



THE FALSE MESSIAH : ALCYONE

Lost memories.

Written by

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OVER BLACK: OVERTURE

EXT. BUILDING ROOFTOP - DAY

(sad but furious string melody in crescendo)

The silhouette of a person glides along the edge of the cornice, pigeons take flight as he passes by.

They're reflected in the glass of the building across the street.

MAN'S VOICE (V.O.)
Call of the void is that feeling
when you stand in a high place and
think about jumping, but you don't.

Rays of light are reflected in the glass, they pass through the silhouette walking on the cornice.

MAN'S VOICE (V.O.)
It is a door that won't let you go
to the other side.

MAN'S POV

The street in the deep. Down the void.

The cars, small, slowly advancing in the distance.

MAN'S VOICE (V.O.)
To yourself.

The silhouette jumps, falls fast.

Before impact---

(music stops).

CUT TO:

(VOID VIBRATION OF STYLUS SOUND)

OVER BLACK: THE FALSE MESSIAH: "ALCYONE"

CHAPTER I

INT. HOSPITAL CORRIDOR - NIGHT

The hospital doors open wide.

The stretcher rushes into the center of the frame, the paramedics push forward.

Towards the nurse who arrives to greet them.

The stretcher blends in with---

EXT. PACIFIC OCEAN - DAY (1945)

---The P-51 Mustang aircraft that moves steadily toward the horizon in the center of the frame.

Followed closely by two other aircrafts of the same model.

Ahead, an island.

Explosions in the air near the clearly defined horizon line.

INTERCUT HOSPITAL AND PACIFIC OCEAN

The line on the ECG machine barely moves.

The nurse intubates the person on the stretcher. The physician rushes in.

Aircrafts closer and closer to the explosions in the sky.

Kamikaze planes approach and break formation of P-51s.

Only the aircraft in the center of the frame continues to move forward, opening fire.

A huge bomber BOEING B-29 passes over the P-51 Mustang.

The enormous blades of the motors turning strongly.

The low, overwhelming vibration.

A new kamikaze aircraft speeds by on the side. Heads for the bomber at high speed.

Shoots.

The standing Mustang intercepts the attack.

Holes.

Fire on the side of the mustang aircraft.

An explosion.

The line on the ECG machine is still, flat.

Behind, on the stretcher, a woman's body jumps with the defibrillator shock.

Mustang loses height. Rear end on fire. The smoke trail lengthens as the plane falls straight down to earth.

Towards the beach.

An explosion.

Red flames move violently.

Above the flames, the sound of the ECG marking flat.

DOCTOR (V.O.)
Time of death?

DOCTOR (V.O.) (CONT'D)
Nurse?

The silhouette of a man emerges from the flames that seem to open in his path.

The eyes of the person on the stretcher open fully.

HARD CUT TO:

OVER BLACK: SOUND OF DEEP BREATHING.

THERAPIST
What do you remember?

DREAM SEQUENCE

Fade in to a green garden, covered by the long branches of flowering trees, under a clear blue sky that reflects perfectly in the calm waters of the lagoon.

(muted diegetic sound)

KATE (V.O.)
There's a garden and the day is
beautiful. Green, blue, calm.

White flowers sway gently in the calm wind.

KATE (V.O) (CONT'D)
Butterflies, a couple. They're
dancing in the air.

Two white butterflies fly among the flowers.

They go from one to the other flapping their wings, one following the other.

KATE (V.O.)
They are following each other, in
circles. I'm not sure...

THERAPIST (V.O.)
It's okay, what else do you see?

(the sound of a low trembling in the distance)

One of the butterflies stops on the petal of a white rose.

The other follows.

(the sound of a low trembling closer)

KATE (V.O.) (CONT'D)
Something's wrong.

There's an explosion in the distance, the blue sky is
covered with dust and smoke.

A second explosion raises the waters of the lagoon.

KATE (V.O.)
The butterflies, they don't know...

The butterflies stay still on the flower.

THERAPIST
What don't they know?

An explosion.

The butterflies take flight, but are caught in the fire.

KATE
It's not a garden, it's a painting.

They are incinerated.

Ashes rise above the flames. Merging into---

INT. PAINTING STUDIO - DAY (1945)

---The colors on the canvas.

Patches of red, orange and yellow flames and the incinerated
silhouette of two butterflies in the center.

