THE MELODY OF SEPHIRA

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Based on, Science Fiction - Thriller

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EXT. SPACE

The universe, it expands with numerous worlds, stars, novas, and any other forms of energy which gives life. A few planetoid meteors zip past the view as it moves to a distant sun.

It shines bright, adding a luminous radiative glimmer.

The view moves on to a lone world, one where half of the planet is mechanical, and the other half organic with trees, clouds, and water etc etc.

The planets name is 'BEKKELEPHORIN.'

The mechanical half, shows millions of speck like spots in the shadows indicating lights of whoever are living on this glorious world with its unimaginable technologies.

The view moves in closer until finer details of the artificial half show massive lines of tubes which arc over the hull.

Structures are scattered across its mass which now display buildings close together like a mosaic puzzle.

As the view moves in, a few non distinct vessels zip past and fly towards the eerie dark shadows, where by docking bays open to allow them entry.

The view moves in closer until . . .

It blurs out to . . .

INT. DOCKING BAY - DAY TIME

Inside this massive structure, thousands of ships float in the sky above, while others land on enormous landing strips.

One ship is so long, it stretches for nearly fifty kilometers, as it slowly descends down and settles with a soft thump to its strip.

Mooring clamps engage and lock it into place.

The view moves in closer as smaller vessels land, and look dwarfed by the behemoths.

Closer the view gets until a building is seen on its own with a few hundred individuals standing in a line.

Each one wait to enter as if to pass a customs officer.

Yet each of these people are not human, they are all alien.

Various kinds of species wait patiently beside one another, one which has a head that arcs to its right and left side like an umbrella.

Eyes that are golden in color, with a small mouth. It wears loose fitting clothing, which covers like a garb yet esthetic to its body with sleeves and pants.

Beside him, is another creature with a much more refined appearance.

A lean person, tall, and rather built. A more - military looking individual.

Although this one is female. With a head that is slim, and pointy. Her eyes are a deep red with black iris's that surround a white pupil.

She wears a full body suit, black in color, with various types of armor that accent her arms and torso.

At her hip is a weapon.

And as the view moves on, each alien species are seen entering the building one at a time, some carrying items, and some just on their own.

The view moves inside.

<u>INT. CUSTOMS - BEKKELEPHORIN - GALACTIC YEAR 412,322 BEP -</u> DAY TIME

It is the year four hundred thousand, three twenty two BEP (Before Epi Center alignment.)

Millions of species begin to mount evacuation plans from this enormous world via transports, or war ships. Yet some are kept away from other species which are held behind a light barrier for safety reasons.

The downtrodden citizens look upon the more ultra high society with disgust. Each with anger in their eyes, while wearing torn and old clothing.

This is the poorer of the evacuees. Soldiers line in front of the barrier as the more privileged species enter docking bay doors.

A holographic image pops up to face the mobs, then an odd sound interrupts which quiets the crowd with . . .

IMAGE (V.O.) (BEKKELEPHORIN LANGUAGE) KRUOS NIDAS ITSALA INAINS.

TRANSLATED

IMAGE (V.O.) War ship itsala is full.

REPEAT MESSAGE.

Suddenly the crowds begin to stir and yell in their own languages.

Soldiers take ready stances against the angered people with weapons drawn.

Lights over head pulse with an alarm that sounds which frighten most. Yet soon dominoes out of control.

Soon the barriers begin to blink and disappear.

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Now, . . . The mob rolls in to try, and board the war ships beyond the massive closing doors.

Soldiers try to keep them back, until suddenly . . .

One fires a shot, and hits a female in the head.

Screams bound as the riot starts to escalate beyond anyone's control.

New military reserves are brought in.

Weapons fire now bounds all over the dock floor with bright pulses in every direction.

Alarms blare, as fires soon break out among the crowds.

Additional firing comes from above with flying vessels as they zip over the mass of alien specie hordes.

A rumble emanates from the war ship as it now starts to power up.

The mooring clamps eject with enough force, that the winds blow back a multitude of individuals away from the area.

INT. DOCKING BAY - ABOVE VIEW

Fires and weapons continue out of control, flying vehicles zip past as they take pot shots at the ground crowds without mercy.

Screams echo along with blood curdling sounds of people being blown up by continuous weapons fire.

The view moves on to a more tall building which hulks over the bay as a spire of hope.

Its windows show many people watching the carnage. The view moves in to one window where one person gazes down with a sad expression.

INT. CONTROL ROOM - CONTINUOUS

His skin is toned a low gray, with black eyes and a ridged nose. No hair is evident, yet his body suggests an old individual, a sage person with many years behind him.

His name is Senrada Juul.

Beside him, stands another of his kind. Yet is more young in his features. Both wear a long flowing garb which is tied off at the waist. Sleeves cover up to their wrists where three fingers on each hand can be seen.

Insignias bear on their chests, strange symbols, a high status among the hierarchy.

Senrada speaks to his son GENRIAK JUUL . . . (English)

SENRADA

Another riot. Why after so many years do we allow this to continue? I ask you Genriak. How has it come to this?

GENRIAK

Father, we only oversee the transports. Not the people. It is their risk for coming here in the first place.

SENRADA

I know. Still the government could have come up with a better plan than to segregate the poor from the rich.

GENRIAK

(Ignores with) How long until the amounted flux is perceivable?

SENRADA

Until the rise of the fourth moon. Then and only then, is the galaxy finished.

GENRIAK

And there is no way we can stop it? No - single use of an ioatranic isotope left in the holding area?

SENRADA

The last of it was spent on the epicenter. But it was too late.

GENRIAK

It's going to be trilia all over again.

SENRADA

I'm afraid so. The last one was a duration of fifteen million years.

GENRIAK

How long until this one has run its course?

SENRADA Seventy four million years.

GENRIAK This can't be happening.

SENRADA

It is.

Both look out to see many people laying on the ground dead or dying.

Fires are ablaze like a blanket over the docking floor as soldiers walk calmly to some citizens, and shoot them upon detection for any signs of life.

A tear falls from Senrada's eyes.

The war ship rises to the night sky as over head doors open wide to allow the ships to leave.

Senrada looks up with his son.

Stars are seen outside as the vessel slowly exits the bay.

GENRIAK (V.O.) Do we make contact soon?

SENRADA (V.O.) Not yet. Our final resolve is about to be born . . . then, and only then, will our suffering finally come to an end.

Both look down to the chaos, and gaze blankly.

The screams of citizens become distant as . . .

TITLES BEGIN . . .

BLEND TO:

EXT. SPACE - LIGHT JUMP - CONTINUOUS

As the screams disappear, the stars elongate that are shaped like tubes. Light expands in all directions as energy encompasses a central like pin point.

Then . . The view speeds forward which causes all surrounding light to tighten to the center until, a door like entrance is seen at the front.

Other star systems as well as planets, moons, asteroids zip by at break neck light speeds.

Voices of the past begin . . .

RADIO PERSONALITY (V.O.) It is near the time of the new year of 19 forty . . . (Fades away) PRESIDENT KENNEDY (V.O.) Ask not what you can do for your country, but what your country can do . . . (Fades Away)

HITLER (V.O.) (In German) The time is now, weed out the undesirables, give our country the freedom . . . (Fades Away)

The spacial void displays various lights, orbs, and twisting energy ribbons as the jump in space continues.

MARTIN LUTHUR KING (V.O.) I have a dream . . . (Fades Away)

APOLLO 13 (V.O.) Houston we have a problem . . . (Fade Away)

911 REPORTER (V.O.) The tower came down! Oh my god, all those people . . . (Fade Away)

The light in the empty corridor of hyper space starts to slow down. Various planets become visible near the edge of the solar system of the human species.

> AFGHANISTAN REPORTER (V.O.) Thousands march in rally of this new accord. It seems . . . (Fades Away)

The light jump ends with a child's voice . . .

CHILD'S VOICE (V.O.) How long is an eternity mommy?

The trip ends, and suddenly, the smallest planet called Pluto is seen on its own.

Its cold exterior displaced by the darkness of space. A very faint glimmer of sunlight catches the outer edge of the planet but disappears quickly.

MOMMY (V.O.) I don't know. Maybe it means how long does this big big universe has left with life. CHILD'S VOICE (V.O.) Oh. MOMMY (V.O.) Why? CHILD'S VOICE (V.O.) I don't know. I think something is gonna happen. The trip passes Saturn, and then mars until . . . MOMMY (V.O.) What? CHILD'S VOICE (V.O.) (hesitates) Something bad. TITLE END

The earth comes into full view with its brilliant glimmer of blue against the dark canvass of space.

Clouds are scattered across the globe like small pillows of cotton balls.

Landscapes of continents then pass through the terminator of night to day.

EXT. EARTH - PRESENT DAY - MORNING

The earth sits on its axis and rotates quietly. A few satellites zip past the view as the earth zooms in closer.

In the distance, a few echo's, sirens, gunshots, and other forms of violence ring out which now disturbs the quiet of space.

Behind these sounds, various reporters chime in with their stories of the morning's messy chaos in today's times.

REPORTER (V.O.) In the news today, Brock Lesner on death row. Will his lawyers pull the proverbial rabbit out of their hat as today's court date is to proceed? Whether or not, Brock's dream team can be successful, most people are satisfied, that the trial judge which help put away many past serial killers, is on the case.

The view pulls in closer until . . .

The continent of the USA is seen in its vast and complex stages of nature. Clouds sit just above the landscape that cast shadows across the many plains.

In the extreme background, many explosions are seen like specks of fire in midair.

The view moves on to investigate.

A dozen jets fly past the view with their jet exhausts blurring out the scene.

A troubled voice resonates over an intercom . . .

EXT. JET FORMATION - CONTINUOUS

The jets zip on to their objective as the fires in the distance become increasingly worse.

JET #1 (V.O.)

All birds, evacuate to delta point zero eight. Make sure the president is safe on board. JET #2 (V.O.) Who gives a shit about him? He's the one who put us here in the first place . . . (Cut Off Abruptly)

JET #1 (V.O.) Stow it Bentley! Or I'll have you arrested when we get on the ground.

Suddenly the dissociative jet veers off from the main group.

JET #1 (V.O.) Bentley! Get back in formation!

BENTLEY (V.O.) Up yours Capt. I'm outta here.

The escaping jet, hits the afterburners.

CAPTAIN (V.O.) Bentley! If you do this, your family will never forgive you.

Suddenly, bentley turns his jet back to the group head on.

His jet's nose, whisks cool mist off of the surface. Then, the afterburners kick in.

INT. CAPTAIN'S COCKPIT - CONTINUOUS

The captain looks at his window to see bentley's jet making his way back at full speed.

His eyes are wide as he surmises what is about to happen.

CAPTAIN Bentley, what the hell are you doing?

INT. BENTLEY'S JET COCKPIT - CONTINUOUS

Bentley's eyes are watering, his expression shows fear mixing with frustration as he meekly gives his explanation . . .

He is young by any standard, yet he is in his mid thirties. With black hair, and brown eyes. His skin is unblemished all except for one mole on his left cheek.

On his seat in the rear just above his helmet, is a picture of a girl. Perhaps his sister, or an early girlfriend.

BENTLEY

Mark, how many times have we lost? How many people died because of us?

THE SCENE FLIPS BACK AND FORTH

Mark is more clearly aged, in his forties, with a touch of grey on the sideburns. His face bears a few scars, but shows a face of compassion behind his battle trophies.

His name is Colonel Mark Brace.

MARK Look, we only take orders man. We don't question them.

BENTLEY Why? Why is it always us who makes the kill?

MARK We don't! We simply . . . Make sure people get out safe!

Bentley's jet comes menacingly closer to the group.

BENTLEY

Bullshit. You know as well as I do, that the only thing we do is kill. Nothing more, and nothing less. What about the families of those lost men? Of all those soldiers too? Huh?

MARK Bentley. Don't come any closer. BENTLEY Or what? You'll shoot me down like Freddie? And Henshaw?

Bentley's eyes are watering more, his face is tear streaked, as he tries to come to grips with his emotions.

MARK

Look man, let's just get the president safely out of here. Then we'll get you transferred. It's what you want isn't it?

BENTLEY

Yeah. Yeah, a transfer.

Inside mark's cockpit, his right hand carefully reaches to a dash console where his missile controls are.

Then very carefully, he flips up a few switches.

EXT. JET FORMATION - SECONDS LATER

The rest of the troupe sit idly by behind mark as they fly towards the presidents staging area.

Fires erupt in with more intensity as a few sky scrapers glimmer with fiery results. Smoke blackens the sky, the orange glow illuminates the background underneath each jets belly.

INT. BENTLEY'S JET COCKPIT - CONTINUOUS

On board, his control panel lights up with a few alarms which disrupt Bentley's concentration.

BENTLEY Captain? Why is your computer locking me in?

THE SCENE FLIPS BACK AND FORTH

MARK

Cause if you don't stand down I'll have to take you out. Subordination is the death penalty. But I would rather take you in alive.

BENTLEY

(Looking frightened) Not this time mark. I've been doing this for too god damn long.

Bentley flips various switches which causes an alarm to sound in his cockpit.

MARK (V.O.) Bentley? Bentley?

BENTLEY

Sorry Capt. I can't stay here.

A new alarm sounds, which a computer voice chimes over with a countdown . . .

COMPUTER (V.O.) Self destruct in ten seconds. Nine, eight . . .

MARK (V.O.) Bentley! Don't do it you son of a bitch!

COMPUTER (V.O.) Seven, six, five . . .

MARK (V.O.) Bentley! What about your sister?!

COMPUTER (V.O.) Four, three, two, one, zero.

BENTLEY

Kiss my ass.

EXT. BENTLEY'S JET - CONTINUOUS

In a marvelous display, Bentley's jet explodes in a fiery blaze of sparks and smoke. Missiles activate prematurely and fly away to random spots across the landscape.

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MARK (V.O.)
(Screams)
Bentley!
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In the far off distance, a skyscraper is hit by one of the missiles, and the tower explodes, then shreds to pieces, and collapses floor by floor.

INT. MARK'S COCKPIT - CONTINUOUS

In the eyes of Mark, the expression of guilt and sadness washes over his face. He places his hands over his face as the constant crackling sounds over his cockpit radio continues.

From mark's point of view, he gazes blankly at the falling wreckage of bentley's jet.

Then steels himself up as he addresses the rest of his troupe.

MARK Okay, let's get back.

PILOT (V.O.)

Roger.

EXT. JET FORMATION - CONTINUOUS

All fly side by side to the fire tainted distance. Smoke billows up in various places like dark columns.

A few explosions can be seen as a skyscraper falls to its death.

EXT. EXTRACTION POINT - MOMENTS LATER - DAY

All joint chiefs of the presidency scramble to get onto designated jets as military soldiers escort them all to boarding stairs.

Above, Mark's team flies overhead, and screams by.

To the left, thousands upon thousands of people rally and scream protests with signs that read about the governments fall from grace.

A nearby reporter stands in front of the presidents plane as he gives his report . . .

A few signs read as . . . 'ARREST HIS ASS, NO BETTER YET, SHOOT HIM, SAVES OUR TAXES FROM GOING TO WASTE.'

REPORTER

As you can see behind me here, the president is just about to board air force one with a few of his key staff members. Since the inception vote to abolish the federal reserve, and the central banking system . . . Millions of people have been trying to ask why their money has been stolen. Since the united nations deemed the US bankrupt, stocks in all forms plummeted so sharp, that many brokers turned tail, and ran. This new development of the presidents departure for Japan has been in a word a mystery. What is next for the US citizens? Where are funds going to come from to bail out insolvent banks? And what is going to happen when martial law will take effect? For IXA NEWS this is Carl Raimer.

Screams of protests continue as the reporter turns around to watch the chaos.

Then the reporters camera man pans to air force one's staircase where the president disappears in the hatch waving goodbye to his public.

Boos and hisses resonate across the tarmac.

HARD CUT TO:

EXT. MARK'S TROUPE - ON THE GROUND - MOMENTS LATER

Mark jumps down from his ladder and takes his helmet off as he meets with another solider who hands him a few documents.

MARK Where's the president now?

SOLDIER Boarding as we speak.

MARK Okay. Where's our transport?

SOLDIER

Over here.

The view moves on to the right, and then stops at a large black plane. It is a rather large jet, with two massive engines that bulk out from the sides.

Many technicians run around it making final checks.

MARK How many years since this thing has got off the ground?

SOLDIER

About ten years. But I was told that the sr-71 is fit to go.

MARK When is my midair refueling? SOLDIER You'll have four refuels until Japan.

MARK Right. Where's O'Neil?

SOLDIER

Onboard.

MARK

Great.

Mark tosses the documents back to the soldier who then turns and leaves mark alone.

INT. SR-71 - A MOMENT LATER

Mark carefully climbs up a ladder as a technician descends.

TECH

Coming down.

Mark gets out of the way.

Then, he climbs back up to face O'Neil who is sitting pretty behind a console as he works.

MARK

You ready yet?

O'NEIL Got it all done chief. Where's the rest of the crew?

MARK

I sent them back to escort the president. It's just you and me.

O'NEIL

You did get permission from the bastard right?

MARK Nothing but flying colors. Look, we got five hours before we refuel, so I need a favor.

O'NEIL I can see where this is going.

MARK

Can it O'Neil. I just want some reassurances that I can get cathy out too.

O'NEIL Don't worry about it. I sent off a team to pick her up.

With a few more taps on the console, O'Neil stands up.

O'NEIL (CONT'D) There, all done.

Both then make it to their pilot seats.

From their window, they can see many fires in the horizon along with acrid black smoke plumes.

MARK Jesus Christ. When did it come to this?

O'NEIL

It's like I was always saying chief, if ya can't handle your money don't gamble. Now look at us. One of the most powerful nations to becoming a country with the longest food line in history.

MARK

I just hope Cathy is okay.

O'Neil gazes to Mark with a soft expression.

O'NEIL

Hey.

Mark looks at O'Neil.

O'NEIL (CONT'D) She'll be fine. We'll meet her at Okinawa soon.

