

Flashpoint

By Mike Tam
4th Dimension Studios

In Association With
Kicking Duck Video Productions

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INTRO

FADE IN:

4TH DIMENSION STUDIOS LOGO

FADE TO:

KICKING DUCK PRODUCTIONS LOGO

FADE TO:

BLACK SCREEN

EDITOR'S

NOTE:

The SFX: "National Anthem of Macross" is 40 seconds long up to the point of a "swell" or the point where the title will be located. This means that the Black Screen and all the Fade To's thereafter will be 3 seconds with the exception being the final fade to which will be 4 seconds. All intermediate scenes are 6 seconds long.

FADE TO:

SFX: MUSIC "NATIONAL ANTHEM OF MACROSS"

FADE TO:

Black screen with the words "4th Dimension Studios Presents" in white. (6 seconds)

FADE TO:

Black screen with the words "In association with Kicking Duck Productions" in white. (6 seconds)

FADE TO:

"A Mike Tam film". (6 seconds)

FADE TO:

The camera is focused on the moon as it rotates. The sun appears on the horizon and when we are blinded by it, the title, "Flashpoint" appears.

FADE IN:

ACT I

SCENE I

EXT. MOON - NIGHT

Camera focuses on the Moon and flies along its surface until it approaches a lunar excursion module. There is a man descending the ladder.

OVERLAY CARD (White lettering): AD 1969

The man reaches the bottom and hops off, landing in the lunar dust. His name tag, "ARMSTRONG", is visible and his speech is clear.

ARMSTRONG

(Radio Voice)

That's one small step for man... one giant leap for mankind.

**EDITOR'S
NOTE:**

All these songs are merged into one track. Get this mega mix from 4th Dimension Studios.

VO: MARK BISHOP

(Speaking in unison with the above)

One giant leap for mankind. I'm sure every school child has seen that clip and heard those words. Of course, it made history two hundred years ago but it was nothing compared to what damage that landing would do to earth in a mere century and a half. In the early 2100's, there was a massive flare from the sun that knocked out all our communication systems.

SFX: MUSIC "SCORCHER – EARTHQUAKE ESCAPE"

During MARK BISHOP'S voice over, everything he is describing is playing out as he speaks. In this case, the camera focuses on the sun as it emits a huge, orange flare. It ripples space as it flies towards earth. The camera then focuses on earth as the shockwave arrives. It washes over the satellites in orbit and they go dark.

VO: BISHOP

Given our advanced technology, all that damage was repaired within 50 years. We checked everything on earth for damage or irregularities and everything checked out.

Miscellaneous shots of people checking computer displays, reading telemetries, etc.

SFX: MUSIC "ARCANE – MAIN THEME"

VO: BISHOP

However, we forgot to check the moon. It was then that the Lunai first arrived. In their ships, bearing the names of the Apollo vessels

that had once bore our dreams, they decimated earth' s capital city.
We knew it was too late.

Image from orbit as Lunai ships pummel earth with laser beams. Shift to a city where the beams are raining down and destroying buildings, streets, cars, etc.

VO: BISHOP

We mounted a full investigation and found out that the Lunai were mutated strains of Terran bacteria.

A microscope view of bacteria, multiplying at a rapid rate.

VO: BISHOP

Studying the records from just before the flare, we detected a massive jump in Aleph radiation levels.

Focus on the display of a computer screen. A graph shows an abrupt jump and then an Infinity symbol appears and flashes on the screen.

VO: BISHOP

Aleph radiation, discovered in the mid 2060' s, was found to have remarkable mutagenic properties. Given our findings about the Lunai and the flare, our only conclusion was that the bacteria from the moon missions, covering the equipment left behind, had been hyper-mutated by the Aleph radiation flare.

Shots of the Lunar Module bases, the Lunar Rover, etc.

VO: BISHOP

Even more frightening was the fact that bacteria feed on carrion, and the closest source of carrion to the moon is earth itself. Normally, that should not have been a problem since bacteria only come across food and do not actively seek it. Unfortunately for us, Aleph radiation resolved that problem by giving the bacteria limited sentience. They were smart enough to know that causing destruction would result in carrion. After the destruction of New Monument City, many of us swore revenge. That was then... this is now.