KEITO (20) passes the brush gently over the canvas.

A tremor.

The water in the glass next to the canvas makes ripples.

Keito walks to the sliding door on the side, opens it.

A new tremor.

She walks to the---

HALLWAY

And continues towards a new door that leads to the---

FRONT YARD

Silence.

Keito steps to the---

STREET OUTSIDE THE HOUSE

Where she stops to look down both sides. There's no one there, not a sound.

She looks up.

A large aircraft leaves a white trail in its path.

Black dots in the sky, rushing downward.

Towards the street.

They are bombs.

Keito, paralyzed in the middle of the street.

The bombs above her.

A silhouette moves swiftly towards Keito.

In the air, the bombs seem to lose speed, they stop completely. Suspended in the air.

The leaves of the trees still, as if the wind didn't exist.

But the silhouette keeps moving forward, jumps towards Kate and pushes her towards the---

HOUSE YARD

Boom!

The bombs detonate as they hit the ground in the street.

The silhouette is a man who puts his body to protect Keito from the flames.

It's THOMAS (22) a young man with asian features, wearing a U.S. Air Force suit, smiling over her.

INT. THERAPIST'S OFFICE IN REHABILITATION CENTER - DAY

Kate faces Dr. Sarah in the middle of the white-walled office with hard-finished rectangular windows.

The gray floor with black, depressive freckles.

DR. SARAH

This man... can you recognize him?

KATE

No, are we /done?

DR. SARAH

/What else can you remember?

KATE

Nothing, then I woke up.

DR. SARAH

And this painting, the flames. Can you remember seeing it before?

KATE

No, I told you it was a dream.

DR. SARAH

I ask you this because I think I've seen it before.

KATE

What do you mean?

Dr. Sarah gets up from the chair and walks to the table on the side. She takes out a book from her purse and hands it to Kate.

The cover of the book is the painting of flames and the silhouette of butterflies. The book is a novel called "Alcyone".

KATE

(looking at the cover)

I don't understand.

DR. SARAH

Listen, you almost die in the emergency room. It's possible you're fixing on this painting /to...

KATE

/But I've never seen this book before.

DR. SARAH

Is not just the painting, Kate. You just recited the entire first chapter of the book.

KATE

What?

DR. SARAH

The explosions? The japanese painter and the meeting with a foreign man who crashed his airplane? It's all there.

KATE

So what, you think I'm making this up?

DR. SARAH

I'm not saying that, but maybe next time we can talk about how you got to the emergency room instead.

KATE

(looking at the clock in the wall)

Time's up.

Kate gets up from her chair.

DR. SARAH

We'll continue this conversation.

KATE

(showing the book)

Sure, can I keep this?

DR. SARAH

Oh yes, I've read it twice already.

Kate smiles half-heartedly at Dr. Sarah, then walks out to the door.

DR. SARAH

Kate.

Kate turns.

DR. SARAH (CONT'D)

You'll have to face them soon.

Kate doesn't answer, she leaves.

CUT TO:

INT. PAINTING STUDIO - DAY (1945)

Keito wakes up lying on the studio floor, a man's arm around her chest.

She is startled. Next to her, Thomas lying on his belly, unconscious.

He looks hurt.

Keito wakes up frightened, Thomas doesn't wake up.

On the floor there are footprints coming in from the hallway. From the exit door.

Keito walks towards the door nervously, trying not to make noise.

Outside voices are heard.

She reaches the exit door and opens it carefully.

Outside, in the street, a group of Japanese military men walk by.

Keito moves to get out, to scream.

However.

Thomas covers her mouth with his hand, pushes her back inside the studio.

He's sweating profusely. Hurting.

(murmur of military men in serious conversation).

Without letting go of Keito's mouth, holding her against his own body, Thomas closes the door slowly with his free hand.

THOMAS
(hurting)
I'm not gonna hurt you, I swear.

Keito struggles, tries to let go.

THOMAS
I mean it, can you understand me?

Keito keeps struggling.

THOMAS
Stop, listen, can you speak
english?

Keito nods positively.

THOMAS
Okay, I'm gonna slowly let go now.
I'm trusting you.

Thomas carefully removes his hand from Keito's mouth.

However.

She takes the opportunity to bite his fingers.