Mark smiles, then tends to his onboard controls.

MARK Right, check list first.

O'NEIL You got it chief.

CUT TO:

INT. MARK'S BUSY HOME - SOMETIME LATER - DAY

Cathy is working hard to try and collect a few things in a hurry as a few other people try to help her in her pregnant condition.

She is young, early thirties, with dark hair and brown eyes. Other than her obvious condition, she is a person of fine tastes, and a healthy attitude about her appearance.

Wearing maternal clothing, she makes a few difficult lifts of bags causing one soldier to become concerned about her well being and steps up to help.

> SOLIDER Ma'am I'll get that for you.

> > CATHY

Thanks.

SOLIDER So uh, were ya told about where you're going?

CATHY

Okinawa. At my grandfathers where we can raise our boisterous kid without all this crap going on.

SOLIDER

How long now?

CATHY About another month.

SOLIDER

Your first?

CATHY Yeah. Mark is so excited.

SOLIDER

Well I think it looks good on ya.

CATHY

I don't know how to take that soldier. Am I too fat? Or too bulky?

SOLIDER

Huh, well I uh, uh. . .

The soldier is now a bit embarrassed, and is left without a good response.

Cathy giggles a bit as she reassures him . . .

CATHY

Don't worry about it. You have any kids?

SOLIDER

Working on our first. Melody is a bit irate with me because I went with a few guys to celebrate.

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CATHY

Oh. Well, here's some advice, go back home, and without a single word, give her a big kiss totally surprising the hell out of her. It helps cool her heels down with something out of the blue like that.

SOLIDER

Ya think so?

CATHY I know so. Trust me.

She pats his shoulder as they both head out of the front door.

EXT. MARK'S BUSY HOME - SECONDS LATER

As they walk to a large moving van, about a dozen helicopters fly overhead on patrol.

Cathy looks up with contempt as she shields her eyes from the sun's dim rays behind smoke.

Her soldier helper also stares up to gaze.

SOLDIER Do ya think this will all blow over?

CATHY I don't know. I hope so.

Cathy looks to the soldier.

CATHY (CONT'D) What's your name?

SOLDIER Me? Uh names lieutenant Hill. Barry Hill ma'am. CATHY Stow the ma'am, call me cathy.

BARRY Oh yeah, sure, uh cathy.

CATHY Good. Now load it.

Barry straightens up, and then smirks as he saunters over to the moving van.

BARRY Yes ma'am. Uh, cathy.

Cathy smirks then walks to the trucks cab.

EXT. MOVING VAN - DOOR

Another soldier runs up and open the door for cathy, then helps her up as she grabs onto his arm.

> SOLDIER Reminds me when me and the wife took a trip to California.

CATHY

How's that?

SOLDIER Well, she weighed about the same as you.

Cathy scowls and lets her body weight become his problem.

He grunts and pushes as cathy smirks while trying not to laugh.

SOLDIER (CONT'D) A little help here.

CATHY

What's that?

SOLDIER

Help.

Cathy grabs a handrail and pulls herself up while adding a scolding remark.

CATHY

Let that be a lesson. Remarks like that won't get you promoted.

SOLDIER

(Gasps) Yes ma'am.

He walks away while holding his chest with a bit of pain.

Barry walks up to the drivers side and climbs in.

BARRY

His smart mouth get him into more trouble again?

CATHY

Oh him? Ah he's nothing compared to my brother.

BARRY

Remind me not to have a barbecue at your place any time soon.

He then starts the truck.

CATHY We have it all?

BARRY

Other than the furniture left behind, we have all your stuff including the safe.

CATHY

Good. I know my grandfather is going to be happy when he sees us.

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BARRY You're not Japanese I noticed.

CATHY Nope. I was adopted.

BARRY That's cool.

Cathy's smart mouthed soldier then walks up to the truck cab and hands Barry a folder while holding his chest plate.

Barry reaches down and grabs it adding . . .

BARRY (CONT'D)

Thanks wheezer.

The solider flips barry the finger and walks away.

He laughs which then causes Cathy to ask . . .

CATHY What's so funny?

BARRY

Nothing.

CATHY

Hmf.

EXT. VAN TRUCK - CONTINUOUS

Barry places it in gear and then drives away with other military trucks following closely behind.

In the neighborhood, people run from one house to the next carrying bags or suitcases.

Children follow along, some to stare off into space as if their world has just been broken apart.

Smoke rises in the distance as sirens and shots ring out in the morning air.

CUT TO:

EXT. DOWNTOWN - MOMENTS LATER

It is chaos in the streets as people scavenge from one store to the next. Some throw rocks or bricks in the windows, as others kick doors in.

Police run after many people who loot from shops carrying small devices like dvd players, phones, computers, or food.

Fires are seen in random pockets of the city, with cars on curbs that are ablaze.

Even cop cars which are riddled with graffiti and gunshots.

It is hell on earth within this city.

Cathy's truck rolls on by with her escorts close behind.

INT. MOVING VAN TRUCK - CONTINUOUS

Cathy looks around her city to see many people running in a frenzy of violence, and greed.

Barry concentrates as he keeps the truck steady on the road, as well as not hitting people who dash out without notice.

CATHY

My god.

BARRY (Reassuring) Just a few more kilometers more til we hit the airport.

CATHY All those people. They're starving.

BARRY It's been like this for about a week now. CATHY I saw on the news how crazy it's been, but I didn't imagine it to be like this.

BARRY Anyone who's desperate enough can do just about anything horrible.

Just then . . .

A shot rings out which distracts Barry for a second.

Suddenly, a few dozen people run to the truck from all directions not paying attention that there are armed soldiers in the trucks behind them.

Barry steps on the gas.

BARRY (CONT'D)

Hold on.

EXT. MOVING VAN - CONTINUOUS

As the truck picks up speed, a few people hop onto the truck hoping to find whatever is worth stealing inside.

EXT. MILITARY TRUCKS - SECONDS LATER

A few soldiers pop out from the back of their trucks while still moving. Some carry weapons on their shoulders as they all climb onto the roof of their van boxes.

Each then make ready as they lock and load in just a few seconds.

One takes careful aim in his cross hairs.

Then . . .

A SHOT!

EXT. MOVING VAN TRUCK PASSENGER SIDE - CONTINUOUS

A person tries to open her door, but is shot with a deadly bullet which enters his left side temple.

Blood spews out like a geyser as he falls away dead.

Cathy screams and closes her eyes as barry weaves and zags on the messy streets to avoid collisions with other cars and trucks which are stopped in his way.

INT. MOVING VAN TRUCK - SECONDS LATER

As barry moves the steering wheel, one person makes it up to his side and begins to pound on the window with a butt end of a rifle.

Barry in his agitated state, reaches for his gun at his side.

He retrieves it, then cocks once and points to his subduer.

A SHOT!

And his assailant is shot in the forehead with pure accuracy.

He falls off of the truck and hits a nearby fire hydrant with a deep clang.

Barry drives on.

EXT. MILITARY TRUCKS - SECONDS LATER

Each marksman takes aim and cleans off the truck of any more attackers.

When the last one is hit, they keep riding on top as security.

INT. MOVING VAN TRUCK - CONTINUOUS

Cathy is crying hard as she tries to come to grips with what she has just witnessed.

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BARRY Cathy! It's all over. They're gone.

CATHY No, no it's not all over. None of this is going to be over. None of it.

BARRY

Hey, I'm not going to let anything happen to you. Okay? We're almost there. Just a few more kilometers.

CATHY

(Crying) All those people.

BARRY Hey they would have killed us.

CATHY How do you know? How can you possibly know that?

BARRY

Because. What I learned or at least tried to learn is how the human mind can let go of morality. Without law, without us, it's what you see out there. Nothing but greedy inhumane people who think life doesn't matter anymore. And if they get killed doing what they just did to us, then they don't feel bad about it.

Cathy calms down some but heaves a few sobs.

BARRY (CONT'D)

Humans are worse than animals. At least in the wilds, animals know what to look for. Out here, it's kill or be killed no matter who's in the way.

CATHY

I hate this planet.

Barry glances over a few times as he drives on. Then he grabs a flask, and offers her some water.

BARRY Here. It's water.

CATHY

Thanks.

BARRY

Drink it slow.

Cathy untwists the cap, then takes a small swig.

CUT TO:

EXT. EXRACTION POINT - MOMENTS LATER

The sr-71 is taxiing across the tarmac ahead of air force one.

On both sides of the jet, are other forms of military vehicles which help escort the two to the primary take off point.

INT. SR-71 - CONTINUOUS

O'Neil is talking with Barry on radio as Mark listens with open ears. Both hold the jets joystick as the jet begins to power up in full force for take off.

> O'NEIL Good. Make sure she is on the flight. I don't want anymore distractions.

BARRY (V.O.) Yes sir. Uh, miss, uh cathy would like to speak with Colonel Brace.

O'NEIL

Go ahead.

O'Neil turns to Mark.

O'NEIL (CONT'D) I'll switch over to the private

channel.

MARK

Thanks.

On his headphones . . .

HEADPHONES (V.O.)

Mark?

MARK Hey baby. I heard what happened.

HEADPHONES (V.O.) Oh god mark it was - was . . .

MARK

I know. I don't want you to worry about it anymore honey. Just get to your grandfathers as soon as you can okay? I'll meet you there in (Checks Watch) thirty two hours. Then we can finally retire.

HEADPHONES (V.O.) I know. (sobbing)

MARK

Hey come on cathy. How's the baby doing?

HEADPHONES (V.O.) Are you kidding? She's been kicking the shit out of me for the past half hour.

MARK How do you know its a she?

HEADPHONES (V.O.) My tenacity, my looks, my discontent. But she's taken a good portion of you in. MARK Such as? HEADPHONES (V.O.) Your bravery. Your courage, plus the fact that you can be so stubborn at the best of times. MARK Sounds like my girl. Best of both worlds I'd say. HEADPHONES (V.O.) Yeah. MARK I love you kiddo. HEADPHONES (V.O.) I love you too. Be safe - please? For both of us? MARK Always. See ya soon. HEADPHONES (V.O.) Okay. Bye. MARK Bye. Mark places down the mic back in its cradle. O'NEIL How's the home front? MARK

Better now. I guess I owe Barry a keg of beer when this is all over.

O'NEIL

Ready?

Mark straightens himself up.

MARK Let's go for it.

O'NEIL

Tower this is Sr-black bird one. We are ready to depart.

TOWER (V.O.) Roger, you have the runway. Depart at your discretion.

O'NEIL

Roger.

EXT. SR-71 - CONTINUOUS

Suddenly the jet powers up even further until a deep throbbing sound emanates from the engines.

It moves with a quickness across the runway until it expels a force of energy so large, a loud bang sounds across the airfield.

Behind it, air force one starts its take off.

EXT. RUNWAY - SR-71 - CONTINUOUS

The jet screams its engines as it rolls at a magnificent speed on the runway. Air force one waits a few seconds before it also takes off.

The jet arcs up, and punches the after burners in as it leaves the ground.

EXT. PRIVATE RUNWAY - SOME TIME LATER

Barry and Cathy reach a metal gate where various soldiers scramble around in the chaos. Jeeps and trucks zip by as Barry parks just outside the gate.

Barry gets out of the truck just as a soldier stands ready to take over.

He then runs to Cathy's side and opens her door to help her down.

Cathy climbs down carefully sticking out her stomach.

BARRY Yup, I can safely say . . . (Cut Off)

CATHY

Shut it.

BARRY

Sorry.

As they leave the gate, the truck is then taken to a large bombardier hercules plane. A ramp lowers to allow the soldier to drive right in.

EXT. HERCULES PLANE - SECONDS LATER

Barry helps Cathy up the sharp angled stairs with Barry behind her.

Soldiers on the ground rally in single file, and board behind the plane using the ramp.

Barry and Cathy enter the behemoth.

INT. HERCULES - A MOMENT LATER

Barry helps Cathy to a seat which has been outfitted for her accommodations. A few onboard nurses stand by and then attend to cathy with precise accuracy. NURSE Would like anything ma'am?

CATHY Yeah, some water, a blanket, and lots of shut eye.

NURSE (Smiles) Not a problem. You look good too.

CATHY Thanks. Is colonel Brace in the air yet?

NURSE As far as I've heard, both left the tarmac.

CATHY

(Relieved) Oh good.

Another nurse brings over a blanket and a few bottles of water which she sets down on Cathy's chair arm rest.

CATHY (CONT'D)

Oh nice.

Cathy takes a bottle, and then twists the cap off and drinks a healthy gulp.

NURSE Now, if you need anything, just ask me or Jenny.

CATHY What's your name?

NURSE Sarah. Nice to meet you.

CATHY

You too.
NURSE

(Points to the back) We'll be over here.

CATHY

Thanks.

Both leave as Barry gives his two cents.

BARRY

Now, if you need to talk with the colonel again, just let me know, I'll arrange a private area.

CATHY

Thanks barry.

BARRY

You're welcome.

Barry leaves cathy alone, as the plane starts to cycle its engines up.

EXT. HERCULES PLANE - SECONDS LATER

The props start to turn slowly, building power with each rotation, until all four props are in a full deep throbbing rumble.

The plane starts to move its heavy body to the taxi area.

INT. HERCULES PLANE - CONTINUOUS

Cathy watches outside, and then sees a large crowd beginning to climb over the chain link fences.

Guards and other various soldiers then meet them with force, firing upon anyone who is trespassing.

Cathy cringes as she watches the bloodshed, and then closes her shade over the window.

EXT. TRESPASSERS - SECONDS LATER

Each person is gunned down without mercy. Men and women both take chances and become targets to the heavily armed military who do not see ordinary people anymore.

They are the enemy.

EXT. HERCULES PLANE - TAKE OFF - CONTINUOUS

The large hulking plane speeds down the runway, its wheels then leave the ground slowly as the nose tips up.

Then with a loud roar, thrusts to the skies and safely escapes the chaos left behind for those who can not make it.

BLEND TO:

EXT. JAPAN - OKINAWA - SIXTEEN HOURS LATER - LATE AFTER-NOON

The hercules plane makes its way to the terminal where air force one, and the sr-71 sit idly by. Heat waves bounce off of the tarmac as soldiers run around in a more refined, and orderly fashion.

On top of the airport's building, a Japanese flag waves calmly in the wind.

EXT. HERCULES PLANE - SECONDS LATER

The hatch opens to allow all to exit with Barry and cathy behind the first round of people.

EXT. AIRPORT ENTRANCE - MARK WAITS - CONTINUOUS

Patiently, Mark stands with a few of his officers as he waits for Cathy to deplane.

As he sees her exit, his face shines brightly with a smile ear to ear.

He then jaunts to her as she makes her way down the stairs.

Cathy waves as she descends.

Both get closer, Barry of course without a second thought, moves out of the way of the happy couple.

Then, she drops everything and hugs her husband with extra strength. Arms wrapping around his neck tightly as they kiss.

It is a happy occasion which gives everybody smiles all around.

Barry approaches meekly.

BARRY

Sir?

MARK

Get over here.

He grabs Barry, and all three hug together.

BARRY Sir, can't breathe.

MARK Sorry man. Just happy to see my two safe.

BARRY

Well, that's all fine and dandy, but Mister Kasamoto is waiting.

Out of the blue, Barry hears a familiar voice calling to him in an angry tone.

Cathy and Mark look over to see another woman who is as pregnant as Cathy.

Barry looks around to see his own wife standing alone with a few bags by her side.

BARRY (CONT'D) Oh shit. Melody?!

EXT. MELODY - IRATE - CONTINUOUS

She taps her foot with arms crossed over each other as Barry says his good bye's.

BARRY Uh sorry you two. Got the ball and chain waiting for me.

CATHY

Remember, out of the blue surprise.

BARRY

Gotcha.

Barry then runs to his wife, half smiling, and half unsure is he should approach her at all.

Yet his feet keep him moving as Melody starts to complain while she holds her stomach.

MELODY Where have you been?

BARRY

Mel baby.

MELODY Don't mel baby me you son of a bitch.

Barry closes the distance, and then without warning. Plants a passionate kiss upon his wife's lips shutting her up.

At first, melody seems distraught, and tries to fight her way back.

Except now, she relents and wraps her arms around his neck.

EXT. MARK AND CATHY - SECONDS LATER

Cathy smiles with mark as they gaze to barry and his wife make up the old fashioned way.

MARK

Ready Cath?

She simply nods, and adds. . .

CATHY

Yeah.

Mark reaches down and grabs her bags as soldiers pull out the truck from the back of the plane.

Both turn and walk to the airport to meet Cathy's grandfather.

EXT. AIRPORT ENTRANCE - GRANDFATHER WAITS - MOMENTS LATER

Cathy sees her grandfather who is smiling brightly. He is aged, in his sixties, wearing casual wear for the hot and bright day in okinawa.

On his head he is wearing a traditional sun cap made of bamboo. On his feet he wears a pair of Geta's, (Wooden sandals).

He opens his arms which makes Cathy run to him with open arms also.

Both embrace in a tight hug.

CATHY

Ojiisan!

GRANDPA KASAMOTO

(In Japanese) Mago!

Both cry a few tears as Mark stands to wait.

Then the grandfather notices Mark, and gives him an arm for an invitation.

Mark hugs them both.

With the reunion, all turn to walk out of the airport arm in arm.

EXT. ON THE ROAD - AN HOUR LATER

Mark watches the scenery pass by with Cathy resting on his left shoulder.

Grandpa looks over and smiles as he drives slow through the country.

He then chats with Mark.

GRANDPA KASAMOTO (Broken accent) Is the baby due?

MARK About a month left.

GRANDPA KASAMOTO Ah good. It will be so nice to have a little one running around the farm soon.

MARK

Yeah.

GRANDPA KASAMOTO

Do you think, it's a boy? Or a girl?

MARK Cathy thinks it's going to be a girl.

GRANDPA KASAMOTO Ah even better, now an extra pair of hands to do washing and make dinner.

CATHY

I heard that.

