

# THE DREAD

by

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Based on, Fiction, Psychological, Drama, Thriller, Apocalyptic

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BLACKNESS: Sounds of powerful STORM WINDS.

FADE IN:

**EXT. NORTH POLE - U.S. ENCAMPMENT - DAY**

LOW AERIAL: Forward motion above the white plains of the north pole. Near a mountainous region lies a base camp where scientists roam the snowy drifts to take core samples.

It is a windy day. Wisps of snow streak across the hardened packs while one male scientist uses a mobile rig AUGER to drill into the crusty ice.

A few of his colleagues watch closeby and take notes wearing heavy jackets, goggles, and mouth covering.

ON AUGER: The corkscrew drill rotates slowly downward.

It HITS snag, which causes the drill to stop.

ON SCIENTIST: He looks at the drill for a moment, then retracts it.

Once the drill is pulled out...

A PLUME of dirt billows upward over a hundred feet.

He runs away to his colleagues.

But the dirt keeps coming. It builds in strength and CRACKS open the drilled hole to over fifty feet wide.

The winds mixes with the soil to make it grow stronger with each second.

Scientist and colleagues turn and run to their base camp.

**EXT. BASE CAMP - CONTINUOUS**

They all make it, and enter inside.

**INT. BASE CAMP**

At one of the door windows, the scientist takes off his face covering to watch the dark swirling cloud grow even denser and starts to spread out across the plains.

**EXT. DARK CLOUD**

AERIAL: Over the mass of soil and debris, its shape changes from a whirlpool effect, to a sideswiping wave that carves and digs out the landscape.

Its edge nears the encampment.

**INT. BASE CAMP**

The scientists sees the edge hurling in and cuts away anything it touches.

SCIENTIST  
Everybody down!

AT FAR END OF WALL: The edge cuts the wall open and scrubs across the floor as the roof is peeled off like a banana and sent to an unknown destination.

Sound of a HEART BEATING.

Debris piles up in front of the wave.

ON SCIENTIST: His eyes are wide open as he stands in front of the debris coming right at him.

HIGH WHISTLE of WIND.

Then, NO SOUND. Only the heart beats are heard.

SIDE-VIEW: SLOW-MO, the debris closes the gap between it, and the scientist until the very last inch, when...

**INT. BEDROOM - SHOCKED AWAKE - NIGHT**

A man screams as he jolts out of his nightmare. He quickly sits up and scans the room to see nothing but his room.

ON MAN: With a look of fright, his eyes dart side to side. A PULSE of his heart thumps in his ears.

He looks at his hands which are shaking badly.

When he calms down, he slowly gets out of bed and walks over to the window.

As he relaxes, he opens the drapes.

Suddenly his window CAVES INWARD as high winds and dark debris cut across his body shaving off his skin from his head to his toes.

The man SCREAMS in pain.

From his POV, he can see a LARGE DARK shadow coming at his window. The size blanks out the background.

ON MAN: WIDE EYED with his eyelids torn away, he bellows one last shriek...

**INT. BEDROOM - SHOCKED AWAKE #2 - NIGHT**

The dreaming man, screams as he wakes up from his second nightmare and leans over the bed to throw up.

BEHIND HIS BACK: When he finishes vomiting, he climbs out of bed and steps around the bile pool as he heads to the bathroom.

**INT. BATHROOM - CONTINUOUS**

He turns on the light and looks into the mirror for a moment, then washes his face.

A dashing man of (30+). A scientist of neolithic anthropology. Highly intelligent, and sought after by many competing museums who wants or needs his expertise.

Professor Kale Rueben.

After a healthy splash of water and a much needed pee, he moves back to his bedroom.

**INT. BEDROOM - CONTINUOUS**

Kale looks down to the chunky pool and grimaces.

Then decides to clean it up as he leaves his bedroom.

NEXT DAY...

**INT. DINER - BUSY ROOM - MORNING**

Kale eats his breakfast while he reads the paper. Nothing of particular interest in the news, but it helps his mood.

As he eats a man comes over to sit down across from him.

Kale looks up.

KALE

Marty.

MARTY

Kale.

A waitress comes over.

MARTY (CONT.)

Uh, just the special and a coffee please.

Marty (Ishtar) Grady, (30+). A warren beatty fan for his nickname. He's a man means when it comes to settling disputes between Kale's competition and finding the right locations for basecamps all over the world.

WAITRESS

Sure thing. More coffee kale?

KALE

Mm, please.

She pours his refill.

WAITRESS

Be right back.

Off she goes.

MARTY

How can you eat that much from what  
we had yesterday?

Kale tries to finish his mouthful of food as he holds up a  
finger.

Then...

KALE

That's because I threw it all up  
last night in bed.

MARTY

Why?

KALE

I had the weirdest dream of my  
life. I dreamt that we were all up  
at the north pole taking core  
samples. The usual bit.

MARTY

Yeah.

KALE

I was using the rig to drill up a  
sample when it hit something. I  
pulled it out and then the entire  
landscape was bathed in a - wave of  
dark soil wiping out everything in  
its path. Including the base where  
I get killed - I guess. But that's  
not the worst of it.

Waitress comes back with marty's special and a coffee.

MARTY

Thanks love.

WAITRESS

Welcome.

Off she goes again.

MARTY

So what was the worst of it?

KALE

I woke up again. From a second  
nightmare. When I woke up the first  
time I was in shock trying to get  
my bearings. SO, I went to a window  
where it blew in from the same  
disaster like the north pole. I was  
cut to ribbons. That's where I woke

(MORE)

KALE (cont'd)  
up the second time and hurled my  
dinner on the floor.

MARTY  
Whew. Shit. (Cuts meat)

KALE  
Yeah. I never had a dream within a  
dream before. It was wild.

MARTY  
Sure you're not just overworking  
yourself? You have been looking  
pale lately.

KALE  
No. I feel fine.

MARTY  
If you say so.

KALE  
Did we get that last injunction  
placed on...(Cut off)

MARTY  
It's all been settled. The board  
finally said yes and we can start  
as soon as your teams are ready.

KALE  
I'm so excited. We're are so close.  
I can feel it. (Drones on...)

ON MARTY: As kale continues, his eyes wander over to a  
reptilian tank that sits on a shelf above the front  
entrance.

ABOVE TANK: From his seat, he watches as an inguana kicks up  
some sand to move to the other ends of the tank.

ON KALE: Kale stops talking because marty isn't paying  
attention.

KALE  
Marty?

MARTY  
What? Oh sorry. I was just thinking  
about your dream.

KALE  
What about it?

MARTY  
This is gonna sound stupid.

KALE

I look into the stupid. You should be no different. (Grins)

MARTY

Thanks.

KALE

Welcome. So, the dream?

MARTY

A few nights ago I had a similiar dream.

KALE

Seriously?

MARTY

Yeah. I was observing rather than being in it personally. It was like watching it all unfold from a cliff side.

KALE

Go on.

MARTY

There was - a town of about - five buildings in row. No names on them. They were all buried inside a massive wall of fine dust, which curved like a - like an enormous wave. But the buildings weren't taking any damage. Not one. Then, the weirdness happened.

KALE

Weirdness?

MARTY

A woman was running on a road - east I guess towards the buildings. A faceless woman. She trips and falls flat where her faceless form shatters like glass. Then another woman who looked like the first runs out of one buildings to the west, and she too falls and horribly gets disfigured. That's where I woke up.

Kale slumps back in his seat.

KALE

Wow. That - is - weird.

MARTY

I know. What are the odds that two people could have similiar dreams?

KALE

It's been known to happen. People who have dreams similiar to one another. There have been documented cases where some have had identical dreams a thousand miles apart.

MARTY

But what does it all mean?

KALE

Means - they don't get laid enough?

Marty chuckles as he tries not to spit out his food.

KALE (CONT.)

Look, I'm not a dream expert or a phrenologist. I just dig up mysteries of the earth with a big drill bit.

MARTY

Oh yeah. That reminds me.

KALE

What?

MARTY

Your new modified auger assembly came in yesterday. The boys dropped it off at your lab.

KALE

Ohh, yess. Now I can start work on reprogramming the onboard system. Yes, yes, yes.

MARTY

So, do I get a raise?

Kale stops celebrating and gazes at his friend blankly.

Marty smiles.

**EXT. GOA - INDIA - NIGHT**

AEIRAL: Above the small city of goa. Traffic is heavy, people walk about under the stars enjoying outdoor cafe's or ordering food from street vendors.

Forward motion across city towards a distant field of tall grass across the main river.

**EXT. TALL GRASS - CONTINUOUS**

Motion slows when a small shack like house appears from behind a tree.

Motion moves in closer to one of the shack's windows.



AT WINDOW: A lonely old man sits in his little room watching television.

Motion moves inside.

**INT. OLD MAN**

A sparse shack, a few plants, no decorations. A few chairs and one table.

The old man has no money, but is not starving either as he languishes in front of his prized possession as the late night news broadcasts events from around the world.

ON TELEVISION SCREEN: Pictures, video images roll by that display horrifying events such as street gangs, bank robberies with shoot outs, street fights between strangers or police or executions by radicals.

ON OLD MAN: His eyes drink it all in but shakes his head in disbelief.

From the corner of his eye he can see a PLUME of dust rising at the threshold.

**INT. FRONT DOOR**

A tiny dust devil swirls around but quickly dissipates.

Then, another forms.

And soon another.

Three dust devils take shape, which frightens the old man out of his chair.

BEHIND OLD MAN: Although the mini tornadoes are small they combine into one another to form a larger single funnel four feet high.

It then picks up the shacks floor dirt and grows exponentially.

WINDS begin to strengthen and move around his chairs and table and the TELEVISION as it builds in mass.

The old man looks around for a way out, but the only escape route, is through his doorway.

A window to his right is open, but it is too small to fit through.

He is scared, frantic as he shouts in Hindi...

OLD MAN  
(Subtitled)  
Go away! Away with you!

The inner walls of the shack start to give way and crumble, which offers the funnel even more force building power.

OLD MAN (CONT.)  
 (Subtitled)  
 Help! Somebody help! Help me!

**EXT. SHACK**

Dust exudes from the front door's opening but does not allow the old man passage as his voice shouts inside...

OLD MAN (CONT.)  
 (Subtitled)  
 Help! Help! Help me!!

Motion veers to the river where a scenic view of GOA sits bustling with activity.

No one can hear him.

Veers back to shack.

**EXT. SHACK**

Shack's lights snuff out. WINDS BLOW harder. The old man's voice is no longer heard except a few FAINT PEEPS...

OLD MAN (CONT.)  
 (Subtitled)  
 He - m - hel - e - ahh...

Suddenly, the shack walls break apart and CRUMBLE like loose dirt on a spinning pottery wheel.

Each wall collapses and folds itself into the spinning mass of debris.

A few SPARKS from nearby power lines erupt.

WATER lines break and GEYSER but are plowed over plugging the broken ends.

Until finally, all that remains is a large fifty foot diameter mass that continues to rotate, but quickly starts to lose its shape and power.

Debris falls to the ground as the winds vanish.

When it is all over, nothing is left of the shack.

Just a spot of fine dirt formed into a circular shape.

NEXT DAY...

**EXT. SHACK SITE - TALL GRASS - POLICE - DAY**

It is a hot day as citizens and police comb the tall grass for any signs of the old man.

But at the site...

**EXT. SHACK SITE - CONTINUOUS**

A group of policemen walk around of what used to be the shack. Nothing remains except for a very thin layer of dirt shaped as a circle with wispy threads that extend as arms from the circle's border.

A detective kneels in front of it.

His partner joins him.

Both speak in hindi...

DETECTIVE

(Subtitled)

What do you think? An explosion?  
Gas line maybe?

PARTNER

(Subtitled)

There are no gas lines. The old man that lived here only had water and electricity. And - one hot plate.

Partner holds up a piece of hotplate element.

DETECTIVE

(Subtitled)

Then what caused this? C-4?  
Something more exotic? Was he a target?

PARTNER

(Subtitled)

No. I spoke with a couple of people who knew him as just a lonely old hermit. He caused no trouble, and never complained about the noise of the city.

DETECTIVE

(Subtitled)

Look at the way its shaped. A perfect circle with thready like appendages. It looks like - a mandala but built out of a house.

PARTNER

(Subtitled)

We found nothing explosive or any other incendiary accelerator. No dynamite, no plastique, or c-4. And no assembly parts to build and design a detonator.

DETECTIVE

(Subtitled)

Well something killed him. A house just doesn't explode without help.

PARTNER

(Subtitled)

I agree.

DETECTIVE

(Subtitled)

Did anyone see anything? Was there someone by chance looking across or at the river last night?

PARTNER

(Subtitled)

No. Not one person we spoke to said they saw anything happen.

DETECTIVE

(Subtitled)

Great. This just made my life more difficult that it should be.

The detective stands up to gaze at the circle.

His partner looks up at him.

PARTNER

(Subtitled)

What do you want to do?

DETECTIVE

(Subtitled)

Take as many pictures as you can. We won't be able to bag any evidence since there is none.

PARTNER

(Subtitled)

What about the search party?

DETECTIVE

(Subtitled)

Let them continue. Hopefully, all or a piece of him will present itself.

PARTNER

(Subtitled)

Right.

Partner takes photos using a very expensive camera.

Detective walks over to the tall grass as his partner works behind him.

FROM OVER DETECTIVE'S SHOULDER: He watches the dozens of people searching in the tall grass ahead of him.

RISE OVER GRASS: Lines of people search as they use rods to poke the ground.

RISE HIGHER.

Grass disappears from sight but offers the landscape of Goa.

Motion over detective to his partner.

ABOVE CIRCLE: A slow clockwise rotation as FLASHES from the partner's camera pulse every few seconds.

DISSOLVE TO:

**INT. UNKNOWN TEMPLE - TIBET - MANDALA - DAY**

A monk works tirelessly as he pours individual sand particles to form a complex circle full of curves, sharp edges and intertwining threads of mysticism to make an original design.

A few of his fellow monks helps him on the outer edges.

CLOSE ON SAND: Each microscopic stone lands in place.

A perfect symmetrical block takes form, and then another to combine into an already existing thread.

The hours spent to create such a masterpiece shows as the colors burst with life.

ON MONK: He closes his eyes and moves to his right and SNEEZES into his sleeve.

Fellow monks chuckle as they glance over to him.

When the monk recovers, he resumes his work.

Only to look down at the MANDALA to see...

ON MANDALA: The shape of the mandala is warped. Edges are misaligned and the complexity of the inner artwork is disheveled to a BLURRY haze.

One monk looks at the artist.

MONK  
(Subtitled)  
You couldn't have sneezed that  
hard.

The artist looks worried.

He glances to a hanging chime from a nearby window as it TINKLES in a light breeze.

A warning sinks deep into his being as he gazes at each of his fellow monk's faces, then back down at the mandala.

MONK #2  
(Subtitled)  
Master?

MASTER ARTIST  
(Subtitled)  
Call the others back.

He gets up to leave.

MONK  
(Subtitled)  
Why? They left four hours ago.

MASTER ARTIST  
(Subtitled)  
Do it. And be quick about it.

He leaves the art room.

His fellow monks follow him.

ON MANDALA: Sand and fine point dispensers are left behind. Colorful wispy plumes dance around the sands stirring them gently.

A final TINKLE of the bell.

**INT. WAREHOUSE - ST. PAUL - MINNESOTA - 9PM**

Kale is counting crates as workers move around with forklifts and load up trucks that wait outside.