Thomas lets go, Keito tries to escape.

Thomas lunges to catch her, manages to grab her.

In the area of her breasts.

Realizing what just happened, Thomas releases Keito.

She turns around, her face red and angry.

THOMAS
(raising hands)
Hey, sorry. It wasn't my intention
to...

Keito launches a POWERFUL slap that impacts directly on
Thomas's right cheek.

Thomas falls unconscious to the ground. Silence.

Standing by the door, Keito remains immobile, unresponsive.

She opens the sliding door slowly.

The military men in the street now look toward the house,
toward Keito.

MILITARY MAN
女性、大丈夫ですか? Are you okay?

Keito looks at the military men but fails to utter a word.

MILITARY MAN
女性です。Woman.

The military man walks to the entrance of the house, where
the blast hole is on the ground.

KEITO
 (interrupting)
 大丈夫、大丈夫だよ！」と言っていました。
 I'm fine, I'm fine!

The military man stops, looks at Keito. Keito nods in respect. The military man looks puzzled.

SECOND MILITARY MAN
 なあに、前に進むしかないんだ。Hey, we've
 got to move on.

The military man turns back toward the group of other military men. He looks toward Keito once again, suspicious.

Keito looks away expressionless, closes the door.

KEITO (V.O.)
 I couldn't do it, in spite of
 everything, this person had saved
 my life. This unknown person, this
 enemy.

Keito drags Thomas' unconscious body down the hallway and back to the---

STUDIO

Where she leaves him in the same place he found him.

Keito stares at Thomas's face, partially illuminated by the golden light of the sunset streaming through the window.

She realizes what she is doing. Blushes.

KEITO (V.O.)
 And yet, I couldn't take my eyes
 off him.

She escapes to the exit door.

KEITO (V.O.)
 What was this warm and familiar
 feeling? Who was this man?

The door is heard closing.

CUT TO:

INT. KATE'S ROOM IN REHABILITATION CENTER - NIGHT

Kate, sitting by the window and the light on the night lamp by the table. The open book in her hands and the darkness of the night behind her.

She reads the last sentence on the page.

"Who was this man?"

Kate picks up her phone. She opens the email, a new one.

Under "recipient" she writes the contact email that appears in the back of the book. It's a contact email.

Kate writes:

"Hi, you may think I'm crazy but somehow I think I'm related to this story. There images are in my mind, I don't know how to explain it. I would like to know what it all means. I'll leave my contact number although I guess I'm wasting my time. Who are these people?"

AROUND THE REHABILITATION CENTER - MONTAGE

Kate, with headphones in her ears, reads Alcyone next to her tray of food in the middle of the cafeteria. People around her eating and chatting.

KEITO (V.O.)

His face was with me when I woke up
in the morning. Was he still there
on the floor of my studio?

Kate reads sitting on a bench in the rehabilitation center's garden, other people play volleyball in a group, laughing.

KEITO (V.O.)

I needed to know. Yet before that I
had to face reality.

INT. KEITO'S PARENTS HOUSE - DAY (1945)

Two large sacks of rice hit the wooden floor as they fall in front of the entrance to the house.

Two young military men leave the sacks and formally dismiss themselves from Ikki (25) young man dressed in formal military clothes.

The door opens. It's Naoko (51) Keito's mother who greets Ikki at the entrance.

NAOKO

若き日の一輝、あなたの存在は私たちにとって
名誉なことです。Young Ikki, your
presence is an honor to us all.

IKKI

直子さん、私のこだわりです。The honor
in mine.

NAOKO
どうぞお入りください。Please come in.

Ikki removes his military cap before entering the---

MAIN ROOM OF THE HOUSE

---Following Naoko and leaving the sacks behind.

Next to the coffee table, sitting on the floor, Keito combs her hair parcimoniously. Ikki looks at her smiling, but she doesn't look back at him.

NAOKO
私の夫が海で戦っている間、私たちはあなたを頼りにしていることを、あなたはよく知っています。We are counting on you while my husband is fighting in the sea.

IKKI
(looking at Keito)
光栄です、Ms.Naoko。あなたの大切な瞬間をお手伝いできるように。I'm honored, Ms. Naoko, to assist you in these times.

KEITO
(interrupting)
それはきっと、お父さんの戦場に同行するよりも勇気のあることだ。That would surely be more courageous than accompanying my father to the battlefield.

