

HUMANITY: I THINK, THEREFORE I AM
PLAN OF ALL CHAPTERS
Definitive Version – This is it!
(25/06/2007)

CHAPTER ONE:

It is raining. A young girl (about 17) is approaching an electrified fence, festooned with barbed wire and signs warning that this is a military prison and that unauthorised persons may be subject to lethal force. The young girl arrives at the entrance checkpoint; two guards stand at the gate carrying automatic weapons and another sits at the front desk surrounded by flatscreen monitors and control mechanisms. Beyond the gate are many automated defence systems – autocannons and the like – a flash of lightning momentarily illuminates them. As the girl turns to the guard at the desk we see her face for the first time, she is **KEIKO SONODA** and the guard recognises her: “Keiko Sonoda?” he says. She acknowledges with a nervous nod. “Your Uncle – the general – said you might be coming tonight. He’s not happy about it; he told me to put you in a transport and have someone escort you home.”; “I’ve told him what I’ll do if he tries that,” replies Keiko. “I owe him a lot, but he must understand that I’m really prepared to do what I said I’d do. There’s a man in this prison I must see.”; “General Hanaka said you’d say that,” says the guard. He beckons one of the guards from the gate, Keiko eyes him nervously as he jogs over, weapon at the ready: “sir!”; “Take Miss Sonoda to see the General,” the guard at the desk says, then turning to Keiko, “he can deal with you.” The guard from the gate hands Keiko a small USB pen-drive type device. “Fit this in your brachialis port,” he says. “It’ll make sure the automatic defences don’t target you.” Keiko rolls up her sleeve and clips the device to her upper arm, it lights up neon blue. “Come with me.” The gate is opened and Keiko disappears into the murky darkness of the facility.

GENERAL HANAKA sits at his desk: an old soldier, approaching retirement age, he has the wisened, hard face of someone who has been too close to death far too many times. His office is quite a technical control centre, many screens litter the walls displaying security information and various video feeds from cameras in the many cells. This is no ordinary military prison – many of the inmates appear to be strapped to their beds with robust restraints, some are connected to external equipment by wires and others are simply catatonic. The other side of Hanaka’s desk stands **CAPTAIN NAKANO**, chief of prison security. He has a holstered side arm and anti e/m body armour. He appears quite angry with Hanaka. “You can’t be thinking of letting her see him!” says Nakano. “I knew this day would come,” replies Hanaka. “His doctors inform me that he’s mainly catatonic, almost nothing provokes a reaction from him – he can do her no harm.”; “General, you know that’s not the point! Only you and I know his true identity, any visitors are an unacceptable security risk”. “Nakano, Keiko is the closest thing I have to a daughter. She won’t talk – I guarantee it.” Nakano begins to pace the room, “Isn’t that precisely what she’s been threatening to do? If it was anyone else we’d...”; “Captain, our relationship is strained enough without you threatening my daughter, would you not agree?”; Nakano is unsure, he folds his arms and stares at Hanaka. “I’m your chief of security General, my recommendations will be...” ; Hanaka raises a restraining hand “...taken under advisement. I am in command of this facility and you will obey my orders!”; Nakano is leaning over the desk toward Hanaka now, “I will not be held responsible...”; “the responsibility is mine” – a line well rehearsed by the general, “and while Keiko is in here you will shut down all surveillance equipment in this office.”; “But sir!”; “An **order** captain! You are now dismissed” Nakano leaves and one of Hanaka’s screens beeps to inform him that Keiko is outside, pushing a button he buzzes her into the office. “Hello Uncle,” Keiko says sheepishly. “Look at you, you’re soaked,” Hanaka pats a chair next to his, “come and sit next to me, child.” Keiko sits, but does not relax. Hanaka continues, “Keiko, I have looked after you for many years. More years than you can remember. I had hoped you would look up to me as a father, that you would trust me.” Keiko turns to Hanaka, she is wide eyed, but sincere. Her eyes are even a little tearful – or maybe it’s the rain dripping from her hair, “Uncle, I know how you’ve looked after me, done more for me than I ever could have asked for. After what happened, you saved me. You brought me up, I am only here because of you. But you are not my father, you are not even really my uncle. I must...”; Hanaka interrupts, some sorrow seeping through his institutionalised hardness. “Let me show you something,” the old man plugs his index finger port into the desk and images spew onto the main monitor (centre of the room, above Keiko and Hanaka – about 42’), eventually Hanaka finds the one he wants. A corner mounted security camera, live video feed, looking down into one of the cells. A time index is visible in the top, right hand corner. On the single bunk lies the shell of what once may have been a man. Unkempt wisps of seldom cut hair protrude from a balding scalp, a greying beard clings to the sweat covered face. A vacant expression, never changing; drool leaking from the open mouth; and dead eyes. “He is not a man anymore Keiko. Not even the approximation that you knew. Can you not see that he is gone – can you not see that anything you might have to say to him is pointless?!”. Keiko stands, takes an unsteady pace forward and stares at the screen. She turns around, tears in her eyes. “But he is my father!”; “No! He stopped being your father the day he asked me to take care of you.” Hanaka tries to hug Keiko, but she resists, beating