It's busy in the warehouse as night workers shout or tell filthy jokes to one another.

Such as two men who are close by kale.

WORKER #1  
Hey carl.

CARL  
What?

WORKER #1  
What does a blond say after she gives a blow job?

CARL  
Ah god, what does she say?

WORKER #1  
Gulp!

ON KALE: He squints his eyes as he tries to not laugh.

Both men laugh heartily.

Kale then hears his title...

WORKER #1

Hey doc.

He turns around.

KALE

Who me?

WORKER #1

Yeah. What's the difference between  
a tornado and a blond?

Kale thinks about the joke. Then shrugs as he draws a blank.

WORKER #1 (CONT.)

They both suck and blow, then you  
lose your house. (Laughs)

Kale shakes his head side to side while he smiles. The boorish workers jaunts over to a pile of crates and starts to move them one by one to another location.

A chuckle later, kale resumes his counting.

A nearby radio plays some eighties music, but is interrupted with a brief newsflash...

RADIO DJ (V.O.)

... And just when you think it  
can't get anymore weirder - a  
temple in tibet got destroyed by a  
freak sandstorm. Local witnesses  
who saw it happen couldn't believe  
their eyes when the entire castle  
was uprooted and turned inside out  
like a proverbial fortune cookie.  
Those who were inside managed to  
escape but a few weren't so lucky.  
Such as an elder monk and his  
retainers who stayed behind so that  
his younger students could flee. A  
memorial for their deaths will be  
held next month. On to other  
news... But first this important  
announcement.

COMMERCIAL (V.O.)

Do you have irriatated bowels? If  
so, then...(Cut off)

Kale shuts off the radio and looks at the table top.

Images of his nightmare comes flooding back into his mind. A few beads of sweat forms over his brows.

He breathes shallow as he tries to keep himself from passing out.

Sounds of the FORKLIFTS grate in his ears as RIG HORNS BLAST a few honks or two.

Workers laugh, crates rattle, foremen shout. The sounds collect together to form a mish mash of tones that his mind cannot process.

Next to him is a garbage can, which luckily is empty.

He leans over the edge and throws up in it.

Once he finishes vomiting, the comedian worker passes by.

WORKER #1

Hey doc. You okay?

Woozy, but more or less stable.

KALE

Yeah. Just - ate something I shouldn't have.

WORKER #1

Know what works for me? Castor oil.

Kale throws up again.

WORKER #1 (CONT.)

It's not for everybody though.

Worker moves on.

**INT. WAREHOUSE CAFETERIA - LATER ON - NIGHT**

Kale sits by himself and nurses a headache with an ice pack while a hot cup of coffee sits in front of him.

He looks at his coffee. Steam mists up. Kale hasn't touched it yet.

After a deep breath kale tries to drink his coffee when his cell phone rings with a unique tone.

PHONE (V.O.)

Hey! You! Answer it dummy.

Kale answers.

KALE

Rueben here.

Marty is on the other end.

MARTY (V.O.)

Did you hear? Some temple...(Cut off)



KALE

I know about it. I heard it over the radio.

MARTY (V.O.)

But it wasn't just there.

KALE

What do you mean?

MARTY (V.O.)

Some village - uh, (Rattles papers) in - Goa, India had a similiar incident. An old man was killed in his own house. Except the entire house was destroyed. Right down to the foundation. Nothing was left.

KALE

So, a gas leak was...(Cut off)

MARTY (V.O.)

No. There were no gas lines. No explosives, no - kind of anything to level it. All that was left was just some - circular pattern.

KALE

Did you get a photo of it?

MARTY (V.O.)

Yeah, sending it to you now.

A BEEP!

Kale looks at the photo.

MARTY (V.O.)(CONT.)

What do you think?

Kale stares at the pattern and does not hear Marty's voice.

MARTY (V.O.)(CONT.)

Kale? Kale!!

Kale snaps out of his trance.

KALE

Yeah.

MARTY (V.O.)

So what do you think?

KALE

I don't know. This can't be coincidental.

MARTY (V.O.)

My thoughts exactly. I mean between your dreams and my dreams, the tibetan temple and now this in india... Something is - warning us.

KALE

Of what?

MARTY (V.O.)

I don't know. You tell me. I can barely sleep because of this shit. I feel like I'll have that dream all over again.

As marty drones on, kale pulls himself together and offers a more calming explanation.

KALE

Look we can't jump into any unsubstantiated conclusions without hard evidence. For all we know, it could just be - - a collective of the right conditions to allow these events to happen. A tidal wave happens when a volcano erupts, but it also happens when the earth shifts a degree or two. How do you think the sahara turned into a blanket of sand from a jungle? It's all part of nature.

MARTY (V.O.)

Yeah, but still. A whole temple? And a house? There's gotta be something more to this. Look, I'll - try to sleep and think on it. Okay?

KALE

It's all we can do.

MARTY (V.O.)

Okay, talk to you tomorrow.

KALE

Later.

CLICK!

Kale keeps his cell phone on and looks at the picture marty sent him.

Its design captivates his eyes as he stares at it more. As if a message is being sent to him by an unknown force.

His expression shows uncertainty, doubt, and slight fear.

He shuts off his phone.

**INT. BEDROOM - DREAM STATE - NIGHT**

A night lamp is on.

A book entitled, 'The Metamorphosis, by Franz Kafka' sits next to a half empty tea cup and reading glasses.

As kale sleeps, his eyes show REM. The covers are half off his body and he begins to stir. His breaths are short, and pulses as if he is experiencing danger.

CLOSER to kale.

Both of his eyes move under the lids.

CLOSER... And deep into his DREAM.

**INT./EXT. DREAM**

Kale is standing on an open field under a dimly lit sky.

Mountains surround him on all sides as he slowly turns a full three sixty. Over the mountains is nothing but BLACKNESS, but it separates the sky line like a border.

On a final turn, he sees six buildings nestled inside a GIANT dust wave. It sweeps upward thousands of feet.

Kale walks toward the buildings, but they do not get any closer.

The walk turns to a trot.

SIDE-VIEW OF KALE: He runs faster.

Yet the buildings remain distant.

BEHIND KALE: He stops running to catch his breath.

A REVERSE HEART BEAT begins.

Without any warning or sound, A FACELESS woman RUNS past him towards the buildings. And while he doesn't make any progress, she on the other hands does.

ON FACELESS WOMAN: She TRIPS and falls forward.

ON GROUND: Her face is smashed to pieces.

ON KALE: He screams silently as he witnesses it.

Then, from the buildings he can see a second faceless woman running towards him.

But, like the first woman, she too TRIPS and falls forward.

CLOSE ON KALE: His eyes are wide with terror as he screams with no sound. Kale slowly looks up to see the WAVE'S CREST bending down to the ground.

LIGHTENING arcs from the wave and STRIKES two feet away from kale. Splines bleed across the dirt and his body absorbs the electrical currents causing him to explode.

**INT. BEDROOM - CONTINUOUS**

Kale wakes up screaming. Sweat drips down his face and off his chin as his body shakes uncontrollably.

Fear cuts into his mind as he huddles against the backrest like a scared child.

The senses of his body start to calm down as he rocks back and forth on the bed.

Kale PANTS and gasps for air.

His eyes dart side to side - anticipates.

FROM FOOT OF BED: He doesn't go back to sleep.

**INT. KITCHEN = MORNING**

Kale is making a breakfast smoothie as uses a blender. Fruits, a few vegetables, orange juice, the works.

He puts the lid on and pulses the contents.

Kale watches the swirling of his drink and soon his mind lingers on just the swirling action. In a trance.

Blender gets louder... Louder.

When, his CELL rings.

PHONE (V.O.)

Hey! You! Answer your phone!

Kale snaps out of it and answers his cell.

KALE

Hello?

An unfamiliar male voice...

VOICE (V.O.)

Kale Reuben?

KALE

Yes.

VOICE (V.O.)

Uh, I don't know how to say this, so I'll just say it. We need to meet.

KALE

Why? We don't even know each other. Who are you?

VOICE (V.O.)  
It's not important who I am. I just  
know who you are.

Curiosity starts to take hold of kale.

KALE  
Are you from the institute? If so,  
then you'll have to make an  
app...(Cut off)

VOICE (V.O.)  
It's the dreams.

A BEAT.

KALE  
What?

VOICE (V.O.)  
The dreams. You've been having a  
nightmare haven't you? Just - like  
me. I haven't been able to sleep  
for four days now because of it.

CLOSE ON KALE.

KALE  
What kind of dream?

VOICE (V.O.)  
Not over the phone. Meet me at  
irvine park off of sheppard rd in  
one hour.

CLICK!

Kale looks at his cell, to see just an UNKNOWN CALLER icon.

Kale is perplexed.

He leaves his home.

**EXT. IRVINE PARK - ONE HOUR LATER - MORNING**

Sunny with cloudy periods.

Kale sits on a metal bench as a few joggers pass by. A few  
with dogs.

It is too early for kids to play so the park seems more  
empty as he scans the pathway from either direction.

FROM BEHIND KALE: A person walks towards him. NO SOUND.

Person walks right up to kale and casts a shadow over kale.

Kale jumps up from the scare.

MAN

Kale Reuben?

KALE

Yes. Jesus, what the hell? Sneaking up like up that?

MAN

I'm sorry. I just had to make sure.

KALE

You could have just asked.

Kale sits back down on one end of the bench as the man sits on the opposite side.

MAN

My name - is Justine. I won't give my last name.

KALE

How the hell did you get my phone number in the first place?

JUSTINE

It wasn't hard to get. I just - appropriated your phone number from one of your colleagues.

KALE

(Frustrated)

Fine. So, what is this all about?

JUSTINE

Have you been dreaming of a giant wave? In the middle of a desert with buildings and two women?

Horror flickers across kale's face for a moment.

KALE

Yeah. Who told you that? Was it marty?

JUSTINE

I don't know a marty. I'm just a financial analyst out of seattle. I came here on business - and was ready to finalize a massive deal that would have put me in the green for the next ten years.

KALE

So what happened?

JUSTINE

I was in my hotel room celebrating with a couple friends of mine. We  
(MORE)

JUSTINE (cont'd)  
 got drunk, fell asleep. I woke up,  
 but my friends were gone. I - went  
 to the bathroom for a piss, went  
 back to bed and - - that's when the  
 nightmare began.

Kale notices justine's left knee is bouncing up and down.

KALE  
 So you had the dream and...

JUSTINE  
 It was weird. I didn't recognize  
 anything in it. Even the women. But  
 - they were faceless.

KALE  
 Did they fall to the ground?

Justine looks at kale with awe in his stare.

JUSTINE  
 Yeah. They did, both of them.  
 That's when I woke up.

Tears form in justine's eyes.

KALE  
 So, what has this got to do with  
 me?

JUSTINE  
 Your name was on one of the  
 buildings in the dream. Like a -  
 poster sign. It displayed your name  
 on it - - Kale Reuben. I just -  
 decided to check it out to see if  
 it was a real name. Or if it's just  
 a name my mind frabricated.

KALE  
 Have you contacted your superiors  
 back home?

JUSTINE  
 Yeah. They gave me two weeks of  
 vacation time. I managed to seal  
 the deal so it was a bonus for me.  
 But...(Stop)

Kale tilts his head to the side.

KALE  
 But what?

JUSTINE  
 (Whispers, desperate)  
 I think I'm going crazy.

KALE

No. I don't think you are. I've had the dream too. Nearly every night now. Including last night.

JUSTINE

What does it all mean?

KALE

Have you been keeping up with the news lately?

JUSTINE

Not really. Why?

Kale thinks for a moment, then...

KALE

Come on. I'll buy you breakfast.

Both get up to leave the park.

HOVER ABOVE BOTH: They walk side by side down the long pathway towards the city.

Joggers pass by one another.

**INT. CAFE**

The cafe is busy. Workers, students, lawyers all enjoy their meals with friends and family.

Kale and Justine sit at the far end of the cafe in a booth.

A waitress comes by with coffee.

WAITRESS

More coffee fellas?

KALE

Please.

JUSTINE

I'm fine, thanks.

After she pours more for kale she scampers off to tend to other customers.

KALE

During the last two to three days, there have been some events happening around the world.

JUSTINE

Events? What kind?



KALE

In tibet, an entire temple was destroyed by a freakish sand storm. The storm ripped it right off its foundations. And in india, a house was destroyed also. No witnesses saw it happen, but - it had the same pattern like the temple did. Plus my friend marty sent me a photo.

Kale pulls out his cell phone and clicks to display the photo.

He shows it to justine.

JUSTINE

Jesus. What is that?

KALE

I don't know. It's all that was left of the house.

JUSTINE

Well shit.

KALE

I'm as stumped as you are. Coincidental dreams do happen, but not identical ones. Those are very rare.

JUSTINE

So if - we're having the same dream - - what if other people are?

KALE

It's possible. But unlikely. The odds of multiple people having a duplicate dream are one in ten quintillion to the tenth power.

JUSTINE

Maybe it's uh - - (Whispers) psychic link?

KALE

You believe in...(Cut off)

JUSTINE

I don't know. I'm just trying to cover all the bases.

KALE

Fair enough.

Kale exhales deeply as his eyes scans the cafe.

His eyes avert to a television that sits above the kitchen window.

On the SCREEN he sees an advert for sleep deprivation.

He gets an idea.

KALE (CONT.)

I think I might know a way to help  
with your sleepless nights.

JUSTINE

How?

KALE

We can go to an apnea center.

JUSTINE

A what?

KALE

Sleep deprivation center. It's for  
people who have trouble sleeping or  
not sleeping at all.

JUSTINE

Oh. Okay - I guess.

KALE

Don't worry. I'll be joining you  
too. I want to see if anything is  
wrong with me as well.

JUSTINE

Let's go then.

**EXT. CAFE**

Both walk out of the cafe to a busy sidewalk.

Kale flags down a taxi.

A taxi pulls over. They climb in, close the door, and the  
cab pulls away.

**INT. SLEEP AID CENTER - JUSTINE'S ROOM - LATER ON**

Justine is in a room lying on a bed with probes attached to  
his skin and through out his hair.

A camera stands in front of the bed to monitor him as a  
nurse finishes up and walks out of the room.

She closes the door.

**INT. CONTROL ROOM**

A sleep specialist along with two psychiatrists and a few  
other officials watch the monitors along with both kale and  
justine through a one way mirror.

The specialist speaks to both of them over a microphone.

## SPECIALIST

Okay gentlemen. I want both of you to just relax and let the stimulant take effect. It will help induce sleep so that we can monitor your brain's functions when you start to dream. And keep in mind, that it's just a dream. Nothing more.

INT. JUSTINE'S ROOM

He stares at the ceiling and tries in his own way to fight the effects of the drug. But his eyes begin to grow heavier by the second.

INT. KALE'S ROOM

Although drugged, kale is not as flustered as Justine is. He shows more control as both of his eyes become heavy and soon close.

INT. CONTROL ROOM - CONTINUOUS

BEHIND STAFF: A side by side shows both justine and kale sleeping. An identical match. Beds on the left side of the wall with a monitor screen next to their beds on the right.

A camera at the foot of their beds.

ON SPECIALIST: Specialist looks down at the TACTICAL view of their brains as they enter a dream state.

ON TACTICAL SCREEN: A SPLIT screen of both brains show distinct ORANGE patches near the hippocampus regions.

HEART BEEPS sound off as regular and healthy pulses.

