

Solar

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1 EXT. CITY CENTRE FISSURE - DAY

Heavy acid rains reform the landscape as it drags tons of concrete down its slopes into the cracks of the earth. People are screaming as they try to shield themselves from the rain and jump across the gaps.

2 EXT. CITY RUBBLE - DAY

Gunshots. Deafening sirens mixed with blood curdling screams reverberate throughout the city. People crawling over piles of dead bodies and rubble. Yellow tints of dark thick sulphur smoke fill the air. A pair of siblings are trying to make their way through it.

The older BROTHER is twenty-two years old, bulk of a man, but his facial features make him appear younger than he is. Black of skin with subtle Chinese facial features. Dirt and blood are stuck in his tight short black curls. His face mangled with a deep gash across his face. Most of his clothes are tattered from the acid burns.

The SISTER can't be much older than six. Light brown skin. She's of half-Chinese descent. Black wavy locks of hair that are cut unevenly. Fright is plastered over her face, with a large visible burn on her shoulder. Her clothes are torn. Her shirt hangs half off her shoulder.

BROTHER

1 Through here! Hurry!

Amidst the chaos they run towards a gap within the collapsed remains of an old gas station. He shields her from the acid rains while a series of painful crackles and sizzles echo on his skin leaving ulcers all over his body as it burns through his clothing.

3 EXT. CITY CENTRE RUINS - EVENING

Huge meteoroids crash down upon the planet, and at the impact the city in the valley with the remaining survivors disappears into fiery fine dust. A huge wave of purple energy blasts through everything in its way leaving craters and sending out a series of rumbling shockwaves from its sheer force of impact.

4 EXT. CITY SEWER EXIT - EVENING

At the exit of the sewers, the brother hunched-over, rattles the rusty gate at the end of the pipe.

BROTHER

2 Open, God damn it! Argh!

A toxic waste sludge of varying colours of brown, green and the occasional stream of blood or viscera slides past them into the sea.

The sister can't hold her vomit in anymore as she suddenly sees a dead mangled body bump against the metal grid. The legs are half torn off with one of the bones sticking out. Her eyes are teary and nose dripping with snot.

He tries to kick against the gate. Again and again. Looking around for something he could use in the sewage, the brother grows desperate.

BROTHER

3 Come on, there must be something here.

His eyes lock onto the dead body. He stares at the leg with the splintered bone. The sister's eyes follow his and then meet her brother's. She doesn't understand. He hesitates, but then comes closer to her. Gently he crouches down and cups her face between his hands.

BROTHER

4 I need you to close your eyes now,
 munchkin. It'll only take a second.

The sister hesitantly pulls back and nods. She looks away, closing her eyes fiercely shut. We hear the flesh tearing sounds of the brother digging into the mangled body.

With a disgusting crack, he stomps his foot on the body and tears the femur loose. Repeatedly he hits the rusty lock with the femur and with every hit it seems to get more loose.

Finally, it clatters to the floor and splashes into the waste. With a last kick, the grid of the sewer pipe falls down. He turns back towards his sister and extends his hand. Bloody from the corpse and bruised from the repeated hitting.

BROTHER

5 Come on, just a little further. We're
 almost there.

She carefully takes his hand and follows him to the edge of the sewer pipe. Looking one more time at the dead body that now floats in the sea beneath them. She notices they're not alone.

Below them is a small lifeboat, attached with a rope to a rusty ring. A man and woman in their early forties sit in it. Also burned, bruised, wet and bloodied from the journey to get here. His sister hides behind him as they encounter the unexpected pair in the boat. The man draws a knife, his hand visibly shaking.

SCARED MAN

6 Please, just let us go! You don't know
 what we've been through!

The brother doesn't hesitate and jumps onto the boat. Rocking it hard in the water as they struggle. Even though armed with a knife, the man proves to be clumsy and inexperienced. He swings it violently at the brother, but he dodges his every move with precision. With the femur in hand he hits the man straight across the face. The man falls down to his knees.

SCARED WOMAN

7 Let him go!

Meanwhile the little sister turns around, putting her hands over her ears as she tries to deafen the screams of the fight. Silently sobbing as she rocks herself in fear.

The woman tries to distract the brother by grabbing his arm, allowing her husband to stab the brother in the shoulder.

He lets out a hissed grunt, but doesn't seem too bothered. He has been stabbed before. He knows the pain.

With another hit he breaks the woman's nose, and uses the splintered end of the femur to stab the man in his throat. Blood spurts harshly from his jugular and drenches the brother's hand as his body goes limp.

SCARED WOMAN

(holds up hands)

8 Please, don't kill me! You can have
 the boat! Pl--

Hunched over the woman, he grabs her roughly by the hair. She struggles against him and grabs at his shirt. Clawing over his ulcerated skin and ripping his back open. The struggle ends when he stabs her in the neck as well.

The brother leaves their knife in his shoulder to prevent bleeding out and pushes them over the boat into the water. Finally he stands back up. His torn shirt reveals a tattoo right underneath the nape of his neck. Femur still clutched in hand.

A spiral of DNA with a serial number underneath it reads:

DPT - HEPHAESTUS 00240319

He turns around and reaches out his hand to help his sister in the boat.

BROTHER

9 Come on, let's go. Take my hand,
 munchkin.

The sister slowly nods and crawls to the edge of the pipe to lower herself into the boat.

In the distance we see an island with several helicopters heading towards it. Without another word shared between them they row to the island in a hurry.

5 EXT. ISLAND SHORE - NIGHT

The brother drags the boat onto the beach. The sound of the sirens is now significantly louder than before. Further up the hill, there's a crowd screaming and clawing at a fence with thick barbed wire.

MAN IN CROWD

10 Let us in! You can't just let us die
 like this!

On the other side, there are soldiers armed with semi-automatic rifles pushing them back.

SOLDIER #1

(aims gun)

11 Get back or I'll shoot!

His sister looks around confused and scared, but her brother knows where they're going.

With no time to waste he grabs her hand and leads her to a more secluded part of the island into the thick forest.

6 EXT/INT. RADIO TOWER STATION - CONT'D

Gunshots, the fence rattling under the weight of the crowd and sirens blasting in the background. The siblings run as fast as they possibly can to reach the top of the hill to an abandoned radio station below a big satellite tower.

At the bottom of the hill the soldiers keep firing warning shots. The fence swings heavily back and forth.

Brother and sister hurry inside the station. There's a desk with several computer panels. Across every screen there's a map of somewhere in the world, but in the centre screen is a world map. The brother frantically searches under and in every closet, leaving behind the femur on one of the desks.

The sister's eyes are glued to the emergency red dots everywhere in the world. SOS signals are being sent out, but just as quickly as they light up, they fade out. Her eyes then lower onto the femur.

7 INT. RADIO TOWER BACKROOM - CONT'D

The brother tries to find anything that could help them. It feels like he's been here before the way he navigates the halls. He rushes through the station and then stumbles upon a backroom. Locked. Quickly he searches for a lockpad, and enters the code with memorized ease.

Looking around he sees lots of schedules and maps hanging on the wall. Profiles of men, women and also children with other numbers. The same logo from his neck is plastered all over these documents.

Right when he wants to return to his sister, he sees a shadow on the wall. As he turns around, he gets whacked across the face.

He falls onto the ground, he quickly rolls around to get up, but immediately stares down the barrel of a gun.

SOLDIER

12 Who are you?! How did you get in here?

A male soldier dressed with a gas mask, no eyes visible behind the thick orange-tinted glasses. His uniform is a dark grey overall with orange lining and accents, armed with a bulletproof plated chest. He pulls back the safety off the gun and gets ready to fire.

SISTER (O.S)

13 NO!

BANG! A shot fires. The soldier missed. A sharp pain in his lower back. He turns around to see the little sister. The splintered end of the femur pierced him. Blood stains his uniform. He aims at the girl.

SOLDIER

14 What the--?!

The soldier grabs at his wound and looks at the girl in disbelief.

Right before he pulls the trigger, he gets stabbed again.

This time on the other side. He screams. The brother retrieved the knife stuck in his own shoulder and plunged it into the soldier.

15 BROTHER
 GET DOWN!

The little sister immediately gets down and puts her hands over her ears again. Face down towards the ground.

The soldier in response fires wildly in the air as he desperately tries to fight the brother off, but he gets stabbed over and over. Eventually losing the fight and going limp in his arms.

Out of breath, the brother gets back up and walks towards his sister to help her back up.

16 BROTHER
 It's okay. It's safe now. Come here,
 munchkin.

The sister and brother stare at each other. She has helped him kill someone, she realises now.

17 SISTER
 He's dead.

Before she can start to cry, the brother pulls her into a hug.

18 BROTHER
 It's okay, no need to worry about that
 now. You did good.

When they part from the hug, he puts a finger to her lips to remain quiet.

19 BROTHER
 Now, for the next part I need you to
 be quiet. Can you do that for me?

Snot dripping from her nose, she rubs at her eyes and slowly nods. Her eyes are still red from all the crying today.

Sweat is dripping from his forehead. Blood seeping from the

wound in his shoulder. He takes a deep breath and moves to the soldier lying on the ground.

There's no time to lose. He kneels down next to the soldier and pats down his body for an ID. The brother picks up the ID and the gun. Quickly, he undresses and puts on the soldier's uniform. Before they leave he stuffs the dead body into the supply closet.

8 EXT. GATED FENCE ENTRANCE - CONT'D

Now disguised as a soldier and armed with the gun, he rushes back with his sister to the fenced gate down the hill. Posing as the soldier he shows his ID to the others. His real face hidden behind the gas mask.

20 BROTHER
The girl's with me.

Unsure about the girl, the guards exchange looks. One of them stops them.

21 SOLDIER #2
Hold up. Need to verify the girl.

The brother pauses, and gives his sister a short reassuring nod.

His sister stays quiet. Her lower lip trembles, she bites down on it as she tries not to cry.

One of the soldiers comes closer and turns the girl roughly around. Lifting her hair to check the nape of her neck. There's a tattoo that reads:

PRJ - HIPPOLYTA 000024

22 SOLDIER #2
Alright, all clear. Go on through.

The soldier nods and lets them through.

Both of them get lead to the platform atop the complex overlooking the rest of the island, heavily guarded by soldiers.

9 EXT. BUNKER PLATFORM OVERLOOK - CONT'D

The siblings stand on a platform that is lowered into the ground. Cramped between the survivors, the brother stands next to his sister. The meteoroid shower in the far distance

has obliterated the city they once knew. The ripples of the impact can be felt all the way from the sea.

The sky has turned purple from the meteoroids crashing down. Thick black smog hangs in the air and the acid rains keep on pouring down. Clattering droplets on top of the roof of the platform.

They start their descent into the ground with the elevator lowering them into the bunker. The sister hides behind her brother dressed as the soldier. Screams can be heard from the platform as people push down the fences.