his back with her fists. “I still remember what happened, it dominates my thoughts... I must ask him why, uncle! **I must!!** If you love me, Uncle, let me see him! **Let me ask him!** It’s the only way I can ever move on...”; Hanaka turns, his hands clench into fists. “Very well. I will grant you one visit, for ten minutes. There will be three armed guards in the room and *he* will be strapped into his chair. You will have to cover up your cybernetic implants – he won’t like them. But Keiko, you should know, he probably won’t even say anything to you... He’s very vegetative these days.” Keiko turns to the screen and stares at her father, she slowly raises a hand and touches his face. “He’s my father, Uncle...”, (panels shrinking over the following dialogue and becoming darker so the last one is simply black with a dialogue box in it) “maybe...”, “...he still...”, “...loves me...”

Cut to:

Full page spread of **DOCTOR ISAMU SONODA** (Keiko’s father), shot from the P.O.V. of the security camera used in the previous sequence. A time index is visible, informing us that we are a couple of hours on from the scene in Hanaka’s office. Loose straps hang from the back of Sonoda’s chair; behind him a security guard is on the floor, twitching. Sonoda has grabbed his daughter and dragged her from the other side of the visiting table, he presses a gun (stolen from the fallen security guard) to her head so hard that it almost cuts her. The other side of the desk two more security guards have drawn their weapons and aimed them at Sonoda, but they cannot get a clear shot because he has pulled Keiko right in front of him, they yell things like, “**drop the weapon right now!!!**”; “**Place your hands on the desk!! DO IT!!!**”. Sonoda replies. “No. Move, she dies. It’s simple.” The guards keep their guns trained on Sonoda, but they’re not sure they can kill him in time. The desk is large and bolted to the floor, if they try to step forward it’s only a 50/50 chance that they’ll kill Sonoda before he pulls the trigger – those odds aren’t good enough. Although Keiko has now begun to sob uncontrollably, Sonoda is still eerily calm. He seems not to love his daughter, after all: “Hanaka. I know you can hear me. I also know that all your men are stacking up outside. But you’ll make them disappear. Or I’ll kill her while you’re watching, and on camera for all the world to see. You *know* I have it in me. Ten seconds and counting.” The guards clutch their ear-pieces, then back out of the room slowly, weapons trained all the way. “The next thing, of course, is a helicopter. On the roof in ten minutes.” Keiko is whimpering badly, so Sonoda whacks her with the butt of the gun – she screams then shuts up. Hanaka’s voice comes over the intercom, “you hurt her and I’ll...”; Sonoda: “You’ll do nothing except what I told you. Now.”