On another monitor a SCHEMATIC grid displays both men with healthy ALPHA and BETA waves along with a few wiggly peaks from their CEREBRAL CORTEXES.

All is well.

## SPECIALIST

Nothing out of the ordinary. Mister Berg shows no signs of fatigue as normal firing occurs for dream state. Proper function of neural sequencing suggests no foreign or malignant abnormalities that causes the patient's insomnia. Alpha waves are nominal, beta - slightly elevated, but within tolerances.

His team assisting guests just watch and take notes.

SPECIALIST

Mister reuben however, shows some activity deep within his hippocampus. Slightly elevated alphas suggest he is in a dream state but show higher function activity deep inside of his cerebral cortex. Beta waves are -  
-...(Stops)

NURSE

Doctor?

ON MONITOR: A BETA WAVE chart displays Kale's activity as above normal.

ON SPLIT SCREEN: For kale's brain diagram, the ORANGE PATCH has grown much larger.

SPECIALIST

Beta waves are climbing once every five seconds. Heart rate has increased.

HEART BEEPS are quicker.

BEHIND TEAM: They watch as both men stir in their sleep.

One of the psychiatrists jots down everything he sees.

SPECIALIST (CONT.)

Beta waves are increasing. Ten hertz, fifteen hertz, twenty.

HEART BEEPS climb faster.

NURSE

Doctor!

Specialist looks up to see Justine and Kale tossing in thier beds.

He looks at the monitor for their brain functions.

ON MONITOR: Both of his alpha and beta waves are climbing fast.

ON KALE'S MONITOR: A WARNING PULSE begins along with justine's monitor.

SCIENTIST

Wake them up. Now!

Before the nurse even moves, both men sit up and scream wide eyed.

Then kale and justine SLAM the SIDES of their fists against the wall on their right and PUNCHES a HOLE through.

Dust and debris go flying.

ON SPECIALIST: He has a hand over his mouth as the heart BEEPS slow down to a normal pulse.

**INT. JUSTINE'S ROOM**

He looks to his left to see kale through the hole on the far side of his room.

**INT. KALE'S ROOM**

Kale looks through to see justine.

Both men have frightened expressions.

They both look at the one way mirror to see their own reflections.

**INT. MEETING ROOM = LATER ON**

Both justine and kale sit with the specialist and present company as they all try to come up with an explanation.

Room is decorated with plants, rustic approach.

SPECIALIST

I just don't know. We did a full scan on both of your brains and found no traces of your experience.

JUSTINE

Look, I had the same dream - - again.

KALE

So did I.

SPECIALIST

Well what does it mean?

KALE

I we knew that we wouldn't be here stan.

STAN

Identical dreams. From different perspectives. It's just not - possible.

JUSTINE

Look, I don't know how dreams work. But isn't there some form of - diagnosis to explain what a person has been through who dreamed it?

A psychiatrist inputs his opinion.

PSYCHIATRIST

You mean to interpret the images?

JUSTINE

Something like that.

PSYCHIATRIST

No. Interpretation often takes a wrong turn somewhere. You have to remember that the brain stores information all day in bits and pieces. So, when you sleep at nights, those last bits of information is shown as a - collaberative hodge podge of nonsensical visions. A dream with no story, no plot or theme to it. It's just your brain's way of getting rid of it.

KALE

So why are we having the same nightmare?

PSYCHIATRIST

That I can't tell you. The human mind is so complex and virutally unbreakable that it can simply be -  
- a - fluke.

KALE

Fluke?

PSYCHIATRIST

That both of your minds have attached to one another at a more - fundamental level. Something my field has no information on. Although it has been known to happen in twins. But both of you are not related as we can plainly see.

JUSTINE

So - what do we do now? Do we live with this - condition for the rest of our lives? I mean, I need my sleep to keep working back home. I can't just - put a stop to everything.

STAN

No. You can't. We do have one alternative. But it is a risk that you must take alone.

JUSTINE

What? What is it? Please tell me.

STAN

We can prescribe a unique drug,  
which is the testing phase. It  
allows a person to sleep. But, not  
dream.

JUSTINE

And that's a bad thing?

STAN

Inherently yes it is. Without  
dreaming, a person can slowly go  
insane because none of the  
information stored is moving  
anywhere. It just builds up and  
continues to do so until that  
person's brain can no longer handle  
it.

JUSTINE

So you're saying a regime? I need  
to have a nightmare every so often,  
or my brain will just bust?

STAN

Yes.

JUSTINE

(Exasperated)

Fine. Anything to sleep.

STAN

It's not a cure all. Remember, that  
the dream you two are having is  
causing minimal damage -  
psychologically. If we can't find a  
solution to the problem, it will  
just get worse.

KALE

How the hell did we punch a hole  
through the wall?

PSYCHIATRIST

A human body can - release a vast  
amount of energy through trauma.  
It's like - - the old addage of  
watching a child picking up a car  
to save his or her parent being  
pinned under it.

KALE

I'm glad I'm not married.

Nurse enters the room without knocking.

NURSE

Doctor.

STAN

Yes linda.

LINDA

We just got three new patients. All of whom say they're - - having the same dream.

Stan slowly rises from his chair.

Room is silent.

LATER...

**EXT. WAITING ROOM**

Three patients wait sitting on lounging chairs. Two of them try to read but easily get distracted from their sleep deprivation.

Stan hands over to both kale and justine a prescription.

STAN

Here. Follow the direction exactly. Understood?

JUSTINE

Yeah.

Justine looks over to the three patients.

One of them becomes rude.

PATIENT

What are you looking at?

Justine leaves alongside kale.

PATIENT (CONT.)

Yeah, you better run.

Justine turns around and quickly advances on the patient.

He grabs him by the front and pulls him from the chair.

Kale intervenes.

Stan tries to help.

PATIENT (CONT.)

Hey! Let go you fucking freak!

Without warning, justine headbutts the poor soul.

Blood trickles down the patient's nose.

Kale uses some force to separate them.

Once free, stan keeps his patient steady.



STAN  
Go, now. I'll handle this.

KALE  
Sorry. He's just not been able to sleep.

PATIENT  
Yeah well, that makes two of us.  
Ah. (nurses nose)

Kale and justine leave.

**EXT. APNEA CENTER**

Justine walks out with fists clenched.

Kale tries to calm him down.

KALE  
What the hell was that?

JUSTINE  
Sorry. He just pissed me off.

KALE  
Jesus christ. You could have really hurt that guy.

Justine paces side to side as he tries to calm down.

JUSTINE  
Now we there's three more. Like us.  
What the hell is going on?

KALE  
I don't know!

Both are in a bad mood.

Kale grabs his cell.

Dials up marty.

CLICK!

KALE  
Marty? You free today? Yeah, no - just come down to pick me up. I'm at the (Turns to building) apnea sleep center. Yeah, stans hunting ground. How long until you get here? Ten minutes? Great. See you then.

HANGS UP.

JUSTINE  
Who's marty?

**INT. MARTY'S CAR - TEN MINUTES LATER**

Kale is in the front seat, while justine sits in the back.

All three remain silent.

Until...

MARTY

So, you've been dreaming our dream too?

JUSTINE

Yeah. Now there's more.

MARTY

Seriously?

KALE

Three more patients arrived just when we were leaving. All having the same nightmare we're experiencing.

MARTY

Wow. Damn. This is getting way beyond my pay grade.

JUSTINE

Tell me about it.

Kale looks outside of his window.

**EXT. CAR WINDOW**

Reflections of the city. A cloudy day. Kale looks sad, to see that the world is changing on the outside.

Marty reaches over to turn on the radio.

**INT. MARTY'S CAR - CONTINUOUS**

Radio plays a soft eighties tune. It seems to relax the boys as marty concentrates on the road.

Music FADES.

NEWFLASH...

RADIO DJ (V.O.)

For those of you out about, today's weather report says, more clouds. Possible rain too. So make sure you have your umbrella. In other news today, another storm appeared just on the south border regions of Guatamala wiping off the map - another temple...

Marty slams on the brakes and pulls to the side of the road.

**EXT. SKIDDING OVER**

Car pulls to the shoulder as BLUE SMOKE billows from the tires.

A few motorists honk as they pass by him.

After he parks...

**INT. MARTY'S CAR - CONTINUOUS**

They all listen to the report.

RADIO DJ (V.O.) (CONT.)

... Witnesses say that a dust storm of biblical proportions formed and moved to the temple wiping it clean off the map leaving no traces of it behind except a large dug out one hundred foot crater. Experts who arrived on the scene believe that it was a combination of two things. One being, earth's gravitational forces and the second is the movement of the moon as it orbits our world. That somewhere along the line provided the right conditions to cause the anomaly. What ever the case, there will be no more tourists going there. Sounds to me that our little blue ball is just about to jump into a...(Cut off)

Marty shuts off the radio.

It starts to rain.

The car idles.

They all sit in silence.

Windshield blurs from the rain drops.

DISSOLVE TO:

**INT. SPEAK EASY - NIGHT**

Kale, marty and justine sit at a table in a near empty bar. A few customers sit alone under dim lights. A bartender wipes glasses.

Low ambient music sets the mood.

KALE

Who do we know that specializes in unnatural phenomenons?

JUSTINE

Count me out. I'm just a salesman.

MARTY

(Thinks deeply)

I remember reading a paper about a guy who theorized in the paranormal. But he does dabble in historical and early period subjects.

KALE

Such as?

MARTY

Some of it was religion based. Such as the inquisition. Or during the times of arthur and his knights when the roman empire tried to acquire britain and scotland.

KALE

Anything else?

MARTY

Yeah. He wrote a paper on something called The dread.

JUSTINE

The dread?

MARTY

It's just a theory on his part. But what he was trying to explain is how something called the dread would destroy our society.

Both kale and justine just stare at him.

Marty feels uncomfortable as he continues on...

MARTY (CONT.)

It's um - a collective of energy. Created by us. It would start small, and grow over time.

KALE

Could it be - disguised as events or dreams?

MARTY

Yeah. He did mention that people would have strange dreams, but he didn't say if the dreams would be the same.

KALE

So what does he think causes it?

MARTY

I didn't get to that part.

KALE

Can you get me his phone number?

MARTY

I can do better than that.

JUSTINE

How?

MARTY

He's giving a speech tomorrow at  
the citadel at eight pm.

**INT. CITADEL - 8 PM - NEXT NIGHT**

Kale and marty along with justine walk in to see hundreds of people holding pamphlets in line to get in.

Kale and company get in with no trouble as he presents a BLACK CARD to the doorman.

**INT. CITADEL - CONTINUOUS**

A veritable party as guests drink a few before the presentation.

A POSTER displays, an african american with the words 'One night only, Professor Peter Kell' across his image.

The trio mingle as they all take drinks from a table.

HOVER ABOVE: Guests as they stroll or interchat with one another.

**INT. SPEAKER HALL - PETER**

A large graph map on a screen is shown to the audience behind peter. A few paragraphs of old testaments follow along with images of destruction or the end of days.

PETER

So what makes the idea of judgment day come to life? We've read about different culture's viewpoints about how their society falls apart at the seams because of a weak economy. Or, bad crops due to poisoned soil. Bad weather, or even the sudden appearance of a severe draught during the moist seasons. Every recorded disaster provides some insight as to how it happened but, never really establishes the why. They only write down on what they see as some - holy event. And

(MORE)

PETER (cont'd)  
 through every generation, people  
 believe it to be the truth.

ON KALE: His eyes follows peter as he paces the stage.

ON PETER: He sees kale, marty and even justine. Yet, does not bother to linger a stare on anyone else who might seem important in the audience.

PETER (CONT.)  
 But what about the black death  
 plague in 1346 which lasted for  
 seven long years killing over two  
 hundred million people? Experts say  
 it was the bubonic plague that made  
 it happen. Others say it was rats  
 infected with the disease that  
 carried it when they were  
 transported with goods. Very  
 possible. A chain of events was  
 made to propel europe into the  
 darkest time of its life.

ON KALE: His eyes express admiration for peter as the subject of death gets closer to its climax.

PETER (CONT.)  
 Now, what if - a disaster or event  
 could be made - by us - without the  
 help of a disease or radical chain  
 of events? Take tibet.

He clicks his remote to show the tibetan temple before its destruction.

PETER (CONT.)  
 This temple was well known for its  
 buddhist monks, and teaching young  
 men temperance through art,  
 education and literature. It was  
 erected over two thousand years ago  
 and has faced many challenges from  
 either the weather, or by political  
 and military coos. Two - thousand -  
 years. Yet, on one fateful day...  
 (Clicks remote) it was reduced to  
 this.

Audience chatters, whispers.

ON WALL SCREEN: Temple grounds show HAZMAT suits and forensic teams scouring through the rubble.

PETER (CONT.)  
 It took by witness accounts, thirty  
 full seconds for the temple to come  
 down. Walls as thick as twenty feet  
 (MORE)

PETER (CONT.) (cont'd)  
in some areas. So why? Why would  
such a benign establishment of  
peace and harmony become a target  
of destruction? Some in the  
audience have already heard about  
the incidents in both India and  
Gutamala. With tibet it makes three  
locations on different continents.  
And this is just the start.

**INT. CITADEL - PETER MEETS KALE**

As the guests drink and have fun conversations, Peter walks  
over to kale and company to speak with them.

PETER  
Professor Reuben?

Both shake hands.

KALE  
Professor kell. That was an  
excellent speech. I was amazed you  
brought up the latest stories as  
part of the presentation.

PETER  
It wasn't my intention. I just felt  
that it was needed to address my  
theory.

JUSTINE  
That doomsday combination thing you  
talked about?

PETER  
Sort of. And you are?

Justine extends his hand.

JUSTINE  
Justine berg. Sales department  
seattle.

They shake hands.

MARTY  
Marty. Just, marty.

PETER  
Nice to meet you marty.

They shake.

KALE  
Listen, we're here because of our  
problem.

PETER

Problem?

INT. BOARD ROOM - MOMENTS LATER

All four sit together around a table to compare notes.

PETER

When did these dreams start to happen?

MARTY

Just before the first temple was destroyed.

PETER

And they're identical?

MARTY

Yeah.

KALE

And none of us have dreamed anything else.

PETER

Where did you say you read this article?

MARTY

It was on one of my trips to the east coast. I was getting a check up done and just found the story in one of the science magazines.

PETER

Apostle magazine?

MARTY

Yeah.

PETER

Whew. Wow. It's been sometime since I wrote that story.

KALE

What is the dread?

PETER

(A worried look)  
... Try to imagine, the world's population plunging into an abyss.

JUSTINE

Abyss?



PETER

All things happen for a reason. With people their - unconscious self dwells in dark places. It helps to reinforce their state of mind from the normal to the abnormal.

MARTY

What do you mean?

PETER

Um... Do you remember the wizard of oz?

JUSTINE

Who doesn't?

PETER

Okay. There's a prime example. It's a child's story. A musical done in color for the first time when talkies took over the film industry.

KALE

We're with you.

PETER

Now fast forward to the present. Movies of such innocence is long gone. Even television programs are becoming more desensitized with gratuitous nudity, cursing, open air sex, drugs, alcohol, violence and so on. Push all that into a single mind, it can offer as a catalyst to create in a physical form to become a life of its own.

JUSTINE

Come on. You're saying people are making these things happen? Like the temple?