The camera flies around the moon again and sees buildings, domes, war materiel and other structures cropping up in a time-elapsd sequence.

OVERLAY CARD (WHITE LETTERING): AD 2125

The camera turns away from the moon and faces earth. There are two Terran ships there (TERRAN PRIDE and RELENTLESS).

SFX: END ALL PREVIOUS MUSIC

FADE TO:

INT. BRIDGE – TERRAN PRIDE – DAY

**ACT I
SCENE II**

SFX: AMBIENT BRIDGE SOUNDS

Everyone is engaged in mundane tasks, poking at status boards, etc. On the view screen, the moon is visible. Suddenly, two large specks of light crest around the edge of the moon, surrounded by a cloud of smaller specks.

INTELLIGENCE OFFICER

(Alarmed)

Sir! There are two Lunai ships off our port bow! They've launched fighters!

SFX: MUSIC "DESERT SIEGE INTRO"

EXT. SPACE - DAY

The ships continue on their path around the moon.

INT. BRIDGE – TERRAN PRIDE – DAY

CAPTAIN

Scramble all our fighters! Go to Condition Red!
The bridge is bathed in red light as the alert sirens sound.

SFX: ALERT SIRENS

CUT TO:

EDITOR'S

NOTE:

The SFX:
'Desert Siege
Intro' occurs
after the
Intelligence
Officer's line.

ACT I
SCENE III

INT. LAUNCH BAY – TERRAN PRIDE

SFX: AMBIENT LAUNCH BAY SOUNDS

There are pilots rushing to their craft. Focus on MARK BISHOP as he talks with KEN CHABRA.

BISHOP
You ready to go?

KEN CHABRA
You betcha!

BISHOP
Let's do it!

They climb the ladder to their Tri-Wing fighters. The Interior of BISHOP'S cockpit as he sits down in the chair. He touches a key and the lights come alive. He presses a switch and his fighter hovers over to an elevator. The lift rises until it reaches open space. The fighter floats forward and is hooked onto a catapult. A CREW CHIEF with a light beacon waves his hand forward. BISHOP gives a thumbs up and the catapult activates. The fighter is blasted off the deck and into the endless vacuum of space.

CUT TO:

A wider angle. It is clear that every catapult is in use. Trips are shot off then the elevator produces another one. As soon as they are clear of the ship, the pilots begin advancing on the Lunai.

CUT TO:

INT. BISHOP'S TRI-WING – COCKPIT

ACT II
SCENE I

SFX: AMBIENT COCKPIT SOUNDS

CAPTAIN

(Radio voice)

Alright, men. The way I see it, those Lunai ships are coming here to take us out. Your job is to take THEM out before they get here. Good luck.

BISHOP'S lips move in a silent prayer. He signs himself in the name of the Father, Son and Holy Spirit.

CHABRA

(Radio voice, mocking)

Hey, Mark! May God be with you!

KNIGHT THREE

(Radio voice, joining in)

Yeah! May the Almighty Father protect you!

CHABRA and KNIGHT THREE begin to laugh.

BISHOP

(Muttering, annoyed)

Heretics...

CUT TO:

EXT. SPACE – NIGHT

**ACT II
SCENE II**

A Tri-Wing Fighter zooms past the camera with a roar, jostling it and making the image shake. As the camera turns to follow the speeding ship, a Lunai fighter zooms past also, spitting laser fire. The Tri-Wing (henceforth referred to as 'Trips') weaves and dodges, managing to avoid the fire.

INT. CHABRA'S TRI-WING – COCKPIT

**ACT II
SCENE III**

KEN CHABRA

(Stressed and frustrated)

Damn! Somebody get this guy off me!

ACT II
SCENE IV

EXT. SPACE - NIGHT

A similar Trip (BISHOP) with the paint job of a squadron leader swoops in and blasts away at the Lunai craft (henceforth 'bogey'). The bogey does an Immelmann turn, peeling off to his left instead of straight back. CHABRA banks to his right and follows the bogey, all the while cutting a swath of laser fire across the bogey's tail. BISHOP loops around in front of the bogey then to the bogey's right. He fires and the bogey explodes, both Trips blow through the cloud of debris.

ACT II
SCENE V

INT. BISHOP'S TRI-WING – COCKPIT

CHABRA

(Radio Voice)

Thanks, Mark!

