

ARCHAEOLOGY

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ARCHAEOLOGY

FADE IN:

1. SCENE 1. INT. KATHLEN MACGRAW THE FIRST MINISTER OF BRAZIL, LAURA STOCKER THE BRAZILIAN SENATOR, LAYA ANCENTRY OF 14,000 YEARS OR 14,000 BP, AND JOANNA HAMMANN THE TERRORIST AND FORMER MODEL AND CYBORG - SPACE STATION OF THE SPACE ARCHEOLOGY AGENCY - NIGHT.WOMAN TERRORISTS INVADE THE AGENCY, CROSSING THE WALL LIKE SPIRITS.

CUT TO:

DROPS A GOLD SNOW. WOMEN WEARING FUTURISTIC.

CUT TO:

BOX WITH LIGHTS AT THE EDGES ON THE FLOOR.

CUT TO:

1. SERIES OF SEVERAL ANGLES AND SHAPES OF THE SPACE AGENCY OF THE SPACE STATION ARCHEOLOGY MEETING ROOMS. KATHLEEN MCGRAW (40), THE PRIME MINISTER OF BRAZIL, A BEAUTIFUL WOMAN DRESSED LEATHER BLACK, EXAMINING ON THE SCENE GLOOMY COLDLY. SHE AND LAURA STOKER (30) THE BRAZILIAN SENATOR ARE CAPTURED BY JOHANNA HAMMANN (25), TERRORIST, FORMER MODEL AND CYBORG. LAURA AND KATHLEEN ARE ARRESTED FOR BEING CONSIDERED THE SECURITY THREAT OF CONSERVATIVE IDEOLOGIES INTERNATIONAL BY JOHANNA AND CRUCIFIED.

MATCH CUT:

LAURA STOKER, BRAZILIAN SENATOR

INT.SPACE AGENCY OF ARCHAEOLOGY STATION - NIGHT.LAURA STOKER CRUCIFIED AND POURED THEN THEN POURED CROSS. CLOSE SHOT - BRAZILIAN SENATOR LAURA STOKER. LAURA STOKER, BRAZILIAN SENATOR (30) IS CRUCIFIED WITH AN EXPRESSION OF DESPAIR AND SWEATY AND WAS CRUCIFIED LYING DOWN. JOHANNA HAMMANN (25), TERRORIST, Ex- MODEL AND CYBORG WILL CAPTURE THE POST. LAURA STOKER, BRAZILIAN SENATOR (30). SHE TURNS ON A LIGHT THAT SHE CAN TAKE OUT OF HER COAT POCKET AND LOOKS AROUND THE ROOM WITH THE 40 DEAD TERRORISTS WITH WIDE EYES, BUT DISCOVERS THAT SHE HAS BEEN 1.DRUGGED AND THINKS

SHE IS ALONE. SHE PUTS A HAND ON THE MOUTH. FOR HER IT
WAS ALL A DREAM, A DRUG EFFECT. SHE IS WEARING MAKEUP.

KATHLEN MCGRAW FIRST MINISTER OF BRAZIL

A thing I learned is that my body survive permanently in an eternal estrus female of prey birds. I reflect I know something. These governments until 2024 they did not know to deal with people, with the plurality and honestly, I do not know if society really knew it either. We are all love before a certain sensuous lyricism. Cold water flows over the face of Kathleen McGraw, the Prime Minister of Brazil. She has not removed her makeup, and it has smudged on her face. Thinking that the terrorist attack did not happen.

KATHLEN MCGRAW FIRST MINISTER OF BRAZIL

In order to advance the topics of interest to the community, I asked Parliament to deliberate in favor of creating a political body with specific duties, whose composition is based on the principle of random selection of citizens. Archeology was established through the British colonies, it has British values until today, 2025. In fact, it is nothing more than a process of recolonization dressed as Archeology, as science also has its economic and political aspects, such as religion. M the now have a Council

(CON'T)

(CON'T)

of Citizens in the Scandinavian molds that decides for what is importance here and in our Kingdoms Independent, the WINTER 1, the ROAD, the MOA RFX, the RIVER 3 and the Valley of Purity around the outer space, and governed by Brazil.

LAURA STOKER, BRAZILIAN SENATOR

LAURA STOKER LOOKS AT THE FLOOR. THE INDENTATIONS WHERE THE BODIES ARE VISIBLE AS WELL AS THE WEAK BUT UNMISTAKABLE FOOTPRINTS. LAURA STOKER IS MOVING AWAY FROM THEM.

These people do not know the difference between anthropology and archeology. THIS IS THE FACT, much less that there were m archeology projects in the Amazon that had been planned by Hitler's Nazi Germany since 1935, with American support in Brazil. Who made these indentations in these bodies?

LAURA STOKER LOOKS AT THE FLOOR. THE INDENTATIONS WHERE THE BODIES ARE VISIBLE AS WELL AS THE WEAK BUT UNMISTAKABLE FOOTPRINTS. LAURA STOKER IS MOVING AWAY FROM HER ONLY.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

(CON'T)

CON'T)

COLD WATER FINISHES RUNNING ACROSS THE FACE KATHLEEN MCGRAW
THE PRIME MINISTER OF BRAZIL. THE MAKEUP IS STILL SMUDGED. SHE
SPEAKS TO LAURA.

I have a pen as Phoenix Platinum
Fountain Pen to sign. The power on hand
for colonize Brazil without taking a
single for send to you a law in
Parliament. I just send the
archaeologists, but the priority of my
government NOT is to make one
laboratory social. I ask of that it is
really you. Just to meet the
environmental and property laws of
large contractors? Do not stay on the
fence. Have you ever heard of that
metaphor called "weapon to culture"?

LAURA STOKER, BRAZILIAN SENATOR

LAURA STOKER THE BRAZILIAN SENATOR LIES ON THE FLOOR AND
CURLS UP IN A FETAL POSITION. BEFORE SPEAKING, SHE PICKS UP
A BROKEN PHONE AND SEES THAT SHE HAS TEN MISSED CALLS THAT
ARE PICTURES OF PEOPLE'S FACES. IT IGNORES AND TURNS ON A
LIGHT, OFFING IMMEDIATELY. LAURA BEGINS A DIALOGUE WITH
MCGRAW KATHLEN THE PRIME MINISTER OF BRAZIL.

I do not even want. Very strong.
Culture for me is not a weapon, it is
a path but unfortunately, this path to
be financed goes through a marketing
(CON'T)

(CON'T)

department. I believe more in women from the east, peasant warriors, early ancestors of free sex, of polygamy.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

KATHLEN MCGRAW, THE PRIME MINISTER OF BRAZIL, SEEING SOMETHING GLOWING ON THE FLOOR OF THE SPACE ARCHAEOLOGY AGENCY, APPROACHES HER WEAPON, AND LOOKS DOWN. AT HIS FEET IS THE HANDLE OF A LONG, TRANSLUCENT STEEL MACHINE GUN BROKEN INTO 1,000 FRAGMENTS. KATHLEN MCGRAW LOOKS AT THE BROKEN TRANSLUCENT STEEL MACHINE GUN AT EYE LEVEL. HE DOES NOT KNOW WHAT THAT MEANS. THE DREAD ON HIS FACE IS UNMISTAKABLE. IT MOVES. NOW, AND IT TO MOVE IS INTERRUPTED BY A SOUND WHEN WIPING AWAY THE GOLDEN SNOW FROM HIS CLOTHES OF THE DEAD TERRORISTS.

Again, it depends on your point of view. It is not possible to finance culture in an unsustainable way, as it was in the past. On these issues religious sounds well you speak in Catholic culture, African Brazilian culture. The same is not true of evangelical culture. In order to be politically part of the so-called direct, Presbyterians shared part of the vocabulary of State agents on patrimonial policy.

LAURA STOKER, BRAZILIAN SENATOR

The assemblers were in tune with the notion of culture in modernity, through a very basic plan of rescue and preservation of their collective memory. As it was at the beginning of Christianity.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

KATHLEN MACGRAW TAKES A LIGHTER FROM THE POCKET OF HIS
BLACK LEATHER PANTS, SHOWING HIS SENSUAL BODY.

I not been elected to be censorship, manipulative as the Emperor Constantine. I do not even consider myself a feminist. I eat meat from the ground, with what I have and can do. Until the century three, the Christians were free to follow the Gospel they wanted. This freedom generated some confusion too large, because each believed that there was only one God, others who two others were believed they were 30 and had even Christians who revered the 365 gods. It was impossible to control a flock of such scattered thoughts, and it was there that the Roman emperor Constantine had the great idea of bringing everyone together. In the year of 325, the Roman emperor called a meeting at Nicaea, in modern Turkey, and the emperor authority determined that from that date only the Gospels of Luke would be accepted, Mark, Matthew and John. The other Gospels the Emperor Constantine ordered them to be burned and their

followers arrested. C atom Heretics. The date of the main holidays, especially Easter, was fixed on this occasion.

KATKLEN MCGRAW (CONT'T)

KATHLEN MACGRAW TAKES A CIGARETTE FROM THE POCKET OF HIS BLACK LEATHER JACKET, AND TAKES THE CIGARETTE TO THE MOUTH WITHOUT LIGHTING.

The Creed became the profession of Christian faith, summarizing its main beliefs. The belief and one only God in three persons of the same nature. The Father God, Jesus Christ, his Son and the Holy Spirit. The belief in the human incarnation of Jesus, his death and resurrection. The belief in a final judgment at the end of the world. Belief in the sanctity of the Church and baptism for the forgiveness of sins.

KATKLEN MCGRAW (CON'T)

KATHLEN MACGRAW LIGHTS THE CIGARETTE.

THE INVENTION OF JESUS CHRIST was a political plan, one of the greatest Faustian pacts in history. EVERYBODY KNOWS IT. The whole world would rather believe MYTH. People wrote and wrote the story according to their interest in maintaining power. Happy m being the High Priestess and DJ WORTANN broke it

(CON'T)

All, taking in the borderline intellectual heritage grandmother archaeologist. It seems that NATASHA VOLKEN, ARCHAEOLOGIST, is also the granddaughter of DRA. HENRICH, ARCHAEOLOGIST (WITCH OF THE DESERT), 30. NATASHA VOLKEN, an archaeologist, needs to become a real human, LAURA.

LAURA STOKER, BRAZILIAN SENATOR

NATASHA is an experiment like LAYA. The Quantum Mechanics became possible and writing, communicate the existence of subatomic Muon subatomic particle shows the truth of time dilation. Muons are particles that form from the contact of cosmic rays from the Sun with the Earth's atmosphere.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

The average lifetime of these particles, before they decay and become other elements, is only 2.2 microseconds.

LAURA STOKER, BRAZILIAN SENATOR

I agree with you when you say that there is always an economic interest in communicating. What really irritates are all these official speeches and alternative calls. In both, they aim at a mere justification from the point of view of oneself. To perceive and not perceive the other. They are dampers. Blinds. People by

(CON'T)

Insecurity issues or for ego to find carriers of the truth. The ability to represent other people is questionable TODAY. Speak for other people. I am afraid for my legitimacy, KATHLEEN.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

Pass with maturity. Just for s that are content and m stale before having to become wise. I am flawed, I am human...I have the right to make mistakes, to seek the happiness of having one life free sex without rules. I am the one prime minister, one and only that opened hand securities, palaces, official cars, privileges. It was a very 20th century thing, about the attachment to being able to pay with the sweat of society. Rich or poor. Society. In bed, I let go of course.

LAURA STOKER, BRAZILIAN SENATOR

There is a contradiction there, this history of detachment is also very 20th century.

CLOSE THE HANDS OF LAURA STOKER. THE BRAZILIAN SENATOR IS WRITING A MESSAGE WHILE CONVERSA CONTINUES WITH KATHLEN MCGRAW. LAURA STOKER TAKES A CHIP, TIES IT WITH A BLACK TAPE, AND TIES IT WITH A LEATHER STRIP TO THE LEG OF A DRONE BLACK CROW. LAURA LIFTS THE CROW. IT

(CON'T)

FLIES ITS WINGS INSIDE THE SPACE ARCHAEOLOGY AGENCY AND FLIES OUT OF THE ENVIRONMENT THAT WAS DESTROYED. THE CROW - DRONE FLIES AWAY FROM THE SPACE STATION, WHICH IS WHERE THE SPACE ARCHAEOLOGY AGENCY IS LOCATED. IN THE SIDEREAL SPACE, THERE IS A LARGE AND ANCIENT FORTRESS THAT IS A PREHISTORIC WALL, AND THIS WALL IS A 1,000-METER HIGH ICE AND STONE BARRIER THAT BORDERS THE NORTHERN END OF SOME INDEPENDENT KINGDOMS. AS THE CROW GAINS ALTITUDE, THE LANDSCAPE BELOW LE TRANSFORMS INTO A DIGITAL MAP THAT SHOWS THE ENTIRE OUTER SPACE AND THE BOUNDARIES BETWEEN THE INDEPENDENT KINGDOMS, THE EARTH AND THE SPACE STATION. THE CROW FLIES SOUTH OVER THE MAP, IN WHICH THE CITIZENS, REGIONS AND CHARACTERISTICS OF THE INDEPENDENT KINGDOMS ARE CHRISTENED: WINTER 1, ROAD, MOA RFX, RIVER 3, AND PURITY VALLEY. OCCASIONALLY, THE DRONE DIVES AND THE MAP RETURNS TO REALITY FOR JUST LONG ENOUGH TO GIVE US A VIEW OF SOME POINTS OF INTEREST: THE ANCIENT RUINS, STONE TOWERS, AND EXTINCT CIVILIZATIONS, FULL OF BEAUTY.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

FOR THE FIRST TIME WE SEE YOUR EYES, BLUE THAN ANY
HUMAN EYES, A BLUE THAT BURNS LIKE ICE. THEY EMERGE
SILENTLY.

I exist for my silent work to resolve and govern a country and its independent kingdoms. A Wonderland, which is a continent that suffers from discrimination some other countries. It is clear that previous governments have made mistakes, but no one wants to comment on the arrangements. The person who pays my salary, is not interested in my life personal, as if a girl who writes about everything with intelligence on social networks, but only receives one tanned that same social networks for their beauty rather than their content. She knows it and uses it to her advantage until the day she has this beauty to be worshiped. Make your comments on various subjects. I salaried for to work for my voters until the day that they feel that I am useful. The fact is that even being one First Minister, unique, loved by his people, always have ha someone who does not like me, Laura. It may seem a cliché, but really, n will be can please everyone. Honestly, I be well thought out one threat is proof of all that I do not understand rationally.

LAURA STOKER, BRAZILIAN SENATOR

I know. Forget this rationality thing
... a little irrationality is not a

(CON'T)

crime. You do not need proof. Enough of this, KATHLEEN MCGRAW. The experiment with ancestor Laya. It was your promise and it gave you a debt: to preserve the life of that risk of things coming up. This experiment is to explain Human Evolution, because science also fails because of political and economic interference. NATASHA ... well, I thought it was a desnessary experiment.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

KATHLEN MCGRAW, THE PRIME MINISTER OF BRAZIL SHOWN IMPRESSIVE, ELEGANT AND REMAINS WITH AN UNINTENTIONAL ARROGANCE, THE DIALOGUES GOING FORWARD. THERE IS A CHANGE. WHEN HIS EYES CONNECT WITH LAURA STOKER, BRAZILIAN SENATOR, IT IS NOT CLEAR HOW LONG HE HAS BEEN LOOKING.

I had no choice but to do it. Didn't you say the right to doubt? As far as I am concerned, I only took to the extreme, in my life, what I never dared to take even half. I never allowed myself to confuse my common sense with cowardice.

LAURA STOKER, BRAZILIAN SENATOR

LAURA STOKER THE BRAZILIAN SENATOR WALKS AROUND THE PERIMETER OF THE ROOM, FLIRTS WITH THE IDEAS OF KATHLEN MCGRAW , THE PRIME MINISTER OF BRAZIL BUT DOES NOT FEEL LIKE GIVING TOO MUCH ATTENTION. HERE LAURA STOKER'S SPEECH TO THE BRAZILIAN SENATOR IS SHORT, SHOWING A NATURAL ARROGANCE.

Is it, KATHLEN?

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

SHE LEANS IN, NODS IN RECOGNITION, AND GESTURES TO LAURA STOKER, THE BRAZILIAN SENATOR.

Fool myself. We never knew where what is alive dwells...the story that was told to us, served to mask a comfort zone with the will to power. The man who believes that the sense common is a safe. KATHLEN shows anger at herself and starts to put her hand on her head waiting for something that will happen. She has some mediumistic ability. I did nothing but question. Just question without performing. My life is incomplete and empty. I realized that through the behavioral analysis of how material culture was constructed, you could see how we did our prehistory. Our Human Evolution. Very adjacent to the Behavioral archeology, field of

(CON'T)

study of Archaeology. LIKE SPACE ARCHEOLOGY, AN EMERGING DISCIPLINE OF ARCHAEOLOGICAL SCIENCE that you will study the space waste that is human material culture until the impact on indigenous cosmology that was altered and guided near the rocket launch bases.

MATCH CUT:

LAURA STOKER, BRAZILIAN SENATOR

LAURA STOKER, BRAZILIAN SENATOR, WALKS BY THE CORRIDORS
BUT STILL TALKING WITH KATHLEN.

You messed with the structure only with concepts, KATHLEEN...you WANTED THE APPLAUSE. You did not want to solve the problems. Life was never made up of concepts.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

KATHLEN MCGRAW LOOKS AT TWO DEAD TERRORISTS LYING ON THE FLOOR. LOOK OUT THE WINDOW. THE LIGHTS THAT COME FROM SPACE MESMERIZE YOU. PAY LITTLE ATTENTION IN A DANGEROUS WAY WITH LITTLE ATTENTION TO STEALTHY LOOKS FROM TERRORISTS SHE THINKS ARE DEAD. ONE OF THEM COMES TO LIFE AND RUNS AWAY. KATHLEN MCGRAW THE PRIME

(CON'T)

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MINISTER OF BRAZIL CONTINUES THE TALK WITH LAURA
STOKER, THE BRAZILIAN SENATOR.

At least I am not bored.

LAURA STOKER, BRAZILIAN SENATOR

Societies are bored and get tired of
impractical people, because they
"sell" a symbol of libertarians, but
with the support of practical people.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

I always worked as if I was running
with some imbalance, some lack of
synchronization to be more genuine.
People willing s to create truth,
truthfully. Changing a little the
subject, I always had the intuition of
that I would die suddenly, stricken
with an internal explosion of lust,
because I am alive and registered with
my DNA in life.

LAURA STOKER, BRAZILIAN SENATOR

However, subject to these terrible
fundamentalist people on the left or
right. People with a central political
position.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

(CON'T)

There are psychosis and doctrines of all addresses, parts, cities, nations, cell phones. This employment does not is the kind of work that to my mind feels enthused or heartened to appreciate: just try. The world of dogmas, that is my now, paradoxically is not a landscape in which I am certified to live and feel, I know that there will be an hour I will have to sell myself. In addendum, sell people. Boring topic, politics

LAURA STOKER, BRAZILIAN SENATOR

The ultimate goal of any policy is power, maintenance. That will never change in the world. Men and women at this point are very similar. Women love power as a revenge against men. We must not forget that there is a threat. Real. One the real measure. In our work, we have the possibility of investigating the time by four archaeologists, and seek a truth with a science experiment where we move into independent kingdoms in outer space controlled by Brazil, now in 2025. If it is s the truth there. Understand the things beyond the trivial; the oversimplification that characterize people is now our way.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

KATHLEN MCGRAW THE PRIME MINISTER OF BRAZIL BEGINS TO
OBSERVE THE REFLECTIONS ON THE GLASS WALLS. SHE SEES

(CON'T)

A PAIR OF EYES INSPECTING AT HER THAT IS REFLECTED IN HER EYE IRIS IN THE SCENE. SHE LIES CASUALLY AGAINST A PILLAR IN A SHADED CORNER OF A ROOM AND CONTINUES THE CONVERSATION.

Bringing LAYA from prehistory has transmuted us, LAURA.

LAURA STOKER, BRAZILIAN SENATOR

A MUSIC STARTS ON A VOCIFEROUS LEVEL. THE SPACE ARCHEOLOGY STATION ROOM IS WITHOUT THE BODIES OF THE 40 TERRORISTS. THE GLASS WALLS REFLECT A GALAXY OF GORGEOUS FLICKERING LUMINOSITIES. SOMEONE WAVES THROUGH A GUMSHOE AND DISAPPEARS. LAURA RESTARTS THE DIALOGUE.

I can disclose for you that I could die cheerful. I would very much like to show this to the world. For just to be. We must be owners of strength and fragility. In the day in which you stop to be thrill, the sense of making EXIST OR will be lost. TO BE is also to get emotional.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

KATHLEN MCGRAW THE FIRST MINISTER OF BRAZIL HAS A FACIAL EXPRESSION OF SLEEPING BUT CAN SLEEP. THE SOUND OF A STEP

(CON'T)

SCARS YOU IN THE MIDDLE OF THE DIALOGUE WITH LAURA STOKER,
THE BRAZILIAN SENATOR.

POV - KATHLEN MCGRAW

THE SHADOW OF A WOMAN APPEARS OUT OF THE WINDOW OF THE
SPACE ARCHEOLOGY AGENCY. SHE RUN TO SEE, BACKING BACK AFTER
THE DARKEST CORNER WHERE ONLY HER EYES APPEAR. SHE WATCHED
THE SHADOW PASSING UNDER ONE DOOR TO ANOTHER DOOR. LISTEN
TO THE EAR ON THE WALL. THE WEAK CRIES OF THE FEMALE VOICE
THAT SHE DOES NOT KNOW MAKES IT SCARY. THE DIALOGUE EXTENDS
WITH LAURA STOCKER.

There is also an ideological patrol,
which says that one is crazy and the
other is not. If you talk too is crazy,
if talk of less is normal. Everyone is
suicidal in society. The new politeness
is dislike, the short and superb
phrase. The lack of empathy. Being an
unsympathetic person now means being
polite. Egoism and greed mean
entrepreneurship. Horrible.

MATCH CUT:

LAURA STOCKER, BRAZILIAN SENATOR

(CON'T)

LAURA STOCKER'S EYES WIDEN, AS FEMALE WHISPERS BECOME PHRASES IN AN UNREADABLE LANGUAGE.SOME SCENES OF VIOLENCE ARE HAPPENING IN SOME ROOM.

MATCH CUT:

BEHIND THE WALL. KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL BECOMES A SILHOUETTE OF THE CAMERA THAT WALKS BACK CREATING A TUNNEL EFFECT. THE DIALOGUE WITH KATHLEN MCGRAW CONTINUES.

It scares me that things, all, are manufactured on lies, half-truths and hypocrisies. Before you read a book of History, we should read very best the name of its author. Your accurate motivations. Especially if you are experienced. When people get experienced, they lose the ability to accept other opinions.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

KATHLEEN MCGRAW LOOKS DOWN AND PUT UP YOU'RE THE HANDS IN HER POCKETS .LAURA STOCKER MEASURE OBSERVE WITH MORE ATTENTION AND FUN LESS. KATHLEEN MCGRAW, CONTINUE THE DIALOGUE.

The feeling of it not I signs does not stop me to tell my people, that I love

(CON'T)

And I LOVE THE ALSO, who THEY AND I do not we each other. . THIS EQUILIBRIUM is one of their inheritance. The mine.

KATHLEN STARTS TO UNDRRESS SLOWLY.

My prophecies, intuitions that are obvious are obvious for one and are opaque to some others, show that just as we, our inaccuracies will oppress us all. Demand.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL AND LAURA STOCKER, BRAZILIAN SENATOR, APPEAR CRUCIFIED IN OVERLAPPING IMAGES. CONTINUES THE DIALOG OF THE KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

Write any ideas here in tattoo the soul does not guarantee that ends this feeling of having wrong. It is very wrong.

KATHLEN MCGRAW OPENS A DOOR AND TAKES OUT A SMALL, TRANSLUCENT SUITCASE. THE TALK CONTINUES.

Things are on the way. Write the EUROPE SPACE AGENCY' IDEA in tattoo soul should be something out of common to fight. An almost ... against the s sensations of something from we, Laura.

(V.O.)

JOHANNA HAMANN, TERRORIST, EX-MODEL AND CYBORG

A mediocre slicing its life can be paradox. The Athenian situation was an exception to the rule. Civil wars are unlikely to end with an agreement between the parties. We can even see how difficult it is in the midst of moments of political radicalism when the antagonists have already entered into armed conflict, that there is agreement among the factions around the decisions of a neutral judge. The episode concerning a character in the story called Solon is extraordinary, so it has been repeatedly quoted over almost 3,000 years.

MATCH CUT:

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

KATHLEN FINISHES GETTING OFF COMPLETELY. SHE EXUDES ENOUGH ON THE GROUND ON TOP OF BROKEN GLASS AND WITHOUT STOPPING, BLEEDING A LITTLE, CONCLUDE I THEIR POINT OF VIEW LAURA IGNORING THE TALKING JOHANNA HAMANN IN VO KATHLEN MCGRAW, CONTINUES TALKS WITH LAURA STOCKER.

I am higher than the wavering financial and of which the labor misshapen on the people who came before me. The dialectal plays our actuality.

(CON'T)

KATHLEN MCGRAW MAKES A FACIAL CONSCIOUSNESS OF SEXUAL HEDONISM TEMPTING LAURA. JOHANNA HAMMANN, WHO IS INSTALLED, STOPPED THEM. JOHANNA GETS UP TO EXPRESS. NOW SHE APPEARS IN THE SCENE.

MATCH CUT:

JOHANNA HAMANN, TERRORIST, EX-MODEL AND CYBORG

I came to save. Do not forget that. I am not the real terrorist. I am just another victim of a perverse process that you created by placing the Archaeology Agency here in space, giving the name of the Archaeological Space Agency and people dying there with consumerism. Futility. Judging by the size of the responsibility of the two of you, and the archaeologists, managing a prehistoric heritage.

JOHANNA LICKS LAURA IS TONGUE AND PUSHES HER HARD ON THE FLOOR IN A GAME OF HORROR AND PLEASURE.

JOHANNA HAMANN, TERRORIST, EX-MODEL AND CYBORG

I know Ethnology. The privatization of the world has created a big problem! It has no commitment to ethics, it has to capital. I am not at the side of the women, but of the human being.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

What do you want? You who wanted the participation of the private initiative, do you think these people have any ethics? Only on the corporations' website and in what they say lip service. What do you want? Appear on your social networks to get likes on your holograms?

JOHANNA HAMANN, TERRORIST, EX- MODEL AND CYBORG

JOHANNA HAMANN, EXCHANGE A QUICK LOOK WITH EVERYONE
SWINGING A BOTTLE OF CÔTE DE BLANCS CHAMPAGNE.

The same as you. I invaded the system as I did in Estonia in 2007, with the Stuxnet virus in Iranian centrifuges in 2011, and the attacks on the American Democratic Party in the middle of the 2016 presidential campaign. I ended the centralization of cyber security in relations between states.

JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG,
THROWS SOME OF HER CÔTE DE BLANCS BETWEEN HER BREASTS,
SPILLING INTO HER BLACK RALPH & RUSSO DRESS. INCREASES
TENSION.

We will show Laya to the world. We will both leave here and be immortalized

with our information on Earth, in the Independent Kingdoms of WINTER 1, ROAD, MOA RFX, RIVER 3 and Pure Valley that you do not assume your political and economic influence. It is not by chance that you created a Space Archaeology Agency on a Space Station. LAURA STOKER, BRAZILIAN SENATOR .It is what we want, too. What is wrong with expanding, colonizing, d and s colonize reframe? C atom found the LAYA, who is a secret experiment?

JOHANNA HAMANN, TERRORIST, FORMER MODEL AND CYBORG

JOHANNA HAMANN, TERRORIST, FORMER MODEL AND CYBORG, THROWS
THE BOTTLE ON THE FLOOR.

LAYA is with me. The whole room is being infected. C atom made the denial of DDoS attack of WannaCry service. In 2017, I affected the functioning of computers both in North America and in Europe and South America, including reaching the health system in the United Kingdom. In International Relations, my dynamics were translated into horizontal expansion. A challenge shared between vertical sectors ... an international high priority area for cyber security issues. Now everything is here in my control, my multinational corporation in the Independent Kingdom MOA RFX.

JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG,
AFTER THROWING THE BOTTLE ON THE FLOOR, KICKS THE

PIECES TO THE SIDES WITH HIS BLACK CHRISTIAN LOUBOUTIN
SHOE.

I will repeat that we may have little
time. I will transmit that the Laya
that was created by you in a planetary
network and in a few minutes as an
experiment that has not been approved
by Parliament. Then, all of us will
leave. Nobody will know the TRUE ORIGIN
OF HUMAN EVOLUTION.

LAYA, A 14,000-YEAR-OLD OR 14,000-YEAR-OLD ANCESTRATOR
BREAKS LOOSE FROM ROPES. PREPARES TO SHOOT THE
TERRORIST. COMES ABOVE A HOLE WITH A MACHINE GUN IN
THE DEFECTED CEILING OF THE ARCHEOLOGY AGENCY.

SCENE 2

CHARACTERS

MONIQUE THOMPSON, ARCHEOLOGIST

INT. GOLD SNOW AT THE ARCHEOLOGY SPACE STATION - MORNING

MONIQUE THOMPSON, ARCHEOLOGIST

CLOSE ON THE FACE OF MONIQUE THOMPSON, ARCHAEOLOGIST, AND
EYES CLOSED, ANGELIC, BEAUTIFUL SKIN. SLOWLY, THE CAMERA
PULLS BACK AND ITS BLEEDING, TWISTED BODY IS REVEALED,
TANGLED IN TATTERED FUR CLOTHING. IT LOOKS LIKE A

PUGNACIOUS VIOLATION THAT HAS JUST OCCURRED ON THE
 ARCHEOLOGY SPACE STATION.

Heritage is about the past in the present. The equity unaffordable can turn in one industry, one industry culture l global that has no relationship to the creative economy. When you go on vacation, it is not only the cool sea breeze , the peaceful landscapes you are looking for, but also the local cuisine, the neighborhoods that offer an authentic encounter and, even better , if history echoes through the streets or if the village it is so rich , promising. You end up trivializing something that you could teach, inspire.

CUTE TO:

CLOSE ON THE FACE OF MONIQUE THOMPSON, ARCHAEOLOGIST

It is on the hillside rich in history. C atom you want to see. This is equity. What remains of the past is considered a collective legacy. Our senses of identity and belonging seek connections with the past, roots, cherished inheritance. ARCHAEOLOGICAL TOURISM INDUSTRY AKE THE MAGIC thrives in heritage. She creates destinations that worth visiting and our meetings lead us to affirm or reaffirm our sense of identity. Nothing is not as perfet. That you not are visiting more one site archaeological, but a consumption model.

MONIQUE THOMPSON RAISES A CAMERA. THE FIGURE OF THE
 ARCHAEOLOGICAL SPACE STATION IS REFLECTED IN DIMINUTIVE ON

(CON'T)

THE GLASS LENS. HE TAKES A PICTURE, AND THE BLACK SHUTTER CLOSSES AND OPENS AT THE ARCHEOLOGY SPACE STATION, A STRIKING CONTRAST TO THE SCARY SIZE OF THE ARCHEOLOGY SPACE STATION. THE CAMERA PULLS BACK.

There is a coincidence that the INDUSTRY'S HERITAGE CULTURAL WORLD has grown so quickly and so dramatically since the 80s, when a globalist world, but divided and connected consumer confirms the identity common. The sites with World Heritage, but YOU NOT WAS INVITED TO GIVE OPINION. NOT YOU. If are consider of value cultural global, are a manifestation of the heritage often found. Beautiful, right? "Our heritage ", things are not going well, they are distorted.

THE CLICKS OF MENTAL IMAGES BY MONIQUE THOMPSON, ARCHAEOLOGIST, IRREGULAR AT THE BEGINNING, GROW QUICKLY AND REGULARLY. A FRANTIC AND PERCUSSIVE SCORE. WITH EACH MENTAL IMAGE, SCENE, A NEW IMAGE OF MONIQUE THOMPSON, ARCHAEOLOGIST APPEARS ON THE SCREEN OF A PLASMA COMPUTER FLOATING IN THE AIR, TOUCHABLE. AS IF WAKING UP FROM A DREAM, THE EYES OF MONIQUE THOMPSON, ARCHAEOLOGIST OPEN...

The heritage simultaneously affirms the meaning of the place, sources of authentic meaning in a world of

(CON'T)

uniformity, of universal blue jeans and MacDonal'd's hamburgers. The corporation anonymous global insinuates itself into our lives and contrasts with a relentless search for friends and family, but ironically now through the networks social or online search for tree family. In this world of bad cuts made, a significant past world offers SIM a landmark, landmarks, prehistoric, on land or sea. Sentiments shared memory, traces mnemonics, heritage is one little stranger .Refer us to significance of the past in the present, because the past we become who we are, at the same time in which signals that there is a disconnect problem, we are losing the strength contact with the past, that the past is at risk and threatens to fall into ruin and disappear.

NOW SHE IS IN FRONT OF A MIRROR, LOOKING AT HER REFLECTION WITH WIDE EYES. YOU'RE FACE, YOUR BODY LOOKS COVERED IN BLOODY GOLD.

For some, the word can mean a conservative nostalgia for a past now lost by bureaucracy. Inheritance is one component - key the feeling nationalistic the national identities often emphasize shared experiences of history. General a story out of context, each one writes as either as the economy. Some certainly emphasize shared experiences in history. Some certainly see in the dominant heritage a distortion of what happened in the past in the service of current interests: a place of religious

struggle can come to mean, through its refined architecture, the artistic achievements of a nation, where few know what the forgotten meaning of suffering is.

MONIQUE THOMPSON RAISES HIS HEAD AND LOOKS AT THE CEILING IN THE SCENE, DELIGHTED. SHE STARTS TO COMPOSE HERSELF BY FIDDLELING WITH HER CLOTHES. SMILE.

For others, the artistic achievements of a nation, forgotten about suffering. For others, the notion of heritage can mean, through its refined architecture, the artistic achievements of a nation, forgotten from suffering. For others, the notion of heritage can signal much of an orientation about the past, diverting the attention of a more appropriate focus on present and future.

WITH EXPRESSION FACIAL S SIMULTANEOUSLY THE WOMAN STUBBORN AND FRAGILE, MONIQUE THOMPSON, ARCHAEOLOGIST OBSERVED TOUCHING EVERY PART OF YOUR BODY, SUGGESTING ONLY SOME EROTICISM. MONIQUE THOMPSON, ARCHEOLOGIST FEELS HER GAUZE ON THE GLASS REFLECTIONS OF THE SPACE STATION OF ARCHEOLOGY. MONIQUE THOMPSON, AN ARCHEOLOGIST, MOVES HER FIST WITH HER HANDS FULL OF BLOOD CONTRASTING WITH HER GOLD-COVERED BODY.

This ambiguity and strangeness require a critical attitude. The inheritance is all done

with what skeletons of the past. That is why it is appropriate to call this the PATRIMONY INDUSTRY. I do not agree with that.

(a revelation)

SCENE 3

CHARACTERS

NATASHA VOLKEN, ARCHAEOLOGIST

MONIQUE THOMPSON, ARCHEOLOGIST

EXT. IPANEMA BEACH - BRAZIL- DAY.

NATASHA VOLKEN RIDES STRONG AMONG THE IMPOSING IPANEMA BEACHE UNDERWATER ARCHAEOLOGICAL SITES, RAISING DUST. SHE STOPS AND DISMOUNTS BESIDE TWO TIED HORSES. WITH MONIQUE THOMPSON, THEY SQUAT DOWN BESIDE A STREAM, FILLING THEIR BACKPACKS WITH COLD WATER. IT IS GET UP AND LOOK FOR ARCHAEOLOGICAL AND ETHNOLOGICAL CULTURAL LANDSCAPE OF IPANEMA. NATASHA VOLKEN HAS GRAY EYES AND IS SEXY LIKE MONIQUE, WITH AN ARISTOCRATIC AIR OF COMA DESPITE HER YOUTH. NATASHA VOLKEN AND MONIQUE THOMPSON WEAR A GRAY COAT AND SHOW EXUBERANT PHYSICAL FORM.

NATASHA VOLKEN, ARCHAEOLOGIST

NATASHA VOLKEN, ARCHEOLOGIST SMILES LIKE A GENUINE SAFETY IN THE LOOK. YOUR SKIN IS PERFECT. SHE LEANS DOWN ON HER KNEES, PLACING A HAND ON THE GROUND AFTER DISMOUNTING THE HORSE. IN THE WATER MIRROR OF THE SEA, THEIR FACES ALMOST

TOUCH THE BOTTOM OF THE OCEAN. SOUND OF HORSES. NATASHA VOLKEN, ARCHAEOLOGIST BEGINS TO CLEAN HER HANDS, ARMS AND FACE AT THE SEA'S EDGE AND GETS UP, LOOKING AT THE ARCHAEOLOGICAL LANDSCAPE.

Camp, village, Village, Rock Art, Landfill, Cerrito, Teso, Mound of Island of Marajó, path, road. Underground House , Cemetery , Specific Activity of Ceramics, Housing, Ceremonial, Fort or Fortification, Lito-Ceramic Housing, Housing, Lytic Workshop, Polisher, Quilombo, Jesuit Reduction , Sambaqui, Berbigueira, Concheiro, Annular, Circular, Ellipsoidal, Irregular, Linear , not delimited, Rectangular, Triangular. Cave with 1-meter thick archaeological sediment, extremely rich in varied materials. Flanked with two shelters. With paintings. Sediment churned by hunters of treasure in the Islands Cagarras in Ipanema or the 8,000 miles of line coast of shipwreck sites. Ceramic site located on the top of a small hill; with little slope, approximately 200 meters from a stream in the gaucho pampa. Ceramic fragments without decoration and thick. At the crime scene, anything can be relevant. The archaeological question is whether a place or place is what to focus on. What should I study, look, think, feel?

MONIQUE THOMPSON, ARCHAEOLOGIST

Is a sign that background noise? The task is to identify symptomatic details, evidence substantive and structure them for a picture or narrative coherent can be made and remade for s future s archaeologist s with new technologies and other theories. Relations of landscape culture and their concepts form one theoretical field in the heart of the archaeological imagination. What stands out as a figure or subject in relation to the context and the

setting? Alternatively, should I just TYPE, CLASSIFY, PROCESS? PROCESS.

CUT TO:

NATASHA VOLKEN, ARCHAEOLOGIST

We should start going back to the Institute of Archeology. In April, there was the Dai Ethnic Minority Water Splashing Festival. Here we must study, look, think, feel this festival, from three to four days, which is a traditional festival for the Dai people in Xishuangbanna and elsewhere ... here, to send the old and bring the new, and to wish each other the best. Splashes of water are presented at this festival as entertainment.

CUT TO:

MONIQUE THOMPSON, ARCHAEOLOGIST

On the eve of the first day of the festival, activities include launching rockets and rowing a dragon-shaped boat. The second day is known as the Neutral Day, which belongs to neither the old nor the New Year. On that day, according to custom, people usually stay at home or hunt in the mountains. You forgot down here. Initial. Right next to...If you guys are all set, I'm gonna take off.

NATASHA VOLKEN, ARCHAEOLOGIST

The third day falls on New Year's Day. In the morning, people get dressed and go to the temple to worship Buddha. They make three to five piles of sand in the shape of a Chinese pagoda over three feet high and plant eight bamboo branches at the top wrapped in red and green strips. They then sit around the pagodas to respectfully listen to scriptures and historical legends and pray for a long time and many descendants.

CUT TO:

MONIQUE THOMPSON, ARCHAEOLOGIST

In the afternoon, every woman has to carry fresh water to clean the Buddha statue so that she can receive her blessing. People then pour water on each other to symbolize the blessing, rinsing disease and disaster with holy water for a happy life. At night, music accompanied by drums reverberates through all the villages and people like to dance and sing as much as they like. That is what I know about the De'Ang ethnic minority, not the festival.

CUT TO:

NATASHA VOLKEN, ARCHAEOLOGIST

The festival is entitled Water Splashing and is practiced by the De'angs, which usually takes place in mid-April; it is similar in some ways to that of the Dais. Near the festival, people are busy preparing new clothes, rice cakes, water dragons and barrels. The elders gather at the temple and

build a small room where Sakiamuni's worship ceremony takes place. Here, the water dragon, carved out of a huge block of wood four to five meters long, erected. It is painted and equipped with grooves.

CUT TO:

MONIQUE THOMPSON, ARCHAEOLOGIST

Do De'angs make water dragons?

CUT TO:

NATASHA VOLKEN, ARCHAEOLOGIST

Yes, in the wood, as I said. The girls carry a basin full of water, which flows into the figure of the Buddha in a small room through an opening. The oldest with the most prestige carries the flowers, dives into the water and spreads the water over people to bless them so that they are lucky and have a good start to the year.

CUT TO:

MONIQUE THOMPSON, ARCHEOLOGIST

I imagine that at that moment, people get excited, wishing each other New Year's greetings.

CUT TO:

NATASHA VOLKEN, ARCHAEOLOGIST

(CON'T)

Young people raise barrels over their heads, pouring water into the hands of their elders to bless everyone with a happy life, good health and longevity. Many traditions here in Yunnan, may have arrived in Brazil where cultural diffusion took place. Marajó Island, for example, in the north of Brazil. Here in Yunnan, the elders reach out and hold the water to greet and bless the youth. After the ceremony, people line up behind the elephant leg drum, flowing on the side of the spring, riverbank and begin to sing, dance, chase and splash water on each other.

CUT TO:

MONIQUE THOMPSON, ARCHEOLOGIST

Is the Water Splashing Festival the ceremony that the De'angs celebrate in the New Year and an opportunity to meet their lovers?

CUT TO:

NATASHA VOLKEN, ARCHAEOLOGIST

Sending the bamboo basket is a popular activity among the De'angs. Late at night, the boys visit the girls and offer baskets for them ... the most beautiful is kept for their loved one to express their love and obtain their return, affective return.

CUT TO:

MONIQUE THOMPSON, ARCHEOLOGIST

So, are we looking for archaeological remains of girls who may have received several baskets?

CUT TO:

NATASHA VOLKEN, ARCHAEOLOGIST

Yes, but the final lover was settled at the festival where the water was thrown, depending on the basket the girl carried, soon we would find different typologies here. Each girl carries a beautiful basket; the boys scrutinize the baskets on the backs of boys in to see which one belonged to him.

CUT TO:

MONIQUE THOMPSON, ARCHEOLOGIST

After watering the two lovers were, they throw water at each other for expression his excitement and joy, here in the ethnic mingling of Achang, too.

CUT TO:

NATASHA VOLKEN, ARCHAEOLOGIST

The Achang ethnic minority celebrates the same summer Monique as a cultural overlap with the Dai ethnic minority. It was a good opportunity for young people to choose their lovers. The girls' families usually prepare eight delicious dishes to welcome the boys who come to woo them. Only when

(CON'T)

all the guests have arrived, can everyone sit down.

CUT TO:

MONIQUE THOMPSON, ARCHAEOLOGIST

The information says that a boy has to go with a chicken head from the hidden girl's family and, as a punishment; he has to drink wine if the girl finds the chicken head.

CUT TO:

NATASHA VOLKEN, ARCHAEOLOGIST

Case contrary, the girl should drink. If the thief is caught on the spot, he will not only be penalized, but also provoked by the girls. After the meal, he has to give money to the girl based on the cost of the dishes without being spotted.

CUT TO:

THEY GET ON THEIR HORSES. MONIQUE OFFERS NATASHA HER WATER BOTTLE AND MONIQUE TAKES A SIP, LETTING IT RUN DOWN HER SHIRT AND GETTING IT WET, REVEALING HER SHAPES.

MONIQUE THOMPSON, ARCHEOLOGIST

Somewhat?

NATASHA VOLKEN, ARCHAEOLOGIST

Not that I saw it.

MONIQUE THOMPSON, ARCHAEOLOGIST

How close did you get?

NATASHA VOLKEN, ARCHAEOLOGIST

CLOSE ENOUGH TO SEE THAT THERE WERE NO INVADERS, THEY WERE DEAD. LOCAL DIALECTS HAVE LITTLE DIFFERENCE AND CAN USUALLY SPEAK TO EACH OTHER. THERE ARE NO WORDS IN THE PUMI PEOPLE. PUMI PO HERE IN NINGLANG IS USED TO SPELL THE PUMI LANGUAGE IN TIBETAN TO RECORD LEGENDS AND HISTORICAL SONGS, BUT THEY ARE NOT POPULAR AND ARE NOW WIDELY USED IN THE CHINA.