COMMANDING OFFICER

23

Don't let them get to the platform.
Open fire! No one gets through!

Along with the other soldiers, the brother starts to gun down as many of the people as he can who rush to the platform. His sister's eyes grow wide at the horror of the scene before her. Her eyes reflect the people being gunned down and the purple explosions in the distance. It becomes a race to safety that none of them will make.

A wave of dust and debris crashes over the roof of the platform. People try to dive between the gap of the platform and the hydraulic shaft mechanism. Some of them get cut in half. Two of them make it through. Two men, but they get gunned down immediately by other soldiers.

The dead body with wide eyes of terror stares back at the girl, as the platform keeps lowering. She averts her eyes and looks up. The lower they go, the less light seeps through. Covering them in complete darkness.

FADE TO BLACK

10 EXT. SOLAR CITY - DAY

FADE IN:

TITLE: Centuries later, Solar City

Overlook of the city, now green and lush with life. Concrete buildings fused with an ecosystem of greenery. Business is booming. Many stalls and shops in little alleyways. No smog hangs in this crisp cerulean air. We see airships, avian creatures being flown on. In the far distance there's an overlooking tall shiny structure. Huge branches tower over its edges. Vines run along its facade. It's the council's tower. The power of the realm.

Beneath there's sounds of people selling their wares, birds fly over the city and a sudden loud **BANG!**

11 INT/EXT. SHOP ALLEYWAY - DAY

An explosion blasts a backdoor from a shop down and catapults a young girl, about 13 years old. FERN. Her hair is a thick braided mess of leaves and some vines. Decorated with fern curls on dark green skin. A few scrape marks and other light green markings on her cheeks. She's wearing a large patched-together overall from hemp. She carries a big duffle bag and scurries away into the alleys.

24 MALE SHOP OWNER (O.S)
That damned Fernoid! She robbed me!
She's getting away again!

Fern laughs it off as she takes a right.

25 FERN
(grins)
Then you shouldn't have marked your
prices up so high, Sylvan!

She jumps on some crates to get over the wall, into a familiar alley that will lead her home. She's definitely done this route before.

Running through the alley, two officers spot her and begin to chase her down. They wear green and beige uniform colours. The symbol on their badge is a big shield in the form of a leaf that's rooted in front of a big tree. Both of their skin is bark-like with some moss growing to serve as hair.

26 POLICE OFFICER #1
In the name of the Grove Mother, stop!

Fern doesn't stop. She keeps running, and the officers chase after her.

12 EXT. MARKETPLACE - CONT'D

Hot on her trail, the cops chase her through the alleyways. Fern is forced to take a detour through the local market. Jumping through stalls and making a mess as she goes. Vases break, fruit rolls over the market place and clothes fly in the air as she leaves a trail of destruction.

Right before the exit of the market, she spots the jam maker. Fern grabs onto a pole and swings herself around the corner.

The police officers are larger and less limber than her and one of them misses the sharp turn. He launches himself over the stall and into a vat of artisanal jam.

The jam vendor, bright colour petals as hair, blueberry blue skin and leaves decorating his collar. He throws up his arms in annoyance and tries to pull the officer out of the vat.

JAM VENDOR

27 You're going to have to pay for that!

FERN

(laughs)

28 Ha, you stupid chloro-cops! You don't
 know the streets like I do!

In the background the officer falls out of the vat. Drenched in jam. The vendor starts to scream inaudible things at him while he's on the ground.

13 EXT. DEAD ENDED ALLEY - DAY

Diving into a new alley, Fern tries to shake off the last officer. Right when she wants to take another turn, a passing airbike forces her to go the other way and she ends up in a dead-ended alleyway.

POLICE OFFICER #2

29 I've got you now, Fernoid. Someone
 should teach you a lesson!

He approaches her, there's no way out. She desperately looks around. The officer is inches away as he brings back his hand to slap her across the face.

POLICE OFFICER #2

30 You can't keep stealing from honest
 working rootkin!

Fern closes her eyes, afraid of the impact. Her grip loosens on the duffle bag and drops to the ground.

SLAP!

She falls to the ground, curling up to prepare for the next hit.

He brings his hand back for another slap, grabbing her by the collar to pull her closer. Spit flying into her face.

31 POLICE OFFICER #2
Otherwise you'll never learn!

A stranger's hand interrupts the police officer's, firmly clenching his wrist. His face unknown. Deep voice.

32 STRANGER
(silhouetted)
I don't think the Grove Mother wrote down hitting little girls in the handbook, officer.

33 POLICE OFFICER #2
Who are you to tell me what is law and what is not?!

The angry officer balls a fist and turns around to hit him with his other hand. He abruptly stops when he sees who it is. His eyes widen in shock as he stops dead in his tracks.

The stranger grins. Single eyebrow raised.

34 POLICE OFFICER #2
Greythorn! You're alive!

35 GREYTHORN
You really think the resistance will cower underneath your corrupt rule?

With a simple swoop he turns the officer around by his wrist and grabs him by the collar. He plasters him against the wall and hits him straight across the face. WACK!

Fern sits there in the corner. Eyes wide, her cheek red from the slap still. Hesitantly, she tries to get up and sneaks over to grab her stuff.

Greythorn briefly pauses and turns his head to her. Fern freezes and wants to drop her bag.

In front of her is a gigantic husk of a man. Late forties. Biceps the size of Fern's head. A thick beard of scraggly leaves and vines. Mid-length of uncombed faded dark brown hair. His skin a warm clay hue, with thorns along his skin. His face partially hidden underneath his hood.

36 GREYTHORN
You have ten seconds to get out of here. Don't expect to always be saved. You got lucky.

Without a moment to lose, Fern grabs her bag and scurries away into another alleyway straight home.

Greythorn keeps on hitting the man and eventually throws him down onto the ground in the background.

14 EXT/INT. ORPHANAGE SLEEPING HALL - EVENING

Later in the Blue Bells orphanage, an older building on the outskirts of the city. It's not as shiny as the green skyscrapers from the city centre, but it has everything it needs.

The sleeping hall is not very big, but there are enough beds for everyone. Along the length of the rooms there are closets, a small reading nook, and every bed has a chest at its foot end for their personal belongings.

Fern is welcomed back as a hero as she lays out all the things she got from her duffle bag. Everything is sprawled out on the ground as she begins to hand out things.

37 FERN
 Today's loot! I've got something for everybody.

Everyone but a young boy comes closer to collect their gifts. FLINT. He's 4 years old. He worms his way through the line and runs to Fern. He's got tight curly short moss hair and a birck bark textured skin.

38 FLINT
 (smiles brightly)
 Anything for me?

39 FERN
 (chuckles)
 Of course, Flint! Here you go. Just like you asked, a moonshadow panther plushie.

40 FLINT
 (gasp)
 Thank you thank you, Fern! You're the best!

He runs towards Fern to collect the panther plush. Giving her a big hug.

FERN

(hugs back)

41 You're welcome, sprout.

The others are enamoured with how happy the youngest among them is. Fern then starts to hand out more stuff. A board game , sketching tools, and a few books. Everyone between the ages of six and fourteen is grateful for their gifts.

The younger children are playing with their new stuff.

SILAS, an older boy, approaches Fern. He stands almost two heads taller than her. 16 years old. His hair is reminiscent of corn rows, but made of mushroom tendrils instead. Large eyes.

He gently taps her on the shoulder and gestures her over to a more secluded corner of the sleeping hall.

SILAS

42 Fern, you've really got to be more careful. This is the third time in two months you've been chased.

FERN

(sigh)

43 Silas, I didn't get caught. I--

SILAS

(narrows his eyes)

44 Oh yeah?

Silas points at the faint dark red spot from where the police officer slapped her.

SILAS

45 Then I guess this is just from falling down, huh?

Fern averts her eyes and places a hand on the mark.

FERN

46 It's fine. I got what I wanted. What the sprouts wanted, didn't I?

SILAS

(sighs)

47 Look, Fern. I care as much as you do, but I don't want you to get in any more trouble than you need to.

Silence. Fern still doesn't look him in the eye. Her hands ball into fists.

Silas opens his mouth to say something again, but pauses. He decides not to go further with his warning.

48 SILAS
 Did you find anything else?

Fern looks up and meets his eyes. Her furrowed brow relaxes. She walks over to her own bed and pulls out her own prize from today's loot.

A book about humans. It reads: "Lost Chronicles of the Human Race: Tracing the Footsteps of the Ancients". Underneath it is a sticker with the written plant equivalent of the title. It's a hieroglyphic lettering with curly accents, reminiscent of actual plant vines and leaves.

49 FERN
 An old human book! Sylvan keeps this
 under the counter for himself. Or
 maybe the right buyer?

50 SILAS
 Really? Let me see.

He stands next to Fern as they go through the yellowed pages of the book. It shows the evolution theory, homo sapiens at the early stages and other ancient civilizations. At the end of the book they stand still on an image of humans discovering space, inventing the computer, etc...

51 SILAS
 Hm, this isn't really something we see
 in school.

52 FERN
 Right?! They kind of look like us, but
 stripped down? Where are their leaves?

Fern starts to flip through the book, she stops on one of the pages to admire a human woman with big curly hair.

53 SILAS
 True, but I don't see how this is
 going to help you solve your puzzle.

He takes the book over from her and flips through it again.

SILAS (CONT'D)

(points at Fern's necklace)

54 I don't see anything in it that looks like that.

Silas keeps flipping through the book to find anything that resembles Fern's necklace. Fern takes off the necklace and examines it.

SILAS (O.S)

55 I just don't think humans have the answer to where the other halves of our coins are.

He closes the book and puts it under his arm. The small cube dangles by the broken-off half of a coin that hangs around her silver necklace.

FERN

56 Then explain it! What is it?

Fern holds it in front of Silas. Her eyebrows are raised high.

FERN (CONT'D)

57 I haven't seen this anywhere. Not at school, the market or at Sylvan's. It's something human. I just know it.

Silas takes the necklace over from her for a closer look, flicks it and shakes his head.

SILAS

58 If anyone's got the answer to who has your other half, you'll have to ask Lady Camellia, Fern. Maybe she knows more?

Fern throws up her hands in the air and snatches her necklace out of Silas' hands.

FERN

59 I already did that and she told me that the system is supposed to be anonymous! She doesn't know who dropped me off.

Fern clutches the necklace close to her and turns her back to Silas. A frown crunches her eyebrows together. Her eyes are fixed on the necklace and she sits down on the floor to slump

against the bed.

60 FERN
 The cube was put in my hand as a baby.
 And the rest of the story is just like
 anyone else's when they were dropped
 off.

Fern slips the necklace back around her neck. Silas gives her a small smile and sits down next to her. She holds the half of the coin in front of her.

61 FERN (CONT'D)
 One coin. Split in half. One part
 mine, one part theirs. And if they
 ever want to come back, they'll know
 which child is theirs.

62 SILAS
 Yeah, I know the story.

Fern snatches the book from Silas.