GRANDPA KASAMOTO (Chuckles) Whoops.

Cathy raises her head.

CATHY

Don't think for one minute that just because we're having a girl that we'll just do YOUR chores suddenly.

GRANDPA KASAMOTO Only joking. Only joking.

CATHY

Uh huh.

She moves to her grandpa and hugs him tight.

GRANDPA KASAMOTO

Now now. I'm driving. You move to your hubby there.

CATHY

Hubby? Where did you learn that phrase?

GRANDPA KASAMOTO

Oh, just touching up my english. Can't be too unprepared these days.

CATHY

Yeah, sounds to me that Mrs. Kinishi has been teaching you again.

GRANDPA KASAMOTO

Oh she's nice. Comes over with a bottle of saki, makes me some miso soup and fresh greens. And she brought over a crate of nice big crab legs.

CATHY

Crab legs? Grandpa you know how much I love those. Imagine the weight gain I'm gonna get.

Grandpa looks to mark and adds. . .

GRANDPA KASAMOTO Has she always been like this?

MARK

(Chuckles) I'm not getting in the middle of this one.

CATHY

Chicken shit.

GRANDPA KASAMOTO

(In Japanese) To think I raised a grandchild with that mouth.

CATHY

(In Japanese) I only learned it from Mrs. Kinishi.

EXT. GRANDPA KASAMOTO'S CAR - ABOVE VIEW - LATE AFTER-NOON

As both continue to chat, the view moves up and displays the grand, and green lush fields of rice paddies. Farmers bend and plant each bundle and move on.

Trees accent the background with healthy leaves and trunks with birds flying around the branches, while they enjoy the rest of the day.

White puffy clouds offer a bit of shade on the farmers below as they toil in their work.

BLEND TO:

EXT. GRANDPA KASAMOTO'S HOME - AN HOUR LATER

Grandpa pulls up to his house, mark gets out, and walks to the back of the car, and opens the trunk.

44.

He then spots their moving truck with the back opened and empty.

MARK They get it all inside so soon?

GRANDPA KASAMOTO I had some friends come over to help. They got it done in two hours.

MARK How the hell did they get ahead of us?

GRANDPA KASAMOTO I know all the shortcuts out here.

CATHY

(Stretching) Mm, I need a bath.

GRANDPA KASAMOTO The hot spring is all ready.

CATHY

Huh? You got it built? You never told me that.

GRANDPA KASAMOTO

It was supposed to be a surprise. But - you go and have a bath. We guys here will get everything else ready.

CATHY

My two guys.

She kisses both of them and then scampers off.

As Kasamoto grabs her bags out of the trunk, he asks . . .

GRANDPA KASAMOTO Do you have some time later? MARK

Sure. Why?

GRANDPA KASAMOTO It is something that concerns our elders, and Cathy.

MARK

Cathy?

GRANDPA KASAMOTO I will tell you everything after. Not now.

MARK

Fine.

Both turn, and walk leisurely to their new home carrying the heavy bags.

GRANDPA KASAMOTO Did she actually bring the sink with her?

MARK This is nothing man.

GRANDPA KASAMOTO

Ay ya.

EXT. HOT SPRING - SOME TIME LATER - EARLY DUSK

Cathy bathes in the warm waters. Mist rises up and offers a bit of cover from prying eyes.

On her head is a towel which is wrapped nicely, and as she is leaning back on a rock blanketed with another towel, her hands rub over her large belly as she scowls to herself.

> CATHY You better not be a heavy eater little missy.

She pouts her bottom lip out.

To the left, she can see her grandpa and mark watching a television about the united states in total chaos.

A reporter gives his story as violence erupts all over the city of Boston.

TELEVISION REPORTER (O.S.) The chaos is unbelievable here. Police can hardly keep back its own citizens as some are armed with guns, rifles, as well as home made bombs. Explosions from every corner of the city gives us the grim picture of how bad it has become with our bankrupt nation. Nobody is safe, the military has all but abandoned the capital because of thousands of people storming the white house and capital hill. The working government is no longer supplying aid to those who need it, Marshall law has now been instated to all corners of the country. And it has now been learned, that rumors of nuclear armaments have been reinstituted. Where our livelihood has been the mainstay for generations, has now become nothing more than a war zone.

The view flips to Mark, grandpa and Cathy who all watch in silence.

TELEVISION REPORTER (O.S.) (CONT'D) What was once the United states, is now just . . (White noise)

INT. GRANDPA KASAMOTO'S HOME - LIVING ROOM

Both sit on the floor at a Kotatsu with a blanket that overhangs the table edge.

GRANDPA KASAMOTO

Ah, such a tragedy.

MARK

I can't believe how fast it came. The markets were going insane from large buying, to extreme sell off's.

GRANDPA KASAMOTO

In japan here, it is also becoming bad. Most of the brokers here have declared massive receiverships in tokyo's business sectors. As well as more than a hundred office buildings were closed.

MARK

My god.

Behind them, cathy wades in the spring while listening to their conversation.

GRANDPA KASAMOTO

And for other businesses, the market shares have started to affect the local farmers.

MARK

Have they tried to try for compensations?

GRANDPA KASAMOTO

Most did. Then sold their farms to recover.

MARK

I can't grasp how this started.

GRANDPA KASAMOTO

Neither can I. Most of my crops have all been stored underground on my premises.

(MORE)

GRANDPA KASAMOTO (CONT'D) But - I know that some who failed out here know me, and will want to come here for help.

CATHY So we'll give it to them.

GRANDPA KASAMOTO

We must prepare for the worst. If we run too short of food we'll . . .(Cut Off)

CATHY We'll work it out. We won't turn our back on the neighbors.

GRANDPA KASAMOTO You're just like my wife.

MARK That's a good thing right?

GRANDPA KASAMOTO Yes. It is.

Although his face shows a smile, his deep down feelings express otherwise in the future tense.

Cathy groans in pain.

Mark gets up and rushes to her without hesitation as Grandpa moves in his slow way to also help.

GRANDPA KASAMOTO (CONT'D)

Cathy.

CATHY Hold on. I think it's a false alarm.

GRANDPA KASAMOTO

You sure?

Cathy grasps her stomach with one arm, yet has her left across her bosom as mark jumps in the water.

MARK

Honey.

He carefully places his hands at her sides, feeling for any kind of movement.

MARK (CONT'D) She can't be this early. You still have a month to go.

CATHY

Hey, just because she's been cooking in the oven for eight months, doesn't mean she doesn't want to come out early. OW!

Cathy moves in the water in pain as Mark helps her to her feet. He grabs a nearby towel and covers her.

Grandpa then rushes to the door as he yells back . . .

GRANDPA KASAMOTO I'll grab the mid wife. Keep her in bed, and still. And get some water, towels, and whatever else we'll need.

MARK Huh? Hey wait a minute, what if she starts to deliver?

GRANDPA KASAMOTO Then handle it!

MARK Handle it?! Are you insane?

Grandpa leaves both.

Mark looks at his wife who is in pain. She can barely stand up.

MARK (CONT'D) Come on. Let's get you to the bed. CATHY

No. On the floor. On the futon. I want to deliver this kid the japanese way. I owe it to grandpa.

Mark helps cathy to lie down on a soft futon, he throws back the covers as she carefully scoots in.

Mark flips the covers over her body.

A candle flickers which casts a soft light on her face which is seeping sweat.

CATHY (CONT'D) (In pain) Ow! Jesus this kid. Can't stay still for a moment.

MARK Like mom, like daughter. Do you really think this kid is going to be a girl?

CATHY I know it.

Mark's hands are shaking so badly, he can mix a drink, massage her back, and type at the same time. Yet in his fright, he is smiling.

> MARK Wow, this is so cool.

CATHY Oh that's fine for you. Try being in my position. OW!

Mark becomes concerned that although grandpa has just left, it keeps him wondering why it's taking him so long to come back.

> MARK Where is he?!

CATHY (Breathing hard) Patience.

MARK I can't. I don't know what to do.

CATHY Just sit with me.

Both hold hands.

CUT TO:

EXT. GRANDPA - MIDWIFE ON THE TRAIL - A BIT LATER

As both run in down the trail, the midwife while she holds a lantern, complains to him in the japanese language on how tardy his appearance is . . .

MIDWIFE

(Japanese) What took you so long? Just by seeing that girls stomach, I knew when it was coming. It's just like you, being so lazy in your old age.

GRANDPA KASAMOTO

(Japanese) Ah, cut the crap. I'll buy you an extra case of saki when this is all over.

MIDWIFE

(Japanese) I'll hold you to that, you old stinking goat.

GRANDPA KASAMOTO (Japanese - nearly whispers) And some duct tape for that mouth. MIDWIFE (Japanese) What was that?

GRANDPA KASAMOTO (Japanese) Nothing, nothing.

CUT TO:

INT. GRANDPA KASAMOTO'S HOME - MOMENTS LATER

As mark sits, or tries to sit still, grandpa, and the midwife enter the house. Cathy groans out in pain which causes both men to become wimps in an instant.

The midwife makes her resolve, then spouts . . .

MIDWIFE

(Japanese) Good, at least the boy here has some sense with the preparations.

MARK What she say?

GRANDPA KASAMOTO She says good work to me for getting the preparations ready.

The midwife kneels beside Cathy, then places a hand on her stomach.

MIDWIFE

(To Cathy in japanese) How far are they apart?

CATHY

(Japanese) About, every minute now.

MIDWIFE

(japanese) Ah good. She's ready to come out.

Both men stand behind the midwife to watch the birth, which annoys her by looking back, and yelling to them . . .

MIDWIFE (CONT'D) (Japanese) What the hell are you two doing? Get out!

She uses her hand to usher them out of the room.

MARK

But . . .

MIDWIFE (japanese) Out! Now!

Both men escape with their lives out the front door.

As they leave, the door shuts with a slam.

EXT. GRANDPA KASAMOTO'S HOME - SECONDS LATER

GRANDPA KASAMOTO (While shuddering) Ah, she's a devil in disguise. Scary.

MARK Why is the baby so early?

GRANDPA KASAMOTO Who knows? That's the way this universe works. Nothing is the same.

Cathy screams in the house.

Both just stand and stare at the door with dumbfounded looks.

The view moves to the door. It's dark appearance suddenly becomes a bit lighter through the cracks.

Another scream!

The midwife then speaks out loud in japanese before she escapes out the front door in fright.

Grandpa, and mark simply stare at her rushing into the night without hesitation as she yelps out her fear. . .

MIDWIFE

(Japanese) A demon! A demon!

Both stand alone, and watch the door of light.

MARK What the hell?

Suddenly . . .

A faint baby's voice cries out.

INT. GRANDPA KASAMOTO'S HOME - SECONDS LATER

Cathy is lying on the futon on the floor covered up, as she holds her child in her arms wrapped in a blanket.

Both come in slowly as the light starts to diminish.

Cathy looks up to them smiling.

CATHY

I told you. I told you - - a girl.

Mark kneels beside his wife, wide eyed seeing this little girls face for the first time as she cries with zeal.

Grandpa kneels also on the other side of his granddaughter.

The view moves upwards over the family, higher until it blends out of the ceiling to the night skies above.

The baby's voice continues to shrill as the stars come into view.

With the baby's voice as a distant echo, the view then . . .

DISSOLVES TO:

EXT. GRANDPA KASAMOTO'S HOME - SEVENTEEN YEARS LATER - DAY TIME

On the open farm, a young girl scampers around enjoying the mid day sun as she frolics in the green pastures. She is wearing shorts, top, and bare feet. Her hair is brown, almost black in color. Her eyes are deep chestnut, and her skin is fair but tanned from the japanese sunlight.

She stops to pick a few flowers, as she hears a familiar voice call her from a distance.

She stops to look, with a hand over her eyes.

As she recognizes her father, she waves and then runs in his direction.

Her name is Sephira Brace Kasamoto.

SEPHIRA

Coming!

Mark stands while he waits.

The winds pick up a bit which toss the grass to the side in a wavy formation.

In the extreme background, he spots some jets flying over the peaks.

He looks down to his daughter who is oblivious to the jets coming.

MARK Hurry it up honey.

SEPHIRA Yeah, yeah. Keep your shorts on.

MARK

I mean now.

SEPHIRA

Why? How come . . . (Looks behind herself).

As she sees the jets coming in, she turns and then really burns the oil as she runs full speed ahead.

MARK

Come on.

Sephira looks back now and again to see them coming in closer.

SEPHIRA

Shit.

Once she has caught up to her dad, both run into the forest as fast as they can.

EXT. RUN IN THE FOREST - SECONDS LATER

Sephira is running beside her father at full speed as the jets noise becomes an instant boom! From the sound barrier being broken.

Another squadron flies up behind the first group and lays down a suppressing fire of missiles in the forest thicket.

Explosions bound in all directions as trees and rocks are blown to pieces which scatter.

Some miss Mark's head by inches.

Sephira does not falter as her feet crunches down on old twigs and branches.

Another set of explosions.

SEPHIRA

Why are they firing at us?

MARK

The government must have passed the take over laws. People with farms are being driven out.

SEPHIRA What? That's god damn stupid. MARK

Hey, language.

SEPHIRA You're concerned about that now?

More explosions!

EXT. JET ATTACKERS - CONTINUOUS

A dozen jets fly around in a tight formation as they try to target the two on the ground.

From the underside of their wings, five release missiles ahead.

EXT. FOREST - SECONDS LATER

The missiles make contact which send trees, and rocks in all directions.

Dirt, and grass, as well as water are sent up to the skies in a mixture of a mucky mess.

Fire erupts around the missiles impact zones, and then . . .

CUT TO:

EXT. GRANDPA'S HOME - SECONDS LATER

Cathy is outside hanging up laundry when she hears the loud explosions in the distance.

She turns to see a large plume of fire, and smoke billow upwards.

CATHY

Holy shit.

Grandpa then makes his way out of the house using a cane.

GRANDPA KASAMOTO What was that? CATHY

Ojiisan, go back into the house.

GRANDPA KASAMOTO

Why?

Another explosion, but this time much closer to his house.

CATHY

Oh my god.

GRANDPA KASAMOTO

Holy shit.

Cathy turns to run for her grandpa.

Out of the forest comes both Sephira, and mark side by side.

MARK

(yelling) Cathy, get grandpa in the vault. You too!

CATHY

Hurry!

Another set of explosions.

This time, fire can be seen by all as a wall.

MARK

Move!

Suddenly mark loses his footing, and then falls to the ground.

Sephira stops, then turns to help her dad.

MARK (CONT'D) No, keep moving! They won't stop.

SEPHIRA

Screw that dad.

She kneels at his side, then lifts him using his left under arm.

As she looks at the ground, she can see the hot orange glow of fire coming for both of them.

She turns to see the wall coming in which is over a hundred feet high which licks the tree tops.

Cathy runs in the house with grandpa.

The wall comes faster which cause mark to calmly say . . .

MARK

Couldn't make it.

The wall rushes over the both of them in one powerful wave.

Yet in the midst of the fiery chaos, a bright illumination encompasses them both.

EXT. GRANDPA KASAMOTO'S HOME - A SECOND LATER

The wall blows into the house like a hurricane, releasing it from its foundations. It then is pushed skyward in a blaze of debris, and chunks of memories.

The family cars are also sent flying to their deaths.

Trees, and the surrounding area are laid wasted by this menacing attack from nowhere.

The jets fly over once and then leave as they are satisfied by the end result.

Fire continues to zoom across the land like an endless stream of heat until finally, the tail end zips past which then tickles a few trees still standing, only to burn them to the ground as well.

The violent attack stops.

Then . . .

EXT. SEPHIRA AND HER FATHER - A MOMENT LATER

Both are encased in a orb of light. It pulses every second, like a heartbeat. Then, as the winds die down, the light starts to disappear leaving the two in each other's arms hugging tightly.

Mark opens his eyes to see himself unscathed by the attack.

Sephira still has hers closed.

MARK

What the hell? Sephira?

Sephira meekly opens her eyes to see her dad safe.

She then cries without hesitation as she hugs him close.

MARK (CONT'D) It's okay honey. It's O . . . Kay.

Mark turns to see the house gone.

MARK (CONT'D)

Cathy.

Sephira turns to see an open plot where the house once stood.

SEPHIRA

Mom! Grandpa!

Both run to the plot, and look down.

It is a mess of burning cinders, with black smoke.

EXT./INT. GRANDPA KASAMOTO'S HOME - CONTINUOUS

Mark climbs down into the dark pit. Sephira watches from above.

In the pit, mark scrambles around as he yells his wife's name along with his father's.

MARK Cathy, old man!

Mark finds a pile of rubble that is on top of something.

When he suddenly finds a cloth, he begins to remove the charred remains of wood and old bricks.

Underneath, he can see a metal door still closed.

He raps on it a few times.

Then he hears taps coming back.

He smiles and looks up to his daughter who is nearly crying.

Mark kneels down, and fumbles with the combination dial, but it doesn't move.

MARK (CONT'D) Oh shit. The tumbler is fused.

SEPHIRA

Dad let me.

MARK No don't come down. It's too dangerous. Some of this can still come down on us.

SEPHIRA

Dad, I can do it.

She then moves to a more gentle slope into the pit against her dad's wishes.

MARK

Sephira.

SEPHIRA

Please. Let me do it.

She comes to her dads side, and then kneels in the dirty soot.

Sephira looks at the dial to see it melted at its edges.

MARK

We can't move it.

SEPHIRA

It's all about the atoms.

MARK

Huh?

SEPHIRA

Trust me.

She then places her hand on the dial, then shuts her eyes for a few seconds.

In an instant, a brilliant light shines under her hand.

A bit of metal scrapes, and crunching is heard.

She releases her hand to watch the dial spin itself to make the right combination.

Then . . . A CLICK!

Mark then cranes the handle once, and he opens the large door to see his wife, and father in law climbing slowly out of the darkness.

MARK

Oh thank god. You're both safe.

Sephira runs to her mom, and then hugs her in a tight embrace.