BISHOP

No problem. (Beat, then SFX: PROXIMITY ALARM) Heads up, man! We got more business comin' our way from 9 o'clock !

CHABRA

(Radio voice)

Copy that.

EXT. SPACE – NIGHT

The two fighters bank towards the incoming threat and in the distance lasers flash.

CUT TO:

ACT III
SCENE I

EXT. SPACE – NIGHT

SFX: MUSIC 'SINBAD – FIGHT'

The battle is in full swing here. There are lots of fighters swirling together in a deadly dance, both Terran and Lunai alike. The battle between capital ships rages

on. The Lunai flagship (ENDEAVOUR) is blasting at the Terran flagship (TERRAN PRIDE). The Trips are trying desperately to knock out the Lunai ship's weapons and fighters. Both capital ships are damaged but not critically. Note: there are twelve fighters per squadron and each Terran ship carries a squadron. The Lunai ships carry an unlimited amount (only so the Terran ships don't exhaust all their targets, given the huge dog-fighting sequences described!). Terran fighters are also occasionally destroyed (Director's discretion).

ACT III
SCENE II

INT. BRIDGE – TERRAN PRIDE – “DAY”

This is a standard looking starship bridge with a command chair in the center and other consoles scattered around its perimeter. The man who is obviously captain is leaning over an officer's shoulder to look at his console. The captain has a long scar running across his left cheek. He also has an overall malicious look to him. There is a schematic of the Lunai ship on the console display.

CAPTAIN

What do our scans show?

INTELLIGENCE OFFICER

Well, sir, we've done a standard scan of their ships but all we managed to get was an IR signature, some electromagnetic distortions and the composition of their hull. However, magnetic resonance imaging gives us a peek at the inside. I'm gonna overlay the two images and see what we come up with.

The INTELLIGENCE OFFICER works at his computer.

INTELLIGENCE OFFICER

Sir! I think I've found something! There's a heat signature on the dorsal aft that seems to stem from a larger heat source inside the ship. I think it's a vent that leads to their main power plant.

CAPTAIN

Good work.

(Turning to the communication officer)

Comm, transmit a message to our fighter squadrons. Target the exhaust vent on the ships' dorsal aft. Use your infra-red scanners to locate the hottest point.

COMMUNICATIONS OFFICER

(Tapping at his board)

Aye, sir. Message transmitted. They understand.

EXT. SPACE – NIGHT

ACT III
SCENE III

All of a sudden, the Trips break off their dog-fighting and split into two groups. Each group heads for a Lunai ship.

INT. BISHOP'S TRI WING – COCKPIT

BISHOP toggles some switches and the HUD changes from a green-on-black tactical map to an infra-red image. He speaks into the comm.

BISHOP

This is Knight Leader to Knight Squadron. We've got the Apollo. Assume echelon formation behind me and let's go.

EXT. SPACE – NIGHT

ACT III
SCENE IV

All the Trips with the Knight Squadron crest fall in line behind BISHOP'S Trip. NB- Echelon Formation is when each craft is slightly behind, above and to the side of the craft before it (three dimensions). In this case, they are splayed out to BISHOP'S right hand side.

BISHOP

(Radio voice)

Get ready, Knights. This is how we become heroes.

There follows a cacophony of overlapping messages acknowledging the orders ('Roger, Lead.', 'I copy, Knight Leader.', 'Knight Five copies.', etc.) BISHOP banks to the left, and the others follow. He cuts across the APOLLO'S bow, heading aft. From the wingtip camera's POV, the hull of the APOLLO rushes past, dodging the return fire from the big ship's guns.

INT. BISHOP'S TRI-WING – COCKPIT

The targeting cross hairs on BISHOP'S HUD center themselves on the hot spot. (SFX: BEEP BEEP BEEP) He squeezes the trigger.

ACT III
SCENE V

EXT. SPACE – NIGHT

Blue fire erupts from the Trip's gun ports and strafes the target vent. Just before he passes over the vent, BISHOP pulls up and away. The next ship behind him repeats the maneuver until, after the last ship has fired and pulled up, the vent explodes.

SFX: BOOM

From a wider angle, the APOLLO keels to the left as fire rips across its hull.