63 FERN
 And if it isn't in this one, I'll
 steal another one if I have to!

She gets up with the book in hand and walks over to her bed. Silas quickly follows her.

64 SILAS
 Fern, I don't think that's a smart
 idea. We've been over this--

SLAM! The door to the sleeping hall opens abruptly. The director of the orphanage. A corpulent tall lady dressed in a floral purple blouse, and vest with sharp holly shoulder pads enters the room. Late fifties. White petals along vines as locks of hair that fall beyond her shoulders. A pair of thin-rimmed glasses resting on her nose. LADY CAMELLIA.

65 LADY CAMELLIA
 What is all this ruckus?! Why is
 everyone still up?

The children scramble to their feet and try to hide the gifts from Fern. All of them line up next to their beds.

66 FERN
 Lady Camellia! Good evening.

The director moves closer towards Fern, towering over her with the corners of her mouth strained down in discontent.

LADY CAMELLIA
 67 Good evening, Miss Fern. Up to no good
 again, are we?

Fern shuffles her feet and averts her eyes. She sees Silas in the corner of her eye. He quickly pushes the book under the bed with his foot.

FERN
 68 Of course not, Lady Camellia. We were
 just excited about tomorrow's fair,
 you know?

LADY CAMELLIA
 (sighs)
 69 I see. Well, it is a big day for you
 all. Hopefully we can find all you
 sproutlings the right home.

Her mouth corners curl back up in a grin. Her eyes then focus back onto Fern, and then dart towards Silas.

LADY CAMELLIA
 70 Which brings me to why I came up here.
 Fern, Silas, please follow me down to
 my office. The rest, please go to bed.
 I want you all rested for tomorrow's
 big day!

She waves everyone off to bed and heads back to the exit of the sleeping hall.

Fern and Silas exchange looks. He shrugs his shoulders and follows along.

15 INT. ORPHANAGE DIRECTOR'S OFFICE - CONT'D

Silas and Fern both sit in creaky little wooden chairs while Lady Camellia sits in a luscious chair of purple plant leather, reminiscent of the shiny skin of an aubergine. A luxurious chandelier hangs above their head shining a warm light upon them.

LADY CAMELLIA
 71 I wanted to tell you both earlier, but
 Silas told me you were having "after-
 school curricular".
 (beat)

Now onto the important news. I received a request. It's for the both of you, actually.

Lady Camelia opens up a drawer and pulls out both their files. She lays them on the table and adds another one. It reads: The Blackwoods.

The children look at each other.

LADY CAMELLIA
72 Yes, during the last fair you've made quite the impression on a certain Mr. & Mrs. Blackwood.

FERN
73 I don't remember meeting them.

SILAS
74 I don't either, Lady Camellia.

LADY CAMELLIA
75 (chuckles)
That's alright, sproutlings. Tomorrow you will have all the time to catch up. You'll be spending a few days with them in fact!

Silence. Both of them sit in shock. At age thirteen and sixteen it is very unexpected to hear such news. Lady Camellia looks at them unimpressed.

LADY CAMELLIA
76 I thought you would be happy. It is a rare occasion, but a happy one nonetheless!

SILAS
77 Of course, Lady Camellia. We are!

Silas tries to feign a smile, but Fern throws him a look. Uncertain. Silas ignores it.

SILAS (CONT'D)
78 We will make sure we're on our best behaviour tomorrow. We promise.

LADY CAMELLIA
79 Perfect! I expected nothing less.
(beat)
I know the two of you are as thick as--

She pauses to come up with the right words.

LADY CAMELLIA

80 Thieves.
 (beat)
 Now off to bed, you two. Big day
 tomorrow.

Silas and Fern both get up from their chairs and head to the door.

LADY CAMELLIA

81 Silas. Fern.

She annunciates Fern's name by dragging it slightly longer. They both halt in the doorway.

LADY CAMELLIA

82 If anything goes wrong again, and you
 besmirch my trust or the good name of
 Blue Bells Orphanage. I can assure you
 this will be your last chance at a
 family. Ever.

Fern visibly swallows and Silas puts a hand on her shoulder.

LADY CAMELLIA

83 Now, go.

At the command, they both walk out of the office. Another female orphanage worker, dressed in a grey and blue-lined uniform, guides them out to the hall and up the stairs.

16 INT. ORPHANAGE ENTRANCE HALL - DAY

The large entrance door from the orphanage is brightly decorated for today's fair. Sunlight beams into the hallway and shines a cone of light through the doors. In the opening stands a couple. Man and woman. MR. and MRS. BLACKWOOD.

He's smaller than the woman. Broad shouldered. Dressed in a nicely fitted cotton shirt. A simple jeans. Early 40s. His skin has a subtle greenish tint. His hair forest green cascading down his back in wispy curly tendrils. His eyes are a mesmerizing shade of deep amber. He's got large hands and thick arms, adorned with delicate curling vine tattoos.

Mrs. Blackwood in a sundress. Late 30s. Tall and slender frame is adorned with rugged bark patterns that cover her

skin. Her eyes an ochre colour. Her hair resembles an autumn canopy with vibrant hues of reds and oranges.

Silas and Fern are saddled with their backpacks. The other children stand along the staircase are watching closely.

MR. BLACKWOOD
 84 Good morning. I'm Zephyr Blackwood,
 and this is my wife. Ember.
 (beat)
 (then smiles)
 85 Are you ready to spend some time with
 us?

Fern stares at them. Her eyes find Silas'. He gives her a small nod to tell her to approach them.

FERN
 86 Hello, Mr. and Mrs. Blackwood.

MRS. BLACKWOOD
 (smiles)
 87 Hello, Fern. Nice to see you again.
 And you too, Silas.

SILAS
 88 Good morning.

There's a bit of an awkward silence.

LADY CAMELLIA
 (clears throat)
 89 Now, sproutlings. Remember to be on
 your best behaviour for Mr. and Mrs.
 Blackwood.

Lady Camellia hands them the adoption papers with her signature.

LADY CAMELLIA
 90 Here are the necessary papers you can
 fill in. Off you go, children--

FLINT
 91 NO!

The youngest of the bunch runs towards Fern and Silas. Hugging her tightly from the side. The shadowmoon panther squished between her legs and his chest.

FLINT
 (crying)
 92 Take me with you, Fern! I don't want
 you to leave!

LADY CAMELLIA
 93 Flint! Stop that at once!

Lady Camellia grabs the young boy by the shoulders to tear him off of Fern, but Mrs. Blackwood halts her. Mr. Blackwood looks confused at his wife. Silas tries to intervene, but stops in his tracks.

MRS. BLACKWOOD
 (crouches down to his level)
 94 I don't see why not. We have a farm.
 Would you like to come and see the
 animals? If that's okay with Lady
 Camellia?

Lady Camellia pauses, but then smiles again.

LADY CAMELLIA
 (hesitates)
 95 Well,--
 (beat)
 I suppose there's no harm in it! It's
 your lucky day today, Flint.

Lady Camellia takes out her pen, clicks it and adds Flint's name to the document and hands it back to the Blackwoods.

17 EXT. BLUE BELLS ORPHANAGE - DAY

Hand in hand between Silas and Fern, Flint follows the couple to their big red truck. Both Fern and Silas carry a suitcase in their free hands. On the roof of the truck is a huge solar panel that also serves as a sky window. It's got huge terrain wheels, and a large cargo bed. On the side it says:
 "Blackwood Farm - Fruits & Nectar"

18 INT. TRUCK - DAY

As the car drives away, the children from the orphanage run outside past Lady Camellia to wave them goodbye. Flint glues to the window and waves back, using the paw of his panther plushie.

Silas gives Fern a look and reaches over to hold her hand. She gently gives him a small smile back.

19 EXT. CITY CENTRE - DAY

They drive through the city towards the outskirts. Airships fly over the skyline in the sun. The sky is a mesmerizing azure hue. Levels of buildings cross into each other. A mix of ferrous rock, greenery and glass.

There are trees everywhere. Plant-human hybrids that walk, play and bike. Several community centres. Solar panels as wide as airplanes that are fixed to building structures. Huge airships that are equipped with wind propellers to make clean energy. An ecological futuristic utopia.

20 EXT. COUNTRYSIDE - DAY

They pass the outskirts and now enter into nature. Agricultural fields as far as the eye stretches. Luscious forests line up along the horizon. A few drones help cultivate the lands as farmers till the soil with a solar-powered machinery. Mr. and Mrs. Blackwood roll down their window to wave at them as they drive by.

21 EXT/INT. BLACKWOOD FARM - NOON

After a long drive they finally arrive. The farm is rather big. Large acres of orchards. A big barn and silo is located right next to a cute cottage house. Behind the house there's a huge glass house that seems to have all kinds of exotic fruits and plants.

Vibrant colours of reds, blues and oranges. Beautiful flowers that overgrow on the house facade. Rustic stone. Their whole farmland is fenced off with wood. Nothing but nature, and the sound of birds, farm animals and some sprinkler drones in the distance.

Mr. Blackwood exits the truck and opens the door of the backseat for the children.

MR. BLACKWOOD

96 Welcome to Blackwood Farm, sprouts.

Fern slowly gets out of the truck. Mr. Blackwood helps Flint get out while Silas jumps out himself right behind him.

FLINT

(gasps)

97 Wow!

Before anyone can say anything he runs off towards the fence of the nearest pasture, clutching his plushie in his arms as

he bounces along.

On the other side of the fence are some Floraun. They are graceful elaphine creatures. They have antlers adorned with delicate blossoms and fur that mimics the texture and color of petals. They are grazing on lush grass.

One of them comes close to sniff at Flint.

FLINT
(giggles)
98 They're so cute! I love them!

Fern follows closely behind him with Silas in tow. They finally manage to muster their first smile at Flint's happiness.

Mr. and Mrs. Blackwood watch them lovingly from a distance. The husband takes out their suitcases from the cargo bed and walks towards the house.

MRS. BLACKWOOD
99 Come on in! I'll make us something to eat.
The wife gestures for them to come inside. Waiting for them right in front of the house.

FLINT
100 I think they're nice. I like the lady.

Silas notices Fern's sceptical look, but decides to ignore it.

SILAS
101 They are. I'm glad you like them.
Let's go inside, okay? We can come back to the floraun later.

Flint nods enthusiastically and takes Silas' hand to go inside. Fern pauses and looks around. Taking a deep breath before she follows along.

22 INT. BLACKWOOD FARMHOUSE - CONT'D

Inside it's as picturesque as outside. Gentle earthy colour patterns. Exposed limestone. A farmhouse, but with bits and bops of the latest appliances. Large fridge, smart meters and a cleaning drone flying around the house.

A large MOSS MUTT comes to greet the children. A canine

creature with moss as its fur, larger teeth and a long sweeping tail with willow strings as dangling fur. The mutt starts to sniff Flint.