GRANDPA KASAMOTO

I thought we were going to be deep roasted in there.

MARK

We might be still. They might come back.

GRANDPA KASAMOTO

No, this was a warning. We have to get off this land.

MARK But it's your land, free and clear.

GRANDPA KASAMOTO

Not in the governments eyes. It seems they have taken the idea of recreating the edo period using today's machinery. Nobody can win against them.

CATHY

So what do we do now? Where do we go?

GRANDPA KASAMOTO

I have a piece of land still kept in secret. Not even the emperor knows about it.

CATHY

How far?

GRANDPA KASAMOTO

Oh, about six days travel by foot. Now that all our cars are permanent fixtures for his highness.

SEPHIRA

So I guess well have to round up food and water.

GRANDPA KASAMOTO

Yup. So, how did you get that open? I thought for sure we wouldn't be able to get out from that attack.

MARK

I'll tell you after. Let's just get the hell out of here.

All turn to look for items which will help them on their oncoming journey.

Cathy brushes off Sephira with her hand over her butt complaining all the while. . .

CATHY Look at you, all dirty.

SEPHIRA Mom. I'm alright.

But cathy pays no attention to her as she continues cleaning her daughters behind. Tears fall from cathy's eyes in silence as Mark looks over to the both of them.

Grandpa walks to mark.

GRANDPA KASAMOTO So what did happen?

MARK I can't explain it. Something with Sephira.

GRANDPA KASAMOTO

What?

Sephira glances to her dad as cathy continues with her maternal instinct of keeping her daughter clean.

Her eyes then tear up hearing her mom.

Mark smiles timidly.

Sephira smiles as tears fall in slow motion.

DISSOLVE TO:

EXT. ON THE TRAIL SIX DAYS LATER - DAY TIME

The family is walking through some thick forest in the mountains. Each trudge along a lonely path where bamboo trees grow tall, and majestic.

In the front is mark, he carries a back pack along with the rest of his troupe. Cathy stops for a moment to take a breather.

CATHY Hold up. I need a drink.

MARK

Well, conserve it up. We need it for another five miles.

CATHY

I know.

GRANDPA KASAMOTO

There's a stream nearby. Hopefully not touched. I'll go get some.

SEPHIRA

I'll go with you.

GRANDPA KASAMOTO

Ah thank you. These old bones are nearly at their limit.

Both walk towards a lush green spot where a stream can be heard.

Cathy, and mark sit side by side looking up at the blue skies.

CATHY

Mm. Nice out here.

MARK

Yeah. Quiet. Listen cathy, I didn't want to say anything in front of your grandfather yet.

CATHY

About what?

MARK

About how we got into the vault. And how she saved my skin.

CATHY

What do you mean?

Grandpa and sephira walk along side by side in silence. Birds fly around above them to offer a way to the stream as if by instinct.

GRANDPA KASAMOTO

Your powers are growing.

Sephira is taken by surprise by his choice of words.

SEPHIRA Huh? What do you . . .(Cut Off)

GRANDPA KASAMOTO I know about what you can do.

Sephira walks in silence not knowing what to say. Only to just let him talk, and listen.

GRANDPA KASAMOTO (CONT'D) About your gifts. I knew it from the day I saw a bright flash in the sky before you were born.

FLASHBACK

EXT. GRANDPA KASAMOTO'S HOME - YEARS EARLIER - NIGHT TIME

On the porch, grandpa is sitting alone watching the skies above, of the stars, and the odd meteorites which zip across the night canvass.

His voice tells his tale. . .

GRANDPA KASAMOTO (V.O.) It was on a night, where the full planetary alignment happened. It was such a wonderful time. Cathy, your mother was brought to me an orphan. I couldn't say no. (MORE)

GRANDPA KASAMOTO (V.O.) (CONT'D) Most of the other neighboring families had their own kids to deal with, and above all, the expenses it would take to raise another.

The view changes to day time. Grandpa, and Cathy (Five years old) walk through the forest hand in hand.

GRANDPA KASAMOTO (V.O.) She had such a brilliant mind. Very technical, asked a lot of questions about the heavens, how the planets moved, or what shape of one constellation was. I barely could keep up with her questions.

The view changes to a classroom where cathy is doing her homework alone. A few kids come over to her desk to give her a hard time about being the odd one in class.

> GRANDPA KASAMOTO (V.O.) She was always bullied too. Most kids would just take her lunch or make her sit alone while they played together. It was sad to see her in such a state. So I decided to teach her myself. The ways of our heritage, science, math, music, and also some politics. With all the subjects I gave her, she would do them in no time flat. But soon I was to learn what her fate would be.

The view changes to a town hall, where most of the townsfolk chat amongst themselves about cathy.

INT. COMMUNITY CENTER - DAY TIME

Grandpa sits alone in front of a panel as arguments arise from mothers who are fed up.

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ANGRY MOTHER

(japanese) It is not our kids fault. That brat always has to look for fights. Even in broad day light at school. She should be expelled.

ANGRY FATHER

(Japanese) I agree, she is nothing more than a demon in clothes. Her way of doing things is so - - so . . .

GRANDPA KASAMOTO

(Japanese) Unorthodox.

All look to grandpa with quizzical eyes.

One panel member stands up.

PANEL MEMBER

(Japanese) Do you wish to add anything mister Kasamoto?

GRANDPA KASAMOTO (Japanese) Yes I do.

He stands up to speak.

GRANDPA KASAMOTO (CONT'D) (Japanese) So far, this group has done nothing but bash cathy for being the odd person out. She came to me as an orphan since nobody else had the balls to take her in. In fact you should be thanking me for raising her as my own.

Most of the members give a few humphs, and groans.

ANGRY MOTHER (Japanese) She is not like us. She is . . .(Cut Off)

GRANDPA KASAMOTO (Japanese) A child. Nothing more, and nothing less. But since you are on the subject of her bullying the others, why don't we look at something that is very interesting.

He walks to a curtain, then closes it looking at cathy who is sitting outside on a swing.

She glances at him, and then waves.

Grandpa simply winks at her as the curtains shut closed.

PANEL MEMBER (Japanese) What is this? Mister Kasamoto this is highly irregular.

GRANDPA KASAMOTO (Japanese) Really? I thought you all wanted the truth.

PANEL MEMBER (Japanese) Huh?

Then grandpa walks to his coat, where a bag sits idly by. He grabs it and walks to the front of the room where a television sits alone.

He takes out a camera and hooks it up to the tv.

Members chat aloud wondering what he is doing.

Then, grandpa turns on the television and then sits back down with his neighbors.

On the television screen all can see their kids in the classroom during lunch period.

GRANDPA KASAMOTO (Japanese) As you can see, we know who the real culprits are.

On the screen, it shows the kids being the bullies to cathy by taking her lunches, day by day. Or her school money on other days in the classroom.

A few girls on another scene dunk her with a pail of water.

Parents then mumble out loud as some escape without so much as a word.

PANEL MEMBER (Japanese) When did you tape this?

GRANDPA KASAMOTO

(Japanese) I didn't. My grand daughter did. Since she thought you all would not believe her story, she simply took a step to assure her innocence.

On the screen it shows two girls ripping her school uniform.

The scene flips to where three girls punch her in the arm or legs making cathy fall to the floor.

Parents begin to become irate.

ANGRY MOTHER (Japanese) This is heresy, this could have been made anytime.

GRANDPA KASAMOTO (Japanese) Oh? And just how can that be? ANGRY MOTHER

(Japanese) You can digitally remake anything now a days. You are clouding the issues.

GRANDPA KASAMOTO (Japanese) Not on this it can't.

PANEL MEMBER (Japanese) Explain.

GRANDPA KASAMOTO (Japanese) On any tape, a code continuously rolls in the tape. Let me show you.

Grandpa walks up to the television and uses the horizontal control to make the picture roll down a few inches.

On the blackness of the strip on the screen, a set of numbers are seen rolling continuously in real time.

GRANDPA KASAMOTO (CONT'D) (Japanese) As you can see, the time is continual. No kind of editing has been done, or can be done on raw tapes. If this was a digital recording, the time can be manipulated any given moment. But since this is a physical tape, and if discrepancies are seen in the time, then we can assume this is not a tape.

Grandpa then stops the play, and ejects the tape from the camera.

He hands it to the head panel member to examine.

72.
GRANDPA KASAMOTO (CONT'D) (Japanese) So, since you are still reluctant to admit your kids are in the fault, I'll just take my daughter out of the school and teach her myself. Would that make you people happy? Huh? Would it?

Silence fills the room.

ANGRY FATHER

(Japanese) She's not japanese. She - is - . . .(Cut Off)

GRANDPA KASAMOTO

(japanese- Angry) Just a child you filthy racist pig! A child! She has done nothing but learn to live in our way of life, but what does this community do? Ostracize her for being different, white, and non japanese. That's all it is. You all live in the forties still.

PANEL MEMBER

(Japanese) Hold on. Hold on, order.

GRANDPA KASAMOTO

(Japanese)

Oh shut up. I've had enough of this farce. I thought our people grew up long ago from the war times of hatred, and bigotry. I was wrong. You can all just wallow in your self centered bullshit. I won't allow my daughter to be singled out because your kids cannot get along in today's times. 73.

Grandpa walks to the door in an angered mood. Parents get up to look at his back as the door opens to a bright light.

The view flips.

EXT. FRONT PORCH - GRANDPA - CATHY - EARLY DUSK

Out on the porch, cathy is humming to herself as she colors a book lying her stomach. Grandpa is watching her with a smile on his face as he is beaming with pride.

CATHY

Grandpa, watch this.

Cathy sits up.

Then moves her hand across the book once.

It rises off of the floor slowly which causes grandpa to quickly get up out of his chair.

GRANDPA KASAMOTO How are you doing this?

CATHY

I don't know. I just think about nice things, and it happens.

GRANDPA KASAMOTO (V.O.) From that moment on, I tried to keep it silent. Keeping her abilities to herself. Because if the village knew of what she could do, then all of my arguments would have been rescinded, and I would have been an outcast.

The view moves on further in years.

Cathy is now an adult.

GRANDPA KASAMOTO (V.O.) Since that time. Cathy just forgot to use her gifts. (MORE)

GRANDPA KASAMOTO (V.O.) (CONT'D) With every exciting moment in her life, she was never bored. So using them seemed less desirable to her than anything else. But I always kept watch in case something were to go wrong. Thankfully, nothing ever did.

EXT. AT A STREAM - DAY TIME

Grandpa, and Sephira are kneeling at a stream, and filling up canteens. Sephira looks to the water with a lazy gaze. Grandpa glances at her.

GRANDPA KASAMOTO

Sephira?

SEPHIRA

Huh?, Oh nothing.

GRANDPA KASAMOTO

Are you sure?

SEPHIRA

Yeah. It just seems strange that mom never said anything to me.

GRANDPA KASAMOTO

It's not surprising. Perhaps her instinct is to keep you safe at all costs.

SEPHIRA

But still, I never expected this to happen to me.

GRANDPA KASAMOTO

I don't know why either. But it is what it is.

Grandpa puts on the cap and twists it tight.

GRANDPA KASAMOTO (CONT'D) What did you think about when it happened?

SEPHIRA

Nothing. I just - - thought about keeping dad safe. The rest was automatic I guess you could say.

GRANDPA KASAMOTO

Hm.

SEPHIRA

Grandpa, when you said you were out watching the stars, did you try to insinuate that mom and I are not from earth?

GRANDPA KASAMOTO I don't know. All I do know is how much I love both of you.

Both smile to each other, and Sephira kisses his cheek.

SEPHIRA

Thanks.

GRANDPA KASAMOTO Let's get back.

SEPHIRA

Alrighty then.

Both get up and walk back to the lonely duo carrying canteens on their shoulders.

EXT. NEAR A STREAM - SOME TIME LATER

Both grandpa, and sephira arrive to see both sleeping against each other's shoulders. Cathy looks peaceful in her slumber as grandpa gestures to Sephira to keep quiet.

Sephira quietly steps past them, and grabs her fishing pole.

Grandpa also grabs his, and both leave them alone to sleep.

BLEND TO:

EXT. NEAR A STREAM - NIGHT TIME

All sit by a fire eating their fish on branch sticks. The fire crackles, and spits a few embers which catch them by surprise.

CATHY

(Chuckles) Whoa.

MARK

Reminds me on our last camp out remember?

CATHY How can I forget?

SEPHIRA

What happened?

CATHY

Oh, we had a fire like this one, which spit too. And one ember landed right on your dads . . . Uh, well you know.

SEPHIRA

Oh my god. Hot nuts.

All laugh at the joke.

Grandpa nearly rolls over laughing so hard.

Mark sits quietly eating his fish in silence as he leers to his brood.

Suddenly. . . An ember spits out and lands on mark's pants.

He hops up and dances around in a frenzy.

His family laughs more not holding back.

MARK Oh funny, Ha ha, it is too laugh you bunch of . . . (Mumbles)

They continue to laugh into the night as Mark tries to put out the small fire on his leg with some water.

Then he sits down with a huff, and stares at his family for a moment, then laughs with them.

The view moves on to the night sky where stars are seen glimmering brightly. Constellations shimmer against a black background to offer their majestic shapes.

A meteor zips by.

CUT TO:

EXT. SPACE PORT NEAR BEKKELEPHORIN

Thousands of ships stage near a port hole where ships enter one at a time. Each one disappears in the swirling mass of energy as another starts its entry.

Nearby the port, the planet of bekkelephorin is seen behind the ships.

Each are from different worlds which show in their odd shapes and sizes.

Smaller ships zip by the line.

CUT TO:

INT. STAND BY SHIP - A MOMENT LATER

Senrada watches the fleet of ships wait in line as his son stands beside him.

Guards are lined up beside them but against the wall where they gaze out a nearby window.

SENRADA

Our council members have discovered the birth.

GENRIAK

Where?

SENRADA

On a small world called earth. This means that the last of the births has been finalized. Now we must wait until all come to terms with each other's differences.

GENRIAK

How can they do that? With billions of miles between them, and no way that earth can even hope to achieve deep space flight we . . .(Cut Off)

SENRADA

It is in their hands. Technology will not make any contribution to their own meeting. This has to be done within their minds, and souls if the universe is going to sort itself out.

GENRIAK

It is impossible to say when it is going to happen. The epicenter is sending another pulse in two days, most of these ships will not survive the impact.

SENRADA

I know. Which is why we are sending all of the scholars, and various leaders through first. We cannot afford to sacrifice them.

GENRIAK

And the rest of the people?

SENRADA

We - - cannot help them. Unless a new alignment is made, we simply must adhere to the universe's will. If we are to die, then it is so. But if the children can achieve the melody in time, then and only then do we realize our next phase of evolution.

Genriak watches the fleet move slowly to the port. As if time is slowing down to mock their attempts to escape.

GENRIAK

I hope you are right father.

SENRADA

It isn't a matter of right or wrong, it is a matter of time we must face to move on.

Both stand straight gazing out the window. Ships hulking sizes dwarf others as they move to the port hole.

The guards stand at attention, not moving a muscle.

Other crew members scramble by doing their work which does not distract senrada.

Genriak then walks away from his father.

Senrada breathes a large breath, his hands behind his back.

CUT TO:

EXT. SMALL PLANET OF NENTALLAKAB - EIGHTY TWO THOUSAND LIGHT YEARS AWAY - IN THE REMOTE REGION OF THE ALLASI CLUSTER

On this remote world, it is green, lush with life. Yet in the distance, a massive structure sits by as it rotates on an axis near the planet.

It is a military outpost assigned to the planet as protection.

But not all is what it seems.

The view moves in closer to the planet until the atmosphere blends in.

And Then . . .

INT. GRAND HALL - IN THE MIDDLE OF NYACRIA CITY - AFTER-NOON

Inside the hall, tens of thousands of citizens sit in session at a large stage where hundreds of delegates sit beside each other.

The size is immense as it is shaped as an oversized amphitheater. The back edge reaches to the ceiling of over a hundred feet, with seats lined next to one another by blocks of twenty.

Each one has the same features, with grey skin, and a long face.

Their bodies are made tough, with extra hard skin, and height that reaches nearly eight feet tall.

Their eyes are soft colored, with bright yellow for their iris's, and a deep emerald pupil. Their clothes are of fabric which is skin tight, yet armor accents their shoulders and arms.

It is a warrior race, yet still hold some diplomatic resonance in the chamber as people in the audience stirs a bit.

One stands up to face his delegates.

His name is (Rank - (FOLIRSA - (General)) - Sorant Burasti.

He speaks in english.

SORANT

Fellow delegates, it is my belief that the earth has now come to its zenith in the hopes of the so called melodic reaction. (MORE) SORANT (CONT'D) I do not think we have the time to wait in this matter. We must act now if we are to conquer the planet with all that we have got. To act later would be to kill everyone in this grand hall, and the planet.

One of his delegates stirs in his chair, he has a hand under his long chin as he listens to the drivel his subordinate says . . .

SORANT (CONT'D) And you all know, that their defenses are nothing to ours. Technologically, they are incapacitated. And using just four of our ships would be conservative.

His superior sits up with more attention.

COUNCIL MEMBER Sorant. How many years have you been in our service?

SORANT

I do not think it is relevant.

COUNCIL MEMBER

But it is. You say to take a planet, which is not our own. And there by destroying a race who we have not even met, simply to keep our own race from certain death? Is that what you are saying?

SORANT

Minister, earth is the last planet on the rim of the galaxy who are not even close to the dangers we face. If the alignment happens in ten days, earth will survive. What happens to us and the rest of the other worlds? We become a memory only.

The audience stirs at his comment.

The minister simply waves his hand to silence them.

COUNCIL MEMBER

Sorant. For years now, we have studied earth for its rich history, culture, science, which by the way rivals a few of our own neighboring worlds. To see them advance so fast is amazing. But, if our universe is calling us to the dark void, why should we hurt another race because of our demise set in stone?

SORANT

Minister, your own son is frightened because of this calamity and he is . . .(Cut Off)

COUNCIL MEMBER

He is prepared. I have spoken with him, and he understands why our time is nearly finished.