PETER

Well they don't wish for it to happen. Only their unconscious does without them knowing. Between the media, wars, political corruption, bad leaders, or the longing for change - - the dread slowly accumulates in force. Becomes a new disaster waiting to happen on some unsuspecting location. And that is the worst part.

MARTY

Which is?

KALE

That it's random.

JUSTINE

Okay, so why religious locations?

PETER

Perhaps because religion is man made. People will reject the subject because the bible, the koran, or any other religious tool were all written by man. People are losing their divine influence because of how the truth manages to surface, showing them how religion was created - by a human.

KALE

And because of these new revelations, the boundaries between the moral and immoral collapse.

PETER

Precisely. This gives the dread its power and destructive capabilities.

JUSTINE

You do know, that if word of this conversation ever got out, all of us would be put in a padded cell. You know that right?

KALE

How do you stop something that can't be seen?

PETER

You can't. Once the dread is unleashed it's energy can equal to four 'H' bombs going off at the same time. But condensed into one moment. It just has to - wipe out the location and vanish.

JUSTINE

Just like that? No weapons fire? No form of defense against it? Or a missile to blow it out of existence?

PETER

Even if you could, you have to remember it's being created by us. Unconsciously. That it has no real form. So if I insisted to you that I didn't think about hurting anyone and you felt I was telling you the truth, it would still be a lie.

MARTY

Sounds more like a catch 22 scenario. With no winners.

KALE

There's gotta be something we can do.

PETER

If anything, and if there is another incident, you can always warn the vatican. Get them to evacuate their missions around the world. Or send word to the ancient site's caretakers to stop tourists.

JUSTINE

You realize what type of disaster that would create on its own? No money coming in? Nearly forty one percent rely on tourists to make ends meet.

PETER

Now you see why this is such a predicament? As kale mentioned before, the moral and immoral issues collapse.

FROM BOARD ROOM DOOR: All four sit quietly and do not say another word.

Kale leans back in his seat.

**EXT. CITADEL**

As kale, marty, justine and peter walk out of the building, dressed up audience members gather around peter to take autographs.

The other three just stare and watch.

At the same time, A CAR ALARM goes off.

Then another, and another.

ON PETER: His eyes squint and turns his gaze to the sound.

ON THE TRIO: They too turn to hear more alarms activating.

BACK ON PETER: He hands back a photo to his fan.

PETER

Excuse me for a moment.

Peter walks over to kale and company.

KALE

What do you think?

A faint RUMBLE in the earth begins.

PETER  
It's close.

MARTY  
I'd say to the west.

More car alarms activate.

RUMBLE gets stronger.

JUSTINE  
Is there a church nearby?

PETER  
I think there's...(Cut off)

A city wide EMERGENCY SIREN ACTIVATES.

PETER (CONT.)  
Come on. There's a church over on  
cedar.

Peter high tails down the street along with kale and marty.

Justine looks confused.

JUSTINE  
Hey, what? Are you serious?

Kale yells back.

KALE (O.C.)  
Come on!!

As justine tries to remain rooted on his spot, his gut tells him to follow.

JUSTINE  
Wh - shit.

He follows.

**EXT. CEDAR STREET = ALL FOUR APPROACH - NIGHT**

FROM BEHIND THEM: They run towards a dark cloud under street lights which flicker. The lights flickering, casts a glow onto the cloud's rotating edge to show them how it spins.

They all stop and watch in horror.

PETER  
Oh my god.

ON CLOUD: It spins slowly but its structure looks like a thick hide that contains pure energy which creeps to a church nestled in a grove of trees.

JUSTINE

Hey, there's people there.

Kale squints to see dozens of people running scared out of the church, but cannot run anywhere because of the cloud's size.

They run back inside.

ON KALE: He is about to help, when he feels Peter's hand grab his shoulder.

PETER

You can't help them.

KALE

I can't sit by and watch them all die for christ sake.

PETER

Yes you can. There would be no way you would survive. No way.

ON KALE: His eyes show helplessness as he turns to look at the cloud settle on the church.

It begins to destroy it from the outside in.

FAINT SCREAMS inside the church is heard.

It takes just thirty seconds for the cloud to totally decimate the church to its foundations.

Once consumed, the cloud vanishes.

CITY SIREN shuts off.

Small bits of debris rain down around them.

Kale falls to his knees as he stares at the empty space where the church stood.

MARTY

Holy shit.

JUSTINE

I have to get back home.

With no argument from the rest, justine turns around and jogs away.

Only peter, kale and marty remain.

HOVER ABOVE THEM: Justine's body frame disappears in a shadow.

Street lamps continue to FLICKER. A few BURN OUT.

DISSOLVE TO:

INT. CAFE - NIGHT

All three sit at a booth. Kale has his head leaning against the backrest of the booth and sleeps while Marty and Peter drink warm coffee.

A waitress comes over.

WAITRESS

Any for a refill?

PETER

No, but I'll take one of your specials.

WAITRESS

You got it. Anything for you sir?

MARTY

I'm fine.

WAITRESS

Okay then. What about your friend?

MARTY

He's - he'll take a coffee.

WAITRESS

Well, I'll come back to see if he's awake.

KALE

I'm awake. I'll take that coffee.

WAITRESS

Sure thing.

She pours a cup for Kale and leaves.

MARTY

So that's what it looks like? Our - deeply thought out manifestation in physical form.

PETER

The Japanese were always the authority on such - phenomena.

KALE

Why the Japanese?

PETER

More exposure to the strange through each era. I'm not talking about ghosts or demons, but more to - - human aspirations. Whether it's good or bad.

MARTY

So they basically wrote the book  
about the strange.

PETER

Yup.

MARTY

So why don't we contact someone in  
japan who studies it? No, who lives  
in that world completely.

ON PETER: He answers as the waitress brings over peter's  
special.

PETER

I do have one person in mind. But  
you guys aren't going to like it.

As they all stare at one another curiously...

**EXT. AIRPORT - HOKKAIDO - DAY TIME**

A beautiful day. Sun, tourists, busy airport, cabs out front  
of the terminal as Kale, Marty and Peter exit.

A jet ROARS as it takes off.

Peter waves a cab down.

A driver dutifully hops out to attend to his customers.

CAB DRIVER

Hello. You guys heading to town?

Cab driver opens the trunk to load the baggage.

Only three suit cases.

A cab driver's dream fare.

PETER

Yes. We're booked at the sapporo.

CAB DRIVER

Oh nice. Okay you guys get in.  
Smoke if you want.

KALE

We don't smoke.

All climb in the cab. Driver runs around and hops in.

Cab pulls away.

**EXT. HOKKAIDO - FREEWAY**

AERIAL: A busy highway. Traffic flow is quick but efficient.  
No one cuts each other off or tries to fudge lanes.

In japan, courtesy is everything.

CAB moves on as the driver signals to change lanes.

**EXT. SAPPORO HOTEL - DOWNTOWN**

Cab driver unloads their baggage and places their suit cases on the sidewalk.

Both marty and kale pay the fare with a healthy tip added in.

CAB DRIVER

Okay, that's ten thousand yen.

KALE

Here's fifteen thousand.

CAB DRIVER

Thank you sir. (Bows)

The boys grab their suitcases and head into the hotel.

LATER THAT NIGHT...

**INT. HOTEL ROOM - NIGHT**

Kale is sleeping in his own room. He stirs and tosses while he dreams.

**INT. HOTEL ROOM - MARTY**

Marty also tosses around under his covers.

**INT. HOTEL ROOM - PETER**

Peter sleeps soundly on his back with both hands on his chest clasped together.

**INT. HOTEL ROOM - NIGHT**

Kale gasps and mumbles incoherent words as he tosses under his covers.

AT THE SAME TIME...

**INT. DARK CELL**

A lone patient inside a dark padded room. A faint glow of the moon offers some solace with a sliver of light that peeks through a reinforced window.

The patient is haggard looking. Disheveled hair and wears institute sleep wear as he wanders over to a desk near the window.

Books are neatly piled to the right while in the middle of his desk sits a detailed drawing of a DUST WAVE with tiny buildings held in its base.



From each direction, are two women running.

FACELESS WOMEN.

He lights a cigarette.

Patient takes a deep drag of his smoke as he stares at the drawing.

PATIENT  
(Subtitled)  
Our own judgment finally comes. The  
red threads of destiny scours the  
earth clean.

ON DRAWING: As the patient speaks.

PATIENT (O.C.) (CONT.)  
(Subtitled)  
But who will remain once the bones  
have been picked up and - tossed  
away?

DRAWING MOVES CLOSER.

CLOSER to one of the faceless women.

DISSOLVE TO:

**EXT. INSTITUTE FOR THE MENTALLY DISABLED - DAY**

A cab arrives at a guard's gate.

**INT. CAB**

Guard walks out of his post hut and peeks inside of the cab to see Kale, peter, and marty.

GUARD  
(Subtitled)  
I'd's please.

CAB DRIVER #2  
You must show your id badges.

All three hold up their cards.

Guard looks at each photo and ID number.

GUARD  
(Subtitled)  
Okay. Park over at the empty lot  
there. (Points) But you stay in the  
car.

CAB DRIVER #2  
(subtitled)  
Yes. Understood.

Guard goes back to his hut, and activates the gate to open  
SIDEWAYS.

Cab driver pulls in.

KALE  
What did he say?

CAB DRIVER #2  
He said I must remain in the car.

KALE  
Oh.

**EXT. CAB**

Cab pulls into an empty stall and all three get out and  
close the door.

Cab driver hops out to light a cigarette.

CAB DRIVER #2  
You're on the clock.

KALE  
We'll probably be about an hour or  
so.

CAB DRIVER #2  
No worries. I'll wait.

Kale leads them all up a flight of stairs to the front  
entrance of the institute.

**EXT. FRONT DOOR**

Automatic doors yawn open. They enter.

**INT. HALLWAY**

They follow a male doctor as he explains about the patient.

The floors and walls are impeccably clean. Overhead lights  
give the hallway a gleam of hope for those stuck in their  
rooms.

DOCTOR  
Our patient has been here for  
nearly ten years. He was once a  
very reputable professor of science  
before his breakdown after  
graduating from the university he  
attended.

KALE  
What brought it on?

DOCTOR

He theorized that the - human race was heading towards its own destruction. That a - force of some kind would manifest itself to bring about the total annihilation of our world.

PETER

Did he say when it was going to happen?

The doctor glances back as he walks.

DOCTOR

No. He didn't give specifics. Just minor details. Most of his peers thought of him as eccentric who wanted more funding for his research. Others found him to be - losing his balance between reality and fantasy.

The doctor stops at the patient's door.

He faces his guests.

DOCTOR (CONT.)

Do not worry. He is not a violent person. It's not in his nature.

PETER

Is there a place we can all talk in one room?

DOCTOR

I can have the mess hall cleared if you want.

PETER

That would be fine.

The doctor looks through the window on the door.

**INT. CELL - LIGHTS ON**

The patient is on his bed sitting up and stares at the far wall. He can sense the doctor is looking at him, but does not give the doctor the satisfaction he is being watched.

**INT. MESS HALL**

Kale, marty, and peter all sit on one side of a table. A caraf of coffee and cups wait to be filled when they hear the door open.

Four guards walk in with the patient who holds in his right hand the drawing rolled up.

They escort him to the table.

The doctor walks behind them.

Once at the table...

DOCTOR

Gentlemen, this is professor  
Hirotoke Onozawa. I will be in the  
next room. The guards will stay but  
remain at the doors. You can have  
all the time you need.

PETER

Thank you.

DOCTOR

(Subtitled, directs  
hirotoki)

Be mindful and polite. Answer all  
of their questions. Understood?

Hirotoke looks up at his doctor with scorn in his eyes and  
bows his head ever so slightly.

The doctor expresses an uncertain look, but leaves anyway.

Guards post themselves at the door.

The meeting begins. Peter addresses hirotoki in japanese.

PETER

(Subtitled)

Hello, I'm professor peter kell,  
and with me are...(Cut off)

Hirotoke holds up his hand.

HIROTOKI

Your japanese sucks. I can speak  
english. I know that's Professor  
kale reuben, but I don't know the  
other person with you.

MARTY

Just marty.

HIROTOKI

Marty.

PETER

Thank god.

HIROTOKI

(A smirk)

So, you want to know what the - it  
is?

PETER

We have a pretty good idea. Or at least I did when I wrote the paper on it.

HIROTOKI

I read your thesis of how it could be created. And you were right. It is the - - aspirations of the human race. Born out of our malice, greed, hunger, hatred and disbelief.

KALE

How do you fight that?

PATIENT

(Plainly, contrite)

You can't.

MARTY

Bull shit. If it has physical form it can be...(Cut off)

HIROTOKI

What? Destroyed? No. You're thinking about tangibility. It has none of those qualities but it can destroy anything in its path as if it had form.

KALE

(Shows frustration)

Damn it - - shit.

As kale rubs his forehead, hirotoki pulls up the rolled up drawing and places it in front of his guests.

PETER

What's that?

HIROTOKI

Open it and see for yourself.

Marty grabs the drawing and unrolls it.

As soon as he sees it, he jumps up and moves back from the table in fright.

Kale grabs the drawing and gazes at his own dream.

KALE

What the hell?

HIROTOKI

It's the little town, that never was. I had this dream for years. At first I thought it was just a

(MORE)

HIROTOKI (cont'd)  
 passing fancy. One of those  
 nightmares you want to forget but  
 somehow can't. This image has been  
 stuck with me from the first night  
 to this day.

KALE  
 We've all been having the same  
 nightmare. All except peter here.

HIROTOKI  
 Perhaps his mind is more open to  
 the possibility of the unknown. Or  
 his body has a natural defense  
 against the image.

Marty comes back to the table and sits down again.

KALE  
 So who are the women in this image?

HIROTOKI  
 I don't know. Maybe it's a form of  
 a sexual fantasy that is -  
 unattainable. Which is why they get  
 killed in that - horrible way.

KALE  
 Or - - they represent the last of  
 the human race.

All look at kale.

KALE (CONT.)  
 We all know that women are the life  
 givers of this world. Evolution  
 made it that way for us. No  
 question about it. So what if, the  
 last woman on earth were to die?  
 The human race would go extinct.

PETER  
 Where are you going with this?

Kale glances at the drawing. He concentrates on the wave for  
 a moment.

KALE  
 I think, that the - wave is the  
 answer.

MARTY  
 Huh?

KALE  
 It represents the total annihilation  
 of all life on earth right?  
 (MORE)

KALE (cont'd)  
Buildings, people, the land,  
everything.

MARTY  
Yeah so?

KALE  
If this - - force is made by us,  
how can you stop the human race  
from unconsciously thinking about  
it?

On HIROTOKI: Eyes widen slightly.

HIROTOKI  
A massive knockout.

KALE  
Precisely.

MARTY  
Okay, now you lost me.

PETER  
No. No. No - that - that just might  
work. But we would need a gigantic  
relay station.

MARTY  
Relay station?

HIROTOKI  
Japan does have one of the largest  
underground facilities in the  
world. And we can tie into every  
satellite orbiting the earth.

KALE  
To emit a low pulse strong enough  
to render everyone on the planet -  
- asleep.

PETER  
Yeah but for how long?

HIROTOKI  
Well - the human mind retains  
enough information to last up to -  
- two months. Except this image has  
been inside of my mind for years.

KALE  
Which would mean we would have to  
stay asleep for a lot longer. Plus  
we would have to start contacting  
every nation to get their  
cooperation for this to work. And  
that's not going to be easy.