MR. BLACKWOOD
 102 It's alright. This is Echo. She's
 friendly. Go ahead you can pet her.

Mr. Blackwood tries to encourage Flint and the other kids to pet the dog. Demonstrating himself as he pets her. ECHO sits down and wags her tail.

MR. BLACKWOOD
 103 See? She's a good girl.

Echo wags her tail harder.

Fern approaches first and eventually gets down to hesitantly pet the dog. To her surprise the dog leans into her touch and enjoys the pets. The others soon join in to pet her.

FLINT
 104 She's so soft! And cute!

With the kids playing, the couple head to the kitchen to grab the lunch they made earlier that day.

MRS. BLACKWOOD
 105 Shall we go eat these outside?

The children get up to come and look. It's a picnic basket full of cupcakes, sandwiches, bottled fresh juice and fruit.

23 EXT. BLACKWOOD FARM GARDEN - CONT'D

Overlooking the orchard and next to the glasshouse is a large wooden table. Artisanally carved out of a tree. The quarters of the tree log serve as benches to sit on. It's beautifully set with all the goodies from the picnic basket. Everyone happily digs in.

24 EXT. BLACKWOOD FARM GARDEN - CONT'D

With all the food gone. The table is a collection of empty plates and scrunched-up napkins.

MR. BLACKWOOD
 106 Who's ready for a tour?

They all look at Mr. Blackwood. Flint eagerly lifts up his hand.

25 EXT. BLACKWOOD FARM - CONT'D

BEGIN MONTAGE:

MUSIC PLAYING - NO AUDIBLE DIALOGUE

A) EXT. ORCHARDS - DAY

A nice walk through the orchards. Echo happily walks with them. Mr. Blackwood plucks a few fruits to hand out to the kids. Flint happily chomps into the fruit with his mouth full of it. Mrs. Blackwood takes out a camera to take a picture of Fern and Flint in the background.

B) EXT. BARN - DAY

Mr. and Mrs. Blackwood explain them about all the different animals in the barn as they stand in the stables. Flint suddenly stands on the upper level of the barn. Everyone looks in shock. Mr. Blackwood runs to him. The boy jumps into the haybale beneath him. Luckily, he's unharmed. They all laugh. They take turns jumping in the haybale. In the end they all jump together, hand in hand. Echo barks happily and wags her tail as she plays with them. They all pose in the haybale for a picture with big smiles.

C) EXT. FIELD - NIGHT

It's late at night, but they're still up catching fireflies together. Flint runs after one together with Mrs. Blackwood in hand as Echo chases them. Silas and Fern turn to Mr. Blackwood who's crouched down to show them the inside of a tree. A fluffy rodent is sleeping in the hollow of the tree, lit up by the fireflies around it. Mr. Blackwood hands Fern the camera. Fern takes a picture.

D) EXT. LAKE - DAY

The family drives up to the lake. As soon as they arrive the boys jump from the cargo bed to rush to the water. Followed by Fern, Echo and Mr. Blackwood. Mrs. Blackwood stays on the dock and takes a few pictures as Mr. Blackwood and the kids play together in the water.

E) INT. THE BLACKWOOD'S BEDROOM - DAY

Mrs. Blackwood opens up her closet. Fern and her first try different dresses on. Then later Fern tries on a suit and Mrs. Blackwood whistles, handing her a pair of sunglasses. She also puts on a suit and they pose triumphantly in the mirror. Then suddenly Flint and Silas run into the room

wearing dresses and they all burst into laughing. Echo jumps on the bed behind them and barks. Mr. Blackwood watches from the doorframe and takes a picture.

F) INT. KITCHEN - DAY

Mr. Blackwood is teaching the children how to bake a pie. It's an open kitchen. Beautiful wooden cabinets. A few plants dangle from the top. Lots of fresh herbs along the window.

Silas seems to be a natural as he cuts the edge. Carving in intricate details in floral patterns. Putting it in the oven with pride. Once it's out of the oven, everyone looks in awe. Mr. Blackwood smiles and gives him a sturdy pat on the shoulder. Echo jumps up to put her paws on the counter. They all smile for another picture.

G) EXT. Spring TIDINGS FESTIVAL - NIGHT

The family travelled to the local celebration of the Spring Tiding's Festival in the village. They halt at a stall to play carnival games. Flint hands Mr. Blackwood his moonpanther plushie. Fern and Silas both hold dango candy in their hands as they watch Flint throw rings around some nailed-down pins.

Mrs. Blackwood crouches down to help him aim. With the final shot they get three rings around the same pin. The display behind the vendor lights up and a big koala bear with eucalyptus leaves as fur lowers down on a cable.

Flint jumps up and down with both his plushies in his arms as he cheers with Mrs. Blackwood. Someone else at the fair takes a picture of the family together.

END MONTAGE

26 INT. KITCHEN - EVENING

While the children sit in the living room playing a board game in the background. The Blackwoods head to the kitchen to start cooking.

Mr. Blackwood grabs something from the fridge. There's pictures of all past events from them on the fridge door.

MR. BLACKWOOD

(whispers)

107 Honestly, I wasn't sure about this,
Ember, but now.

(beat)

I'm glad we gave this a chance.

Mrs. Blackwood pauses as she leaves the pot on the fire. Gently she places her hand over his. She leans over to kiss him.

108 MRS. BLACKWOOD
Me too. I like them too.

She rests her head against his for just a moment. A gentle and serene silence remains before they continue to cook.

27 EXT. BLACKWOOD FARM - EVENING

Outside the sun has gone. Crickets chirp. A soft wind blows through the grass of the pasture. Leaves of the orchard rustle.

Overlooking the farmhouse facade the only lights that are on are now upstairs.

28 INT. FLINT'S BEDROOM - CONT'D

Flint lies in a bed that resembles an army cot. A last-minute solution, but it works. Tucked in as Mr. and Mrs. Blackwood read him a story. It's a small bedroom. Unfinished. Wallpaper half done with ducks. A half-assembled crib. And old nursery abandoned mid-project. Echo is sleeping next to the cot near Flint.

Fern and Silas watch from the hallway through the bedroom door opening.

109 FERN
(whispers)
I still can't believe this is happening.

110 SILAS
(smiles lightly)
I know.

111 FERN
(hesitates)
Do you think they could adopt all three of us? They seem to have the room for us.

Silas glances back at Flint and the Blackwoods.

112 SILAS
I don't know. I hope so.

 FERN
 (sighs)
113 Yeah, seems too good to be true, I
 guess.

When Fern looks back over at Flint, he's fast asleep already. The Blackwoods slowly get up and join them in the hallway. Closing the door softly behind them.

 MRS. BLACKWOOD
114 Would you like to go to bed? Or would
 you like to stay up a bit longer?

 FERN
115 I'm actually a bit tired, Mrs.
 Blackwood.

 MRS. BLACKWOOD
116 No, that's fine. I get it. Let's get
 you settled in then.
 (beat)
 Also, please do call me Ember.

Fern nods and offers Mrs. Blackwood a small smile. Mr. Blackwood turns to Silas.

 MR. BLACKWOOD
117 Let's go downstairs for a bit, Silas.
 Come along.

Fern exchanges looks with Silas, but then lets go when he gives her a reassuring smile. She follows Mrs. Blackwood through the hallway to her room.

29 INT. FERN'S ROOM - CONT'D

It's a cosy room. A hobby room turned into a spare bedroom. Florals on the wallpaper. A small desk with sewing materials, and rolled-up blueprint plans in the corner. A pile of engineering books are displayed on a shelf. Some military medals that have collected dust. A carpet lays on the floor to make it warmer.

Fern settles into the bed and Mrs. Blackwood sits on the edge of it.

 MRS. BLACKWOOD
118 Goodnight, Fern.

She smiles gently. For a moment she pauses, but then gets up anyway. Fern looks at her expectantly, but the silence remains.

FERN
119 We go back tomorrow, right?

Mrs. Blackwood's smile disappears. She averts her eyes for a second, but then slowly nods her head.

MRS. BLACKWOOD
120 Yes.

Fern's face immediately pales a bit. Disappointment plastered over her face.

MRS. BLACKWOOD
 (beat)
121 Yes, I mean, but not for long.

FERN
122 What? Sorry? What do you mean?

MRS. BLACKWOOD
 (smiles)
123 Only for a little while.
 (beat)
 Only to collect the rest of your
 things and to hand in the adoption
 papers.
 (beat)
 We signed them. Zephyr is talking to
 Silas right now if he would like to
 stay with us or not. And I was going
 to ask you the same thing.

Fern's looks in shock. There's a pause. She can't believe it. Without another moment Fern launches herself into Mrs. Blackwood's arms.

FERN
124 Thank you! Thank you!

MRS. BLACKWOOD
 (laughs)
125 No need to thank me. You sprouts have
 really grown on us. And Flint, he's a
 wonderful little boy.

Fern starts to tear up as they hug tightly. After a few seconds they part from the hug. Mrs. Blackwood tucks Fern

back in.

MRS. BLACKWOOD
 126 Now, get some sleep. Big day tomorrow.
 We want you all well rested.

Mrs. Blackwood lays her hand on Ferns, and gives it a gentle squeeze in reassurance.

MRS. BLACKWOOD
 127 We'll take care of you from now on. I
 promise.

Mrs. Blackwood leans over and gives Fern a kiss on the forehead. Fern radiates happiness as she watches Mrs. Blackwood leave the room, giving her a last smile before she turns off the light.

MRS. BLACKWOOD
 128 Goodnight, sweetie.

Fern lies in bed. Overjoyed, Fern closes her eyes with a big smile on her face. She soon drifts off to sleep.

30 EXT. COUNCIL TOWER PLAZA - DAY

TITLE ON SCREEN: Ten Years Later

Rows of stalls are being put up by all sorts of vendors. Pinks, blues and soft purple blossoms fill the trees along the path to the Council's tower. A big crowd is enjoying the day.

In the background the Council's tower stands majestically above all the other buildings. An intricate shuttle train moves people throughout the whole building. Water flows along its facade and a large tree sticks out over the top of the roof. Soft pink petals fall from the sky.

31 INT. INNER SANCTUARY - DAY

A large thick rounded tree with branches that reach as far as the room is wide and tall. There's no roof. The canopy showcases all four seasons at once. Bare branches, autumn colours, blossoms and crisp green leaves. Around the trunk of the tree rotate four floating masks that match the seasons.

Underneath is an altar. Someone's meditating below it. A bridge that leads to it in the middle of a beautiful meadow full of wildflowers. A small creek that flows through the little valley.

A young funghifolk woman walks over the bridge. Early 20s. INDIGO. The white mushroom cap that drapes over her serves as her locks. The inside is marked with black tendrils. Along her face there's dark purple markings that run along her features. Slender figure and eyes. A white dress in ruffles. A pious clean look.