CUT TO:

MONIQUE THOMPSON, ARCHEOLOGIST

(Skeptical)

Or asleep?

NATASHA VOLKEN, ARCHAEOLOGIST

I think these looters are dead. We must return to the title.

MONIQUE THOMPSON, ARCHEOLOGIST

(with the suggestion of a smile)

Do the dead scare you?

NATASHA VOLKEN, ARCHAEOLOGIST

Ms. First Minister say issue that should track them here in Brazil, because the language of the Pumi people belonging to linguistic branch Yi of Tibetan-Burmese language group

(CON'T)

of the Sino-Tibetan language family. The Pumi people live in a multi-clan, mainly on the mountainside, and the houses are shaped like a wooden patio. The Pumi people have their own unique culture and art. Among them, myths, legends and stories are the most numerous.

CUT TO:

MONIQUE THOMPSON, ARCHAEOLOGIST

We tracked them on the eighth day of the twelfth lunar month.

NATASHA VOLKEN, ARCHAEOLOGIST

The Pumi people can sing and dance. In the case of a wedding or funeral party, a "song for song" contest assumed. Pumi men also relish sports such as shooting, archery, wrestling and martial arts. The most popular traditional national festival of Pumi is the Ohwa Festival, the New Year.

CUTE TO:

CLOSE ON NATACHA'S FEET LOOKING AT THE MOON IN THE WATER MIRROR AND POINTING IT WITH THE FINGER.

SCENE 4

INT.ARCHAEOLOGICAL INSTITUTE- DAY.

CHARACTERS

ERIKA STRASSBURGER, ARCHAEOLOGIST

NATASHA VOLKEN, ARCHAEOLOGIST

(CON'T)

ERIKA AND NATASHA TALK INSIDE A SAUNA. JUST THE SHADOW AND THE STEAM. SENSUALITY.

ERIKA STRASSBURGER, ARCHAEOLOGIST

ERIKA STRASSBURGER, WAVES TOWARDS THE OTHER IN THE CORNER OF THE SAUNA TO NATASHA VOLKEN, ARCHAEOLOGIST. ERIKA STRASSBURGER, AN ARCHAEOLOGIST, IS TOTALLY TIRED. SIGHED DEEPLY BEFORE SPEAKING TO NATASHA VOLKEN, AN ARCHAEOLOGIST.

ERIKA STRASSBURGER, ARCHAEOLOGIST

We are very different from reality. Distant from the memory of the Lijiang culture that was deeply influenced by Chinese and Tibetan culture. The Nakhi people accepted Confucianism, which is confirmed by the absence of the servile roles that Mou-pao A-ts'ung played, but I am also attentive to the Ming dynasty taking power, the chief A-chia A-swore loyalty to the dynasty Ming. Emperor Hongwu gave it the Chinese name "Mu De". From then on, the head of Lijiang also had a Chinese name; they started using the Chinese surname Mu. They were given the official position of "Magistrate of Lijiang" by the Chinese emperor. The science does not can take party political and not serve the groups of interest. Without fall in watertight classifications, ghettos, or erase all signs and marks of pain and the injustice social, do the angry one opening for joy, never for mere

(CON'T)

resentment the transgression is not in inflammatory speeches or phrases in social networks, but in the protagonist's own body, the social being. Your affront does not need words.

NATASHA VOLKEN, ARCHAEOLOGIST

NATASHA VOLKEN, ARCHEOLOGIST TURNS TO THE BLURRY MIRROR AND RUNS HER HAND OVER THE SIDE OF HER FACE, TOUCHING HER SKIN.

Your life is enough, ERIKA. Which can be theoretical ... to which both of us are theoretical. A little boring on certain occasions. The beauty of the world is the spectacle, unveiling things. Less ideological poses and more gestures. Masks for decoration only. Not only faces, but also more sweaty skins and viscerality. Not bodies. Everything that is artifice becomes a surface. More meetings and less suspicion. Less false politeness, where you do not say what you think and what you want. The feeling of the world is not cordial.

ERIKA STRASSBURGER, ARCHAEOLOGIST

ERIKA STRASSBURGER, ARCHAEOLOGIST CROSSES THE SAUNA TOWARDS THE EXIT, PASSING IN FRONT OF NATASHA VOLKEN, ARCHAEOLOGIST. HIS IMAGE DISAPPEARS TO THE VIEWER IN THE

(CON'T)

BACKGROUND WITH THE STEAM IN A GRADATIVE FORM AND ACCORDING
TO THE TALK.

Criticism, and affections also be found
in this Archeology, if so we named .The
acts analytic s and descriptive s are
also understood as a fleeting time,
something burning at a certain time
that escapes the next minute ...
Archeology valley as an exercise in not
being limited to the moment of the
encounter with the work, with premises
and prognoses, but in expanded time,
in which the images are concerned with
saying. An encounter as the affective
spark that Human Evolution longs for
and what is evolution. Simulating
should not be concealing.

NATASHA VOLKEN, ARCHAEOLOGIST

WE WATCHED NATASHA VOLKEN, AN ARCHAEOLOGIST, FROM ABOVE AS SHE
ALSO WALKS TO THE OUTPUT IN A SPIRAL DOWN A LONG STAIRCASE.
THE SOUND OF FEET IN THE EUCALYPTUS WOODS, GRADUALLY
INTENSIFYING.

NATASHA VOLKEN, ARCHAEOLOGIST

Dissimulate is to pretend not to have
that it has. To simulate is to pretend
to have what you do not have.

SHE RUBS HER SHOULDERS.

ERIKA STRASSBURGER, ARCHAEOLOGIST

Do you understand the controller mind
is what positions the split desire?
Let me show you the schematic.

ERIKA STRASSBURGER, ARCHEOLOGIST MOVES TO GET THE
POEMS...

NATASHA VOLKEN

Rub. ERIKA.

NATASHA VOLKEN GOES START RUBBING ERIKA STRASSBURGER
SHOULDERS. ERIKA STRASSBURGER CONTINUES TO MURMUR "NO"
AND "OH, GOD" AS NATASHA VOLKEN CALLS THE SHOTS IN THE
FOREPLAY, WHEN SUDDENLY HE GETS EXCEPTIONALLY ANGRY AT
BEING PUSHED AROUND. TO CONVEY THE TURNABOUT, ERIKA
STRASSBURGER'S ELLIPSES START COMING FAST AND FURIOUS:

NATASHA VOLKEN grabs her ... by the
hair, lifts her off...

ERIKA STRASSBURGER

No!

HE GRABS HER BY THE BLOUSE, TEARING IT AS HE LIFTS HER,
SHOVES HER DOWN HARD ... WRESTLING WITH EACH OTHER IN
THE CONFINED SPACE OF THE ALCOVE...

NATASHA VOLKEN

Is this what you want? Huh?

NATASHA VOLKEN PULLS HER BODY UP. HE TEARS AWAY HER DEFENSE ... HIS FINGERS INSIDE HER ... HE KNEELS TO PULL HIS SHORTS DOWN...

CONT'D

Is this what you want? Huh?

SHE PULLS HER SKIRT UP. HE TEARS AWAY HER PANTIES ... HIS FINGERS INSIDE HER ... SHE KNEELS TO PULL HIS SHORTS DOWN...SHE CRIES ... BREAKING THE MOMENT. NATASHA LOOKS. SEES HIMSELF, REFLECTED IN THE SAUNA VAPOR...THE REFLEX PICTURES...ERIKA COVERS UP AS SHE HITS HIM. SHE GRABS HER BY THE WRISTS. NATASHA RIPS A HAND FREE, SCRATCHES HIM ACROSS HIS CHEST. SHE SHOVES HER ... SHE SPRAWLS DOWN AGAINST THE CARTONS AND A WINE GLASS BREAKS. HE GATHERS HIS FOLDERS, HIS PICTURES ... FINDS HIS CELLULAR PHONE ON THE FLOOR. SHE MOVES HIGHER ATOP HER ... SHE REACHES TO THE SIDE OF THE WALL OF THE SAUNA ... A WHITE SILK SCARF IS IN HER HAND ... HER HIPS ABOVE HIS FACE NOW, MOVING ... SLIGHTLY, OH-SO

SLIGHTLY ... HIS FACE STRAINS TOWARDS HER. THE SCARF
IN HER HAND ... SHE TIES HIS HANDS WITH IT ... GENTLY
... TO THE BRASS BED ... HER EYES ARE CLOSED ... TIGHTER
... LOWERING HIPS INTO HIS FACE ... LOWER ... OVER HIS
CHEST ... HIS NAVEL...HER BACK ARCHES BACK ... BACK
... HER HEAD TILTS BACK ... SHE EXTENDS HER ARMS ...
THE RIGHT ARM COMES DOWN SUDDENLY ... THE FACE
FLASHES...SHE CONVULSES ... IT FLASHES UP ... IT
FLASHES DOWN ... AND UP ... AND DOWN ... AND UP ...
AND...

SCENE 5

EXT. BEACH - DAY.

CHARACTERS

ERIKA STRASSBURGER, ARCHAEOLOGIST

NATASHA VOLKEN, ARCHAEOLOGIST

ERIKA STRASSBURGER, ARCHAEOLOGIST

BRANCH ERIKA STRASSBURGER, ARCHEOLOGIST, LYING ON THE BEACH
SAND. EYES CLOSED - DAY.

ERIKA STRASSBURGER, ARCHAEOLOGIST

The rummage for the recognition of territories intensifies. The search for modern techniques for the community. Tensions. Social after-effects. Has practice shown me conflicting relationships and do you know who the conflict is? Because everything in life is vaguely defined and actually shared. To the extent that the simulation erodes reference and therefore the sensibleness of representation, meaning it constructs facade, show, ruin. After the allure attitude against the emptying of meaning, present in appreciation of advertising, desert structures and indifferent, how to keep on in the focus of appearances if you do not seduce and let yourself be seduced.

NATASHA VOLKEN, ARCHAEOLOGIST

SEDUCE. It is still a new way of acting in contemporary times, in the order of simulacrum. To reduce is to die as reality and to produce baroque as a mistake. Currently I think about how proposed a feminist perspective that is applicable as may require that we step back and we undertake some quantitative analysis to arrive at the configuration that we will not meet.

LAUREN SILVERSTONE, ARCHAEOLOGIST

Seducing implies radicalizing codes in transit, uncertainty. Evanescent, diffuse values must be articulated. Be more evanescent than fading; simulate hiperrealizing the opposed to evoke one riot critical, negative, catastrophic the crisis. Artifice of the body in passion, of the seductive sign, ambivalence of gestures, ellipse in language, mask on the face and strip that alters the meaning. Seduction is a strategy of a subject that is de-referenced and decentralized in a world of appearances that is indefinitely reversible.

NATASHA VOLKEN, ARCHAEOLOGIST

The seduction, THE EMPHASIS OF APPEARANCE, creates new rituals, new forms of appreciation of space public and of its relationship with the private sector, it is that still we use these terms, appreciates a mystery derived from attraction to the superfluous, the empty and is an aesthetic ethics, distant from the desire to recover an essential truth. If there is truth, it is in the archaeologist's mask. You can relativize the originality or not, the precariousness or extinction of your culture, or not. Different social groups, different HISTORICITIES.

SCENE 6

CHARACTERS

ERIKA STRASSBURGER, ARCHAEOLOGIST

NATASHA VOLKEN, ARCHAEOLOGIST

EXT. ALL IN AN ARCHAEOLOGICAL SITE. THE IMAGE FILMS THEM AND
THE ELEMENTS OF AN EXCAVATION - MORNING

Ruins with moss inside brown squares.
Rainwater splashing over tiles. The
old floor of a long, narrow courtyard
that extends throughout the colonial
house. At one end, a black metal door
for the entrance to the 300-year-old
historical archaeological site. The
door has frosted glass windows, two of
which are broken. Archaeologists walk
through the courtyard, with water on
the floor of the open-air ruin, wet
with mud from earth. When it reaches
the other end, the earth accumulates
in a corner, timidly showing its
shades and grains, but A JET OF WATER
surprises and drags the shades to the
corner where they finally disappear,

forming a single color. THE PATIO IN
Ruin - That used to be 300 years ago
between the kitchen, the living room
and the bedrooms.

ERIKA STRASSBURGER, ARCHEOLOGIST

Doubt of linearities. What other views
can be cast on the same thing? I think
ambiguously. There is the possibility
of a gender hierarchy operating on a
male privilege in coordinating
research and fundraising, resulting in
a greater number of research
dissemination works coordinated by
men. Perhaps not coincidentally, the
increase in publications signed by
women in Historical Archeology
coincides with the entry of feminist
criticism in the social sciences and
the emergence of North American and
European gender archeology.

NATASHA VOLKEN, ARCHAEOLOGIST

I am unclear. In the past and perhaps
even today, the views are Eurocentric.
We are a copy. Like Led Zeppelin's,
Gun's, and Roses. Metamorphoses, but
never pasty, because we have a
cultural trait, like Tibetans,
Brazilians, Americans, Australians. So
we the same human origin but the
visibility and recognition of the
activity of archeologists seems to be
confirmed by different cultural
markers.

ERIKA STRASSBURGER, ARCHEOLOGIST

Archeology furnishes metaphors. Do you know how to construct metaphors? Can you fill the absence of an empty place, an Urban Cultural Landscape with a discursive place, an archaeological place, an archaeological poetics? Fucking belonging. Interpretation is building a reading of what happens. On this occasion. That place. Specific people. What they do and what they did. What made them? A story, a ritual, a party. The struggles for social justice are also waged over concepts and the deterritorialization of the gender category of feminism is one of the evidences of this conflict.

NATASHA VOLKEN, ARCHAEOLOGIST

Some argue that a conception of gender more useful to gender archeology can be obtained by shredding the more political implications highlighted by the term 'women' and that gender archeology must be dissociated from feminist theories in order to consolidate itself as a more adequate subfield of studies. , less biased and more scientific. With the 'advantage' of becoming more scientific and, therefore, more competitive in ranking with the hegemonic discourse on resources and research funding, recognition of productivity. A gender archeology thus proclaimed makes feminism unnecessary. The Indian has

been dead for a long time, murdered in the process of pacification.

ERIKA STRASSBURGER, ARCHEOLOGIST

Things we avoided in the Independent Kingdoms of WINTER 1, ROAD, MOA RFX, RIVER 3 and of the Purity Valley, despite being archaeological sites discovered outside the Earth and that we did not know that there were cultural traits of ours. Referring to the field of letters, apparently as reluctant as archeology to open up to the contributions of feminist criticism, an analysis is made of texts by celebrated thinkers of Brazilian social history and culture to situate their field in a greater context of reluctance of literate culture to take feminism as a transformative practice.

SCENE 7

CHARACTERS

KAREN BUHLBECKER, SURFER

BRITANNY DOWDEN, SURFER

EXT. IPANEMA BEACH - KAREN (30) AND BRITANY (30) TALK ABOUT
THE WORK OF DEVELOPING PUBLIC POLICY FOR COASTAL HERITAGE
- MORNING.

KAREN BUHLBECKER, SURFER

Diving becomes an indispensable work tool for us, Brittany. As surfers and activists in underwater archeology, we have to absorb to dive to intervene in underwater cultural heritage. Throughout the historical trajectory of underwater archeology in the world, point to the importance of the archaeologist's dive and how disastrous it was when an inaccuracy transpired. A classic chapter that illustrates this involves the famous team of experienced Calypso divers, instructed by Commander Cousteau, who dug in the 1950s, in the Grande Congloué, near Marseille, where two Roman vessels more than a hundred years apart, such as if it was just one. In Brazil, we also have a parallel paradigm, which occurred here, in the State of Bahia, in the Northeast Region of Brazil. There was a fear, present in the French or Brazilian political unconscious, of the destabilization of deeply held values, since feminist criticism, in its epistemological heterogeneity, participates in the ontological endeavor of dismantling claims of authority and cultural and patriarchal privilege crystallized in historically representations located, comprising Underwater Archaeology.

BRITANNY DOWDEN, SURFER

THE SOUND OF AN ELECTRONIC MUSIC FROM THE TOURISTS IN THE BEACH
DESTROYS THE TRANCE AND THE RULINGS OF THE BRITANNY DOWDEN,

SURFER IN HER DIALOGUE WITH KAREN BUHLBECKER, SURFER. BUBBLES DRIPPING FROM A BOTTLE OF CHAMPAGNE NEXT TO BRITANNY DOWDEN, SURFER. BRITANNY DOWDEN, SURFER BLINKS AND EXAMINES ACROSS THE BEACH.

We foreigner's voluntaries always been welcomed by Brazilians. In the trajectory of Brazilian archeology, the scientist bias - and its consequent assumptions of neutrality of practice and products of science - that starts to mark the discipline from the 1990s onwards, allied to the patriarchal policy of work organization that prevailed until then, feeding authoritarian and elitist thinking and favoring the maintenance of gender hierarchies. Here at the Ipanema Beach, Polynesian Migration began around 1500 BC, when the Australian people took a trip using celestial navigation to find islands in the southern Pacific Ocean. The first islands of French Polynesia to be colonized were the Marquesas Islands around 200 B.P. the Polynesians later ventured to the southwest and discovered the Society Islands around 300 AD.

KAREN BUHLBECKER, SURFER

KAREN BUHLBECKER, SURFER, TURNS HIS HEAD A LITTLE WHILE TALKING TO BRITANNY DOWDEN, SURFER AND LOOKS AT THE DIVING EQUIPMENT CURIOUSLY. TAKE THE BOTTLE OF CHAMPAGNE FROM BRITANNY DOWDEN, SURFER AND DRINK STRAIGHT FROM THE BOTTLE, ALMOST SLIPPING.

KAREN BUHLBECKER, SURFER LOOKS AT THE REFLECTION OF HER MOUTH
IN THE GLASS OF THE BOTTLE.

The Austronesian peoples, sometimes also called the Austronesian-speaking peoples, are a large group of various peoples in Taiwan, collectively known as indigenous Taiwanese peoples, Southeast Asia, Oceania and Madagascar who speak the Austronesian languages. The nations and territories predominantly populated by Austronesian-speaking peoples are sometimes known collectively as Austronesia. The examination of the titles, abstracts, keywords and bibliographic references of the published articles shows that 43% of the published articles are related to what could be associated with an underwater gender archeology. Only 2000 of the 5068 published works, indicate 'gender studies' or related term as a keyword or dialogue with feminist bibliography or rely on archaeological ethnographies focusing on women, especially coastal ceramists.

BRITANNY DOWDEN, SURFER

BRITANNY DOWDEN, SURFER, SMOOTH IS THE SKIN AROUND THE
NOSE.

Does my nose still look swollen? Based on the current scientific consensus, they originate from a prehistoric marine migration from Taiwan, around 5,000 to 1,500 BC, known as Austronesian expansion. Austronesian

reached the Philippines, specifically Batanes Islands between 5,000 BC to 4,000 BC. They were the first to invent maritime sailing technology such as catamarans, construction of sailing boats, which allowed their rapid dispersion in the Indo-Pacific islands. They assimilated the previous Paleolithic Bold, Orang Asli, and the Austro-Melanesian populations of Papua on the islands at various levels of mixing. They also reached Australia, Rapa Nui on Easter Island, Japan, Madagascar, New Zealand and Hawaii to the greatest extent, also reaching the Americas through Antarctica and Argentina, reaching the state of Rio Grande do Sul. Throughout this process, several genetic changes have taken place.

KAREN BUHLBECKER, SURFER

HE TAKES ANOTHER SIP OF CHAMPAGNE AND PUTS HIS FINGERS ON THE NOSE OF KAREN BUHLBECKER, SURFER.

Yes. What happened to your nose? Well, not the beginning of the decade of 1960, the archaeologist diver George Bass who was then at the University of Pennsylvania was the pioneer; he was faced with this territorial problem in their research in Turkey and was pronounced on it. He said it was easier to teach an archaeologist to dive than to teach archeology to a diver. It took years to form one archaeologist as those divers, some of the final week. Valley the penalty the reflection on this theme Brittany, because in Brazil, experience tells us that it

will soon be the subject of debate. Especially if the law passed to require in all the territory national the inclusion of underwater archeology in the aquatic environment in the works of environmental impact, as already achieved in Bahia, for example. Will the government accept that a diver, without training in archeology, performs an underwater survey for an archaeologist, who does not dive? Is that is the same thing? The answer is the history of this specialization. One discussion I attended with delegates from other countries, I asked: Who would have surgery in the head with a neurosurgeon amateur, self-taught? Some people could speak out, saying that medicine and health are serious; they are not suitable for this type of comparison. I wonder, more one time: one intervention on the heritage cultural underwater, that is unique and not renewable, does not need to be serious? Isn't training necessary for this? Just know how to dive?

BRITTANY DOWDEN, SURFER

Now if some archaeologists intend to use divers as an extension of their archaeological activities to the aquatic environment, it is caution. According to Natasha, many people direct and guide underwater archaeological works without diving and can be compared to a painter who teaches someone to paint a picture over the phone.

KAREN BUHLBECKER, SURFER (CON'T)

(CON'T)

Another problem is about the preparation of the diver, Scientific Diving. It is also present in other disciplines, such as oceanography, biology, geology, among others, which although it is an internationally recognized modality, in Brazil theater is not yet used, for example to help and raise awareness among coastal populations. Diving today has become something very accessible. Any person can learn to dive, and must! Diving is good for you! The exception to diving is restricted to a few pathologies. In order to not can conceive that people, and especially young archaeologists in the 21st century, still have fears and fantasies in relation to underwater activities. I say this because as long as this thought persists in Brazil, we will be legitimizing the space of a harmful practice to underwater cultural heritage: the treasure hunt. That was officially established in our waters ensured in the text of the Federal Law that amends the other Federal Law of 1986, and aims at a speech that uses and abuses the romantic idea of underwater archeology, highlighting the risks and dangers of diving, as well as the rewarding underwater adventures.

(V. O.)

DESCRIBING LITERALLY TO THE SPECTATOR THE METHODOLOGY OF A RESEARCH ON THE ARCHAEOLOGICAL UNDERWATER. IMAGES OF IS TO SHOW THE MEANING OF ARCHEOLOGY OF COASTAL CULTURAL LANDSCAPES FOR THE SPECTATOR. CUT TO IMAGES OF MAPPING

EQUIPMENT BY LIGHT DETECTION AND RANGING AND BATHYMETRY
SCAN.

The first stage is mapping by Light Detection and Ranging, Bathymetry Scanning, Oceanic Modeling and Image Interpretation. The second step is the Historical Ecology and Archeology of Cultural Coastal Landscapes or Coast Environmental Archeology, in that it refers to the practice of Research and the Knowledge Science and the Archeology Public and collaborative, with regard to Community Involvement in Education with artists. Artists deal with the Archeology of Cultural Seascapes, the Coast Environmental Archeology. A "poti marara" motorboat used to hunt "mahi" that are fish with a harpoon. In the background, the only luxury hotel in Rangiroa, the Kia Ora. The theoretical conceptualization of the research is supported in the treatment of Cultural Landscapes, focused on the analysis of processes and forms of appropriation of coastal areas to over time, is associated only with the Underwater Archeology Diving the wreck, without relationship with the continent. Images with Local Traditions, because in practice, there are Luxury Condominiums, and Small Economic Arrangements such as Fishermen. Rangiroa is the largest atoll in the Tuamotu (second in the world after Kwajalein); its inner lagoon may contain the island of Tahiti and is an hour's flight from Tahiti. This scene in VO aims to show the dangerous relationship between Tourism and Underwater Archaeological Heritage.

KAREN BUHLBECKER, SURFER

Of course, there may be the wreckage search, but the goal should always be is Implement Sanctuaries Archaeological Marine and is achieving this goal, you look at the maps Obtained, but also Cultural Relations, Social and Economic with the Mainland, as well of Traditions local, in practice, there are Luxury Condos, Economic Little jobs as fishermen. Addressing the records Mapped and Located within one Archaeological Perspective Landscape Transformation. Although it is a relatively well-contextualized phenomenon historically, it should be archaeologically characterized, in terms of material constitution, which justifies the size of the area.

BRITTANY DOWDEN, SURFER

THE EYES OF THE CHARACTERS KAREN BUHLBECKER, SURFER AND BRITANNY DOWDEN, SURFER CONNECT WITH THE LANDSCAPE, FLIRTING WITH THIS LANDSCAPE.

BRITTANY DOWDEN, SURFER

In the mapping, the records must bring archaeological evidence of the occupation of the underwater coastal zone that characterize archaeological sites and many may contain remobilized evidence, removed from their original deposition contexts or destroyed, therefore, subject to registration for

(CON'T)

preservation in situ with the implementation of the sanctuary.

KAREN BUHLBECKER, SURFER

Must be dealt with the Sanctuary not as a single archaeological site, but as one set that will allow that other archaeologists can carry out their research with more reliable data, for the Light Detection And Ranging, penetrates the sand of the sea, featuring the various stages of spatialization and defining different degrees of valuation and intervention according to its potential informative content.

BRITTANY DOWDEN, SURFER

Given the overlap between Archeological Sites already researched, it is possible to count on the so-called Primary Sites, even if quite changed the dynamic ocean and for that the implementation of the Sanctuary, using the Modeling Ocean. Systematization of data and Data Organization. The Image Bank Organization, Curation Forecast if there is a need for Collected Material, Registration of Archeological Sites, Detailing of Thematic Maps, with Spatialization of Archeological Heritage in the area and Continued Revaluation and Resizing of the Zoning. The result is the Treatment of the Program's documentation. The First Stage is

(CON'T)

Preliminary Research, which is the Underwater Location and Mapping for the Delimitation of Archaeological Marine Sanctuaries through the Payment and the Contracting of a Service Provider for Data Collection, through Sound Bathymetry made by a Hydrographic Echo Sounder with resolution of 0.01 meters and frequency Hertz 200 with door to Side-Scan sonar can be Side Scan 15 and 20 m and one receiver connected to it, carried out in one boat of fiber and Airborne mapping, profiling Laser aiming. These data will make part of the Bank of data where everyone will have access to data Archeological Underwater she would never have access. In Shrines Deployment planning, every project that involves...

KAREN BUHLBECKER, SURFER

...Preservation of Heritage Underwater, must predict factors Oceanic and dynamics as well as the factors Social and Economic that act directly on the coast. Use of ArgusOne, which is an Ocean Modeling Software for Generation and Editing of Integrated Meshes. Use of Google Earth and Surfer for pre-processing which is georeferencing of images, digitization of contours and data, data interpolation, etc. Use of Surfer for post-processing and generation of animations. Use of Grapher for Time Series Graphs, Ellipses and Vertical Profiles. Data Digitization. Imposition of forcing and conditions of contour in models hydrodynamic. Tides and records of levels, winds, hydrographs, sources,

(CON'T)

precipitation, evaporation, etc. Hydrodynamic models decoupled and coupled with salt and heat transport models. Sediment transport models. Modeling of sedimentological processes and morphodynamic models. Use of the Tide Analysis and Forecast module. Imposition of boundary conditions and contaminating sources in Eulerian models to transport generic scalars, including toxic substances. Imposition of boundary conditions and contaminating sources in models of Water Quality and Eutrophication.

BRITTANY DOWDEN, SURFER

Wave Generation Models. Wave Propagation Models. Imposition of source regions Lagrangian models for transport of scalar. Probabilistic analysis with the different models. Probabilistic modeling with Lagrangian Transport Model. Marking of regions for studies of mixtures of water bodies and residence times. Model measurements and calibration. Simulations. In this Stage, the Development of a Complete Modeling Process will be carried out.

KAREN BUHLBECKER, SURFER

In this Third and Last Pre-Production Stage, the steps involve Digital Modeling of the Ocean or Fluvial Area of the areas of interest and Hydrodynamic Circulation Modeling and transport of contaminants and / or sediments in natural bodies of water.

(CON'T)

The Final Product for the execution of the Production resulting from the Preliminary Researches, will be in the form of a Technical Report and Images, with the presentation of the Modeled Case, Location Map, Exposure of the Computational Tools adopted, the Fundamental Equations of the Models used, and presentation of the results obtained, with critical analysis, illustrated by Maps and Graphs. The Maps and Graphs must be referenced in the Report Text, and will contain sequentially numbered captions and explanatory text, based on the models and applications developed according to a field called Coastal and Oceanographic Engineering, which are incorporated into the Base System of Environmental Hydrodynamics. As a complement to the other modeling systems, e.g., Delft3D, MIKE, MOHID, POM, SMS and the like. These three Steps represent the First Results for the Decision Making of the Project Coordinator in the Production Phase and Delegating the Tasks to the Team ".The that is implement one Sanctuary Archaeological Marine? It is one Delimitation Cartographic in accordance with the Survey of Data by Technology for Assessing the Potential Archaeological Maritime, because it is impossible to evaluate without the mapping for Light Detection and Ranging and bathymetry sonar.

BRITTANY DOWDEN, SURFER

With the Data, a thing called Oceanic Modeling is formulated that reproduces the Computational Models, the

(CON'T)

Oceanographic Effects that act in the Underwater Sites. Corresponds to Planning. After the evaluation of the potential the team defines the total area that needs to be protected by analyzing the surroundings and some sites Undersea because the mapping itself already shows everything. The coordinator legitimizes this area with the Environmental and Maritime Authorities and adopts an Art Project parallel to Research that Empowers and Train Local Managers to give continuity and generate local jobs.

KAREN BUHLBECKER, SURFER

The Development of a Complete Process of Archaeological Interpretation of the Data Collected in Pre-Production and not a Punctual Analysis of a Shipwreck, as the Multidisciplinary and Transnational Team will evaluate the Archaeological Potential considering also the Cultural Relations with the Continent. You. Verification of the Digital Modeling of the Ocean or fluvial area of the areas of interest and surroundings.

BRITTANY DOWDEN, SURFER

Videographic, Photographic, Underwater and Terrestrial Registration. Signage with Plates, Electronic Site, Educational Folders and Patrimonial Education and Training Project, including the Disabled. It covers the different activities of dissemination of the Proposal and

(CON'T)

Patrimonial Education, aiming to present the results achieved by the research, aiming at its incorporation to the regional cultural identity.

KAREN BUHLBECKER, SURFER

Produce scientific material related to the region's Ways of Life, past and present, to be disseminated to the local community, national and international scientific community.

BRITTANY DOWDEN, SURFER

Management of Knowledge in Electronic platforms of Co-working.

KAREN BUHLBECKER, SURFER

Provide subsidies to public agencies that contribute to the management of the maritime cultural heritage of the municipalities involved. Belonging.

SCENE 8

CHARACTERS

KAREN BUHLBECKER, SURFER

BRITANNY DOWDEN, SURFER

(CON'T)

EXT. MACUMBA BEACH - RIO DE JANEIRO - BRAZIL. KAREN BUHLBECKER SURFER IN CULTURE PROGRAM, ARTS AND HERITAGE, WORKING WITH COMMUNITIES AND ARTISTS AND TO PROTECT, REVITALIZE AND MAINTAIN THE TRADITIONS AND CULTURAL HERITAGE OF THE ISLANDS, BEACHES AND MOUNTAINS OF RIO THROUGH MAINTENANCE INITIATIVES CULTURAL AND ARTISTIC DEVELOPMENT. SHE IS WORKING AT SURFER'S CULTURAL CENTER AS VOLUNTARY - MORNING

KAREN BUHLBECKER, SURFER

Britanny.

A RECTANGLE OF FEROCIOUSLY STORMY SEA VIEWED FROM BATTERED CLIFFS. SILVER WAVES ARE WHIPPED BY A WIND THAT FLIES AT US, STINGING, RELENTLESS. SOMEWHERE, UNSEEN IN THE COSTAL LANDSCAPE, SOMETHING IS AT ITS MERCY - WE HEAR THE RUSTLE AND PUNCH OF THE WEATHER GOING AT IT...

DISSOLVE TO: KAREN BUHLBECKER'S EYE

THE SAME SCENE REFLECTED ACROSS THE SURFACE OF A WOMAN'S BROWN EYE, INTENSE WITH EMOTION, CURIOSITY. GRADUALLY, THE WEATHER SOUNDS ARE OVERTAKEN BY VOICES COMING UP. AT FIRST THE SOCIAL

CHATTER IS PERIPHERAL, THEN THE CHILDREN VOICES GROW MORE STRIDENT, OPPRESSIVE. THE EYE BLINKS.

BRITANNY DOWDEN, SURFER

Karen. Aren't you cold?

BRITANNY DOWDEN, SURFER

Sharpens the mind.

BRITANNY DOWDEN, SURFER, SMILES AND HEADS OUT TO SEA. FAR AWAY, THERE IS A CIRCLE OF SURFERS TALKING.

KAREN BUHLBECKER, SURFER

Even if contemporary people deny it, even if they ridicule the others, modern culture was built on this moral law. And our hunger for the certainty of this law, for a spiritual anchor, for an immutable, eternal truth is proof... of it's existence. Especially now, after a few decades of relativistic situational ethics, our society is tired of constant change. And as we approach the 2026...there are many submerged sites to be studied. From sambaquis to sites with rock engravings. From submerged cities to port areas! As the sites archaeological shipwrecks only one type of site submerged. This without speaking segment of preventive archaeology in Environmental Impact Studies, which is

to be made across the country. How many port areas are dredged each year? The who is lost and is lost only information due to the impact of environmental underwater?

BRITANNY DOWEN, SURFER

BRITANNY DOWDEN SURFER IS TEACHING 20 CHILDREN OF THE COMMUNITIES OF RIO AND AUTISTS THROUGH ARCHAEOLOGICAL DIVING IN THE SURFER'S CULTURAL CENTER.

Transformations are a basic staple of mythology. Transformations from human form to animal forms and vice-versa, of gods into humans and humans into gods; of wind into blood, flesh into water, ugliness into beauty. The human need for change, It is more than that in the time of the heritage cultural underwater archeology be contemplated as a whole and not only by experts. Otherwise, the sites and their information will literally disappear under our eyes. Worth the reflection now a part of society. It also MUST BE PART OF IT AND NOT JUST BEING LIMITED TO THE POETIC OR THEORETICAL ASPECT.

KAREN BUHLBECKER, SURFER

KAREN BUHLBECKER, SURFER, PLAYS WITH CHILDREN'S INVOLVEMENT.
SHE IS VOLUNTARY ON THE SURFER'S CULTURAL CENTER.

...is reflected in the ancient stories,
which are told over and over again in
different forms.

(Sea song)

(CONT'D)

The first time that I went to one
village Balinese, was attacked by
malaria and shaken. Seduced. I wanted
to work as an underwater archaeologist.
A small place with about 500
inhabitants and relatively remote and
the village was its own world. ERIKA,
NATASHA, LAUREN and MONIQUE had their
own glow with the Balinese.

BRITANNY DOWDEN SURFER

BRITANNY DOWDEN, SURFER IS PREPARING 20 CHILDREN FROM THE
COMMUNITIES THROUGH ARCHAEOLOGICAL DIVING AT THE SURFER'S
CULTURAL CENTER. SHE CONTINUES TALKING TO KAREN BUHLBECKER,
SURFER.

...you were the invader.

KAREN BUHLBECKER, SURFER

Well, I have to prepare a speech on
very short notice.

BRITANNY DOWDEN SURFER

What speech?

KAREN BUHLBECKER, SURFER

Well, it's just the keynote address to the International Archaeological Conference in next week.

BRITANNY DOWDEN SURFER

Professor KAREN...That's wonderful!

KAREN BUHLBECKER, SURFER

Yeah, it is! So...let's do something exciting tonight, huh?

BRITANNY DOWDEN SURFER

Yeah, something really crazy.

KAREN BUHLBECKER, SURFER

Okay...

BRITANNY DOWDEN SURFER

Hey, remember, Calvinists are not supposed to have sex standing up.

KAREN BUHLBECKER, SURFER

I know. Cause it might lead to dancing.

CUT TO:

KAREN BUHLBECKER IS AT THE SURFER'S CULTURAL CENTER, PLACING A PHOTO ON TOP OF A VERY TALL PILE. SHE TURNS AND SEES ALL THE PAIRS OF CHILDREN'S EYES FIXED ON HER. THEY FOLLOW HER AS SHE FINDS AN EMPTY FOLDING CHAIR IN THE CORNER OF THE ROOM AND SITS DOWN. THE DOOR OPENS AND EACH HEAD LOOKS AT KAREN BUHLBECKER, WHILE SHE IS INSIDE. KAREN BUHLBECKER SINKS INTO HIS SEAT. SHE PULLS A COUPLE OF HEADPHONES OUT OF HER BAG AND PUTS THEM ON, WHILE PLAYING WITH THE KIDS AND TALKING TO BRITANNY DOWDEN, SURFER.

How was I not been there? For them and to some extent for myself, I was not a person. I was a specter, an invisible creature. Except for the archaeologists and the village chief, I stayed with a local family. It was a very large family. Free of any scholarly pomp, to perceive the openness with a soul permeable to the non-scholar because the non-scholar is the one who has a free spirit. Indecision. Fragmentation. Collage. Intertextuality. I like the absurd. Meta-narrative.

CUT TO:

FISHERMEN SELLING DIRECT FROM BOATS ON THE BEACH TO CUSTOMERS.

SCENE 9 (CON'T)

(CON'T)

CHARACTERS

LAYA, 14,000 YEARS OLD OR 14,000 BP

JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG

INT. ABANDONED BUILDING IN RIO - BRAZIL - NIGHT

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP AND JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG, DANCE. LAYA, 14,000-YEAR-OLD ANCESTOR DANCES SHOWING HER DANCE SKILLS AND FALLS TO THE FLOOR. JOHANNA HAMMANN, TERRORIST, EX-MODEL AND CYBORG GRABS LAYA'S HAND, 14,000-YEAR-OLD ANCESTOR AND SPINS LAYA, 14,000-YEAR-OLD ANCESTOR. THE WORLD REVOLVES AROUND CIRCLES WITH IMAGES OF 14,000 BEHIND. AS LAYA, 14,000-YEAR-OLD ANCESTOR TURNS, THE FACE OF JOHANNA HAMMANN, TERRORIST, EX-MODEL AND CYBORG GETS CLOSER AND CLEARER. JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG MAKES A HARD AND FIXED EXPRESSION ON LAYA, ANCESTOR OF 14,000.

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

You are charming, intelligent, malevolent, almost bad ... after all you have managed to penetrate a secretive system. Funny, you invoke sometimes what you say, sometimes what

(CON'T)

you think yourself, and the mixed. It is a kind of joy at my supposed voice.

LAYA'S FACE - AN EXPRESSION OF MILD DISGUST.

JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG

DANCING, JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG

KEEPS A HARD AND FIXED EXPRESSION ON LAYA, ANCESTRAL OF 14,000.

I suck the blood and taste your poisons, the real experimenters and heroes and I stand on the sidelines, just watching and taking advantage. I am already fed up with true and false prophets that convert paranoia. I prefer pleasure to paranoia.

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 B.P.

DANCING WITH JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND
CYBORG

First, it is good to remember that it was not I who wished to be an experiment.

JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG

Your bear disc is very cute Laya, but it is by humor, by chance, thirst. Be thirsty for me, even. I do not see how

(CON'T)

it will satisfy all your wishes like that.

JOHANNA HAMMANN TAKES OFF HIS SHIRT. UNDERNEATH, HE WEARS LACE THAT GOES GLIDING. LAYA CHOKES SLIGHTLY... JOHANNA HAMMANN OVERCAME HER WITH THIS IMAGINATIVE TWIST. JOHANNA HAMMANN FEELS THE FABRIC AGAINST HER BODY.

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

LAYA PLACES HER FINGERS ON HIS CHEST, CHALLENGED, EXCITED.

Still, your perception, your vision is your dilemma, and from the beginning, I warned you that this experimentation does not concern me, that I would not say what the world was like 14,000 years ago or would only do it later, and through a text mentioning exclusively to good people. Of all societies. Of all possible interpretations .In general the good people choose the more evil or the s lower .You terrorists to throw confetti, enjoy of delight. Not goes through your personality that my appreciation for the 21st century can be real?

JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG

If you dare LAYA, try the love of your life. I found, it has name, is of flesh

(CON'T)

and bone, and I love too. Now I need to find someone with whom I can relate. It is just that the man in my life does not fit me and I do not fit him. It is not enough that we have wanted each other for many years. It is not enough for our long courtships, breakups and the stubbornness of wanting more of what is not to be. It does not suck for him to visit me to end his longing and run away on wobbly legs and a kick in the chest. It does not matter that I forget my name later, that I lose myself in a hollow, or that the feelings run on both sides, intense and unprepared. It is not enough that there is love to live a love. I and are the cross of age average, the black and the white of apartheid, the Hawk and the wolf, the Spell of Aquila. We exchange ideas, LAYA.

ANCESTOR LAYA OF 14,000 YEARS OR 14,000 BP

Your mysteries disturb me and my clarity overshadows you, Johanna. I am fascinated by Pluto that he lives, and he lives intrigued by my Venus, but when I speak comes, he understands will. While he sees the sea, I look at the mountain. When one is feeling in peace the other wants the war. You need me to translate every centimeter of the way as he explained that I did not understand anything. We disagree about the weather, the size of the waves, and the color of the chair. The mistake is to chipping, and not no bed realist so many reconciliations ... a day bed falls.

JOHANNA HAMMANN, TERRORIST, EX-MODEL AND CYBORG

My love must have a certain jealousy, and complain when I need to travel too far. It can be put on my clothes, with haircut, and think I am distracted and cannot drive. When I am surprised that I got here without him, I will say without irony, that it was a miracle. This man must want our home to be impeccable, with flowers in the jug, and it is imperative that he make a trunk when he is not. He will pick me up from work and take him straight home, no early hours on the street! Finally, I want my love to repress me a little and to block my freedoms - this crazy and aimless flight is giving me a damned tiredness.

ANCESTOR LAYA OF 14,000 YEARS OR 14,000 BP

I am almost crazy. I disguise it well. In this world there is no way out: There are those who watch, bored, as time passes by the window, and there are archaeologists, who grab life with passion. I want to sleep with men or at least give a kiss on the mouth, because my love has no shame. Nor shyness. I take the initiative. The straight man is fragile, surrounded by laws that prevent him from taking the initiative.

JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG

My lust has no patience, cannot take the urge of desire anymore. I you look, you look, you look LAYA. As if to say.

ANCESTOR LAYA OF 14,000 YEARS OR 14,000 BP

(CON'T)

I expect a gesture, a sign, an attitude that I can interpret as an answer, an indication, because I am not a guesser. You are a serious woman and you continue to hide behind these theories. Nor does a spark of temptation shine in your eye.

JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG

Then what a distress. Think about what I would do if I could. I wish it did not happen. It stands in the chest. It becomes obsession. Try to pronounce the word fraternity or benevolence in front of a leftist assembly. They deliver as easily, aggressiveness and exercise of animosity under all guises of this aggression and ridicule the purpose of all and for all, present or absent, friends or enemies.

ANCESTOR LAYA OF 14,000 YEARS OR 14,000 BP

In the background, you want to be the fool on the fence to enjoy broad freedom to criticize the reality through the theories and weapons, with the characteristic of driving more intelligence than the emotion.

JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG

Even assuming that my laugh is a cathartic outburst and one release innocuous and by that, one means of take over and shape the public following on social networks. I AM A CYBORG and believe me; I do not feel invited by your voice, your work, your poetry. Yawn before their elegies, their heroic tales to show how one false consciousness as the Art. His almost mythical position only proposes and causes the sleep of a Doctoral Thesis and only one thing you fear: scorn. You do not propose any NEW REALITY OR GOAL. Is the hero capable of criticism, LAYA?

SCENE 10

CHARACTERS

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

EXT. HOUSE -RIO DE JANEIRO AT NIGHT. A BREATHTAKING ARCHETYPAL VIEW OF THE MOUNTAINS AND THEIR LIGHTS REFLECTED IN THE SEA. CHRIST THE REDEEMER, A BOLD SILHOUETTE IN THE BACKGROUND. VOICES GO UP, AN EXCITED SOCIAL SOUND.NIGHT.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

Today's conscience is faced with enormous difficulty. Does the unconscious fit into conscious dialogue? Inscriptions insofar as they seem relevant, are in essence attempts

(CON'T)

at assimilation, like this current here in my body. Why have I not yet assimilated? That is one view of ourselves and the world as a structure and that shit here turned THE NEW ORDER, THE SILENCE.