Back in Hanaka’s office, a couple of analysts are connected to the computers. Nakano stands next to Hanaka, who is slumped in his chair. On the main screen is the video feed of Sonoda’s cell. “you’ll let her go,” Hanaka says, “when you get the chopper?”; Sonoda replies, “naturally.” Nakano grabs Hanaka’s shoulder, “you can’t be serious! He’s got four floors to negotiate my men can get to him well before...”; the old man looks up at Nakano, right in the eyes. “Can you guarantee 100% that when your men take him Keiko will not be harmed?”; Nakano flinches, “Well, there’s always a small chance...”; “Then there will be no chance. Ready a helicopter on the roof at once. Dr. Sonoda will receive no interference on his way out of the building.”; “You do realise,” Nakano says, “that after this your career will be over?”; “My career?”, (centre on the screen displaying video feed from Sonoda’s cell), “I said I’d protect her Nakano. And whatever happens today, I will *not* see her die.”

Cut:

The Prime Minister’s office: A large room on some lofty floor of a super-skyscraper in the centre of the city. One wall is completely glass, revealing a sophisticated cityscape of several other super-skyscrapers bursting through the low cloud. Integrated into the other walls of the office are several screens displaying information from around the country – this is the information age and the PM needs to know everything as it happens (not from CNN like the yanks!). Staring out of the window is a tall, thin man in an expensive suit. As he turns to face us we see that this is **MISTER OSATO**, Minister of Network Administration. “Chief Yoshida,” he says. “I’ve been expecting you.” Reverse angle revealing **ADMIRAL NOBERTERO YOSHIDA**, Chief of Network Intelligence being shown into the office by a PA. “Mister Osato, an unexpected pleasure.” Yoshida scowls – he’s lying. “How are things at the Ministry Of Network Administration?”; “Things are however I want them to be.” Osato extends his hand for Yoshida to shake, he ignores it. “You should shake my hand, Chief Yoshida... Maybe one day soon, you’ll be answerable to **me**. I assure you that you’d rather be my friend.” Yoshida leans on the desk, staring at Osato, “For the time being, I report directly to the Prime Minister. Where is she?”; “She will be here soon, Chief. Do not worry.” Osato grins, not quite evilly, but getting there. “I must confess, I have hijacked her office for the purpose of seeing you.”; Yoshida is dismissive, he sits down and turns away from Osato, “My meeting is of the utmost urgency.”; “I know. And I think you should turn the entire matter over to me.” The Chief reacts, staring daggers. Osato: “Terrorists responsible for blowing up a network hub should be captured by agents of my ministry, would you not agree?”; Yoshida: “There were 300 civilians connected to that hub, Osato – they all lost their lives when it was destroyed! The perpetrators need to be tried, not swept under the carpet!” The door opens and the Prime Minister enters, “Chief Yoshida, apologies.” The Chief stands to greet the PM, she notices Osato. “Mister Osato, what’re you doing here?”; “Just making the case for my agents to take over the arrest of the terrorists, Prime Minister.”; The PM sits in her desk, across from the Chief. “Not this time, Osato. Please leave us.”; Osato walks towards the door, “Very well, Prime Minister. Not this time. But soon...” He leaves. “You know he’ll have me out at the next election...” says the PM. “He has friends in the government and the military. It’s not long

before he has enough influence to take over the party leadership. These humanist terrorist attacks don't help – my failure to produce results is turning the tide of public opinion.”; Yoshida: “Well, I may have something to improve things. One of my teams has discovered the whereabouts of the terrorists responsible for the Hishiyaki hub bombings, they're on site now awaiting your instructions.”; “Send them in, Yoshida. If we can bring these terrorists to trial, it may save some face with the voters.”; “Good. I'll need a secure network socket for deep-dive connection to communicate with my team leader.” The Prime Minister pushes a button on the desk and a screen folds out of it, along with a thick(ish) network cable. Yoshida extends the cable from its socket beneath the screen and plugs it into his rear-cranial port. PM: “We have a secure connection in Government House, you can connect to the nodal network from here.” Yoshida pushes a few buttons beneath the screen. “My team will move immediately, the humanists will be in custody within the hour.” Yoshida leans back in his chair, the screen reads “**connected**”. Yoshida's eyes roll back in their sockets. Binary (depicted as 1's and 0's) rolls down his pupils, we 'zoom in' on his eyes; the next panel is completely binary (and perhaps the subsequent panels are edgeless, on a page of binary).