INDIGO

129 My apologies to disturb you, Aunt Rama, but it's time to meet the council. They're waiting for you.

A hunched over woman with big dreadlocked vines as hair gets up with the help of her wooden cane from the grass patch right in front of the altar. RAMA. She's centuries old. Deep lines in her bark-skinned face. A big oversized kaftan dress draped with willow leaves.

Rama simply nods. Indigo gives her a small smile in response and walks with her through the sanctuary to the exit.

32 INT. COUNCIL ROOM - DAY

Two guards open the giant doors as they drag over the floor revealing a large wooden table shaped in a crescent with 7 seats. Six other council members are all discussing back and forth, but immediately stop and rise when they spot Rama.

There's one for every region. When Rama sits down all of them follow. Indigo takes a seat next to Rama, and opens her notebook to write things down.

King MAKANI, ruler of the Volcanic Islands. Robust build. Early 30s. His hair is braided with volcanic succulents. A few flowers decorate it. Adorned in a cloak of volcanic dragon leather with scales.

KING MAKANI

(grins)

130 High Mage! You've kept us waiting. Glad to see you outside of the sanctuary.

Makani perks up, throwing his hands up in the air at the sight of Rama. His skin taking a darker fiery red as the everflowing lava stirs along his complexion.

ELEA, general of the Mountain tribes. Early 60s. Muscular stature. Rough skin like porous wild mountain rock. Hair in strands of silvered mountain moss. A seasoned war veteran.

GENERAL ELEA

131 We've got immediate matters to discuss, Rama. We're trying, but we can't keep things under wraps for much longer.

Elea's heavy armour clinks as she turns towards KING AENON. A well-groomed man. Late 30s. Attractive. Regal. His eyes a piercing shade of azure.

KING AENON

132 I'm going to have to tell my people something soon. They've spotted the soldiers and they're asking questions now. We have to do something!

Aenon's hair and dress of sea silk flow violently as he calls the council to action. The light catches onto his iridescent scales on his glistening dark skin.

Chieftain YADU of the Desert Tribes dressed in a scholar attire with beadwork. Begin 60s. Dark smooth skin. Amber eyes. Intricate tattoos all over his body, including his face. His head has tiny little spikes reminiscent of cacti.

CHIEFTAIN YADU

133 If you wouldn't have been so rash to order a nationwide search, Aenon, there wouldn't have been such a stir among the public.

Aenon recomposes himself, throwing a light glare at Yadu as he adjusts his crown of different vibrant shades of coral. Yadu ignores him and takes a breath. As he exhales some of the bionics in his arms decompress while he adjusts his glasses.

CHIEFTAIN YADU

134 People don't appreciate it when the government snoops in their private belongings.

The response earns a roll of eyes of Queen SEDA of the Artics. Long white fox fur as hair, shaved on the sides. Lean. Dressed in a thick purple fur-aligned leather dress. Her skin a shimmering almost translucent pale blue.

QUEEN SEDA

(slams table)

135 You're all just scared! We should expand the force now!

The council members avoid eye contact with the Queen, except General Elea who tenses up.

QUEEN SEDA (CONT'D)
 136 These humans need to be rooted out
 before it's too late!

GENERAL ELEA
 137 You can't always solve everything by
 smashing it to bits, Seda. This isn't
 the Arctics! You've gone too far then
 and this--

All the council members join in and squabble, except Quillember who looks uneasy. Rama slowly raises her hand up.

Everyone suddenly stops speaking.

Indigo hands the High Mage her staff. Slowly, she gets up. A strong glow crawls through her locks. Her eyes soon follow in a golden light that fills that part of the room. She speaks in tongues.

Her eyes lose their glow and her finger then points to council member QUILLEMBER.

The newly elected head of the capital Solar City. Androgynous appearance. 30 years old. High cheekbones. Pastel pink skin. Leaf-bundled hair tied up in a bun. Modestly dressed in a cotton shirt adorned with leafy patterns.

They look surprised and startled at the chance to speak. Their long ears reminiscent of a deer's flicker nervously.

MINISTER QUILLEMBER
 138 Hello. Eh, thank you, High Mage Rama.

RAMA
 (nods)

KING MAKANI
 139 Wait. Who is this?

GENERAL ELEA
 (groans)
 140 Makani, that's the new--

MINISTER QUILLEMBER
 (cuts off)
 141 Yes, I'm the newly elected official of
 our capital Solar. I'm Quillember
 Leafheart. Nice to meet you all.

(beat)

142 What's done is done. I've taken the
liberty to do an investigation myself.
We've detected something underneath
the earth in the Oaken Grove.

The council members all exchange looks. Quillember picks up a folder in front of them and pulls out a document.

MINISTER QUILLEMBER

143 I've sent out a small task force from
the Golden Tree soldiers. They should
be there by nightfall.

Seda perks up out of her seat in protest. Elea narrows her eyes at the Queen.

QUEEN SEDA

144 What?! So, now we sit and wait? We
should destroy it immediately!

GENERAL ELEA

145 We don't know what it could do, Seda!
I suppose that's all we can do for
now.

Aenon gets up from his own seat and holds up both hands.

KING AENON

146 Rama, the Grove mother and now,
Minister Quillember have spoken. We
can't do anything rash or against the
Grove mother's will.

(beat)

I think that's enough to adjourn this meeting until tomorrow to hear about the results of this task force.

Makani laughs and happily claps his hand as he jumps up from his seat to head to the exit.

KING MAKANI

147 Yes! Let's go enjoy the Spring Tidings
Festival. I've been dying to get my
hands on some of the capital's finest
delicacies.

Everyone disperses out of the hall, but Seda slumps back into her chair. Her glare follows the other council members as they leave the room and eventually fixate on the document Quillember has left behind.

33 EXT. FERN BLACKWOOD'S FARM - DAY

In the full swing of late spring. Fern, now 23, has made her own way in life and taken over the Blackwood farm.

The orchards of fruit trees are in full bloom. Sun shining bright.

34 INT. HALLWAY - DAY

Fern grabs her sun hat, gloves and boots. Average height, trim, but toned from farmwork. Round glasses, but thick frame. Her hair is woven in a single messy braid.

Not much has changed in the interior of the Blackwood farm. Just messier. In the living room there's a bunch of books about humans, loose papers and pens laying about.

The fridge still has the pictures from her time with the Blackwoods, Silas and Flint. Along with some new pictures of her and Cookie. Another few with Fern and some floraun. Above it rests the moonshadow panther plushie on a small improvised shrine along with two halves of a coin, a dog collar and two rings. Three sticks of incense are half burned. A few pieces of fruit. On top of a small sewn orange handkerchief with the initials E.B.

35 EXT. ORCHARD - DAY

A few drops of water drip down from the trees as Fern activates the drones to give water throughout the orchard.

Water is pumped from the nearby river. Little meter needles on the pipes swing back and forth as they control the quality of the water.

Fern turns the tap off. She goes to the fence and climbs up on a large FLORAUN. Amber-coloured fur in petal patterns. His Majestic light brown antlers are decorated with pastel blue blossoms. A plant leather saddle in a brown shade with green stitching spelling out: "NOVA".

FERN

148 Hey, Nova. Ready to head to Cookie's?

In the back there's two saddle bags filled with goods and two small barrels of nectar on either side.

FERN

149 You hungry, bud?
(beat)

Yeah, me too.

She splits one of the fruits and rewards him with half.

FERN

150 Here you go. The moon pears are extra
tasty today.

Mouth still full of fruit she spurs Nova to gallop off along the orchard.

36 EXT. PAMPAS GRASS FIELDS - DAY

Pampas grass blows in the fresh spring air. The ground gets trampled and loosened from the hooves of the floraun.

37 EXT. RICE TERRACES - DAY

Colourful terraces. Tiers of purples, pinks, oranges and hints of blue. The other farmers wave at Fern as she rides past. She stops briefly to exchange some of the goods she has in her bag for a bag of rice.

38 EXT. COOKIE'S HOME - DAY

Fern arrives on a secluded bit of raised land on a cliff with a makeshift landing patch. Below the hill there's nothing but forest, and on top lies Cookie's standalone home. She takes the bags off of Nova's back and leaves him to graze peacefully.

Hidden between some rocks and hills, sticks out a discombobulated mix of sheet metal fused together to form a small house. On top grow a few patches of grass, moss and other flowers. Large solar panels hang on the side of the building and the roof. A large turbine sticks out on the side.

39 INT. COOKIE'S WORKSHOP - DAY

At the centre of the workshop next to the main house there is a station with an aircraft. A network of cables runs through the shop. Screens hang on the wall. A plethora of tools big and small scattered around the worktop. Lightly rusted pipes run along the walls leading to series of cylinders of water that are being pumped by hydraulics.

Fern enters the familiar mess and pats the bags she's brought.

FERN
151 Cookie? Hello? Delivery service!

No answer for a few seconds.

A loud clattering of metals and nails fall onto the ground. Glass breaks. Fern visibly cringes at the noise.

BAM! A panel flies open from the floor. Out crawls COOKIE, 28 years old, a tinkerer/engineer. Covered in dust, mysterious stains all over her shirt and trousers. Large toolbelt. Her skin is a light pastel purple with a few scattered thorns. A few larger ones grow along her spine. A bandana tied over her pampas hair in an attempt to control it. On top there's a pair of goggles.

COOKIE
152 Hiya, Fern!

FERN
153 Got your stuff, and I've made you some moonpear cakes.

She reveals a small glass box with a bamboo lid. A colourful array of cakes.

COOKIE
(rubs hands)
154 Ooh! Yes, please!

Cookie eagerly scurries her way over to Fern. Her hands reach for the box, but Fern pulls away.

FERN
155 Ah, ah! First, tell me how far you've gotten on our little project?

COOKIE
156 Well, it's coming along?

Fern's brow furrows and her shoulders droop.

FERN
157 You didn't work on it, did you?

Cookie sucks in her lower lip as she takes a deep breath.

COOKIE
158 Yes, I did! Just haven't made as much progress as I would've liked.

FERN

159 Fine, you can have them, but at least
tell me what you've thought about
then.

COOKIE

160 Thanks, Fern. You're the best!

Cookie happily opens up the box and chews down on one of the moonpear cakes. While eating another she gestures Fern to follow her throughout her workshop.

There are more abandoned projects all throughout the halls, along the staircases and in every corner. Food's scattered all over the place. There's half finished cybersuits, prototype weapons, farmer tools, and at the end of the room there's a small table labelled: "Fern"

Along those walls there's several posters and blueprints of human-invented devices. Insignificant things such as a computer mouse, a mixer, etc. Some pictures of human anatomy. A few pages from the book Fern stole as a child.

Cookie sighs and sits down in her swivelling chair. In her hand a pencil she's tapping against her chin.

COOKIE

161 I've tried to think why I can't decode
your little cube, but I still can't
come up with anything. I can't break
it open or everything in it will get
lost.

(beat)

Humans were smarter than we thought
despite the fact they destroyed their
own planet.

