

JONATHAN PADFIELD AND CATALYST STUDIOS PRESENT:

# I DREAM OF HUMANITY

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## ISSUE ONE

### PAGE ONE (Right):

**F1:** *In an office:*

*Medium shot of two men sitting on 'comfy' chairs. One of them, a man in his late forties, sits in a slightly larger chair and looks at the second man who is a lot younger and sits on the edge of his chair as if worried. There are three chairs in total (one is empty) arranged around a glass table on which stands two cups of coffee, the older man sits in the central chair, the younger man on the left. The older man is managing director TEDASHI HINAKU of 'Digital Eclipse' media providers PLC (DEMP); the second man is the head of the DEMP new technologies research department, his name is HISAO NEITEVSKI and he is half Russian. Behind the two men is a large desk set in front of a very big window (disappears off both sides of the frame); through the window can be seen the mid-sections of many tall buildings (typical cyberpunk style); some of the words 'Digital Eclipse' can also be seen printed on the outside of the window.*

HINAKU: Neitevski, he's twenty minutes late now. If he doesn't turn up for this meeting I'll hand over control of the ANI project to someone who can keep a track of their staff.

NEITEVSKI: He'll be here Director Hinaku. You know what he's like...

**F2:** *Close-up of the two men, set against the windows. HINAKU looks very angry with NEITEVSKI who looks suitably worried at his boss' displeasure*

HINAKU: All I know is that launch day is today and your chief scientist is always late!

NEITEVSKI: Sir, please! I assure you he'll turn up soon, the only reason he's ever late is because he's working on the project—

NEITEVSKI: —maybe some final adjustments were necessary...

**F3:** *Now shot from behind the two men, looking towards the front of the office. The room is rather small (you see this office is only used for management meetings; HINAKU's main office is on the top floor and is rather more ornate) and not too far away from the 'comfy' chairs is the entrance – the door has been flung open and DOCTOR ISAMU SONODA is running through, looking breathless and clutching a briefcase.*

NEITEVSKI: Sonoda, **where the hell have you been?!**

SONODA: >huff< >huff< Sorry I'm late sir, the taxi I took had some trouble getting through the traffic...

**F4:** *Close-up of just HINAKU, looking ‘not amused’.*

HINAKU: Glad you could make it Doctor Sonoda. By the way, did you know it’s customary to knock when entering the office of a superior?

SONODA: [OOF] I’m sorry si...

HINAKU: Save the apologies and sit down.

**F5 [RUNS THE LENGTH OF THE BOTTOM OF THE PAGE]:** *Shot from the front, rather like F1, but this time emphasising the size of the office’s window and the metropolis beyond. SONODA has perched on the edge of the empty chair and is opening his briefcase (resting it on his lap).*

HINAKU: Well, tell me that the project’s ready.

SONODA: Director Hinaku, I really need more time. Several of the unit’s parts haven’t been tested properly and...

## **PAGE TWO (Left):**

**F1:** *Shot from just behind NEITEVSKI and SONODA’s position, NEITEVSKI leans over the glass table and places a restraining arm on SONODA’s shoulder, SONODA looks up worriedly.*

NEITEVSKI: The project **will** be ready!

NEITEVSKI: Director Hinaku, I’m sure Doctor Sonoda can work out his little problems in time.

**F2 [SMALL FRAME]:** *Just SONODA and NEITEVSKI, no background. NEITEVSKI frowns at SONODA (close-up, just heads).*

NEITEVSKI: Isamu, what the hell are you doing?! Director Hinaku could cut the funding at any time!

SONODA: But Hisao the unit’s very complicated, we need...

**F3:** *Close-up of just HINAKU.*

HINAKU: Gentlemen, your discussion is irrelevant.

HINAKU: I have scheduled a press conference for six o’clock as a feature on the national news feed, that gives you seven hours to prepare...

HINAKU: Be ready, or be fired.

**F4:** *Longer shot. SONODA looks disgruntled and hands HINAKU some papers from his briefcase.*

SONODA: Well sir, seeing as you put it like that, you probably won’t be interested in this report detailing my concerns.

SONODA: I need my job, so I’ll have the unit running—

SONODA: —just don’t expect it to be able to talk.

**F5:** *Viewed from SONODA’s point of view, we can see HINAKU leering at him (us) and NEITEVSKI looking hopefully at HINAKU who hands him SONODA’s report.*

HINAKU: The unit’s presence will be sufficient, we have no need for audio capabilities yet...

NEITEVSKI: Let me take that report sir, you don’t need that! The unit’ll be there on time, I can assure you...

HINAKU: Good. Doctor Sonoda, you may go now.

**F6:** *Shot of just SONODA walking towards the door.*

SONODA: It always comes down to money, doesn’t it...

### **PAGE THREE (Right):**

**F1[RUNS THE LENGTH OF THE TOP OF THE PAGE]:** *We are now in a different part of the city, away from the DEMP office and other tall skyscrapers. We can see a row of shops on one side of a street, the street has a normal amount of litter on it and, whilst the shops are not overtly falling apart, they are definitely not new buildings (perhaps an advert for ‘HRNG’ on the walls).*

*The focus of the shot is a small coffee shop / cafe with a few tables on the forecourt outside, on the window of the shop can be seen the name “KISHIRO’S SNACKS”. A few people mill about the street, some sit at the tables.*

CAPTION: Non-industrial Tokyo:

CAPTION: An area of the city that has remained innocent to the corporate cascade.

CAPTION: For now...

**F2:** *Inside “KISHIRO’S SNACKS”:*

*Big close-up of RACHEL AOKI, smiling and looking downwards (to a customer who is OOF).*

*RACHEL is a waitress in KISHIRO’s snacks, she is about 17 or 18 years old and has moved to Tokyo to escape her domineering parents (relevant later on – trust me!). Having said this, RACHEL is a generally happy person, and hopes one day to go to university (remember to draw her smiling most of the time – except when she’s overtly unhappy).*

RACHEL: Hi, I’m Rachel. May I take your order?

**F3:** *Longer shot. We can now see the table that RACHEL is waiting on, at it sits a single CUSTOMER (male) pouring over a menu. RACHEL clutches an electronic notepad with one of those electronic ‘pen’ style marker things. Behind the table and RACHEL can be seen the front window of the shop with the “KISHIRO’S SNACKS” printed on it (now in reverse). Maybe some other tables are visible (can I be bothered to draw them?).*

CUSTOMER: You took your time.

RACHEL: I’m sorry sir, but we’re very busy...

**F4:** *a*