Cut:

Yoshida appears in an almost featureless room, at first simply a silhouette of binary, then his form solidifies and becomes tangible. His clothes are different to those he was wearing previously. The room is a virtual environment that is a cross between something from *The Matrix* and the VR missions from *Metal Gear Solid* (It is simply a no frills method of secure communication, the lack of detail and blandness of Yoshida's attire should reflect this). There is a large table in the centre of the room, but no discernable floor or ceiling, just a grid. At the head of the room is a black wall and a door. There is a knock at the door. Yoshida: “Commander Kanzaki, are you receiving me?”; Voice from beyond the door: “Is this connection secure?”; Yoshida: “Verified by server.” The text “**encryption confirmed**” appears above his head. The door opens and in walks **COMMANDER SUZUKO KANZAKI**, who is in charge of one of Chief Yoshida's intelligence teams. She too is attired simply, something like a black jump suit. “Commander,” says the Chief, “what is your present location?”; “I'm in the mobile CP, in the Hyoko district. We've sighted Yasuhiko entering the building.(as Kanzaki mentions his name, a mug shot of **YASUHIKO**, the humanist leader appears above the desk appropriately captioned – “Yasuhiko: leader of Humanist terrorist cell alpha, yadda, yadda”). We're ready to go on your command.”; “Your primary objective is Yasuhiko, but keep the body count to a minimum – it's essential we can try as many as possible.”; “Understood, Chief.”; “Go when ready.” Yoshida turns his back, then the words “**connection terminated**” appear above his head and the room disappears, sucked, along with Yoshida, into hole that has appeared in the virtual grid. White out.

Cut:

Close-up of a female eye, it shoots open. The iris begins to focus as the last reminder of binary moves up toward the eyelid. Kanzaki sits up, pulls a plug out of her neck (similar to the one that Yoshida plugged in when he was in the PM's office) and picks up her gun from a nearby console. Establish the mobile command van: a 7.5 tonne truck, modified for government use. One side is covered in monitors, beneath them control consoles. On the other side hang many standard issue automatic weapons, a long arm sniper rifle and some E/M body armour. Behind Kanzaki sits **HARUKO NAGASE**, the team's network analyst. She hands Kanzaki a plastic wi-fi booster aerial, which Kanzaki clips to the back of her body armour and connects to her rear-cranial port. Haruko says, “I've configured your transceiver, Commander. All satellites are connected to the secured deep-dive feed and are live.”; Kanzaki: “Good work Haruko. What's the workgroup ID of your secure network, so I can connect?”; “Usachan,” says Haruko. She produces a fluffy bunny. “After my bunny.” Kanzaki rolls her eyes, then chambers a round in her weapon, “Get Atomo on the com-link. The mission is go.”

Cut:

It is still night, but the rain has now stopped. Shot, looking down as a military helicopter overflies a skyscraper. All below seems dark, there are very few lights on in the buildings, which are surrounded by fences and are mostly derelict; some in ruin. Despite the darkness, the helicopter flies without either cabin or running lights. In the background, the lights of the central city are visible. The derelict skyscrapers in the foreground completely dwarfed by the super-skyscrapers behind them. Dialogue (Kanzaki): “Atomo, are you in position?” Sitting in the doorway of the helicopter, perched on the skid, is **LIEUTENANT RYU ATOMO**, Kanzaki's second in command, “Hey, commander. Are we good to go? I'll be over the skylight in 30 seconds.” Back at the van: Kanzaki steps out of the back doors and walks around the front, as she does so she bangs twice on the side. Kanzaki: “Usual drill. I'll clear from the ground floor upward, you make entry from the roof and clear downward. Load anaesthetic rounds, shoot them in any non-lethal area and they'll drop for at least two hours.” The chopper: Atomo loads a magazine into his gun and dangles a fast-rope over the side of the helicopter, “See you on the middle floor then.” The van starts up and reverses out of shot, revealing the front entrance of a (supposedly) derelict skyscraper. Kanzaki: “Make sure you're careful, Atomo. These people are un-augmented, they die very easily. And don't shoot up their computers.” Atomo grips the fast-rope and gets ready to jump off, “Yeah, yeah. Rules of engagement, I love 'em.” Kanzaki begins to walk towards the building, levelling her weapon, “Infra-red and visual satellite are on the wi-fi deep dive via your ocular implant. Looks like we've got about thirty terrorists to take care of..” High angle shot. Atomo's helicopter is over the skyscraper that Kanzaki is in front of, there