A BIRD FLIES TO AN OPEN WINDOW IN THE HOUSE AT NIGHT TO LAND NEXT TO THE MOTORCYCLE OF KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL TRAPPED IN AN INVISIBLE SPHERE THAT DESTROYS THE MOLECULES OF PEOPLE WHO TRY TO ESCAPE. THE BIRD PECKS AT ITS WINGS, CLEANING ITSELF AFTER THE 3 KM LONG JOURNEY BETWEEN MOUNTAINS AND KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL. SHE IS STANDING NEXT TO HIS BIKE AND IMOVE, HIS LONG HAIR FLYING AND LAUNCHING THE WIND. SHE SPENT HALF HER LIFE TRAINING FOR WAR AND THE OTHER HALF WAGING IT, AND HER FACE CONVEYS AUTHORITY AND SADNESS.

The country I hope to govern once again when it is released is dimensionally complex, and archeology simplifies. Simplified. It is of utmost importance because it is new protagonist for a new scenario more sublime, of peace. The sublime it is the basis of an education of the senses from the poor, the fleeting, the contingent of everything evanesce fast but shining unexpected and subtly. A treasure to be kept. The sublime is the art urn ambience, a landscape where you can dwell and walk slowly as if there was

(CON'T)

the time around the world, is to turn
the volume of one lake that well may
be urn life, is returning to the sea,
the indefinite, the inhuman.

EMPHATICALLY CHIC, KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL
ADMIRE A TRIUMPHANT SERIES OF PORTRAITS AND THEN SEVERAL
NUDES. SHE ENVISIONED AS AN AESTHETICALLY EMPOWERED WOMAN.

(CON'T)

If it is a mistake, an illusion, so be
it. Perhaps all this effort has been
in vain. For that seek to rename,
twisting urn word with senses so
entrenched? For that not to speak in
another word: lightness? The
archaeologists here translate
themselves into an ethical and
aesthetic position before the world in
the face of media populism without
ignoring the media, but thinking about
their diversity. Thinking about the
fragile limits between the sublime and
the banal implies replacing the
current or not of an aesthetic today.
In contrast to a discourse of denial
and transgression, reduced today to a
marketing strategy, I advocate a
gentle subversion. Also in
counterpoint to an aesthetic of
violence, to the fascination with the
grotesque and the abject, the sublime
is translated into lightness and
delicacy. The happiness easy nothing
proves to not be the generosity of life
for anyone to receive. Being happy in
the midst of storms is the challenge
and the learning. When nothing or
little satisfies, withdraw the
strength of the pain. Smile at the

(CON'T)

light that blinds. Sing when the slap humiliates. Walk gently before the boos. Faced with the abyss of being Prime Minister of Brazil, resisting the plunge into madness, suicide, the womb of death. To walk before the weight of things, with the lightness in a woman's soul.

SCENE 11

CHARACTERS

LAURA STOKER, BRAZILIAN SENATOR

INTERNAL. LIVING ROOM. LAURA WITH BLACK ITALIAN LINGERIE AND ROLEX WATCH AND SCARPIN JIMMY CHOO SHOES.NIGHT.

Competence, but unfortunately also by going for sex and promises. The misery was jammed on the horizon as a body shipped and installed publicly. The rest of society included is conniving with the logic up the capital not to perceive the existential condition that is subject not to interrupt its production to the trade system of mega- machine megalomaniac. A brief reading of the bibliographic production of Brazilian archeology can indicate numerous confusions between gender and 'woman', with regular use of the first expression when the study refers to the second - case of biological archeology studies, based on skeletal remains, and description of activities or material contexts associated with women from funerary contexts or paleopathological analyzes or bone markers of physical

activities. It is a conceptual and terminological confusion, justified by the proximity of archeology to the natural sciences and the coexistence of its humanistic perspective with biologizing notions of the human being. It is a voluntary silencing of the political-epistemological project that has sustained gender discussions since the 1960s, associating the use of the analytical category gender with notions of intervention and social transformation.

SCENE 12 CHARACTERS

NATASHA VOLKEN, ARCHAEOLOGIST

EXT. HOUSE - DREAM - NIGHT.

NATASHA VOLKEN, ARCHAEOLOGIST

NATASHA VOLKEN, IN YOU DREMS ARE LOCATED ALONE HALFWAY BETWEEN ALASKA AND RUSSIA, SEPARATING THE PACIFIC FROM THE BERING SEA IN THE WESTERN ALEUTIAN ISLANDS. DOING AN ARCHAEOLOGICAL RESEARCH, NATASHA VOLKEN, LOOKS AT A MYTHICAL LANDSCAPE. ACTIVE VOLCANOES BLOW BEHIND THE UNDULATING TUNDRA THAT NATASHA VOLKEN, AN ARCHAEOLOGIST, IS ON. PLAY WITH SEALS AND SEA OTTERS IN THE COVE. BIRD SOUNDS LOUDER THAN THE WAVES. ALEUTIANS USED MANY SPECIES OF BIRDS AS FOOD, HARVESTING EGGS SEASONALLY AND HUNTING FRESHWATER DUCKS. CORMORANTS, ALTHOUGH LESS PALATABLE THAN OTHER BIRDS, WERE AVAILABLE IN THE WINTER, MAKING THEM A

WELCOME SOURCE OF FOOD IN TIMES OF SCARCITY FOR ABOUT 6000 YEARS.

For the ancient Aleutians, the bird was the word. In prehistory, a person's timbre was to simulate animals. A person made that sound. That same scream emerging from a hunt showed the desperation not yet supplanted by the need to settle in one place.

NATASHA VOLKEN, SEATED, ANALYZES THE ETHNOGRAPHIC AND ETHNO-HISTORICAL CONTEXTS OF ALEUTIANS, WHERE THEY ARE WOMEN WHO PRODUCE CERAMICS.

They are called HUNTERS AND COLLECTORS. One of the main contributions of feminist criticism to the field of archeology is the identification and discussion, in each context, of the sexist and elitist tendency of archaeological interpretations of human life in the past, in which women are always hidden under ideals of masculinity, projecting to the past contemporary ideologies.

NATASHA VOLKEN, LIFT AND TURN HIS THUMBS AND INDEX FINGERS INTO A SQUARE, SAFE TO LIFT THEM UP AND SQUINT. THE NEGATIVE TEMPERATURE IS - 40 DEGREES CELSIUS.

(CON'T)

It is scary to regulate the presence, in Brazilian scientific publications, of the use of masculine nouns and pronouns to refer to people from the past, expressing the belief in a supposed neutrality of the research subject and attesting to the absence of self-criticism and reflexivity in the research. HUNTERS AND COLLECTORS. Why not HUNTERS AND COLLECTORS?

NATASHA VOLKEN, ARCHAEOLOGIST, TURNS AND TAKES A DEEP BREATH.

Below your feet, there are hundreds, your memories, your bones or your fossilized stools or coprolites.

NATASHA VOLKEN, ARCHAEOLOGIST, IS ABOUT TO BE ATTACKED BY A LIONESS MA BAITING, CUT BY A SMALL KNIFE BY SOMEONE WHO INVADED THE AREA. WITHOUT BEING IMPRESSED OR AFRAID, SHE DOES NOT TAKE HER EYES OFF HER WORK AND NEITHER DOES THE SEA LION, TAKING CARE OF HER.

In prehistory there was a transitory manifestation of images, the narrative was fragmented, the use was out of context and things were not available.

NATASHA VOLKEN, ARCHEOLOGIST, STARTS TALKING TO THE SEA LION. LEAN AND LIE ON IT.

We got here, didn't we? The world was neither worse nor better and in the future as well. Middle-class and educated women in Brazil, trained mainly in the humanities, literary criticism and psychoanalysis, did not absorb what was happening in Europe and the United States, which were experiencing a favorable moment for the emergence of libertarian and identity movements, with student movements. Against the established academic order, the reaction to the Vietnam war, the counterculture, the birth control pill. The archaeologists were better able to absorb the fact that they had a greater command of languages, a greater and clear purchasing power, the fact that they were always traveling. What changes is your vision. All of this suggested an unprecedented work whose creation was abstract, pulsionist, primary, lithic, ceramic, which by connected impulses and germinative inflows incorporated incredible intensities. Primary basic intensities. But INTENSITIES.

NATASHA VOLKEN TAKES OUT HER CELL PHONE AND STARTS DIALING.

Homo sapiens oblivious to their Creator condition produced the performance public, changing at that moment the reality commonplace timeline, confusing images, landscapes and cultural hyper-current way.

NATASHA VOLKEN, ARCHEOLOGIST, GIVES UP USING HER CELL PHONE.

LYING ON THE SEA LION, SHE CLOSES HER EYES AND BEGINS TO SLEEP.

People look at the artifact too much,
but do not feel that there was someone
behind it.

SCENE 13

CHARACTERS

LAUREN SILVERSTONE, ARCHEOLOGIST

INT. DAY

LAUREN SILVERSTONE, ARCHAEOLOGIST

These were not a people with
instituted rites, as they were hunters
and gatherers and, therefore, did not
have a fixed place to build what we
call values, signs. When they
discovered the agriculture, and then
yes began to build values and ONLY
SURGE A ROCK PAINTING OR ART PARIETAL.
Not too evenly across the Earth, of
course. The fire was not discovered,
and its revenue sent via email or
Messenger. The discoveries happened
spontaneously, and look that there was
no cell phone to make a selfie showing
that you discovered the fire. It was
the fixation of the human being in a
fixed place that produced values. No
need of something greater to live. The
prehistory, according to our research,
produced unusual aesthetics: true
happenings, performances, intentions,
entire dramatic scenes, whose
intensity and inconstancy overturn. I
do not try to interpret everything, I
prefer to feel, to imagine.

SCENE 14

CHARACTERS (CON'T)

(CON'T)

MONIQUE THOMPSON, ARCHEOLOGIST

EXT. MORNING

MONIQUE THOMPSON, ARCHEOLOGIST

MONIQUE THOMPSON, ARCHAEOLOGIST, COLLECTING ARCHAEOLOGICAL MATERIAL IN THE SOIL FOR THE BIODIVERSITY OF BACTERIA, VIRUSES AND FUNGI FROM FOSSILIZED FECES. SITTING.

The unveiling between the visible and the invisible occurs through visions and dreams. Among the views, those that existed 14,000 years ago and currently, here and now are called, routinely "dreams" are of different importance. The action is to see different arguments and events in the sociocosmological. The planned dream visions are instigated with the help of entheogens that were consumed during ceremonies and other times. It is public comprehension that the dreams are "not real", and that act as illustrations of the meanings, concepts and actions that occur during those instants, moments. Their reality is one both as abstract as they are able to act in the person even if their physicality is illusory. The coincidence between militancy and theory is today in 2025, a hallmark of feminisms in Antarctic Archeology and the production of theories and critical reflection are typical of the social movement started by PAPISA AND DJ WORTMANN. Largely, this rare participation of a pope who is also a

(CON'T)

DJ, results from the context of the militants who drive feminism in the West. It actually started in the first half of the 20th century, a moment that marked his irrevocable entrance into the academy. In prehistory ceremonies, people's intentionality, intuition and conscience operate. The "visions" can be present in multiple ways and intertwined by their common elements such as geometric and fractal shapes, visions of energy, cosmos, memories, physical sensations and emotional interaction with molds, not necessarily seen, heard or felt concepts, ideas, thoughts, different spaces and plans. A reality in which the ordinary world is initially filled with a perception. The other. During altered states of perception, cognition, and communication interact with the same things that you see, hear, or feel with your ordinary perception, but the status to which they refer. Visions is inserted in an intercultural context that comes from Mongolia and the Polynesian Islands and formed the identity of the Brazilian. It is an important native concept in the Santo Daime religion to speak of the particular status of the lived visionary experience. LAYA uses the concept in the same direction that of distinguishing between types of visions more and less "true", or bearers of "strength of spirituality. The term entheogens is popularly known as referring to substances that provoke altered states of perception and consciousness in a context oriented to this. Not all ethnogeny substances give rise to dreams, such as snuff and tobacco in past contexts. Here the perception is integrated to consciousness. A mind of one person is

(CON'T)

given as its context, its culture. A notion of the perspectives from my point of view in which, while it varies, the perception of the world goes through the same variation and thus forms a whole of elements constituting the consciousness of the person. These elements move as the point of view of the person. The evolution of human was to make each day more conniving with things unplanned and it made seizures body, powers that only have been conceivable to be contemplated after many mistakes and successes. Life expectancy was 25 years. The pain produced e.g. noise shock you with big animals size exceeded the noise of thunder. It was the pain of a whole crowd who squirted a lot of blood to go from that today is the beach of Ipanema to the Islands Cagarras because with the derelevation, the level of ocean there 8,000 years formed islands along the coast of Rio, but it was all one. Just as persons think, they are going to find bones slaves in Porto Maravilha, 80% is under the sea, because the slave traders already played in the sea between the routes from Africa to the Brazil. Want to find one settlement of slaves? Just come in tens of trails of parks environmental of Rio and look where they have colonial grass that came from Africa. Very simple. There is no necessity to politicize.

SCENE 15

CHARACTERS

ERIKA STRASSBURGER, ARCHAEOLOGIST (CON'T)

(CON' T)

MONIQUE THOMPSON, ARCHAEOLOGIST

INT.NATIONAL AGENCY OF ARCHAEOLOGY - MORNING

ERIKA STRASSBURGER, ARCHEOLOGIST

ERIKA STRASSBURGER, ARCHAEOLOGIST, LOOKS AT AN EXTENSIVE ARCHAEOLOGICAL SURVEY WITH OVER 50 YOUNG ARCHAEOLOGISTS BETWEEN 18 AND 25 YEARS OLD AMONG LARGE TREES, CLEANING, DRAWING AND SEPARATING PREHISTORIC CERAMICS WITH THE MOTIVATIONS OF THE SITUATION OF THE ARCHEOLOGY OF THE AMAZON. ERIKA STRASSBURGER AND MONIQUE THOMPSON IN BED, CLOSE TOGETHER, TENDERNESS ON BOTH SIDES. ERIKA STRASSBURGER KISSES MONIQUE THOMPSON SOFTLY AND STARTS DOWN HIS TORSO. SHE CLOSES HER EYES, STRUGGLES TO MAKE IT HAPPEN... ERIKA STRASSBURGER STARTS GIVING HER ORAL SEX... SHE STRUGGLES WITH HER BREATH, INTENSELY CHALLENGED.

MONIQUE THOMPSON

...please...I can't.

SHE CONTINUES... SHE IS OVERCOME WITH PANIC AND PUSHES HER AWAY.

ERIKA STRASSBURGER (CON' T)

(CON'T)

No...The attempt at intimacy is over,
failed.

MONIQUE THOMPSON IS FULL OF GUILT, ANGUISH. ERIKA STRASSBURGER
IS HURT, LOST. NEITHER OF THEM MOVES, AN EMOTIONAL PARALYSIS.

CUT TO:

ERIKA STRASSBURGER, ARCHAEOLOGIST

Perceiving the world in an
extraordinary way is not limited to
visions of forms and beings. The
process that a person goes through to
have dreams, especially the strongest
ones, follows the path: Physical
Effects, Sensory and Synesthetic
Effects and Sights.

CUT TO:

MONIQUE THOMPSON, ARCHEOLOGIST

MONIQUE THOMPSON, ARCHEOLOGIST, IS LOOKING AND ANALYZING THE
SATELLITE IMAGES ON A LIGHT TABLE HOLDING CRAYONS OF DIFFERENT
COLORS AND TRACING PAPER TO DRAW THE GEOGRAPHIC AREAS, MARAJÓ
ISLAND, CAXIUANÃ, SERRA DOS CARAJÁS ON TOP OF THE SATELLITE
IMAGE. , SANTARÉM, TAPERINHA, PEDRA PINTADA, THE UPPER XINGU
BASIN, THE CONFLUENCE AREA OF THE NEGRO AND SOLIMÕES RIVERS,
THE UPPER RIO NEGRO, THE UPPER MADEIRA BASIN, THE UACAYALI
RIVER AND THE CONFLUENCE OF THE APURE AND ORINOCO RIVERS.

They are processes and results of learning and controlling forces. Virtually the entire archeology carried out in the Amazon since the 40s of the 20th century was undertaken under the influence of the concept of tropical forest culture. In cultural anthropology, there are more and more elements for a critique of the premises that support this "peripheral model", also called "Standard Model". In the case of archeology, there is also a growing trend of critical assessment of the premises of this model.

ERIKA STRASSBURGER, ARCHEOLOGIST

ERIKA STRASSBURGER, ARCHAEOLOGIST, PHOTOGRAPHS AND LOOKS AT THE CULTIVATION OF TUBERS BY THE CHIEFS INSTEAD OF JUST LOOKING AT THE CULTIVATION OF CEREALS CLOSE TO THE RESEARCH, WHICH TAKE PLACE AT THE SAME TIME IN A SPACE 500 METERS AWAY.

It was a fundamental productive activity for the cacicados of the pre-colonial Amazon. I argue that the pattern of cassava cultivation currently characteristic of the Amazonian Indians would be a return to an old pattern, characteristic of a formative period, the result of European contact. But other people can go through this process very quickly as this criticism is directed at the different uses of ecological-based analyzes presented by archaeologists who have worked in the Amazon for the

(CONT'T)

past 100 years, especially attempts to explain the local pre-colonial patterns of political organization. The Amazon Basin is the Brazilian region where archeology has been most successful in establishing significant research problems. This situation is because there is, in the Amazon, a tradition of almost 1 century of research guided by general anthropological questions that demand archaeological and ethnographic treatments.

CUT TO:

MONIQUE THOMPSON, ARCHEOLOGIST

MONIQUE THOMPSON, AN ARCHAEOLOGIST, LOOKS AT THE PRELIMINARY EVIDENCE THAT ASSOCIATES THE DARKENING OF SEDIMENTS WITH THE ADVENT OF POLYCHROME CERAMICS, DATED AT THE SITE. LOOK AT THE BLACK LANDS, RESULTS OF CENTURIES, OF CONTINUOUS OCCUPATION, ADDITIONAL EVIDENCE. SHE NOTES THAT THE MOBILITY PATTERN OF PRE-COLONIAL AMAZONIAN SETTLEMENTS WAS LESS INTENSE THAN THAT CURRENTLY SEEN IN 2025.

In 1996, for example, I showed, through ethnographic analogies, that in the upper Xingu the populations that cultivated cassava occupied, at the end of the first millennium AD, large villages, almost 1 km in diameter, surrounded by defensive ditches. In addition, at least in

(CON'T)

eastern Amazonia, maize tends to be cultivated by societies with a high standard of mobility, usually under pressure, due to the invasion of their lands because this plant needs a shorter growing period than cassava. The dreams, being more symbolic and narrative, are never interpreted as visual effects without force or knowledge, but effects of the transformations generated by the human being. In order to have the visions, it is necessary a long walk without mistakes, or mistakes already redeemed, and that has gone through several ceremonies and diets.

CUT TO:

ERIKA STRASSBURGER, ARCHAEOLOGIST

Collect pedology for research in ethnobotany. Films the chiefs and archaeologists between 18 and 25 years of age, doing environmental management. She knows that where she is, about 29 peoples belonging to the Arawak and Northern Maipure language families, Eastern Tukano, Nadahup, Kákua-Nukak and Yanomami, inhabit the Upper Rio Negro region between the borders and adjacencies of Brazil, Colombia and Venezuela.

(she seems self-consciously)

The Amazon is the area with the greatest ethnic and linguistic diversity in the world and a relatively documented region since the 18th century in chronicles and reports by naturalists, missionaries, military, and government representatives and in ethnographies

(CON'T)

carried out by ethnographers about where we are in the Cabeça do Cachorro, in the Upper Rio Negro. Between the borders and adjacencies of Brazil, Colombia and Venezuela, inhabited by about 29 peoples belonging to the Arawak and Northern Maipure language families, Eastern Tukano, Nadahup, Kákua-Nukak and Yanomami. They say that this is when the world opens up to you. The best evidence for a critique from the peripheral perspective can be seen in the results of recent research that modify the previous chronological frameworks established for the region.

CUT TO:

MONIQUE THOMPSON, ARCHEOLOGIST

MONIQUE THOMPSON, ARCHEOLOGIST, PARTICIPATES DANCING IN A RITUAL CYCLE OF AN INTERGROUP PARTY OFFERING AND EXCHANGING FOOD, DANCES. MONIQUE THOMPSON, AN ARCHAEOLOGIST, PLAYS THE FLUTE AND TRUMPET THAT ARE CONSIDERED SACRED DURING THE INITIATION OF A YOUNG INDIAN. SEGMENTS OF MYTHICAL NARRATIVES AND SHAMANIC KNOWLEDGE IN IMAGES AND SOUNDS MARK THE SCENE. MONIQUE THOMPSON, AN ARCHAEOLOGIST, ENTERS INTO A MARRIAGE BETWEEN GROUPS OF INTERETHNIC FRATERNITIES, FROM THE TUKANO INDIANS TO THE ARAWAK INDIANS. DRINK A HALLUCINOGEN. (CON'T)

(CON'T)

In dreams and dreams there can also be deliveries of items at key moments. Examples are the dreams after the death of his father who redirected him to the line of spirituality and the one who receives a tip of flint that is soiled with blood that came out of a hunt. These Tukano Indians were part of the last indigenous contingent to arrive and integrate a system already in formation. Studies that cross data from historical linguistics and ethnology show that between 2,500 and 2,000 AP a process of dividing the Proto-Tukano into two branches, the western and the eastern, began. Those further west of the region have for centuries been linked with people from different families and, therefore, have acquired very different ways of life. Synthesizing the picture, the Tukano, coming from the West, arrived in the Upper Rio Negro where old groups of the Arawak and Nadahup families were already found. When they arrived in the region, in order to conquer territories and relations, they started to interact with peoples of Arawak languages, initially with conflicts that probably resulted in exchanges or ties of marriages and economic and cultural exchanges. In this way, they acquired the cultural style that is present in the region, even though they preserve marks of customs and linguistic identity that differentiates them in the middle of this system, just as one can think that they also contributed in some way to build it and ensure it. Thus, for about two millennia, they have formed with Aruak speakers the

(CON'T)

nucleus of an open, multilingual and plural-ethnic regional system, in which there are also Nadahup peoples that integrate it, even though these have characteristics that are also different from the others, making this region a unique region. Unique case in the context of the Amazon.

CUT TO:

ERIKA STRASSBURGER, ARCHAEOLOGIST

Most of the cases of exogamy here are also linguistic exogamy, mainly among the Tukano groups. However, the scenario of recent times has shown that the ideal of language exogamy has been progressively failing to occur, as can be noted by the predominance of the Tukano language adopted by other groups. Recently, my considerations call attention to the fact that the people-language correspondence or notion of linguistic exogamy is overvalued when considered within more local realities. I understand that language is an element that can be conditioning and, at the same time, conditioned by patterns of social organization and broader cultures and, for the Northwest Amazon, it must be considered based on the historical and socio-cultural processes that its peoples have been going through. . Issues like the ones we seek to present to society.

MONIQUE THOMPSON, ARCHEOLOGIST

(CON'T)

(CON'T)

The archaeological record points out that, in the Amazon, their forms of socio-political organization were altered in the first millennium AD, with a demographic growth with widely occupied settlements, producing important changes in the composition of soils and vegetation, derived from human activities in the same place during several centuries, among others. Such changes would not be associated with a single tradition or a single linguistic family, as the record shows a great cultural diversity that was reflected in the simultaneous development of different phases or ceramic traditions in different places, which around the 11th and 12th centuries AD would have brought to the forefront of polychrome ceramics over a vast region between the foothills of the Andes and the lower Amazon, as well as the construction of defensive structures, situations related to the dispersion of Tupi speakers who headed for the Amazon valley. At the same time, with the multi-ethnic regional systems already established for a long time, there would also be specialties for production, with their products being exchanged in an extensive long-distance commercial network.

CUT TO:

ERIKA STRASSBURGER, ARCHAEOLOGIST

Here in Upper Rio Negro, combined research between archeology, linguistic evidence and ancestral narratives of the peoples of the region are leading to discuss some

(CON'T)

hypotheses of human occupation before the arrival of the colonizers and indicate that their regional system is of pre-colonial origin. The investigations carried out to date indicate that the Nadahup, Aruak and Tukano peoples have been living for at least two thousand years in the Rio Negro region and its surroundings. Already indications contained in the records of the first travelers, the historical data and records of the policies of slavery, capture, descent and massacre in the first centuries 17 and 18, allow supposing that, in the area, the population was much larger than what is seen today. Within this historical scenario, many peoples also ceased to exist in contact with foreigners as a result of enslavement, wars and epidemics. Therefore, in the past, there was a greater diversity of peoples and they had very dynamic and sophisticated relationships. In the region, with the exception of firm lands, the others are not used for agriculture. The villages are located on the high banks, with surroundings with an extension of soils that can be used for many years. The low demography of the area corresponds more to the population imbalance or decrease caused by external actions over the past centuries. The regional landscape makes us think that in the past there may have been a greater interactivity of its peoples with the environment. An important differential line to be shown in human evolution in our evolution, is that some people, or flocks attack on occupation function as the migration of Mongolia through the Strait of Bering or by Patagonia, from the French Polynesia.

CUT TO:

MONIQUE THOMPSON, ARCHEOLOGIST

IT PASSES OVER THE STRETCHES OF THE WAUPÉS, TEIÁ, WENEWEXI, WAYUANÃ, MARAUIÁ AND DARAHÁ RIVERS. LOOK FROM THE PLANE FOR PLACES WHERE PIECES OF POTTERY EMERGE ON THE EDGES OR RAVINES. SHE SEES WHOLE PIECES OR SHARDS OF POTTERY.

I did the two routes and it's amazing with the us, evolved at this point. Today it is about oil, sex, intellectual vanity, and political motivation, in the past it was about necessity and intelligence. Gradually in prehistory, sensations of imbalance, ineptitude, ephemerality, inconstancy were experienced that shifted as a kind of updating of the myth's dimensionality and ambivalence.

CUT TO:

ERIKA STRASSBURGER, ARCHAEOLOGIST

It runs through the various rivers in the region. It perceives immense expanses of uninhabited land, but which present landscapes with evidence of anthropic changes that can be perceived in the texture of the forest that covers the places. It stops at an archaeological site with black lands and ceramic signs. Myth as an enlivener of real and imaginary senses, retransmission of MEMORIES. RETRANSMISSION. As a metaphor that PRODUCES NEW NARRATIVES, and the times

(CON'T)

that an archeology or archaeologies
are ANCESTROFURISTS.

SCENE 16

CHARACTERS

KAREN BUHLBECKER, SURFER

BRITANNY DOWDEN, SURFER

EXT. URCA HILL. RIO DE JANEIRO - NIGHT.

KAREN BUHLBECKER, SURFER

Which version of the story do you want
to hear? Modern terrorism in Russia,
1808? In one decade spread to Europe
occidental, the Balkans and Asia.

BRITANNY DOWDEN, SURFER

This movement characterized the first
wave, called "Anarquist Wave". It was
followed by three other waves, with
periods of overlap between them. The
"Anticolonial Wave" started in 1920
and lasted for about 40 years.

KAREN BUHLBECKER, SURFER

This was followed by the "New Left
Wave", which lost strength at the end
of the 20th century, leaving only a
few groups still active, at the
beginning of the 21st century, in
Nepal, Spain, the United Kingdom, Peru
and Colombia. In 1979, the "Religious

Wave" emerged and continues now with the destruction of the Archaeological Heritage. Johanna hacked the entire system, but that is the technique and not the reason. How did she discover the experiment?

BRITANNY DOWDEN, SURFER

Her version. Terrorists have versions and I mean her version and not what happened in Russia, because Johanna's attack proves to be more convincing since there are no better or worse stories, it may be the best told lie.

KAREN BUHLBECKER, SURFER

Laya's transmission is beautiful, but it will always be a SPEECH BY THE HALF- after all it was forced, it was broadcast on national network, but it WAS EDITED.

BRITANNY DOWDEN, SURFER

Now, let us be practical. In my opinion, this cyber-attack, with hostages, suggests that the experiment remains garrisoned pending confirmation that there are suspicious artifacts that could be weapons of mass destruction.

KAREN BUHLBECKER, SURFER

Atomic or nuclear micro bomb, based on the uncontrolled fission of

(CON'T)

radioactive isotopes of super heavy metals, and the thermonuclear hydrogen bomb, based on uncontrolled nuclear fusion...

BRITANNY DOWDEN, SURFER

... of deuterium and tritium, and therefore hundreds of times more powerful than an ordinary nuclear bomb.

KAREN BUHLBECKER, SURFER

And, it can be a false transmission.

BRITANNY DOWDEN, SURFER

The transmission is true, but we managed to block it.

KAREN BUHLBECKER, SURFER

Obstructed?

BRITANNY DOWDEN, SURFER

KATHLEN and LAURA knew that there could be an attack to confuse the PURPOSE OF PUBLIC ARCHEOLOGY. The question is which or WHAT MULTINATIONALS AND CONTRACTORS ARE FINANCING JOHANNA.

KAREN BUHLBECKER, SURFER

To kill her, turns into a martyr.

BRITANNY DOWDEN, SURFER

KAREN, in the first place, the guiding guidelines were changed and in the second place we have to put back the use of these guiding principles and make a change using safeguard the experiment and avoid using force.

KAREN BUHLBECKER, SURFER

Corresponding?

BRITANNY DOWDEN, SURFER

She is not human, she is a cyborg. Organizations against archaeology have recently focused their attention on using cyborgs models to perform tactical operations. For example, I myself tried to develop cyborg insects that would transmit information through sensors implanted during the pupil phase. The movement of the insect would be controlled by a micro system -electro-mechanical, aiming to detect explosives or certain types of gas.

KAREN BUHLBECKER, SURFER

(CON'T)

(CON'T)

Similarly, shark senses would be explored by providing data on the movement of enemy ships or the location of underwater explosives in underwater archeology.

BRITANNY DOWDEN, SURFER

She is a programmed woman, even to feel pain, emotions, to form opinions, but she is fallible.

KAREN BUHLBECKER, SURFER

Just use nanotechnology to inject a virus, but without killing it.

SCENE 17

CHARACTERS

ERIKA STRASSBURGER, ARCHAEOLOGIST

NATASHA VOLKEN, ARCHAEOLOGIST

LAUREN SILVERSTONE, ARCHEOLOGIST

LAYA, 14,000 YEARS OLD OR 14,000 BP

JOHANNA HAMMANN, TERRORIST, EX-MODEL AND CYBORG

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

MONIQUE THOMPSON, ARCHEOLOGIST

LAURA STOCKER, BRAZILIAN SENATOR

KAREN BUHLBECKER, SURFER

BRITANNY DOWDEN, SURFER

INT. SPACE ARCHEOLOGY AGENCY. ZOOM SLOWLY ON THE BODY OF JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG, LYING AND MOTIONLESS ON A BED. SHE SEEMS TO BE SLEEPING UNTIL WE SEE HER EYES, OPEN AND WIDE. SHE LOOKS AT A PIECE OF THE WALL OF THE SPACE ARCHEOLOGY AGENCY. DAY - MORNING.

JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG

BROKEN BODIES MODIFIED BY THE MATERIAL FORCES OF THE WORLD. MUTILATED IMAGES. DEFEATED BACKLASHES CROSSED BY METAL AND CITY. BODIES THAT CIRCULATE AND CUT-WOUND US. CYBORGS AND HOMELESS PEOPLE IN THE PROCESS OF BODY MODIFICATION SETTLING IN ARCHAEOLOGICAL URBANITES. FLASH IMAGES. THE EYES OF JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG ARE YELLOW LIKE A WILD CAT. THE MODELS LOOKING HER UP AND DOWN. SARAH'S BLOODY MOUTH. SUDDENLY, DEAN PUSHES THE DOOR WITH SOME FORCE AND TRIPS INSIDE. HE CARRIES A PLASTIC BAG FROM THE DRUGSTORE. NOW POETRY SCENE IS A CHOREOGRAPHY OF ALL THE CHARACTERS FOR RELEASING OF LESS CURRENT AND JOHANNA KAREN BRITTANY.

A little copulation or I'll suffocate
myself! Copulation and gesture.
Intensive flows of invisible forces

updated by gestures. Political body
that manifests itself. Body corporate.
Body that reveals and expresses
intricate virtual games.

JOHANNA BEGINS TO FEEL PLEASURE WITH HER BODY

Gestures that are manifested in a
Brazilian social collective out of
sheer gratuitousness or necessity, it
does not matter, that is not what
DETERMINES YOUR FUNCTIONS.

KAREN BUHLBECKER, SURFER

Be which is the cause of the emergency
Johanna you never will be able to
intervene in the system of meaning of
the mode that enables the
multiplication of meaning
multiplicities invoking spirals
associations, potential sensory-
creative. You are not able to generate
collective, representative value
systems. YOU WERE NOT ELECTED. You are
just another militant who, due to the
excess of very redundant circularizes
of your symbolism, your cultural
imagery is poor. You that is the river,
but is commonplace. The people want
heroes, the theater cake recipe, but
you are just theoretical. You will
direct an experimental play; you will
find yourself there, because you are a
farce that hides behind authors.

SCENE 18

CHARACTERS

KAREN BUHLBECKER, SURFER

BRITANNY DOWDEN, SURFER

JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG

INT. SPACE ARCHEOLOGY AGENCY. OUTER SPACE - NIGHT

KAREN AND BRITANNY ENTER AND IMPLEMENT JOHANNA. FIGHTING SCENE.
END OF EXILE. ALL RECAPTURED. JOHANNA DOES NOT DIE. JOHANNA ON
THE FLOOR.

KAREN BUHLBECKER, SURFER

At times happens JOHANNA of people like you, Johanna does not have any function. Just do not fall because they are not relevant, not HAVE LIVED THE TRUTH OF LIFE or not be proficient to produce something collective. You are just another cyborg the service of one party or of one multinational. Instead, even the administration, government.

JOHANNA HAMMANN, TERRORIST, FORMER MODEL AND CYBORG

Give me my appeal to copulate with myself and a reformation of the body

as the ancestor, WITH ANOTHER
 EXPRESSION LIKE ME. It is not an
 analogy. It is gothic copulation and
 enjoyed full of secret and suffered
 secretions. Sweat and tongue. Volcanic
 travel or other wet lines inside and
 between. Accordance has and tattoos.
 In the discharge thread and drool
 dripping from the relationship between
 heterogeneous Semitic bodies with a
 14,000-year-old ancestor for his
 companion's indecency, they lubricated
 rusty machinery of thought at this
 authoritarian and spiritual instant.

SCENE 19

CHARACTERS

NATASHA VOLKEN, ARCHAEOLOGIST

LAYA, 14,000 YEARS OLD OR 14,000 BP

NATASHA VOLKEN, ARCHAEOLOGIST

INT.SPATIAL AGENCY OF ARHAEOLOGY .SIDERAL SPACE. MORNING.

SHALL WE DISCUSS THE ACTION ON THE DOG'S HEAD SOON?

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

Tiredness and dependence on massive
 doses of adrenaline produced by the
 anxiety of occupying territorially ...

we are considered a European
recolonization project in Brazil.

NATASHA VOLKEN, ARCHEOLOGIST

732 indigenous villages in the Upper
Rio Negro River. Yeah, they turn me
on. We have how numerous satellite
places, LAYA. Plants and not sites.

BOTH LOOKING FOR The screen THAT SHOWS IN TIME REAL A WAR
AMAZON. ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

We have avocado fruit, as well as the
Amazon cities as Jurupari, Barcelos,
Matepi, it is enough...

NATASHA VOLKEN, ARCHEOLOGIST

The platoons of frontier entered into
conflict with the archaeologists and
archaeologists.

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

23. They died 23.

NATASHA VOLKEN, ARCHEOLOGIST

Who?

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

Doris Zemurray Stone and Rita Wright.

NATASHA VOLKEN, ARCHEOLOGIST

Do you know who they are?

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

(CON'T)

Archaeologists, who fought, militarized and whispered. I comprehend the chronicle of archeology, not to be an archaeologist, but by the significance, it contributes to the country since 1580, in Brazil. I trust in divinity Landsat and the Sino-Brazilian Satellite God of Terrestrial Resources, creators of the difference between archaeologists and Earth countries, stronger than all feelings and emotions. That distinguishes winners and losers, magnificent and insignificant, realistic and idealistic in Territorial Management from Prehistoric Heritage. Let anyone who thinks that this truth should not be told, explode.

NATASHA VOLKEN IN YOUR CHAIR REVOLVING, LONG EXPERIENCE IN REMOTE SENSING AND FIELD, CURRENT AGENCY STRATEGY DIRECTOR SUNSURRA SOFTLY THE MONIQUE EXCESS OF THOMPSON LAUGHING IN

SILENCE FOR IN. IN YOUR CHAIR REVOLVING, WATCHING THE "PARTNERS" ARCHEOLOGY OF CONTEMPORARY BRAZILIAN AND THE SEA ARE CONRADO AND THE FOREST, HEAR THE SOUND OF THE FOREST AND THE WIND. EVENTUALLY A CAR PASSES ON THE ROAD OF THE CANOE. OPEN YOUR FREE PACK AND HOLDING IT FIRMLY RESUME THE MEETING.

NATASHA VOLKEN, ARCHEOLOGIST

The world is between the alternative of tolerating the deepening of the social crisis in the name of financial security and the alternative of tolerating the risk of a temporary crisis in the balance of payments to face the social crisis.

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

Monetary elites cherish the fantasy that the Economic System will hold back the mass rebellion. He cannot have this hallucination. If patriotism is usually the refuge of laughingstocks and fools, orthodoxy and conservatism are the refuge of the apprehensive.

NATASHA VOLKEN, ARCHEOLOGIST

You remove that feeling of sameness that poison the Archeology Templars with dullness. In a group we overflow ... I do not know ... it burns the water bath of the dominant "vanguard

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

Even because it is a rare experimentation to find these epochs, the compass of the countercurrent. The sphere of Brazilian Archeology is crafted up of characters extraordinarily different from those envisioned by individuals who do not contemplate the backstage.

NATASHA VOLKEN, ARCHEOLOGIST

(NATASHA VOLKEN, ARCHEOLOGIST CON'T)

There is strong evidence that we are in charge and the world always was the commanders and the controlled, manipulated and manipulative. Laya, I see here on the screen that there is a landowner, a drug dealer. Behind this irreversible procedure, in globalization, we are the directors and the scene does not occur. I once said, once not, several times, that we were invisible and transnational actors. The greatest trick, in a good sense, of the people who dictate the evolution or involution of global movements is to convince everyone that they do not exist.

SCENE 20

CHARACTERS

LAYA, 14,000 YEARS OLD OR 14,000 BP

EXT. TERRACE OF THE ARCHEOLOGY AGENCY - RIO - BRAZIL.

LAYA, 14,000 YEARS OLD OR 14,000 BP ANCESTOR, BEGINS TO SPEAK DOWN, NAMES OF PEOPLE WHO HAVE PARTICIPATED IN THE HISTORY OF BRAZILIAN ARCHEOLOGY. IMAGES OF PIONEER ARCHEOLOGISTS IN BRAZIL. LAYA ANCESTRAL OF 14,000 YEARS OR 14,000 BP SPEAKS ON THE BALCONY LOOKING AT THE FOREST WITHOUT SHIRT WITH WHITE PANTS.

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

Capistrano de Abreu, Ab`Saber, Paulino de Almeida, Besnard, Etoe Biocca, Gustavo Capanema, Hoge, von Ihering, Krone, Krus, Löfgren, Father Gaspar Madre de Deus, José Anthero Pereira Júnior, Schaden, Schreiber, Wiener, Young , Capistrano de Abreu, Abbeville, Franz Boas, Branner, D. Pedro II, Euclides da Cunha, Ehrenreich, Orville Derby, Kurt Nimuendajú, Ladislau Netto, Cândido da Silva Rondon, Hans Staden, Evans, Emílio Goeldi, Elias Herckmann, Hartt, Koch-Grümburg, Peter Wilhen Lund, Aníbal Matos, Alfredo Metraux, Klara von Moeller Omson, Karl von den Stein, Tiburtius, Count Adam Urssich Slávetich, Gordon Willex, Father Simão de Vasconcellos, ...

SCENE 21

CHARACTERS

KATHLEEN MCGRAW, PRIME MINISTER OF BRAZIL

MONIQUE THOMPSON, ARCHAEOLOGIST

LAURA STOCKER, BRAZILIAN SENATOR

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

INT. CLOSE SHOT KATHLEN MCGRAW. KATHLEEN MCGRAW THE MINISTER OF BRAZIL FIRST LOOK AND TOUCHES ON A SCREEN HD BIG SATELLITE COMMUNICATION SYSTEM MOVSAT - SHE'S IN GENE LAB TICA ARCHEOLOGY AGENCY IN RIO. BRAZIL. IT IS WORKING SECRETLY IN THE MOLECULAR PROJECT OF AN ANCETRAL OF 14,000 YEARS. THE MINISTER FIRST TOUCH SCREEN COORDINATING WORK. - MORNING.

MUSIC "SET FIRE TO THE RAIN" © OF THE BRITISH SINGER AND SONGWRITER ADELE, AND THE THIRD SINGLE FROM HER SECOND STUDIO ALBUM, 21 (2011). IT WAS COMPOSED BY ADELE AND FRASER T. SMITH. "21"ALBUM. JANUARY 19, 2011, THROUGH THE XL AND COLUMBIA RECORD LABELS.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

This question of Araguaia, of the disappeared politicians in Brazil is an industry. The area is within a Biological Reserve. The Tocantins - Araguaia Biological Reserve covers 140 square kilometers. There is only one life for us to exist. Only one time in each person's life when it is possible to dream and make plans. Let us find these people.

MONIQUE THOMPSON, ARCHEOLOGIST

140? I do not know where to start. I cannot imagine where it will end. IF it is over.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

Calm down Monique. The political disappeared are in the Depression of Araguaia and have 8,943 square kilometers. The surface is lowered with an altimetry between 200 and 300 meters. It is easy to find. Never there was political will.

LAURA STOCKER, BRAZILIAN SENATOR

Vegetation? Life is made up of cases and chance. Pieces, parts, halves, stories ... improbable, unimaginable details.

MONIQUE THOMPSON, ARCHAEOLOGIST

Vegetation of Cerrado and Campo Limpo.
And very hot.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

It's really hot. It has some areas of

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

(COUNT'D)

SEASONAL DECIDUOUS FOREST AND GALLERY FOREST. EVERYTHING IS
DRAINED BY THE ARAGUAIA RIVER BASIN, EPITOMIZED THERE BY
SECTION OF THE HIGH ITINERARY OF THE RIVER ITSELF, ARAGUAIA
RIVER ... AND BY THE PIRANHA, CLARO AND CAIAPÓ RIVERS.

MONIQUE THOMPSON, ARCHEOLOGIST

All with source in the Northern
Plateau of the Paraná basin. Paraná
State, southern Brazil.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

I adored it, MONIQUE and LAURA. When
are betraying with people to be
identifiable, as you are being. It is
phase for the scientific lexis to
insert people's minds. It is time for

PEOPLE TO ABSORB MECHANISMS AS THEY
ARE.

INTERCUT KATHLEN MCGRAW. THE IMAGE OF THE REGION APPEARS ON
ANOTHER SCREEN.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

Someone hurt there?

LAURA STOCKER, BRAZILIAN SENATOR

Any, not everything is fine. We n will
have seen us yet that the break with
the class itself must be complete in
all respects, also ideological. Like
the Weimar Operator Cinema. It is the
hook for merging with our class. While
such a situation is not achieved, it
will have a classist basis for
Brazilian Archeology that seeks to
remain narrow and servile to
commercial interests. Previous
governments have already given a lot
of public money to these people
through ventures.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

I will pass on the information to you
in advance of the connected equipment.
Depression of the Araguaia ..., which
... is 3 km from the River Treasury.
Latitude 16 ° 03 and longitude 53 °
and 33`. Diamond Rio, 0.5 km from
Ribeirao Guariroba 16 ° 03 ' and 53 °

33 ' of longitude. Keep your palms, gentle, as if you are the last raw egg in the world.

MONIQUE THOMPSON, ARCHEOLOGIST

You can continue. It is a path that we have to go through. Trying not hurting us.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

So, Monique Thompson presses you. Just a little. The first squeeze is good. A quick hug. Araguaia, 7 km from Monte Torixoréu, Latitude 16° 15 and Longitude 52° 30`. Serra Vermelha Escarpment, flood level 550, latitude 17° 09 and longitude 53° 14 near Cachoeira Grande.