FERN

162 Ugh, blight. Is there anything else
you need to try again? There must be
something you can use to extract the
data? All these years and we still
haven't gotten any closer!

Fern gets agitated as she paces around the room. Finally, she releases her breath in a long exhale. Defeated, she stops in her steps and she crosses her arms, pinching the bridge of her nose between her thumb and index finger.

COOKIE

163 I'm sorry, Fern.

Silence lingers for a moment. Cookie awkwardly shuffles in her seat. She hesitates to speak up. Her eyes fall onto the blueprint on the wall that displays a computer.

Fern's watch begins to flicker. A notification pops up.

FERN'S WATCH (V.O)
(A.I voice)

164 Reminder for Fern. Delivery to Council
 Banquet.

Fern groans and switches it off. She turns and wants to excuse herself, but Cookie speaks up.

COOKIE

165 Well, there might be one thing.

Fern looks up and turns back towards Cookie. A small flicker of hope plays upon her face.

COOKIE

166 I know where they keep a lot of human
 stuff. There's this place--

FERN

167 Where?!

Cookie averts her eyes and scratches the inside of her wrist where there's a tattoo. An eye with a DNA spiral behind it. Hesitantly she speaks up.

COOKIE
(rambles nervously)

168 It's not easy to get there, but it's
 hidden. Kind of. I don't know. It's
 not great. I mean, it's very far. Also
 Greythorn won't like it that we have
 gone, you know?

Cookie pauses and breathes in with a hiss.

COOKIE

169 Hm, no. Never mind. Forget I said
 anything. Okay?

Anxiously Cookie stuffs her face with another cake and swivels the other direction of the room to launch herself into another workbench.

Fern's brows raise high and quickly marches towards her and roughly turns the chair around to swivel Cookie. Inches away

from her face, Fern grabs both of Cookie's shoulders.

FERN
(excited)
170 We have to go, Cookie! It's our only
chance to get some answers! Maybe
Greythorn doesn't even need to know
that we are gone? How far is it? How
do we get there?

Cookie swallows hard and puts the cakes aside. She bites her lip. Carefully, she removes Fern's hands from her body.

COOKIE
(shakes head)
171 No, we can't go, Fern. It'll take us
at least a few days to get there. It's
dangerous. I haven't been there in
ages, besides I'm not sure if it's
still there, you know?

FERN
172 You've been there before?!

Cookie looks afraid. Her eyes break away from Fern for a split second. Unease strains the corner of her mouth downwards.

FERN
173 You know the way? You've been there
before?

COOKIE
174 Fern, don't.

Cookie's hands ball up into fists as she grabs onto her trousers' fabric.

FERN
175 So, all we need is an excuse to be
gone for a couple of days to get to
this place, right? I don't see
anything wrong with that. I haven't
even seen Grey in years. He won't even
know we're gone.

COOKIE
176 Fern.

FERN
177 I could ask Sylvan to watch the farm

for a few days. He could feed the
 floraun. I mean, I haven't had a
 holiday in so long. Neither have you.
 How bad or far could it be? We just
 have to--

COOKIE

178 No!

Cookie jumps up from her seat, standing firm on the ground.
 Fern pauses. They stand face to face from each other. Cookie
 holds onto Fern's arm.

FERN

179 Cookie,--

Cookie immediately lets go of Fern and turns away from her.

COOKIE

180 No! Forget about it, okay?! We, we
 can't! Please, this isn't just a fun
 place to go to, Fern. It's dangerous.

FERN

181 But, we've got each other. We're
 trained, we've got this--

Cookie abruptly turns around again and sternly raises her
 voice.

COOKIE

182 Fern, Greythorn and I have done
 everything to keep you safe. The
 Golden Tree soldiers are still out
 there, and they're looking for Grey.
 You know that. As long as they don't
 make the connection back to you,
 you're safe. Please, don't make me
 risk our lives for this.
 (beat)
 Look, thanks for the cakes. I will
 keep on looking, but I think it's best
 you go now. We'll meet up later at
 your place, okay? I promise to keep
 searching here.

FERN

183 You know how important this is to me,
 Cookie.

184 COOKIE
I know. I'm sorry.

Fern angrily grabs the cube artefact on the desk and runs out of the workshop. Without looking back she mounts onto Nova and rides off. Cookie watches her gallop away, slumping back into the chair and looking up at the wall.

185 COOKIE
(sighs)
She wouldn't understand.

40 EXT. BACKDOOR ALLEY COUNCIL TOWER - EVENING

Through large gates, Fern drives to make her next delivery for the banquet for the council. At the back of the Council Tower. All sorts of staff run around to get the food in. Fern parks her truck near an alleyway. Before she claps the sun visor shut, she pauses. A picture of her and Cookie. She sighs and exits.

Before she can even look around, a big man comes to her. Rock-relieved skin and no hair, squeezed into a dark green suit with matching tie. He glances at the truck and then at Fern.

186 EVENT MANAGER
Fern Blackwood?

187 FERN
Yes, that's me.

188 EVENT MANAGER
Thanks for all the fresh fruit and nectar. Sylvan recommended your wares. The council appreciates your hard work.

189 FERN
(sarcastic)
Yeah, I'm sure they do. Is that all?

190 EVENT MANAGER
Yes. No, just sign here, please and you can drop off your produce in the kitchen pantries. Payment can be collected at the backdoor. Thanks.

With that said the manager runs back off to welcome the next

delivery truck.

A few of the staff help her unload the fruit as she hauls one of the crates to the pantry.

41 INT. COUNCIL TOWER KITCHEN - EVENING

It's busy and crowded in the kitchens. Everyone is rushing to get the banquet of the council ready to start the ball of the Spring Tidings.

Fern gets to peek through one of the round windows of the door and sees the huge banquet hall. Beautiful vines grow over the huge glass-stained windows. Petals fall from the sky as everyone wears their best gowns and suits. It's extravagant luxury.

EVENT MANAGER

191 Hey, you! Get away from there. It's off-limits!

Fern quickly turns away and heads to the lady at the backdoor to collect her payment.

42 EXT. BACKDOOR ALLEY COUNCIL TOWER - EVENING

The alley is empty now. In the background there's applause. The ball must have started by now. As she walks back to her truck, Fern turns on the smartwatch on her wrist. With a quick swipe she sees her balance go from -247,98 to a meager 2,02.

Fern looks up at the sky as an airship flies over with an advert for Quillember's victory in the latest election. A big picture of them smiling triumphantly.

It reads: "Nurturing Growth in Every Cell with your new minister Quillember Leafheart!"

FERN

192 So much for a big client. The council couldn't spare more than 250 bloomies for fresh 'local' produce?

She switches off her watch and pauses in front of her truck. Her eyes trail towards the stalls around the corner. The festival is in full swing. Music is playing. Lights in every colour.

Just as quickly as she enters, she exits again. Locking the truck.

FERN

193 Can't hurt to have a look. I
contributed to this blighted festival
after all, didn't I?

Fern leaves her truck where it is and walks out of the alley.

43 EXT. ALLEY CORNER - EVENING

Fern walks alone through the alley to get to the festival. She is about to turn a corner when she suddenly hears two people talking. Curious she halts in her step and flattens her back against the wall.

One of them is in uniform. The other casually clothed, smoking a herbal cigarette. They stand in the shadows. The other is dressed in black carbon armour. Golden tree emblems pinned on their chest.

Fern's hand is clutched against her mouth to prevent her from exhaling sharply. Fear shifts to determination. She leans over the edge to hear more.

The soldier in uniform grabs the other's cigarette and throws it on the ground. Putting it out with his boot.

194 GOLDEN TREE SOLDIER #2
Hey! Why'd you do that for, you
mossface. I'll--

195 GOLDEN TREE SOLDIER #1
Council wants the whole task force at
the Oaken Grove. Stat.

196 GOLDEN TREE SOLDIER #2
But, I wanted to go to the festival.

197 GOLDEN TREE SOLDIER #1
It's urgent. There's been a signal
coming from the grove. Could be human
tech.

Fern's eyes go wide at the revelation. She clutches the little cube around her neck. This could be her chance to see an actual human artefact.

198 GOLDEN TREE SOLDIER #2
Really? Pfff, okay, let's go then.

They both head towards Fern and she scrambles to get back to her truck. She missteps and bumps into one of the trash bins

and it falls over.

The armoured soldier grabs his gun and loads it.

199 GOLDEN TREE SOLDIER #1
 Who's there?!

Fern curses under her breath and makes a run for it towards her truck. Both men start to run and see Fern.

The casual clothed soldier takes the other's gun out of his hands and pulls off the safety and fires. BAM! The other soldier jumps in and let the gunfire into the sky. A series of screams can be heard in the background.

Fern sprints and ducks right behind her truck. She isn't hurt.

200 GOLDEN TREE SOLDIER #1
 WHAT ARE YOU DOING?!

201 GOLDEN TREE SOLDIER #2
 She's getting away! She heard us!

202 GOLDEN TREE SOLDIER #1
 No civilians! Quillembur said no
 civilians.

As they argue back and forth, quickly as she can she gets in her truck. Fumbles with the smart panel and backs out the alleyway and drives away. The two soldiers fail to catch up.

Fern's breath hitches as she drives away. The sweat on her brow rolls down along her temple.

MATCH CUT TO:

44 INT. FERN'S BEDROOM - NIGHT

BEGIN FLASHBACK

GUNSHOTS. A woman screams. A younger Fern, 13 years old, covered in sweat shoots awake in her bed. Silas, in his pyjamas covered in some blood, runs into the room and grabs her.

203 FERN
 What's going on?!

204 SILAS
 SHHHH! Quiet!

They run across the hallway into the Blackwood's bedroom.

45 INT. BLACKWOODS' BEDROOM - CONT'D

He pushes her into the big wardrobe. Silas holds his hand firmly over her mouth. Close against him as light suddenly creeps through the gaps of the closet door. Loud thuds. Footsteps. Fern takes a sharp breath in. They come closer.

Silence. They step away.

Silas' grip on her mouth loosens.

SILAS
(whispers)
205 You stay here. I'll distract them. I want you to run, Fern. Run and don't look back.

FERN
(whispers)
206 What happened? Where is Flint? The Blackwoods?!

Silence. They exchange looks.

FERN
(sobs)
207 No...no. No!

Silas holds her close against him.

SILAS
208 Shhh..., Fern. You have to keep quiet.

Fern tries to slow her sobbing but then has to breathe in harshly.

INTRUDER (O.S)
209 Who's there?!

Sounds of a gun being loaded and footsteps approaching.

Silas' eyes go wide in terror, he peeks from the gap in the closet door. He holds out his arm against Fern to get her to stay back. He slowly opens the closet, poking his head out to see if the coast is clear. There's no one.

He turns back to Fern and pulls her close. He seeks her eyes with his own and rests his forehead against hers.