There's an uncomfortable silence in the room.

IKKI
しかし、誰もが戦場に行けるわけではありません。同様に、すべての人がこの困難な時代に、守られた家と豊富な食料という特権を持っているわけではありません。However, not everyone can go to the battlefield. Likewise, not everyone has the privilege of a sheltered home and plenty of food in these difficult times.

Keito stops combing her hair. She puts the comb down hard on the floor and gets up angrily.

NAOKO
主人、婚約者を大切にしてください。女性は常に歓迎の姿勢を示すべきです。Keito, take care of your fiancé. A woman should always show a welcoming attitude.

Keito makes an effort to smile, albeit faintly, amidst the fury she feels inside. Succeeds, her face then expressionless.

She makes a small bow, excuses herself. Then walks towards the exit.

KEITO (V.O.)
Fake smiles? is this what the
future holds for me?

INT. IN-HOUSE KITCHEN - DAY (1945)

Keito opens one of the sacks with rice.

KEITO (V.O.)
I remember thinking "I'd rather die
than eat this rice".

It's filled to the top. She uses a small shovel to scoop out the rice and put it into a small cloth bag.

KEITO (V.O.)
Although someone else may need it.

Keito closes the sliding kitchen door.

INT. PAINTING STUDIO - DAY (1945)

Keito enters and closes the door. She takes off her shoes and walks down the hallway to the---

MAIN ROOM OF THE STUDIO

However, Thomas is not on the floor.

The sound of containers falling interrupts the silence.

Keito crosses the room into the inner hallway and to the---

LAVATORY AREA

Where she finds Thomas lying on the floor.

A wooden plate next to him, spilled water.

Keito rushes to Thomas.

Grabbing him by the head to lift him, she notices Thomas is burning up with fever.

Keito makes a great effort to lift Thomas off the ground.

She places his arm around her shoulders and forcefully lifts him to drag him back to the---

STUDIO

Where she stops for a moment to rest.

However, looking to the side, Keito notices that Thomas' face is very close to hers.

She can't help but fix her gaze on Thomas's lips.

She can hear his breathing close to her.

His heartbeat.

Blushing, Keito has not noticed that Thomas has opened his eyes.

She notices.

Their gazes meet.

Time seems to stand still. Keito stops breathing.

She doesn't react until she feels Thomas' lips next to hers.

She tries to pull away.

But she can't.

She doesn't want to.

Her eyes close, lets herself go.

Thomas hugs her, kisses her with more impetus.

THOMAS

Kate...

They both fall to the ground together, without releasing the kiss that binds them.

Carried away by the moment, Keito slips her arms around Thomas' neck and pulls him closer to her.

Their legs intertwine.

A VISION in Kate's mind.

INT. THOMAS APARTMENT - DAY (PRESENT)

Kate and Thomas together in bed, naked.

Their bodies come together between the sheets.

The skin of both sweaty between the rays of the sun coming warmly through the curtains.

INTERCUT STUDIO AND THOMAS APARTMENT

Keito breaths heavily as Thomas moves his hands through her silhouette. Slowly, then fast, passionate.

Muscles tense and relax.

Kate lips move between the sheets.

KATE
(muted)
Thomas.

Thomas reaches his hands to the edge of Keito's kimono.

He pulls it open tightly and then kisses her neck.

Keito presses her face against Thomas, grabs him by the back hair.

Kate smiles as the sheets cover her face.

Cover Thomas face.

Keito opens her eyes, she searches Thomas' eyes.

Thomas looks for Keito's eyes.

They come together again.

Tears in both their eyes.

AROUND THE STUDIO - MONTAGE

Keito, sitting in the doorway of the house, with the green garden in front of her.

KEITO (V.O.)
Thomas, Kate... memories of a
different life.

Thomas sits next to her.

She uses a fan palm to light the small flame on the metal stove. Steam escapes from the edges of the lid.

Thomas looks out into the garden in silence.

KEITO (V.O.)
And this man, this unknown man from
elsewhere. From far and close.

Thomas, looking at the flames and butterflies picture.

KEITO (V.O.)
 Sometimes, he would stare at the
 painting in silence for a long
 time. I wondered what he saw in it.

The colors on the painting are reflected on Thomas's eyes.