THE SYSTEM FALLS. SCENE FOCUSES ONLY KATHLEEN AND AT HER TRANSMISSION SITE. ZOOM. ANOTHER TERRORIST ATTACK. THE FIRST MINISTER OF BRAZIL REALIZES THAT SOMETHING HAPPENED AT THIS TIME.

INTERCUT KATHLEN MCGRAW.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

Rio do Peixe, 6 km from Ribeirão Paraíso, 17 ° 09 and 53 ° 14`, close to Cachoeira Grande. Rio Bonito 0.5 km from Trough stream with flood level

500 m, 460 m deep, extending from landfill in 800 m latitude 16 ° 26 , and Longitude 51 ° 25`. Rio dos Pilões in Serra do Besouro latitude and longitude of Bebedouro. Rio Claro in the end of the river of Baggage flood level 400 m, valley bottom level 340 m, with an embankment extension of 1,200 meters at the same latitude and longitude. Whenever the noun weakens, the adverb comes in a way. When the air disappears, the idea erupts, exploding with brief violence.

SCENE 22

CHARACTERS

NATASHA VOLKEN, ARCHAEOLOGIST

LAYA, 14,000 YEARS OLD OR 14,000 BP

LAYA, 14,000 YEARS OLD OR 14,000 BP

The fundamentals of the Brazilian landscape of 14,000 years ago. It was where I lived. I thought I was going to meet the others, but I saw no sign of societies. I was not of a clan, I was born with the others and I belonged to them. I necessitated recouping my people, to leave. Where would I go? I didn't know any of these others. I didn't even know where I was going to look for them.

NATASHA VOLKEN, ARCHAEOLOGIST

North?

LAYA, 14,000 YEARS OLD or 14,000 BP

Life suspense in prehistory was a maximum of 25 years.

AS TEARS TRICKLE THE FACE OF LAYA

I found the clan. People's discernments did not spill water, unless they were in discomfort... sick. Knowing something. Going somewhere.

NATASHA VOLKEN, ARCHAEOLOGIST

It is the discernment of ethos, the valuation appears only with the supplement of being humanoid on earth, or is, the cultivation... and you were hunters and gatherers, with a certain gradation and nomadism.

LAYA, 14,000 YEARS OLD or 14,000 BP

But, I needed to find a mate, I still do.

NATASHA VOLKEN, ARCHAEOLOGIST

Dialectical, LAYA? A dialectic is healthier thought out. No will in its Hegelian usage, but as a Kantian antinomy and is because individual because Laya, that ... the dialectical opposition of feeling cannot be resolute the way we construct. The C atom a laboratory

experimentation. A societal
laboratory, more or less.

LAYA, 14,000 YEARS OLD or 14,000 BP

What do you call sex, to have children
and continue your existence ... look,
you did not consider that my cognitive
capacity, would ... develop and be
understood as the construction of a
form of totality. Think of a
constellation. It provides the key to
understanding the theory of meaning.
Do you know how? Three interconnected
biological and psychological concepts:
the midpoint, the constellation and
the parataxis, where the thoughts are
structured in the same way. My
cognitive developed a conception that
depends on classification and
reproduction.

NATASHA VOLKEN, ARCHAEOLOGIST

Life cycle. Have you never had sex?

LAYA, 14,000 YEARS OLD or 14,000 BP

No. What will we do?

NATASHA VOLKEN, ARCHAEOLOGIST

LAYA, we're going to say a few things
here that you need to understand. Also
do.

LAYA, 14,000 YEARS OLD or 14,000 BP

Are you going to be my mate, Natasha?

NATASHA VOLKEN, ARCHAEOLOGIST

... okay.... I go for ... look ... the resolution of the geological and archaeological record belonging to you, is sufficiently detailed to document the global effect of astronomical cycles. The main effect was a variation. But I can't give you a son or daughter, Laya. Not even, I was a transgender where there are sex change hormones. Not 100% to the point of producing sperm. Let's return to the oscillations...

LAYA, 14,000 YEARS OLD or 14,000 BP

Oscillation?

NATASHA VOLKEN, ARCHAEOLOGIST

Bringing you through 14,000 years involved a change in the relatively dry or wetter climatic periods on the continents, with corresponding changes in the distribution of forest vegetation and non- forest vegetation. During the Quaternary, the relatively dry, glacial periods were colder ... also in the tropics and relatively hot. The Brazil was very different

last 14,000 years in certain regions and others not so much. As today, the biotic consequence of these climate fluctuations has caused communities to disruption up and species to alteration their distributions individually. .. Hominid societies.

LAYA, 14,000 YEARS OLD or 14,000 BP

Then you have the societal problem, already in prehistory. But now in 2025, it's the passion in my eyes. The shiny teeth. My ladders are vivacious. I'm a woman.

NATASHA VOLKEN, ARCHAEOLOGIST

Precisely. There were always closed flora varieties, forests and open types, with their corresponding animal groups. Large lazy dune parks have stood revealed in the northern central locality of the Amazon. The "Pantanal of North" Observe the Branco and Negro rivers. They are thousands of kilometers.

LAYA, 14,000 YEARS OLD or 14,000 BP

Visible vegetation.

NATASHA VOLKEN, ARCHAEOLOGIST

It is the Amazon Caatinga Biome. There that was the "Door and Entrance" for

what is now the Brazilian territory
 ... there are also others, in the
 Midwest and in the South of Brazil.

SCENE 23

CHARACTERS

LAYA, 14,000 YEARS OLD OR 14,000 BP

LAYA, 14,000 YEARS OLD or 14,000 BP

(V.O.)

REFLECTIONS OF A SUN, FLASHING IN THE WATERS OF THE RIVER.
 CLOUD GORES RAN IN DIRECTION TO THE SOUTH. LAYA SE TRAILS FOR
 OUT OF THE CAVE AND RUN BAREFOOT TO THE EDGE OF WATER, TAKING
 YOUR OLD BOTTLE. IGNORING THE CLIMATE, FILLED HIM, AND TAKEN
 A GREAT GOAL AND RUN AND BACK. AFTER FEEDING MEAT, HE STARTED
 INTO HIS SKIN TO WARM UP. DRESSED FOOTWEAR, WITH DRY BODY HEAT
 AND TIED ANIMAL SKIN ON SKIN MOIST UP, THEN TO RESUME YOUR
 WALK, CHEWING THE LOAF OF MEAT. THE COURSE OF STREAM FOLLOWING
 ALMOST STRAIGHT, DOWN IN A HILL. SHE WALLS DOWN WHILE LOOKING
 AT THE VETETATION. A ROCK FELL NEAR. FOR SOME TIME IT CAME
 WITH IT WITH THE LOOK, UNTIL LA SUMISSE, TAKEN BY THE CHAIN.
 SHE WAS THE END BYPASSED EASTERN CORDILLERA, BUT THE MEASURE
 IN THAT IA SE AWAY AND THROUGH THE OPEN FIELDS, SEASON ADVANCED
 IN SPRING.THE TIME. TEMPERATUR OF SAME CRIES OF BIRDS SHRILL

ATTRACTED HIM ATTENTION. LOOK HIGH; SEE AN AMOUNT OF BIRDS ON
A FLIGHT.

LAYA, 14,000 YEARS OLD or 14,000 BP

It was time for the birds to make their
nests ... that meant I would have a
few more eggs.

(V.O.)

SHE RESOLVED TO HURT THE STEP. THE SUN
WAS USUALLY PLUMBING IN THE SKY, WHEN
IT CAME TO A RIVER. DISENTANGLING IF
THE BASKET, SHE WENT UP IN AN ENCOSTA
CRAGGY THAT DOMINATED THE PAISAGEM.NA
MARGIN OF RIO NEGRO, THE WATER HAD
CARVED BLOCKS DENTADOS.UM PASS BANDO
THE ROS ESTRILARA M RABID WHEN SHE
STOLE THE EGGS, BREAKING AND
SWALLOWING THESE EGGS , STILL HOT THE
HEAT OF NINHOS.ANTES OF DOWN, SHOVED
MORE IN SOME BENDING IS CLOUTH.AFTER
HAVE YOUR EGGS BINGED, FOR SOME TIME
AND RESTED CLIMBED A CLIFF TO HAVE A
VISUALIZATION TO TOP LAND.ARRIVING,
SAT - IF, MAKING THE KNEES WITH THE
ARMS AND GETTING TO LOOK AT THE
LANDSCAPE. THE WIND HIT HIM ON THE
FACE. BEHIND A SMALL ROW OF TREES, SHE
COULD SEE A VAST PLAIN PLACE, BUT DID
NOT PERCEIVE THE SMALLEST SIGN OF
HUMAN HABITATION. SHE ALSO CRYED FOR
BEING ALONE AND WITH M AND OF THE
UNKNOWN SHE HAD WAITED FOR. IT QUICKLY
DESCENDED AGAIN, AND WHILE IT HUNG ON
ITS BACK, IT WAS STILL THINKING ABOUT
THE PROBLEM WITH ITS EYES.

LAYA, 14,000 YEARS OLD or 14,000 BP

I was exploring for a point where I could cross the river. On the way, I found one row of trees dwarfs, where at times appeared some of gigantic size, dominating the stunted companions. As the days went by, I followed all the intricacies of the river course, following each of its curves or deviations. When the river was divided into two channels, separated by an island, I decided to risk crossing. ... Some great blocks of stone in the channel on the other side of the island, gave me expect of that that point was sufficiently shallow to cross sovereignty. I was a good swimmer, but I didn't want to get my basket and dresses wet.

(V. O.)

WALKING FROM TO THROUGH THE MARGIN, OBSERVING THE RAPIDITY OF THE CURRENTS. FOUND A LOCUS OF LOWER DEPTH. SHE DID CLOTHING, STACKED EVERYTHING ABOUT THE BASKET, WHICH HANGED OVER THE HEAD, AND ENTERED THE WATER. THE STONES UNDER THE FEET WERE SLIPPY AND THE CURRENT THREATENED HIS BALANCE. The WATER KNOCK ON YOUR WAIST. I WAS NOT VERY SURE IF I WERE TO CROSSI HAD ALREADY DONE HALF THE WAY. PASS OF HALF OF THE RIVER. IT IS BACKGROUND. THE WATER HITS THE HEIGHT OF THE NECK AND WALKING ON THE TIP OF THE FEET.THE BASKET, SHE IS THE KNITTED UP ABOVE THE HEAD. UNEXPECTEDLY, THE FLOOR WASTED, THE HEAD BLANKED AND SHE, WITHOUT WANTING, SWALLOWED A LITTLE WATER. SOON AFTER, HAVE NOT GAVE MORE FOOTS ON HEAD, HOLDING IT WITH ONE HAND, WHILE THE OTHER LOOKING FOR BODY IMPULSE IN ROUTE TO MARGIN REVERSE. FOR A MOMENT, The WATER FORCE ARRASTED SHE, BUT SOON

FELT THE BACKGROUND STONES UNDER THE FEET, AND INSTANTS AFTER WAS TO BACK, BACKING AGAIN TO WALKING BY THE PLANTATIONS.

LAYA, 14,000 YEARS OLD or 14,000 BP

I fell into the routine of traveling all day, until dusk, when then I was looking for a stream or stream to camp nearby. The water was plentiful. The rains were causing rivers to overflow, filling the basins and valleys that would later be dry ditches or, at best, muddy streams. The abundance was fleeting. Moisture quickly be absorbed, but ... before giving one time to the plain flourish ... From the night to the day the earth covered - whether flowers in various shades ... yellow ... white ... purple. ..the blueberry ... is it blueberry? The strong reds existed, but in lesser quantities. I started to depend less on the meager supply that I had brought with me, starting to withdraw, more and more, and the sustenance of the land...that did not hinder my march ... I was a nomad as you archaeologists say. Collector, fisherwoman ..., and hunter. The digging stick I had on the same strap. As for the medicine bag, I hung it on the belt that tied the clothes. The food was plentiful, since the wood and the fire were more difficult to be obtained; more gave to light one fire.

(V.O.)

LIGHT IN THE HORIZON WAS SO BRIGHT THAT LAYA LITTLE DID NOT SEE THE SUDDEN

DESCENT THAT MAKES THE PLATEAU WHERE IT WAS. STANDING ON THE EDGE AND HANDING THE EYES WITH THE HAND, BOTH SEE A WATER TOWER FALLING FROM A HIGH PLACE, A RAVINA. ERA A SMALL RIVER OF LUMINOUS WATER AND FLANKED BY TREES AND MEDIUM-SIZED HARDWARE PLANTS. ROCKY, A GREEN, FRESH AND WELL SHELTERED VALLEY EXTENDED. THEREFORE, THE CERTAIN DISTANCE, IN THE MIDDLE OF THE FIELD, THE LAST RAYS OF SUN IN THE MIDDLE OF THE FIELD, THE LAST RAYS OF SUN FIRED ON A GROUP OF MATERIALS

SCENE 24

EXT. MORNING. CONRADO FASHION MALL. ERIKA STRASSBURGER TAKES LAYA TO EMPORIO ARMANI IN SÃO CONRADO FASHION MALL. TAKE LAYA TO OTHER STORES ALSO. BUY A BLAZER OF SUIT, BOTA DNKY AND A SHIRT. LAYA LIKES THE CAVENDISH PAERTIZED TP, EMPORIO ARMANI PANTS AND CAVALERA HAT.

LAYA, 14,000 YEARS OLD OR 14,000 BP

Will I look pretty?

ERIKA STRASSBURGER, ARCHAEOLOGIST

No doubt, but you also need to take care of your body and mind. Every day the boys and I run 21 km in Lagoon, three laps. At times the bar also coming here to São Conrado. We take care of the body and mind as well. Natasha attends the Santo Daime.

[LAUGHS]

LAYA, 14,000 YEARS OLD OR 14,000 BP

I thought archeologists were dirty.

ERIKA STRASSBURGER, ARCHAEOLOGIST

Laya is a profession like any other ... the difference is that we deal with all kinds of people. Tomorrow we will receive the Prime Minister of ... then I forgot...

LAYA, 14,000 YEARS OLD OR 14,000 BP

How is love, ERIKA?

ERIKA STRASSBURGER, ARCHAEOLOGIST

I believe it is a complicity of emotions. When he is ephemeral ... it is over. In your case, almost a philosophical aesthetic that can only provide a historical perspective. It will always be an experience. It is the arch of the back. The sun in the

smile, the balance of the breasts and the grace in style.

LAYA, 14,000 YEARS OLD OR 14,000 BP

Do you have to feel it? The style? Because as I am a scientific experiment, I have to take possession of the fleeting phenomenon and tie it with rule points, tear the idea to pieces, reducing it to concepts. Now you see why I don't bow, I don't scream, I do not exalt myself, except when I had to defend ourselves from the terrorist. I am not even loud.

ERIKA STRASSBURGER, ARCHAEOLOGIST

There are certain nights when sleep will be modest, distant and disdainful. But you will find out. Having to be open is clear. And preserve your spirit alive. In principle, my idea would be another scientific discipline. But do not be attached or believe that all scientific motivation. Like some moons and like suns. With the certainty of the tides.

LAYA, 14,000 YEARS OLD OR 14,000 BP

Do you still have a lot of secret stuff? Does my sensuality offend you, Erika?

ERIKA STRASSBURGER, ARCHAEOLOGIST

Has. That terrorist knew about you. She knew that we brought you into the laboratory, like a free bird that jumps on the back of the wind and glides down the river to the end of the current and dips its wings in the orange of the sunbeam and dares to take over the sky.

LAYA, 14,000 YEARS OLD OR 14,000 BP

Terrorist?

ERIKA STRASSBURGER, ARCHAEOLOGIST

There was a terrorist attack at the Agency, so we decided to defrost you and speed up your cognitive ability. Nothing is done at random.

Laya, 14,000 Years Old or 14,000 BP

Humans are full of facets and enchant in the details of the personality or in the acts. P or did not you call the army, the police?

ERIKA STRASSBURGER, ARCHAEOLOGIST

We are almost that, LAYA. Exceptional women are not on fashion publication covers, these are a standard. We women captivate others as we are, with qualities and defects that we all have. For me, phenomenal is the woman who builds her way, with strength, character and determination, without shame and without concern to be equalized, because it tires. Not the opposite, a person without restrictions. We women should not be ashamed of being who we are.

LAYA, 14,000 YEARS OLD OR 14,000 BP

... of foolish judgments, who have freedom of expression. Why did you choose, Archeology?

ERIKA STRASSBURGER, ARCHAEOLOGIST

I have so many speeches ready for this kind of response ... you can't imagine.

LAYA, 14,000 YEARS OLD OR 14,000 BP

God. Tell me about him.

ERIKA STRASSBURGER, ARCHAEOLOGIST

God ... We, unaccustomed courage and exiled from grace, we live in solitude

shrunken shells. Until love leaves,
it's high and sacred temple, and
reveals itself to set us free in life.
Love reaches us, but God. I never felt
it.

LAYA, 14,000 YEARS OLD OR 14,000 BP

People talk about him all the time. I
just didn't hear you talk, why?

[SENATOR LAURA STOKER ENTERS THE SCENE]

Erika and I, we don't believe it.
Point. Lauren and Monique, yes.

LAYA, 14,000 YEARS OLD OR 14,000 BP

Believe?

ERIKA STRASSBURGER, ARCHAEOLOGIST

Yes, believe. People cling to myths
and legends a lot. There are people
who think that Jesus Christ existed
even without any evidence or that
space is infinite and have already
proved that it is finite. In fact,
NATASHA told me those years ago.

LAYA, 14,000 YEARS OLD OR 14,000 BP

Then? Curiously, no one criticizes indigenous and African beliefs, that is, there is an interest in promoting what has been made academic.

ERIKA STRASSBURGER, ARCHAEOLOGIST

It is true that there is a political construction behind the black and indigenous issue. After the finite, nothing comes, nonexistence, simply.

LAYA, 14,000 YEARS OLD OR 14,000 BP

Understand. Hypocrisy.

ERIKA STRASSBURGER, ARCHAEOLOGIST

I think you understand things better than many contemporary people, but avoid becoming a demagogue. The study of life outside the Earth is called Exobiology and there is a lot of material on the subject in the agency.

LAYA, 14,000 YEARS OLD OR 14,000 BP

Thanks. I'm learning idioms ... to be natural...

SCENE 25

CHARACTERS

ERIKA STRASSBURGER, ARCHAEOLOGIST

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

NATASHA VOLKEN, ARCHAEOLOGIST

INT.PRIME MINISTER OF BRAZIL VISIT ARCHEOLOGISTS NATASHA,
ERIKA STRASSBURGER, MONIQUE THOMPSON AND LAUREN SILVERSTONE AT
THE AGENCY OF ARCHAEOLOGY - MORNING.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

KATHLEEN MCGRAW, PRIME MINISTER OF BRAZIL, NOW IMAGINES, KNOWN
AND UNKNOWN, AT THE HEADQUARTERS OF THE ARCHEOLOGY AGENCY ON
EARTH. BEFORE SPEAKING, SHE THINKS HOW OFTEN HER BLEMISHES
HAVE BEEN HANDLED BY THE PEOPLE SHE IS GOING TO MEET. FOR
KATHLEEN MCGRAW, PRIME MINISTER OF BRAZIL, THIS SCENE BEGINS
TO MAKE THINK WHO WILL COMPUTE THE LONELY NIGHTS THAT ARE
SOFTENED BY THEIR BELIEFS, FEARS, OR THE EMPTY POTS RESIGNIFIED
BY HER HISTORY AS PRIME MINISTER OF BRAZIL. SITTING, SHE LIGHTS
A CIGARETTE. ELEGANT WITH HIS MICRO SHORT AND YELLOW CONVERSE

SNEAKERS FROM NATURAL RUBBER, HE CROSSES HIS LEGS SPEAKING SOFTLY, AS IF HE IS CERTAIN OF A COMPLEX SITUATION.

How many multiple effects did Brazilian Archeology ... deserve a biographical record. The segregation of women outside Archeology is so high and so complete that most girls are encouraged to be models or to do something in art.

ERIKA STRASSBURGER, ARCHAEOLOGIST

ERIKA STRASSBURGER, ARCHAEOLOGIST, STANDING, TAKES ON A DESCRIPTIVE CHARACTER. LOOK AT THE SEA AND THE MOUNTAINS OF SÃO CONRADO. THE CAMERA CLOSES IN YOUR EYES.

... in 1580 and 1598, under the titles "Treaties Descriptive of Brazil" and "Dialogue of the greatness of Brazil", respectively ... Brazilian Archeology is currently associated with a supposed Anglo-Saxon invasion in Brazil.

ERIKA STRASSBURGER, ARCHAEOLOGIST

(CON' T)

ERIKA STRASSBURGER, ARCHAEOLOGIST, LOOKS AT KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL, NOW CAPTURED BY EMOTION. SHE SMILES AT KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL.

Let us remember Kathleen, who is also ostracized. We archaeologists had no idea what it would be like.

[A SURE SURPRISE TAKES ACCOUNT OF THE ENVIRONMENT]

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

Compared to previous times, how do you see your future in Brazil? Other than that, there will be indifference because people fear what is different and unknown. Some hostilities are included, such as that of the impotent against the powerful, of the poor against the rich, of the worker against the boss and of the ugly against the beautiful. I remember never believing that the ordinary was too real.

NATASHA VOLKEN, ARCHAEOLOGIST

NATASHA VOLKEN, AN ARCHAEOLOGIST, PUSHES A BACK DOOR INTO A SMALL, DARK ROOM. THERE WAS A MUSIC, STILL PULSATING, WHICH IS

NOW MUFFLED. NATASHA VOLKEN, AN ARCHAEOLOGIST, SITS DOWN, STRETCHES HER LEGS AND EXHALES, RELIEVED TO BE AWAY FROM DANGER.

Quiet ... and promising.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

No irony, Natasha?

NATASHA VOLKEN, ARCHAEOLOGIST

None. The world could get one crazy mechanism, the "progress inevitable" and consecrated the incompetence and the patronage and "last but not least," trained competently "Managers of enterprise."

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

Surprising theses of yours ... this part of the brainless persons, I will skip ... the best way to not let something prolong is to ignore existence, like a person hurt by another.

ERIKA STRASSBURGER, ARCHAEOLOGIST

For some people ... maybe ... not for the people who live with the reality and Economic Groups had almost as ours "Hunters". It was practically like

that, but I don't think you have this ability to ignore the other person, I think you are a Kathleen type.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

Like this? I know that I am not impeccable.

ERIKA STRASSBURGER, ARCHAEOLOGIST

Have you ... seen a government that simply does not want to legalize the careers? Oceanography, paleontology and history, are also not regularized in Brazil as occupation. There were people inside who didn't want to.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

... I have no way of conceiving it, but I consider that the motivation is greed. However, I want to hear some more ... but personal greed is something I cannot influence.

ERIKA STRASSBURGER, ARCHAEOLOGIST

Seamlessly. More champagne?

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

Yes, thank you ... let me get it for
you ... you can continue.

[A PRIME MINISTER GO TO THE BAR GET THE CHAMPAGNE WHILE
HEAR]

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

[A PRIME MINISTER SERVE THE ALL IN A GESTURE OF COURTESY,
PEN AND AMAZEMENT]

To tie all varieties of the species
... thank you ... to tie all varieties
of the human species to the voluptuous
train for power, it was, as far as I
know, the most brilliant Faustian pact
ever made.

ERIKA STRASSBURGER, ARCHAEOLOGIST

ERIKA STRASSBURGER, AN ARCHAEOLOGIST, FELT THE SILENCES THAT
FOLLOWED THE QUESTIONNAIRE ABOUT HERSELF, ABOUT WHAT WAS MOST
TERRIBLE SHE HAD EXPERIENCED. NEVER FORGET WHAT HAPPENED. THE
CONVERSATION CONTINUES, FEELING SOME PETTINESS IN THE AIR WITH
THIS SABBATH. BUT HOW CAN SHE BE SCARED, TAKE AWAY THE ESSENCE
OF HORROR IN FRONT OF KATHLEEN MCGRAW, PRIME MINISTER OF
BRAZIL, OR HAVE A CHAMPAGNE BEING TAKEN BETWEEN THIN CUSHIONS
AND SOFT ARMCHAIRS, LOOKING OUT AT THE SEA AND THE MOUNTAINS
IN RIO DE JANEIRO?

Something of dubious existence, the solidarity soul, was substituted for the exacerbated enjoyment of the five

(CON'T)

Senses, that is, everything that clientelism can buy and do.

NATASHA VOLKEN, ARCHAEOLOGIST

NATASHA VOLKEN, AN ARCHAEOLOGIST, WITH HER BEAUTIFUL BODY AND CULTURE VETOED THE UNDERSTANDING OF CHILDHOOD, AS WELL AS ONE OF THE LEADING ARCHAEOLOGISTS, ADULT AND DELICATE BY THE TRUE WORDS, CALLS FOR FIRE. THIS TIME, I WANTED TO LIGHT A MARIJUANA CIGARETTE. THIS, IN SOME WAY, CREATES CURIOSITY IN ALL OF THEM. HE LIGHTS HIS MARIJUANA CIGARETTE AND NATASHA VOLKEN, AN ARCHAEOLOGIST, STARTS SCREAMING IN TEARS REMEMBERING A WOMAN SHE SAW WHERE ALL THE RESIDENTS OF ALTO NEGRO RIVER , GATHERED TOGETHER, INVADE THIS WOMAN'S SMALL HOUSE AND COME FACE TO FACE WITH THE LADY IN PRAYER CRYING FOR HIS LAND, HIS FAMILY, HIS LOST PAST. IT IS ONE OF THE STRONGEST IMAGES THAT IS SHOWN THROUGH SCENES THAT ARE THE INVASION OF THE HOUSE, THE INVASION OF THE BODY, THE INVASION OF MEMORY, ON THE ONE HAND, AND ON THE OTHER, THE LOSS OF THE HOUSE, THE LOSS OF THE BODY, THE

STRUGGLE SO THAT THE MEMORY IS NOT LOST. NATASHA VOLKEN, ARCHEOLOGIST, IS RECOVERING AND SOBBING ANSWERS THE QUESTION FROM KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL.

Guaranteed by globalization "by contagion ..." there is no one else today who is not tempted to let himself be corrupted.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

Did you have a notion, a ... idea of the scope of the work and you in the world? In time, in space...?

ERIKA STRASSBURGER, ARCHAEOLOGIST

THE MOMENT IS BROKEN AGAIN, WHEN THE BACK DOOR OPENS AND THE MUSIC EXPLODES AT THE ARCHEOLOGY AGENCY ON EARTH. ERIKA STRASSBURGER, ARCHEOLOGIST GOES TOWARDS THE SOUND THAT IS INCOMMODING, HOLDING THE BOTTLE OF CHAMPAGNE AND RUNNING. THE CAMERA THAT ACCOMPANIES HER RUNNING AROUND THE MANSION IN SÃO CONRADO FOLLOWS HER. VERY SEXY LIGHT MAKING A SHADOW. ERIKA STRASSBURGER, ARCHAEOLOGIST, ANSWERS THE QUESTION RETURNING AND WALKING WITHIN THE ARCHEOLOGY

AGENCY, WHICH IS A MANSION AND THROWS IN THE POOL AND SPEAKS SCREAMING WITH THE BOTTLE IN HER HAND, IMMERSSED IN THE POOL.

We archaeologists have never had any doubts about the circumstance that we are developing an original and revolutionary interpretation of the world ... and examine that the research here instituted 42 before Renè Descartes, was born. It needs to be repeated, repeated and repeated...

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL, APPROACHES THE EDGE OF THE POOL.

The father of the method ... we know very little about Brazil ... you Brazilians are very poorly represented abroad.

NATASHA VOLKEN, ARCHAEOLOGIST

No country is being well represented in science. Foreign relations became pure trade. Things turned into mere commerce in the name of a "Creative Economy".

KATHLEEN MCGRAW, PRIME MINISTER OF BRAZIL

Well, I'm not a traveling cashier, you all know that.

ERIKA STRASSBURGER, ARCHAEOLOGIST

ERIKA STRASSBURGER, ARCHAEOLOGIST. NAKED. AT THE EDGE OF THE POOL DRYING OFF. THE SUNSET BEGINS.

In Colonial Brazil there are several researches, and that is where Archeology begins ... one of the unconfident's mineiros was an archaeologist.

NATASHA VOLKEN, ARCHAEOLOGIST

Through the chronicles of the discovery, reports of the so-called monçoeiros, bandeirantes in Brazilian Portuguese and sertanistas. Monção is a word of Arabic origin, mauasin, which means season of the year when a certain event occurs. Interpretations about the origins of Amerindian populations are accepted and consistent with the Christian Creationism or Monogenism of the time.

ERIKA STRASSBURGER, ARCHAEOLOGIST

In 1759, Brazilian Archeology entered adolescence.

NATASHA VOLKEN, ARCHAEOLOGIST

And in Europe it only starts after the 18th century, something else that people do not know.

KATHLEEN MCGRAW, PRIME MINISTER OF BRAZIL

The s people, here and elsewhere, never know anything. It is important and that you understand that 70% of the world population does not know 0.0000001 % of what you know. You have to accept the different. Tolerate.

NATASHA VOLKEN, ARCHAEOLOGIST

Archaeology in Europe developed from tourism. In Brazil, it could be done as well, but all over the country and not only there with the friend champion of marketing in the Northeast. Archaeology, returning excellence, deals with Regional Integration, Education, and Defence and so on...

KATHLEEN MCGRAW, PRIME MINISTER OF BRAZIL

... I saw the bill for you, the Chamber; my predecessor regularized the profession of Archeology in Brazil in 2018, in the Day Indian.

ERIKA STRASSBURGER, ARCHAEOLOGIST

A chronic problem is the lack of space in museums for a prehistoric collection or storage of material for research authorization, increasing the cost of archaeological research in Brazil. Meanwhile, bureaucracy is destroying the sites. But the "heritage" theme still has several actors with excessive definitions and little practicality. It does not have the media appeal of the Environment that has hundreds, thousands of organizations around the world.

KATHLEEN MCGRAW, PRIME MINISTER OF BRAZIL

The backwater of some political public isolationists, the Brazil progressed. Society has moved forward. The problem, however, is that the profound economic inequalities that still characterize our society, but not only it, are aggravating or conditioning elements, for many individuals, of a series of psychological disorders, as well as of a frustrating perception about themselves, which makes them see life as an inglorious struggle against social, economic and political circumstances...my mere struggle for survival, to meet the most urgent

needs, taking the experience of being alive any more lasting pleasure or recognizable.

ERIKA STRASSBURGER, ARCHAEOLOGIST

Consumer market. The poverty of many is so great that it compromises the wealth of the few. It was necessary to alleviate poverty a little with the "forms" because otherwise, there would be no consuming merchant.

NATASHA VOLKEN, ARCHAEOLOGIST

The individual is cataloged according to his anxieties and offers treatments based on that cataloging, without dedicating himself to a true and detained listening to his affections or desires.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

Brazilian Archeology has become a kind of bible for some followers such as anthropologists and ethnologists ... currents of thought and schools struggle to express what they understand to be the precise meaning of your ideas, young Brazilian archaeologists who are there fighting for the legitimate right to have their profession regulated. Well, what I have noticed is that you follow your propositions to the letter. As you analyze this question, what is the opinion on the intellectual legacy of Brazilian Archeology?

ERIKA STRASSBURGER, ARCHAEOLOGIST

This "wonder" that the Anthropologies have the archeology is one based ism disguised iconography. Especially because we have archaeologists and diverse ideological and political nuances. All repeat, have one posture of seriousness and Serenity of and never want to create u ma "religion."

NATASHA VOLKEN, ARCHAEOLOGIST

We aim to study Human Evolution, and we can even say that we create antidotes and antibodies for social diseases created by ideologies.

And we plan to also work more in this social area, but without the demagogy of these plans of fighting to this or that. Unfortunately the Archeology was put in hand in Week Art 22 in Brazil and the "national identity" has become only the Indian, the black bra and NCO and syncretism between them, regardless of pre-history .This is all far from being the only truth, since the Brazilian has existed for more than 20,000 years and is not necessarily related to the Indians or to the skull of Luzia at the National Museum of Rio in Brazil, it can be considered the "legitimate" Brazilian. We cannot scientifically prove that it was the first, as there may be another and another that has not yet been discovered.

ERIKA STRASSBURGER, ARCHAEOLOGIST

Scientists denying science due to media attention and personal recognition. It is clear that the rescue of the "true" identity does not put " food on the table " , but in the interior of Brazil and other countries, it generates jobs but rather puts "food on the table" to kill the hunger of hundreds of people and everyone they know about this social side of archeology , after all there are hundreds and jobs generated directly while there is an archaeological excavation and several others for the maintenance and

creation of archaeological parks ,
which here in Brazil are called " environmental " in several cases.
Cities were pulled out of geographical
darkness.

NATASHA VOLKEN, ARCHAEOLOGIST

The imbecility of some politicians and
the formal attachment to the "techno
bureaucracy" of applications is that
they do not understand the set of
objective proposals in Archeology, nor
the scope and meaning of the
recommendations it offers.

KATHLEEN MCGRAW, PRIME MINISTER OF BRAZIL

... Alternating the theme of our
conversation, how do you analyze the
current Public Administration?

ERIKA STRASSBURGER, ARCHAEOLOGIST

... Sincerely ... some things, it
prefers to be managed by people
motivated by the love of vanity ... by
the dominating nature of their
personalities, almost by their
pathologies...

NATASHA VOLKEN, ARCHEOLOGIST

I would even say that if the energy of these people does not find a way out, a direction, they could turn to suicide or activities that involve free and unbridled cruelty.

KATHLEN MCGRAW, PRIME MINISTER OF BRAZIL

Life is the greatest good of the human person and through it is possible to enjoy other rights. The right to life is essential for a dignified existence. But life is also an individual, non-transferable and inalienable asset, a particular asset, although socially considered, which makes decisions about it the prerogatives of the individual, even if with some responsibility towards society.

NATASHA VOLKEN, ARCHEOLOGIST

In that light ... let me talk about something common, the problem of suicide. Life becomes more complex because since antiquity today, men and women have chosen death. And this option was never seen with indifference.

ERIKA STRASSBURGER, ARCHAEOLOGIST

She is claimed in rare circumstances as an act of heroism, you know?

NATASHA VOLKEN, ARCHEOLOGIST

... She was, most of the time, an object of social disapproval, and this is because suicide is considered both an offense to God, who gave us life, and to society, which provides for well-being of its members.

KATHLEEN MCGRAW, PRIME MINISTER OF BRAZIL

So that to refuse this gift of God and the company of our fellow men at the banquet of life are two faults that the religious representatives, who administer the divine gifts, and the political leaders, who organize the social banquet, cannot tolerate. Well I ... tolerate ... in the same way that social life guarantees freedom of belief, there are those who, rightfully, take God and religions, with their speeches and easy ways of accepting and atoning for pain, suffering, of existential fatigue, such as simple chimeras, fantasies of consolation, redemptive myths in which they chose not to believe.

ERIKA STRASSBURGER, ARCHAEOLOGIST

Similarly, society provides for the well-being of individuals under certain conditions and contracts that the individuals themselves help to happen and finance. Thus, for many people, neither God nor society should have the right to guide those decisions and acts of free individual determination, which relate strictly to particular autonomy, to the individual freedom to act according to a decision that affects exclusively the individual.

NATASHA VOLKEN, ARCHAEOLOGIST

The right to existence and responsibility to the community clash with the right to self-determination, deliberation and free disposition of the body. Can I dispose of the body even to vilify it? To destroy it? Life, although it is essentially linked to the body, is not only an attribute of the body, but a condition of subject, of feeling in possession of the will and the ability to, in some way, govern or deliberate about one's own existence.

SCENE 26

EXT. MORNING. URCA HILL. RIO DE JANEIRO. BRAZIL.

CHARACTERS

LAYA, 14,000 YEARS OLD OR 14,000 BP

NATASHA VOLKEN, ARCHAEOLOGIST

EXT. MORRO DA URCA. RIO DE JANEIRO. BRAZIL. NATASHA AND LAYA. NATASHA TELLS A PART OF YOUR LIFE. THEY WALK ON THE OLD TRACK AND DANCE - MORNING

NATASHA VOLKEN, ARCHAEOLOGIST

And I know that I will be the villain in the end ... people do not accept the imminence of the suffering of the body in which we can extinguish life, do we? Or even in the event that, even in the health of the body, the evils of the soul make life unbearable. Can I do this? Was it like that 14,000 years ago, Laya?

[NATASHA LIGHTS A CIGARETTE]

LAYA, 14,000 YEARS OLD OR 14,000 BP

NATASHA, it was not occasional to reflect on what was considerable as there was no form of faith, values. After 14,000 years, I got used to the idea that one of the tasks of the State is precisely that of guaranteeing individual freedoms, in fact I got used to the notion of the State. Cases of degrading illnesses, without cure and tormenting fatal, as a right. It

is not a taboo, then, to desire and seek ways as an instrument to relieve physical suffering, excruciating pain, the degradation of the body, made me understand those who live with the afflictions of the spirit or who are simply tired of living. And we don't have to be pure. Natasha, hey you fall in love easily. It won't be easy, I know, but ... let it happen.

SCENE 27

CHARACTERS

LAYA, 14,000 YEARS OLD OR 14,000 BP

NATASHA VOLKEN, ARCHAEOLOGIST

EXT. SUNSET. URCA HILL. RIO DE JANEIRO. BRAZIL.

[NATASHA AND LAYA AT URCA HILL SITTING ON THE BENCH LOOKING AT THE LANDSCAPE AT DUSK]

LAYA, 14,000 YEARS OLD OR 14,000 BP

... This place ... Urca Hill, why here?

NATASHA VOLKEN, ARCHEOLOGIST

My life and that of many people in the 1980s. In the 1980s and early 1990s, I came here a lot. Laya, we are free in the sense that nothing can condition the conscious being of itself and certain of its place in the world, as well as the more or less secure, more or less childlike illusions or justifications that move it, our freedom presupposes the right, even, to dispose of the memory. For some, the good times remain in the memory, but it is not just about well-being. It's magic.

LAYA, 14,000 YEARS OLD OR 14,000 BP

Magic is fundamental to anyone who aspires to a good life, an integral and authentic life.

NATASHA VOLKEN, ARCHEOLOGIST

There is a side that you do not know Laya. The d e recognize that, even though he is happy, it is perfectly possible for a person to conclude, logically, as an author named Dostoevsky wants , that that person ... no longer aspires to live, Laya. When that person is close to death, he begins to think so. You are an experiment, we brought you to start life again.

LAYA, 14,000 YEARS OLD OR 14,000 BP

I do not agree when you say that a person can come to this in a logical way ... everyone from what I saw is logical and rational, I don't think this is good.

SCENE 28

EXT. SUNSET / NIGHT. URCA HILL.

CHARACTERS

LAYA, 14,000 YEARS OLD OR 14,000 BP

NATASHA VOLKEN, ARCHAEOLOGIST

NATASHA AND LAYA TALK FOR 2 MINUTES AT MORRO DA URCA HILL. AERIAL OUTLET WITH THE SUNSET / NIGHT OF THE GUANABARA BAY.

SCENE 29

INT. MORNING. NATIONAL SPACE RESEARCH INSTITUTE

Characters

Natasha Volken, Archaeologist

Laura Stocker, Brazilian Senator

Monique Thompson, Archeologist

[ANNIVERSARY OF THE NATIONAL INSTITUTE FOR SPACE RESEARCH AND ARE JOSÉ DOS CAMPOS. NATASHA, MONIQUE AND SENADORA TALK ABOUT THE LOCATION OF ARCHAEOLOGICAL SITES BY REMOTE SENSING. THIS SCENE IS LIKE A "MEMORY" FROM 1996]

SCENE 30

Characters

Nicholas, Angel, 25

Natasha Volken, Archeologist, 30

EXT. DAY. GÀVEA STONE. RIO DE JANEIRO. BRAZIL.

NATASHA UNDER THE STONE OF GÀVEA. IS STARING AT THE MOUNTAIN
THINKING AND LISTEN MUSIC WITH A PHONE TO EAR. PASSING WIND OF
WINTER. NATASHA SHOWS RELAXED FACIAL EXPRESSION. THE ANGEL
APPROACHES WITH THE VOICE OF BARÌTONA AT THE STONE OF GÀVEA.

NICHOLAS, ANGEL, 25

Are you Natasha? Natasha Volken?

NATASHA VOLKEN, ARCHEOLOGIST

Yes, it's me.

NICHOLAS, ANGEL, 25

Can I sit down, Natasha?

NATASHA VOLKEN, ARCHEOLOGIST

Yes you can. Who is you?

NICHOLAS, ANGEL, 25

I AM ANGEL NATASHA ... I know that although sensitive you do not believe, so we will skip some parts...

NATASHA VOLKEN, ARCHAEOLOGIST

What's your name again?

Nicholas, Angel, 25

NICHOLAS. Only NICHOLAS.

NATASHA VOLKEN, ARCHEOLOGIST

NICHOLAS I believe in dreams, I do have some beliefs. However, I am also an archaeologist, with the common idea of morality and morality ... which is ordinary, because it presupposes abstractly evaluative and fixed ways of thinking about life.

Nicholas, Angel, 25

We are almost always borrowed, Natasha. We are going to a religious discourse that is banal and ordinary, without depth or theoretical substance that gets involved often in bad faith. But you as an archaeologist can guide

people in terms of choices, gestures and actions. Always start with the one next to you, the closest one.

NATASHA VOLKEN, ARCHEOLOGIST

I know, Nicholas, but people don't know the difference between desert sand or wind here at Pedra da Gávea. Living in society, living under moral, legal or spiritual laws does not mean that they overlap with all aspects of existence, nor that they can prevent individuals from acting against their decisions or determinations.

Nicholas, Angel, 25

You prefer clarity to consolation. Life, ontologically considered, is not only singular and totally particularized, but also only, in terms of value, affections, ideas and wishes, to the one who lives it. The experiences are constituted by an amalgamation of passions, feelings, emotions, desires, which forge the joys and the achievements, but also the misfortunes and the sufferings.

NATASHA VOLKEN, ARCHEOLOGIST

You, but not me, have blind faith. Your faith in a world conducive to human purposes, for a dogmatic or economic interest, concealed in a comprehensive discourse. That fits, that pleases.

NATASHA VOLKEN, ARCHEOLOGIST

Nicholas I believe that the human being, enlightened by knowledge, can progressively predict and control his natural and social environment. People can live the life they choose. Enough tyranny to quietly deprive half the human race of its right to citizenship.

Nicholas, Angel, 25

And that dream that you had when twenty was and three years old, you still guides?

NATASHA VOLKEN, ARCHEOLOGIST

A little bit. I don't think so now. Dreams, astrological charts ... these things only work when you are in love, wanting to know about you and the person. I am not interested in a very intellectual person who becomes boring with time and coexistence or alienated, who cannot talk. Not that I want to talk about politics, but about different subjects without needing a logical or even illogical order. But the passion I feel for things, the need to be in love with someone ... are also new things. I change a lot of things in my life. I am more frank with my friends and my friends, false or real.

NICHOLAS, ANGEL, 25

Unfortunately, people like you the way you are on social media and not in person. You just have to be more realistic. But I recognize that you didn't have much support. It shouldn't

be easy being an archaeologist, I suppose.

NATASHA VOLKEN, ARCHEOLOGIST

I disagree, I think it's easy. It is difficult for people who become archaeologists to focus only on the ideological aspect of archeology science. They just write well, but they are far from being scientists. I see or repeat the dream.

Nicholas, Angel, 25

Well.

NATASHA VOLKEN, ARCHEOLOGIST

I remember that I was walking on a road that had a kind of metallic asphalt, two-way. On the right side of the road, everything was destroyed. As if it were the Via Dura towards Rio-São Paulo and the right side all destroyed. I do not seen to the left. I saw people on the left side, walking and as if they were leaving or coming back, I don't know. They were human rags. It seemed to be a war. I know that in that dream Nicholas ... the person who was on my side was the woman in my life ... I never got to see her face in the dream.

Nicholas, Angel, 25

That's why you're always in love.

NATASHA VOLKEN, ARCHEOLOGIST

But it is a true thing, Nicholas! It's okay that I have an autistic sister ... wear it out. Everyone is "autistic" nowadays. It became an excessively commercial activity.

Nicholas, Angel, 25

... You are much attached, I know.