MARTY

So - you're saying that you all came up with a plan to knock everyone out on earth to make this - - thing disappear?

HIROTOKI

Tranquility through sleep often causes high levels of natural dopamine to cause dreaming. But we can adjust it so that everyone's brains can excrete more melatonin to keep people asleep and not dream. Basically - we're resetting their unconscious self and ours.

MARTY

Is that even possible? On a global scale?

KALE

With the use of all the satellites it is. There's about fifteen thousand up there floating around.

HIROTOKI

Some might be disabled. I'd say a good - four percent. But - if we are going to do this I need to be there when we activate it.

KALE

I can speak with your doctor about it. Give him the full report along with our experiences.

HIROTOKI

He's a realist. And not a very imaginative person.

PETER

I think I know a way around that.

Door opens and the doctor walks in.

DOCTOR

I'm afraid he will not be allowed to leave this facility.

PETER

Then you will go with him where ever this take us.

DOCTOR

Do you hear yourselves? You live in his fantasy just like the others.



MARTY

Others? You're saying there's others like him in here?

DOCTOR

How ever he did it, I have fourteen patients suffering from his delusion.

KALE

Then you know that what's happening around the world is growing.

DOCTOR

I can't subscribe to wild...(Cut off)

ALARM ACTIVATES.

Lights dim.

Amber ROTATING lights fills the room and hallways.

Guards leave to investigate.

DOCTOR (CONT.)

Wait!

HIROTOKI

You might as well accept it doctor. Our world is going to hell in a hand basket.

KALE

Come on.

They all leave the doctor behind.

DOCTOR

Wait! You can't...(Stops)

**INT. HALLWAY**

They all run down the corridor. Hirotokei grabs a lab coat that hangs on a nearby rack.

KALE

How far is this underground facility?

HIROTOKI

About half a day from here. It's been on lock down since this all started.

MARTY

So how do we get in?

HIROTOKI

I still have my passcode. I just hope they haven't changed it yet.

THEY PASS BY.

**EXT. INSTITUTE FOR THE MENTALLY DISABLED - CONTINUOUS**

As they all exit the institute, kale glances over to his right to see a large PLUME of dust rising in the short distance.

They stop to watch its powerful display of destruction.

HIROTOKI

That's what it looks like?

KALE

Yeah. The last time we saw this was back in saint paul. It took out a church and with everyone in it.

PETER

Is there a temple over there?

HIROTOKI

Two of them. One's been deserted, but the other...(Stop)

KALE

Let's go.

They all move to the cab still waiting.

**EXT. CAB**

Driver watches in horror with a cigarette in his mouth.

KALE

You can take a picture later.

CAB DRIVER #2

What the hell is that?

HIROTOKI

It's a demon on the lookout for lazy cab drivers.

CAB DRIVER #2

Huh?

PETER

Come on!

They all hop in the cab.

Driver hops in and starts the car and pulls out of the stall.

He drives to the gate.

**EXT. GATE**

Cab driver stops and honks his horn.

No reaction from the hut.

Hirotoke jumps out and reaches into the window.

**INT. HUT**

Control panel - gate button.

Hirotoke presses it and the gate opens.

**EXT. GATE**

Hirotoke jumps back in the cab and they all drive away.

**INT. CAB**

Driver looks out his window to see the rotating cloud destroying what it has in its grasp. Debris rains down across the landscape.

CAB DRIVER #2  
What is that thing?

HIROTOKI  
Just take us to mount fuji.

CAB DRIVER #2  
Mount fuji? That's over seven hours from here.

HIROTOKI  
Then we better fuel up before we head there.

CAB DRIVER #2  
Shit.

KALE  
It's growing rapidly.

PETER  
Can you turn on the radio?

CAB DRIVER #2  
Yeah. Sure.

Driver turns on the radio.

RADIO DJ (V.O.)  
(Subtitled)  
For those of you thinking about traveling up the coast, don't. We  
(MORE)

RADIO DJ (V.O.) (cont'd)  
 have a report of a disturbing event  
 that is happening as we speak.

KALE  
 What's he saying?

CAB DRIVER #2  
 He's talking about that. (points)

Cab driver translates for them as the DJ continues...

RADIO DJ (V.O.)  
 (Subtitled)  
 It appeared out of nowhere.  
 Destroying one of hokkaido's  
 beloved temples. Shineiji in the  
 sapporo region. Locals say that the  
 cloud seemed to form on its own and  
 began to devour the building in  
 just seconds. A few remaining  
 survivors managed to escape - but -  
 lost seveny two of their fellow  
 monks.

CAB DRIVER #2  
 Oh - shit.

Cab driver turns off the radio.

Outside a large piece of DEBRIS falls right on to the road.

HIROTOKI  
 Look out!

**EXT. CAB**

Driver manages to swerve around it, but loses control as the  
 car skids toward a steep embankment.

The car's back end skids off the road and plunges down the  
 hill.

**EXT. FOREST**

Car moves in reverse out of control as it runs over dead  
 logs and rocks.

A tire BREAKS off and rolls alongside them and veers off to  
 an unknown destination.

Behind them, is a CLIFF.

**EXT. CLIFF - CONTINNUOUS**

HOVER ABOVE LEDGE: As the car rolls close to the edge, the  
 back bumper hits a DIP and causes the car to flip up  
 backwards and lands on its roof.

Car slides to the edge.

Then, comes to a stop as the roof hits a patch of thick vines and foliage as a natural barrier.

SIDE-VIEW: Hood is just inches from the ledge.

**INT. CAB**

All are alive and well with some cuts and scrapes.

Cab driver looks over to kale upside down.

CAB DRIVER #2  
Seems our trp was cut short.

KALE  
You guys okay back there?

HIROTOKI  
Uhhhh, fine.

PETER  
Yeah I'm okay.

KALE  
Marty?

No answer.

Kale looks back to see if marty is okay, and notices how the others are hanging upside down.

ON MARTY: He is stoic, silent with both arms crossed over his chest.

KALE (CONT.)  
Marty?

MARTY  
I think I pissed myself.

KALE  
Yeah, he's fine.

They all unbuckle their seatbelts and fall head first.

**EXT. CAB**

Once they crawl out of the cab. The driver looks at his poor vehicle and kicks the door frame.

CAB DRIVER #2  
Ah damn it! This is all of your fault! Now how am I supposed to get back home?

KALE  
Does the your Cb still work?

Cab driver looks stunned, and remembers.

CAB DRIVER #2  
Shit it might.

He crawls back in to try it.

PETER  
Now what?

HIROTOKI  
There's a bus that runs by here every few hours. But I don't know if they'll run this route after what happened.

Cab driver appears much happier.

CAB DRIVER #2  
They're sending us a new unit. All we have to do is wait.

KALE  
Let's go back up the road.

They begin their trek back to the main road.

Kale looks back to see that the cloud is gone.

Smoke BILLOWS up over the tree line.

LATER...

**EXT. ROAD**

Two cabs pull up and stop to see their fellow driver waving at them.

Peter approaches the driver.

PETER  
Here. This should help compensate some of the damages.

Peter hands to him a WAD of japanese yen.

Driver accepts it without question and bows.

CAB DRIVER #2  
Thank you very much. I hope, what ever this is ends soon.

KALE  
We do too.

Cab driver gets in and his fellow driver pulls a U turn and heads back to town as the other three get in their new cab.

**INT. CAB THREE**

Cab driver looks back.

CAB DRIVER #3  
Where to?

HIROTOKI  
Mount fuji.

CAB DRIVER #3  
You got it pal.

**EXT. CAB THREE - CONTINUOUS**

Cab does a U turn and drives away.

A TOW truck passes them with its amber lights on.

Cab's TAIL LIGHTS round a bend.

DISSOLVE TO:

**EXT. BORDER TO MOUNT FUJI - SEVEN HOURS LATER - DUSK**

Cab slows down as it nears a massive gate in front of the mountain base. Hundreds of soldiers patrol around its perimeter in jeeps or trucks.

Cab driver stops far enough away.

FLOOD LIGHTS scans the area from towers that spans around the entire mountain.

ON CAB'S FRONT: Headlights turn off.

**INT. CAB THREE**

Driver looks at the activity.

CAB DRIVER #3  
Well, this is far as I can go.

Hirotoke hands the driver a BLACK CREDIT CARD.

HIROTOKI  
Keep the rest as a tip.

Cab driver looks at it up close. His eyes widen.

CAB DRIVER #3  
This is, uh, are you sure?

HIROTOKI  
Won't be needing it. Enjoy.

CAB DRIVER #3  
Thank you.

All four get out of the cab.

Driver slides the card into a reader and GLANCES at Hirotoki quickly who lights up a cigarette.

He then inputs an amount.

FARE: 50,000 yen.

WAITS... APPROVED.

Driver kisses the card and pulls U turn to head back home.

Peter stands beside Hirotoki.

PETER

Think you're code will work?

HIROTOKI

Hard to say. I wasn't - exactly in the right frame of mind when I was fired.

KALE

Who's all in there?

HIROTOKI

I would guess the prime minister and his staff along with a few handpicked scientists.

Hirotoki walks towards the fenceline not bothering to hide from any flood lights.

HIROTOKI

Also, the prime minister and I don't get along too well. Which is another why there's a full military issue here.

KALE

Why don't you two get along?

HIROTOKI

I got his daughter pregnant.

He moves on.

Peter and Marty glance to one another with unsure stares.

**EXT. FENCELINE - CONTINUOUS - DUSK**

Hirotoki looks at the fence to see that it is electrified.

Plus a sign that displays - DANGER - 300,000 volts perimeter.

Peter, Kale and Marty kneel next to him and wonder how they can all get in without being seen.



Hirotoke looks up at the top of the fence to see both RAZOR WIRE and BARBED wire meshed together so tightly, that no human can traverse it.

UNTIL he sees...

ON HIROTOKI: From the corner of his eye, he spots...

ON GROUND: A RABBIT that hops around.

Hirotoke smirks.

**EXT. FENCELINE - DIGGING**

A hundred feet away, kale, marty and peter are digging fast under the fence as they clear the dirt away being careful not to touch the fence.

**EXT. HIROTOKI**

The rabbit is bound by thin flexible branches to keep it from escaping while hirotoke UNLATCHES a junction box.

INSIDE are a series of WIRES and CABLES connected to BYPASS switches.

He looks at the rabbit with sad eyes and picks the poor thing up and looks at the squirming animal.

As he holds the ears, he unbinds the back legs.

Once last look.

HIROTOKI

(Subtitled)

I am so sorry. Please forgive me.

BUGS EYE VIEW: Hirotoke then pushes the rabbit onto the relay's inner chamber.

SPARKS FLY and SPIT as hirotoke dashes over to the others to help dig.

**EXT. FENCELINE - DIGGING**

KALE

What was that?

HIROTOKI

Just - never mind keep digging.

PETER

I think we're almost through.

ON GAP: Fingers rush to clear the way and exposes an opening under the fenceline.

HIROTOKI

Keep going. We have about ten minutes before they get here to see what happened.

**INT. FUJI MOUNTAIN - UNDERGROUND FACILITY - CONTROL ROOM**

The room is large fitted with wall to wall computers and relay stations along with a staff of dozens who sit in front of screens.

Behind them from an observation booth, is the PRIME MINISTER and his team of experts.

AN ALARM goes off.

A large screen BLINKS ON that shows a schematic view of the area's perimeter.

ONSCREEN: A blinking cursor ZOOMS in to display - SECTION SIXTY ONE - ELECTRICAL RELAY BOX DISABLED - QUADRANT FOURTEEN OFFLINE - BACKUP SYSTEMS WILL ENABLE IN FIVE MINUTES...

From overhead SPEAKERS, the PRIME MINISTER'S VOICE...

PRIME MINISTER (O.C.)

(Subtitled)

What's the problem?

A tech stands up to face the booth and bows once to give a report.

TECH

(Subtitled)

A failure of one of the relay boxes sir. Our backup systems will activate in five minutes.

PRIME MINISTER (O.C.)

(Subtitled)

Are there any cameras in that quadrant?

TECH

(Subtitled)

No sir. Only sections one through eleven have cameras. Quadrant fourteen was left out of the plans because of - budget cut backs.

**INT. OBSERVATION BOOTH - PRIME MINISTER**

A hard mean looking man. Deep cut wrinkles show years of back breaking work to get to where he is. Prime minister Fumihiro Murakami (55+).

His aids stand beside him as they all look at the bull pen.

PRIME MINISTER  
 (Subtitled)  
 How many troops have been  
 dispatched?

Over SPEAKER...

TECH (O.C.)  
 Two squads.

PRIME MINISTER  
 (Subtitled)  
 Good. Give me an update once they  
 arrive.

TECH (O.C.)  
 (Subtitled)  
 Yes prime minister.

ON PRIME MINISTER: His eyes frown as he glances downward.  
 One of his aids...

AID  
 (Subtitled)  
 Prime minister? Are you alright?

PRIME MINISTER  
 (Subtitled)  
 Hm? Oh yes, I just - felt a chill  
 down my spine. As if a - bad memory  
 suddenly showed its ugly face.

**EXT. DUG THROUGH**

ON HIROTOKI: After their success of digging under the  
 fenceline, hirotoki leads them through the dense forest  
 regions towards mount fuji.

Behind them from two hundred feet away, a squad in jeeps  
 arrive to investigate the relay box.

A SERGEANT order his men...

SERGEANT (O.C.)  
 (Subtitled)  
 Pan out. Look for any intruders.

SOLDIER (O.C.)  
 (subtitled)  
 Look at this.

**EXT. FENCELINE - RABBIT - RELAY BOX**

The soldiers gather around to see a RABBIT'S burnt out husk  
 smoldering with its teeth fused to the BYPASS switches.

SOLDIER  
 (Subtitled)  
 Ooo, extra crispy.

SERGEANT  
 (Subtitled, keys head  
 mic)  
 Well shit. Base this is squad two.

HEADPHONES (V.O.)  
 (Subtitled)  
 Go ahead.

SERGEANT  
 (Subtitled)  
 False alarm. A - rabbit got into  
 the box and chewed some of the  
 wires. It...(Cut off)

SOLDIER #2 (O.C.)  
 (Subtitled)  
 Over here!!

SERGEANT  
 (Subtitled)  
 Hold on.

The sergeant and his men rush over one hundred feet from the box.

**EXT. HOLE**

Soldiers stand in front of a freshly dug hole which lies under the fenceline.

SERGEANT  
 (Subtitled, keys head  
 mic)  
 It's too big for a rabbit to dig  
 out. Base, we got some intruders.  
 Moving to investigate. It looks  
 like they dug under the fenceline  
 and used a rabbit as a distraction.

HEADPHONES (V.O.)  
 (Subtitled)  
 Understood. We'll keep the power  
 off until you're through. Out.

SERGEANT  
 (subtitled)  
 Let's go hunting boys.

The sergeant is first as he crawls under the fence.

His men follow.

**EXT. FOREST - NIGHT**

Hirotoke leads them all towards a FORKED PATH. He looks at the path. His eyes scans both directions.

KALE

Well?

HIROTOKI

We - we should go left.

MARTY

I say we go right.

HIROTOKI

No. There's a hidden bunker down that way. You'll be shot on sight.

PETER

Well, does the left path have a bunker too? You have been gone for quite awhile.

HIROTOKI

I know. I know. Let me think.

A few seconds...

HIROTOKI (CONT.)

Keep left. There's a curve in the path that can help cover us.

KALE

Okay.