THOMAS'S POV

Thomas in the burning cabin of the plane.

The plane descends at high speed towards the beach.

COLORS

of the flames are reflected on Thomas's eyes.

BACKSHOT of Keito painting the fire painting and the
 butterflies in the CENTER of the frame. (SLIGHT DOLLY IN).

An EXPLOSION on the beach shore.

Thomas moves away from the painting as Keito stares at him,
 intrigued.

KEITO (V.O.)
 It didn't matter... your silence.
 Only your company, your arms to
 which I was inevitably drawn.

Keito hugging Thomas on the floor, both resting in silence
 near the portal to the blue-colored garden in the sunset.

CUT TO:

EXT. PAINTING STUDIO ENTRANCE AREA - DAY

Close-up detail of the open rice bag, it's empty.

Keito closes the door gently and walks toward the exit and
 toward the---

STREET OUTSIDE THE HOUSE

Where she meets IKKI head-on.

A red, burning sun on his back. Hard shadows on the corners
 of the street. Dark places.

She stops abruptly, paralyzed.

Ikki takes the sack of rice from her with a quick movement of his hand. He opens it and inspects it.

IKKI
敵のために我々の食料を与えていたのか
?You've been feeding our enemy?

KEITO
いや一輝、彼は敵ではない、彼は...°No,
Ikki, he's not the enemy, he's...

IKKI
それは何ですか?What is it?

Keito downs her gaze, yet she can't stop herself.

KEITO
彼は私の...He's my...

Ikki slaps Keito before she can finish this sentence. Keito is silent, still.

IKKI
彼を呼んで出てきてもらう、ということですね
°You're going to call him and ask
him to come out.

Keito nods negatively, without looking at Ikki's eyes.

She receives a second slap.

IKKI
圭人君のお父さんは死んでしまった°Keito,
your father is dead.

KEITO
何?What?

IKKI
あなたはまだその男を擁護するためにそこに立
つつもりですか?Are you still going
to stand there to defend that man?

Through the messy hair and swelling from the slaps, Keito's eyes fill with tears.

CUT TO:

EXT. PAINTING STUDIO ENTRANCE - DAY (1945) (LATER)

Keito stands in the middle of the entrance gate to the front yard.

On both sides of the outer walls, a group of policemen wait in silence. Ikki oversees everything from further back.

Keito goes to speak, but says nothing. She wants to leave.

IKKI

Keito!

Keito freezes once again. She opens her mouth.

KEITO

(faint)

Thom...

Tears fall from her eyes once again. This time she can't stop them.

KEITO

(faint)

お父さん... °Father...

Both hands on her heart.

KEITO

お父さん... どうして... °Father...
Why...

The anxious policemen press the guns with their hands.

IKKI

/Keito!

KEITO

(loud)

/Thomas!

The sliding door at the studio entrance opens.

DR. SARAH (V.O.)

Kate, they're here.

HARD CUT TO:

INT. THERAPIST'S OFFICE IN REHABILITATION CENTER - DAY

Kate, distressed, closes the book in her hands.

Dr. Sarah opens the door, welcomes Patrick (49) and Gloria (47), Kate's parents.

DR. SARAH

Welcome, please come inside.

PATRICK

Thank you.

Kate catches her father's gaze for a brief moment, but he looks to Dr. Sarah.

GLORIA

Kate.

Gloria is the first to approach Kate, holding her hands tenderly. She kisses her on the cheek.

KATE

(slight smile)

Hi mom.

Approaching one of the chairs, Patrick greets Kate with a serious look.

PATRICK

Kate.

KATE

(recovering stoic face)

Dad.

DR. SARAH

Let's take a sit so we can begin.

Gloria sits to the left side of Kate, Patrick to the right.

Dr. Sarah faces all.

DR. SARAH

Okay, as you all know it's been a month since Kate joined us here.

Kate looks for Patrick's gaze, he is focused on Dr. Sarah.

PATRICK

There has been some improvement I presume?

Kate looks at Gloria, she looks back at her, smiles.

DR. SARAH

We'll get to that part, but given the seriousness of what happened we need to take the time to listen to Kate.

Patrick looks at Kate.

PATRICK

Well?

DR. SARAH (CONT'D)
(interrupting)
As you know, we had asked you not
to come and visit her before.