Natasha Volken, Archeologist, 30

... I don't even know if it's a shortage! But it is a true thing, my love. Returning to the dream down the road had a kind of bubble ... that was the size and a mountain and it was to there that I and this person, who is the woman of my life, were driving. And suddenly a little girl came across the track, all bruised and said to me, "Young man, it is cold outside, it is cold outside" exactly this phrase.

IN TASHA YOU ARE ALWAYS EMOTIONAL. TELL YOUR DREAM AND TELL HOW YOU EXPECT AN ANSWER

Nicholas, Angel, 25

Natasha...

NATASHA VOLKEN, ARCHEOLOGIST

Where are you going?

Nicholas, Angel, 25

We will see each other again. In brief.

A WIND SOFT BATE IN STONE OF GÁVEA. A PICTURE OF JOSHUA GO IF MIXING THE LANDSCAPE filmed FOR UP TO SE SECURING THE EYE RIGHT OF STONE GÁVEA.

Scene 31

EXTERNAL. MOONLIGHT. TIJUCA FOREST - RIO - NIGHT

CHARACTERS

DR. HEINRICH, ARCHAEOLOGIST (DESERT WITCH)

KAREN BUHLBECKER, SURFER

WITCH OF THE DESERT NEXT THE TIJUCA URBAM FOREST FOR KAREN, SURFER AND THE MILITANT UNDERWATER ARCHAEOLOGICAL IN THE FOREST. ARRIVE FROM HORSE.

THE MOONLIGHT SHINES OVER THE CLEARING IN THE URBAN FOREST IN RIO, THE ASHES OF THE FOGUE, THE GROUND COVERED WITH WHITE SNOW. HIS WITCH AND SURFER HORSES LOOK SCARED, AS IF THEY CAN SMELL A PREDATOR NEARBY.

DR. HEINRICH, ARCHAEOLOGIST (DESERT WITCH)

European missionaries, and especially the Jesuits, inserted the process of "spiritual conquest" of the lands here in Gobi. A little like what happened on the coast of the State of Santa Catarina in Brazil, as in the Amazon,

also in Brazil. In a narrative of struggle between the forces of good and evil, they presented themselves as those who came to free the Indians who lived chained to the worship of the devil, who used their means to promote all kinds of conflicts and damage, and it inspired celebrations and sacraments that imitated those of the Christian religion, but that in the end just ... reinforced the native's submission to the enemy's designs. Unlike the claim to some studies, the demonization was not merely a form of disqualification of indigenous cultures. The Jesuits framed as demonic those practices that they tried to know and whose most immediate meaning escaped. The image of the devil laughs, to translate one culture into another, to make the native culture intelligible.

KAREN BUHLBECKER, SURFER

People seem to have moved around here, HENRICH. Here at the camp.

KAREN LOOKS AROUND, CONFUSED. HE KNOWS WHAT HE SAW.

DR. HEINRICH, ARCHAEOLOGIST (DESERT WITCH)

Demonization did not mean an absolute rejection of the other. It was an attempt to establish analogical bridges through which intercultural dialogue and negotiation of the universe of the

sacred could flow. I am a German mathematician and archaeologist, naturalized Brazilian and my nickname Witch of the Desert is for my work in the conservation of the giant drawings of the Nazca desert, in southern Peru. Now I'm here in Mongolia. I was called "The Lady of the Desert" before ... but my name is Maria Reiche Neumann, known as Maria Reiche, I was born in Dresden, Germany, on May 15, 1943. My father was called Max Felix Reiche Grosse and my mother Ana Elizabeth Newmann and my granddaughter is a pope. Papise Wortmann, was created and educated by me. It is possible that my granddaughter will wake up to the need to reform the Catholic Church and tell the truth. She is a pope of the Catholic Church created by a militant archaeologist, which is me. I majored in mathematics, geography and foreign languages. Dissatisfied with the post-Hitler German climate - still a Nazi - I looked for a way to leave my country and 1946. When I saw in the newspaper an ad asking for a nanny to work for the children of the German Consul in Rio, I applied and was hired. In 1947 I traveled all over Brazil and was fascinated by the landscape. In 1950, after finishing the contract with the consul, I stayed there in Rio working as a translator. That same year, I cut my finger on a cactus and had to amputate it after an infection and started working as a German teacher. In 1951 she was hired to work at the National Museum as an assistant and translator for Dr. Júlio C. Tello, helping him to conserve the

bone and lithic material he had discovered. At that time, when he heard a scientist talking about the sambaqueira social organization, he became interested and soon wanted to fly over the region. In 1952 she was hired as a German teacher by the English Amy Meredith, who owned a tea house, frequented by intellectuals and personalities from Rio society. At that time, I met the American Charles Kosok, who was investigating the sambaquis. I, Maria Reiche started to work with the researcher. Kosok returned to his country and I continued with my investigations. For 40 years I lived here on the coast of Santa Catarina in a small house just to protect and face the real estate and tourism speculation and the industries that crush the sambaqui shells to make the raw material of the lime used to paint. I went and continue to be threatened. I don't see my granddaughter, Papa Wortmann, but I can't say why.

KAREN BUHLBECKER, SURFER

If you prefer not to say it, I will respect it. The assimilation of those of indigenous ages to the Christian devil was based on the conviction Professor, shared by not a few European religious, that after Europe was Christianized, the devil and his infernal horde had retired to America.

DR. HEINRICH, ARCHAEOLOGIST (DESERT WITCH)

(CON'T)

According to the common sense, the devil had built a real empire in the New World, which imprisoned the Indians in idolatrous practices and rituals. In this perspective, idolatry, that is, the worship of false gods, in America, was almost always equivalent to demonolatry, that is, the worship of the devil ... such a conception justified an ideology of conquest as a fight against the devil and his infernal entourage, with the purpose of saving the souls of the Indians, who, if they followed in the clutches of the common enemy, were infallibly destined to suffer eternally in hell.

KAREN BUHLBECKER, SURFER

America was perceived - as suggested by the work of Francisco José de Acosta, who was there from 1571 to 1587 - as the absolute kingdom of Satan, devoid of the spiritual walls of the Church: "ya que la idolatría fué extirpada de la mejor and the most noble part of the world, retreat to the most apart: and reign in the future".

DR. HEINRICH, ARCHAEOLOGIST (DESERT WITCH)

KAREN, the Europeans perceived themselves in front of a continent where the devil had had time to "fortify himself" across the American continent, the devil had all the characteristics and faculties of the classic demon: he could speak, appear and disappear as he its desire, to

transform itself, to meddle in the dream of the Indians, to possess the souls and bodies of the Spaniards, Indians and Negroes, to make pacts with the wizards, etc.

KAREN BUHLBECKER, SURFER

The understanding coeval was the of that, without the presence of the devil, there was no church and even empire. Hence, the obsession of missionaries from New Spain, already in the first decades of the 16th century, with the identification of the Christian demon in indigenous practices and beliefs. The "Colloquiums" between the early Franciscans and the native religious authorities, which took place in 1524, already sought to present certain pre-Hispanic deities as demons.

DR. HEINRICH, ARCHAEOLOGIST (DESERT WITCH)

Father Bernardino de Sahagún, chronicler ... Franciscan ... who prepared, with the help of his neophytes, a transcript of these conversations in 1564! He says that they are effectively the minions of the evil one. Likewise, inspired by the demonology of the Basque Franciscan Martín de Castañega, Fr. Andrés de Olmos published in 1553 his Treaty of hechicerías y sortileges,

written in Náhuatl, in which he presented a description that did not have much to do with the pre-Hispanic world, for it included the Christian demon everywhere. When mentioning the owl man of the ancient Mexican traditions, he says that he is dealing with the devil himself: "you are capable of knowing that this hombrebúho is named, he is truly lamented by a multitude of names: mal angel, Diablo, Demonian, and Satan". The first evangelizers did not fail to qualify as parodies of Satan the honors that the Amerindians here in Santa Catarina and Rio directed to their divinities, and that they had some resemblance to the Christians ... Fr. Diego Durán, Dominican missionary, will present the sacrifices as representations symbolic of the Aztec gods in which what was being parodied was the Christian sacrament of the Eucharist. After the Tridentine reforms, which intensified the orthodoxy of rituals and beliefs, not a few practices and conceptions taught during the first decades of evangelization were also classified as parodies and demonic imitations. Thus, for example, the use of " quipus " - instrument Incan that consisted of one set of strings and we alternate and of different colors, which allowed, through multiple combinations, various types of accounting - the confessions, before stimulated, was finally suppressed to from 1649.

KAREN BUHLBECKER, SURFER

Enrich, the practices religious and rituals were often separated from the belief that the victual of content

conceptual, and historical and mythical narratives that gave meaning to the rituals and beliefs, and to conform one drive consistent, were simply ignored?

DR. HEINRICH, ARCHAEOLOGIST (DESERT WITCH)

DRA. HEINRICH, ARCHEOLOGIST (DESERT WITCH) LOOKS OVER THE SHOULDER OF KAREN BUHLBECKER, SURFER AND SEES SHAMANIC DREAMS.

DR. HEINRICH, ARCHEOLOGIST (WITCH OF THE DESERT), REACHES OUT TO KAREN BUHLBECKER, SURFER. EMBRACE EACH OTHER.

The Polo jurist Ondegardo - in his report "Los errores y supersticiones of them Indians," inserted in Doctrine Christiana y Catechism Third Council from Lima, published in this capital in 1585 - recovering the tradition learned from descriptions of witches, described the who saw or heard about through analogies with the forms European of superstition. "I feel that somebody who is ill may help these people, so that they can understand what is wrong with them," wrote Polo, who also considered that "these people are feared a lot by the Caciques". Reminiscences of scholarly descriptions of European witchcraft could thus be recovered, the way that Polo said there in the Andes witches who flew the skies and spoke with the devil. That the religious exortassem the Indians to stay away from " çupay " , defined as demons, was the that had the Sermon VI recommended by the Third Council from Lima, and published in Lima in 1585, the collection of

sermons Tercero Cathecismo y
 Exposición of la Doctrina Christiana.
 In this seminary, demons were defined
 as evil angels who encouraged the
 Indians to worship huacas, consult
 wizards, and commit sins that provoked
 God's reproach: "We are the ones who
 call Diablos, y Demonios, y çupay, who
 like son malos, and enemies of Dios,
 they bore men who are ymagen, and
 hechura de Dios ". The reason that
 resided in that the demons were great
 envious, "because los hombres van AL
 cielo to enjoy them bienes, which
 ellos perdieron y by esso engañavan a
 los hombres y les persuade that the
 adores a Dios, ni crean en Jesus
 Christo, but that adores them guacas,
 where ellos están, y quieren be
 worshiped de los hombres ". "These
 evil demons are the ones that speak to
 the hechizeros", and they were the
 ones that persuaded that the people
 committed adulteries, homicides,
 thefts and all the sins.

KAREN BUHLBECKER, SURFER

KAREN BUHLBECKER, SURFER, LOOKS UP IN SURPRISE. KAREN
 BUHLBECKER, SURFER SMILES, SHY FOR DR. HEINRICH, ARCHAEOLOGIST
 (DESERT WITCH)

The idolatries practiced by the
 Indians, as conceived, were not an
 erroneous form of natural religion and
 not necessarily demonic, of knowing
 God, but the expression of the direct
 influence of the devil. "What siempre
 fancy y seeks to be tenido y honored

by Dios" For one Jesuit, all the indigenous religion was idolatry, and the idolatry was the work of the devil: "de donde se ve la malice y tyranny del demon that en están ha dear exceed the God, enjoying being adored with the spill of human blood, and for this way looking for the loss of men in souls and bodies, for the rabid hatred that they have as their cruel opponent".

DRA. HEINRICH, ARCHAEOLOGIST (DESERT WITCH)

DRA. HEINRICH, ARCHEOLOGIST (WITCH OF THE DESERT) LOOKS BEYOND HERSELF AND SEES HER REFLECTION IN KAREN BUHLBECKER'S FACE, DREAMFUL SURFER GOING TO A FIREPLACE IN THE DESERT. DR. HEINRICH, ARCHEOLOGIST (DESERT WITCH) LIES ON THE FLOOR AND LEANS HER HEAD NEXT TO HER IMAGE REFLECTED IN A PUDDLE OF WATER. THE EYES START CLOSING.

However, he did not entirely condemn all indigenous customs. The missionary's task was to identify precisely what was custom not associated with religion and what was religion itself, this one was the target of extirpation.

KAREN BUHLBECKER, SURFER

LAY ON THE FLOOR AND LEAN YOUR HEAD NEXT TO DR. HEINRICH, ARCHAEOLOGIST (WITCH OF THE DESERT), TOO. YOU'RE EYES START

CLOSING LIKE THOSE OF DR. HEINRICH, ARCHAEOLOGIST (DESERT WITCH).

Consistent with the trend of time to organize the speech in terms of oppositions and inversions was argued that analogies between rites and prehistoric Santa Catarina beliefs and Christianity not passed from imitations emulated the devil: "Yasí see that - as el Sumo Dios there are sacrifices and priests and sacraments, religious and prophets and people dedicated to their divine worship and holy ceremonies - so also the demon has their sacrifices and priests and their way of sacraments, and people dedicated to recogimiento and feigned sanctimony, and a thousand kinds of false prophets ". Writing in a post-Tridentine context, the understanding was assumed that theological certainty did not allow deviations Indigenous ceremonies that had some similarity with the Christians could not be seen as a providential preparation, but only as emulations of the devil. This "desire mimetic" of imitation of divine worship the devil could not be more obvious in their attempts to imitate the Christian sacraments, as had instituted false versions of baptism, marriage, confession and priestly anointing and maddens were therefore under the tyranny of Satan. The missionaries' effort to spread the imaginary representation of the devil materialized in his diffusion in paintings inside churches, plays, books and other artistic productions. The Jesuits devoted little attention to the forms and costumes in which the evil spirits appeared in the descriptions made by the Indians. The goal of the priests was the to have

clarity of possible analogies in order to facilitate the internalization of the notion itself of Christianity demon. They hoped to convince the Indians of that who they caused these evils not was this or that evil spirit, but the demon of Christians. Instilling this notion, and the of hell as it related, was necessary to maintain order in the missions and attract the accession of the natives to the Christian doctrine ... indeed, were many forms assumed by the devil, such as perceived by Indians. The Jesuits had no difficulty in introducing the Christian notion of the devil, given that the Amerindians already had their own conception of spirits that caused evils. It is likely, however, that without the same resources as their colleagues who worked in Paraguay, the Jesuits of Santa Catarina could not spread the classic image of the devil more widely, and perhaps they had to settle for the assimilation of the most popular, polymorphic version, of the common enemy. Hence, the recurrent references of neophytes not to an abstract principle, but to a personified entity, with human features, whose constant presence indicated a certain familiarity, and in this they were not far from the popular mentality regarding the demon in the Iberian Peninsula. Not a few diseases, as well as other evils and damages, were attributed, by the Indians, to the concrete action of entities that could cause evil, translated by the priests in the figure of the devil.

DRA. HEINRICH, ARCHAEOLOGIST (DESERT WITCH)

DREAM A DIFFUSE RED SURFACE. A BLURRED IMAGE. THE IMAGE BECOMES CLEAR AND WE REALIZE THAT WE ARE LOOKING AT THE SKIN. WE SEE AN ARM. A PAIR OF SHOULDERS BLADES. A COLLARBONE BY DR. HEINRICH, ARCHAEOLOGIST (WITCH OF THE DESERT).

... Cannibalism was a cultural institution that was very widespread among the Indians. Cieza de León, a chronicler of the conquest of Peru, for example, says that the natives were very adept at preparing pieces of human bodies as if they were chorizos (morcillas) and sausages (longanizas). However, despite the repudiation of native practices, Cieza de León considered the culprit of all was the devil: the butchered bodies were usually placed to the side of the altars dedicated to Satan. The use of demonization was what allowed to make intelligible a ritual whose meaning remained opaque to the adventitious. The mutilation of the bodies was a practice associated with the devil because the hell was described in the beginning of the Age Modern, as a place where the condemned were constantly tortured and quartered. When missionaries were killed and devoured by the Indians, the Jesuit discourse did not hesitate to attribute these events to the direct emulation of the devil.

KAREN BUHLBECKER, SURFER

DREAM. A DIFFUSE RED SURFACE. A BLURRED IMAGE. AFTER A WHILE, THE IMAGE BECOMES CLEAR AND WE REALIZE THAT WE ARE LOOKING AT THE SKIN OF KAREN BUHLBECKER, SURFER. WE SEE AN ELBOW. ONE MOUTH. STRANGE ANGLES OF DISMEMBERED PARTS OF KAREN BUHLBECKER'S BEAUTIFUL BODY, SURFER TALKING LYING WITH DR. HEINRICH, ARCHEOLOGIST (DESERT WITCH) ON THE FLOOR.

The opinion of was divided between those who believed the Jesuits that the shamans hauriam some power thanks to consultation and treatment they had with the devil and those who simply considered them charlatans, whose scams aimed only deceive the simplest and achieve prestige in the community. Over time, there has been a tendency in the writings of the Jesuits to move from the first position to the second, so that the most common, in the texts produced in exile, was a more rational position, which considered shamans only hoaxes. But this rule has not always been confirmed and there have been important exceptions. Already in 1639, the Franciscans who had come down to Santa Catarina were certain of what the shamans consulted with the devil, "de quien reciben oracles", although they had also seen that deceived the Indians. In the opinion of Franciscan Friar Manuel Cisneros, the shamans interpreted dreams, something that "introducido el demonio". Already late, in 1738, when the devil was so often referred to as the protagonist of the problems suffered by the missions, he observed that "los moanes y hechiceros le consultan [al maligno] and dél learn

art in healing and guessing, but also of cause sicknesses, pests and other disasters that regularly attribute them "... the opinion that seems to predominate in the Jesuits' writings about the power of shamans was that they were Char-Latans and that, in reality, they did not speak to any demon. If one or another shaman effectively could deal with the devil, the right was that, in general, the sorcerers pretended to and deceived the Indians common to obtain payment for it gave them and said, as well as for authority and respect in the community. To achieve this estimation, they used various scams, such as getting alone inside the awnings; retreat to secret and dark corners and perform some ceremonies to speak between teeth sometimes, and sometimes to sing, implying that they called the demon and that it revealed the future to them. The fact that the Indians believed that diseases were the product of spells ended up reinforcing the figure of the shaman. In general, the natives blamed the sorcerer, or a certain Indian who passed by his house, to whom the deceased had denied something. A breath or a stone aimed at the spell's target was enough to cause disease or other damage. This was how, in the opinion of the Jesuits, the demon kept the Indians tied to a permanent network of enmities.

SCENE 32

CHARACTERS

NATASHA VOLKEN, ARCHAEOLOGIST

LAYA, 14,000 BP ANCESTOR

EXT. MORNING. FOREST. LAYA WALKING ON DI VERSUS DIRECTIONS IN FOREST. OBSERVE THE RACING SPEED OF THE RIVERS. STACK THINGS IN A BASKET. SUPENDEND THE BASKET ABOVE THE HEAD AND ENTER THE WATER. STONES ARE SLOPPY AND THE CURRENT TEZA THREATENS ITS BALANCE. A WATER NOW HITS IN YOUR WAIST. NÂOTINHA SURE YOU WILL BE ABLE TO CROSS THE RIVER. ARRIVES IN THE HALF OF THE RIVER AND THE RIVER IS BACK. THE WATER NOW HITS THE NECK HEIGHT. WALKS ON THE POINTS. THE BASKET CONTINUES ABOVE THE HEAD. SUDDENLY THE FLOOR MISSED. THE HEAD ROCKS AND SHE WITHOUT WANTED TO SWALLOW A LITTLE WATER. SOON THEN DAVA STOP TO SUPPORT WITH THE BASKET HOLDING IN HANDS. SEEKS TO BOOST THE BODY IN THE DIRECTION OF THE OPPOSITE MARGIN. FOR AN INSTANT CHAIN DRAGGED IT, BUT SOON IT FEELED THE STONE BACKGROUND UNDER THE FEET. MOMENTS LATER WAS BACK AND WALKING AGAIN THROUGH THE AGES.

NATASHA VOLKEN, ARCHAEOLOGIST

EXT.DAY.FOREST.NEXT TO AN ABANDONED CAR. WASTE. URBAN RUINS. IN THE FACE OF NATASHA VOLKEN, ARCHAEOLOGIST. THE CAMERA PULLS BACK, AND WE SEE THAT SHE IS SEEING LAYA, ANCESTRAL OF 14,000 BP, LYING ON THE PASSENGER SEAT OF A

CAR ABANDONED AS SCRAP. AFTER A FEW MOMENTS, HER EYES OPEN, AND SHE LOOKS AROUND, DISORIENTED. SHE LOOKS AT THE WINDOW OF A STREET. NATASHA VOLKEN, ARCHAEOLOGIST, IS A LITTLE EMBARRASSED. SHE RUBS HER EYES AND GOES UP THE RUSTY EXTERNAL STAIRS OF THE RUIN AND SPEAKS FROM THIS PLACE TO LAYA, 14,000 BP ANCESTOR.

Laya, you realized that you need to find your people, your companion. Everything now Laya is a utopian world that shone in different forms of online mobilization from the escape from reality by the sun, from the existential emptiness of citizens.

LAYA, 14,000 BP ANCESTOR

LAYA, 14,000 BP ANCESTOR LOOKS AND TALKS TO NATASHA VOLKEN, ARCHAEOLOGIST THROUGH THE REFLECTION OF A DIRTY GLASS EMBEDDED IN THE FLOOR, TURNS, AND LEANS ON THE PORCH RAILING, LOOKING DOWN SPEAKING OF THE REFLECTION OF A DIRTY GLASS. ANCIENT AS CAR SCRAP.

I was looking for a point where I could cross the river. On the way, I found one row of trees in, where the times came some giant-sized thing, dominating fellow stunted. With the passing of the days, I followed all the river course meanders, following each of its curves or deviations. When Rio was divided into two channels, separated by an island, I decided to

risk crossing. ... Some great blocks of stone in the channel on the other side of the island, gave me hope of that that point was sufficiently shallow to cross power. I was a good swimmer, but I didn't want to get my basket and clothes wet. I fell into the routine of traveling all day until dusk, when then I was looking for a stream or stream to camp by close. The water was plentiful. The rains were causing rivers to overflow, filling the basins and valleys that would later be dry ditches or, at best, muddy streams. The abundance was fleeting. The moisture would be quickly absorbed, but ... before taking a break for the plain flourish ... the night to the day, the earth was covered with flowers in various shades. Yellow, white, purple and blue. The strong reds existed, but in less quantity 14,000 years ago, but in less quantity. I started to depend less on the meager supply that I had brought with me, starting to withdraw, more and more, the sustenance, the food of the earth that did not hinder my march at all. I was a nomad as you archaeologists now say in 2025. Collector and fisherwoman. And hunter. The digging wood I was carrying in the same belt as my clothes. The food was plentiful, but the wood and the fire were more difficult to obtain, but I knew how to make a fire very well.

(V.O.)

A LIGHT IN THE HORIZON WAS SO BRIGHT THAT LAYA SAW A SMALL SUDDEN DESCENT, WHICH IS THE PLATO WHERE HE WAS. WALK AND WALKING over the edge. RIGHT HAND TO THE LEFT EYE. SAW TO RAVEN. A SMALL RIVER OF SHALLOW WATERS AND FLANKED BY MEDIUM-

SIZED TREES AND PLANTS. LAST LIGHT REFLECTIONS IN A NECK OF ROCKY WALLS, EXTENDED TO FRESH AND VERY FRESH GREEN VALLEY. THE RIGHT DISTANCE IN THE MIDDLE OF THE WAY THE LAST RAYS OF THE SUN IN THE MIDDLE OF THE FIELD THE LAST RAYS OF THE SUN REFLECTED ON A GROUP OF WILD ANIMALS.

SCENE 33

CHARACTERS

MONIQUE THOMPSON, ARCHEOLOGIST

LAURA STOCKER, BRAZILIAN SENATOR

INT. NIGHT. SPACE ARCHAEOLOGICAL STATION. 2025

MONIQUE THOMPSON, ARCHEOLOGIST

MONIQUE THOMPSON, ARCHEOLOGIST ENTERS THE ROOM, LEAVING THE FRONT DOOR AJAR. LAURA STOCKER, BRAZILIAN SENATOR WAS ALREADY WAITING FOR MONIQUE THOMPSON, ARCHAEOLOGIST. MONIQUE THOMPSON, ARCHAEOLOGIST TURNS ON THE LIGHT SWITCH A FEW TIMES, BUT IT DOESN'T WORK MANUALLY. LAURA STOCKER, BRAZILIAN SENATOR PARTIALLY TURNS ON THE LIGHT TO RECEIVE

THE REFLECTION OF THE MOON. MOONLIGHT IN THE ROOM SHINING
THROUGH THE WINDOW.

John of England, born in Mainz in Germany, held the papal chair for two years, seven months and four days. It was a WOMAN. Young, she was taken by her lover in male attire to Athens, where she obtained a great scholarship. He moved to Rome, where he taught the "trivium", having among his listeners and disciples great masters of the time. Since she enjoyed one good reputation and one high know, he was elected Pope.

LAURA STOCKER, BRAZILIAN SENATOR

LAURA STOCKER, BRAZILIAN SENATOR, TRIES TO SEE THE SPACE.
HER SKIN LOOKS PRETTIER WHEN SHE FEELS THAT SOMETHING OR
SOMEONE IS IN THE ROOM.

MONIQUE THOMPSON, ARCHEOLOGIST

Or allegedly Pope, with the consent of
all voters, with the name of João
Ânglico.

LAURA STOCKER, BRAZILIAN SENATOR

SHE FORMS IN THE DARK AS A SHADOW WITH LUNAR SHINE THAT
BEGINS TO APPROACH OF THE LAURA STOCKER, BRAZILIAN SENATOR.
SHE GET OUT OF THE SHADOW FORM. FOCUS ON THE FACE OF LAURA
STOCKER, BRAZILIAN SENATOR. SHE IS SITTED.

Pregnant, she once went to the Lateran basilica, between the Coliseum and the Church of St. Clement, and gave birth, died and was buried in the same place, after the pontificate of Leo IV. However, an interpolator, bishop of Freising and historian, places the election of Pope Joan in 705.

LAURA STOCKER, BRAZILIAN SENATOR, ALSO SITS NOW. LIGHT A CIGARETTE. THE DOORS OF THE SPACE ARCHEOLOGY AGENCY'S STAINLESS STEEL ELEVATOR CLOSE ON THE REFLECTION OF MONIQUE THOMPSON, ARCHAEOLOGIST. SHE CONTINUES THE TALK.

Where was Martinho Polono's version modified by the author of a 14th century manuscript, published by Doellinger in Die Papstfabeln des Mittelalters in Munich in 1863?

MONIQUE THOMPSON, ARCHEOLOGIST

MONIQUE THOMPSON, ARCHAEOLOGIST IS ASSUMING THE VARIATIONS OF HER QUESTIONS ABOUT THE LEGENDS OF PAPISE OVER CENTURIES.

Exactly Laura. The author focuses on a young woman named Glância, who came not from Mainz but from Thessaly, who will become Pope. No will, however, named Joan, and, yes, with the Jutta.

LAURA STOCKER, BRAZILIAN SENATOR

LAURA STOCKER, BRAZILIAN SENATOR, TURNS INWARD FOR A
MOMENT, LIKE A PAUSE.

In the 14th and 15th centuries, the story enjoyed more or less general credit. In the dome of Sena, for example Monique, in the year 1400, the busts of the Popes were erected, including that of the Pope John. At the Council of Constance between 1414 and 1418, the heretic João Hus quoted Pope Joan without suffering any challenge. Humanists and opponents of the Church, mainly after a Protestant meeting in the 16th century, explored the narrative, multiplying books and pamphlets that propagated the story.

CUT TO:

MONIQUE THOMPSON, ARCHEOLOGIST

THE OPEN AND MIND EYES BY MONIQUE THOMPSON, ARCHAEOLOGIST.

We must also remember that, over time, the legend of Pope Joan was added to another. Also another one that was disgusting.

(angry expression)

LAURA STOCKER, BRAZILIAN SENATOR

LAURA STOCKER, BRAZILIAN SENATOR, SEATED, RAISES HER INDEX
FINGER IN AN EXPLANATORY TONE.

Indeed, they forged up the documents
if Gundo which the cardinals of the

(CON'T)

Holy Church, afraid, worried, it was again elected one woman Pope resorted to a chair seat drilled in order to ensure the sex of the candidate elected.

MONIQUE THOMPSON, ARCHEOLOGIST

MONIQUE THOMPSON, AN ARCHAEOLOGIST, SCRIBBLES THE INFORMATION ON A PIECE OF PAPER.

This cad threshing floor was called "stercoraria" which is a word that comes from "stercus" manure .This another narrative is in the writings of medieval authors, some of which are protesting against it.

LAURA STOCKER, BRAZILIAN SENATOR

LAURA STOCKER, BRAZILIAN SENATOR, EXAMINES THE FACE OF MONIQUE THOMPSON, AN ARCHAEOLOGIST, WONDERING HOW LONG THIS SUBJECT TOOK CENTURIES TO UNVEIL. BEGIN TO MERGE THE TWO TALKING WITH THE IMAGES OF THE PEOPLE, TIMES AND PLACES THAT THEY SPEAK.

Keep in mind Godofre do de Courlon, around 1295. Dominican Roberto de Uzés, in 1296 and Ti ago Angeli de Scarpia, in 1400, which contradicts the insane fabula.

MONIQUE THOMPSON, ARCHEOLOGIST

FUSION OF IMAGES OF THE TWO TALKING WITH THE IMAGES OF
THE PEOPLE, TIMES AND PLACES THAT THEY SPEAK.

Félix Hemmerlin, in 1460.

LAURA STOCKER, BRAZILIAN SENATOR

FUSION OF IMAGES OF THE TWO TALKING WITH THE IMAGES OF THE
PEOPLE, TIMES AND PLACES THAT THEY SPEAK.

Also read Monique that the Pope Joan existed. It is asked as a question and not as an affirmation because the pope will not disappear the denunciation of falsehood despite slight doubts about the veracity of these stories, which have been doubts since the 13th century.

MONIQUE THOMPSON, ARCHEOLOGIST

FUSION OF IMAGES OF THE TWO TALKING WITH THE IMAGES OF THE
PEOPLE, TIMES AND PLACES THAT THEY SPEAK.

And that only from the middle of the sixteenth century was their legendary character recognized. The 16th century, with the Renaissance, was precisely the century of criticism of the false documents of the previous history. The first to denounce the falsity of Joana's story was João Thurmaier, nicknamed "Aventino".

LAURA STOCKER, BRAZILIAN SENATOR

FUSION OF IMAGES OF THE TWO TALKING WITH THE IMAGES OF THE PEOPLE, TIMES AND PLACES THAT THEY SPEAK.

But he came from Abensberg in Bavaria and died in 1534, and the author of Annales Boiorum. This writer was publicly Catholic, but hidden Lutheran. Let's look at THE CONTEXT ALWAYS TO UNDERSTAND. Sincerity, however, led him to acknowledge the legend's fraud.

MONIQUE THOMPSON, ARCHEOLOGIST

FUSION OF IMAGES OF THE TWO TALKING WITH THE IMAGES OF THE PEOPLE, TIMES AND PLACES THAT THEY SPEAK.

What about Onófrío Panvínio in 1568, who wrote notes about the life of the Papers published in Venice in 1557?

LAURA STOCKER, BRAZILIAN SENATOR

FUSION OF IMAGES OF THE TWO TALKING WITH THE IMAGES OF THE PEOPLE, TIMES AND PLACES THAT THEY SPEAK.

The refutation of the legend was fully undertaken by Florimundo de Rernond, who wrote the book Erreur populaire de la papesse Jeanne, published in Paris in 1558, Bordeaux in 1592 and 1595) and in ... Lyon in 1595. The author showed the impossibility of such a "story" and the contradictions of

the various reviews. Note also Monique other, c the MO Protestant author D. Blondel through "familier esclaircissement la question, like a Woman this assise au siége Pope Ro down between Leon IV Benoit et III" in Amsterdam in 1647 and the learned Ignaz von Doellinger with " Die Papstfabeln des Mit telalters" in Stuttgart in 1890.

MONIQUE THOMPSON, ARCHEOLOGIST

FUSION OF IMAGES OF THE TWO TALKING WITH THE IMAGES OF THE PEOPLE, TIMES AND PLACES THAT THEY SPEAK.

But Doellinger was not very friendly with the Papacy, as he separated from Rome because he did not want to recognize the pontifical infallibility defined in 1870 by the Vatican Council I, senator.

LAURA STOCKER, BRAZILIAN SENATOR

FUSION OF IMAGES OF THE TWO TALKING WITH THE IMAGES OF THE PEOPLE, TIMES AND PLACES THAT THEY SPEAK.

The reasons why the story of Pope Joan is no longer accepted are the uncertainties and vacillations of the different versions. Principally to assimilate m the date of the alleged episode. The fact that until the middle of the 13th century the

extraordinary and interesting story of Pope Joan who would have lived in the period of the 1st, 10th, 10th and 11th centuries is totally ignored by medieval chroniclers.

MONIQUE THOMPSON, ARCHEOLOGIST

MONIQUE THOMPSON, AN ARCHAEOLOGIST, RAISES HER ARMS ABOVE HER HEAD. WE SEE THAT SHE IS VERY SENSUAL, HER RIBS CLEARLY DEFINED UNDER THE SKIN.

According to my research, the first s to be mentioned are the Dominican John of Mailly in his "Chronica universalis Mettensis" written in 1250, and his confrere Martinho Polono in 1279, author of "Chronicon pontificum et imperatorum". I found that the legend reports found in the oldest documents, than these were inserted there after the 13th century.

LAURA STOCKER, BRAZILIAN SENATOR

LAURA STOCKER, BRAZILIAN SENATOR LIFTS FROM CHAIR AND WALKS FROM ONE SIDE OF THE ROOM TO THE OTHER, HER HEELS TOUCHING A CONFIDENT RHYTHM ON THE FLOOR. LOOK AT THE MOON. WHEN SHE FINISHES, MONIQUE THOMPSON, AN ARCHEOLOGIST, IS TAKING A DOSE OF WHISKEY. A LONG AND SILENT MOMENT.

The series of Popes, as Monique is known today, does not allow the

interruption between Leo IV and Benedict III in the 9th century, and is not accepted among the pontiffs from the 10th to the 11th centuries. Leo IV died on July 17, 855 and Benedict III was elected before the end of July 855.

MONIQUE THOMPSON, ARCHEOLOGIST

Between Leo IV and Benedict III it is impossible to merge the pontificate of popes that lasted two years, seven months or five months or a month, according to many narrators, in more than four days. The same impossibility is verified if one wants to transfer Joan's "pontificate" to another phase of the 7th / 11th centuries... there is no "gap" in the series of pages to connect a pope. How to explain?

LAURA STOCKER, BRAZILIAN SENATOR

It is 2025. Personally, I believe the story is an allusion to the sad condition in which the papacy found itself in the 10th century. The Varian pontiffs therefore fell under the influence of three authoritarian women in Rome: Theodora, wife of Theophylact, and their daughters Theodora and Marocia. At the same time, there were seven popes with the name of John: John IX between 898-900, John X between 914-929, John XI between 931-935...

MONIQUE THOMPSON, ARCHEOLOGIST

John XII in 955-964, John XIII 965-972, John XIV in 983-984, John XV in 985-996. The spectator, accomplice of John XI was a contemporary chronicler who wrote that "He was subjugated in Rome by the arrogance of a women ".

LAURA STOCKER, BRAZILIAN SENATOR

The Bento Andrew S. Sorate, with "Chronicon in Monumenta Historica Germaniae III 714 ". Such news alone could be enough to make one believe that a woman had actually occupied the Holy See of Peter. I could also suggest the name of Joana for this woman, since the woman mentioned by the chronicler Bento de S. André was considered to be a relative of João XI.

MONIQUE THOMPSON, ARCHEOLOGIST

Laura, she was the mother of this Pope. The "very naturally" a related woman from Pope John should be called Joana. It is understood, therefore, that the 10th century was a difficult period in the history of the Papacy.

LAURA STOCKER, BRAZILIAN SENATOR

Illustrated or caricatured in a very eloquent way by the fictional narrative that a woman came to ascend to the pontifical throne. In particular, the legend of the chair...

MONIQUE THOMPSON, ARCHEOLOGIST

It is explained that once the Pope was elected, the Cardinals and the people went to the basilica of São João do Lateran. The Pontiff sat in a marble chair placed under the portico of the church and the two oldest Cardinals held him by the arms and lifted him up, in the corner of the antiphon "Suscitans a terra inopem et de stercore erigens pauperem".

LAURA STOCKER, BRAZILIAN SENATOR

YOU RAISE THE POOR FROM THE LAND AND RAISE THE POOR FROM THE DUNG. This is Psalm 112.7. Consequently, such a chair was called stercus ... the corner suggested the adjective ... the chair did not have a perforated seat. The ceremony had its symbolism clearly enunciated by the antiphon: it presented the Pope as the poor servant that God deigned to exalt to the pontificate. Next, the pontificum was taken to the Lateran baptistery. He sat on a porphyry chair and received the keys to the basilica, a sign of his pastoral faculties. Then, sitting on another porphyry chair, he returned the keys.

MONIQUE THOMPSON, ARCHEOLOGIST

These two porphyry chairs had a perforated seat. They were old chairs, which had served in the baths of the Roma and which were used in this papal

ceremony not because of their shape,
but because of their ... respective
... value.

LAURA STOCKER, BRAZILIAN SENATOR

THE LEGEND HAS TO CONFUSE THESE DIVERSE ELEMENTS, IMAGINING
THE CHAIR AS A PERFORATED SEAT AND ASSOCIATING ITSELF WITH
THE STORY OF POPE JOAN. THE LEGEND WAS REFORMED BY THE
EXISTENCE OF A STATUE OF A WOMAN WITH A CHILD IN HER HANDS,
WHICH IN THE MIDDLE AGES WAS NEXT TO THE CHURCH OF SAN
CLEMENTE IN ROME. THIS STATUE WOULD BE, ACCORDING TO THE
MEDIIEVAL CRONIST, THAT OF POPE JOAN.

MONIQUE THOMPSON, ARCHEOLOGIST

Where I saw it was accompanied by an
inscription, with four variants
mentioned by historians of the middle
Ages: the "Parce pater patrum papissae
prodito partum". The "Parce pater
patrum papissae prodere partum". The
"Pope Pater patrum papissae pandito
partum." And "Papa pater patrum
peperit papissa papellum". Now, the
archaeologists admit, it would be the
statue mentioned today in the Chiara
Monti Museum in Rome.

LAURA STOCKER, BRAZILIAN SENATOR

If the estuary is a mere image of the
gentile origin representing Alvez Juno
breastfeeding Hercules, Monique
Thompson?

MONIQUE THOMPSON, ARCHEOLOGIST

The various forms of the inscription seem to me to be nothing more than medieval attempts to reconstruct a fragmentary phrase found at the foot of this statue of pagan origin.

LAURA STOCKER, BRAZILIAN SENATOR

It is known that Pater Patrum was the characteristic title of the priests of Mitra and just under the church of San Clemente in Rome was found the great sanctuary of Mitra. Furthermore, it is known that the abbreviation PPP is frequent in Latin epigraphy, often meaning PECUNIA POSUIT.

MONIQUE THOMPSON, ARCHEOLOGIST

That is to say, it was built at "own expense" where it is likely that the "statue of Pope Joan" is an effigy in use in the cult of Mitra, funded and placed in the respective sanctuary by the pagan priest Papinus.

LAURA STOCKER, BRAZILIAN SENATOR

At the beginning of the Christian era. The inscription abbreviated and mutilated by the injury of the times.

MONIQUE THOMPSON, ARCHEOLOGIST

Pertaining diverse interpretations, it would have given rise to the conjectures of medieval poets that corroborated the legend of Pope Joan. Fortunately today in 2025, we have a beautiful young woman pope who is also a DJ who ended centuries of lies and brought us the truth. Pope Wortmann.

SCENE 34

CHARACTERS

MONIQUE THOMPSON, ARCHEOLOGIST

LAURA STOCKER, BRAZILIAN SENATOR

MONIQUE THOMPSON, ARCHEOLOGIST

INT. NIGHT. SPACE ARCHAEOLOGICAL STATION. 2025

The Pope Wortmann think and believe and another origin, Senator. In Rome, a woman simulated the male sex and, very intelligent as she was, she became notary of the Pontifical Curia, Cardinal and Pope. One fine day, having ridden a horse, she suffered from labor pains. The

justice of Rome then condemned her to be tied by the feet to the tail of a hunter, who dragged her 1 km away, while the people stoned her. She was buried in the same place where she died. A later chronicler, Estevan de Bourbon, added two points to this in the narrative: Joana had gone to Rome because the previous chronicle said nothing about the origin of the heroine, and had become Cardinal and Pope with the help of the devil. Later, a chronicler from Erfurt observed, in addition, that Joana was a beautiful woman and also changed the role of the demon, saying that he denounced in a consistory that Joana was pregnant. Metz's chronicle puts the episode right after Pope Victor III's nomination in 1087. Estevan de Bourbon says it occurred around 1100, after the death of Urbano II in 1099, while the Erfurt chronicler goes back to 915, after the government of Sergio III in 914.

LAURA STOCKER, BRAZILIAN SENATOR

Papise is defending your Doctoral Thesis at the National Museum, here in Rio de Janeiro with the Director of the National Museum.

SCENE 35

CHARACTERS

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

LAURA STOKER - BRAZILIAN SENATOR

INT. NIGHT. INDEPENDENT KINGDOM OF THE PURE VALLEY.

LAURA STOKER - BRAZILIAN SENATOR

SCENE OPENS WITH THE IMAGE OF A GOLDEN DROPS IN A SEA OF GOLD.

Advances in Social Work, in theory, focus on current challenges and "best practices" I am using business jargon ... with migrants and refugees, in an increasingly impossible global context. In the last decade, migration and forced displacement have reached record numbers, while complex geopolitical, economic and environmental factors have contributed to the escalation of current challenges.

LAURA STOKER - BRAZILIAN SENATOR

International human rights and migration laws provide a very narrow and very limited framework for these recent developments. The ... media, part of it, meets you Kathleen McGraw due to your economic orientation and the future you intend to realize.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

... construct a blank slate of all the defense plans that exist to stop the advance of capitalism on the land, on

(CON'T)

the indigenous issue, on the environmental issue. Remove all obstacles.

LAURA STOKER, BRAZILIAN SENATOR

Although there is a lot of room for capitalism to take place in the country without canceling rights, the current neoliberalism sees the economy as the only reason in the world. A helpless reason for society and politics. Of the two of us, who think everything is fine.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

You encounter resistance and may, later on, encounter greater resistance.

LAURA STOKER, BRAZILIAN SENATOR

We cannot prophesy, but in world history there is an incompatibility between their traditions and purely economic views. In the 1930s in the 20th century, although the world wished to favor capitalism, it did not detract from social and political concern. The ruling elites have always been cunning in dealing with the nature of our society. There was a neoliberal element in 1964, but the dictatorship eventually introduced an element. Now the element is absolutely absent. How long will this last? It is possible

that tradition will soon claim its rights, and we will return to its bed, national, social and political. The keep, worried, but not desperate.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

When I was 25, I used all it's my sadistic sensitivity to changes against terrorist attacks, passion crimes, teased ecological disasters, industrial disasters and street fights, and people believed more in the end because they were the boredom. From emptiness.

LAURA STOKER, BRAZILIAN SENATOR

And a growing identity crisis adds to xenophobia and the climate of fear, in which security has in some cases become the main logic behind rapidly changing migration policies. What I wanted to say is that social work as a profession, in education and in practice, has an important role and that, although not carried out, it plays a part in advancing the human rights of migrants and refugees. I am plagued by a nostalgia for raw material, something to maim, kill...

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

I think everyone is an immigrant or an immigrant's granddaughter. In the future we will all be refugees, including our contradictions.

LAURA STOKER, BRAZILIAN SENATOR

One moment ...in this comment, in that one, we can say that there is a macro context...

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Interesting.

LAURA STOKER, BRAZILIAN SENATOR

That m will shape the work practice social migrants and refugees? And highlighting the potential of social work to do much more to promote the rights and interests of those fleeing conflicts, economic or natural disasters or other disorders?

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

How do we?