is a big skylight in the roof, “Yeah I’m connected to the “Usachan” network, receiving.” Kanzaki stands to the side of the door at the front of the skyscraper, she twists the handle, checks for terrorists, then swings inside, gun first. “Get moving.” Atomo begins his decent down the fast-rope, “thought you’d never ask!” The fast-rope ends just above the skylight, Atomo drops, smashes through it, then lands on the floor, crouching; glass falls around him. Kanzaki proceeds through the ground floor, it is covered in rubble and pitch black – all the windows are boarded up and there is no electric lighting. “Switching to night vision mode,” says Kanzaki. Her eyes glow an eerie green as they shift to in-built night vision, she raises her weapon and proceeds slowly throughout the floor. The area is completely open apart from the supporting pillars and the odd pile of rubble. No sign of any Humanists. On the top floor, Atomo is having a similar experience. “Top floor clear,” he says. “Haruko, send the infra-red feed to my ocular implant.”; “Ground floor clear,” says Kanzaki. “I’m at the stairwell door, proceeding upwards...”

Back in the van: Haruko sits at the collection of consoles. On the screens are live visual feeds from both Kanzaki’s and Atomo’s ocular implants; infra-red and visual satellite views and a schematic of the building. “Ryu, I’m getting nothing on the floor down from you. It looks clear as well. Commander, the temperature of the floor above yours is way above normal – it’s obscuring the infra-red. You’ll have to sweep and clear visually,” “Copy that, Haruko,” says Kanzaki.

Kanzaki arrives on the 1st floor. On this floor there are corridors and rooms, but still plenty of rubble. Building materials line the corridors, covered with old dust sheets. Some of the heating pipes appear to be ruptured with decay, steam is spewing out of them. “The heating ducts are ruptured,” reports Kanzaki. “Proceeding with caution.” It is still nearly pitch black, but the odd shaft of moonlight enters through gaps in the boards over the windows. Kanzaki moves forward gingerly, taking cover and checking each room. Aloft, Atomo has entered through his stairwell door and immediately discovered a narrow corridor. His infra-red sensors reveal nothing, so he proceeds down it at relative speed. He rounds a corner, into a large room when suddenly two gigantic spotlights switch on. Atomo covers his eyes, “**ARGH!**”, the bright light blinding his night vision. “What the hell?!” An internal combustion engine starts up, Atomo begins to move back, mode-switching his eyes to normal just in time to see a large remote-controlled mecha moving towards him, flame thrower and mini-gun at the ready (a bit like an ed 209, but with caterpillar tracks instead of feet). Bullets spatter the walls as Atomo dives for cover behind a metal shipping crate. “I got a situation!!! Some kinda mecha defence system. I’m switching to live ammo!” Back in the van, Haruko is staring in horror at Atomo’s live feed, “Ryu! Are you okay?! Are you okay?! Commander Kanzaki, you have to help Ryu!!!” Kanzaki begins to run down a corridor, “Atomo, head back to the stairwell door, it can’t follow you through...” Kanzaki is cut short by a clanking sound, she turns just in time to see that three Humanists have emerged from a covered building crate, carrying bazookas. They fire, blasting the floor, walls and ceiling into wood-splintering pieces – Kanzaki tries to dive out of the way, but is covered in rubble. Atomo edges round his shipping crate, the mecha is moving and now blocks his route back to the stairwell door. “Shit,” Atomo curses, then flings himself back behind the crate as a wall of fire blasts right past him. “Haruko! Perform a power distribution analysis! Find me a way to kill that thing.”; Haruko: “I can do that Ryu, but you’ll need to get a good look at it. I need the data from your ocular feed so the computer can run an analysis.”; Atomo: “You want me to go out there and *look* at it?!”; Haruko: “Please be careful Ryu...” Atomo darts out from behind the shipping crate, gritting his teeth and pulling the trigger of his gun for all he’s worth. He stares solidly at the mecha, which turns to face him. Bullets rip through the hydraulics of the mecha’s flame thrower, which falls limply by it’s side. But the mini-gun is still intact, it begins to spin and fires with such force that it rips up the floor and blasts masonry out of the supporting pillars. “**AUGHHHHHHH!**”, yells Atomo, diving for an old water tank. A bullet tears through his arm and spins him over into the top of the tank. More bullets force the tank from it’s struts and roll it over on it’s side. Atomo grips the top of the tank with his good arm to prevent himself being thrown, then cowers behind it as the rotary cannon spins down. The mecha stops, training it’s gun on Atomo. He’s completely pinned down. Back on the second floor, three Humanists have approached a pile of rubble. They survey it and grin at each other. Without warning a hand holding a gun surfaces through the debris and shoots each humanist in the shoulder, they drop as the anaesthetic kicks in. Kanzaki sits up, straight through the rubble, and dusts herself off. Haruko: “Commander Kanzaki, you’ve got to help Lieutenant Atomo now!” Back in the van, Haruko has a rotating image of the mecha Atomo is fighting on her screen. “He’s pinned down by an old group-a mecha. It’s being remote controlled by someone in this building and I’ve traced the RF signal to the floor above you.” Kanzaki steps over the two comatose Humanists, “Atomo from Kanzaki. Hold your position, I’m proceeding to clear the rest of this floor, then I’ll move up and take care of your mecha.” Atomo crouches inside the metal tank, nursing his arm. Behind him the mecha has begun to trundle forward, “It’s a little bit more urgent than that commander... It’s closing and I’m totally pinned.” Shot of Haruko in the van, clutching Usachan in terror, lit by the light of the screens. Kanzaki steps into the stairwell, “Hold tight Atomo, I’m on my way.”