Dr. Sarah now looks at Kate.

DR. SARAH
But we feel she's now ready to tell
you both what happened. Kate?

Kate nods.

KATE
Mom, dad. I want to tell you about
it now.

PATRICK
Okay, tell us.

GLORIA
Patrick.

KATE
IT's okay, mom.

KATE (CONT'D)
It was after my exhibition, you
know, the one you didn't go to?

GLORIA
I'm sorry baby.

PATRICK
Don't tell her you're sorry. Sorry
for what? For actually having
something important to do?

DR. SARAH
(annoyed)
Sir please, let Kate continue.

KATE
It doesn't matter, really. It's
just... nevermind. The thing is, I
got back to the house, though they
had invited me to the after
party...

Kate looks at Patrick, at Gloria.

KATE

You were fighting, again. So I went to the party... I really only wanted to dissapear.

PATRICK

You always go to these parties, what kind of people do you meet there?

GLORIA

Patrick stop.

PATRICK

No, it's about time someone stop this nonsense. Ever since you started that painting deal you're doing this, drugs, /alcohol.

KATE

/why didn't you go to the exhibition dad?

PATRICK

This painting thing is just a dream Kate, stop trying to ask for attention.

KATE

I got accepted in a school abroad.

Patrick doesn't respond.

KATE

I'm leaving, dad.

Patrick gets up from the chair, fixes his jacket.

PATRICK

Well I hope you have the money to pay for it. Let's go Gloria.

Gloria doesn't move from the chair.

Kate stands up.

KATE

(faint)

I don't need you.

PATRICK

What?

KATE
You never loved me, did you.

PATRICK
(honest)
No...

KATE
(tears coming out)
Why?

PATRICK
Why? Before you I was free, I had
dreams, now I got this... life.

KATE
I'm part of your life.

PATRICK
Yes, you are.

Patrick goes out and closes the door.

Gloria gets up in a hurry, furious, walks quickly to
Patrick.

The loud argument is heard outside the office.

Dr. Sarah gets up from her seat, heads for the door.

DR. SARAH
Wait here Kate, I'll fix this.

Dr. Sarah also walks out the door.

Kate is now alone in the office, unmoving.

Kate's eyes fixed on the open window and the outside.

KEITO (V.O.)
Thomas, run!

HARD CUT TO:

EXT. PAINTING STUDIO FRONTYARD - DAY (1945)

Ikki hits Kate at the exit portal.

Thomas, furious, rushes to stop Ikki.

Keito raises her arms, tries to alert Thomas.

EXT. REHABILITATION CENTER PARKING LOT - DAY

Kate jumps from the window to fall between the decorative bushes.

She gets up and walks toward the parking lot exit.

Then walks down the street until she reaches the separation gate of the---

HIGHWAY

She stops, watches the cars speeding by.

She closes her eyes. She breathes.

INTERCUT OUTSIDE PAITING STUDIO AND HIGHWAY

Police officers on the walls outside rush at Thomas. They easily knock him to the ground.

Kate climbs the fence to the top. Jumps to the other side.

Cars moving fast on the highway.

The intense wind moves her hair. She takes the first step forward.

The police officers kick Thomas hard.

Ikki carries a desperate Keito away from the scene. Keito struggles to break free from Ikki's grip.

Kate walks forward with her eyes closed, toward the center of the highway.

Horns of cars passing by on the sides. Hurricane winds.

Thomas tries to get up from the floor, but the police officers keep kicking him.

Blood spills on the floor.

Kate is almost at the highway's central crash barrier.

A car brakes sharply, manages to swerve to the side before hitting Kate.

The phone in Kate's back pants pocket rings. Without opening her eyes, Kate picks up the phone and answers the call.

???

Listen, Kate. You can't do this!

KATE
Who is this?

More cars speed by on the side.

???
It's me, Thomas!

KATE
Thomas? Thomas!

Horning furious.

THOMAS
Listen, you have to get out of
there!

Kate opens her eyes, suddenly realizing where she stands.
She freezes.

KATE
Shit! I'm gonna die!

THOMAS
No! I won't let it happen! Just
listen to my voice, okay?

KATE
What?

THOMAS (V.O.)
Listen to my voice Kate! Close your
eyes, now!

Kate closes her eyes as cars pass fast and so close to her.