SFX: WHUMP! WHUMP! WHUMP!

The points of light that are Knight Squadron fly away from the doomed ship, just as the forward view ports implode then burst outward with fire

SFX: CRASH! TINKLE!

The rest of the ship explodes in a cloud of brilliant orange flame.

SFX: THOOM!

The last Lunai ship is still intact as the other squadron has not been able to ward off the attacks from the Lunai fighters. They are tenaciously defending their flagship. The ship's guns are also in play.

EDITOR'S NOTE:

**These voices are all
V/O's over the space
scenes.**

KNIGHT FIVE

(Radio voice)

Think they want a hand, sir?

BISHOP

(Radio voice, chuckles)

Sure, why not. Knights, let's get those loonies off their backs so Ghost can make its run.

The Knights fly in and engage the fighters and the Ghosts take up a tight, parade-flight formation. There are four fighters in the middle of the formation in a diamond pattern. The remaining eight ships enclose the four middle ones in a spherical formation. The fighters get about halfway down the hull then the outer sphere breaks apart in a fire blossom pattern. The remaining four fighters put on a burst of speed and fire missiles at the vent, which explodes. Once again, the chain reaction occurs, tearing the Lunai ship to pieces. The Lunai fighters turn away and flee towards the moon.

EDITOR'S

NOTE:

Ibid.

CAPTAIN

(Radio voice)

Good work, men. Now, fly cover for us.

BISHOP

(Radio voice)

Us? Who's us?

CAPTAIN

(Radio voice)

The Terran Pride and the Relentless. We need to make sure there will be no Lunai threat upon our approach.

BISHOP

(Radio voice)

But, sir... the Lunai have already bugged out. We should be able to return to Space Station Freedom II without any problems.

ACT IV
SCENE II

INT. BRIDGE – TERRAN PRIDE

CAPTAIN

(Ominously, eyes mischievous)

We're not going to Freedom II...

SFX: MUSIC 'RTCW – MAIN SCREEN'

BISHOP

(Radio voice)

Sir?

CAPTAIN

We're initiating Operation: Giant LEAP.

ACT IV
SCENE III

INT. BISHOP'S TRI-WING – COCKPIT

BISHOP

(Totally shocked)

Sir, not...

CAPTAIN

(Radio voice, interrupting)

You heard me, Lieutenant. We're going to end this Lunai menace once and for all.

BISHOP

(Incredulous)

Sir, wiping out the Lunai threat is one thing, but destroying the entire moon to kill them all?!

CAPTAIN

(Radio voice, calmly, but stressing the rank)

There is no such thing as a Lunai non-militant. You have your orders, Lieutenant.

BISHOP

(Nearly exploding)

I refuse!

CAPTAIN

(Radio voice)

This is treason, Bishop! I'll have you shot!

BISHOP

I don't care! I'm not going to be responsible for genocide or for destroying a Terran historical landmark!

ACT IV
SCENE IV

INT. BRIDGE – TERRAN PRIDE

CAPTAIN

Then you leave me no choice. You are hereby removed from command of Knight Squadron and demoted to Second Lieutenant. Second Lieutenant Chabra, you are now Lieutenant Chabra and the leader of Knight Squadron. Carry out your orders.

INT. BISHOP'S TRI-WING – COCKPIT

BISHOP

(Calling over the comm)

Ken, don't do it! There must be another way!

CHABRA

(Radio voice, somewhat reluctant)

Understood, Captain. Knights, back to the Terran Pride.

BISHOP

(Furious, slamming his fists into the console)

Ken! Don't -

There is a crackle of static, then a click. BISHOP'S comm line has been cut. The cockpit goes dark, meaning the power has been cut to.

SFX: POWER DOWN

COMPUTER V/O:

Warning... Power has been cut from external source. Warning...

**ACT IV
SCENE V**

EXT. SPACE – NIGHT

SFX: MUSIC ‘DESERT SIEGE – END CREDITS’

The two Terran ships power up and surge forward, enveloped by a screen of Trips. As they near Lunar orbit, the TERRAN PRIDE rolls until it is inverted. It maneuvers under the RELENTLESS and they dock. Plates under the bow of each ship slide back and half of a giant cannon trundles forward from each. The cannons link and the tip slowly begins to turn from dark, through the red spectrum until it glows white-hot.