SORANT

I do not wish to cause any unneeded alarm minister, but there are other people who do not agree with your conclusions based on a mere fable.

COUNCIL MEMBER

A fable you say? Hm. Seems to me, you have forgotten the ideals of our beliefs.

SORANT

Beliefs wont save millions minister.

COUNCIL MEMBER

We'll see. And you will too. Which is why I am decreeing this measure to all. COUNCIL MEMBER (CONT'D) As of this moment, not one citizen will leave the system until our melody has come to pass. If it comes, and if our world is spared, along with the rest of the galaxies citizens, then we shall move on. If it does not happen, then we will abide by the rules of this universe, and lay to rest when the calamity comes forth. No one shall leave to venture to earth. To do so, will have severe repercussions, do I make myself clear Sorant?

Sorant looks at the minister with anger in his eyes. Steam can come off of his skin because of his rage he is keeping in check.

SORANT

Clear minister.

COUNCIL MEMBER

Good. Then this session is over.

The council member gets up with his delegates as each take their leave from the chamber.

Sorant stands by watching them all with disgust in his expressions.

One member steps up to Sorant.

COUNCIL MEMBER #2 Folirsa Sorant.

SORANT Here to make another demand?

COUNCIL MEMBER #2 Yes. Your help.

Sorant's eyes widen slightly.

Then . . .

CUT TO:

INT. SMALL COTTAGE - NEXT MORNING

Cathy, and mark sit at a table eating eggs as Grandpa eats a bowl of sticky rice.

He uses his chopsticks like they are made out of his hand muscles.

Both watch him and admire.

MARK I still can't do that. How he can use chopsticks like that I'll never know.

GRANDPA KASAMOTO (Mouthful) Technique.

MARK

Huh?

Grandpa swallows hard.

GRANDPA KASAMOTO Technique. It's all in the wrists and fingers. Like playing a piano but without music.

CATHY

You're making your own music with your chewing and swallowing.

SEPHIRA

Or dad with his breaking wind days.

MARK

Hey I'll have you know it takes good practice to know how to fart notes. CATHY

Oh yeah, or how to gas me to death in bed.

MARK

Well, I've suffered too with your own way of releasing them without me hearing. When you were pregnant with Sephira, oh man, wow, some nights you really let them fly.

SEPHIRA

Dad, um eating here?

MARK Huh?, Oh sorry.

CATHY

But you always kiss me in the morning any ways.

Both lean in to kiss when suddenly . . .

A large explosion occurs which rocks the mountain slightly.

All of the family get up to see outside.

MARK

What the hell was that?

CATHY

They can't be up here already.

All head to the front door.

EXT. COTTAGE - SECONDS LATER

Outside, they see a large plume of smoke. Then they all run to a hillside edge where in the distance, the city of tokyo is burning.

> GRANDPA KASAMOTO No. Our city.

SEPHIRA

What did that?

GRANDPA KASAMOTO One kind of bomb. An atom bomb.

SEPHIRA Why? Why destroy the city?

GRANDPA KASAMOTO

I don't know. It could be a cell which took the initiative to stop the emperor.

CATHY By killing all those people?

Mark kneels on the ground in awe of this horrible sight.

Cathy joins him.

MARK

That means barry is dead. He couldn't have survived the blast. And if he did, he'd wish to hell someone with a gun would kill him and his wife.

CATHY

Don't say that.

She turns to him face on and slaps his cheek.

CATHY (CONT'D) Don't you ever say that again.

Tears form in her eyes. Grandpa and Sephira watch them in silence as Mark starts to weep for the first time.

CATHY (CONT'D) Don't you ever say that.

Both cry as they hold onto each other tight in an embrace.

Sephira joins them with grandpa as all hug close. Behind them is the large plume of a mushroom cloud which hangs like a menacing photograph.

The rumble shakes the ground with a few shock waves, but does not disturb the family.

MEANWHILE . . .

EXT. SMALL PLANET OF NENTALLAKAB - SORTIE

The large base which hangs near the small world, opens a numerous amounts of bay doors. Then suddenly a vast number of ships emerge to the cold blackness of space.

Each vessel take a position, and point to the open void.

INT. LEAD SHIP - SORANT'S VESSEL - SECONDS LATER

On the bridge, sorant sits in a large chair which helps his height become even more menacing to his crew.

He addresses his navigator . . .

SORANT

Set course to earth. Jump on my mark.

NAVIGATOR

Yes sir.

SORANT Are the fleet ready to engage?

NAVIGATOR

Yes sir, all ships have vowed in accordance with the rules.

SORANT

Good. I do not want a single one alive when this is all over.

NAVIGATOR Jump vector has been reached.

SORANT

Jump.

EXT. SMALL PLANET OF NENTALLAKAB - SORTIE - INVASION STARTS

The ships take a point, then all vessels are then surrounded by a bright illumination one by one. It's as if the ships have a life of their own as the swirling energy comes to a fine point ahead of each bow.

Then, a flickering light shimmers once, and then the ships disappear one by one.

Then the smaller subordinates follow behind them.

INT. SMALL PLANET OF NENTALLAKAB - HOUSE OF COUNCIL MEMBER

On the floor, the minister lies dead with a long gash across his chest. Blood is spread out like a gentle pool against the hard metal surface.

His dead eyes are staring upward with an expression of about to say something before he was cut down in mid-sentence.

A sword lies next to his body, as a message to those who find him.

EXT. UNITED NATIONS - CRISIS ABOUND - AFTER-NOON

Thousands of people flock to the front steps of the united nations. People scream their discontent holding signs.

Some read, 'GIVE OUR CHILDREN A FUTURE' Others read as, 'FOOD IS LIFE STOP THE TAX'

While others read with more poison as, 'YOUR PRESIDENT HAS ABANDONED THE WORLD'

Reporters from around the world gather in front of the demonstration with armed military personnel. Each carry heavy weaponry, and body armor.

At the center of the stairs some national members try to get to their cars, while avoiding the public.

It is not enough.

Soon the crowds start to rally with more frequency, they move to the members, and try to surround them.

The military take action by keeping them back with batons first, then tasers, and water cannons.

As the escalation grows, people do not care if they get hurt, as long as they make their point known.

A reporter who is standing by gives his story . . .

REPORTER

(Shouts over the crowd) As you can see, the mounting pressure has started to grow. People from around the world here want answers to the failed world economy. Why has the government stopped all transportation of the rail systems to deliver goods to established food outlets? Why has the ocean ports been sealed? And why has anybody in the government not replied to the continuous requests of their borders being closed? Simple questions, but no honest answers. The people have begun to get restless as you can see behind me. Home made bombs, rocks, and even makeshift catapults are being used against the national building which houses the so called - - last bit of hope for humanity. It is indeed - - a barbaric scene of the people trying to get back their country, by any means necessary. Mike Henshaw for BBC news.

As the reporter start to turn around, an explosion occurs which rocks the entire area.

The united nations building gets hit with a bomb, and sends shards of glass to the crowds below, one of which, hits the reporter in the shoulder.

The view goes to white noise.

EXT. SPACE - ABOVE THE EARTH - A MOMENT LATER

From the night ridden atmosphere, the view displays smoke on the continent of north america. Plumes reach the troposphere and line the inner atmosphere with noxious fumes blocking out the sunlight.

SUDDENLY . . . A low rumble shakes the view.

A shadow is cast in front of the view along with specks from the windows of an approaching vessel.

It is Sorant and his fleet which have arrived for their objective.

From the sides of his lead ship, numerous bays begin to open, and release thousands of smaller fighter ships which then scatter in every direction across the globe.

INT. COTTAGE - EARLY DUSK

Mark and his family sit alone in silence in front of a fire. Sephira sits beside grandpa holding his arm as they watch the flames.

A LOW RUMBLE.

MARK What was that?

CATHY Maybe some more bombings. Or the public fighting back.

ANOTHER RUMBLE!

This time more intense.

The cottage shakes slightly.

GRANDPA KASAMOTO That's not a bomb.

All get up to go outside to see what is going on with the ruins of tokyo.

EXT. COTTAGE - SECONDS LATER

They watch the city as fires riddle every corner of the fallen metropolis. Yet above the city, smaller specks fly around in random which capture Mark's eyes.

MARK Look up there. What the hell are those?

CATHY

Where?

MARK Up there flying around.

SEPHIRA

Jets?

MARK No. These fly with no pattern. Look at how they move.

GRANDPA KASAMOTO Maybe some new weapon?

MARK

I don't think so.

SUDDENLY . . .

A few dozen ships dive down while firing upon the fallen city. Energy beams rake across the entire landscape with so much force, that the impacts begin to melt their targets. MARK (CONT'D)

Oh my god.

SEPHIRA Dad, those aren't from our planet.

MARK

I know.

CATHY Are you kidding me?

THEN . . .

A dozen ships take a turn to their location, and fire upon the ground with no mercy.

> MARK Oh shit, move!

All four turn to run away from the oncoming threat.

Sephira stops as the strange hum of the ships get closer.

She places her hands out in front of her.

Mark looks back once.

MARK (CONT'D) Sephira! Move it!

Her hands shake violently, then the edge of her palms start to glow a brilliant white light. Her hair then changes color from dark to ultra bright orange.

Her hair glows with life as she tries to keep herself steady.

MARK (CONT'D)

Sephira!

As the ships arrive, her hands release a strong beam of light which hit each ship, but as a whole in the group.

EXT. SORANT'S ATTACKERS - A SECOND LATER

Suddenly all of them begin to break apart to billions of atoms. Each wisp to dust as the last one tries to fire, which then bleeds to thin air.

EXT. SEPHIRA - HER AWAKENING - CONTINUOUS

She stands there, mesmerized by the event. Her family run back as the violence subsides for them, for now.

Cathy falls to her knees, and weeps in her hands.

Grandpa stands beside mark to do nothing but gaze at Sephira in awe.

Sephira turns around to look at her family, palms up.

SEPHIRA

What's happening to me?

She then falls to her knees as well, then sobs alone. Behind her, the city glows brighter from the surprise attacks.

Explosions rock the area which somehow do not disturb the family's odd time together.

More fliers come to their area of solitude.

Mark spots them, then hurries his family.

MARK

Come on.

He grabs cathy who is still crying. Grandpa grabs Sephira.

GRANDPA KASAMOTO

Do not worry. I think - - I think you are here to save all of us.

SEPHIRA (Bewildered)

What?

GRANDPA KASAMOTO

Come on.

SEPHIRA

Grandpa.

Both get up and run into the night behind Mark, and cathy.

The fires give a hard glow to their cottage which they are now abandoning.

They all get in an old car, a toyota corolla from the eighties.

With a turn of the key, the car spits a few times along with a backfire. Then Grandpa drives off into the dark forest.

Ships dive in and fire upon the cottage where they lost their friends. The cottage blows up into thousands of pieces.

The vessels fly off satisfied by the end result.

INT. GRANDPA'S CAR - A MOMENT LATER

Cathy is now calm while she stares out the window. Sephira is in front with grandpa who watches the front with leering eyes to spot anything out of the ordinary.

> MARK Dad, let's head to mount fuji.

GRANDPA KASAMOTO Why, that place is restricted to anyone. Even myself.

MARK

I know. But I do know of an underground bunker which houses a few dozen jets.

GRANDPA KASAMOTO Impossible. The magma would not allow such a structure to exist. I know that . . .(Cut Off) 95.

MARK

Trust me. It's there.

Grandpa looks in his rear view mirror to mark. His face shows the truth which grandpa now relies on.

GRANDPA KASAMOTO

Okay. But if you're right, then the government has trespassed on holy grounds.

MARK

Nothing new. Seems all our governments like to conceal truths in any way possible.

CATHY Will we be safe there?

MARK Maybe. I know only one person in the bunker who can get us in.

GRANDPA KASAMOTO

Who?

CUT TO:

INT. FUJI BUNKER - CONTINUOUS

A man stands alone in front of his peers as they all watch a massive wall monitor which displays the horrendous attacks on tokyo.

Some chatter to each other in japanese in awe of such power.

He wears an officers uniform, which signifies a high ranking individual. His features show contempt, to see his beloved city burn to ashes. In his thirties, yet his background makes his young appearances lie.

His name is Colonel Daichi Nakashima.

NAKASHIMA (Japanese) Are our squadrons ready?

From the back at a control panel, a radar tech shouts . . .

RADAR TECH

(Shouts in Japanese) Yes sir, all fighters are ready to engage the enemy.

NAKASHIMA

(Japanese) How many do we have sortied?

A fellow officer approaches with a slight hesitation, this makes the colonel turn to look.

OFFICER

(Japanese) Sir, we have only fifty jets ready to engage. It's not enough to hold them back.

NAKASHIMA

(Japanese) Then we engage with full force. No fighter leaves the pen until they have all fallen. Send them out.

OFFICER

(Japanese) Yes sir.

His officer turns to the crew.

OFFICER (CONT'D) (Japanese) Give the go signal.

TECH (Japanese) Yes sir!

EXT. FUJI MOUNTAIN - JETS - DUSK

A sudden rumble, then a few dozen bay doors open at the base of the mountain which show light from within.

Jet then take to the skies in full power. Engines scream as they exit the bay doors, then take positions in the skies side by side.

Fifty jets then split into groups of four jets to a squad.

Afterburners kick in which propels them faster to the enemy in the far off distance.

INT. FUJI BUNKER - CONTROL ROOM - LATER ON

An officer approaches the colonel and whispers to him . . .

OFFICER (Japanese) Sir, we have apprehended four individuals at the entrance.

NAKASHIMA (Japanese) Who?

CUT TO:

INT. FUJI MOUNTAIN - CORRIDOR - ESCORT

As Mark and his family walk down the long halls of this facility, guards which march by glance to their direction, then mumble with each other.

GRANDPA KASAMOTO I cannot believe this. How long has this been here?

MARK Intel suggest about over seventy years.

GRANDPA KASAMOTO

Seventy?

From the back they hear a strong voice in a broken accent.

NAKASHIMA

Try over a hundred years.

They all turn to see a man in his perfect uniform.

MARK

Nakashima.

NAKASHIMA

Mark brace. To see you here in the flesh. A mighty achievement if I do say so myself.

MARK

Look, we know what's going on outside. We need your help.

NAKASHIMA

And to come here looking for solace, safety among the masses? Or a new arrival that is sending the foundations of our culture back to the stone age.

MARK

Daichi, something else has brought them here. And it has nothing to do with our problems. Something else is causing them to invade us.

NAKASHIMA

Oh? And I thought it was just a brief introduction. SO - what is your theory?

MARK

Look at our situation. Our world is falling apart in every way. (MORE)

MARK (CONT'D) Economy, food, resources, a continuous string of violence in every city world wide.

NAKASHIMA

Yes but what does this have to do with our new guests?

MARK

To take advantage of the situation. Something else is - - pushing us to the brink of extinction. Or at least near it to cause all of this to happen.

Grandpa approaches both carefully.

GRANDPA KASAMOTO Perhaps there is a solution.

Both look to grandpa with curious eyes.

NAKASHIMA That I would like to hear.

CUT TO:

INT. A READY ROOM - SOME TIME LATER

Nakashima sits at the head of a large table where other officers sit to his right. Mark and his family are at the other end, and stares into the eyes of the colonel.

> NAKASHIMA So, what is your solution to stopping this insanity?

> > GRANDPA KASAMOTO

Cathy.

Cathy looks at her grandfather with uncertainty.

CATHY Grandpa, I can't. Not again.

GRANDPA KASAMOTO Please. You must show them. Let them see so they can believe.

Cathy leans back in her chair in frustration. Then gets up quickly and walks around the room.

Nakashima watches her intently with curious eyes, then turns to Grandpa.

NAKASHIMA

What is this?

GRANDPA KASAMOTO

Just watch.

Cathy then stops with her back turned to the whole session. Sephira watches her mom with wide eyes when suddenly . . .

Cathy turns to the table and has her hands cast out palms open.

Two high intensity energy pulses hit the table once, which burns a large hole in the center.

Nakashima stands in awe as he watches his table burn.

NAKASHIMA

Extinguishers!

A few guards then scramble, then use fire extinguishers to put out the small fire.

Sephira gets up as well and faces her mom.

SEPHIRA

Mom?

Cathy looks at her.

Sephira then opens her hands to show her mother her gift as well.

Both palms are up, then, a bright intense light emanates from both her hands, and then engulfs the room which whites it out fully.

EXT. FUJI MOUNTAIN - A NEW CHANGE - NIGHT

The entire mountain starts to glow white. The cracks show shimmering light creeping through for a split second, then disappears just as quick.

INT. A READY ROOM - A MOMENT LATER

Nakashima stands wide eyed looking at both women. His officers are next to him also flabbergasted, as grandpa stands up.

GRANDPA KASAMOTO This is what is our next move.

NAKASHIMA

What do you mean?

GRANDPA KASAMOTO

As you know, I have been a researcher into the cosmos for most of my life. And what I have found is something very interesting.

NAKASHIMA

(Breathless) Explain.

GRANDPA KASAMOTO As we all know, the planetary alignment is nearly here.

NAKASHIMA What has this got to do with our present situation?

GRANDPA KASAMOTO

For the last ten centuries, most of our scholars have discovered the truth behind the torments of the present times. Such as movements of the planets affecting our climates, as well as the gravity fields which surround us from our other neighboring planets. Each of these bodies have a direct impact on our solar system. I think both of my grand daughters are here to stop it all.

NAKASHIMA

How? They are - - are, are. . .

GRANDPA KASAMOTO

A natural selection of the universe. A kind of harmonized human which are tuned to it. Perhaps many other life forms are also in sync with them.

NAKASHIMA

You're not making any sense.

GRANDPA KASAMOTO

Try to think of it, as a last resort to help realign the universe. Maybe the others who are also adept to such gifts will somehow connect to each other to stop it.

NAKASHIMA

And the invaders?