They all venture down the left path under a moonlit sky.

MEANWHILE...

**INT. OBSERVATION BOOTH - PRIME MINISTER**

The prime minister sits behind a desk as he watches the bullpen. His aids are together to compare notes when a tech calls for him.

TECH (O.C.)

(Subtitled)

Prime minister.

PRIME MINISTER

(Subtitled)

Go ahead.

TECH (O.C.)

Seems there was a breach in the fence's perimeter. The squads are tracking them down now.

PRIME MINISTER

(Subtitled)

Fine. Keep me posted every five minutes.

TECH (O.C.)

(Subtitled)

Yes sir.

CLICK.

AID

(Subtitled)

It could be some radicals trying to...(Cut off)

PRIME MINISTER

(Subtitled)

No. No, it's him.

AID

(Subtitled)

After all this time? I thought he was committed?

When the prime minister does not answer he stands up and walks to the observation window to look at his loyal staff working.

His aids join him.

PRIME MINISTER

(Subtitled)

We've had two more incidents since the temple in sapporo. We can't ignore it any longer.

AID

(Subtitled)

But it may all be just...(Cut off)

PRIME MINISTER

(Subtitled)

A coincidence? No. Not with his many appearances around the world.

He glances back to the room.

PRIME MINISTER (CONT.)

He was right. He was right all along. I just didn't listen to him.

AID

(Subtitled)

Sir, his work is - shoddy at best. I've read...(Cut off)

PRIME MINISTER

(subtitled)

Have you read any of his work or findings? I mean a detailed dissection of his theories?

AID

(Subtitled)

Yes, and it's all wild conjecture. There's no proof that the human mind is even capable of - creating such - destruction. This is all on a natural scale. Nothing more.

PRIME MINISTER

(Subtitled)

I thought at one time that I would agree with you. But for what my eyes have seen for each destroyed location, I can't ignore the possibility anymore. Who knows what our minds are capable of in these - ugly times.

**INT. CONTROL ROOM - CONTINUOUS**

His aids have nothing more to say. They just walk away from him.

Prime minister just watches the bull pen and his staff as they work quietly together.

**EXT. FOREST - CLOSE TO BACK ENTRANCE**

Hirotoke stops and kneels to the ground along with the present party.

KALE

Why are we stopping?

HIROTOKI

There. That's the way in.

PETER

Looks to be about twenty men.

HIROTOKI

Fumihiro really took measures this time around.

MARTY

I can go and chat them up if you want.

HIROTOKI

And get shot in the process? No. They'll just think you're a spy and shoot you in the head.

MARTY  
Well we can't just sit here too  
long. Our back up soldiers are  
still tracking us.

As hirotoki thinks, he can see in the middle of the twenty  
soldiers a familiar face.

A woman.

A very special woman.

**EXT. BACK ENTRANCE**

BY HIROTOKI'S POV: The woman is dressed in full military  
gear but is also addressing the men as their superior.

Each man nods their heads to acknowledge her orders.

She points in hirotoki's direction, but cannot see him or  
the other three from their hiding spot.

**EXT. HIDING SPOT**

Hirotoke takes a gamble.

HIROTOKI  
Let me go in.

KALE  
What?

HIROTOKI  
It's okay. I know someone who might  
be glad to see me.

KALE  
Who?

HIROTOKI  
You'll see. You guys stay here. If  
you get caught, I'll make up  
something.

MARTY  
Wait...(Stops)

Hirotoke gets up and walks to the back entrance of the  
mountain.

ON KALE: His eyes show an aghast expression as he watches  
the lunatic adjust his collar and comb his hair with his  
fingers.

KALE  
That crazy bastard.

MARTY  
Well now what do we do?



ON HIROTOKI: He walks towards the ARMED soldiers wearing a lab coat, sandals, and institutional fatigues.

If one were to guess, he was indeed insane.

**EXT. BACK ENTRANCE**

ON WOMAN: She suddenly sees Hirotoke walking to them.

SOLDIER WOMAN  
(Subtitled, Pulls pistol  
out)

Halt!

The rest of her squad also arm themselves.

ON HIROTOKI: He smiles oddly enough as he raises his hands.

BACK ON WOMAN: She can see that his face looks familiar but is not sure yet as she...

SOLDIER WOMAN  
(Subtitled)  
I said stop! Now!

ON HIROTOKI: He stops.

The men surround him and all point their weapons.

ON WOMAN: She walks to him with her pistol up.

The closer she gets, the more familiar his face becomes.

SIDE-VIEW OF BOTH: She is ten feet away now and lowers her pistol.

SOLDIER WOMAN  
Hi - hiro?

HIROTOKI  
(Grins wryly, subtitled)  
Surprise.

She rushes over to him as she holds out both arms.

He responds in kind.

Both smile at one another.

UP CLOSE and PERSONAL: The woman holds his shoulders, and knees Hirotoke right in the nuts.

**EXT. HIDING SPOT**

All three respond with a deep WINCE and close hug of their own privates as Peter glances to Kale.

PETER  
Oo shit, I can feel that from here.

BACK ON HIROTOKI.

With a girlish scream, hirotoki lands on his knees squealing in pain as the irate woman starts to drill him with endless banter.

SOLDIER WOMAN

Where the fuck were you all this time? Did you know how long I waited for you to come home? You piece of shit.

ON THE GROUND: She kicks him relentlessly. Like a mad woman she kicks him in the stomach, the face, and yes even the nuts again.

Then her men stop her rampage at the same time as...

**EXT. HIDING SPOT**

Their cover is blown as the squads shine flashlights and point weapons.

SERGEANT

(Subtitled)

Don't move! Get up! Now!

Marty looks back at them and answers with a MOCKING TONE using C3PO's VOICE...

MARTY

(Hands raised.)

We - we surrender.

SERGEANT

(Subtitled)

Move!

Kale, marty, and peter all walk out of their hiding spot and sees poor hirotoki lying on the ground in pain clutching his groin as the woman's men handcuff him.

SOLDIER WOMAN

(Subtitled)

Who the hell are they?

SERGEANT

(Subtitled)

Probably his cohorts. They were hiding in the bushes back there.

SOLDIER WOMAN

I don't fucking believe this shit. Is our base lacking that much in security? Bring them inside.

SERGEANT

(Subtitled)

Yes colonel.

ON THE GROUND: Hirotoki looks up at the love of his life.

HIROTOKI

C - c - colonel?

She walks away in a huff as her men pull hirotoki to his feet and drags him along.

Kale and company walk together with hands raised.

**EXT. BACK ENTRANCE - KEY PAD**

The colonel keys in her set of numbers and walks in first. Her men bring in the rest.

Door closes and HISSES to SEAL it.

**INT. FUJI MOUNTAIN - CONTINUOUS**

Inside they all walk down a very long corridor.

Walls, ceiling are all made of stone, but are smooth. No blemishes or cracks to be found.

Hirotoki admires the cleanliness through his half in and half out of conscisouness state.

**EXT. CELL - KEY PAD**

The colonel keys in a set of numbers.

A CLICK!

She opens the door and all walk inside.

**INT. CELL - LIGHTS ON**

The men put kirotoki on a cot and take off his cuffs. Kale and the others take a cot for themselves and wait as the colonel walks out with her men and close and lock the door again.

KALE

Great.

HIROTOKI

She - was - happy - to see me.

PETER

I can only guess what's she's like when she's pissed off.

MARTY

So, that's his daughter?

HIROTOKI

Yeah. Yeah, her name is Hasumi.

Hirotoki gets up slowly as he nurses his groin.

KALE

What did you do to have her  
relocate your nuts?

HIROTOKI

Well - I was in my second year of  
university. We got to know each  
other through our study hall days  
and found that we were meant for  
one another.

PETER

But?

HIROTOKI

But, my work took most of my time  
away from her. Fumihiro said that I  
wasn't the right person for her.  
That I always had my head in the  
clouds looking for - a - fantasy to  
come true. Little did he know of  
what I was able to find. He didn't  
believe it of course, and convinced  
Hasumi that my life was going in  
the wrong direction.

MARTY

Then the bombshell hit.

HIROTOKI

Yup. She got pregnant. Without a  
father or a husband around she was  
bound and determined to raise - our  
daughter under her dad's care. By  
then, my life was consumed with the  
dread.

**INT. SECURITY ROOM**

Hasumi listens to the conversation alone in near darkness in  
front of television screens that show empty cell rooms.

Her eyes fix on only one screen panel and hirotoki's face as  
he talks to the others.

FROM A SPEAKER...

HIROTOKI (CONT.) (O.S.)

I wish - I never heard of it. I  
could have - raised my daughter  
like a responsible person and take  
her to school, watch her act in  
plays or help bandage up a scraped  
knee. Except this - - dread (Slams  
fist on wall) had destroyed my  
life. And theirs.

ON HASUMI: Her eyes water as she listens.

HIROTOKI (CONT.) (O.S.)  
 Now it's going to happen after all.  
 The formations will start to become  
 more frequent. Rather than just one  
 area, they'll hit multiple places  
 at once. And never mind religious  
 locations.

MARTY  
 What do you mean?

HIROTOKI (O.S.)  
 I mean, that soon the dread will no  
 longer discriminate between faith  
 and faithless. It will appear in  
 random all over the earth. A  
 school, a prison, even a government  
 building. Nothing can stand in its  
 way.

KALE  
 We have to talk with the prime  
 minister.

HIROTOKI (O.S.)  
 I know. But now, we got no pot to  
 piss in.

Hasumi leaves the security room.

**INT. CELL - HASUMI**

Hasumi enters the cell and looks at each man cautiously for  
 a moment.

ON KALE: He admires both her beauty and strength for being  
 such a hard ass woman to care enough to put hirotoki in his  
 place with no regards to his manhood.

HASUMI  
 Come with me. All of you.

They all get up, albeit slowly for poor hirotoki and exit  
 the cell.

**INT. CONTROL ROOM - PARTY ARRIVES**

The prime minister is standing next to his aids as they  
 discuss plans when Hasumi enters the room along with her  
 prisoners and four armed guards.

Prime minister turns around to see his - so called so in  
 law.

PRIME MINISTER  
 You still look like shit.

HIROTOKI  
 Thanks, dad.

PRIME MINISTER

Don't call me that. Don't you ever call me that again!

HASUMI

Father. Let's just - hear him out.

The prime minister's aids huddle close to their superior for protection, which insults Hirotoki.

PRIME MINISTER

You couldn't just let it go? You had to keep investigating about this - - this - bull shit just so you could be proven right. How do we know it wasn't that started it all? Hm?

HIROTOKI

Because it's a collective effort by the entire human race. You, me, Hasumi, this whole room. The entire world is doing it. And they don't know that they are doing it. Which makes this a group effort.

Hirotoki approaches the prime minister.

The guards take a ready stance.

Prime minister puts up a hand to stop them.

HIROTOKI (CONT.)

Our - - civilization is heading down a dark path. Once that - - we may never be able to get out of. Without your help.

PRIME MINISTER

(Unsure of hirotoki)

What if you're wrong? What if this is just a test for us?

HIROTOKI

If it is... It's a test we can't pass. We need the entire orbital net of satellites to induce a world wide unconscious state on everyone except emergency personnel to oversee the regular routines to the power plants and other habitable processes. Such as farmlands, and every other combined necessity for life.

PRIME MINISTER

What about working governments?

HIROTOKI

They will be active in the underground shelters. I came up with an idea for protective suits against the signal we'll be delivering over the earth.

KALE

Basically it will be a collective of cooperative plantations to keep earth's electrical supplies and other means rolling until the signal stops.

PRIME MINISTER

Why put people to sleep?

HIROTOKI

Because a person dreams naturally in sleep. What we are going to do is to temporarily cut off the melatonin that causes the dream state.

HASUMI

I'm guessing that there will be contingencies to oversee the earth's citizens while they are asleep?

HIROTOKI

Yes. We can use stadiums, schools, public facilities to house everyone or even just use their homes and monitor them.

PRIME MINISTER

How long will this take?

HIROTOKI

If everything goes to plan, and everyone works together, under a year.

PRIME MINISTER

There's also the subject of human functions to take care of.

HIROTOKI

I know.

KALE

I have a plan for that too.

PRIME MINISTER

What about - looters? Outcasts who don't care of what happens to the world?

PETER

I hate to say this, but - there should be only one rule to that question. Shot on sight. No exceptions.

PRIME MINISTER

Oh god.

ALARMS BLARE!

HASUMI

Report.

TECH

An anomaly has appeared near tokyo.

**EXT. TOKYO - ZOO - PARK BUILDING - NIGHT**

People run away screaming as the FORMATION of a dark cloud rotates around a building and rips it to shreds. BRICKS and CONCRETE are broken like crackers and BLOW away as the strength of the cloud increases.

Within its hazy dense environment FLASHES of lights PULSE.

A nearby bathroom facility is TORN apart.

SHARDS fly in the air and embed in walls or trees.

**EXT. ZOO DISPLAYS**

Zoo animals chirp or ROAR their disconent as winds SHRILL and SHRIEK.

**EXT. PARK BUILDING - CLOUD**

Its mass gnaws away the building to its foundations.

**INT. CONTROL ROOM**

All watch on the screen from an AERIAL VIEW POINT.

The rotating cloud spins clock wise as more FLAHSSES pulse inside of it.

Then, it diminsihes to just light breezes and wafts away.

All that is left on the ground is a SWIRL like pattern in the soil.

ON PRIME MINISTER: He only expresses awe of such power.

ON KALE: His eyes avert to the floor as he walks to an empty chair to sit down.

HIROTOKI

Now you see what is happening?



Prime minister looks at hirotohi.

PRIME MINISTER  
Tell me what you all need.

DISSOLVE TO:

**EXT. COLORADO MOUNTAINS - UNDERGROUND BUNKERS - TEN MONTHS  
LATER - DAY**

Kale is helping bus loads of people enter the facility along with armed guards and extra security personnel.

Marty is close by marking people's baggage and belongings.

AERIAL: Long bus lines fills the narrow road way as helicopters zoom over head as patrol.

**EXT. DENVER - SCHOOL**

People line up outside of a school as they receive name tags and blankets.

**INT. SCHOOL**

Nurses help the elderly to private school rooms on walkers or wheelchairs.

While other more healthy people stroll to the gymnasium.

**INT. GYM**

Beds line the floor in rows like an army barrack with separation curtains for privacy.

Nurses walk around in specially designed suits with helmets on as they take information from people.

DOWNTOWN.

**EXT. DENVER - THUGS - DEATH SENTENCE**

Looters pilfer store fronts as they smash windows and steal what they can.

ALARMS GO OFF.

They flee.

But just around the corner comes four trucks full of MILITARY soldiers and start to gun down the thieves with no ounce of mercy.

Behind them is a garbage truck and helpers in suits who pick up the bodies and toss them into the back masher.

Behind the trash truck is a messenger in a HUMMER who uses a bull horn that is mounted on the roof.

MESSENGER (O.C.)

Anyone who disobeys curfew laws and loots from public store fronts will be shot on sight. Please vacate the streets immediately. This is a presidential order.

The message repeats as they drive down city streets to clean up the trash.

A few nearby THUGS jump out from behind some cars and use machine guns.

They are met by...

**EXT. TRUCK BED - SOLDIER - RPG**

... A man who holds the law in his hands.

He points, aims and shoots the MISSILE.

FOLLOW MISSILE to THUGS: It hits the ground and EXPLODES.