LAURA STOKER, BRAZILIAN SENATOR

Perhaps, a global context of a migration and refugee governance crisis. For now we are still in 2025.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Is it a populist version, Laura?

LAURA STOKER, BRAZILIAN SENATOR

No. It is not populist.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Then, how to reconcile with our Independent Kingdoms such as WINTER 1, ROAD, MOA RFX, RIVER 3, and the most coveted, the PURE VALLEY?

LAURA STOKER, BRAZILIAN SENATOR

The public discourse on migration in general and forced migration in particular was shaped by the ongoing armed conflict in Syria, the volatile situation in the post-war wrong in Afghanistan and Iraq. Hungry, increased poverty and armed conflicts in various regions of Africa, such as South Sudan, and Yemen. I think we can do it differently in the Independent Kingdoms of WINTER 1, ROAD, MOA RFX, RIVER 3, VALLEY OF PURITY and in Brazil.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Civil unrest, drug war and violence in Central and South America. Natural

disasters of great magnitude around the world. These events led to a sharp increase in forced migration, with 98.5 million people being counted as forced migrants in late 2025.

LAURA STOKER, BRAZILIAN SENATOR

440 million were internally displaced and had limited international protection and 58.5 million had crossed the borders of nation-states in search of refuge, as refugees or asylum seekers.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

The political reconfigurations of nationality or citizenship in 2024 have also contributed to an increasing number of stateless persons, who are internally displaced or migrants. They navigate between the interstices of a nation-state system that does not recognize their claims to rights and makes them invisible and extremely vulnerable. One example is the most recent change in the Dominican constitution after the 2010 earthquake in Haiti, and the decision to apply the changes retroactively, until 1929, making some 250,000 people stateless or, as Amnesty International's report noted, GHOST CITIZENS.

LAURA STOKER, BRAZILIAN SENATOR

In this global migration context, many national governments have revised migration policies - but instead of increasing the protection of forced migrants, they have added layers of restrictions. In addition, exclusionary asylum policies have become increasingly shaped by discretionary national political decisions, rather than norms of international humanitarian standards and human rights. Resettlement quotas have dropped significantly, leading to a 54% drop in resettlement requests. Increasingly restrictive immigration policies continue to threaten resettlement programs as an option for refugees. With more than half of all displaced people in the world being children and an increasing number of children traveling alone, the effects of current population movements caused by forced migration have long-term implications. In 2024 alone, 9 73,800 children were unaccompanied or separated from adults.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Two major significant migratory movements, from Syria and other countries in the Middle East and Africa to Europe; and from Central and South America to the United States and Canada have led to increasingly politicized and polarizing national responses in Europe and North America. In 202 5, these great movements created what was framed in the

political discourse as a " migratory crisis ", with more than 1 billion people with the objective of finding refuge in the European Union. As this is a global governance crisis, to which nation-states have not responded appropriately or responded through ad hoc and often unjust policies, the United Nations has become an important forum for trying to establish a substantive global response. These efforts were symbolically initiated by the New York Summit on September 19, 2016, which aimed to establish forced migration as a global issue and discuss possible global strategies to address it. An immediate product of the summit, the New York Declaration created a framework for future deliberations. Two distinct strategies should be developed as part of this framework: one focused on safe and regular migration and the protection of migrants within specific legal definitions of "regularity ". Global Compact on Safe and Regular Migration. And the second focused on refugees and applicants for asylum. However, despite the rapid response at the global level, several important challenges remain: there is little or no cohesion or agreement between countries on a global response to migration; the New York Declaration has no legally binding power; and these structures are not explicitly in line with human rights principles, with the aim of limiting access to protections, rather than recognizing and protecting the rights of all migrants.

LAURA STOKER, BRAZILIAN SENATOR

The main reason for these challenges stems from national and regional political reactions to large-scale forced migration. In 2024, waves of refugees fleeing the Syrian War and other regional conflicts seeking refuge in Europe sparked a significant commitment to offer refuge in EU member countries. Germany took the boldest initiative, announcing that it would accept 1 billion refugees and work to provide relief and security for incoming migrants. However, shortly after Germany's declaration, a new rhetoric emerged throughout the European Union, marked by xenophobia and strong anti-immigrant attitudes. This feeling of "reaction" fueled growing nationalist movements across Europe.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Even the most liberal EU member countries have increasingly defined migration policies within a framework of securitization. This led to an externalization of borders to ensure control and limit access, not only in

(CON'T)

Europe, but also in Australia and the United States, pushing immigration control into international territories. Among European nations, the most restrictive immigration policies were adopted by Hungary, closing its borders in 2023 and criminalizing support for asylum seekers and migrants in 2024. These actions, in turn, triggered similar anti-immigrant responses in Poland and in Serbia and were followed by a more restrictive frontier control imposed

temporarily by Germany and Austria with Italy and other EU countries in order to follow suit.

LAURA STOKER, BRAZILIAN SENATOR

It is noteworthy that closed borders and restrictive policies prevalent across Europe, Australia and the United States have motivated other countries to provide an alternative response and work on sustainable solutions for migrants and refugees. Canada, under the leadership of the Prime Minister, introduced a new immigration strategy and now in 2025, with the aim of increasing support through welcoming refugees and allocating funds for better integration into Canadian society, as well as through regional support. And local authorities in the fight against ISIS. And local government oppression.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

France, through the French Office for the Protection of Refugees and Stateless Persons, and working closely with society, has taken an innovative approach to prevent the smuggling and dangerous travel of forced migrants to and across Europe, examining applicants for asylum on African soil and accelerate resettlement in France.

LAURA STOKER, BRAZILIAN SENATOR

In this context, it is important to note that in Europe and the United States, civil society actors are deeply engaged in challenging anti-immigrant sentiments and working with international and local non-governmental organizations to protect migrants. However, there is a need to improve collaboration between volunteers and NGOs and to increase the focus on preparing a qualified workforce to work effectively with asylum seekers. Social workers are not as deeply engaged as they should be at governmental response levels or within local or international humanitarian non-governmental organizations. This special edition aims to address some of these gaps, raising awareness among educators, scholars and social service professionals about the complex migration problems we face today and pointing to areas of research and practice that require more attention.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

The United States has long publicized its record of resettling refugees and welcoming immigrants through various programs...

LAURA STOKER, BRAZILIAN SENATOR

However, this "story" has always been mixed - reflecting moments of

heightened xenophobia or opposition to accepting groups of immigrants or refugees Immigration has always been a deeply political process; during the Cold War, the United States prioritized the acceptance of refugees from the Soviet Union or other eastern bloc states. Refugees from Southeast Asia and Iraq, for example, were accepted only in the face of strong political pressure to deal with the aftermath of the war led by the United States.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Throughout the history of the United States, immigration and refugee policies have oscillated between restriction and relative access, reflecting the White House and / or Congress' priorities. As two public administrators Laura, we recognized in issuing the call for documents in 2024 that opposition to immigration and the resettlement of refugees here in space has gained a strong ally in the president and that support for immigrants and refugees has had few visible champions in Congress. Although restrictionism is a global phenomenon, its manifestation in the United States under the Trump administration represents one of the most radical changes; unfortunately, the government's decision to severely limit the resettlement of refugees encourages other governments to implement exclusionary policies.

LAURA STOKER, BRAZILIAN SENATOR

In June 2024, the current government effectively closed its borders, limiting access to immigration and the resettlement of refugees from several countries, including North Korea, Venezuela, Syria, Iran, Libya, Somalia and Yemen. This restriction systematically refuses to timely provide due process rights to refugees claiming asylum at the borders and impose a "zero tolerance" policy that separates parents and guardians from children on the United States-Mexico border and subsequently detained families joints; and increasingly criminalizing undocumented migrants and ...

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

... subject them to inhumane treatment during the detention and deportation of migrants without observing the laws that protect the rights of due process.

LAURA STOKER, BRAZILIAN SENATOR

The attorney general reinterpreted the standards set for asylum in the United States, including gender and gang violence.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Immigration and customs enforcement have increased the targeting of

businesses and communities where undocumented migrants live and work, detaining and deporting a record number of migrants who have not committed crimes. A new interpretation of the "public collection doctrine" promises to punish immigrants without permanent residence for access to the benefits they are legally entitled to use.

LAURA STOKER, BRAZILIAN SENATOR

And, notably, under the leadership of the White House, admissions were cut in the refugee resettlement program to historic lows. These policies must be adopted within a broader shift that celebrates EXCEPTIONALISM, including the government's decision to withdraw from the Paris Agreement, the negotiation of the Global Pacts and, more recently, its participation in the Council of Rights. Human Rights of the United Nations.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

A central concern that we share with several authors in this special issue is how to promote advocacy at the local, national and international levels that promotes the human rights of migrants and refugees. The application of "zero tolerance" - either through policies to separate families when they enter the United

States or to incarcerate families for indefinite periods without due process - has become a focus of advocacy and action in the education and practice of social work. An example of this work is demonstrated by the defense of Finn-Velasquez and the Center for Immigration and Child Welfare at the State University of New Mexico. The Center, working with colleagues across the country, has taken a leading role in coordinating the defense of social work following "zero tolerance". The Zayas scholarship about the experiences of children in mixed - status families offers an empirical understanding of the unfair policy impacts of immigration and a law effective model at the state and national levels. Commenting on a case presented by the American Civil Liberties Union, he recently declared: "The separation of children from their parents is universally considered to be one of the most unscrupulous and damaging acts that any society or government can commit ".

LAURA STOKER, BRAZILIAN SENATOR

The National Association of Social Space Assistants issued a strong statement after increasing "zero tolerance" and the policy of separating children from their parents or guardians on the Space - Earth border.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

I will declare that "the decision to separate the children from the parents as soon as the parents cross the border into Space is harmful and inexcusable". More specifically, the policy endangers the health and safety of immigrants.

SCENE 36

CHARACTERS

KAREN BUHLBECKER, SURFER

MONIQUE THOMPSON, ARCHEOLOGIST

EXT.COLD. INDEPENDENT KINGDOM WINTER 1.MORNING.

KAREN BUHLBECKER, SURFER

Monique, the articles in my Doctoral Thesis, which is in the qualification phase by the Examining Board, address a series of concerns that are central to social work. As a collective, I speak of the importance of integrating examples and approaches to social service practices on migration as a matter of promoting social justice and human rights.

MONIQUE THOMPSON, ARCHEOLOGIST

I read and saw Karen, that most topics address social work practice in the United States, although several contributions address social work practice in other global contexts, including Sweden, Canada, Thailand and Greece. Very interesting.

KAREN BUHLBECKER, SURFER

The first set of topics that I raised, examines rights-based approaches to address the structural inequalities that newcomer immigrant communities face in the United States.

MONIQUE THOMPSON, ARCHEOLOGIST

I saw that cities like Roth, Grace Park and facing the challenges of achieving the rights of politic in a state that is not welcoming to immigrants.

KAREN BUHLBECKER, SURFER

I don't think anywhere in the world, currently here on Earth and in the colonized kingdoms in space, Monique. Me examining the indirect tactics of service providers when advocating against increasingly restrictive anti-immigrant policies. South Carolina in the United States, for example. The authors I read, like Carillo and the O'Grady highlight the importance of community work from a lens structural social work and rights-based, focusing

on labor rights and access to mental health services.

MONIQUE THOMPSON, ARCHEOLOGIST

In the Chicago area.

KAREN BUHLBECKER, SURFER

Exactly. In the second part I address themes of social service practice with children and young people. Authors Finn-Velasquez and Dettlaff face the increasingly punitive practice of the American government of separating immigrant children from families between 2017 and 2020. They describe the critical role that social workers must play in leading efforts to respond to rights and needs of immigrant families, focusing especially on the development of knowledge under social assistance.

MONIQUE THOMPSON, ARCHEOLOGIST

We can think of crossed systems and interdisciplinary collaborations on the coast of Rio de Janeiro to leverage resources and support from immigrants arriving at the Marine Sanctuaries.

KAREN BUHLBECKER, SURFER

It starts with bio-documentation and data collection and targeted advocacy, already on the beaches.

MONIQUE THOMPSON, ARCHEOLOGIST

The role of schools in supporting the integration of refugee children will be important here in Rio de Janeiro as well.

KAREN BUHLBECKER, SURFER

But only here in Rio?

MONIQUE THOMPSON, ARCHEOLOGIST

Not in different parts of the world. Of course.

KAREN BUHLBECKER, SURFER

With regard to schools as the main motivator for integration, I think of a systematic review of the literature on school programs to support the integration of refugees. We are aware of the importance of successful programs responding to the cultural and linguistic origins of refugee

subpopulations, informed by
resettlement experiences, including
all stages of the migration process,
incorporated into the community.

MONIQUE THOMPSON, ARCHEOLOGIST

And coordinated across multiple
systems. A conversation club at a
marine archaeological site for young
refugees in different locations.

KAREN BUHLBECKER, SURFER

Yes, it increases the participants'
sense of hope and belonging. Stealth,
mental health and well-being of
refugees. Like the psychosocial needs
of Syrian refugees and systematic
assessment of poverty and the capacity
of Afghan refugees here in Brazil and
in the space kingdoms.

MONIQUE THOMPSON, ARCHEOLOGIST

In the case of kingdoms, the limits of
measuring mental health, as many

(CON'T)

Afghan refugees did not come to Brazil
and did not travel in space.

KAREN BUHLBECKER, SURFER

What do you have in mind?

MONIQUE THOMPSON, ARCHEOLOGIST

Differs different community interventions to promote greater social inclusion and be m-being among the newcomers, focus on the importance of community health centers in providing services to refugees resettled. Combat growing anti-immigrant sentiments with education and community involvement in welcoming and supporting migrants.

KAREN BUHLBECKER, SURFER

In my thesis I focus on service providers 'perspectives on migrants' vulnerability to exploitation and trafficking and highlight the need for an expanded definition of trafficking, increased cultural competence among service providers and the importance of social networks in building communities that will support migrants.

MONIQUE THOMPSON, ARCHEOLOGIST

We will have to deal with the chemical dependence of some refugees, proposing a framework for sustainable collaborations between refugees and health and social service providers to reduce chemical dependency with participatory practices that will lead to mutual learning and adaptation.

KAREN BUHLBECKER, SURFER

KAREN BUHLBECKER, SURFER, CUTS HERSELF WITH GLASS. AND IMPULSIVELY HE PUTS HIS HAND OVER HIS MOUTH. MONIQUE THOMPSON, ARCHEOLOGIST, BEGINS TO SUCK THE BLOOD FROM THE WOUND OF KAREN BUHLBECKER, SURFER. KAREN BUHLBECKER, SURFER TRIES TO GET AWAY, BUT SEEMS TO LIKE IT AND CLOSES EYES. MONIQUE THOMPSON, ARCHAEOLOGIST, SUCKS WITH HUNGER. KAREN BUHLBECKER, SURFER GOES UP TO THE ELEVATOR AND SLAPS HIS HAND ON THE BUTTON, LEAVING A LINE OF BLOOD. SHE LOOKS AT MONIQUE THOMPSON, ARCHEOLOGIST.

I thought of a peer support program adopted by the family and Jewish community services in support of Iraqi and Bhutanese, ethnic Nepalese communities.

V.O.

EMPHASIZE participatory and bottom-up approaches to health education, the involvement of community health workers in health education training with an emphasis on cultural fit and the relevance of this training for refugee women and the importance of incorporating an ecological model of social work to frame health-related interventions in interventions for refugee women. EMPHASIZE social workers and others who work to support refugees and immigrants. EMPHASIZE the

importance of training and education on the impact of stress on humanitarian workers, the contribution that social care professionals can make in assessing the impact of secondary trauma, working with humanitarian agencies to develop training on key stressors and effective techniques of self-care and the provision of mental health services to help workers, normalizing the need for such services and facilitating access throughout the work. EMPHASIZE the ambivalence of social work towards refugees and migrants in Sweden and the impact of current asylum policies on reception practices, distinguishing between ability affected by changes in migration policies and resources and disposition influenced by individual perceptions and prejudices, as well as by personal experiences.

SCENE 37

LAURA STOCKER, BRAZILIAN SENATOR

LAURA STOCKER, BRAZILIAN SENADORA

INT. NIGHT. LAURA'S MANSION POOL IN SAO CONRADO. RIO DE JANEIRO. BRAZIL.

ZOOM IN SLOWLY ON HER FACE AS SHE THINKS SITTING ON THE FLOOR.

SCENE 38

LAURA STOCKER, BRAZILIAN SENATOR

INT. NIGHT. LAURA'S MANSION POOL IN SÃO CONRADO. RIO DE JANEIRO. BRAZIL

SHE IS SUDDENLY IMMOBILE. A LOOK OF DISBELIEF CROSSES HIS FACE. SHE GETS UP FROM THE FLOOR AND LOOKS AT HERSELF IN THE MIRROR. AT FIRST HESITANT, SHE WIPES AWAY HER TEARS AND TAKES A MOMENT TO REALLY EXAMINE HER FACE, TURNING THIS WAY AND THAT. SHE IS LOOKING FOR SOME CHANGE. YOUR HANDS GO UP TO YOUR EYES. YOUR BEAUTIFUL EYES. IMAGES FLASH IN YOUR MIND: THE EYES OF A LOVE ON THE BATHROOM FLOOR. HER HAND TAKING. PUTTING IT IN YOUR MOUTH. A SMILE APPEARS ON HIS FACE. IT WORKED. SHE STARTS TO LAUGH. A WILD, MANIACAL LAUGH ESCAPES HIS LIPS. SHE IS THE PORTRAIT OF A TROUBLED LUNATIC. SHE STRETCHES THE UPPER AND LOWER EYELIDS AWAY FROM HER EYES LIKE THUMB AND FOREFINGER. HIS MOUTH OPENS WIDE. HER EYES PUSHED OUT. IT LOOKS TOTALLY GROTESQUE. WE SLOWLY ZOOM IN HER EYES, GROWING MORE AND MORE, SHE LAUGHS LOUDER AND LOUDER UNTIL FINALLY IT ENDS.

SCENE 39

LAURA STOCKER, BRAZILIAN SENATOR

INT. NIGHT. LAURA'S MANSION POOL IN SÃO CONRADO. RIO DE JANEIRO. BRAZIL.

A SMILE APPEARS ON HIS FACE. SHE STARTS TO LAUGH. A WILD, CRAZY LAUGH ESCAPES HIS LIPS. SHE IS THE PORTRAIT OF A POWERFULLY TROUBLED WOMAN. SHE STRETCHES THE UPPER AND LOWER EYELIDS AWAY FROM HER EYES WITH HER THUMB AND FOREFINGER. HIS MOUTH OPENS WIDE. HER EYES PUSHED OUT. IT LOOKS TOTALLY GROTESQUE. THEN ZOOM IN IN OUR EYES, GROWING MORE AND MORE, AND LAUGHTER LOUDER AND LOUDER UNTIL FINALLY STOPPING SUDDENLY.

SCENE 40

CHARACTER

LAURA STOCKER, BRAZILIAN SENATOR

GRADUAL APPEARANCE / FADE IN. INT. NIGHT. LAURA'S MANSION POOL IN SÃO CONRADO. RIO DE JANEIRO. BRAZIL.

LAURA STOCKER, BRAZILIAN SENATOR

I float in the pool. Surrounded by thoughts. Fears swim away. Detritus of dreams floating in the water. And then, a glow floats on my body.

LAURA STOCKER, BRAZILIAN SENATOR

If I talked about it, if I did what I would tell you, would I ask myself? I

always talk about the weather...? This happened a long time ago - in the last days of a concept reigning, reigning ... or would I say about the place? "Not without My Daughter", everyone was being warned that religious fanaticism and political oppression have turned the Iranian nation into a mecca for terrorism. But far from everything else ... or I would say about ... people without a voice...

LAURA STOCKER, BRAZILIAN SENATOR

SHE RISES FROM THE SWIMMING POOL AND SHE UNDRESSES. 10:30
PM HOURS.

In the early years of the Islamic Republic, a zealous wife and mother of a family, resolved to heed the pleas of her sympathetic archaeologist husband of Iranian origin, who was melancholy with longing for his homeland.

LAURA STOCKER, BRAZILIAN SENATOR

THE CAMERA PUSHES AND WE SEE THE TWO ENTIRE ARCHAEOLOGISTS UNDERWATER. EROTIC OBJECTS AND IMAGES FLOAT ON THE SCENE, GENTLY SUSPENDED, DEFYING GRAVITY. LAURA STOCKER, BRAZILIAN SENATOR, WITH CHILD'S EYES, BLUE, LUSH HAIR AND A THIN AND BEAUTIFUL MOUTH, SLIGHTLY CURVED SATISFIED SMILE. SHE SETTLES SLOWLY ON THE MATTRESS BELOW AS AN EARLY DIGITAL ALARM CLOCK

LAZILY FLOATS OVER A NEARBY BEDSIDE TABLE. CAMERA FOCUSES ON THE FACE AND WALKS AWAY.

Or maybe I just warned you about the truth of these facts and the story of love and loss and the monster that tried to destroy everything ... the happy family embarked for Tehran with the certainty that the ethnic safari would be fascinating. However, when stepping on Iranian soil, the dedicated husband becomes a demon. He beats his wife, confiscates his family passports and drops the mask of civility that years of living with Western culture had given him.

LAURA STOCKER, BRAZILIAN SENATOR

LAURA OPENS HER EYES. LIFT YOUR HEAD AND LOOK AT THE POOL FLOOR WITH YOUR BLOOD AND NO WATER IN THE POOL. SLOWLY, SHE GETS UP. A RED LIGHT BRIEFLY ILLUMINATES YOUR FACE, QUICKLY DISAPPEARING TO A BLUE TINT, HIGHLIGHTING YOUR FACIAL SHAPES AND CLOSING YOUR LIP. THE CAMERA GOES TO HER BARE FEET AND SHE WALKS TO THE MANSION'S BATHROOM: WE SEE THAT THE LIGHT IS EMANATING FROM ITS FLOORS. MUSIC AND DIALOGUE SEEPED THROUGH THE FLOORBOARDS AS WELL. SHE PREPARES THE BATH.

LAURA STOCKER, BRAZILIAN SENATOR

... God could not be satisfied with the death of a child at the altar when you see a note about bombastic statements made by the current terrorist that I have to kill ..., this script seems to repeat itself.

LAURA STOCKER, BRAZILIAN SENATOR (V.O.)

Ironically, two evil people, an archeologist and a terrorist like fiction and news, have almost the same goal. That one. Impression that life imitates art did not focus only on the figure of people, as it has always been present in the inability of understanding that many political scientists and historians who participate in the active involvement of religious sectors, rewriting stories, speaking to chosen people.

INT. NIGHT. THE CAMERA PASSES THROUGH THE FLOOR.

SCENE 41

CHARACTERS

MONIQUE THOMPSON, ARCHEOLOGIST

ERIKA STRASSBURGER, ARCHAEOLOGIST

WE SEE ANALOGUE PHOTOS, PRECARIOUS AND BLURRY IMAGES, TAKEN BY AN ORDINARY CAMERA. SHOWING ONE BY ONE, IT IS NOT A LINEAR SEQUENCE, BUT MOMENTS THAT TAKE YOU BEHIND THE SCENES OF CENA 40, LITERALLY. SCENE 41 FOCUSES ON AN ALBUM BECAUSE THE PHOTOS ARE SHOWN AS IF THEY WERE STORED IN AN ENVELOPE, LOOSE. NOR ARE PHOTOS POSTED ON INTERNET PAGES. IN THIS SCENE 41 IT IS THE HANDS OF THE CHARACTERS THAT SET THE PACE FOR THE FILM.

MONIQUE THOMPSON, ARCHEOLOGIST

I am interested in thinking about what a fixed thing means as a configurator of encounters.

ERIKA STRASSBURGER, ARCHEOLOGIST

... Between others?

MONIQUE THOMPSON, ARCHEOLOGIST

No, it takes us back to the dead, to what no longer exists. The dead is no more.

ERIKA STRASSBURGER, ARCHEOLOGIST

Do you really think?

MONIQUE THOMPSON, ARCHEOLOGIST

... Photos have another role. At any given time.

ERIKA STRASSBURGER, ARCHEOLOGIST

Maybe because you like to watch you grow old.

MONIQUE THOMPSON, ARCHEOLOGIST

These photos speak of a flow ... unrepresentable. We are monsters immersed, simultaneously, in all times.

ERIKA STRASSBURGER, ARCHEOLOGIST

To remember the end of the search for lost time. More than a suspension of the temporal flow that allows access to memory, it is the passage of time itself, our passage.

MONIQUE THOMPSON, ARCHEOLOGIST

What they embody.

ERIKA STRASSBURGER, ARCHEOLOGIST

What we did created a bridge between the past and the future, and we connected places in an unexpected way.

MONIQUE THOMPSON, ARCHEOLOGIST

AMONG THE PHOTOS, THERE IS AN EMPTY BILLBOARD ON WHICH MONIQUE THOMPSON, ARCHEOLOGIST DANCED IN FRONT OF AN ARCHAEOLOGICAL SITE, HER WORK. MONIQUE THOMPSON, ARCHAEOLOGIST IS IN THE PHOTOS WHEN THE CAMERA IS SHARED WITH DREAMS, AT THE SAME TIME, IN WHICH THE NARRATIVE TURNS INTO CONVERSATION AND GIVES WAY TO STORIES OTHER THAN HERS. THE PHOTOS OF THE SCENE CAN HAVE SEVERAL PERCEPTIONS CREATING A COLLECTIVE GESTURE THAT WELCOMES THE VIEWER'S VIEW THAT LOOKS AT THE SCREEN.

MONIQUE THOMPSON, ARCHEOLOGIST

For inexperience. We are all inexperienced who want to be music of the time.

ERIKA STRASSBURGER, ARCHEOLOGIST

We are not left as distant voyeurs in these images made by an anachronistic support. The photos were taken in archaeological fieldwork while the camera was working. I am interested in thinking about what the fixed image

means as configuring encounters in prehistory.

MONIQUE THOMPSON, ARCHEOLOGIST

Archaeological photography takes us back to the dead, to what no longer exists. They have another role.

ERIKA STRASSBURGER, ARCHEOLOGIST

At a certain point, the character asks why many scientific photos are taken.

MONIQUE THOMPSON, ARCHEOLOGIST

Perhaps because we simply need to prove to publish, to evidence. But I also like to see you grow old in the countryside.

ERIKA STRASSBURGER, ARCHEOLOGIST

THE SCENE BEGINS WITH BEHIND-THE-SCENES FOOTAGE OF AN ARCHAEOLOGICAL DIG FOR 30 SECONDS WHERE A PARTY APPEARS TO COMMEMORATE THE CONCLUSION OF THE DIG. THE SCENE ENDS WITH A SONG THAT ONLY INVADES THE IMAGES OF THIS FILM, MADE ONLY BY VOICES, AS A SOUND INTERFERENCE IN THE IMAGE.

MONIQUE THOMPSON, ARCHEOLOGIST

In your last moments together with images of loneliness you will be together between those who photograph and those who are photographed.

ERIKA STRASSBURGER, ARCHAEOLOGIST

JUST A NAKED BODY, A SILHOUETTE, THE CHARACTER'S OWN BODY, WHICH DANCES LIKE A PARTY. IT ONLY APPEARS FOR A MOMENT OF 10 SECONDS AND, AT THE END, THERE IS MUSIC AND MEETINGS WITH LOCAL ASSISTANTS. THE SCENE CLOSSES ON A BRACELET LIKE A VESTIGE OF THE PARTY, RUINS OF AN ABANDONED HOUSE.

SCENE 42

CHARACTER

PAPISE AND DJ WORTMANN

INT. NIGHT. 2025. FOURTH. KINGDOMS INDEPENDENT MOA RFX. WITH A CAMERA IT IS BROKEN, PAPISA AND DJ WORTMANN TRIES TO MAKE A FILM AND TALKS TO HERSELF.

PAPISE AND DJ WORTMANN

Can you see what I see? Can you hear what I hear? It is a last invitation to dance, to see. Dance and visions

mix. A seagull can fly at any time, how about me? Someone who can take the last train car. I can? With a broken camera, he made a film again as his cousin suggests.

INT. NIGHT. ROOM. THERE IS SOMETHING HAPHAZARD IN DEFINING THE PERIOD OF USE OF THE CHEAP CAMERA, SUCH AS THE LENGTH OF THE FILM, OF THE PHOTOS THAT WERE TAKEN.

PAPISE AND DJ WORTMANN

Resource or random choice does not matter ... there is no device that imprisons people and images. But it frees you from the prisons of time in the past as nostalgia. And the future. Like utopia.

INT. NIGHT. ROOM. THE ACTION OF THIS SCENE SHOULD LEAD THE CHARACTER TO A STATE OF AVAILABILITY. LESS THAN A GESTURE, A MOVEMENT. SHE DANCES LIGHTLY ON THE SCENE TO BROADEN HER SENSES BETWEEN MOVEMENT AND STATIC. THE SCENE ENDS WITH A DANCE OF IMAGES. THE SOUND STARTS, A SONG. AFTER THE MUSIC, WE HEAR ONLY ITS ECHOES AS IF THE MUSIC IS MOVING AWAY.

SCENE 43

CHARACTER

PAPISE AND DJ WORTMANN

PAPISA AND DJ WORTMANN. INT. NIGHT. FROM BACKSTAGE TO THE CLUB DANCE TRACK PAPISE AND DJ WORTMANN PRESENTS THEIR SHOW

TO THE CROWD OF ELECTRONIC MUSIC RIPPING THE SCRIPTURES OF THE BIBLE. POINT OF VIEW OF PAPISA AND DJ WORTMANN: HUNDREDS OF MEN AND WOMEN, KISSING AS IF THEY WERE HAPPY WITH THE END OF THE MYTH CREATED BY THE CHURCH FOR CENTURIES. A CAMERA FLASH SEDUCES HER, AND SHE TURNS HER SHOULDER. NOW WE SEE THE HIGH PRIESTESS AND DJ WORTMANN TOTAL ENTITY MADE UP FOR THE FIRST TIME AND HIS TATTOOS.

SCENE 44

CHARACTER

PAPISE AND DJ WORTMANN

PAPISE AND DJ WORTMANN. INT. NIGHT. CLUB DANCING TRACK. SHE WEARS BLACK LINGERIE, LOTS OF MAKEUP, AND A GOLD RING ON HER FOREHEAD LIKE A CROWN. SHE IS COMPLETELY TRANSFORMED AND WITH THE FACE OF A PERSON RELIEVED TO BE ABLE TO FREE HERSELF FROM THE BURDEN OF REPRESENTING THE CHURCH.

SCENE 45

CHARACTER

PAPISE AND DJ WORTMANN

PAPISA AND DJ WORTMANN. INT. NIGHT. CLUB DANCING TRACK. FLASHES AND STROBE LIGHTS ARE TAKING PICTURES OF HUNDREDS OF CELL PHONES, SHOWING IN A VERY SUBTLE WAY THAT PAPISE AND DJ WORTMANN ARE SNORTING COCAINE. BACKSTAGE. ANOTHER PHOTO, AND PAPISA AND DJ WORTMANN HAPPILY LEAVES THE STAGE. SHE WATCHES THE AUDIENCE, SLIDING A HAND ACROSS HER STOMACH. THE LIGHTS DIM. A WOMAN'S VOICE CONTINUES THE ELECTRONIC MUSIC SHOW. AS STAGE'S MANAGER'S RUNS FRANTICALLY AFTER PAPISE AND DJ WORTMANN.

SCENE 46

CHARACTER

PAPISE AND DJ WORTMANN

PAPISA AND DJ WORTMANN. INT. NIGHT. NIGHTCLUB DRESSING ROOM. SHE HEARS THE APPLAUSE SOUND FROM WITHIN.

SCENE 47

CHARACTER

PAPISE AND DJ WORTMANN

PAPISA AND DJ WORTMANN. INT. NIGHT. NIGHTCLUB DRESSING ROOM. GROWING YOUR BREATH. WE SEE HER FACE WHEN SHE STARTS TO WALK IN THE DRESSING ROOM, EYES DETERMINED. WE SEE YOUR TORSO. YOU'RE HIPS. HER FEET. CAMERA FLASHES LIGHT REFLECTED ON PARTS OF YOUR BODY, DISSECTED IN MOVEMENTS. WHEN IT COMES TO AN END, BREATHING STOPS.

SCENE 48

CHARACTER

PAPISE AND DJ WORTMANN

PAPISA AND DJ WORTMANN. INT. NIGHT. NIGHTCLUB DRESSING ROOM. POINT OF VIEW OF PAPISA AND DJ WORTMANN: A SEA OF

ILLUMINATED EYES LOOKING DIRECTLY AT HER. CLOSES IN YOUR FACE. THE SUGGESTION OF A SMILE.

SCENE 49

CHARACTER

PAPISE AND DJ WORTMANN

PAPISE AND DJ WORTMANN. INT. NIGHT. NIGHTCLUB DRESSING ROOM. PASSAGE FROM THE CAMARIN TO THE EXIT OF THE BACKSTAGE BOAT. WHILE PAPISE AND DJ WORTMANN LEAVES THE BACKSTAGE, IN ECSTASY, SHE SEES A FAN ON THE WAY OUT AND RUNS UP TO THE FAN, PULLING HER TO A CORNER IN DARK BEACH.

SCENE 50

CHARACTER

PAPISE AND DJ WORTMANN

PAPISE AND DJ WORTMANN. EXT. NIGHT. DARK BEACH ON THE STREET. SHE GRABS THE FAN'S HAND AND PUTS HER HAND BETWEEN HER LEGS. PAPISE AND DJ WORTMANN RAISE THEIR EYEBROWS AS IF THEY WERE SURPRISED TO FIND THAT SHE IS VERY WET. SHE KISSES HER GREEDILY, PULLING HIS BODY AGAINST HERS. THEN,

A VOICE. THE POPE AND DJ WORTMANN LOOK UP, THE ATOM STAINING
THEIR FACES.

SCENE 51

CHARACTER

PAPISE AND DJ WORTMANN

PAPISE AND DJ WORTMANN. EXT. NIGHT. DARK BEACH ON THE
STREET. PAPISE AND DJ WORTMANN HIT THE FAN HARD AGAINST
THE NO BECO WALL. THE CAMERA HANGS ON THE FLOOR SHOWING A
POOL OF LIQUID GOLD ON THE SIDEWALK.

SCENE 52

CHARACTER

PAPISE AND DJ WORTMANN

PAPISE AND DJ WORTMANN. EXT. NIGHT. DARK BEACH ON THE STREET. PAPISE AND DJ WORTMANN STARTS TO BECOME TRANSLUCENT.

SCENE 53

CHARACTER

PAPISE AND DJ WORTMANN

PAPISA AND DJ WORTMANN. EXT. NIGHT. DARK BEACH ON THE STREET. PAPISE AND DJ WORTMANN ARE NOW FULLY TRANSLUCENT, THE FAN IS LYING ON TOP OF THE POOL OF LIQUID GOLD.

SCENE 54

CHARACTER

PAPISE AND DJ WORTMANN

PAPISA AND DJ WORTMANN. EXT. NIGHT. DARK BEACH ON THE STREET. TRANSLUCENT AGAINST HIS SHOULDERS.

PAPISE AND DJ WORTMANN

The see a God that does not exist. But man made them. But He also made truths and lies. Why do only people want to be beautiful and stay empty and even be perfect? Some people say that God is a woman. So God definitely understands everything.

SCENE 55

CHARACTER

PAPISE AND DJ WORTMANN

PAPISE AND DJ WORTMANN. EXT. NIGHT. DARK BEACH ON THE STREET. TRANSLUCENT SHARES A SMILE WITH THE NIGHT SKY.

PAPISE AND DJ WORTMANN

I love that color in me, black.

PAPISE AND DJ WORTMANN LEANS INTO THE MIRROR AS THE PUDDLE OF LIQUID GOLD ON THE FLOOR. SHE KISSES HER REFLECTION, LEAVING AN ELECTRIC RED LIPSTICK MARK ON THE FAN'S MOUTH THAT IS STILL LYING ON TOP OF THE POOL OF LIQUID GOLD.

SCENE 56

CHARACTERS

LAYA, 14,000-YEAR- OLD ASTRAL OR 14,000 BP

MONIQUE THOMPSON, ARCHEOLOGIST

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP.

LIFE CREATES THE WORLD FROM DAYLIGHT, HERE THE LIGHT IS WEAK IN THE FACE OF THE INTENSITY OF THE NIGHT. IT EMERGES CLEAR. SOMETIMES A POLE OR LIGHTHOUSE. SOMETIMES IT SEEMS TO EMERGE FROM THINGS LIKE CÉZANNE'S COLORS.

MONIQUE THOMPSON, ARCHEOLOGIST

Objects and spaces emanate a LAYA light, a non-transcendental aura. A material aura like fireflies in the immensity. Soon the day comes. We are going to see other things my friend. Or perhaps more nothing, blinded by the light, over the image and too much useless information networks social.

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

Or on the contrary, we can think that the cultural landscape is an easy film in its minutes of shots without any movement.

MONIQUE THOMPSON, ARCHEOLOGIST

Seeing is simple, but not necessarily easy. Beautician archeology?

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP.

Nothing to talk or think about. Nothing to do but a mysterious and new world for me in which I am an intruder. To which I no longer belong, where I am within a different cultural landscape. Not better, not worse.

MONIQUE THOMPSON, ARCHEOLOGIST

Spaces are not just scenarios, minor elements, they are material sensations that define things, values. A staging of affections and perceptions based on a non- dialectical montage.

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

But to articulate affections and archeology you have a fundamental, central role.

MONIQUE THOMPSON, ARCHEOLOGIST

The identity of one place, in one situation or of one person is a phenomenon physical perceived by the senses. In any case, it is a medium or an impression that touches us, in a particular way, and that transforms it into affection. There is an entry of affection for the impressions and sensations of spaces, which are not necessarily clear.

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

Archeology-Affection are in their own way, abstracted from coordinated temporal space that report to a ... state of affairs and abstract the face of the person to whom it belongs. In the device, there is one to draw the face, person to be removing the space.

There is nostalgia. There is no denial or destruction, but let take, lose the control, lose the reference and to let take passively in home.

MONIQUE THOMPSON, ARCHEOLOGIST

Is it possible to think of space in Archeology as a landscape, Laya? They are landscapes Laya? Affective or perceptive? Landscape is culture, before nature. Well before nature.

SCENE 56

CHARACTERS

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

LAURA STOCKER, BRAZILIAN SENATOR

LAYA, 14,000 YEARS OLD OR 14,000 BP

EXT. DAY. KATHLEN, LAURA AND LAYA IN A BED. Q LUXURY AND MODERN DESIGN.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Isn't the question "on the road" or adrift inserted? Where you don't care where you came from anymore, just where you go.

ANCESTRAL LAYA OF 14,000 YEARS OR 14,000 BP

There is the prospect of looking for another past that generates a future. FROM another Laya, from a chromonormality. From the use of time to organize individual human bodies towards maximum productivity.

[SLEEPING LAYA]

LAURA STOCKER, BRAZILIAN SENATOR

We are talking about a form of belonging to Kathleen. A form of belonging in a time that speaks to us of heavy and conquered ancestors to have a future.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Future, future ... everything is always put to the front. And here and now?

LAURA STOCKER, BRAZILIAN SENATOR

It is not a restriction of time, an encounter with time. Past present Future. It's nature, KATHLEEN.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Here the three of us is an erotic-historiography.

LAURA STOCKER, BRAZILIAN SENATOR

That finds the past of the present, or rather, the past in the present and ... we use the body, our bodies to effect it. Time neither domestic nor generational, but which can envision houses and imagined futures.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Flu or with depression in the day with the rain, long boring I always think that. It is time that you do not have the will to do anything, just sleep and sleep.

SCENE 57

CHARACTERS

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

LAURA STOCKER, BRAZILIAN SENATOR

LAURA STOCKER, BRAZILIAN SENATOR

Height is relevant to space exploration that is found on Earth and outer space as the exoatmospheric material, so that people understand better. Fruit of human behavior as Ram Darrin and O'Leary said in 2009 and also the Staski of the same year, the goals of Space Archeology are light and activate ionic technology and human behavior in order to understand a specific technical set on Earth, and promotes the inclusion of heritage planning for future space missions, such as orbit and debris removal and planetary exploration, which can damage cultural significance in places I or call "space spaces". Space... name a little strange, but...

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Okay, go ahead...

LAURA STOCKER, BRAZILIAN SENATOR

The methods and theories of space archeology are shaped by unique locations and relationships between places in space and space on Earth, as well. ..We begin by mapping the cultural landscape of space, describing material remnants of the Earth's surface to the ends of the solar system.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Do the methods used to study the archaeological features of space exploit those of historical archeology and include the application of remote sensor systems to observe orbital and peltry characteristics? From its origins in the work of a dear friend called Rathje, coined the term exoarchaeology c atom a kind of art study facts outdoors in space and space arc and technology it has developed to from a marginal field for u ma demand each increasingly dependent on space services and predominant to the underlying structure is archeology behavioral arc, with a focus on multi-scalar interactions between people and artifacts in all times and places, Laura.

LAURA STOCKER, BRAZILIAN SENATOR

The main narrative of space exploration is the tangible technology of things, that is, a story of how objects build the subject in the contemporary world and, more importantly, a discussion on the complexity of legal, political and economic aspects to preserve this heritage recent and future empire of generations. The operating room had the descendants of the V2 rocket developed from the 1930s in Germany and the growth of associated technologies such as electronics and computer science.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

The historical context of space archeology is most strongly linked to the Cold War, between 1946 and 1989, when the political and social maneuvers of the west and the blocs were thrown into space and surface, however, while missiles were developed together.

LAURA STOCKER, BRAZILIAN SENATOR

SPACE ARCHEOLOGY in general does not cover military missile applications in land areas, but focuses on the geopolitical role of space in how the nature of the Cold War was structured.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Space archeology can be read with the recent 50-year exploration of remote regions taking place in a period of extremely rapid technology and accelerated technological change facilitated by social and political structures that did not exist before World War II. In particular, space technologies for military and civilian development required state-sponsored research and development complexes. Many have argued that the Space Age is qualitatively different from earlier periods and the launch of the first terrestrial satellite, Sputnik 1, 1957 was a historic and catalytic aspiration that flowed out into the world. Relative material culture has boosted human involvement and space is distributed over the entire Earth's surface and, in the case of some space, has reinserted things in orbit around the Earth into underwater locations, and into and found several other celestial bodies in the solar system.

LAURA STOCKER, BRAZILIAN SENATOR

The furthest extension of material evidence is represented by its space - Pioneer 9, Pioneer 10, Voyager 1 and 2 - which are currently venturing into the interstellar medium. Installations on Earth are inexorably the link of those that exist in space or on the surface of other celestial bodies. On earth, there are sites related to development, manufacturing, launching, tracking and administration. Places release tend to be and populous nations like India, China and Brazil. Tracking, surveillance and downlink installations, with various types of

ying, have a much wider distribution. Each space mission has an associated ground segment that supports its function. Launch sites and ground stations are often associated with city housing complexes and supporting industries. Where they are built at remote launch sites, they can have lasting impacts on the landscape and the nature of human occupation, as they can deliver road construction and other infrastructure to enable settlement. The culture of space material can be divided into - generally - stationary ground loops and mobile space installations and artifacts. And they include rockets, shuttles, satellites, probes, tracking modules and return vehicles.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Some rockets, such as rockets or missiles to launch warheads, are not intended to enter the bora as they can pass through technically finite regions of the atmosphere such as space. STP rockets designed to deliver space crews are frequent and orbiting completely built in stages. Generally, the early stages recede to Earth before orbit is reached, which equates to orbit and keeps releasing its payload. In Earth orbit, they are satellites that generally occupy regions by altitude and slope.

LAURA STOCKER, BRAZILIAN SENATOR

In Earth's orbit, about 200-1200 km, is where most Earth observers are. More than 700 km, the ship suffers

dangerous field radiation. The average area of the Earth's orbit is, however, where the constellations of global navigation satellite systems such as GPS, Galileo and GLONASS are located. Between 350,000 km and 37,000 km is the temporary geosynchronous orbit used by telecommunications satellites called the cemetery orbit, a few hundred kilometers above this is where the orbiting satellites may be at the end of their life.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

In orbit, most objects will eventually be dragged back into Earth's atmosphere, however depending on Altitude, configuration and solar energy, it could take hundreds of years to occur. In higher orbits, reentry will never occur. A critical problem is the proliferation of orbital debris or space debris, caused by the accumulation of installation vehicles in spaces that do not function as satellites and rocket bodies, in addition to their date of degeneration and rupture due to exposure to the space environment and collisions with other debris. More than 19,000 pieces of 10 cm are in Earth orbit, and many millions of smaller fragments, and speeds above 27,000 km/h.