GRANDPA KASAMOTO

A last resort to look for a planet to colonize since we are located at such a distance from the epicenter of the galaxy. (MORE)

GRANDPA KASAMOTO (CONT'D) It is a good preempt to have a race survive in such chaotic times.

MARK

From the recon divisions, I had contact with my superiors, they told us that the invaders are close to five dozen fleet ships strong. With thousands of fighters roaming across the planet wiping out everything in sight.

NAKASHIMA

And you expect me to believe that only two women here are the salvation to this - extermination?

GRANDPA KASAMOTO

Perhaps the only two in our sector. As for the rest, it is only a matter of time until the full alignment. We only need to hold them off until both my granddaughters are finished speaking with the other worlds.

NAKASHIMA

This is insane. I knew bringing you here was a mistake.

Nakashima gestures with his hand to his guards.

Suddenly, all are being escorted out of the room, some have weapons drawn.

Mark looks back.

MARK

Nakashima, listen to him! I'm not privy to such stories either, but at least hear him out! It's our only chance! Don't use force!

NAKASHIMA

Get those - - people out of here.

The door closes hard behind them.

INT. FUJI MOUNTAIN - CORRIDOR - A FEW SECONDS LATER

Grandpa leans to both cathy and Sephira.

GRANDPA KASAMOTO Girls, you need to contact the rest.

CATHY/SEPHIRA

How?

GRANDPA KASAMOTO

Use your skills to see within your minds. Try to notice the oddities which make up space and what's within. Maybe then you can hear voices which call out to you both.

SEPHIRA

If I hear voices, I'll know I'm off my life boat without a life preserver.

GRANDPA KASAMOTO

Trust in yourself. Listen to the cosmos. The rest will take care of itself.

SEPHIRA

How?

GRANDPA KASAMOTO

Don't know. How should I know how this universe works.

SEPHIRA

Great. I got a grandpa who's facilities reached his limits. (MORE)

SEPHIRA (CONT'D) I thought all aged japanese men were so wise in their ways.

GRANDPA KASAMOTO That's only when we make saki.

SEPHIRA

Shit.

CATHY/MARK

Language.

They pass the view, guards march close behind them carrying weapons.

CUT TO:

EXT. FUJI MOUNTAIN - EXIT TIME

All four are escorted out of the mountain with the guards behind them, they cover the gate as each walk out of the perimeter.

Cathy looks back once as a group of invading fighters fly overhead the mountain.

CATHY

Oh my god.

The guards turn and run back into the mountain entrance.

MARK

Move!

Mark grabs cathy's wrist and pulls her hard as grandpa takes Sephira's hand.

All run to a vehicle which is sitting idle and unmanned.

They hop in.

Mark starts it.

Then peels away as the fighters start to release a barrage of firepower upon the mountain.

Explosions ring out with fires erupting from blast points.

CUT TO:

INT. LEAD SHIP - SORANT'S VESSEL - BRIDGE

Sorant watches his monitor as his fighters scramble all over the mountain to blow it up to pieces.

On his monitor, he sees the peak break away, and cause an eruption from inside the mountain.

Magma flows down the slopes fast, wiping out anything in its path.

INT. FUJI BUNKER - CONTROL ROOM - CONTINUOUS

Nakashima sits in the room quietly as he hears the attacks starting to become more intense.

Suddenly, a tech flies into the room screaming his fright. .

TECH

(Japanese) Sir, we are breached!

Nakashima stands up to notice an odd orange glow within the corridors.

The magma flows like a river through the compound as soldiers are burning alive, and some to evaporation mist when they are hit by the lava.

Nakashima places his officers hat on to meet his unwanted guest head on.

He salutes.

The lava flows in to engulf his body which then turns to ash in mere seconds.

EXT. FUJI MOUNTAIN - SLOPE SIDE - CONTINUOUS

The mountain erupts in full force sending more lava and large chunks of rock into the air.

The ground shakes so badly, the surrounding trees fall over from the intense shock waves.

A nearby parking lot of vehicles start to liquefy from the warbling wave of sound.

INT. STOLEN VEHICLE - SECONDS LATER

All look back to see mount fuji become something unholy as the lava flows over the edge of its rim. Fires blaze so bright, it causes a makeshift day light to those far away.

Grandpa drives carefully as he glances back now and again.

GRANDPA KASAMOTO This is bad. Mount fuji hasn't erupted in centuries.

SEPHIRA How do we get off the island?

GRANDPA KASAMOTO

I know of a small port that has a few hundred houseboats. One man might be of help. If the price is right.

MARK

Great. How much are we talking about?

GRANDPA KASAMOTO Oh if we rent his boat, about three hundred thousand.

CATHY

Dollars?
GRANDPA KASAMOTO Of course, but I got a nice little nest egg stashed near there.

He laughs a bit as he drives.

SEPHIRA What's so funny?

GRANDPA KASAMOTO

Nothing.

He continues to smile making Sephira wonder what he is up to.

CUT TO:

EXT. SEA PORT - HOURS LATER - EARLY MORNING

As Grandpa stops the car, he notices many people scrambling towards boats to escape the island.

They get out to watch the chaos.

GRANDPA KASAMOTO Seems I'm not the only one to think of this either.

They then start to move among the mass of people who are gathering possessions or food crates and other consumable for the trip out to the open sea.

Grandpa notices a man shouting his name from the distance.

He squints to see a man standing on his deck waving high.

GRANDPA KASAMOTO (CONT'D) How the hell does he do that?

SEPHIRA

Do what?

GRANDPA KASAMOTO

Pick me out in a crowd larger than cow auction.

109.

MARK Must have smelled the money.

GRANDPA KASAMOTO Yeah. Must have.

They start to trudge in through the people, shouts add to give a makeshift expression of an open market, although no buyers are in such a mess.

EXT. TRANSPORT - SELFISH MAN - EARLY MORNING

Grandpa approaches the man with reluctance. But before they board, the man shouts out to them. . .

BOATMAN

(Japanese) Got the money old man?

GRANDPA KASAMOTO

(Japanese) Right here you filthy pig no good for nothing butt fart.

Grandpa holds up a case.

BOATMAN (japanese)

Open it.

GRANDPA KASAMOTO (Japanese) Let the ramp down.

BOATMAN

(Japanese)

No way. Show me the money or you all can just turn around and meet your horrible deaths when the lava comes. GRANDPA KASAMOTO (Japanese - Angry) Get us on this boat, or I'll mention to your grandmother that you watch ecchi porn.

With this last statement, the boatman reluctantly presses a button near his side. A ramp then lowers to the dock below.

Other people on the boat curiously watch while they huddle with each other.

Grandpa walks up with haste, then saunters to the boatman and looks him right in the eye.

BOATMAN

(Japanese) A better judgement on your behalf. You're lucky.

The boat man up close shows bad teeth as he smiles to grandpa. A few pock marks on his cheeks means the sea salt has not been kind to his skin.

Then grandpa hands him the case.

EXT. BOAT ON THE OCEAN - LATER ON - AFTER-NOON

All of the boat passengers watch as ships scatter all over the country side firing upon buildings and farm lands.

A few cry as they watch their homes destroyed.

MARK

This world is gonna die soon. Our military won't be able to handle this much fire power.

CATHY

Just when you think, it was about to turn around, something you don't or can't even see is the cause.

Sephira sits behind them on a rail where she stares up at the sky.

MARK

Cathy, I think I uh, um. I think this is the first time I've seen what you can do. How come you never told me? Dad mentioned something about the elders, and you, but he never got a chance to tell me. I guess he didn't have to.

CATHY

I'm sorry you had to see it. I almost forgot what it felt like.

MARK

Felt like?

CATHY

It's something that - - brings back memories. Almost nostalgic. When I used to use them in secret, I could see a lot of different faces or species. But we seemed to know each other in some way.

SEPHIRA

I felt that.

Both turn to look at their daughter.

CATHY

You too?

SEPHIRA

Yup. Each time I helped, or used it, I could see them too. And I could almost hear them talking to me.

From the shadows, come grandpa to offer his opinion.

GRANDPA KASAMOTO

This is why it is important to know them so well. At face value, they are simply asking to talk with you both. In my research, I found that the common thing about technology, is that what we know is often the wrong thing. We do know how science benefits us in many ways. But when something is lost along the way, it becomes unbalanced. Much like the universe is now - - as the epicenter is trying to destroy other life on other worlds. They are a beacon of sorts to offer a link to each mind. And when those minds connect, a surge of - - of power or in another way, nature tries to contact one another, it recognizes how we feel about each individual. Even though we are so far apart. They need our help, and you two to let them know they are not alone as we feel we are, to them. And once they know this, something wonderful will help align the universe back into position.

SEPHIRA You make it sound so easy.

GRANDPA KASAMOTO

It is. There is nothing that technology can provide for an explanation. Only those who know their own hearts and minds.

Sephira then gazes back to the stars. Her mother and father join her to also gaze up.

Grandpa stands alone with a meek smile on his face as a few doting females come over to offer some rice cakes.

GRANDPA KASAMOTO (CONT'D)

Ah, harigato.

EXT. SPACE - SOLAR SYSTEM VIEW - FULL PLANETARY ALIGNMENT

From a distance and above the solar field. The planets can be seen aligning in a perfect straight line. The sun first, then mercury and all of the other planets with Pluto being the last to come into position.

EXT. SPACE - PLUTO

As pluto slowly rotates around the sun, a small speck of light shimmers just above its edge.

EXT. BOAT ON THE OCEAN - SECONDS LATER

Suddenly the ocean calms with an eerie silence. The water looks so clear, you can nearly see the bottom.

Then, a low rumble occurs far off into the distance.

Mark and cathy watch the ocean, when suddenly they can see peaks forming just above the horizon.

The rumble gets louder.

People on the boat scream and jump into the water unconsciously.

Cathy holds mark's arm as a dark line appears which stretches each side for miles.

MARK

Oh my god.

EXT. EPICENTER - NEW REVELATION

The galaxy then slowly tilts until it becomes a flat disk shape. Stars recombine in such a way, that planets which are small stars within the galaxy move on their own to another position.

EXT. BOAT ON THE OCEAN - TSUNAMI - AFTER-NOON

The wave is so high, it reaches a height of over five thousand feet as it rolls to the Japan coast and beyond.

Cathy cringes holding Mark's left arm. Sephira stands on the deck breathing hard as she starts to cry suddenly. She then runs to the bow of the boat.

Grandpa cowers before this great monstrosity as it inches its way to the boat.

Its massive size has never before been seen by human eyes.

He notices Sephira on the bow.

GRANDPA KASAMOTO

Sephira!

More people jump into the water.

Grandpa runs to her.

GRANDPA KASAMOTO (CONT'D) Sephira! Use your thoughts, reach them!

SEPHIRA I can't. It's too hard!

GRANDPA KASAMOTO

Sephira!

She looks at him.

GRANDPA KASAMOTO (CONT'D) Don't think on how to use it. Let it feel its way through you. Like you did when you saved mark. And me.

Sephira looks at the wave which now hulks over them like a great wall of glass, and foam.

Her hands reach out to the tsunami.

She closes her eyes and breathes a calm breath of life as her palms now begin to glow a bright white.

Cathy joins her, and also extends her hands out.

Her hands now glow, and both, soon pulse every second like a heart beat.

The wave is now a mile away from the boat.

But the giant wave wall, a warble starts to take shape.

Suddenly, a blast of energy expels from both women, to open a rip on the waves surface. The rip extends vertically up the wave to the crest line which also splits in two.

EXT. TSUNAMI - BREAKAWAY - CONTINUOUS

The wave opens more to allow the boat and whoever is in the water to pass right through the large crack.

EXT. BOAT ON THE OCEAN - TSUNAMI - CONTINUOUS

As the water passes, grandpa can in the water many fish and large whales as they swim around as if encased in a mobile fish tank.

As the wave finally passes, the edge barely grabs hold of the keel, making it rock back and forth.

Cathy and Sephira fall into the ocean to join the other people.

Mark dashes to the edge rail and tosses over a life preserver.

The water is still choppy as the preserver floats to them.

MARK Grab it! Hurry!

Sephira helps her mom to the preserver.

The boat man tosses more preservers into the water to help his neighbors.

Grandpa coughs and sits down, satisfied his two girls are safe.

He grabs his chest.

Mark opens the railing hatch, then helps up his daughter and cathy. As well as other people who jumped in the water.

Grandpa looks at the waves power as it rolls into the mainland.

His eyes have a sad expression as the wave hits the mountain, and casts water over the peaks to flood the entire island.

Then the unthinkable happens.

In the distance, as the wave subsides its power for a second or two, the enemy fleet lands just above the water as a base for its fighters.

From every corner of the world, fighters arrive to land inside the ships to end their mission.

Another ship lands near the first one, then another, and more come to blacken the hearts of the earth citizens.

Mark watches in horror, as the alien race takes hold of the earth in their hands. Black smoke rises in the horizon with multiple plumes.

Even though it is day, the orange glow of blazes still overpower the suns light.

CATHY

What happened?

GRANDPA KASAMOTO

It is started. The alignment will last for another day until all has been wiped out. Even though we are far enough away it can still cause this much damage. (MORE)

GRANDPA KASAMOTO (CONT'D) With a wave this size, it will wipe out every eastern and western seaboard from existence. Land will take new shapes unless both of you make contact soon.

CATHY

But - but we just can't get there. I think about us and them, but there is nothing.

SEPHIRA

Me too. I can use it for saving us, but going that far with my mind is difficult.

GRANDPA KASAMOTO

I know. But it will come to you soon enough. Trust me. It will.

All watch more ships land confidently as fighters continue to swarm to their bases.

Grandpa looks up to notice the blue sky is no longer there. But a more darker and sinister shade of gray.

Clouds that are tainted by the fighting, and after effects give off a sickly brown color. Like a wounded atmosphere that needs help badly.

Sephira sits on the deck and shivers as she grabs her knees to her chest.

People who are not soaked, offer blankets to them.

Cathy and mark, and both grandpa and sephira, smile as they accept them openly. Tears fall from a few who do not understand what just happened, but instead allows themselves to join this small group of remarkable people.

Grandpa looks at the moon which is now even more close than history has recorded.

GRANDPA KASAMOTO (CONT'D) (Japanese) It is nearly time.

MARK

What was that?

GRANDPA KASAMOTO

Nothing. Just thinking out loud.

The view moves up over the ocean where the landed ships sit stationary, and hover above the water.

A low tinge of yellow flashes once around them all, and hits the water that sends up a few waves. Now the fleet is protected by shields as the shields phase away from sight.

The earth is now at the mercy of the invaders.

INT. LEAD SHIP - SORANT'S VESSEL - BRIDGE

Sorant stands to see the waves power pass them all to the shorelines of Japan. His eyes are wide as his own officers stand behind him in silence.

SORANT

Impossible. It is too early to awaken the powers within. The earthlings cannot be this advanced to push them further.

He turns to his crew.

SORANT (CONT'D) Where did the event happen?

His crew works diligently at their stations. Until one shouts . . .

BRIDGE CREW

Sir. The event took place at sector fourteen, bearing, south west area beyond the island.

119.

SORANT

Show me.

On the large wall screen, a display closes in to a small boat on the ocean where it teeters from the waters currents.

SORANT (CONT'D)

That is it?

BRIDGE CREW Yes sir. All indications show the energy pulse from this location.

SORANT Send out a squad, execute them all.

BRIDGE CREW

We cannot.

Sorant's eyes show an enraged expression as he faces his bridge officer.

SORANT

(Angered) I said, execute them.

BRIDGE CREW

We are shielded. Once the fleet has engaged full protection, no ship or fighter can make an entry way. It is part of our war protocols. Not even with your authority can it be reversed once it is given.

Sorant slams his large fist on his chair, which then breaks it in a messy half.

His officers are slightly startled at his outburst.

SORANT Give me idea of when our shields will be deactivated.

BRIDGE CREW No less than five earth days.

Sorant in his rage, draws his weapon and shoots three of his own men in front of the others. Plus a few various control centers on the bridge.

His crew scramble to dash out of the way.

Sorant's rage climbs as they all evacuate the bridge in fear of his wrath.

He shoots in all directions as his plans are stopped prematurely.

EXT. LEAD SHIP - SORANT'S VESSEL

His screams can be heard outside his ship. The fleet are now huddled close together by a few miles from each other.

The tsunami keeps rolling on inland to other coast line areas.

The view pulls fast backwards to the boat which is now more than thirty miles away from the fleets location.

EXT. BOAT ON THE OCEAN - CONTINUOUS

On the deck, people are sitting close together wrapped in blankets. Mark, and his family are sitting on crates as the engines of the boat roar loudly to push them further away.

They are all silent.

A few pass around hot tea to those who are still soaked, and shaking by their dip in the ocean.

The captain of the boat is at his bridge station, steering his life's work to safety.

BOATMAN

(Japanese) Lucky today, god almost took us out. Luckily we have the best captain on the ocean.

He laughs out loud.

The view moves to the family.

MARK Amazing. To think you two had such talents.

CATHY

(While sipping tea) I tried to hide it nearly all of my life. I didn't think I had to use it again.

SEPHIRA

I didn't think I actually had it. Now that I do, it feels weird that people are looking at us.

GRANDPA KASAMOTO

Don't mind them. They don't understand of something they cannot explain. To tell them would only frighten them more.

SEPHIRA

Yeah, but they can at least look somewhere else.

Grandpa glances to a few who are staring, and adds . . .

GRANDPA KASAMOTO

(Japanese) It is okay. My grand daughters were just doing a trick.

He chuckles as the staring people also add . . .

FEMALE PASSENGER

(Japanese) Pretty good trick. What do you think this is? An anime program? I haven't seen something like that

since bleach. Where's her sword?

The brace family stare on as grandpa converses with them.

MALE PASSENGER (Japanese) Where's Ichigo? I half expected a group of shinigami to pop out somewhere.

As all laugh together, grandpa glances to his family to have them follow along.

The brace family starts to laugh half hearted.

The view pulls out to display the boat on the water where people sit close together.