SFX: HMMMMMMMMMMMM

After a few moments, a bright, white beam, almost 2 kilometers wide thrusts forward from the two ships. It strikes the moon and carves away chunks from its surface, stripping it into rubble. The moon slowly begins to disintegrate as the chunks of rubble are propelled back towards the dark side of the moon by the power of the beam.

SFX: WHOOM!

After a few more seconds, as the beam fades, the moon has completely disappeared.

INT. BISHOP'S TRI-WING – COCKPIT – DARK

BISHOP

(In a voice thick with despair, frustration and helplessness, all mixed together in an agonized scream of rage.)

NOOOOOOOO!!!!!!!!!!!!

DISSOLVE TO:

ACT V
SCENE I

EXT. SPACE STATION FREEDOM II

The camera does a quick flyby of the station, and shows a shuttle docking.

SFX: MUSIC "GHOST RECON ANTHEM"

INT. SPACE STATION FREEDOM II - CORRIDOR

BISHOP, in handcuffs, is escorted into the station by two guards. They march him down the corridors to the courtroom.

INT. SPACE STATION FREEDOM II - COURTROOM – STARS OUTSIDE

BISHOP enters and heads to a podium facing a tribunal. He has his head down and he is silent. The guards remove the cuffs.

HEAD JUDGE

Well, what do you have to say for yourself, Second Lieutenant?

BISHOP

(Lifts his eyes, but not his head, glaring silently at the Head Judge.)

HEAD JUDGE

You have been charged with treason, a most serious accusation. Don't you have anything to say?

BISHOP

(Remains silent, staring at the Head Judge)

HEAD JUDGE

Very well. You are hereby found guilty of treason. You are sentenced to 25 years of solitary confinement in the brig.

The HEAD JUDGE slams the gavel. BISHOP is re-cuffed and led out of the room. He is brought to a cell and tossed in. The guards activate the force-field.

FADE TO:

ACT V
SCENE II

INT. SPACE STATION FREEDOM II – BRIG – DARK

OVERLAY CARD (White Lettering): TWO WEEKS LATER

CHABRA has come to visit BISHOP. Immaculate in uniform, CHABRA stops in front of BISHOP'S cell. BISHOP is unkempt and dirty.

CHABRA

Hey, Mark. How's it going.

BISHOP

(Turns away)

CHABRA

Aw, c'mon! Don't you have anything to say to your friend? Or is this gonna be a rerun of the court martial?

BISHOP

I have nothing to say to you, or the tribunal.

CHABRA

Why not? You could have pleaded not guilty on basis of religion or something!

BISHOP

(Shoots to his feet, very angry)

Is that what you think this is about? You think they give a damn about religion?! As far as they're concerned we've outgrown the need for gods! As Nietzsche put it, 'God is dead and we have killed him.'

(Sits down, dejectedly.)

I've lost faith in humanity. We've become so violent...so fixated on revenge. There is no place for religion here...

CHABRA pauses for a long moment studying his friend, then looking thoughtful, turns and leaves.

FADE TO:

SFX: MUSIC ‘FLASHPOINT – END THEME’

ACT V
SCENE III

INT. SPACE STATION FREEDOM II – FLEET COMMANDER’S OFFICE

The FLEET COMMANDER is sitting at his desk. The door chime rings.

FLEET COMMANDER

Enter.

The door slides open (SFX: WHOOSH) and CHABRA is standing there. He enters.

FLEET COMMANDER

(Smiling)

Lieutenant Chabra. What brings you here today? Just visiting?

CHABRA

(Pulling the pilot insignia pin off and placing it on the desk.)

I resign my commission, effective immediately. Lieutenant Bishop was right. I cannot continue to serve such a barbaric system. I’m sorry, sir.

Tossing a crisp salute, CHABRA turns on his heel and exits as the FLEET COMMANDER looks on in bewilderment. Focus on the marble United Earth emblem on the floor in front of the Commander’s desk, inset into the floor. Focus on the inscription beneath the emblem: ‘Peace, Liberty and Tolerance’. Hold. As the crest fades out, the lettering turns to white and remains for a while longer.

FADE OUT

THE END