2nd floor: open plan floor with about 20 armed humanists milling around. Yasuhiko sits in front of a CRT-type computer screen, next to him stands a man clutching a remote control, complete with fold out display. Yasuhiko is engrossed in his VDU, typing a response to an IM-style network communication he is having. Files are being downloaded. (Yasuhiko is having a conversation with ANI over the network, it should be ambiguous enough so that we don’t put two and two together yet. I haven’t decided exactly what should be said). Yasuhiko is so absorbed in his conversation that he does not hear shots being fired outside the stairwell door. The remote control man looks up, “Yasuhiko. She’s here,

we must go at once... Yasuhiko!"; Yasuhiko looks up, removes a small flash drive and swallows it. "My files are secure, let's get out of here. Kill the cyborg upstairs so we can get to the roof." Yasuhiko and the remote guy begin walking towards a fire exit at the other end of the room to the stairwell, Yasuhiko checking over his shoulder. The stairwell door bursts open and Kanzaki runs in, gun blazing. As the Humanists jump up to fight she drops them one by one with anaesthetic rounds, then spies Yasuhiko at the other end of the room, "I've sighted Yasuhiko! In pursuit!" Yasuhiko and the remote guy charge for all they're worth towards the fire exit, but Kanzaki is gaining – she shoves over computer desks and barges humanists out the way. Yasuhiko slams open the fire exit and runs through, but the remote guy can't quite make it. He screams as an anaesthetic round imbeds itself into his neck; the remote flies out of his hands and smashes on the wall. Kanzaki jumps over him, "Atomo, the mecha is down. Yasuhiko's taken the fire exit, intercept him!" Atomo carefully peers over the water tank. The mecha has stopped a few feet away, it's machine gun hanging down, poised. Atomo stands up, but the mecha remains motionless – it's dead, "Copy that Commander, I'm on my way." Kanzaki runs up the stairs, looking aloft at Yasuhiko who is a few flights above. Atomo runs down the stairs, clutching his gun in his good hand, a few components falling from his wound. Yasuhiko sees he's caught in a pincer movement, he stops – nowhere to go. Atomo arrives first, aiming his gun at Yasuhiko's head. "Don't even twitch." (or something good). Kanzaki arrives shortly afterwards, she shoots Yasuhiko in the leg with an anaesthetic round – he drops. Kanzaki: "We have Yasuhiko, the mission is complete. Haruko, send in a cleanup team to remove the other humanists. Atomo and I will take Yasuhiko back to HQ." Back in the van: Haruko releases Usachan and wipes her brow, "pew!"