SILAS

(whispers)

210 In five seconds. You run. Please,
Fern.

Fern trembles, but nods. Without another second to lose, their goodbye is brief. He opens the closet door and runs off into the hallway.

Right as he disappears from view, sounds of a struggle happen outside in the hallway.

Fern holds her knees against her chest, rocking herself as she slowly starts to count.

FERN

(whispers to self)

211 One, two, three, four, fi--

The click of a gun. BANG! A painful cry from Silas echoes from the hallway followed by a heavy thud.

Fern immediately runs out of the closet through the bedroom. Into the hallway.

46 INT/EXT. BLACKWOOD FARMHOUSE - CONT'D

Fern stands in the hallway. Around the corner is a pool of blood. She quickly turns the other way. She pauses at Flint's room and sees it's empty. Trails of blood. Echo lying lifeless in the corner. It all flashes by. She rushes down the stairs and makes it outside.

Standing outside, smurried in blood from Silas. Sounds are deafened as she suddenly sees Mrs. Blackwood try and run off with Flint in her arms from the barn. She tries to get to Fern and calls out for her.

Fern gets up to go to Mrs. Blackwood, but before she gets to her. BANG! BANG! She turns around to try and shield Flint off but there's no use. Both of them get shot. Deafened screams as they hit the ground.

Fern yells, sobs and cries out in no sound. Falling to her knees. She tries to get to their bodies as she crawls.

In the corner of her eye, there's a pair of mercenaries, unknown to her suddenly surrounding her. A blinding light from their flashlights. Their faces hidden behind masks. Heavily armed with rifles. Dressed in black carbon armour. A symbol of a golden tree pinned on their chest.

MERCENARY COMMANDER (O.S)
 (walkie-talkie)
 212 Is the rebel hideout cleared out?

MERCENARY #1
 (walkie talkie)
 213 Negative, sir. One girl and main
 suspect remaining. No sign of
 Greythorn. I repeat--

BANG! BANG! More gunshots!

From the roof there's a man that fires loose on both mercenaries. He slides down and combat rolls onto the ground. GREYTHORN rushes to her side and gets in front of the girl. He gets shot in the shoulder.

With a quick whack he launches a blade into the other mercenary's skull and he falls down. Above them there's sounds of a propellor. The grass blows heavily around them.

Fern looks up, vision blurry. It's the man from the alleyway and an airship above them.

GREYTHORN
 214 Stay with me, I'll get us out of this.
 I'm Greythorn Blackwood. You're safe
 with me.

Greythorn presses his communication device down to speak.

GREYTHORN
 215 I need you to evac a girl out of here,
 Cookie!

COOKIE. Younger. Eighteen years old. Armed in a patchy jumpsuit and bits of armour on her extremities. She slings down a rope from the airship.

COOKIE
 216 Gotcha! Meet you back at the
 safehouse.

Cookie scoops Fern into her arms while more trucks of mercenaries arrive. Holding her close against her she repels back into the ship. One of the soldiers tries to reach for her as he grabs onto the rope. Gunshots can be heard in the background. Fern starts to scream and struggles against him to shake him off.

Cookie intercepts and reaches down to kick him off the rope.

He falls down and breaks his neck. Her eyes fixate on the helmet, his uniform. The Golden Tree Soldier emblem.

END OF FLASHBACK

MATCH CUT TO:

47 INT. FERN'S TRUCK - NIGHT

Fern drives alone on a hardened dirt road with trees lining long the horizon. The meter of the solar energy of her car is almost depleted. The bar is dangerously in the red. The navigation is put for the Oaken Grove. Only 3 more miles.

FERN
(groans)
217 Damn it! Not now!

She reaches over the passenger seat and checks her dashboard. Her spare solar batteries are empty. Frustrated, Fern puts in the coordinates for the nearest solar station.

218 SMART PANEL AI (V.O)
The nearest solar station is two miles away.

FERN
219 Argh! Just my luck!

She sighs, but accepts the navigation route and starts to drive and takes a left. There's a big forest in the distance.

48 EXT. SOLAR STATION - NIGHT

Fern stands at the smart panel to charge her truck. There's no one else but her at the station. There's a half-ripped banner hanging on the floor for the Spring Tiding's festival. A faint green led light that lines the roof of the station shines down upon her.

She selects the Budget Solar Energy option and scans her smartwatch to pay. RED. It reads: DECLINED. INSUFFICIENT FUNDS.

FERN
220 What?! You've got to be kidding me?!

Fern furiously scans again and again. RED. DECLINED. RED.

Fed up with the machine she gives it a big kick. It dents on the side. Fern furiously screams as she throws up her hands.

She paces back and forth until she gets a notification on her watch. It lights up.

221 SMARTWATCH AI
 Your destination is 0.3 miles on the
 left-hand side.

Fern pauses and walks around the solar station and sees a few picnic benches. A big dumpster and in the background over the hills is a forest.

She runs back to her truck. Fern grabs a flashlight and her backpack before she starts to jog towards the forest.

49 EXT. OAKEN GROVE - NIGHT

Armed with her flashlight, Fern walks through a deep grove. Trees as tall as the buildings in Solar City. There's a serene silence. Rustling of the leaves in the high canopies.

After hours of walking and searching, Fern finally stops. Defeated she decides to rest against one of the trees. She looks at her watch and decides to give in the coordinates to go home.

222 SMARTWATCH AI
 13.1 miles to 'HOME'.

223 FERN
 Ugh, great.

Fern grabs her bag and gets back up. She swings it on her back and rubs at her neck. She pats at her neck, and suddenly realizes. Her eyes go wide. Her necklace is missing.

224 FERN
 Blight! Where is it?!

She panics and looks around her.

225 FERN (CONT'D)
 No, no, no! No!

She starts to run frantically. Her heart races. The flashlight swings back and forth to illuminate the dirt path in front of her.

As her heartbeat pounds so loudly now, Fern stops. The world spins around her. She can't breathe. She's alone. Panic. In frustration she throws down her flashlight onto the ground.

FERN
226 Stupid! Stupid! You had to just go on
a wild goose chase again, Fern!

The flashlight rolls away from her. As it rolls something suddenly shimmers as the light beam shines upon it. It catches Fern's eye. The coin!

Fern quickly runs to get to the shiny piece and gets to her knees to pick it up. Her necklace with the cube and the coin.

FERN
227 Oh, thank, Grove Mother. At least
something didn't go horribly wrong
today.

With a deep breath, Fern looks around and spots her flashlight down the hill between some rocks and leaves. She decides to climb down and get it back.

Just as she picks it up there's lights in the distance. A faint beeping suddenly becomes louder. A loud clatter of a shovel against metal. There's an armoured truck behind them. They came prepared.

FERN
228 Huh? Wha--

GOLDEN TREE SOLDIER #3
229 We're close! Keep digging!

Fern quickly ducks and gets behind one of the rocks. Slowly she peeks over them.

FERN
230 Holy rootrot. They're here.

Fern's heart races as she watches them dig. The truck hooks to the object. The wheels frantically speed into the ground to pull it loose. The dirt flies everywhere as they finally pull a large pod out of the ground.

She digs in her backpack and finally finds her phone. She zooms in to see what's going on in the distance. The glass is foggy. One of the soldiers comes up to scan it. Greenlight moves up and down the object. Suddenly it turns RED.

GOLDEN TREE COMMANDER
231 Break it open!

One of the soldiers grabs a huge hammer and with a few

powerful hits the glass breaks in many little crystals. Inside, there's something far more valuable than any artefact.

A HUMAN!

Mid 20s. Half-Chinese descent. Muscular figure. Broad shoulders. Vast asleep in the pod. Dressed in a skin-tight grey body suit with orange lining.

232 POD AI
Cryostasis process deactivated.
Starting awakening.

The pod voice speaks an unknown language to them.

All the lights in the pod start to light up and blink. The cables stuck into her light up and send electrodes occasionally to reawaken the muscles.

The commander from the back turns to the pod again.

233 GOLDEN TREE COMMANDER
What's it saying, soldier?!

234 GOLDEN TREE SOLDIER #3
I don't know, sir! It's saying
something in a human tongue.

The commanding officer pauses and walks closer to his soldiers at the pod.

235 GOLDEN TREE SOLDIER #3
Commander?

236 GOLDEN TREE COMMANDER
Lower your weapons, take the human out
of there and bring her to the capital.
Proceed with caution. We have to bring
the subject back alive. Get moving!

237 GOLDEN TREE SOLDIER #3
Roger that, commander. Get to work!

A few other soldiers move in and approach the pod. Hesitant at first they reach over to pull out one of the electrode cables. Immediately the pod flashes RED!

238 POD AI
Alert! Awakening process interrupted.
Error. Initiating emergency protocol.

239 GOLDEN TREE COMMANDER
Hurry up! Keep cutting her loose!

240 POD AI
Administrating adrenaline boost. 98%
complete. Additional cortisol,
norepinephrine, T3 and T4. 99%.

Without further hesitation the soldier begin to cut her loose. Her body starts to twitch lightly. A soldier wraps his arms around her body to pull her out.

241 POD AI
Emergency protocol completed.
Initiating combat.

Then suddenly she awakens. Eyes wide.

242 GOLDEN TREE SOLDIER #3
She's awake! Get the nightshade!

The other soldiers rush to his side while one of them runs towards the van. The human woman wastes no time and grabs the soldier by the head and crashes her knee into his face. She knocks him to the ground, launching herself over him to get behind him. Cables snap out of her.

In the blink of an eye the human woman disarms him, grabs him in a chokehold and uses the gun to fire a bullet through his neck. Blood gushing out. Eyes emotionless. Face covered in blood. She doesn't even flinch an inch.

243 GOLDEN TREE SOLDIER #4
Nightshade loaded!

244 GOLDEN TREE COMMANDER
Fire! Now!

The human doesn't understand them, but she sees the gun being aimed at her in the distance. Right before he shoots, she uses the dead body in her arms to take the hit for her. BANG!

Fern watches all of it in shock from behind the rock. She cowers in fear.

BEGIN INTERCUTS

FLASHBACK INTERCUT - Fern sitting in the closet covered in blood.

FLASHBACK INTERCUT - Fern crawling towards Mrs. Blackwood and

GOLDEN TREE COMMANDER

247 Oh, no you won't!

He makes a run for the van. The human runs after him. On top of the van the commander loads his gun and aims it at Fern who's lying on the ground.

She rolls around right on time and fires the rifle. BANG! BANG! Rounds fire so quickly after another. He gets pierced by every one of them.

The commander falls down with a scream from the van right on top of the human woman who was climbing the ladder.

Fern drops the gun and jumps down to get to the human woman. Her eyes flicker around from the wound on her face and then she sees the small lettering in the human language. HARLOW FLEMING. Studying this from when she was a child she can make up something of how it sounds.

For a moment they simply stare at each other. Fern wants to reach out her hand, but Harlow flinches away.