The thugs do not survive as BODY parts rain down in pieces.

One of the thugs has half of his upper body blown off but continues to walk around in a trance like state.

ON THUG: His eyes are wide with fear as he struggles to breathe. The blown off half SMOLDERS and crackles.

THUG

(Struggles, frantic)

Heaaa! - heaaa! - aaanngg!

He finally falls face first into the street and dies.

ON MILITARY TRUCK: The men cheer and drive off as they hold up their issues.

**EXT. MAIN STREET - MORE THIEVES**

Looters continue to rob stores despite the orders from the president.

They are met with ground forces and a firefight breaks out.

Bullets riddle both sides, and cars and shops.

Body count starts to climb, but it becomes one sided as the soldiers have the upper hand for military might.

**EXT. DENVER CITY - AERIAL VIEW**

Fire smoke, and weapons fire fills the air along with screaming voices and the messenger who continues on in his monotone manner.

EXT. COLORADO MOUNTAINS

Kale is processing more people as they exit the busses when marty walks over to talk with him.

MARTY  
Hey, did you hear?

KALE  
What?

MARTY  
Looters got their numbers taken out  
by the squads.

KALE  
Jesus.

MARTY  
Yeah. I just hope they don't get a  
bright idea by coming here.

KALE  
It's that kind of thinking that  
causes - (Quiets voice) the dread.

MARTY  
Hey don't blame me, blame them. I  
didn't tell them to go loot  
someone's livelyhood.

Marty has a point, and kale stops before his next word comes out.

MARTY (CONT.)  
Besides, it keeps the prisons  
emptier.

KALE  
Come on marty. That's not fair.

MALE PASSENGER  
Why? They made their choice. We  
didn't tell them or hint to them to  
look our stores. They went against  
the president's orders. Once they  
stole what wasn't theirs, their  
lives are up for bids. Am I right?

Fellow passengers go along with it and give their two cents worth.

Kale presses his passenger to move on.

MALE PASSENGER (CONT.)  
Can't fight human nature man.

KALE  
Move along please.

Passengers keep moving as marty walks away from kale.

Kale has a look of dispondantcy.

**INT. CONTROL ROOM - MOUNT FUJI - NIGHT**

Hasumi and hirotoki work together in front of a giant processing tower with only one terminal for access. A team of techs check and re-check information screens that are lined in two rows which number in the dozens.

Hirotokei and hasumi speak in english.

HIROTOKI

How's - our...

HASUMI

Aiko is doing fine. She's made the honor roll this year and wants to take band lessons next year. Or when this - is all over.

HIROTOKI

I - am - so sorry Hasumi. I never meant for this to go as far as...(Cut off)

HASUMI

She wants to meet you.

HIROTOKI

What?

HASUMI

You heard me. She wants to meet you.

HIROTOKI

I - I - don't think...

HASUMI

No you never do.

HIROTOKI

She'll probably kick me in the nuts too.

Hasumi giggle as she turns to face him.

HASUMI

I am sorry I did that. But yes, she probably would. Except her training will prevent that.

HIROTOKI

Training?

HASUMI

She's been taking akido since she could walk. She's made her black belt too.

HIROTOKI

Nice. Damn it. How I missed - everything.

ON HASUMI'S HAND: She places her hand on his to show she still has feelings for him.

HASUMI

Just - let her work up to you.

HIROTOKI

(Nods)

Okay.

TECH

(Subtitled)

Ninety six percent of satellite field in place.

HIROTOKI

(Subtitled)

That gives us just forty eight hours before activation.

HASUMI

(Subtitled)

Some of the satellites are old. We don't know how many can hold the signal once it starts.

HIROTOKI

(Subtitled)

It'll work.

HASUMI

(Subtitled)

But...

HIROTOKI

(Subtitled)

It'll work.

HASUMI

(Subtitled)

Okay. I'll trust you.

HIROTOKI

(Subtitled)

Get me kell.

TECH

(Subtitled)

Yes sir.

INT. N.O.R.A.D - CONTROL ROOM - DAY

Wall to wall officers and staff toil on computers as peter stands in front of a wall screen alongside a few generals.

PETER

Hirotokei, good to see you.

ONSCREEN.

HIROTOKI (O.S.)

Peter. General.

GENERAL

The last of the satellites have been aligned as you requested.

HIROTOKI (O.S.)

How many made their orbit?

GENERAL

Fourteen thousand seven hundred.

PETER

That should be enough to cover earth's upper atmosphere. The only places not covered is both the south and north poles.

HIROTOKI (O.S.)

That's better than I'd hoped for. General, once the signal is activated your military has forty eight hours to firmly secure the U.S and every location that has been assigned as a risk area.

GENERAL

We've already taken measures for just that purpose.

HIROTOKI (O.S.)

Good.

GENERAL

Mister onozawa. Will this signal render the human race asleep? I mean nothing like this has ever been attempted before on such a scale.

HIROTOKI (O.S.)

We went over the figures numerous times based on locations around the world. Not even a mouse can escape the pulse once it starts.

GENERAL

On hand, we over twenty million personnel ready to baten down the hatches once the signal begins.

HIROTOKI (O.S.)

If there should be a problem - - I know you'll come up with a solution.

GENERAL

Good luck.

HIROTOKI (O.S.)

Thank you.

PETER

We have the amplification towers ready. Just say the word.

On screen, hirotoki looks to his left at the countdown clock.

HIROTOKI (O.S.)

Thirty minutes until we fire - - mark.

On the screen a new WINDOW POPS up that displays the countdown.

ONSCREEN: Clock shows all zeros - then 30:00 and roll down begins.

HIROTOKI (CONT.) (O.S.)

Let kale know that his dreams should be - more calm after this is all over.

PETER

You got it.

Screen BLINKS OFF.

ALARMS BLARE.

GENERAL

Report!

A radar station officer...

RADAR TECH

Sir, we have four anaomalies appearing at the same time.

GENERAL

Where?

RADAR TECH

One in phoenix, one in toronto  
canada, one in seattle and one in  
london. They're - - oh god.

GENERAL

What is it?

RADAR TECH

They've formed but are five miles  
in diameter.

GENERAL

Put it up.

ONSCREEN: Screen SPLITS into four panels and display the  
formations.

TRANSITION from screen to locations.

**EXT. PHOENIX - STREETS - DAY**

A dark cloud ROTATES slowly but destroys everything it comes  
into contact with. City SIRENS activate.

People who are not in shelters or underground flee as WINDS  
pick up speed and adds more damage.

A nearby SHELTER becomes a victim.

**EXT. TORONTO - MID-DAY**

A formation is deep within the great city of toronto and  
RIPS apart skysrapers like paper which consist of metal  
slivers and glass shards that act like bullets.

Those on the grounds stand no chance as they get riddled  
with DEBRIS only to be sliced to ribbons.

A few passerby's scream and EXPLODE from the intensity of  
the clouds energy.

**EXT. PARLIMENT BUILDING - NIGHT**

Half of the building is buried inside of the gigantic dark  
cloud as FLASHES of energy adds to its strength.

A few JETS fly overhead and shoot missiles at it.

ON MISSILES: They breach the exterior but are consumed  
instantly and are reduced to just metal fragments.

**EXT. SEATTLE - SPACE NEEDLE - DAY**

City sirens blare as the cloud spins close to the beloved  
space needle.

The edge of the cloud touches the column.



ON NEEDLE: Its structure CROAKS and GROANS as it leans grossly to the left.

AT BASE OF NEEDLE: The foundations come loose, SPARKS fly, concrete debris fails to hold its base.

The base BREAKS off.

ON CLOUD: In SLO-MOTION the cloud carries the needle within its mass with a full rotation.

On the final leg the space needle is hurled over the city.

**EXT. SUBURBS CONTINUOUS**

Space needle CRASH lands and takes out rows upon rows of houses as it breaks apart and crumbles.

**INT. JUSTINE'S LIVING ROOM**

From his window, he can see the large broken needle rolling his way. A couple friends and family members watch with him, and then grab onto justine as the COLUMN...

**EXT. JUSTINE'S HOME**

... Smashes through and leaves only a SCRAPED line of destruction as the saucer breaks off and rolls away.

**EXT. REST IN PEACE**

Its saucer section comes to a rest near a waste facility.

**INT. N.O.R.A.D - CONTROL ROOM - DAY**

Wall screen BLINKS to show hirotoki.

PETER

Hiro.

HIROTOKI (O.S.)

We just heard. I'm pushing the  
countdown to fifteen minutes.

Countdown rolls backward to fifteen minutes and continues.

PETER

I'll let kale know.

HIROTOKI (O.S.)

Right. Take care.

SCREEN BLINKS OFF.

**INT. UNDERGROUND BUNKER - COLORADO**

Kale stands in front of a screen as workers behind him scramble about as they tend to their duties.

KALE

How many?

PETER (O.S.)

Four appearances. The last one was  
in - - seattle.

KALE

Shit.

PETER (O.S.)

Hirotohi pushed up the time table  
to fifteen minutes until  
activation.

KALE

Fifteen minutes? We still have two  
dozen busses to unload here.

PETER (O.S.)

I'm sorry. You'll just have to rush  
them all inside without their  
belongings.

KALE

Yeah. Yeah. Okay. I'll get it done.

PETER (O.S.)

Talk to you soon.

Screen blinks off.

ON KALE: His eyes show concern as he watches the many  
workers around him move with a purpose.

A deep inhale, and kale proceeds to do his part.

**EXT. COLORADO MOUNTAINS - EMERGENCY RUSH**

Kale runs outside and hugs the fenceline as he looks for the  
on-call sergeant.

He spots him near a bus and rushes over.

KALE

Excuse me, watch out, coming  
through. Sergeant! Sergeant!!

ON SERGEANT: He takes note of name tags when he hears his  
title called out.

As he turns around, kale runs up to him.

SERGEANT

Kale. Aren't you supposed to  
be...(Cut off)

KALE

The time table's been pushed up.

SERGEANT

What?

KALE

They're going to activate it in  
(looks at watch) ten minutes. We  
have to get everyone inside - -  
now.

SERGEANT

Right. Okay everybody, leave  
everything behind, we want everyone  
to form a line and double time it.  
Off the busses, everyone off the  
busses!!

People leave the busses and listens to the sergeant's  
orders.

Kale leans on his knees as the people begin to move to the  
underground entrance.

SERGEANT (CONT.)

That's it. Keep in line and move to  
the bunker. Don't rush, but don't  
lag.

The sergeant uses his shoulder mic.

SERGEANT (CONT.)

We got people coming in, let them  
all through.

EAR SPEAKER (V.O.)

Yes sir.

**EXT. UNDERGROUND BUNKER ENTRANCE**

People rush inside as military men guide the way with waving  
hands and signal flashlights.

Kale brings up the rear when the last person along with the  
military soldiers enters the bunker.

He looks back once to see the long line of empty busses left  
behind along with the belongings.

SERGEANT

You coming in or just wanting to  
sight see?

KALE

Yeah.

Kale turns to enter just as the GIANT door starts to close.

ON DOOR: The edge fits into its seal and CLANGS shut with a  
soft thud.

A HISSING SOUND seals the door.

**INT. UNDERGROUND BUNKER - CONTINUOUS**

Kale looks at the hundreds of people faces as they stand alone or huddle together silently waiting.

Scared faces. Some show no emotion, while others have more frantic stares. Possible claustrophobic cases.

Kale walks between the people as he moves to a communications terminal.

SERGEANT

Okay people, we have rooms assigned to your names, when I call yours please raise your hand. Fred and Martha better.

Two people raise their hands and suddenly have two armed guards escort them to a room.

Sergeant continues.

**INT. COMMUNICATIONS OUTLET**

Kale uses a keyboard and inputs some impressive codes to log on to the net.

After a couple of seconds...

PETER (O.S.)

Kale.

KALE

Okay, we got everybody in.

PETER (O.S.)

Now - - we just wait.

KALE

If this works, and the - dread stops. How do we prevent it from ever happening again?

PETER (O.S.)

We're working on that. In truth we really are facing the unknown as far as the human mind goes. We still don't know even a tenth of our potential. But to create such - destruction by a thought, even by unconscious thought is too - - frightening to imagine.

KALE

What about the injections to hinder the melatonin flow?

PETER (O.S.)

We had it put into drinks to calm down those who are too scared to deal with this.

KALE

I suppose that's one way.

PETER (O.S.)

We've done all we can. Now it's just a matter of monitoring every soul on the planet who's going to be sleeping for awhile.

**INT. N.O.R.A.D - CONTROL ROOM - DAY**

KALE (O.S.)

How long do you think it'll last?

PETER

Ball park guess, a week. Maybe longer.

OVERHEAD SPEAKERS... MALE VOICE.

SPEAKER (V.O.)

'T' Minus, three minutes to signal activation.

PETER

Well that's my cue.

KALE (O.S.)

Good luck.

PETER

Thanks. You too.

Screen BLINKS off.

ON PETER: His eyes stare at the blank screen, then averts his eyes up to the ceiling.

Ceiling ZOOMS closer.

TRANSITION into space.

**EXT. EARTH - SATELLITES**

Satellites surrounds the earth as a GIANT net of stringed pearls.

Each adjusts their orbit and move into perfect position.

From a distance, shows the earth encased inside a CAGE.

**INT. CONTROL ROOM - MOUNT FUJI - NIGHT**

Hirotoke works on a control panel alongside hasumi as they enter multiple codes that permeate into new formulas and symbols that intertwine with a gracious and harmonious dance of light.

Upon the last input... Hirotoke looks at his work and over to hasumi.

HIROTOKI  
(Subtitled)  
That's it.

HASUMI  
(Subtitled)  
Now all we can do - is pray.

ON HASUMI'S HAND: Hirotoke grabs her hand.

**INT. N.O.R.A.D - CONTROL ROOM - DAY**

Peter watches as the last seconds count down from twenty seconds...

SPEAKER (V.O.)  
Twenty seconds, nineteen, eighteen,  
seventeen, sixteen, fourteen,  
thirteen...

**EXT. CITIES - MONTAGE**

PARIS. Empty streets, a few random pockets of fires from earlier engagements between the military and civilians or thieves.

VOICE (V.O.) (CONT.)  
Twelve, eleven, ten, nine..

**EXT. LONDON - PARLIMENT BUILDING - NIGHT**

FLOOD LIGHTS scan the building. Wreckage, debris, smoke.

VOICE (V.O.) (CONT.)  
Eight, seven, six, five...

**EXT. EARTH - SATELLITES**

VOICE (V.O.) (CONT.)  
Four, three, two, one... Zero,  
Enable.

ON SATELLITES: Panels open up like flower petals and create a kaleidoscopic image that accentuates the earth's already impressive beauty.

Then... A DEEP throbbing vibrations begin.

BACK ON EARTH...

**INT. SCHOOL GYM - CONTINUOUS**

Nurses in suits watch as the populace starts to become dozy and lay back or fall to the floor in a deep sleep.

Nearby helpers in suits pick up the fallen ones and place them on beds.

**INT. PUBLIC STADIUM**

The grasslands of what was once a field for football players has become an emergency hospital for ten thousand sleeping citizens.

Suited nurses walk around as they monitor vital signs and check I.V drips.

FLIP TO...

**EXT. AUSTRALIA - OUTBACK - UNKNOWN LOCATION**

A stretch of white canopy reaches for miles east to west.

Under its white surface which is held in place by STEEL BRACES and columns every fifty feet...