Keito is losing the battle with Ikki, farther and farther
away from Thomas.

Thomas immobile on the floor, continues to receive blows.

The sound of loud engines leads Ikki to look up at the sky.

A large AIRPLANE is skimming the sky above the city.

THOMAS (V.O.)
One step at a time, walk to the
other side of the street.

KATE (V.O.)
But...

THOMAS (V.O.)
Trust me Kate, you'll be fine. Now
go!

Kate takes the first step forward.

She can feel the hurricane-force wind from the speeding cars.

The sound of alarms alerts Ikki and the policemen, they stop kicking Thomas on the ground.

KATE (V.O.)
I'm scared...

THOMAS (V.O.)
I know Kate, I'm scared too. But
you know what? It's okay to be.

Kate continues to move to the other side of the road, the cars managing to evade her almost by miracle.

THOMAS (V.O.)
Tell me Kate, what do you see?

KATE (V.O.)
I...

A shot of fire, of butterflies dancing in the flames.

Thomas, on the ground next to the policemen.

He raises his arm, stretches out his hand toward Keito.

Keito sees Thomas, she stretches her own hand towards him.

Kate takes the last step and exits the highway, she is safe.

BOMBER PILOT'S POV

The cabin on the Boeing B-29 bomber, code name BOCKSCAR.

BOMBER
Ready to drop the load, command.
May GOD forgive us.

THE CARGO

compartment opens and a large bomb (the side reads FAT MAN)
drops towards the city in the distance.

THOMAS (V.O.)

I hope you are ready to take a few more steps. I have been waiting for you for a long time.

The image descends next to the bomb, passes it down through the air and to the city of NAGASAKI.

To the street with the police officers running away and Ikki releasing Keito.

Escaping.

With Kate reaching for Thomas and Thomas reaching for Kate.

The hands of both come together.

Their bodies.

Their lips.

The silhouette of both disappears in an intense light that takes everything in its path.

White.

FADE TO BLACK.

EPILOGUE

INT. TRAIN CABIN - DAY

As the train pulls into the station and slows down, Kate reads the last sentence of the book.

"The silhouette of the lovers disappears in an intense light that covers every corner of the city, taking every smile, every emotion... but their love?"

Kate closes the book while the rest of the passengers disembark.

She leaves the cabin.

EXT. CITY STREET - DAY

Book in hand, Kate walks through the street.

People walking, talking. Cars pass by. Quiet mood.

THOMAS (V.O.)

We're supposed to meet Kate.
Always, inevitably.

KATE (V.O.)
What do you mean?

Kate gets to the---

OUTSIDE OF APARTMENT BUILDING

She gets inside.

THOMAS (V.O.)
My novel... these are not stories,
but memories.

KATE (V.O.)
Memories? Memories of what?

She walks to the ELEVATOR. Door closes.

THOMAS (V.O.)
Of us.

Elevator door opens on the---

20TH FLOOR

Kate steps off the elevator and walks down the hallway to door number 2002.

Door opens.

Kate goes inside.

EXT. APARTMENT BUILDING TERRACE - DAY

Kate, in the center of the frame, faces Thomas, who is standing on the edge of the ledge with the deep blue sky behind them.

The intense wind moves the hair of both of them.

A few pigeons fly away into the bright, intense, orange sun of the evening.

THOMAS
A thousand times, Kate. You and I
have met. Loved.

A shot of Thomas and Kate staring at each other in Nagasaki 1945.

A shot of the butterflies dancing in the fire.

THOMAS (V.O.)
Can you see? You can now, right?

A shot of Thomas and Kate staring at each other in VICTORIAN CLOTHES, outside a park in London 1860.

A shot of the butterflies dancing in the fire.

THOMAS (V.O.)
We're destined to be together.

A shot of Thomas and Kate staring at each other in farmer black clothing near a campfire, 1764.

THOMAS (V.O.)
To die together.

A shot of the butterflies dancing in the fire.

The butterflies are burned, become ashes.

BACK TO THE TERRACE

Thomas stops moving on the edge.

He smiles at Kate.

THOMAS
I want to be free...

KATE
Wait Thomas.

THOMAS
Goodbye Kate.

KATE
Thomas!

Thomas jumps from the ledge to the VOID.

FADE TO BLACK.

OVER BLACK: TO BE CONTINUED...