LAURA STOCKER, BRAZILIAN SENATOR

Damage caused by collision with space debris can result in the loss of satellite services on which the modern world depends and create a risk to human space missions. Proposals to use

lasers and other methods to clear debris in low Earth orbit depend on the international ability to reach an area that has methods that can be used to deliberately destroy space assets.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

It depends on union. Vanguard 1, launched in 1958, is the oldest human object in orbit, and is circling the Earth every ten hours and is expected to remain in orbit for the next 600 years. In orbit, it remains essentially preserved and accessible to future generations of you space probes and delivery vehicles that are in orbit around the Moon, Mars and Venus.

LAURA STOCKER, BRAZILIAN SENATOR

The Vanguard rocket was created with the intention of being the first launch vehicle that the United States could use to place a satellite in orbit. However, the "Sputnik Crisis", caused by the launch of Sputnik 1 and the failure of Vanguard TV3, led the US government to opt for the Explorer 1 satellite using the Juno I rocket, making Vanguard 1 only the second American satellite. After World War II, due to the impact of the V-2 missile on military circles, interest in rocket technology began to develop in the United States. Some scientists saw rockets as an excellent tool for research at high altitudes. With the help of a hundred German scientists several initiatives on the development of rockets locally started. And from

the results of launches of a captured V-2 stock, and as this stock was limited, as early as 1946, the need arose for the development of rockets to replace them. The first of these rockets was Aerobee, designed by the Applied Physics Laboratory (APL) at Johns Hopkins University. In 1947, the Naval Research Laboratory (NRL), proposed the construction of a rocket to replace the V-2 in the North American sounding rocket program. This new rocket, initially called Neptune and later renamed Viking, was smaller than the V-2, but more powerful, and could carry larger payloads at about 240 km of altitude with a high degree of stability. Twelve of those rockets were launched between 1949 and 1955. Other groups benefited from the American V-2 launch program: one was the Army, which started working on its Redstone missile after 1950, and the

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Air Force, which started working on the Atlas in 1954. Parallel to these, the California Institute of Technology developed the research rocket. Several celestial bodies also have landing sites for robotic or dismantled objects. Missions: include the moon, Mars, Venus, and Titan which is a moon of Saturn, the asteroids Eros and Itoka, and a comet that I do not remember the name of now.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

The problem of the self of do arises in two aspects... it is always part of its subject... if it is considered a phenomenon external to society. And the missions, particularly in the case of

Mars, including robotics, i.e. the materials and features created by robots with artificial intelligence, as well as mechanical components. With the retreat of a human present in space involves a gigantic operation you have Laura the growing sophistication of robots with decision and decision-making skills. They will likely add another unique line of evidence to archaeological architecture.

LAURA STOCKER, BRAZILIAN SENATOR

The problem of the uncertainty relationship is paradigmatically aggravated. You must reject any idea of the subject, as the subject is defined by the self. You can only think of yourself as a social dissemination effect because no subject can assume that you are identical with yourself. Maybe there are no people in society, maybe just roles, meanings, communications, just relationships or speeches. Maybe we're like a face in the sand on the beach, disappearing. Currently, the Moon have more than 100 tons of material culture on its surface with the Missions of the Apollo and other missions from various nations , focuses the mainly around the Observation Crater Lunar Mission and is also the only place where humans landed , the Base of Tranquility, the first lunar archaeological site with human activity. It is only created by two hours s of human activity p daring and working in a way highly programmed to a calculation of about 21 hours.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

The archaeological study of these hours is worthy of pursuit in my opinion, applying a method the design for the detection of human bodies wrapped.

LAURA STOCKER, BRAZILIAN SENADORA

Bodies?

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Yes, there are suggestive tracks as the line of ancient footprints creates the hominids by the volcanic ash of Laetoli there are 3, 6 million ago. These years will move people, need something to change the subject. A terrorist attack, a pandemic...

LAURA STOCKER, BRAZILIAN SENATOR

Archaeological study has the alibi to focus on the relationships between material culture, documents and living memory to accommodate conflict, imposing perspectives rather than a single, knowable, tangible past. Methodologically, spatial archeology will use historical archaeological techniques in combination study of documentary record and oral history with excavation and behavioral analysis of artifacts.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

The come sites space, have the documents more detailed s of the contemporary era. N Nonetheless, secrecy is prevalent and rapidly changing technology which means wear documents every new plan, so not there gaps substantial...

LAURA STOCKER, BRAZILIAN SENATOR

Display only the terrestrial. How can components be examined directly? Sites in other bodies celestial should be studied from records, satellite image and telemetry while orbital the objects that are often prototypes. And fragments reinserted occasionally that can be directly studied. Something slow and melancholy and familiar...I don't fear this feeling anymore.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Directly, Laura? When the world is furred and quivering like an unborn creature just inside the limits of my mind...and I feel as old as millennia for all the times I've sat still as possible...

LAURA STOCKER, BRAZILIAN SENATOR

..hardly breathing, wishing not to disturb the unformed thought. Trust the technology of remote learning. The image are generated by Luna Orbit in her archaeological sites in 2023 and 2024 , allowed a new saw ...site remote

as many of the sites Apollo and are data provided by the missing will to help locate sites like Lunakhod 2 , and by the type image. I revisited the site of Apollo 12. The sensing technique remote provides a strategy that can be used to understand r nature and expand the use of the lunar surface and the archaeological areas of it without affecting its surface and integrity. Something likes me to make no impression, even on the air. Night wind beyond my window and a square of light within which all things might be allowed, for now, myself included. The wind is eloquent in exchange for my silence. And I wonder, what sort of person spends every night writing pages, away from partner and friends, just in case something valuable pops out?

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Although the original intent was not archaeological, the current scale and resolution of the satellite, offer a tool so that s our archeologists examine remotely, however think it's important also to traditional excavation. Let's take a chance. Apocalypse mood wherever you turn. Only my REWE around the corner is "a little better every day". The end of the world is prophesied to us anew every week: The US age will be over with Trump, the EU will be history with Brexit, and climate change will destroy our world. The narcissism that is contained in it, the secret joy, yells at us in the media: They tell us what we want to know: We are the last. Still? Happy people. Doomsday films have always been very popular. Today they are free

everywhere. Where everything is bad it must be good to know the worst. Of course that's not true. The will to change is inherent in the outrage about a condition. The turning point lies in the outrage, the changed situation is already there, and there is no reason for outrage. But fear of the world is far too beautiful. Far too comfortable to imagine that you wouldn't miss anything good after your death anyway: the world ends with me.

LAURA STOCKER, BRAZILIAN SENATOR

You can't judge anything by its cover-up. Rather judge a book by its spine, and people by their guts. It's our words that rule us in and rule us out, our words. Rule us. On stage, how can you tell who is in service to them, and who is in exile Performance is mistaken for elevation over and above the text. When in fact it's the very edge of the page we tread and pretend that falling would be no big deal. But the comedown after is dismal. You left your balance in the ears of other people. Put yourself so far out there your stomach doesn't come back for days' wish I could say I know the way to manage that feeling but all I've got is binge-watching Gilmore Girls in flamboyant unshowered-ness for many hours at a time and being allowed to be completely quiet. To let things blur in front of my eyes...focus can be such an aggressive stance...and allow the distant growling of the world to resolve into something like a cat's purr. Something slow. Melancholy. Familiar. And after all this there is something. I know: there's the truth you want to tell. And the truth

that wants to be told. Can you tell the difference? I'll look at the sites remotely when I get home on a larger scale like current maps and talk to them. Or do you speak?

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

I say, incidentally we agreed to go out tomorrow, make small talk ... do you want to go too?

LAURA STOCKER, BRAZILIAN SENATOR

Tomorrow I want be in orbit with a handsome man that I met, Kathleen. I hope to track a debris larger than 12 cm.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

I hope to find an entire orbit of men my dear and there is purpose one of the archaeologists can approve discard patterns on trails that leave in space, just as archaeologists can investigate historical trails on Earth , think about it, LAURA.

LAURA STOCKER, BRAZILIAN SENATOR

At the center of the spatial archeology methodology is the attention that material culture can

tell inaccessible stories from documentary records, remaking affecting its function and role within the ideology of the time. The antecedents of space archeology are almost as old as the space of a space farm itself. A type of archaeological investigation was done in 1969. As part of the Apollo 12 mission it landed on the lunar surface on November 19th with information and recorded on Surveyor 3, which landed on the moon nearly three years earlier. This was the first example of extraterrestrial archeology and - perhaps most significantly and importantly for the history of the discipline - formation archeology, the study of environmental and cultural aspects to questions about the life history of human artifacts in space. Archaeologist Ben Finney has suggested that it might be worth looking at *laisse* in space sites created over time.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Rathje and m 1999 was a pioneer in the study of contemporary trash from an archaeological perspective of orbital debris and is the first case of spatial archaeological research funded privately, through Gran Space. The Base of Tranquility was selected as the most iconic lunar site and worthy of preservation.

LAURA STOCKER, BRAZILIAN SENATOR

Need to be iconic? The interactions between the technical, socioeconomic and political factors of the cyber security governance of these sites make up a complex ecosystem. In a spectrum of formal institutionalization, a complex cyber archaeological ecosystem is an intermediary figure, located between a single legal instrument, on one side, and fragmented arrangements at the opposite end. Although there is no single cyberspace governance regime, there is a set of rules and institutions loosely coupled, located between an integrated institution, which imposes regulation through hierarchical rules, and highly fragmented practices and institutions, with no identifiable nucleus and with nonexistent connections.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

No. Yes. Today I don't want to see any system, just have a good night of sex with the first man I see, I'm sorry girls, but ... today, no.

LAURA STOCKER, BRAZILIAN SENATOR

The Base of Tranquility has never been visited by archaeologist's specialists since it was created and never focused by media.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

I perceive the orbital space as a landscape organically evolved by a significant social, historical, aesthetic, and scientifically significant framework.

LAURA STOCKER, BRAZILIAN SENATOR

It is not just the threat of collision and destruction that needs to be managed...

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

By its nature, spatial archeology is averse to a number of fields such as history, industrial archeology... a contemporary, post-colonial archeology of industrial expansion, such as capitalist enterprises, tyrants and social inequality. Its strength lies in its ability to oppose historical techniques, investigating the so-called free society, but which is often absent and repressed in the space industry as well. There is no such thing as a totally free society, this is a fallacy. Technology is not for everyone, look what happened in the global pandemic, years ago, when half the planet didn't even have access to the internet. There is still functional illiteracy, distance learning of dubious quality and people who want you to do things for them.

LAURA STOCKER, BRAZILIAN SENATOR

And if resource type can open windows for the behavior of the culture of production material, and it rarely is mentioned in the stories space. That is what matters, not the deed, but the reason for the deed.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

The impacts of space technology on indigenous peoples were explored in 2005, 2007, 2009 and 2009 at various launch sites for Woomera in Australia, Kourou in French Guiana and Algeria. Now 1 round hands with the development of global capital within the framework of colonialism work after holding space ration and industry represent the next phase of the investigation, as a capitalist company that colonizes and extends to a new frontier with dangerous ideological construction.

LAURA STOCKER, BRAZILIAN SENATOR

The space is too one intersection post-colonial and scientific studies, being the last stand d colonialism without an underlying dominant structure to be viewed by behavioral archeology , focusing on interactions among devices and people, regardless of the piece period time or localization. Inculcates systems of meaning in relations to material culture. In this structure, technology is seen as a socially accepted construction as material and evidence of how human beings interact technologically or not because despite the low cost, a good portion does not know how to deal with

technology, as the objective is to sell, sell, consume, consume and, of course, directed the bestialized clauses that are seduced by consumption to be accepted. What would capitalism be without the poor to spend?

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Humans eat m artifacts, use, and, in turn, are being influenced s by this interaction. The largest was the social scientists ignore the industry space, few know the name or names of the bases, people and activities. Here it is an artifact from its origin and manufacture on Earth to its disposal in space, in addition to the post-deposition processes that is space waste.

LAURA STOCKER, BRAZILIAN SENATOR

An approach to the history of life of these artifacts d and materials space may be looking to revolution technology and AS SHE MAKES questions about change, and what it really meant by change. Was there a change?

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

The social construction of technology, and the nature and pace of technology and its technical change, are the three points to be addressed. B on how the discussions that include the extent to which technology can have on human behavior, regardless of the motives or

desires of those who create and us am.
They are just the incorporation and
specification of social groups and YOUR
aspirations.

LAURA STOCKER, BRAZILIAN SENATOR

However, while the STS considers
'things' as an essential category of
investigation, the research field is
rarely involved with the
archaeological use of these theories
and archaeological data to understand
how the industrial area has also
influenced human behavior. Assessing
your location of technological,
physical and international complexity
within a central landscape. The Lunar
Legacy Project demonstrates that there
is a role to understand what space
material is and establish.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

There are more than 106 artifacts,
structures, and parts of Apollo 11 at
Tranquility Base. Material remains as
well, and other Apollo and other
planetary landmarks.

LAURA STOCKER, BRAZILIAN SENATOR

In historical research, authors such
as Rausenbach and Sok Olsky identify a
bias for ships and engines, in all
their areas such as control system and
tools, grid support and equipment.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Useful research can be carried out to identify what is happening in the current social regime. For example, according to thematic lines which may include nationality, the type of mission, font energy, design and influences or technological lines. Drawing conclusions about what that Laura, means that s and should think about the foundation to understand what and where and that's it.

LAURA STOCKER, BRAZILIAN SENATOR

National and global technologies for human space exploration are deeply engendered with the maintenance of power. The space age occurs at the same time, in which a process of decolonization and missions were designed with the objective of Explicit Demonstration of IDEOLOGICAL AND ECONOMIC Superiority through technological achievements, the use of nationalist emblems being FREQUENT.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Within the technical requirements the launch, tracking, data transmission, construction and operation of space installations of all types is stamped with cultural differences.

LAURA STOCKER, BRAZILIAN SENATOR

The way we perceive the world is moving away and EXPERIENCE for a reliable on responsibility m physical undoes available and the human consciousness only through technological exploration and theses, including the Google Earth, navigation devices, and television. Lots of these inventions start in space and their descendants are direct and indirect. Space and archeology can now investigate the existence of a space loom above our heads, and the technologies of this interface between human beings in a space, to structure human actions on Earth.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

If he argued that Apollo is not a rare program, but major changes in the relationship between man and machine and perhaps more specifically in the boundary of several lines drawn between what was later seen as abducted. Computers and goods and what was appropriate for direct human action as the boundaries that were continually denied between gender and nationality in space programs was complicated and strange.

LAURA STOCKER, BRAZILIAN SENATOR

Impacts on the welfare economy culture in the past that took their toll. Globalization is the socioeconomic correlate of space technologies that enable communication and research.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Globalization studies cannot neglect the technologies on which it increasingly depends in the modern radio world.

LAURA STOCKER, BRAZILIAN SENATOR

Access to data from Earth observation and space telecommunications has changed the terms of resource extraction, production, trade and consumption, which can be studied archaeologically. We can also consider objects and technologies such as televisions, telephones, antennas, handheld navigation devices and ATMs as related material culture that depends on satellite data for function. Therefore, there is widespread reaction to cultural impacts of access.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

The space era was translated by mercantile characteristic and the inaccessibility of high technology in popular and vernacular design, manifesting itself in architecture, design, toys, clothes, food, and even music. The human desire to explore was explored by suppliers to the consumer as a vicarious way of being in the space itself. As with the big nationalist companies, the ideologies of space have been consumed and created at a popular level that reflects every day as space pirates.

LAURA STOCKER, BRAZILIAN SENATOR

The astronaut became the iconic of the Space Age in the same tradition as the cowboy on the western border of the United States.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

The popular cultural essences of an expression could be discussed in space technology to demonstrate the processes of acculturation and accommodation between the State and the plexus of a technology company and the everyday world. Or, among scientific elites.

LAURA STOCKER, BRAZILIAN SENATOR

The directions of spatial archeology are multiple and the first is the acceptance of the discipline in conventional archeology: how objects construct the subject.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

The history of space exploration is visible and tangible in the material remains - parts of rockets, etc., and Surprise eddy incomplete glue records.

LAURA STOCKER, BRAZILIAN SENATOR

In many ways, these artifacts have lost our archaeological gaze and conveyed the knowledge and skills needed to reach outer space and other celestial bodies, people and artifacts together. Not only have two humans been on the moon in place of the Tranquility Base era, but thousands of artifacts and other humans have always been in this effort.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Climbing space exploration invites a dream on a grand scale, driving the entire solar system and everything was beyond the landscape. But there were a lot of flaws, and now we're fixing them. Mainly the social ones. Social problems will always be eternal, like human greed.

LAURA STOCKER, BRAZILIAN SENATOR

Space inheritance includes neglect, destruction, salvage, missions and future space industries, including resource extraction and space tourism.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

And potential impact adverse reminder of human the materials in space were recognized so m being now.

LAURA STOCKER, BRAZILIAN SENATOR

Sticks in addition to space cements, made in Australia are material culture in space.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

The last proposed that in a new convention on heritage to apply the planetary landing, starting with the compilation of the international funding and publicly accessible with the registry of all sites of the Moon and Mars. Several archaeologists have worked together to address the issue of the heritage of the space. Unfortunately because it is a human science, there was no practical sense. That's the mentality...

LAURA STOCKER, BRAZILIAN SENATOR

In the case of Tranquility Base, this protection took place at the state level, listing objects and structures in California and New Mexico to cult Properties Ural nationally, opting as a March national history, and level international working with ICOMOS. In 2011, the world began to address the problem of protecting historic heritage and the scientific value of artifacts from the United States on the lunar surface. The world recognizes the increased technical skills of trade groups and other nations that will return in the near future and now offers interim recommendations for lunar design and mission planning.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

In the absence of instructions comprehensive rightfully or international conventions that can be used for protection or management of structural values of spatial locations, there internationalization officially recognized in Australia in 1999, may be applicable to space.

LAURA STOCKER, BRAZILIAN SENATOR

Extend the look archaeological into space forces us to look back to earth with one a new perspective and perhaps the material of recent industrial era culture as part of a system that reaches the system so home. But we also need to understand what and STA happening on the surface of the Earth...the material culture of the space are composed by information, imagens, data, and communications and all that surrounds it, spread with a velocity that changed the meaning local and global and are implied in our own constant and surveillance from space to space, costumed in command to use the satellite to locate and navigate ourselves on Earth.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

As outer space alters the nature of our subjectivity, new paradigms are needed to investigate how material culture is used to mediate engagement with the exoatmospheric realm.

LAURA STOCKER, BRAZILIAN SENATOR

The spatial archeology also has applications practices cations such as providing input to projects to avoid the in the signification existing of heritage sites and ensuring coverage for debris proposes orbital and removal of the culture and its signified possible into consideration.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

In particular, archaeological approaches to technology adoption among the dominant colonial group i.e. nations that use space.

LAURA STOCKER, BRAZILIAN SENATOR

And suppliers also are impacted with the space age in many ways, where you can promote the inclusion required by the United Nations in the use of space. In this patrimonial space of time it is appropriate to make bonds of protection.

KATKLEN MCGRAW, PRIME MINISTER OF BRAZIL

Maybe its main meaning and capacity is m in power to tell stories about the pace of a system that is out of bounds space officers and normal time for one community. The trails in moon and space can give insights about how human

acts m and their behavior in space. The humanity has placed or its artifacts in space for the archaeological world. These data are relevant to the migration of the human ancestor that is outside of Africa. And les are part of human evolution p it its complexity and Archeology Space is an invitation to all archaeologists who stick to the fallacy of a single, simple past, is too simplistic.

LAURA STOCKER, BRAZILIAN SENATOR

Artifacts in space are the products of many separate intelligent minds and large-scale international cooperation in tracking and telemetry to allow, for example, humans to lean on another celestial body for the first time in 1969. How can we refuse the challenge?

SCENE 58

CHARACTERS

ERIKA STRASSBURGER, ARCHEOLOGIST

NATASHA VOLKEN, ARCHAEOLOGIST

EXT. MORNING. ERIKA STRASSBURGER, ARCHAEOLOGIST AND NATASHA VOLKEN, ARCHAEOLOGIST ARRIVES FROM THE SPACE AGENCY OF ARCHEOLOGY LANDING IN A TRADITIONAL SPACE CAPSULE AT

THE SECRET RUSSIAN SPACE COSMODROME. THE LEGS OF NATASHA
VOLKEN, ARCHAEOLOGIST ARE ALMOST MOTIONLESS.

ERIKA STRASSBURGER, ARCHEOLOGIST

He leaves the Space Capsule as Natasha Volken, an archaeologist and with great tiredness he walks slowly towards the helicopters talking. His fingers rub avidly against his sweaty palms despite the cold. Viewed from the West, Russia is a caricature. For most of the media, it is an authoritarian country, repressing the rights of minorities, whose press is subject to the government's designs and the population is sweetly manipulated by its leaders.

NATASHA VOLKEN, ARCHEOLOGIST

Here at the Baikonur Cosmodrome, also called Tiuratam, it is the first and largest rocket launch base in the world. It has been in operation since the 1950s, and was at first a base for launching long-range missiles, however with the outbreak of the Cold War it became a technological base driven by interests of the Soviet Union to conquer space.

ERIKA STRASSBURGER, ARCHEOLOGIST

And here begins our archaeological research on Russian territory before reaching the Bering Strait, at the Baikonur Cosmodrome that several

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important and historic space missions have been launched, such as the first artificial satellite, Sputnik-1, and Yuri Gagarin's orbital flight, as well as the Soyuz missions. The Paipelghak site, northwest of Cape Dezhneva, revealed a distinctive wooden house and stone slabs. The research strategy employed extensive excavations in blocks, with approximately 64 m² excavated.

NATASHA VOLKEN, ARCHAEOLOGIST

Does the house contain an inventory?

ERIKA STRASSBURGER, ARCHAEOLOGIST

They talk in an archaeological site on the top of a rocky cliff 30 m above sea level. The cliff is 250 m wide and 220 m long, limited to the southeast by a shallow ravine cut by the Paipelghak stream and to the northwest by a deep ravine with a rocky relief, with a detailed archaeological investigation of domestic arrangements in Chukotka.

ERIKA STRASSBURGER, ARCHAEOLOGIST

Yes that corresponds to that of the Birnirk culture and two Carbon 14 tests of driftwood that indicate that the age of the house is from the 13th century AD. Its rapid collapse in the permanent frost zone allowed an excellent preservation of the house, a

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circumstance that provides countless architectural details. The method of excavating blocks allowed to reveal several areas of external activities for working in stone and dumping animal bones and other waste.

NATASHA VOLKEN, ARCHAEOLOGIST

An old house with wood on the floor. Bed full of rapids. Eskimo materials. They look at a detailed topographic map of the location.

ERIKA STRASSBURGER, ARCHAEOLOGIST

The coordinates of the excavation center in Casa 1, using GPS, are 66 ° 34 '16, 2 "N, 171 ° 06 '15.4" W. An old Birnirk house in Paipelghak, in the north of Chukotka, a bed full of rapids, the course of the Mainypaipel'vaam. Talus stream covers the southeastern slope of the cape. Another location where Eskimo materials were found.

ERIKA STRASSBURGER, ARCHAEOLOGIST

The research site is a cliff covered with dwarf tundra vegetation with a flat surface formed by six houses, each 1.6 m high. The houses are well defined and covered with grass and punctuated by whale bones which are the structural features of the houses that will be

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shown. Each hill was numbered and located on a topographic map.

ERIKA STRASSBURGER, ARCHAEOLOGIST

House 1 was selected as the first objective for archaeological investigations due to its location on the eastern edge of the cliff. It was partially destroyed by coastal erosion. The topographic and architectural maps of Casa 1, outline the excavated grid using stratigraphy intervals of 10 cm.

NATASHA VOLKEN, ARCHAEOLOGIST

The Monte house showed no evidence of recent excavation. The hill is oval in the plane. 20 m in diameter, with a depression in the center, is covered by tundra vegetation, predominantly willow shrub and a small amount of stag moss. Small grassy depressions on the surface were initially thought to be collapsed animal burrows, but excavation revealed that the cavities formed above the cracks that were still filled with ice. Formed after the occupation, the cracks caused significant subsidence of the floor surface. The surface locations of large whale bones, structural features of the house, were also recorded on the plant visualization map.

ERIKA STRASSBURGER, ARCHAEOLOGIST

This archaeological site can be divided into a central region with the construction of the Cosmodrome. It started in this sector. It was developed by Sergei Korolev's OKB-1 project department. As the site grew, the physical structure was expanded to the east and west of the complex. In the beginning, the site was used for testing, in a short period. Soon they were transformed into platforms for launching into space. Prior to the complete conversion of the site to the new standards, an R-9 Korolev's, a long-range ballistic missile, was tested.

NATASHA VOLKEN, ARCHAEOLOGIST

The Korolev's sector continued to grow significantly in the 1960s and 1970s, mainly due to the Soviet Lunar Program and the development of the Energy rocket launcher. Another part of the archaeological site is the right flank that appeared in 1960 and was the scene of the emergence of several families of ballistic missiles and launchers of objects into space conceived by the design department of Mikhail Yangel. Several missiles of characteristics and have been modernized and gained new versions like R- 36, MR-UR-100, R-36M and R-36M2.

ERIKA STRASSBURGER, ARCHAEOLOGIST

In the case of space projects, the sector received the Cosmos-1 booster and the Zenit-2 rocket launches. On the

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flank and left Natasha, and this sector of the Cosmodrome has received several generations of ballistic space launchers and missiles from the projects coordinated by Vladimir Chelomei, among them the UR-200 and UR-100 ICBM generations. The site was also used for testing and raising of Proton rockets. In many places on the archaeological site, which is an old Cosmodrome, we will find a lot of rubble from more than 50 years of space exploration.

NATASHA VOLKEN, ARCHAEOLOGIST

Because it is in one place and is so deviant from the correct-Western-essential pattern of organizing a political community, our approach presupposes the inherent weakness of the structures that support the complex amalgamation of relations between society and the State. Because of this, from time to time, this negative view is reinforced by catastrophic predictions about the imminent collapse of the region, whether via economic collapse, population insurgency, intra-elite dispute, secession of its constituent units or, as most analysts would like, all of this at the same time.

ERIKA STRASSBURGER, ARCHAEOLOGIST

With different nuances, this is at the heart of the narrative that runs through the academic speeches of specialists in the field of

(CON'T)

international relations. The Nedelin Catastrophe was an accident on the launch pad, which occurred on October 24, 1960, at the Baikonur Cosmodrome testing ground, during the development of the ICBM R-16. When a prototype of the missile was being prepared for a flight test, an explosion occurred when one of the engines started running in an untimely manner, killing 72 people (military and technical) involved in the preparations, among them Marshal Mitrofan Nedelin, program leader development of the R-16 missile, hence the name given to the accident. I suspected that this treatment was a tributary of Sovietology - a subarea of the discipline of political science and international relations developed during the Cold War to understand the behavior of Russia.

NATASHA VOLKEN, ARCHAEOLOGIST

The emphasis was on the way in which the speeches of the American academy in the 1950s located Russia in an imaginative geography that built it as a morally inferior, aggressive, expansionist subject and little accustomed to the customs of Western civilization.

ERIKA STRASSBURGER, ARCHAEOLOGIST

The construction of Soviet subjectivity called Sovietology.

NATASHA VOLKEN, ARCHAEOLOGIST

It was about the construction of a subjectivity - another - based on prejudices fueled by the political interest of the self - the West - and not on the characteristics specific to the subject that was intended to be known. Returning to what happened, there was a complete silence about the events of October 24th was ordered by Nikita Khrushchev.

ERIKA STRASSBURGER, ARCHAEOLOGIST

A statement was issued, attributing Needling's death to a plane crash, and the families of the other victims were instructed to say that their loved ones died from the same cause. Khrushchev also ordered Leonid Brezhnev to head an investigation commission and head to the scene.

NATASHA VOLKEN, ARCHAEOLOGIST

Among other things, the commission found that many more people were present on the launch pad than were actually supposed to be there; a good part of them should be safe in remote pillboxes. According to Sergei Khrushchev, Brezhnev insisted that the commission should not punish anyone, explaining that "the guilt had already been punished".

ERIKA STRASSBURGER, ARCHAEOLOGIST

Later, Yangel was asked by Nikita Khrushchev: "But why did you survive?" Yangel replied in a shaky voice: "I left there to have a cigarette. It was all my fault." He later suffered a heart attack and was out of service for months. After the committee presented its report, the R-16 program resumed in January 1961, with the first successful flight in November.

NATASHA VOLKEN, ARCHAEOLOGIST

The delay in the R-16 led the development to develop more effective bases and made Khrushchev decide to install also in Cuba. Before the disaster, Yangel had ambitions to confront Sergei Korolev's as the leader of the manned space program, but he was eventually tasked with developing the R-16.

ERIKA STRASSBURGER, ARCHAEOLOGIST

Some oddities produced by this literature should serve as a warning about its limits. For example, Soviet expansionism was explained by the way in which Russian children were kept firmly "tied" to their diapers so that mothers could work. Behind this "finding" was the innovative application of the psychoanalytic principle that the child's early years would be decisive in his performance during adulthood. Thus, by having their

(CON'T)

movements constrained in childhood, the Russians would grow up aiming to gain more space to move, and this would explain the immanent aspect of territorial expansionism that marks Soviet subjectivity. This approach, which has come to be called diaper science by its critics, is just one among countless examples of the tragicomic consequences of knowledge production in an environment marked by the Cold War dispute and the financing of the North American military apparatus. The results of this production...

NATASHA VOLKEN, ARCHAEOLOGIST

Like most of the isms that populate the academy from time to time, the fashion of "sovietology" has passed - into the history of "sovietology" - but its main characteristic of building the other out of prejudices of the self has remained for the legal successor of the Soviet Union, Russia. The few exceptions are from academics who refuse to be part of the anti-Russian crusade and who, based on a deeper understanding of the state, society, history and the relationship between Russia and the rest of the world, dare to swim against the current.

ERIKA STRASSBURGER, ARCHAEOLOGIST

Perhaps the most striking consequence of this lack of self-criticism is the failure to play a leading role in the West in many of the "defects" attributed to the country. For reasons

that seem evident, it is unreasonable that, after decades of international analyzes carried out according to the bipolar structure of the Cold War, the perspective is reverted to a kind of reverse unilateralism, that is, omitting the role of the western powers and making Russia responsible for all the problems that the world faces. Did the Democrats lose the election to Trump? Did the UK leave the EU? Are far-right movements and populist governments rising in Europe? Is there a civil war in Syria? Also civil war in Ukraine? Maduro still in power in Venezuela? The answers to these questions, to which others can be added according to the political convenience of the moment, have in common the attribution of a great deal of responsibility to Russia. If it is certain that Russia has interests in all these events and takes part in the events in some of them, it is no less certain that the loser of the Cold War is far from being that omnipresent entity that determines the direction of international politics. D Russia is not a reasonable foreign policy, but the symptom of its lack. Therefore, in order to understand a little more about where Putin's Russia is going, or Russia's Putin, one must abandon demonization and start an analysis that calls into question the role of the West in the choices made by Russia in the post- Cold war. This does not imply exempting Russia from its responsibilities, but understanding in a less Manichean way how the current situation was arrived at and what trends are opening up from the present.

CHARACTERS

NATASHA VOLKEN, ARCHAEOLOGIST

NICHOLAS, ANJA

EXT. DAY. INDEPENDENT KINGDOM WINTER 1

The gravity of the INDEPENDENT WINTER KINGDOM is 80% that of Earth, the atmospheric density is 20% higher and the pressure at sea level is 10% less. In addition, Winter 1's atmosphere is composed of nitrogen and oxygen, but there is also ammonia, methane, hydrogen cyanide, with 18% carbon dioxide and 5.5% xenon. In other words, it is a toxic atmosphere for human beings and that is why it is necessary that they protect themselves with mascaras.

NATASHA VOLKEN, ARCHAEOLOGIST

NATASHA VOLKEN, AN ARCHAEOLOGIST, FEELS THE LOW GRAVITY OF WINTER 1. PUT ON YOUR MASK TO GENERATE POSITIVE OR NEGATIVE CHANGES. FOR EXAMPLE, BIRDS THAT MAKE LESS EFFORT ON THEIR FLIGHTS COMPARED TO THE EARTH'S ATMOSPHERE. FURTHERMORE, THIS WOULD BE ONE OF THE MAIN EXPLANATIONS FOR THE CONSIDERABLY LARGER STATURE OF THE NA'VI, SINCE THE FORCE THAT PUSHES A BODY AGAINST THE PLANET IS LESS, RESULTING IN GREATER GROWTH. AN ADULT NA'VI CAN MEASURE, ON AVERAGE, UP TO THREE METERS IN HEIGHT.

I woke up and, still in bed, I was thinking about the dream I had just seen: I found myself taking a shower

(CON'T)

and, as it was winter, it seemed especially pleasant to dream about the summer bath. We changed the structures of the welfare state without anyone noticing, here in Winter 1, NICHOLAS.

NICHOLAS, ANGEL

NICHOLAS, ANGEL. WITHOUT EXOMASK IT LOOKS AT THE BIRDS THAT MAKE LESS EFFORT IN THEIR FLIGHTS IN COMPARISON WITH THE TERRESTRIAL ATMOSPHERE.

It is time to get up and dream because it is the logarithms that decide on the benefits and rights of individuals.

NATASHA VOLKEN, ARCHAEOLOGIST

NATASHA VOLKEN, ARCHAEOLOGIST, stands in front of Ice Mountains. The scene shows floating rock formations.

NICHOLAS, but that creates a mass of people without rights for the simple fact that they do not manage digital technologies. All the advancement of digital technologies does not seem to forget that only 38% of the population is online. What kind of angel are you, NICHOLAS?

NICHOLAS, ANGEL

NICHOLAS, ANGEL, BENDS DOWN AND PICKS UP A GREEN ORE POWDER THAT IS THE LAND OF WINTER 1 CALLED TANIUM BY HAND.

Who said angels are good? There are masses of digital illiterates, who are automatically excluded from any type of digital service. You think I'm an angel who blows a trumpet, or who came from heaven. I am an algorithm within your unconscious Natasha. It is easy to sit, easy to bear. The dream continues.

NATASHA VOLKEN, ARCHAEOLOGIST

THE GREEN MINERAL TATIUN THAT MAKES UP THE SOIL OF WINTER 1, RISES FORMING A SMALL HURRICANE AROUND NATASHA VOLKEN, AN ARCHAEOLOGIST, CAUSING HER TO LEVITATE. SHE LOOKS AT NICHOLAS, ANJA FROM ABOVE LEVITATING 2 METERS ABOVE THE GROUND. THE CONVERSATION CONTINUES.

So you are just an implant in my cerebral cortex, which controls my dreams, my thoughts?

NICHOLAS, ANJA

NICHOLAS, ANGEL, FLIPS BACK AND MAKES LEVITY AIR THE OTHER MOUNTAINS OF ICE BY HAND. TURN TO NATASHA VOLKEN,

ARCHAEOLOGIST AND APPLY A RAY OF BLUE SUPERCONDUCTIVITY AT HIGH TEMPERATURES OF 196°C AND NOTHING HAPPENS TO NATASHA VOLKEN, ARCHAEOLOGIST. THEN NICHOLAS, ANGEL, THROWS ANOTHER RAY WITH THE SAME BLUE COLOR AT -135°C. NOTHING HAPPENS TO NATASHA VOLKEN, ARCHAEOLOGIST AND NICHOLAS, ANGEL, STARTS TO LAUGH. NATASHA VOLKEN, ARCHEOLOGIST OF THE LEVITATION THAT FALLS TO THE GROUND, DESCENDS.

Yes. You are the result of a utopian world that shone in different forms of virtual mobilization, which you think is real, but you are also an experiment like Laya. You Laya and many other people. You are like a dystopia. You are a compound made up of mercury, thallium, barium, calcium, copper and oxygen.

NATASHA VOLKEN, ARCHAEOLOGIST

P bake Homo sapiens for something new, dystopia.

NICHOLAS, ANGEL

It is overcome with the fear of different autocratic and totalitarian forms. You exist for that Natasha. The contemporary digital world seems to have passed for the worst nightmares I will be in love with the ceiling. Do not resist the temptation, jump... I did not expect a collision ... I will not be so careless anymore. It was a great pleasure to see his bulging eyes, funny poses and artificial liveliness of the movements. I amused myself with

his strange exclamations, much like mine, since the invention of life, of the universe.

SCENE 60

CHARACTERS

NATASHA VOLKEN, ARCHAEOLOGIST

NICHOLAS, ANGEL

EXT. NIGHT. KINGDOMS INDEPENDENT ROAD

NATASHA VOLKEN, ARCHAEOLOGIST

Natasha Volken, Archaeologist, after discovering that it is a virtual experiment shows a screen in the air with a map projected in the air and shows the laws of the Independent Kingdom Road and cosmic space. Look at the Earth's Moon, which reflects on your face.

Those are the laws. What happened? Did our strength increase or did gravity decrease? And other celestial bodies?

NICHOLAS, ANGEL

Here and in the other Independent Kingdoms nothing can be object of

national appropriation by proclamation of sovereignty, by use or occupation. Not by any other means. Except you do not exist because it is vital. You will start exploration activities, without respecting the laws. Both assumptions were equally surprising, but there is no such thing that a virtual person like you does not look different.

NATASHA VOLKEN, Archaeologist

NATASHA VOLKEN, ARCHEOLOGIST FEELS A MASS OF PHYSICAL PHENOMENA THAT CONFUSE HER MIND. IT BEGINS TO TURN INTO TRANSLUCENT MATTER. NATASHA VOLKEN, AN ARCHAEOLOGIST, FALLS TO THE GROUND AND RAISES BOTH HANDS TO HER EARS. EXPRESSION OF PAIN.

I'm losing muscle strength and my molecules are changing.

NICHOLAS, ANGEL

NICHOLAS, ANGEL, CROUCHES DOWN AND SPEAKS IN THE EAR OF NATASHA VOLKEN, AN ARCHAEOLOGIST.

I am not a hero, nor a good one, but I exist for those who have eyes and hearts. If you have these two qualities, I can transform you into a human being.

NATASHA VOLKEN, ARCHAEOLOGIST

It is wise to agree with you. Our lives are always complex stories and we are all unreliable narrators.

NICHOLAS, ANGEL

You lift big loads, jump high and feel lightly, not because you have more strength and that assumption. It has already been refuted by a meter of its narratives. That count and retell.

SCENE 61

CHARACTERS

NATASHA VOLKEN, ARCHAEOLOGIST

NICHOLAS, ANJA

EXT. MORNING. KINGDOMS I NDEPENDENT MOA RFX

NATASHA VOLKEN, ARCHAEOLOGIST

NATASHA VOLKEN, ARCHAEOLOGIST, HEADS TOWARDS THE RESIDENCE OF INHABITANTS WHO ARE REFUGEE SCIENTISTS IN THE KINGDOM OF MOA RFX. SHE GOES TO THE ATTIC OF AN ARTIFICIAL GREENHOUSE. SHE SEES PLANT SCIENTISTS RESEARCHING CARNIVOROUS PLANTS. THEY APPLY A BOTANICAL SPRAY ONLY TO THE BITING PETALS. NATASHA VOLKEN, ARCHAEOLOGIST, LOOKS AT A TRANSLUCENT VIBRATING KNIFE.

[NATASHA LAUGHS]

NIHOLAS, ANGEL

NICHOLAS, ANGEL, WILL DO THE LAUNDRY. JAZZ DANCE. LAMB
LICKS THE BODY WITH MILK. PUT TEN PICTURES OF PEOPLE ON A
BED.

If on the Moon, the problem is not big,
because this miracle, because it can
happen in the reverse order, that is,
we will come back again.

(NICHOLAS small)

NATASHA VOLKEN, ARCHEOLOGIST

Pick up a translucent vibrating knife
and start with knife one, two, three
and four. Stick it in your heart
because you now know that you are never
a human.

NICHOLAS, ANGEL

A SERIES OF SCENES: SUN SHINING THROUGH THE CLOUDS. PEOPLE
ARE BAREFOOT RUNNING ON HARD CONCRETE. A PAIR OF SKINNY
KNEES FALLS TO THE FLOOR. THE HANDS OF A BROKEN GAUNTLET
GRAB THE EDGE OF A RIVER OF FLUORESCENT LIQUIDS IN THE
INDEPENDENT KINGDOM OF MOA RFX. WE SEE THE FACE OF
NICHOLAS, ANJA, REFLECTED IN THE LIQUID. SHE LOOKS LIKE
HERSELF FOR A LONG TIME BEFORE REACHING OUT AND SLIDING
THE SURFACE, DISTORTING HER FACE.

No, Laura, I am an angel but I cannot survive any feeling that is clear, direct and unsettling. I would say totally extravagant. Our love is aggressive in its lustful urge.

NATASHA VOLKEN, ARCHEOLOGIST

Yes, I would say totally extravagant. Our love is aggressive, a lustful urge.

NICHOLAS, ANGEL

That is closing our mind and the bottom of that river. For you to become a human and stop being an experiment we have to go to KINGDWON INDEPENDENT RIVER.

NATASHA VOLKEN, ARCHEOLOGIST

LONG AERIAL SHOT OF INDEPENDENT KING MOA RFX UNTIL IT ENDS
AT THE SPACEPORT FOR INDEPENDENT KING RIVER.

You're right, right in the vein of the flesh. We'll take the ship to the INDEPENDENT KINGDOMS.

SCENE 62

CHARACTERS

NATASHA VOLKEN, ARCHAEOLOGIST

NICHOLAS, ANGEL

EXT. MORNING. KINGDOMS INDEPENDENT AND RIVER. LATERAL TRAVELS FILMED FROM INSIDE A SPACESHIP REVEAL THE DESERTED LOCAL LANDSCAPE OF GOLDEN MOUNTAINS, WITH EUCALYPTUS. THE GROUND WHERE THE SCENE TAKES PLACE IS DESERTED, ONLY THE GOLDEN MOUNTAINS WITH EUCALYPTUS ARE ALIVE.

NICHOLAS, ANGEL

CLOSE AND SIDE OF NICHOLAS, ANGEL WHO CAREFULLY OBSERVES THE LANDSCAPE. HIS EXPRESSION SHOWS SADNESS. THE SHIP LANDS AND THE WIND FROM THE OPEN WINDOW MAKES YOUR HAIR SWAY IN THE AIR.

This is a type of wild terrain,
unimaginable and illuminated by the
sun.

NATASHA VOLKEN, ARCHEOLOGIST

NEW AERIAL PLAN NOW HIGHLIGHTING THE REGION BORDERED BY THE TRIBUTARIES OF THE RIVERS THAT LEAVE THE MOUNTAINS OF GOLD. AERIAL SHOTS TO BLOW UP COMPLETE WITH A SITE PLAN, WHICH ARE NATASHA VOLKEN, ARCHAEOLOGIST AND THE NICHOLAS, ANGEL NEAR THE SPACECRAFT. IT IS POSSIBLE TO NOTICE THE PASSAGE OF SEVERAL SPACESHIPS COMING FROM DIFFERENT PLACES.

Are we really transported to any desert planet?

NICHOLAS, ANGEL

SUCCESSION OF CRITICAL TRAVELLING THROUGH THE BUCOLIC AND DESERT LANDSCAPE. THE SUN IS FULL ON NICHOLAS'S FACE, ANGEL. HUMAN BEINGS ARE NOT NOTICED. ONLY THE MASTERFUL SETTING DOMINATES THE IMAGE WITH A FOCUS ON NICHOLAS'S SWEATY SKIN, ANGEL.

All this you I just thought.

NATASHA VOLKEN, ARCHEOLOGIST

No will obtain say anything. The feathers mumbles incoherently. This is where I'm going to become human.

NICHOLAS, ANGEL

LIKE CLOCKWORK, NICHOLAS, ANGEL, CHANGES CLOTHES AND PUTS ON A WHITE SHIRT. PLAY NATASHA VOLKEN, ARCHAEOLOGIST ON THE DESERT FLOOR IN THE INDEPENDENT KINGDOM RIVER.

