES down there making a very loud noise VERY LOUD NOISE -- A CLOUD OF DUST hovers the space.

ANA and PETER approach the EDGE to have a better look. PETER tries not to touch the DOGS, but ANA is already caressing them. She seems to get along with THE DOGS.

PETER, seeing her way with the dogs, RELAXES a little.

PETER (CONT'D)
You tried to save me... God, you're something...

ANA LOOKS him in his eyes.

They KISS again. A GREAT KISS with the city as landscape. The DOGS around them are going away, many of them are already going down the stairs. PETER looks at ANA's eyes.

PETER (CONT'D)
Let's find LEO and SONIA and get out of here...

The TWO LOOK from up there, there is a lot of WOOD and DIRT on RUI. We hear only the WIND for a while. PETER gets his cell phone.

PETER (AT THE PHONE) (CONT'D)
Leo... yeah, we're fine. A little
beat up, but fine... Where are you?

FADE OUT.

135 EXT. STREET / DOWNTOWN - DAY 135

FADE IN:

ANA and PETER are with SONIA, LEO and BABY JOHN.

The BABY is on LEO'S LAP, WRAPPED in a blanket, SLEEPING PEACEFULLY.

LEO
Pete, thank God, I can't lose you
too.

PETER
You guys are gonna have to look out
for me for a while. This whole
thing made me think. I want John to
be safe.

LEO
He'll be fine, and we'll be too.
Let's go. I don't wanna find any
other crazy hunter to chase us. You
drive.

LEO hands the keys to PETER. He takes them.

They WALK BACK to the SUV. PETER is WALKING with ANA at his side.

LEO and SONIA are behind, LOOKING at the baby. They all go inside the SUV.

136 EXT/INT. DOWNTOWN STREETS / SUV - DAY 136

The SUV is riding in downtown city. Many PLANTS have grown in the sidewalks and buildings.

They are ALL INSIDE the SUV.

A BUS appears and STOPS on their way, the BUS is filled with PEOPLE wearing MASKS.

PETER STOPS, LOOKS at ANA and the others and gets out of the car again.

PETER
It'll only take a minute!

PETER puts a MASK and GLASSES on and walks to the BUS. The BUS DOOR opens.

BUS DRIVER/JAMES
Hey, long time no see! Are you guys all right?

PETER
Yes, thanks! It's great to see you! What are you doing? Who are those people?

JAMES
Oh, they are from all over town, many were trapped in the quarantine site.

PETER
Really? Can I get in and see if a friend is there?

JAMES
Sure, go ahead! But don't take long.

PETER
Thanks!

LEO goes there too, enters the BUS and gives JAMES a strong hug.

LEO
Oh man, I knew we could find you. That's great!

JAMES
Let's see what the future holds, LEO -- I just don't have a clue when this "Gaia Effect" thing is going away. All I know is -- we have to grow stronger again.

They both look at PETER getting in the bus.

137 INT. BUS - DAY

137

PETER walks by the CORRIDOR. He's MASKED, looking at the people inside.

ALL PEOPLE are sitting and masked, and very quiet.

PETER walks by the corridor -- he looks at PEOPLE'S HANDS. He sees a FAMILIAR HAND with a WATCH on the wrist. He goes to the MAN.

He SEES it's Mr. MARTINS. PETER kneels down and HUGS him.

PETER

Oh, thanks God you're ok Mr.
Martins. It's so good to see you...
so good!

MR. MARTINS just stares at PETER, quietly.

JAMES SHOWS UP AND LEO is right behind him -- PETER is still kneeled down.

JAMES

He and many others were at the
quarantine zone, you know, at the
pier. We had to break in the place.
We knew we would find many of them
there...

PETER

My God!

PETER looks at JAMES.

PETER (CONT'D)

Any of those MEN IN BLACK too?

JAMES

No, just these people... they all
had uniforms, like they were
prisoners.

PETER stands up.

PETER

And what's the plan for them?

JAMES

We're taking everybody to a farm
hotel in the country. This non-
governmental organization is ready
to welcome them.

(MORE)

JAMES (CONT'D)

We will take good care of them there and see what happens.

PETER

Well, we know some things that might help.

JAMES

That's great PETER -- All I know is we have to reach a high frequency of LOVE, brother. If we don't vibrate in this frequency, it could start all over again.

LEO

Well, James, we'll do our part.

He looks at JAMES AND LEO and smiles.

138 EXT. DOWNTOWN STREETS - DAY

138

PETER and LEO give JAMES a BIG HUG.

The BUS STARTS AND GOES AWAY. They WAVE for the BUS.

LEO and PETER walk back to the SUV.

LEO

So, you found your friend... We can go there soon. Maybe some songs, pictures or some artwork can bring their memories back.

PETER

Yeah. Mr. Martins didn't have any family. I never knew where he lived --it may take some time -- but -- I think he's gonna be ok. I'll search for some stuff and send it to him. Mr. Martins is gonna be all right.

LEO

Sure he will.

PETER

Let's go. You're a daddy now, you have a family to care for.

LEO

Our family, Pete, our family.

They enter the SUV.

SONIA

So, what are you guys talking about?

PETER (LOOKING TO SONIA)

All set, we'll visit, or I will visit Mr. Martins anytime soon.

SONIA (LOOKING AT THE BABY)

Baby John looks happy, so cute... and in love too. Don't you think ANA?

ANA

Aaaanaa --

SONIA

Yes girl, that's right, that's your name --

ANA looks at SONIA and PETER. She SMILES.

PETER

ANA, we all gonna be safe -- and help others to know what really happened. Meanwhile -- Let's see what the future holds to ALL of us...

PETER and ANA are in the front, the SUV begins to move. LEO and SONIA are hugging each other and looking at the BABY.

139 EXT. TUNNEL - CITY EXIT - DAY

139

A LINE OF BUSES and the SUV leave the CITY, taking a TUNNEL already with a lot of vegetation over it.

A song starts, "QUANDO O SOL BATER NA JANELA DO SEU QUARTO", by Legião Urbana.

While they pass by the TUNNEL -- ANA LOOKS at a HORSE that is RUNNING inside the TUNNEL in the opposite direction.

EVERYONE LOOKS at the HORSE when it passes. The SUV and the buses move out of the CITY.

The HORSE runs fast. A bird joins the way of the horse in the tunnel. When they get out, they find the EMPTY CITY.

We go overhead and SEE everything from a BIRD'S P.O.V.

The SONG KEEPS PLAYING as we watch the CITY from above.

We see the sunlit face of a BOY with his eyes opened. The BOY is in the boardwalk, freeze, next to him we see many other people freezed too. Some dogs, a horse and other animals "pass" through them.

We see the ANIMALS RUNNING in an empty street.

We go back to where we saw the boy and others, like in another dimension with blue tone. They are there, waiting for something to happen. We stay in a woman's face, she close her eyes.

END

POST-CREDITS:

140 EXT. SONIA'S PARENTS HOUSE / YARD - DAY 140

ANA and SONIA are on the yard of SONIA's parents' house, they have one shared HEADPHONE.

They are playing some music. SUDDENLY they find a song ANA recognizes. ANA hears it and her memories start to come back. They scream and hug each other, very happily.

141 EXT. CONSTRUCTION BUILDING / RUBBLE - DAY 141

We see the rubble where RUI fell over. We get closer and closer, and then we see that RUI is opening HIS EYES.

FADE OUT.