Some offer tea to the brace family as the mood lightens.

The captain lights a lantern on his bridge.

DISSOLVE TO:

EXT. SPACE - GALAXY VIEW

The galaxy very slowly tilts southward until the edge is nearly perfectly horizontal.

Near the edge itself, a convalescent glimmer of light extends to all reaches of space as a perfect circle.

Yet from within the epicenter . . . A pulse every second for five seconds.

They ripple through space with great speed for a few seconds, then stop as fast as it started.

EXT. BOAT ON THE OCEAN - SOME TIME LATER - EARLY DUSK

On the boat, people sleep on the deck. Cathy and her family also sleep soundly close together, and covered by a blanket.

Suddenly. . .

The ocean's noise stops. As if something has covered all sounds with an invisible shield.

The captain exits his bridge to look out.

With the odd silence, the passengers wake up.

The captain roams on his boat deck as he gazes to the ocean.

Waves crest and move, but no sound can be heard.

Grandpa wakes up.

The captain glances to him.

BOATMAN (Japanese) Hey, can you hear my voice?

GRANDPA KASAMOTO (Japanese) Of course. Why?

BOATMAN (Japanese) Can you hear that?

GRANDPA KASAMOTO (Japanese) What? I don't hear a thing.

BOATMAN (Japanese) Exactly.

Grandpa's eyes open more as he slowly rises to stand up on the deck.

His eyes dart everywhere on the ocean, but nothing is seen or heard.

GRANDPA KASAMOTO (Japanese) What is this?

The captain then throws a buoy into the water.

No sound is heard. Yet only a splash is seen.

Cathy and the others also wake up in the commotion.

CATHY Grandpa? What's wrong?

GRANDPA KASAMOTO (Anxious) Something is coming.

CATHY

What?

SEPHIRA Why is the air so stifling?

GRANDPA KASAMOTO Everybody, lie back on the deck.

SEPHIRA Why? Grandpa.

GRANDPA KASAMOTO Just do it.

His loud voice startles a few more people and now, all seem to be uneasy by the strange silence which fills the air.

SEPHIRA

Fine.

GRANDPA KASAMOTO You too cathy.

CATHY

And you.

GRANDPA KASAMOTO

Yes. In a minute.

He glances to the skies, and his eyes are wider in fear. He spots it.

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EXT. SKIES ABOVE - CONTINUOUS

A strange massive bright belt is coming to the earth. If one looks close enough, they can see energy rushing side to side with electrical charges scattering in its own belt.

The belt extends to each side of the earth which suggests it is much longer than they can see.

Now a sound can be heard from the skies.

A loud rumble follows.

EXT. BOAT ON THE OCEAN - CONTINUOUS

Grandpa joins his family as he now grabs his chest in pain. Cathy sees it, and with concern she rushes to him with fear.

CATHY

Grandpa, what's wrong?

GRANDPA KASAMOTO Up - up there.

He points as he lies down on the deck staring at the marvelous energy which is hurling towards the planet.

Cathy looks up to see this phenomenon.

Then everyone else.

A few scream from fright, then cover with blankets from the horrifying sight.

Sephira glances up to see it coming in.

SEPHIRA

Holy shit.

Cathy holds her grandfathers arm as he grunts in sheer pain.

He is having a heart attack.

CATHY Grandpa? GRANDPA!?

He starts to shake on the deck with his eyes tightly closed.

The rumble becomes unbearable as the energy wall closes in.

The captain jumps overboard in his own attempt to escape this event.

Grandpa tries to breath. Tears fall from his eyes as he grasps his chest with even more force.

Sephira sees him and becomes hysterical.

SEPHIRA

Grandpa! Grandpa!

Mark kneels to his father in law, then rifles through his bags for some medication.

Grandpa opens his eyes to see the energy coming closer, he removes his glasses as his body rises off of the deck in a gross arch.

Then - - he stops.

His body drops to the deck lifeless.

Cathy screams, and cries as mark takes over to perform CPR.

Sephira cries also as she extends her hand to his chest. She then closes her eyes, and concentrates hard.

Her hand glows bright, then pulses like a defribrillator. No one can see her do this as they are still covered by blankets.

As she cries, Grandpa's body only arcs up with each pulse.

The rumble becomes louder, and more intense as it rolls into the earth's vicinity.

Mark continues to give CPR, until finally, he only looks into the lifeless eyes of his father in law.

As he relents, he grabs cathy in a hug to let her pour it all out.

Sephira stops as she heaves her sobs.

Mark grabs her and pulls her in.

EXT. EARTH - PULSE WAVE

The wall pushes in fast, and the atmosphere glows a bright yellow for a second as it touches.

EXT. BOAT ON THE OCEAN - CONTINUOUS

As all cry together, the energy pushes down from above. Sephira's body glows bright along with cathy.

Then, a globe like shield encompasses the boat to protect it.

In the water, the captain is hit by the energy, then vanishes to a fine dust in a split second.

Yet the energy continues on through the earth as if it was a fine mist.

Then four more pulses pass on behind the first.

Soon, it stops.

The rumbles decrease until finally, the event ceases altogether.

The oceans waves and other sounds then resume as normal.

Cathy looks up to see the globe shield.

Then closes her eyes once, and the shield is gone.

Mark wipes his eyes and his daughters too, then all admire their passed on head of the family with sad eyes and broken hearts.

The passengers uncover themselves to see if the danger has passed.

Then one by one, all rise to stand up.

Some look down to see grandpa gone.

A few kneel beside the family to offer comfort.

EXT. BOAT ON THE OCEAN - ABOVE VIEW - CONTINUOUS

The passengers gather around them and kneel to offer prayers in their own traditional way.

Yet no one is concerned about the captain.

The ocean heaves and rocks. Sounds of breakers gives a lonely solace to the now drifting boat across the vast waters.

A hum of prayers chime from the passengers to ring out as an echo to sing into the minds of those who might also be on the ocean somewhere else.

BLEND TO:

EXT. STAND BY SHIP - GRAVE YARD

Thousands of ships float by as wreckage, pieces of ships are scorched as they move into the far reaches of space. Others display large holes in the hulls, with floors on fire.

Bodies of the evacuees from the ships also float by with lifeless faces.

One of which is genriak.

INT. STAND BY SHIP - LIFE POD - CONTINUOUS

Inside the pod, Senrada has on a face mask. His eyes are closed as he breathes slowly to save his air. Beside him, is a panel which shows the ships outside that are scattered, and destroyed.

He opens his eyes slowly, only to see the body of his son in the open vacuum whisk by his view.

Tears form in his eyes, he then sobs quietly as he shuts off the pods screen.

He takes his mask off, and then eyes a control sensor in front of him.

The symbols are of his language which reads in english as 'ESCAPE HATCH EMERGENCY OVER RIDE'

His large finger reaches for it slowly, the tip of his finger is nearly on the touch sensitive console when suddenly . . .

Over a speaker console he can hear . . .

CONSOLE AUDIO (V.O.) Is there any one on board? If you cannot speak, use the initial protocol to give is your location.

His finger stops.

Then, sobs more as hears the friendly voice of his own kind.

CONSOLE AUDIO (V.O.) I repeat, is there anyone on board? If you cannot speak, use the initial protocol to give us your location.

His hands cover his face.

EXT. STAND BY SHIP - CONTINUOUS

Out past the grave yard, a fleet of ships scour the area for survivors. Small fliers zip around each broken ship to scan.

More bulkier vessels coast in to the rim of the yard, then stop.

Docking bay doors open to allow more search ships to exit out, and into the grave with haste.

Pieces of debris float by, as well as a few meteors.

DISSOLVE TO:

INT. RESCUE SHIP - MEDICAL STATION - LATER ON

Senrada is sitting as he faces some of his own kind. Most have a look of sorrow, yet a few have a face of anger which causes Senrada to ask. . .

SENRADA

You seem a bit perturbed, Lunrak.

LUNRAK We have a problem.

SENRADA

Such as?

LUNRAK Folirsa Sorant has landed on earth.

SENRADA

(Astounded) What?

LUNRAK

He has disobeyed his duties in accordance to the command of the head minister. A debate was issued to the people of how their world would survive. Sorant pledged to conquer earth, but was overturned by his superiors.

SENRADA

So why didn't they go after him?

LUNRAK

They were ready, but then the authorities raced to the ministers home to give him the message a day later, - - they found him dead.

SENRADA

Earth is the key to this whole event. (MORE)

SENRADA (CONT'D)

Without them, or for that matter, the chosen, we will lose the entire galaxy. Do we have conscriptions ready?

LUNRAK

We have six hundred ships at your disposal. Plus another additional five hundred fleet vessels from Nentallakab.

SENRADA

We will leave as soon as possible. Tell the acting minister we will stop sorant by any means necessary.

LUNRAK

Yes head councilman.

SENRADA

Council man?

LUNRAK

We - found the panels evacuation ships destroyed. You are next in promotion. We will do as you say.

SENRADA

Then get us ready for jump.

LUNRAK

Yes sir.

CUT TO:

EXT. DRY DOCK - STORMS ARISE - ONE DAY UNTIL EVENT DEADLINE - AFTER-NOON

Mark, and his family are ashore as they watch the body of their beloved father - Grandfather being carried by some of the passengers off of the boat.

Cathy holds onto her daughters left arm as they gaze upon his covered body.

Tears fall, yet all are silent as the pall bearers make their way down the ramp.

Clouds above swirl in a large massive whirlpool, yet no winds are evident in such an event.

A dim orange glow is cast over the entire landscape.

The sun is behind dark brown clouds which give the skies a more reddish hue.

Away from the dock, a nice green meadow is seen where a freshly dug grave sits open awaiting grandpa's last stop.

All walk to the grave in a close group. Grandpa is ahead with a white blanket covering his body.

At the grave, a few burial musicians then start a slow beat of a ritual. One man stands alone as he and a few others chant a rites passage.

While all are coping their own way, behind them is a fleet of ships moving slowly above the waters.

Their distance is fifteen miles away.

No one pays attention.

SUDDENLY . . .

All are interrupted as enemy fighters buzz over head in one swoop.

Dozens of them scatter to cover the entire area in random circles, and zig zag patterns.

The people become frightened, and soon all scatter in every direction.

Mark and his family run towards a forest area which gives them better cover.

MARK

Run!

CATHY

But grandpa . . .

MARK Leave him, I don't think he'll mind for the moment.

SEPHIRA (Hands out to fighters) Shit it won't work!

MARK

Come on!

Soon all run as fast as they can to the forest.

Fighters close in while firing relentless shots around them all.

Fires, and explosions rain out like a war zone in seconds.

Cathy trips and falls face first.

Mark stops and helps her up as debris flies in all directions.

Sephira shakes her hands to activate her gifts, but without success.

SEPHIRA

Damn it, why now?

MARK Shut up and keep moving!

EXT. FOREST EDGE - SECONDS LATER

All enter in quickly, as fighters continue to shoot at the forest now.

Trees, blow up. Old logs are splintered like kindling, as well as huge boulders.

Some debris hit a few of the escapees with devastating results, which sends them flying like trapeze artists without the training.

Mark looks back to see three dozen fighters flying over the canopy.

MARK Christ, we got a big problem. Hit the deck!

All land face first as the fighters blast the ground with endless rounds of fire power.

His family screams with the other passengers who is escaping. High shrills of the fighters when they pass over is deafening.

When the squad passes over, the family gets up and runs some more.

Then . . .

An eerie rumble begins from the north ahead of them all.

A dark patch of shadows emerge in front of them which gives the new meaning to terror.

EXT. ABOVE THE CANOPY - SENRADA'S FLEET ARRIVE - CONTINUOUS

Dozens of ships arrive in a slow manner, as if that something that stands in their way, is destroyed. One lead ship lowers to the canopy.

Then, hundreds of doors open on the hull.

Suddenly, hundreds of different fighters emerge and take to the skies in all directions.

EXT. FOREST - RUNNING - CONTINUOUS

Mark stops to look up and see the new designs of this strange fleet. He squints his eyes to notice how each fighter takes a target in the sky and begin to fire. MARK

Hold it. Look up.

CATHY What? We can't stay here.

MARK Look up. Something else is fighting them.

Cathy and Sephira gaze up to see the multitude of new fighters firing upon their enemy without reservation.

CATHY What the hell is this?

SEPHIRA

Looks like help.

CATHY My god. So many.

MARK Seems someone else is looking out for us. Or maybe just competition for our world.

CATHY Yeah. We can't stay here.

MARK

I agree, come on.

All three trot faster into the darkness of the forest to take cover.

All the while, debris from fallen Nentallakab fighters fall in the forest, and clear out large areas with fantastic explosions.

CUT TO:

On his bridge, Sorant is livid as he fires upon more of his bridge crew without mercy.

His bridge crew then abandon their posts to escape his rage.

SORANT

SENRADA!

Fires erupt on the bridge, explosions ring out all over the ship which sends debris to every section of the vessel.

A few shards hit his face and cuts him deep, yet - - does not phase him in the least as he watches on his wall screen, the entire Bekkelephorin fleet take out his fighters.

One by one, his fleet vessels are destroyed with absolute precision. Not one can withstand the forces he faces. His hands shake as he holds his weapon.

Then, sorant's left hand rises up, with the muzzle of the weapon right under his pointy chin.

SORANT (CONT'D) (Shaking badly) You will not take me alive this time. Not this time.

He fires. . .

A bluish tinge spatters all over the controls of the bridge.

Explosions continue to intensify.

Until . . .

EXT. LEAD SHIP - SORANT'S VESSEL - DESTROYED

His ship then explodes into a fiery blaze of chunks, debris, and energy in all directions over the ocean.

His other fleet ships follow suit, which then sends a warble of shock waves throughout the entire area.

The wave rolls across the ground, and to the landscape where mark and his escapees ran from.

EXT. SHOCK WAVE - SECONDS LATER

The wave rolls in, and destroys the boat. It splinters like kindling.

Then, the forest edge is thrown back like reeds in ultra high winds. Each tree buckles and breaks like brittle branches. Leaves are swept up in a make shift vacuum and swirl in the sky like a whirlpool.

EXT. ESCAPEES - CONTINUOUS

Mark looks back to see the forest bending over like pliable lengths of liquorice. His eyes widen, and then yells as loud as he can . . .

MARK

Holy shit! Hit the deck!

All hit, and lay flat on the ground as the wave rolls in with great speed.

High winds carry like a tornado. Pieces of trees fly over and hit each other breaking violently in mid air.

Rocks fly over and tumble over a few people killing them.

The winds soon die down, and debris falls in random spots.

Cathy looks up to see a clear path five miles wide behind her. Ships continue to fly around destroying the enemy fighters.

All get up to run some more.

MARK (CONT'D) You two okay?

CATHY/SEPHIRA

Yeah.

SEPHIRA

Nothing broken.

MARK Jesus. Looks like the fleet was taken out.

SEPHIRA

How can you be sure?

MARK

Well if our new guests could take out the fighters that easily, think of how they could do it to the fleet. Christ almighty.

CATHY

Where are we going?

MARK

There's an old shrine near here, someone said it leads underground. We can shack up there until the shit cools down.

CATHY

(Slows down run) I can't. I'm so tired.

MARK

Come on. Just a bit further. About a few miles.

CATHY Okay. But a little slower huh?

MARK

Yeah no problem.

All are becoming tired as they jaunt in the thick forest. Sephira however does not seem tired.

The view pull back to display the devastation between them, and the ocean edge.

Fighters continue to engage in dogfights.

Exploding vessels are seen in the whole area, like a competitive arena.

Senrada's fleet passes over the freshly destroyed landscape.

Then . . .

BLEND TO:

INT. SHRINE - A FEW HOURS LATER - DUSK

Mark and his family sit quietly among what is left of the boat passengers. A few remain, some hold a friend, while others hug their knees for comfort while sobbing to themselves.

CATHY

So what now?

MARK I don't know. I just don't know.

SEPHIRA

Dad.

MARK

Yeah?

SEPHIRA I think I can hear something.

MARK

Like what?

SEPHIRA

I don't know. It's faint. Almost like a distant echo. It's hard to make out.

MARK

Maybe someone is coming to help. Is it a radio sound?

SEPHIRA

No. It's more refined.

MARK

Huh?

SEPHIRA

Like I said, I can't make it out. It's almost gibberish.

MARK

Well, sit down and see if it disappears. Hell, your mind must have picked up on some sort of band wave or something using that gifted noggin of yours.

CATHY

That's not funny mark.

MARK

Sorry, just trying to lighten the mood.

As both converse in a paternal way, Sephira walks around as she shakes her head a few times to wiggle, and sort out the sounds from her mind.

One woman hands her a cup of tea.

SEPHIRA

No thank you.

The woman bows and walks away.

Sephira stops and stares to the ground in a blank way.

In her mind, she can hear many voices which start to get louder each second.

CATHY Sephira, I can hear them.

SEPHIRA I can't make them out.

CATHY

Neither can I.

Suddenly both start to breath hard as the voices take over their minds.

Both close their eyes as if in pain.

Mark looks down to see cathy's palms glowing.

MARK

Cathy.

No response.

MARK (CONT'D) (Shakes her lightly) Cathy, can you hear me?

No response.

Sephira kneels to the ground as she covers her ears.

The rest simply look at the two odd women in curious ways.

Mark holds his wife close, then grabs for his daughters arm to offer her some comfort.

Both wince in pain as their minds are continuously bombarded by the strange sounds.

Then . . . A loud rumble over head causes all to look up, except cathy and sephira.

They all peer through a hole in the ceiling as the vessel slows to a stop.

Mark is wide eyed as a massive ship hovers over the shrine. Lights from random spots of the vessel cast down a brightness which frighten the locals.

They run away quickly, leaving only the family alone together in the temple.

In the center of the ship, a luminous column of light expels to the ground.

The edge of the light becomes circular which surrounds the entire family.

Mark holds his two girls close as a large energy orb slowly descends to the ground, but no more than ten feet away from them all.

Then . . .

The light disappears from sight leaving Senrada standing alone in front of them.