248 FERN
You're hurt!

Harlow doesn't respond. In the distance there's more lightbeams. Fern panics and looks around. Quickly she pats down the commander searching for keys. She runs to the passenger seat and opens the door for Harlow.

249 FERN
GET IN!

Harlow grabs at her wound and looks at the tree line. She hears yelling.

250 GOLDEN TREE SOLDIER #5
Spread out! Their last communicated

251 position was here!

252 GOLDEN TREE SOLDIER #6
We found a truck at the nearest solar station! There's someone else here!

253 FERN
HURRY!

Harlow doesn't lose a second and finally jumps into the van. The loud engine starts and they drive off out of the woods in

speed.

The soldiers run over the hill and start to fire at the van. Bullets clattering onto the metal, but they escape right on time.

50 INT. VAN - CONT'D

They drive as fast as they can to Fern's farm. The dirt road leaves a huge trail of dust. Harlow doesn't say a word. She only groans now and then as they drive over some potholes. Fern glances back at her every so often. Her wound is still bleeding fiercely.

They pass a little panel with a picture of the farm saying: BLACKWOOD FARM: Fruits & Nectar 5 miles to go.

51 EXT. DIRT ROAD OVERLOOKING FARM - CONT'D

When they're almost there, Fern takes a familiar right over the hill and a huge smoke plume appears over the hill. Bright oranges and yellow fill the air as the farm is up in flames. Many trucks gather around. Soldiers pour out of them.

254 FERN
No, no, no!! NOOO!

Fern immediately exits. Harlow follows and sees Fern sitting on her knees. Crying into her hands as she watches her entire life being burned to the ground. Her last tie to the Blackwoods.

From the nearby hill Cookie rides towards them on Nova, the floraun. Quickly she dismounts and tries to pull up Fern.

255 COOKIE
FERN! I thought you were dead! We have to get you out of here. The Golden Tree soldiers showed up out of nowhere and they're trying to lure you to the farm.

Harlow immediately takes a defensive stance, locking eyes with Cookie. Her eyes go wide at the sight of a HUMAN.

256 COOKIE
What the blight. Where did you find that?!

Harlow grips tighter onto the gun. Cookie throws up her hands.

257 COOKIE
Easy there, homo homo sapiens! I'm a
friend!

Cookie fervently points back and forth between Fern and her.
Trying desperately to signal she's friendly.

258 FERN
They...It's. The farm.

Cookie looks back at Fern in her arms and gives her a tight
hug.

259 COOKIE
I know, Fern. I know.

When she pulls back she cradles her face between her palms. A
few tears roll down her own cheeks.

260 COOKIE
Which is why we've got to get you out
of here. We haven't got much time!

261 FERN
O-okay.

Fern shakes in her arms but gets in the back of the van.
Cookie clears some stuff and pulls in Nova. She closes the
door and gets in the driver's seat next to Harlow. Leaving a
big dust trail as they drive off to Cookie's workshop.

52 INT. VAN - CONT'D

During their drive, Cookie anxiously checks her mirrors every
so often. Fern's sitting with Nova in the back. Empty
expression. Next to her is Harlow in the passenger seat. Hand
still on the wound on her back, bleeding all over the seat.

As the van bounces over the dirt road, Harlow wobbles back
and forth. Her eyes dropping as she fades in and out of
consciousness.

Cookie points at her eye and then her own shoulders and then
tries to reach over.

262 COOKIE
How bad is it? What happened?

She immediately gets a snared look from Harlow making her
back off and focus on the road instead.

263 COOKIE
Okay, fair enough. We're almost there.

They keep driving in silence.

53 EXT/INT. COOKIE'S WORKSHOP - CONT'D

As soon as they arrive at the workshop, Cookie rushes to the back to open the doors for Fern and Nova. Nova doesn't waste a second and rushes out. At the passenger seat, she finds Harlow close to passing out.

264 COOKIE
Fern, help me with the human!

Fern rushes over and grabs Harlow by the legs as they drag her to the workshop.

Out of the workshop comes Greythorn. Older. More scars. Brownish beige and grey streaks in a scruffy beard of blades of grasses. Shocked when he sees the human.

265 GREYTHORN
What are you doing here? You were supposed to get Fern and get out of here, Cookie?!

266 COOKIE
That was the plan, chief, but Fern brought us a surprise guest.

Greythorn pushes all of the tools and gadgets off of a workbench so they can place the half-conscious Harlow on top of it. Fern turns to Greythorn. Anger burning in her eyes.

267 FERN
What are you doing here?!

268 GREYTHORN
Cookie told me about the farm. And you've made quite some noise, Fern. It's all over the Golden Tree radio signals. They've recovered this human from the pods. They are looking for her everywhere in the country!

269 FERN
I don't see you for over five years, and now you decide to show up?!

GREYTHORN
270 Fern, we don't have time for this.

Greythorn drags his hand along his face in frustration.

FERN
271 I know, you never have time. I didn't
even know if you were alive or not,
but I know you don't give a shit.

Fern crosses her arms. Greythorn's eyebrows shoot up and his hands ball into fists. Nails digging into his own palms.

GREYTHORN
272 What?! Why in Grove Mother's name do
you even think I'm here?!

Cookie tries to wedge herself between them.

COOKIE
273 Guys!

FERN
274 Oh yeah, just how you cared about your
brother when they killed the entire
family?!

Greythorn gets up close and lowers his face inches away from hers.

GREYTHORN
275 You ungrateful little shit. I saved
you!

He takes a deep breath and exhales with a growl. Fern doesn't look at him. Cookie tries to reach for him but he flinches away to turn Fern around.

GREYTHORN
276 You listen to me. They knew the risks,
they had the option to go away, but
they chose to stay at that farm. You
haven't got the slightest idea.

Fern is undeterred, her eyes narrow at Greythorn. She pushes him away from her.

FERN
277 If you hadn't shown up that day, they
never would have gotten my family. My
brothers! I would still have a family!

And I never would've known you. I wish
it was you instead of them!!

Tension is thick. Head to head, gritted teeth. Trying to
resist the urge to get physical.

COOKIE

278 Guys!!

Cookie slams on the table to get their attention. Both of
them turn their heads. Harlow has passed out.

FERN

279 We have to help her.

Greythorn stares at her for a moment, but turns away wanting
to exit the workshop. He pauses in the garage opening when
Cookie speaks up.

COOKIE

280 She won't make it otherwise. She's
lost a lot of blood.

Greythorn groans and returns back to the table.

GREYTHORN

281 Out of my way! Grab the green kit from
the bathroom panel. There must be
something we can use there.

Cookie rushes off towards the house. Fern joins him at the
table.

GREYTHORN

282 I will fix this, but then you have to
go. Promise me!

Fern remains silent. Shooting him a glare.

GREYTHORN

283 Please, Fern. I promised Zephyr I
would keep you safe. Let me honour his
wish.

Fern's gaze immediately softens at the mention of her
father's name for just a second, but then hardens again.

FERN

284 Fine. Tell me what I can do.

GREYTHORN

285 Get the blowtorch. This isn't going to
 be pretty.

Cookie returns with the kit and Greythorn gets to work. He bares her shoulder and he pours a bottle of disinfectant over the gash in her shoulder. He dabs it with a cloth and extends his hand to take over the blowtorch from Fern. They exchange a look, Cookie and Fern hold her down. Just in case. He burns the wound closed. Harlow shoots up and lets out a deafening scream that echoes through the air.

54 INT. QUILLEMBER'S OFFICE - NIGHT

Quillember is enjoying a cup of tea at their desk. A giant fireplace burns behind them. They're dressed in a dark plum suit.

A Golden Tree HIGH COMMANDER knocks and steps into the room. Adorned with the black and golden suit. Several medals. Late 40s. He hands them a file.

286 HIGH COMMANDER
 We've found the suspect again,
 Minister. Awaiting your command.

They take a sip of their tea. Quillember gets up from their desk to take the file. They turn towards the fire. They open the file.

A few pictures of Fern, Cookie and Greythorn are inside. They scratch out the DECEASED stamp over Greythorn and write ALIVE instead on it. Closing the file they put it on the side table.

287 QUILLEMBER
 Leave no witnesses. Get the human
 here. No matter the cost.

288 HIGH COMMANDER
 Understood, Minister. I will see to
 it.

The high commander immediately leaves the room.

55 EXT. COOKIE'S WORKSHOP - NIGHT

Greythorn is helping them pack for the journey. Harlow's in the back of the aircraft wrapped up in bandages on a makeshift bed.

GREYTHORN
289 You sure this thing will take off?

COOKIE
290 Yeah, pretty sure. I mean, yeah. The
calculations were all correct so. Yes.

FERN
291 We don't have time anyway. Let's get
ready.

COOKIE
292 Alrighty then.

Fern gets in the aircraft without looking back to Greythorn.
He sighs. Cookie follows, but halts in the door.

COOKIE
(smiles apologetically)
293 You going to be okay, chief?

GREYTHORN
294 Hm? Yeah, I'll be alright when you
guys are. Now, go. I'll make sure you
do.

Cookie simply nods and gets in the aircraft. Greythorn
watches silently.

56 EXT/INT. AIRCRAFT - CONT'D

Cookie sits in the pilot seat. Fern next to her. Flicking a
few buttons, checking radars. Setting the navigation for a
destination south-west on a faraway island on the map. She
looks over her shoulder one more time. Harlow mumbles in the
back as she is still high from the painkillers.

COOKIE
295 Would be easier if we could understand
a word she's saying.

FERN
296 We'll find a way.

COOKIE
297 Yeah, okay. Ready?

FERN
298 Yes. Let's go.

Cookie pushes the handle forward and the whole aircraft

rattles. Another handle is pushed back and the workstation in the workshop releases the aircraft to move out. Slowly, then faster as Cookie heads towards the cliff to take off. Greythorn is mounted on Nova, watching them take off, giving them a small wave.

Right before he wants to ride away, a whooshing sound in the distance, then he suddenly sees the plane explode in the distance. BOOM!

GREYTHORN

299 Nooo!

His eyes wide with horror as he spurs the floraun to gallop.

57 INT. SEDA'S OFFICE - CONT'D

A dark room with a few computer panels. Three silhouetted people sitting behind them.

OPERATOR

300 Aircraft has been brought down, my
 Queen.

Queen Seda comes into view as she leans down to put her hands on the desk to watch the footage as the aircraft crashes down in flames.

QUEEN SEDA

(smirks)

301 Well done. Finally someone in the
 council who takes action against these
 filthy little human parasites.

58 EXT. SPACE

Deep in space. A few galaxies away. On a panel there's a light flickering. It reads : "Awakening successful. Proceed with protocol 'Exodus'.

A bald human man, late 50s, with wisps of grey hair comes into view. His face in a grin before he turns around to a whole crowd. Everyone chants.

HUMAN CAPTAIN

302 Spread the word. We're going home,
 ladies and gentlemen.

End of Episode 1