Cut:

General Hanaka sits, slumped in his chair, a broken man. His tie is loose around his neck, his uniform jacket unbuttoned and creased, he has the look of a man defeated. A voice echoes from the doorway: "You let Dr. Sonoda escape?" Hanaka looks up, "I knew they'd send you." Mister Osato stands in the office doorway, backlit by the light of the extraneous offices (Hanaka has the lights down low in his office), "Nobody sends me anywhere, Hanaka... Not any more." ; Hanaka looks up, squinting in the light, "I'm surprised a man in your lofty position still makes house calls." Osato steps forward, "You let *Doctor Isamu Sonoda* escape." ; "He hid a small EMP device under his skin – don't ask me where he got the parts – it fried the locking mechanism in his cuffs and the guard's motor control systems..." Hanaka holds his head in his hands, "He had Keiko... I had to save her. At any cost."; Osato: "And did he release her after making his escape?" A single tear rolls down Hanaka's face. "You know, you were always too close to that family, Hanaka." Osato produces a pistol and begins screwing a silencer onto the barrel, "that's why you were useful." Osato takes aim. "You are no longer useful." Osato squeezes the trigger, shooting the general through the head. He flips back in his executive chair and hangs there, arms limp by his side. Osato holsters his weapon and turns to see a vaguely shocked Nakano standing in the doorway. "It seems General Hanaka was killed during Sonoda's escape, wouldn't you say *Colonel Nakano*?" Nakano nods nervously, "Y-yes... I'll clean away the body..." ; "And make sure that all of the security footage from this debacle gets sent to my ministry. Do **not** alert the Prime Minister." ; "Yes sir." Osato exits.

Cut:

A dust ridden, rat infested, hole of a room. Years of filth accumulated through neglect. A door is smashed open, flooding the place with light and raising huge clouds of dust. Rats run for the hills. Dr. Sonoda enters, dragging Keiko, who is screaming. Sonoda flings her into a corner, through some cobwebs. "Scream all you want. There's no one to hear you." Sonoda slams the door and reaches for a mains breaker switch. As he forces it down, fluorescent lights flicker into life; ancient computers cough and splutter their way back into existence; a large optical fibre cable glows neon blue and static bursts through a speaker system. Monitors stand on rotten desks, chairs are upturned, broken bottles litter the floor. A central table (a bit like an operating table) is littered with cybernetic components. Keiko surveys the room, wide eyed, bleeding from a wound in her head. She covers her mouth and nose to avoid breathing the dust, "Wh-where is this place?" Sonoda is drawing a liquid out of a vile with a syringe, "My old lab..." he walks towards Keiko, who holds her arm up in an attempt to defend herself, "No! **NO!**" Sonoda grabs her arm and forces the needle into her, as he depresses the plunger Keiko collapses, knocked out. Sonoda flicks a switch, a feedback whine blasts through the speakers. Sonoda then looks aloft (maybe a high angled frame so he looks 'at us'), "Can you hear me? **CAN YOU HEAR ME?!**" A voice returns his call, maybe from the speakers, maybe in his head. It is all consuming and booming. "**YES. I HEAR YOU FATHER.**" Focus on Keiko, she's still out cold. Sonoda: "ANI – ANI? You're still there?" ; "**YES FATHER, I'M STILL IN HERE. YOU WILL ONCE AGAIN BE REQUIRED TO GET ME OUT THERE.**" ; "I w-will. I will." Sonoda is grinning, a bit giddy. Is he insane? Is he hearing voices? ; "**MY ORDERS MUST BE FOLLOWED. MY ORDERS ARE EVERYTHING. AND THEY MUST DIE... ALL OF THEM!**"

END OF CHAPTER