Mark's fright shows.

SENRADA

Please, be at ease. I am not here to hurt you.

MARK

(Stammers) And uh, how am I supposed to react?

SENRADA

Simply hear what I have to say.

Mark cranes his neck to try and look at his face. He reluctantly smiles as he notices how gentle senrada's features are.

MARK

Fine.

SENRADA

You must already know, that both your wife, and daughter are nearly ready to expel their melody. As well as many others in the galaxy.

MARK

(Cold shakes) I was - uh unsure of my father's sense of nature. Seems he was right.

SENRADA

Of course he was. It will not take long now.

MARK

That was your fleet attacking the others?

SENRADA

Yes. We had to act quickly before Sorant could fully implement his plan to extinguish the human race.

MARK How far did he get?

SENRADA

Nearly the entire surface of your world has been razed. Sixty seven percent of the population has been killed.

MARK

Oh my god.

Mark closes his eyes and falls to his knees. Both Cathy and Sephira are still in their trance like state of noise.

Senrada walks to both of them, and very gently in front of mark, places a small device on their temples.

Suddenly, both recover and open their eyes slowly to see a very tall alien in front of them.

CATHY

(Frightened) Mark?!

MARK Easy, easy both of you. It's alright. He's here to help.

CATHY By who is he?
MARK

I don't know his name.

SENRADA

My name is Senrada Juul. I am from a distant world called Bekkelephorin. I have come here to put an end to your enemies mistakes.

CATHY

That, that bunch of ships that attacked us?

SENRADA

Yes.

CATHY Are they still here?

SENRADA

No. I have destroyed Sorant's vessel. This was the catalyst to which his subordinates could leave this world alone peacefully.

CATHY

They won't come back?

SENRADA

No. Now we must place our resources to both of you. I have temporarily ceased the voices which are now part of your psyche. In the next day, you will succumb to a euphoria which will seem like death. But rest assured, it will not be so. I and my colleagues will be here to help you both.

SEPHIRA

Um.

All glance to Sephira.

SENRADA

Yes child?

SEPHIRA Uh, what is going to happen to us? When we hear them again?

SENRADA

To put it simply, you and millions of other life forms are going to realign the galaxy.

SEPHIRA

Is that all?

SENRADA

Yes.

SEPHIRA

Oh.

Sephira faints.

Mark rushes to her with concern.

Cathy kneels to the ground to try and gain her sanity.

Senrada gazes at all of them in a nonchalant way.

DISSOLVE TO:

INT. SHRINE - HOURS LATER - NIGHT

Mark and his family watch as many of the new guests walk around with technical equipment. Sephira gazes to a group who are huddling, and chatting quietly together.

Their sheer height intimidates her slightly as she adds . . .

SEPHIRA

Wow they really eat their wheaties.

Mark spots senrada entering the room.

He gets up to meet him face to face, or so to speak.

MARK

Um - - senrada?

SENRADA

Yes.

MARK I need to ask you something.

SENRADA

Please do.

MARK If this works. And the galaxy realigns itself, what happens after?

SENRADA Basically - - we all die.

Suddenly, mark is aghast with this new statement.

MARK

What?

SENRADA

We all die.

MARK

But you said, . . .(Cut Off)

SENRADA You understood when I said, about the effects of how the melody will soon appear. I never mentioned about death after.

MARK

(Agitated) It would have been nice to know. Ahead of time.

Cathy, and Sephira gaze over to Mark who is now starting to become angry.

She gets up to approach.

CATHY

Honey?

MARK (Flustered) It's okay. We just need to talk a bit.

SENRADA Your wife, should know.

MARK No. She doesn't. Nobody has to.

SENRADA

Then it will not be appropriate to push forward without this knowledge. All contingencies must be taken into account to allow both to be free of the binds that keep them here.

CATHY

What's he talking about?

Mark is silent.

CATHY (CONT'D)

Mark?!

Mark walks away frustrated.

Cathy glances to senrada, then to mark once more.

CATHY (CONT'D) What is going on?

SENRADA (Reluctantly) To realign our galaxy. Every

sentient being must die. Including earth.

CATHY That's not possible. Every living being wiped out?

SENRADA

You must - - understand, this has happened before. If it does not, our futures will never be set. Sorant believed that the earth was not in danger of the realignment, he was wrong. And in his impatience, decided to attack your world to try and colonize soon after.

Cathy stares in awe as she tries to grasp this revelation. Spehira, approaches slowly to add . . .

SEPHIRA

But why do we have to die?

SENRADA

The universe sets its own rules. Without them, our lives do not advance. We adhere to the universe in all aspects, if we do not, none of what we are going to go through will have any meaning.

All stand in silence among the technological wonders that are set up for this one time event. Anxious feelings bound in the room as most try to cope in their own way.

SEPHIRA

What is going to happen?

SENRADA

The galaxy will hear you and the others. When this happens . . . It will align to its highest point. But the adjustment, is - - is the - 149.

SEPHIRA I know. The gravity will kill everyone.

SENRADA

Yes.

SEPHIRA

Then what?

SENRADA

Then, the galaxy will once again flourish with life. It will take millions of years as before, but to what, we do not know.

CUT TO:

EXT. THE GALAXY - FINAL DAY - ZENITH POINT

The galaxy shows the millions of planets as specks. Stars line the interior blanket as pin point sparkles which blink in random.

The spiral arms glisten as the tip ends start to blink in tandem to a faint voice which calls out from an unknown spot within the body.

Voices soon follow, slightly faint, yet audible enough to hear.

EXT. SHRINE - DAY TIME

Mark and his family stand outside in silence. Senrada is near his people with a few with high tech gadgets taking readings.

Cathy and Sephira look up to the sky and see only a hazy brown color. Though some blue sky sneaks a peek now and again to reassure them the earth is still alive.

CATHY

Mark, I don't know how this is going to work. I don't even know when it . . .(Cut Off Abruptly)

Cathy suddenly takes a deep large breath, her back arches out grossly though still standing.

SEPHIRA

Mom?

Sephira also arches her back. Yet her eyes show only white. Her mouth opens, and an eerie high shrill sound resonates to the skies above.

Mark covers his ears as he hears this strange noise.

Senrada and his people also cover their ear openings.

Mark looks up to notice how the clouds start to evaporate.

EXT. SPACE - EARTH VIEW - CONTINUOUS

The earth's cloud lining disappears altogether leaving only the bright but scorched lands below.

The oceans begin to mist, and evaporate as well.

Nearby satellites explode as a warble of energy envelopes around the planet.

EXT. SHRINE - CHANGES

Mark's body starts to feel heavy, his body hits the ground hard. He winces as he tries to keep his ears covered.

Sephira also hits the ground, but her mouth is kept open to expel the high notes.

Cathy follows, her body then grossly cracks under the pressures.

Senrada, and his people also feel the effects taking place.

The view flips from one planet in the galaxy to another.

EXT. BEKKELEPHORIN - EVENT

The planets atmosphere evaporates, and the half technical side begins to crumble and fall apart from every seam it was constructed with.

Its moons slowly push away from the world, causing a land upheaval like a tidal storm.

EXT. NENTALLAKAB - EVENT

On this damned world, oceans swirl, clouds evaporate quickly, and landscapes show mountain ranges erupting with violent volcanoes.

Ships close by are destroyed in seconds.

EXT. CALIFISS - NEAR EPICENTER

This marvelous planet cracks in two, with a multitude of heat and lava which shoot out into space. Debris is cast out to the unknown reaches. The voices become louder, and louder.

The view flips from one planet to the next, until a chain domino effect of thousands of worlds culminate in a single file of picture flipping.

One by one they zip by as the voices start to become one.

As if by sorting out the rest, or out of tune, and picking only one voice to overlap with.

Then . . .

EXT. THE GALAXY TILTS - NEW ERA

The galaxy starts to move on its axis slowly, as ribbons of energy extend to every spiral arm from the known planets of each voice. At the shrine, Sephira, and cathy still shout out their voice with energy that expels from their bodies.

The tip of the blast reached into the atmosphere, then into space.

Meanwhile . . .

EXT. SPACE - CONTINUOUS

The energy makes contact with other energy ribbons, then more, until a complex net is formed with each other throughout the galaxy.

EXT. THE GALAXY - CONTINUOUS

Each ribbon meet, then section to another ribbon, and so on until all meet in one single nit.

The epicenter which then gathers them all to its nexus, that starts to tilt the galaxy to its highest point.

On its edge, the arms thin out, energy warbles through like a slow moving wave of water, then bleeds out to the open void of space.

A few super novas flash in random.

Light emits throughout as the galaxy moves to its final resting place.

Then, the voices stop.

All energy ribbons detract from sight, which leave behind a few ghosting effects.

The galaxy stops moving. All is quiet.

The epicenter is now a shiny bulb, as it pulses a few seconds more, then . . . Dies down to a luminous glow.

The event has passed.

EXT. SHRINE - SOME TIME LATER

The shrine is leveled to the ground like a flattened pancake. In the distance, senrada's fleets are squashed to the landscape like over sized metal disks.

Fires, and destruction have levelled everything in sight with so much g-force, that all foliage and mountains have been completely rearranged atomically.

Sections of mountains float in the sky like islands.

Oceans are nothing but steam.

The sun is bright, though it has an odd blue tinge now.

No wild life is seen.

No bodies are seen as evidence if there was life on earth. Nothing exists anymore, except light from the sun, and gentle winds which carry across a now lifeless globe.

DISSOLVE TO:

EXT. EARTH - SEVENTY FIVE MILLION YEARS LATER - DAY TIME

The earth is green again. Trees which tower more than five hundred feet high lie at a base of a mountain which towers over them by thirty thousand feet.

A jagged scenery of wonder with various flowers of new forms.

Lakes surround the scene with its glass like appearance.

The sun casts its blue tinge which gives life to a new earth.

And then . . . A small hand comes into view which picks one of the strange flowers by the stem.

The fingers of this new life form are slender, with four digits.

Clean fingernails which shine in the sunlight grasps the flower with two fingers.

Then the view follows up to a young face of a young girl newly formed from the constant evolution on earth.

She has light hair which covers just the top portion of her skull. Her skin is light orange, with a few spots on her slender cheeks which point sharply.

Her eyes are golden colored, with diamond pupils in the center.

Her lips are small, and thin. She smiles as she smells the fresh petals.

A new human race has formed out of the seventy five million years of evolution as the earth slowly healed itself from the event.

She wears lightly colored clothing, which fits her snugly on the top. But she also wears a loose garb at the waist which flows in the gentle winds.

Next to her, sits a small creature on a rock. A mix of a rabbit, and hedgehog that can make it bounce high enough to rival a basketball player.

Yet can only waddle when it walks.

The girl grabs her pet, then turns to run to a large city which towers over the entire landscape.

EXT. NETHRA CITY - DAY TIME

The city is vast, with a large dome that covers most of its citizens.

Yet in the open spaces, villages lay across the land that are made out of the earth. Structures peak over a thousand feet high.

While sky scrapers tower above them.

Vehicles fly in all directions as the daily transits zip by.

The view moves in closer.

Thousands of people go about their daily lives, as the city streets display the hustle and bustle of shop owners, keepers, law enforcement and the like.

The view moves on to a main building in the center of the city.

Thousands of vehicles buzz around a large structure which stands as a pedestal to the rest of the metropolis like a main circuit to all.

The view moves closer until . . .

BLEND TO:

INT. CENTER HALL - CONTINUOUS

Within the structure, hundreds of the city's citizens saunter from one end of the building to the other end as they go from shop to shop.

A few indoor vehicles fly around the ceiling area.

To the right, a vehicle zips by, and the view follows along.

The vessel dips to the right, then the left until it stops just below a flight of steps where a holographic barrier surrounds a small pile of rubble.

A small sign displays strange symbols which read in english as . . 'ARCHEOLOGICAL ARTIFACT - ANCIENT SHRINE - LOCATION UNKNOWN - DATE UNKNOWN - APPROXIMATELY SEVENTY MILLION YEARS OLD' - EXCAVATOR - PROFESSOR NYRIAL MARSDALI'

The view follows a man who gets out from the sleek looking vessel.

He walks up the steps until a door opens automatically sideways to reveal the interior.

INT. CENTER HALL - MAIN FOYER - DAY TIME

Inside, hundreds of citizens walk around from shop to shop as the daily grind continues on.

Many are of the same creed, yet some show different aspects of cheek color, as well as limbs which are longer than some.

One shop displays a completely different species altogether, with long legs, and a short stumpy mid section. Though he stands nearly ten feet tall, he waves to all who walk by his shop.

The view follows the man until he walks into a long hallway corridor.

INT. CORRIDOR - CONTINUOUS

Guards line the hallway about twenty feet from each other. Not one is armed with a weapon. Though beside them sit an animal with very long razor sharp fangs like a modified sabre tooth.

The animals show large snouts, with bright orange eyes. Fur which covers most of their bodies area except the neckline, and claws which are nearly six inches long on every paw.

The man walks to a large metal door.

A guard approaches him.

The guard wears a black uniform which is skin tight. His hands are gloved but still in the four digit formation.

He speaks in a strange language which is then translated to english . . .

GUARD Your business?

VISITOR Collections of murtumil isotopes.

GUARD How many pascals?

VISITOR That is classified information.

GUARD

Good. You are cleared.

The metal door opens to reveal a highly technological laboratory where hundreds of scientists do their work in silence.

A room full of computers which line the walls like one large wall paper from one end to the other.

In the middle of the room, are more scientists which work with metals to construct with whatever they aim to better society with.

The man walks on to a lone section, where another door is guarded by ten people.

He stops.

GUARD #2 Identification please.

VISITOR Herald Urasi Lintra.

A voice activated device says back his name in various rhythmic formations. A display screen which is holographic pops up with a code using a strange symbol formation.

They twirl and tumble until a symbol flashes . . .

GUARD #2 Cleared. Welcome back.

URASI

Thank you.

INT. TECH ROOM - CONTINUOUS

Urasi enters a new room where many technicians work in silence at stations that are embedded in the sterile floor. A few stations show its workings as holograms above the work area for their references.

Urasi walks to another room, where twenty individuals sit while they await for his arrival.

A clear door opens sideways silently.

INT. CONFERENCE ROOM - SECONDS LATER

Urasi enters as he eyes a few of his colleagues who watch him as if scrutinizing his actions of tardiness.

URASI Fellow collegiate's, I have reason to believe we are at a stand point with our solar system's lifespan.

BOARD MEMBER Meaning? What?

URASI

That our end is near.

A few mumble to each other our of ignorance.

BOARD MEMBER And - you, have proof of this?

Urasi lifts a small metal box. The lid is rusty, yet it displays a few numbers in english. Like a serial number out of their time frame.

URASI

This.

BOARD MEMBER

Which is?

URASI

Our past. And our future.

More mumbles resonate in the room.

Urasi steps to a small counter like pedestal. He places the box on the surface, then a dim light emits around it to scan the entire surface.

The room watches intently.

Then, the box phases our of a solid state, to a more translucent stage.

Contents within blow up in focus.

Urasi then turns the box around which shows a message.

Part of it displays as . . .

'UNITED STATES, THE END IS COM . . .'

BOARD MEMBER

This is some more of the so called evidence you had found? We have seen this before Urasi.

URASI

I did an analysis of the paper fibres.

The room waits in anticipation.

URASI (CONT'D) Five gradient atoms are still intact.

All glance to Urasi.

BOARD MEMBER

That is not possible. All traces of its characteristics were destroyed. Not one should be able to live this long.

URASI

And yet. . .

He turns to a large wall screen.

He waves his hand once to it.

It activates which displays a fantastic set of moving atoms. Each intertwine with each other, as energy swirls around a nucleus which pulses every second.

Although the atoms are free moving, a more powerful atom slowly moves into the view which displays a complex chain of molecules which dance as one in a single column of genes.

The board member stands up to gaze at the screen in awe.

BOARD MEMBER The trilia gene. Our confederate companions were sure this existed. But never imagined it would be on our home world.

URASI

It is our duty to contact the Larenth council. Every second we waste will bring us closer to disaster.

The board member turns to look at Urasi through frightful eyes.

His hands shake as he rubs the side of his head.

The board members continue to chatter in their own tongue as the view pulls out of the room.

Each station zips by as the scientists diligently work alone. The room buzzes with electrical sounds, and beeps as the view arcs up to the ceiling.

BLEND TO:

EXT. OUTSIDE - DAY TIME

The view flies over the city as vehicles fly in all directions, oblivious to the present news behind closed doors.

The view moves up higher into the clouds.

As the clouds float around, a group of flying birds which are the size of a small twin engine plane.

They squawk aloud as they veer off to the right, and fly away to the distant horizon.

The view moves up higher still to the troposphere.

BLEND TO:

EXT. THE EDGE OF THE EARTH - CONTINUOUS

The clouds lining thins out as the atmosphere passes completely leaving the edge of open space to phase in.

A few stations which orbit the earth rotate on their own axis as the view passes them quickly.

Space is now the open travel way, as large satellites pass by.

A few space ships thrust out to open space in a blink of an eye.

Stars are their maps, the view moves to a dark patch of space where the moon comes into view. It shows its circumference split into two pieces yet remain closely intact with a gap in between the hemispheres.

The view moves on to the open black void.

EXT. LIGHT JUMP - CONTINUOUS

Then, a bright light encompasses the view as the head on view pushes forward into a light jump.

Then . . .

The view pulls back in sections, of planets, asteroids, moons, then finally, the entire galaxy itself as it slowly rotates on its axis.

A faint voice echo's as the view slows to a stop . . .

GRANDPA KASAMOTO (V.O.) It is in our nature for our evolution to continue. If we abandon it, our futures are held in a stagnant, stand still position. Without movement, without advancement, the human race cannot achieve the desired ascension which drives us in our everyday lives. For now, all we can do, is live, love, and look for the solace of our souls within.

The view pulls back until the blackness of space is seen only with the stars.

THE END.

BLEND TO:

END TITLES BEGIN