**INT. MAKESHIFT HOSPITAL**

Thousands sleep on a bed or in sleeping bags on the ground but are all tied to monitors as SUITED techs check vitals and so on.

RISE UP through the canopy.

HIGHER into the clear blue sky and further on...

**EXT. ATMOSPHERE - SPACE**

Earth - is asleep.

DISSOLVE TO:

**INT. N.O.R.A.D - CONTROL ROOM - A MONTH LATER - DAY**

Peter is in a three way conversation with both Kale and Hirotokei.

Peter also has a light beard.

PETER

So far there's been less and less appearances of the dread. The last one was in shanghai but it was so small that it didn't do any damage. Just a few overturned shed roofs.

KALE (O.S.)

Seems the melatonin levels are balancing out.

HIROTOKI (O.S.)

Our end shows a significant drop of the dread appearing. I'd say one more month and it will be completely wiped from people's unconscious thoughts altogether. We've also sent up a new satellite as a counter measure in case of future appearances.

Suddenly an unknown face appears beside hirotoki.

A young girl no more than ten years old sticks her nose up to peer at the screen.

Hirotoiki's daughter, Aiko.

AIKO (O.S.)

(Subtitled)

Who are those people dad?

HIROTOKI (O.S.)

Just friends. Speak in english to the nice people.

AIKO (O.S.)

Hi.

PETER/KALE

Hello.

AIKO (O.S.)

When is everyone going to wake up?

PETER

Soon. Very soon.

AIKO (O.S.)

Oh. How come people are asleep?

PETER

Kale?

KALE (O.S.)

Because - - the earth was sick for a little while. They had to sleep so they can get better. But, no need to worry. Once they wake up, they'll be fine. More than fine.

AIKO (O.S.)

Ohhh. Are you okay? No more bad dreams?

KALE (O.S.)

None.

AIKO (O.S.)

I'm glad.



KALE (O.S.)

Me too.

HIROTOKI (O.S.)

Can you tell mom to come down so we  
can go over some numbers later?

AIKO (O.S.)

Okay.

Off she goes with a spry in her step.

KALE (O.S.)

She has her mother's eyes.

HIROTOKI (O.S.)

(Embarrassed)

And her mother's foot.

All laugh together.

RADAR TECH (O.C.)

Doctor kell?

PETER

Yes?

RADAR TECH

Take a look at this.

BOTH kale and hirotoki remain on screen as peter walks over  
to the radar station.

PETER

What is it?

RADAR TECH

Over grid eight, section six. A  
dread appeared, but disappeared in  
two seconds.

PETER

No damages?

RADAR TECH

None. It just formed but blew  
itself out just as fast.

PETER

Thank god. Keep me posted for any  
other signs.

RADAR TECH

You got it.

Peter walks back to the screen.

KALE (O.S.)

Well?

PETER

Seems our instincts were right. A dread showed up but blew itself out a few seconds later. I think the worst is over.

HIROTOKI (O.S.)

Let's be sure. We'll still go one more month to be safe.

PETER

Agreed. Talk to you guys later.

KALE (O.S.)

See you.

Hirotoke just nods to agree.

Screen BLINKS off.

**INT. UNDERGROUND BUNKER - CONTINUOUS**

Kale breathes a sigh of relief as his screen remains blank. He turns to walk towards his room through a cluttered hallway of people and belongings.

A nearby occupant approaches him.

MAN

How long are we going to be stuck here?

KALE

I just got word, we are here for one more month and then - we're out of here.

MAN

Seriously?

KALE

Yup. So try to relax, get some rest. I'll send someone over with some water and food for you.

MAN

Thanks.

KALE

You're welcome.

Kale moves on as the man behind him sits on a nearby crate to rest his weary bones.

LATER...

**INT. KALE'S ROOM - SECTOR FOUR - NIGHT**

Kale sleeps on his bed. No covers on as he sweats profusely.

He stirs and tosses in a dream state.

CLOSE ON KALE: His eyelids pulse from his eye movement.

CLOSER...

Transition into his mind's thoughts as he turns again.

Inside his DREAM...

**INT./EXT. DREAM**

Kale stands alone on the empty road and stands in front of the GIANT dust wave that hulks above the buildings.

A LOW RUMBLE ensues under his feet.

He walks towards the buildings.

They get closer to him.

Kale stops suddenly and realizes that there are no faceless women.

Unsure if should move again, he spins around to look behind himself to see...NOTHING but an empty road.

He does a one eighty and moves on.

Kale looks up to gaze upon the BEHEMOTH WAVE that just waits there ready to roll him down if it so wanted.

NO SOUND from the wave.

He looks ahead to see that the buildings are now two feet away from him.

Kale scans right to left and spots his name on one of the buildings, and walks to it.

Just then, a HAND grabs his shoulder.

IN FRONT OF KALE: Behind him is a woman. Only brown hair is seen until she moves around to face him.

Kale is frozen with fear as he watches almost in slow motion as she faces kale.

Her brown hair blows away from her face to reveal a beautiful female with dark eyes, full lips and no facial imperfections. The woman's clothes are traditional wear for the present day female.

If she were a goddess, he was in luck.

ON KALE: He tries to speak but no sound passes his lips.

She offers a warm smile.

She speaks to him... But her voice is oddly faint.

WOMAN

You have travelled far to be this close to us.

KALE

I - I - can't hear you.

As she speaks, her voice clears and becomes more distinctive and concise.

WOMAN

You're suffering ends here, now.

KALE

Who are you?

WOMAN

Just a - reminder.

KALE

To who? Me? Others?

WOMAN

I am anyone's reminder. I was created in the hopes that people like you could breach the dread's conscious state. You succeeded.

KALE

Why were there two of you?

WOMAN

My other self is a reflection. I don't pretend to know man's ambitions have become stagnant, and poised to further his own destruction. It's always been ordained that the human race will fail soon enough.

KALE

How do we prevent that?

WOMAN

You can't. Evolution always finds a way to push aside the old and give birth to the new.

She approaches kale in a sultry way. Her beauty captivates his senses as she stops no further than a few inches from kale's face.

WOMAN (CONT.)

(Studies his eyes)

But, perhaps you can be the voice.

KALE

What can I do? I'm just a scientist.

WOMAN

Maybe that's your flaw. You work on understanding the human race through evidence found deep inside of the ice at the north pole.

KALE

I haven't even...(Stops)

WOMAN

Been there? You were inside of your own dream.

KALE

How did... Oh shit.

She smiles wryly and places her lips right onto his without warning and kisses him deeply.

His eyes roll back and close while he wraps his arms around her waist.

From a short distance, the WAVE moves and SPLITS apart.

The buildings also split apart with a section each of the wave's base.

A BRIGHT LIGHT FLASHES into existence which stops kale's kiss and looks at the light along with the female who never bats an eyelash.

Light grows BRIGHTER.

Until...

**INT. KALE'S ROOM - SECTOR FOUR - NIGHT**

He jolts awake and sits up to look at his hands. They are steady, calm and sweat free.

Five feet away from his bed.

His eyes dart side to side for a moment unsure of what to do next.

Kale jumps out of bed and dresses.

**INT. COMMUNICATIONS OUTLET**

Kale arrives and calls up hirotoki.

Screen blinks on to show hirotoki's smiling face.

HIROTOKI (O.S.)

I know why you called.

KALE  
You saw her too?

HIROTOKI (O.S.)  
Yes. She spoke to me of the future.

KALE  
Yeah I had - my own - little  
discussion with her too.

Marty shows up out of nowhere.

MARTY  
Hey, did you guys have...(Stops)

Marty eyes both kale and hirotoki's face on the screen.

MARTY (CONT.)  
Never mind. Judging by the way you  
two are smiling, she definitely got  
to both of you.

KALE  
Looks like we're all in the clear.

MARTY  
Yeah the wave broke apart. So it's  
over? The dread's - - gone?

HIROTOKI (O.S.)  
For now. We don't know when it  
might appear again in the future.  
But at least now we have a defense  
against it.

KALE  
True. When she - kissed me (Looks  
at marty for a reaction) I got this  
idea for a world wide protective  
barrier.

MARTY  
Did you say kiss? She never kissed  
me.

Kale only shrugs his shoulders as he grins.

MARTY (CONT.)  
Dah, you guys suck.

He walks away disheartened.

Hirotokei laughs.

HIROTOKI (O.S.)  
I'll start preparations for the  
united nations assembly once the  
smoke clears.

KALE  
Agreed. Be seeing you.

HIROTOKI (O.S.)  
Yeah. Good night.

KALE  
Night.

Screen blinks off.

Kale walks away from the console.

DISSOLVE TO:

**INT. SCHOOL GYM - ADDITIONAL MONTH LATER - DAY**

Patients who have been asleep start to wake, but remain in bed as nurses who no longer have their suits on attend to the weak sleepy heads.

NURSE  
Take it easy. You'll be fine. Drink this, but sip it.

PATIENT  
(Raspy, scratchy)  
How long were we asleep?

NURSE  
Two months.

Has trouble talking but insists...

PATIENT  
Oh wow. That was the best sleep I ever had.

NURSE  
Well, looks like after another week here you can go home.

PATIENT  
Yeah. Thanks.

NURSE  
You're welcome.

Nurse moves to another bed and helps a new awoken patient.

CEILING POV: Nurses walk around as the patients stir awake.

As the bright side of happiness fills the gym...

The ugly side shows itself in the form of...

EXT. UNKNOWN LOCATION - MASS GRAVE - THUGS, THIEVES, ETC - DAY

Bulldozers push dead bodies into a thousand foot DEEP hole. Remnants of looters, thugs, thieves and murderers who were killed by the military.

All buried on top of one another with no headstone or sign that they ever existed.

HAZMAT suits walk around taking count of the bodies as they get pushed in.

On one bean counter, as he counts another suit approaches.

MALE ASSISTANT

That's the last of them.

BEAN COUNTER

Good. I hope no one touches this place.

MALE ASSISTANT

I don't think anyone will after what the president said.

BEAN COUNTER

(Stoic, no emotion)

Eighteen thousand four hundred and eighty seven.

MALE ASSISTANT

That many?

BEAN COUNTER

Yeah. Goes to show how many don't care if they live or die. This place - will be cut off from the public once the hole is filled.

MALE ASSISTANT

Damn. Feel for some coffee?

BEAN COUNTER

Yeah. Just - let me - be alone for a bit.

MALE ASSISTANT

Okay.

Assistant walks away as the bean counter looks down at just a DARK opening.

One can imagine a voice yelling for help at the bottom.

Dozers start to fill in the hole.

Bean counter leaves.



HOVER ABOVE HOLE: A dozen bulldozers push in the dirt while the bean counter heads to a command tent.

HOVER turns to FLIGHT and moves forward across the trees to an unknown destination.

DISSOLVE TO:

**INT. AIRPORT HOKKAIDO - KALE - MARTY - PETER - DAY**

Hirotokei waits patiently alongside hasumi and their daughter when they see kale and party walk out from the customs area.

He waves and walks over with his family to them.

UP CLOSE: Hirotokei grabs kale for hug. Then moves on to the other men embarrassing them.

PETER

Whoa. Unexpected. Good to see you too man.

HIROTOKI

Welcome to hokkaido.

Marty eyes hasumi. She glances over to him.

MARTY

(Apprehensive)

No kicking okay?

HASUMI

(Chuckles)

Promise.

They shake hands instead.

AIKO

I learned how to throw now.

MARTY

Oh yeah? You're gonna have to teach me that.

They all walk to the front entrance of the airport together as kale and friends pull their luggage.

The airport is busy with freshly awoken citizens, happier than before.

Atmosphere is more bright, clear and cheerful.

DISSOLVE TO:

**EXT. HIROTOKI'S HOMESTEAD - DAY**

A very old rustic and well kept japanese house filled with plants, shrubs and neatly cut grass with a pool for rare fish.

A gardener tends to the flower beds.

INSIDE...

**INT. HIROTOKI'S HOMESTEAD - DAY**

Home is spacious, decorated with old world scroll paintings, stone idols, and bonsai trees on a nearby shelf.

Everyone is sitting around a table.

Japanese floor style seating and food laid out for the guests.

HIROTOKI

Our nation's board has agreed to fund all of the expenses to keep the satellites up to speed and code.

KALE

Finally.

MARTY

This new drug that the pharm companies are putting out to curb melatonin. How does that work?

PETER

It stops the unconscious thoughts from going out of control.

MARTY

Huh?

PETER

Think of it as - taping off a section of wood before cutting it.

MARTY

Ah. I think.

KALE

What he's saying is that when people sleep they produce more melatonin to dream, The drug forces the chemical in the brain to slow down. Which means no dreaming for a length of time. If people follow their instructions they can sleep better at nights without having negative thoughts.

MARTY

Sounds - reasonable.

HIROTOKI

It's just a stop gap measure to the real problem.

Aiko tries to understand on what they are all talking about as she eats her food.

PETER

Yeah. People still need to dream to keep themselves sane. Without dreaming, you got people who can't work or concentrate on important matters.

MARTY

So that's what the new satellite's are for?

KALE

Exactly. But, it could give rise to new radical groups that might spew bad information or come up with a new conspiracy theory, that we're trying to take over the world with this new - technology.

MARTY

It takes all kinds.

HASUMI

Our government has installed multiple towers to monitor people's mental state. All they do is wear a bracelet. It's all voluntary.

KALE

Good. The last thing people want is marshal law to tell them what to do.

HIROTOKI

Precisely. Free will is the most important of all.

AIKO

Wanna see that throw I can do?

MARTY

Sure.

Marty and aiko head to the middle of the floor as the rest watch and eat.

SIDE VIEW OF BOTH: Aiko faces off with marty. Her feet shifts to a stance of readiness.

Marty looks at her with the intent to attack.

ON AIKO: She feigns a move, which causes marty to advance quickly.

But, as all adults know age makes one slower as she grabs his right wrist and uses a very strong take down as she

flips his wrist to make him tumble forward in mid-air and lands on his back with a hard CRASH!

ON FAMILY: They all clap and cheer.

Hirotokei claps the most to see his daughter take down marty with such ease and precision.

ON AIKO: Her right foot is on his chest as she poses while flexing her muscles.

ON MARTY: His eyes look up at the ceiling. Kale bounces into his vision.

KALE

Hey, you okay?

MARTY

Peachy.

KALE

(Laughs)

Come on old man.

Kale helps marty stand up.

MARTY

Hey take it easy on this old guy.

AIKO

Sorry. You just look so, easy to take down.

MARTY

(Hand on chest)

That hurts.

AIKO

Need my arm?

MARTY

Go back and sit down.

HASUMI

Come on aiko, come and eat now.

AIKO

Okay mom.

She bounces over and sits next to her father.

MARTY

She reminds me of an actor I used to watch as a kid. He had skill.

KALE

Trump?

MARTY

Who? No, he's not that important anymore. That other guy.

KALE

Oh. Hogan?

MARTY

Why are you always picking these has beens? No the other one, the akido expert who put on two hundred pounds.

As they all eat and try to remember the actor...

BACKWARD MOTION through an open window and outside.

MOTION STOPS.

ON THE GROUND: A tiny SWIRLING dust cloud shows itself for just an instant as the gardener walks by.

It vanishes.

MOTION rises up over the house.

POV: Hokkaido city in the distance.

KALE (V.O.)

Ohhh that guy. The guy with the hot lady. What was his name again?

MARTY (V.O.)

You suck.

FADE TO BLACK

THE END