Yes, you will become human. You are the granddaughter of Dr. Henrich, Archeologist (Desert Witch), 30. It is important that you are a human to continue your grandmother's work. But

I was wrong. Let's go to the
INDEPENDENT KINGDOM VALLEY OF PURITY.

NATASHA VOLKEN, ARCHEOLOGIST

NATASHA VOLKEN, ARCHAEOLOGIST, ALSO PUTS ON A WHITE SHIRT,
PLACING HER HAND ON HER SHOULDER, HURT BY THE FALL. SHE
BLEEDS GOLD.

You freeze a lot, like all the lunar
nature of an angel.

SCENE 63

CHARACTERS

NATASHA VOLKEN, ARCHAEOLOGIST

NICHOLAS, ANJA

EXT. NIGHT. UNITED INDEPEN TOOTH VALLEY OF PURITY

NICHOLAS, ANJA

IMAGES OF AN AGRICULTURAL REGION IN THE INDEPENDENT KINGDOM
PURITY VALLEY. NICHOLAS, ANGEL, TAKES OFF HIS WHITE SHIRT
AND GETS ON HIS UNDERWEAR. A GROUP OF FIVE WOMEN ARRIVES,
COVERED WITH A BLANKET OF BEAR HAIR, WHERE THE FACE CANNOT
BE SEEN JUST PART OF THE BLONDE HAIR AND THE GRAY EYES OF
THE FIVE.

Happy to awaken Natasha, now you are a human. With the legends alone and sorrows. Goodbye.

NATASHA VOLKEN, ARCHEOLOGIST

NATASHA VOLKEN, ARCHEOLOGIST, TRIES NOT TO LOOK NERVOUS AT THE FIVE WOMEN, WHO DISAPPEAR WITH NICHOLAS, ANGEL. NATASHA VOLKEN, ARCHAEOLOGIST REMAINS SILENT, NAKED AND SIMPLY SHAKING HER HEAD. NATASHA VOLKEN, ARCHAEOLOGIST FRAME FOREHEAD, EXAMINING THE BODY. SHE CLOSES HER EYES. LIE DOWN AND SLEEP.

CUT TO:

JUST SHINING STARS AND NATASHA VOLKEN, ARCHAEOLOGIST. THE LUMINOUS POWER OF THE STARS IN THE INDEPENDENT KINGDOM VALE DA PUREZA ALLOWS YOU TO SEE THE VEINS AND ARTERIES WHERE GOLD BEGINS TO TURN INTO HUMAN BLOOD.

CUT TO:

PAPISE AND DJ WORTMANN, ARRIVING AT THE INDEPENDENT KINGDOM VALLEY OF PURITY. THE POPE AND DJ WORTMANN DOWN AND PUTS NATASHA VOLKEN, ARCHAEOLOGIST IN HER LAP AND PUTS NATASHA

VOLKEN, ARCHAEOLOGIST ON A SPACESHIP. WE SEE SMALL SIZE
SNOWFLAKES. GET INTO THE SPACESHIP. GO TO PLANET EARTH.

SCENE 64

CHARACTERS

DIRECTOR OF THE NATIONAL MUSEUM

PAPISE AND DJ WORTMANN

INT. NIGHT. RIO DE JANEIRO. LOBBY OF HOTEL NACIONAL WITH
WORKS OF ART BY CARYBÉ AND PEDRO CORRÊA DE ARAÚJO.

DIRECTOR OF THE NATIONAL MUSEUM

THE DIRECTOR OF THE NATIONAL MUSEUM ADMIRES THE WORKS OF
ART BY CARYBÉ AND PEDRO CORRÊA DE ARAÚJO IN THE HOTEL
LOBBY. THE COLOR OF THE WORKS OF ART SEEMS TO REVEAL SEVERAL
LAYERS OF THOUGHTS OF THE DIRECTOR OF THE NATIONAL MUSEUM,
INVITED BY PAPISA AND DJ WORTMANN. A LOCK THAT TAKES A
LITTLE EFFORT WITH THE KEY, BUT FINALLY CLICKS AND OPENS
A DOOR. SOUNDS OF PEOPLE. THE DIRECTOR OF THE NATIONAL OF
MUSEUM OF BRAZIL AND PAPISA AND DJ WORTMANN IN THE LOBBY
OF THE HOTEL NACIONAL IN RIO.

DIRECTOR OF THE NATIONAL MUSEUM

I start with a linguistic question, Wortmann. In addition to everyday use, the expression "self" is an art term specific to philosophy, used in philosophy. In many languages, this expression does not occur naturally. Intuitively in Romance languages, the Anglo-Saxon philosophical concept of "self" is close to the concept of subject.

PAPISE AND DJ WORTMANN

It has the approximate meaning with the subject's notion of self. The u what defines the subject. The term is often translated as "ego", but it is and is differentiated in psychoanalysis from the use of the word "self".

DIRECTOR OF THE NATIONAL MUSEUM

It may bring some confusion in the use of terms as synonyms.

PAPISE AND DJ WORTANN

Semantically, the concept always brings self-reference, the reference to our own "me", which would define us as a being or a person. Our fundamental questions are whether there are in fact subject or an "I" or "ego" we define as subjects and, if they exist at that consist metaphysically speaking.

DIRECTOR OF THE NATIONAL MUSEUM

The philosophical and even linguistic definition of the self has a complex history and a vast bibliography.

PAPISE AND DJ WORTMANN

"Self" permeates the English language?

DIRECTOR OF THE NATIONAL MUSEUM

As imperceptibly almost as a suffix or prefix integrated to other words. For example, "itself" that is "self", "myself" I am "myself," "self-sacrificing" that is selfless and others. It also serves as a synonym for "human individual". It is likely that the word "self" in English has no equivalent in other languages, which emphasizes the cultural bag of the term. In addition to the cultural dependence of the term, the epistemological, psychological and moral categories were very often confused. In English, "self" occurs as a reflexive pronoun in the 10th century in Old English, but its use in the philosophy referring to what in a person is truly and intrinsically as opposed to what is accidental.

PAPISE AND DJ WORTMANN

PAPISE AND DJ WORTMANN (CON'T)

And the "ego" is often identified with the soul or the mind, as opposed to the "body".

DIRECTOR OF THE NATIONAL MUSEUM

A permanent subject of successive and varied states of consciousness that emerged in the late seventeenth century. And closely identified with the works of John Locke.

PAPISE AND DJ WORTMANN

Historically, we have considered the concept of self-derived from the modern and ancient Western tradition that deals with the concept of "soul", which included intellectual, moral and identity attributes of the individual. In the course of the stagnations and systematizations that occurred in the history of philosophy, more judicious answers were sought for attributes and William James was the first to conceptualize the self in a rigorous way by giving and attributing three aspects: the material, the spiritual and the social. Since then until now the concept of self has been used in the most vague and least rigorous ways in psychology and other areas.

DIRECTOR OF THE NATIONAL MUSEUM

These important terms are sometimes confused as they are used as synonyms.

DIRECTOR OF THE NATIONAL MUSEUM (CON'T)

Although related, they find differentiation in psychoanalysis. Self: the self is the center of the

whole personality. It is from him that all the energetic potential that the psyche has emanates. He is the originator of psychic processes. Ego: the "ego" is the center of lower consciousness, different from the self, which is the upper center of consciousness. It is the sum total of thoughts, ideas, feelings, memories and sensory perceptions. It is the perception that the person makes of himself. Functions of the soul, which, cleared of real assumptions religious or mystical, helped establish the concept of self and its consequent questioning.

PAPISE AND DJ WORTMANN

The problem of the self begins with the question of what is the nature of our sense of self, that is, the sense we have in our experience that is the source of the philosophical problem of the self, going to the following questions: if there is a self and, if any, what would be its ontological status. We put the theme as it presents itself to us to investigate what it really is, that is, we will question whether the self is a thing, and if it is, what that thing would be and what its functioning and properties would be.

DIRECTOR OF THE NATIONAL MUSEUM

(CON'T)

The self, as it was built in Western culture, is something internal, as opposed to what is situated in the

world outside our minds and which precisely manifests its capabilities in that outside world. As such, the self is seen as the source of all moral capacities, the depths of which, even if historically delineated, are formed and organized in this interior. This distinction between internal and external, although it seems intuitively universal, finds its conception linked to doctrines and assumptions that produce divergences and alterities in the gradual development of the Western conception. There is no way to definitively affirm whether it is a universal conception, because that is where the greatest anthropological issue is found, the existence of universal characteristics - here there is room for biology and metaphysics - that are distinct from what results from characteristics peculiar to each local culture in that different historical-cultural contexts are present.

PAPISE AND DJ WORTMANN

I emphasize the distinction between the question about the phenomenological impression that we have of the self, the notion that we have of something like a self through experience, and the question about whether the self exists. This distinction can also be placed in the form of the distinction between phenomenological research and metaphysical research about the self. The question of what is really depend on the self .Awesome are we have it, that is, the metaphysical investigations regarding the "self "depend on the phenomenological investigations?

DIRECTOR OF THE NATIONAL MUSEUM

We have the phenomenological impression that something mental like a "self" exists and even if that is what we have the impression of, but the question remains as to whether this self of which we have the impression is really as it is presented to us. In the Kantian way, we could ask: if there were such a thing as a self, would it be accessible and in its true nature?

PAPISE AND DJ WORTMANN

If the phenomenology about the "self" can deceive us, then we will have to answer the question of what is this impression of "self" that we have and if it fulfills any function and above all we will have to determine if there is something real whose properties are responsible for being aware that we are something with a specific identity. In this way, the relationship between phenomenology and the metaphysics of the "self" can be investigated with regard to its conceptual-cognitive structure.

DIRECTOR OF THE NATIONAL MUSEUM

(CON'T)

Regarding the criteria, we note that they pervade characteristics commonly attributed to the concept of "self" to the long philosophical tradition, although there are exceptions and

differences, for exploit, as the concept of "self " as a "thing" negated by the empiricist tradition. A Despite the vagueness, not always present, it seems that the... slightest sense of the concept of self-implicit in these features is an integrator apparatus, Wortmann...

PAPISE AND DJ WORTMANN

Was this conception necessarily true? Arian start a dispute with Alexander, his Bishop. After Peter, bishop of Alexandria, had been martyred under Diocletian, was installed in office episcopal, that Alexander managed during the period of peace. In the fearless exercise of his functions of instruction and government of the Church, he tried one day, in the presence of the presbytery and the rest of his clergy, to explain, with perhaps too much philosophical detail, that great theological mystery - the Unity of the Most Holy Trinity.

DIRECTOR OF THE NATIONAL MUSEUM

Some elders under his jurisdiction, whose name was Arius, possessed of not inconsiderable logic and perspicacity, imagined that the bishop was subtly teaching the same point of view on this subject that Libellan Sabellius - Unicism - for the sake of controversy drew the opinion. Opposite to that of the Libyan, and as he thought vigorously he responded to what was said by the bishop.

PAPISE AND DJ WORTMANN

"If," he said, "the Father begat the Son, what was begotten had a beginning of existence" ... and it is evident, that there was a time when the Son was not. Therefore, it necessarily follows that he had his substance out of nowhere. The vague, not always present, character you speak of, Director.

DIRECTOR OF THE NATIONAL MUSEUM

The Division begins in the Church from this controversy, when the Bishop of Alexandria excommunicated Arius and his adherents, Wortmann.

PAPISE AND DJ WORTMANN

Having taken this inference out of his new reasoning, he encouraged many, but to consider this question.

DIRECTOR OF THE NATIONAL MUSEUM

And so, in a small ... spark, it ignited a great fire: for the evil that started in the Church of Alexandria and ran through all Egypt, Libya and superior Thebes, and finally it spread over the rest of the provinces and cities. Many others have also adopted the opinion of Arius, Wortmann. But Eusebius of Nicomedia in particular in... home..., was a strong supporter of it.

PAPISE AND DJ WORTMANN

Nor will the Caesarea, but he who before had been bishop of the church in...

DIRECTOR OF THE NATIONAL MUSEUM

Bertre. In Bertre. And then he was somehow in possession of Nicomedia's bishopric at Bithynia when Alexander began to become aware of these things, both by his own observation and by his report.

PAPISE AND DJ WORTMANN

Being exasperated to the highest degree, called a council of many prelates. He spoke to Arius and the instigators of his heresy.

DIRECTOR OF THE NATIONAL MUSEUM

At the same time, he wrote to the bishops made in the various cities saying that would get RESPONDING by problematic ion criteria. What irony, isn't it?

PAPISE AND DJ WORTMANN

After Alexander addressed the bishops in each city, the evil only became worse, insofar as those to whom he made this communication were, therefore, encouraged to dispute. And some fully agreed and endorsed the sentiments expressed in this letter, while others did the reverse. But Eusebio, bishop

of Nicomedia, was beyond all others driven by controversy, insofar as Alexander in his letter had, or had made a personal and objectionable allusion to him.

DIRECTOR OF THE NATIONAL MUSEUM

Now, at this time, Eusebius had great influence, as the emperor resided in Nicomedia. For, indeed, Diocletian had recently built a palace there. For this reason, many of the bishops paid their court to Eusebio. And he repeatedly wrote to Alexander so that he could set aside the discussion that was animated, and again receive Arius and his followers in communion, and to the bishops in every city, so they did not agree with Alexander's procedures.

PAPISE AND DJ WORTMANN

By these means confusion prevailed everywhere: because not only were the prelates of the churches engaged in dispute, but the people were also divided, some joined one party and others joined the other. For such a shame that it was this case brought, that Christianity became a subject of popular ridicule, even in the same theaters.

DIRECTOR OF THE NATIONAL MUSEUM

Those in Alexandria argued strongly about the highest points of the

doctrine, and sent deputations to the bishops of the various dioceses.

PAPISE AND DJ WORTMANN

While those from the opposite faction created a similar disturbance. With the Aryans, the Church of the Martyrs callers Melitians mingled, which a little earlier had been separated from the Church. But to whom these - the Melitians - must now be declared.

DIRECTOR OF THE NATIONAL MUSEUM

If such an apparatus actually existed, and if so, what is its epistemological and metaphysical nature? With regard to philosophy, the philosophical conceptions about the human being that emerged temporally and influenced the understanding of the "I".

PAPISE AND DJ WORTMANN

The ancient philosophers understood that the being was conceived at once, totally complete and perfect. By Peter, bishop of Alexandria, who in the reign of Diocletian suffered martyrdom, a certain Melicio, bishop of one of the cities of Egypt, as a result of many other accusations, and more especially because during the persecution he denied the faith and sacrificed, he was deposed?

DIRECTOR OF THE NATIONAL MUSEUM

This person, being stripped of his dignity and still having many followers, became the leader of the heresy of those who are still called him Melitians throughout Egypt. And since he had no rational excuse for his separation from the Church, he pretended that he had simply been wronged and charged Peter with slanderous reproaches.

PAPISE AND DJ WORTMANN

Now Peter died the death of a martyr during the persecution, and so Melitius transferred his abuse first to Aquilas, who succeeded Peter in the bishopric, and then again to Alexander, Aquilas' successor. In this state of affairs between them, discord with Arius arose and Melicio with his supporters took part with Arius, entering into a conspiracy with him against the bishop.

DIRECTOR OF THE NATIONAL MUSEUM

But to all those who considered Arius' opinion as unsustainable, Alexander's justified decision against him, and thought that those who favored his views were justly condemned. Meanwhile, Eusebio de Nicomedia and his supporters, with those who favored Ario's feelings, demanded by letter that the excommunication sentence that had been pronounced against him should be rescinded.

PAPISE AND DJ WORTMANN

And that those who had been excluded should be readmitted to the Church, as they had no unfortunate doctrine.

DIRECTOR OF THE NATIONAL MUSEUM

Thus, letters from the opposing parties were sent to the bishop of Alexandria, and Arius made a collection of which were favorable to himself as Alexander did the same with those who were adverse.

PAPISE AND DJ WORTMANN

This provided, therefore, a plausible opportunity to defend the sects, which are now prevalent, of the Aryans, Eunomians, and such who are named after Madonius. For these severally to use these letters in defense of their heresies.

PAPISE AND DJ WORTMANN

This advice was contained in the emperor's letter. But the evil had become too strong both for the exhortations of the emperor and for the authority of which his letter was carried, for Alexander and Arius did not soften themselves with this appeal and furthermore there was incessant struggle and turmoil among the people.

DIRECTOR OF THE NATIONAL MUSEUM

There was another local source of concern there, which served to bother the churches - the dispute, in particular, with respect to Easter, which took place only in the regions of the East.

PAPISE AND DJ WORTMANN

This arose from some wishing to keep the feast more in keeping with the custom of the Jews while others preferred their mode of celebration by Christians in general around the world. This difference, however, did not interfere with their fellowship, although their mutual joy was necessarily impaired.

DIRECTOR OF THE NATIONAL MUSEUM

... therefore, the emperor saw the Church agitated because of these two causes...

PAPISE AND DJ WORTMANN

He summoned a General Council, summoning all bishops by letter to meet him in Nicaea, Bitinia. Thus, the bishops met from various provinces and cities, respecting whom Eusebius Pamphilus writes, word for word, in his third book of Constantine's life.

The so-called ministers of God in all the churches that have filled Europe, Africa and Asia, have been called.

DIRECTOR OF THE NATIONAL MUSEUM

And a sacred building, dedicated to God, contained on that same occasion, both Syrians and Cicillians, Phoenicians, Arabs and Palestinians, and in addition to these, Egyptians, Thebes, Libyans and those who came from Mesopotamia.

PAPISE AND DJ WORTMANN

At this synod a Persian bishop was also present, but he is quoted as absent from this meeting. And also Galatia, Pamphylia, Cappadocia, Asia and Phrygia available d those who were most distinguished among them.

DIRECTOR OF THE NATIONAL MUSEUM

Furthermore , we do not find there Thracians and Macedonians, Aqueus and Epirots, and even those who still lived farther than these, and the most famous of the Spaniards took his place among the rest.

PAPISE AND DJ WORTMANN

The bishop of the Imperial City was absent due to his age, but... some of

his elders were present and took his place. This crown, made up of a bond of peace, only the Emperor Constantine always consecrated to Christ, his Savior, as a thanksgiving and worthy offering of God for the victory over his enemies, having designated this summons, for among them, it was said that they were men devoted to all nations invited under heaven...

DIRECTOR OF THE NATIONAL MUSEUM

Parthians, Medes and Elamites, and those who lived in Mesopotamia, Judea and Cappadocia, in Ponto and Asia, in Phrygia and Pamphylia, in Egypt and in the part of Libya that is towards Cyrene, strangers from Rome too, Jews and proselytes with Cretans and Arabs. This congregation, however, was inferior in this regard, because all those present were not these so-called ministers of God. In this assembly, did the number of bishops exceed three hundred?

PAPISE AND DJ WORTMANN

Yes. While the number of elders, deacons, co-workers, and others who attended them was almost incalculable, some of these ministers of God were eminent for their wisdom, some for the rigor of their life and persevering patience, and others united in all of these. Distinctive features.

DIRECTOR OF THE NATIONAL MUSEUM

The same were venerable from its old age, others were RESPONSIBLE for s water youth and vigor of mind, and others had recently entered his ministerial career. For all these reasons, the emperor appointed an abundant supply of daily food.

PAPISE AND DJ WORTMANN

Such is the account of Eusebio of those who met on this occasion. The emperor, having completed the festive ceremony of this triumph over Licinius, also came to Nicaea in person.

DIRECTOR OF THE NATIONAL MUSEUM

Among the bishops were two of extraordinary celebrity, Paphnucio, bishop of Thebes Superior, and Spiridon, bishop of Cyprus. As I referred to these two individuals so particularly, I will state below. Many of the laity were also present, who were practiced in the art of reasoning, and each was eager to defend the cause of his own party.

PAPISE AND DJ WORTMANN

Eusebio, bishop of Nicomedia, as was said before, supported the opinion of Arius, together with Theognis and Maris.

DIRECTOR OF THE NATIONAL MUSEUM

Of these, the first was bishop of Nicaea and Maris of Chalcedon, in Bitinia. Athanasius powerfully opposed these, a deacon of the church in Alexandria, who was highly esteemed by Alexander his bishop, and for that reason was very envious.

PAPISE AND DJ WORTMANN

Shortly before the general assembly of the bishops, the contestants engaged in logical preparatory competitions in front of the crowds and when many were attracted by the interest of his speech, one of the laymen, a confessor, who was a man of understanding without sophistication, disapproved these thinkers, telling them that Christ and his apostles did not teach us dialectics, art, or vain subtleties, but simplicity, which is preserved by faith and good works.

DIRECTOR OF THE NATIONAL MUSEUM

In saying this, everyone present admired the speaker and agreed with the fairness of his remarks and the disputants themselves, after hearing his true statement of the truth, exerted were a greater degree of moderation. So then the disruption caused by these logical debate was suppressed at this time.

PAPISE AND DJ WORTMANN

The next day, all the bishops were gathered in one place. The emperor arrived shortly after and at his entrance he was in his midst, and would not take his place, until the bishops bowed and hinted his wish that he should be seated. T al was the respect and reverence that the emperor entertained for these men.

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When a suitable silence for the occasion had been observed, the emperor from his seat began to address them with words of exhortation to harmony and unity, and urged each one to put aside all confidential pike.

PAPISE AND DJ WORTMANN

Because several of them had brought charges against each other and many had even filed petitions with the emperor the day before. But he, directing his attention to the matter before them, and because of which they were gathered, ordered that these petitions be burned...

DIRECTOR OF THE NATIONAL MUSEUM

... purely remembering that the greatest invention in history - Jesus Christ - commands those who are eager for forgiveness to forgive their brother.

PAPISE AND DJ WORTMANN

As everyone knows, this is still the case today. I am the first young pope who gave up all that Catholic ritual and the billions that were spent to maintain a religion - or any other - in the name of something invented, a fable. But we will continue.

DIRECTOR OF THE NATIONAL MUSEUM

Therefore, he strongly insisted on maintaining harmony and peace, again sanctioning his intention to approach the issues in matter. But it might be good to hear what Eusebius says on this subject in his third book on the Life of Constantine.

PAPISE AND DJ WORTMANN

The most important conceptions were the man as the result of a system of essences, the transcendental and immutable self, the being that lived a dualism between the body and the spirit, according to the being that was equipped with universal categories in the mind.

DIRECTOR OF THE NATIONAL MUSEUM

There was a concern about a state of permanence and a certain contempt for change.

PAPISE AND DJ WORTMANN

Of went from there the idea of " self " as an entity and also the existence of a core essence list resulting in the demand for any lasting substance such as ego, the spirit or soul. I speak of the Church of today, contemporary. Reformed and more feminine like Archeology.

DIRECTOR OF THE NATIONAL MUSEUM

DIRECTOR OF THE NATIONAL MUSEUM (CON'T)

In the Church now and 2025, the most frequent view of self originates from the philosophical tradition that begins in Descartes, passes through Kant and arrives in Piaget.

PAPISE AND DJ WORTMANN

I inserted the "self" in the Church as "itself". The awareness of being an independent and autonomous entity in relation to the other, Director. A rationalist view of the psyche, which ... emphasizes an individualistic perspective, since it describes something that happens in the INTERIOR of the subject. There are serious difficulties when attributing ... universal properties to the concept of self, since the concept to be used will depend on the theory in which it is inserted. Of course, it will imply epistemological differences about human development.

DIRECTOR OF THE NATIONAL MUSEUM

It is important for you to affirm that the concept of self depends on the ... theoretical background and the assumptions adopted, Wortmann.

PAPISE AND DJ WORTMANN

Well, having in mind such problematic consequences of the free creation thesis, that they demand an effort on

(CON'T)

the part of secondary literature that seems to be to erect, to raise a philosophy of their own and, for this very reason, allow for symmetrically opposed interpretations as a universal possibilism and necessitarianism, the question of why as a pope I defend such a thesis.

DIRECTOR OF THE NATIONAL MUSEUM

It can be asked in the form of a rhetorical question, even with some indignation.

PAPISA AND DJ WORTMANN

This question would take the form will both for me same, but why anyone, in full awareness, advocate that the eternal truths are created freely.

DIRECTOR OF THE NATIONAL MUSEUM

Freely, Wortmann?

PAPISE AND DJ WORTMANN

People create theirs, Director. The fact is that if we make the question less rhetorical and more liberal and address the facts and not someone in the abstract, perhaps the chances of getting a satisfactory answer will increase. So, as one ... hinge to move the c ONSEQUENCES for reasons thereof, can UNDERLINE in largely what and although much has been written in recent centuries on the doctrine of creation truths eternal, the attention has restricted to a small number of issues in this regard.

DIRECTOR OF THE NATIONAL MUSEUM

Despite the important work being done on these issues, this focus has had an unfortunate and presumably a negative that not been intentional. It is a feat that has stolen valuable attention from other equally important questions regarding the doctrine of creation. In particular, the reasons for supporting such a doctrine have been largely ignored, Wortmann.

PAPISE AND DJ WORTMANN

This is especially so when considering the frequency ... you often wonder why I - or anyone, in this case, would support that

doctrine. My main reasons for supporting the thesis of free creation are divine simplicity and freedom. As pope, I cannot deny the divine. I have already given up everything, reformed the Church, ended centuries of lies, I walk without security as the Prime Minister of Brazil and I am even a post-doctoral student in Archeology at the National Museum.

DIRECTOR OF THE NATIONAL MUSEUM

(CON'T)

Wortmann, simplicity insofar as we understand it, leaves no space for uncreated possibilities. It may be possible to explain, but to some extent, the "creation" of eternal truths.

PAPISE AND DJ WORTMANN

The freedom I gave the world comes to my rescue to explain how this creation can be free. Simplicity offers great support for the needy, but remember it's not mandatory. Your. And if the thesis of simplicity does not require it, the thesis of divine freedom, as far as it is concerned, can be interpreted to remove, as I try to do. Analysis should provide us with a new way of interpreting the modal consequences of free creation. Sympathy and divine will cannot be distinguished. To try to explain, against a necessary appropriation of this fact, in what sense we create, but not necessarily postpone.

DIRECTOR OF THE NATIONAL MUSEUM

It is whether a ... God would necessarily create the expedient of divine freedom. In God, wanting, understanding and creating are one thing without one before the other, not even conceptually. And the priority of this absence is conceptual.

PAPISE AND DJ WORTMANN

It is impossible to imagine that anything is thought of in the divine intellect as good or true, or worthy of belief. The action or omission, before the decision of the divine will to make it so. It is not a time priority. No. I need say that there is not even any order of priority, or nature, or 'reason reasoned' the *ratione ratiocinata*, as they say, Director.

SCENE 64

CHARACTER

PAPISA AND DJ WORTMANN

Why do currencies play such an important role in media coverage? Are they the only proof of existence? What a ... strange thing. It is okay that these coins represent only part of the argument, strongly based on historical texts, and very ideological, but in the

simplified processing of media, however, these coins are more suitable, since it is easier to understand the representation of the currency to date texts in Latin, based on the first owners or in ecclesiastical titles authors did not foresee and not me accepted. These people didn't accept me.

SCENE 65

CHARACTERS

NATASHA VOLKEN, ARCHAEOLOGIST

PAPISE WORTMANN

NATASHA VOLKEN, ARCHEOLOGIST

What happens now, Wortmann?

PAPISE AND DJ WORTMANN

Now comes your work as an archaeologist and your beatification.

NATASHA VOLKEN, ARCHEOLOGIST

Am I going to become a saint?

PAPISE AND DJ WORTMANN

Yes, I will repeat an attitude of Pope Leo IV with Emperor Lothario I in 853 who sanctified a living person.

NATASHA VOLKEN, ARCHEOLOGIST

The historical documents documenting the Leo IV only to the year 853. Only in the seventeenth century, his pontificate is extended to 855. Fictionally, Wortmann.

PAPISE WORTMANN

Pope Benedict III with Emperor Lothario I. As he resigned in the summer of 855, Benedict III could not have just become Pope in the fall of 855. So this currency variant shouldn't have existed, Nicholas.

NATASHA VOLKEN, ARCHEOLOGIST

Benedict III had already become pope before with the new emperor Louis II, who succeeded him in 855. Corbie's document also proves that Benedict III was still the Pope on October 7, 855. So, if it were in 855 and not in now in 2025, you cannot laugh to be the direct successor to Leo IV.

PAPISE AND DJ WORTMANN

The combined currency of a Pope John with Luis II emperor in the style of the 850 Witness u m officially nonexistent pope, in my opinion ... the s texts of historical sources support this in Interpretation, as reported in the year 856 that a pope John performed a sacral coronation of Louis II as emperor. But what matters to me is making you a saint.

NATASHA VOLKEN, ARCHEOLOGIST

This papa John must be John Anglicism, therefore, Pope Joan or Pope Joan, since other sources witness the visit of English local king Aethelwulf of Wessex in Rome to Pope John Anglicism. Aethelwulf Deix or Rome 856 and died in 858. In fact, the argument is based on coins that can be combined with historical information and suggests m with a high probability that the pope Joana Benedict III ruled after the end of 856 to 858, but this historical information is not true, because I ...

POPE AND DJ WORTMANN

It was there, of course. In the media reports, it can be read partially that the coins must come from the graves of the popes. When I die. Will it be like this? After all, I practically dissolved centuries of lies, I ended the Church, forgot Natasha Volken?

NATASHA VOLKEN, ARCHEOLOGIST

These media reports are false, the fictitious claim as political campaigns.

PAPISE AND DJ WORTMANN

Instead, the project emerged from the search for papal graves in the churches of Rome. The coins were not added to the study of a page until much later.

NATASHA VOLKEN, ARCHEOLOGIST

The information about the coins comes from several specialized numismatic publications. Therefore, there is no serious doubt about the authenticity of these coins, as they are considered

genuine in the specialized literature. Wortmann understand that people need to believe that you are not the only one, the first. People don't like the new, they fear the new ... everyone is conservative.

POPE AND DJ WORTMANN

Do you want to teach the pope here to pray, Natasha? Do you think I don't know that? Well, we assume that the invention of this page has only been documented since Martin Von Troppau in 1277 and, therefore, it must be proved that it is a legend. Governments and economic groups manufacture legends, mental illnesses, myths, fears aiming at consumption, including the consumption of belief that became a product, Natasha.

NATASHA VOLKEN, ARCHEOLOGIST

If the first vestiges of a pontificate erased in the 1980s can be found in false documents that must have been made shortly before 871. In addition, the oldest preserved copy of the pope's biographies in the text Liber Pontificalis, which dates well before Martin Von Troppau and contains the story of a pope, who can be related to the pope with good arguments.

PAPISE AND DJ WORTMANN

The coins actually date back to the 850s, and therefore must be considered simultaneous with the papacy. Thus, the theory of legends must be considered refutable. I wasn't there either, Wortmann, my existence is not just about these things. There are thousands of other things that have happened,

happen, and will still happen. As important as your revolution is, there will be others in different sectors.

NATASHA VOLKEN, ARCHEOLOGIST

People are conservative, but when it comes to need they let go of fear. The legend of Pope Joan is now the first "German Pope" or the first "English Pope ". Both variants can be found in the intelligent media, did you know? Both are correct to some extent, if one believes in the traditions of medieval chroniclers, Wortmann. Born on the outskirts of Mainz as the daughter of English missionaries, she would be the first "pope ale hand" and the first "English pope," after all nobody wanted to dance to the music of Rome and I'm sure you know that.

POPE AND DJ WORTMANN

Not everything. Reforming the Church does, not need to know everything, but I also didn't burn anything for future generations and in case the Church comes, back or they bring me down or kill me. I could even tell you your future, but no. In the 9th century, there was still no Germany, but the Franco Empire, which collapsed into a Western and Eastern French Empire: the Eastern Empire later became Germany.

NATASHA VOLKEN, ARCHEOLOGIST

Without a doubt, and very convenient. And it is the first and so far, the only planted legend of a female pope and the first pontiff with a double name: Johannes Anglicism (João, the Englishman). She obviously saw herself

as more English than Franconian. John Paul I (1978) was the next Pope with a double name...

PAPISE WORTMANN

Do your scientific friends also support the position that the Pope presumably existed as a real person?

NATASHA VOLKEN, ARCHEOLOGIST

Girls are archeologists who supported me and made no sense for them to look at these legends, since I reformed it. Although some historians claim that today, no serious historian believes in the pope's existence, some expert statements prove otherwise. In fact, there are good arguments for the Pope's existence, which I am even surprised by. Peter Stanford's essay says "... there are many positive reasons to believe that the pope was more than a made-up story. The evidence from some 500 medieval writers cannot fail to impress. Senior papal servants, writing in books dedicated to their masters, unambiguously endorse Joan. Academics and investigators accept it as a fact. " . Donna W. Cross's statement: "... Pope Joan was a real person based on the material available, having found more than 500 chronicle accounts of her existence.

PAPISE AND DJ WORTMANN

The poet Giovanni Boccaccio can find mentions of Pope Joan in a book and many other sources and images of a pontiff can be seen in various works of art, including sculptures by Gian Lorenzo Bernini on the Silica in St. Peter's Square. " Joan Morris in 1985: "Evidence of the historical existence of Pope John VIII, an English woman,

has already been established. It was evident by the confusion in the texts of the life of the popes at Liber Pontificalis, at the time of Pope John VIII, later. Pope Joan is known to have been pontificated. The complete elimination of Benedict III's life from the important codex Parisinus 5140 is responsible for the account of Pope Joan's life being placed by many historians as after Leo IV instead of after Benedict III. "

NATASHA VOLKEN, ARCHEOLOGIST

But a beneficial change is remarkable: when the Pope is mentioned in feminist literature, is - despite all the partisanship commitments to women - an objective, beyond the transfiguration and demonization ... however, a beneficial change is noticeable : when the Pope is mentioned in feminist literature, then - despite all the confessions of partiality for women in an objective way.

PAPISE AND DJ WORTMANN

... beyond transfiguration and monetizing the ideas..

NATASHA VOLKEN, ARCHEOLOGIST

... that the observation about the Pope had been removed from the primitive sources, the chronicles before the 13th century, manipulating the manuscripts and omitting them in the first impressions. This is confirmed by the

secondary literature of the late 17th century, which I have included in the relevant research.

POPE AND DJ WORTMANN

That of the primitive sources, the chronicles before the 13th century, and the observation about the Pope had been removed by manipulation in the manuscripts and omission in the first impressions. This is confirmed by the secondary literature of the late seventeenth century. What was the pope like? Are there any photos or descriptions?

NATASHA VOLKEN, ARCHEOLOGIST

There are numerous illustrations of Pope Joan from the middle Ages and modern times. These were created long after his life and, therefore, no realistic illustration. But this also applies to many other male popes, whose appearance is also unknown. The unnamed pope, probably Popes Joan, is described in the oldest copy of the Liber Pontificalis in Paris. Although there was never a Wortmann, you can be canceled, because the literature describes you with a beautiful vision, a well-trained speech, and a low speech, excellent, fasting for the intended service Pauoeribus generous orphan protector and widows, a promoter of the people throughout the defense. Thus, she was beautiful, educated, rhetorical, humble, illustrious and generous to the poor, protector of orphans and widows and defender of the people. This description is unusual for the life of the popes, they are usually defined only to be educated pious, etc., but good looks are special.

POPE AND DJ WORTMANN

And could it have corresponded to the Anglo-Saxon appearance?

NATASHA VOLKEN, ARCHEOLOGIST

Wortmann, false clues left by the Church to the archeologists, are documents and historical coins that produce a series; and clear of serious contradictions marked as red flags in the official timeline. The official papal timeline from 854 to 858 is a real minefield of problems. If someone accepts the real actuality of Popes Joan as a real age, the predicaments disappear, because she is English and archeology is English, even today in 2025.

PAPISE AND DJ WORTMANN

Suddenly, sources and verification like coins make perfect sense. The then radar in chronic Conrad Both on the following years, Keyser Lotharius denied that the Reich was still in a closet, he was a monarch to order the Benedictine Order and his son Louis as the name of Rike Eyn and Twintich it was a name for Rike Eyn and Twintich, Keyser Karle was the oldest Vader. I read Johann Botha from the 1711 book "Writers of Brunsvicensium", Nicholas. This undeniable chronicle witnesses during the year 856 the sacral coronation of Louis II by a Pope Johannes. According to the Vatican's "official" chronology, there is no Pope Johannes in the 850s, and Benedict II I supposedly held the position...

NATASHA VOLKEN, ARCHEOLOGIST

... but Benedict III is not registered in any way who has carried out such a coronation. The chronicle called "Magdeburger Zenturien" that I read, tells us, moreover, that Johannes Anglicism had received the Aethelwulf of Wessex in the year 856.

PAPISE AND DJ WORTMANN

Aethelwulf left Rome in the summer of 856, Nicholas?

NATASHA VOLKEN, ARCHAEOLOGIST

He traveled to Western France for a wedding that took place in October 856. The king returned to England and died in 858 AD, by chance I was beside the bed. What is not true Wortmann is that there was Joana. I recognize that you can be canceled if you don't dance to the music of Archeology, which is British.

INT. NATASHA VOLKEN - ARCHAEOLOGICAL SITE

NATASHA VOLKEN, ARCHAEOLOGIST WAKES UP FROM A DEEP SLEEP.

IT'S MUCH LATER, THE ARCHAEOLOGICAL SITE IS DARK. SHE SITES, DISORIENTED.

INT. NATASHA VOLKEN - ARCHAEOLOGICAL SITE - NIGHT

NATASHA VOLKEN, ARCHAEOLOGIST STANDS IN THE MIDDLE OF THE ARCHAEOLOGICAL SITE. SHE LOOKS OUT AT THE RUINS NOT KNOWING WHAT TO DO. SHE WALKS AROUND THE RUINS LOOKING AT ALL OF HER STUFF.

INT. NATASHA VOLKEN'S APARTMENT BUILDING HALLWAY - DAWN
NATASHA VOLKEN, ARCHAEOLOGIST KNOCKS AT AN APARTMENT DOOR. SHE HEARS FOOTSTEPS. POPE AND DJ WORTMANN ANSWERS. SHE'S CLEARLY AWAKE AND UPSET.

POPE AND DJ WORTMANN

Hey.

NATASHA VOLKEN, ARCHAEOLOGIST

Hey.

POPE AND DJ WORTMANN

You coming?

(CONT'D)

NATASHA VOLKEN, ARCHAEOLOGIST

Yeah.

POPE AND DJ WORTMANN

I love you.

NATASHA VOLKEN, ARCHAEOLOGIST

Will you come with me?

SHE TAKES HER HAND AND LEADS HER DOWN THE HALL INTO A
STAIRWELL.

INTERCUT:

INT. NATASHA VOLKEN 'S APARTMENT - NIGHT

NATASHA VOLKEN, ARCHAEOLOGIST SITS LOOKING OUT THE WINDOW.
HE PICKS UP HIS DEVICE.

POPE AND DJ WORTMANN

Compose letter for me..

NATASHA VOLKEN, ARCHAEOLOGIST

Dear WORTMANN, you helped make me who
I am. I just wanted you to know there
will be a piece of you in me always,
and I'm grateful for that. Whatever
someone you become, and wherever you
are in the world, I'm sending you love.
You're my love you the end. Love,
NATASHA VOLKEN.

(beat)

SEND.

SHE LOOKS OUT THE WINDOW. THE SKY IS STARTING TO CHANGE.

SHE STARES AT THE PURPLE GLOW ON THE HORIZON.

CONTINUED:

INT. APARTMENT STAIRWELL - CONTINUOUS

CLOSE ON NATASHA VOLKEN, ARCHAEOLOGIST AND WHAT HE SEES AND FEELS. HER HAND ON THE COLD METAL HANDRAIL. HER BARE FEET AND THE SOUND THEY MAKE ON THE UNFINISHED CEMENT. POPE AND DJ WORTMANN 'S HAIR AS SHE'S HIT WITH WIND WHEN SHE OPENS THE DOOR TO THE OUTSIDE.

EXT. APARTMENT ROOFTOP - CONTINUOUS

NATASHA VOLKEN, ARCHAEOLOGIST LEADS POPE AND DJ WORTMANN ONTO THE ROOF. THE CITY IS QUIET. THE SUN ISN'T UP YET. THE CITY IS JUST BEGINNING TO BE LIT WITH THE EARLIEST MORNING BLUE/PURPLE HUE. THEY WANDER AROUND THE ROOF SEPARATELY, LOST IN THOUGHT, TAKING IN THE CITY. SHE BREATHES IN THE COLD MORNING AIR. SHE STARES AT SMALL DETAILS: A TATTERED INSPECTION TAG TIED TO A WATER METER, FLAPPING IN THE WIND; A LONE CAR DRIVING DOWN A BOULEVARD TEN BLOCKS AWAY; A DIRTY ABANDONED SOCK.

EVENTUALLY HE SITS DOWN NEXT TO POPE AND DJ WORTMANN AND SHE PUTS HER HAND ON HIS HAND. HE PUTS HIS OTHER HAND ON TOP OF HER HAND. SHE LOOKS AT THEIR HANDS TOGETHER AND RUBS HER SKIN WITH HIS THUMB. SHE LOOKS OUT AT THE CITY AND EXHALES. THE SUN IS JUST STARTING TO BREAK. SHE PUTS

HER HEAD ON HIS SHOULDER. THEY WATCH AS HUNDREDS OF BIRDS
FLY AROUND THE NEARBY ROOFTOPS AND DISPERSE OFF INTO THE
CITY.

SCENE 67

CHARACTERS

NATASHA VOLKEN, ARCHAEOLOGIST

NICHOLAS, ANGEL

EXT. ARPOADOR'S STONE OVERLOOKING THE SEA OF RIO DE
JANEIRO - SUNSET.

NATASHA VOLKEN WITH NICHOLAS. NATASHA VOLKEN PROTECTS HERSELF
FROM THE INCREDIBLE GUSTS OF WIND.

CUT TO:

A BRIGHT WHITE SCARF FLYING LIKE A BIRD.

CUT TO:

WHITE GLOWING SCARF FLYING LIKE A BIRD PROJECTED INTO NATASHA
VOLKEN'S EYES.

CUT TO:

NATASHA VOLKEN, ARCHAEOLOGIST AND NICHOLAS, ANGEL
ADVANCE, CLOSER TO THE EDGE OF THE ARPOADOR'S STONE ...
AND ARRIVE AT A VIEWPOINT OF THE IPANEMA BEACH, THEY ARE
IMPRESSED BY THE VIEW.

CUT TO:

(CON'T)

A STRONG SEA WAVE IS COMING TOWARDS THEM WITH SILVERY AND
SPARKLING WAVES FORMED BY AN UNUSUAL WIND THAT IS
RELENTLESS.

CUT TO:

WE HEAR THE SOUND OF THE RETREAT FROM THE SEA. NATASHA
VOLKEN, ARCHAEOLOGIST AND NICHOLAS, ANGEL ARE WATCHING
THIS PHENOMENON UNTIL THEY CAN HARDLY BELIEVE IT ANYMORE.

CUT TO:

EMERGES FROM THE RETREAT OF THE SEA, AN ARCHAEOLOGICAL WRECK
FOR A FEW SECONDS.

CUT TO:

NICHOLAS, ANGEL TAKES NATASHA VOLKEN'S ARM TO STEADY HER, BUT
WHEN SHE TURNS TO HER THE WIND BLOWS UNDER THE SAME GLOWING
SCARF, SNATCHES IT OUT OF THE AIR.

CUT TO:

NATASHA VOLKEN, ARCHAEOLOGIST RUSHES TO TRY TO CATCH HIM.

NICHOLAS, ANGEL

No. leave it, this is FREEDOM LIKE THE
ARCHAEOLOGY. He leaves...

BUT NATASHA VOLKEN, ARCHAEOLOGIST PULLS BACK THE SCARF,
WATCHES HIM DANCE, TEARS OF JOY IN HIS EYES...

NICHOLAS, ANGEL

Let fly NATASHA ...The scarf flies up
and dips down, curls and rolls, free
as the woman, archeology.

CUT TO:

THEY HUG, ALMOST DELIRIOUS AT THE BEAUTY OF IT. THE CAMERA
MOVES AWAY, CLOCK SOUNDS.

CUT TO:

THE SPECTACLE OF THE SHIPWRECK THAT EMERGES HAPPENS AGAIN
AS A DAZZLING FINAL FAREWELL.

CUT TO:

AT THE SAME WHITE SCARF DANCES IN THE AIR OUT OF THE ARPOADOR'S
STONE ON IPANEMA BEACH IN RIO, INTO THE SEA ... INTO THE
ARCHAEOLOGICAL WRECK. TO ETERNITY...

FADE OUT.

THE END