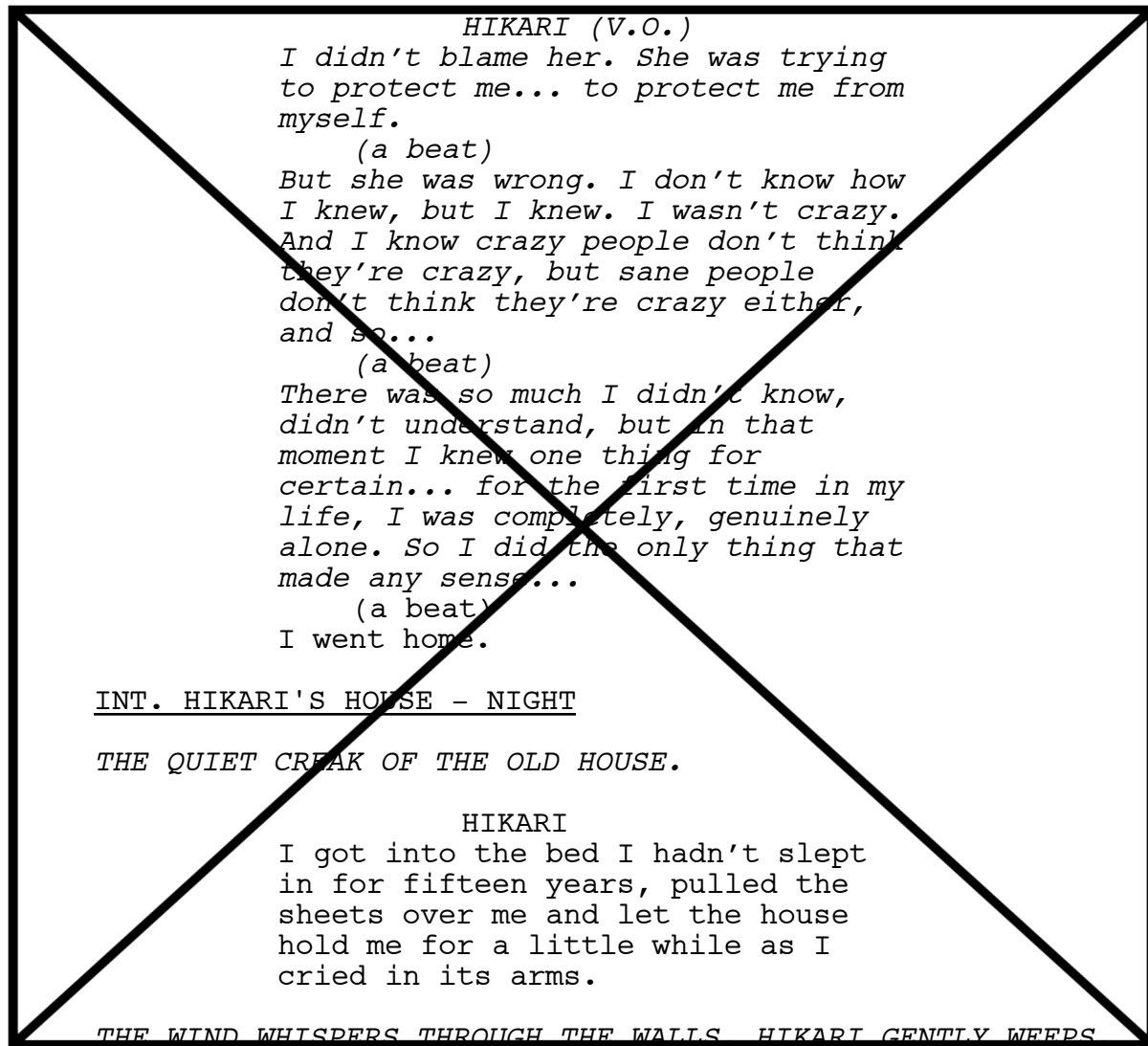




INT. HIKARI'S HOUSE - NIGHT

THE QUIET CREAK OF THE OLD HOUSE.

HIKARI

I got into the bed I hadn't slept
in for fifteen years, pulled the
sheets over me and let the house
hold me for a little while as I
cried in its arms.

THE WIND WHISPERS THROUGH THE WALLS. HIKARI GENTLY WEEPS.

INT./EXT. RANDALL'S CAR - NIGHT

RANDALL AND ALEXI IDLE IN HIS CAR. TOKYO BUZZES AROUND THEM.
THE WHIRRING.

START →

RANDALL

Alexi, you want a coffee? I'm going
to get one.

ALEXI

No.

RANDALL

Suit yourself.

RANDALL OPENS THE CAR DOOR.

ALEXI

I said no.

RANDALL PAUSES, INCREDULOUS.

RANDALL
I'm sorry? You mean I can't go get
a coffee either?

ALEXI
That is exactly what I mean. We
need to be ready.

RANDALL
(scoffing)
Listen, Pal--

A BEEP ON ALEXI'S PHONE.

ALEXI
Get in the car. She is in Namie. We
need to move.

RANDALL
What? How do you--Lorraine said
Hikari--

ALEXI
The girl is not coming here. She's
in Namie, I don't know for how
long. We need to go now.

RANDALL SETTLES BACK IN AND STARTS THE CAR.

RANDALL
I need you to tell me how you know
that.

ALEXI
No. You don't.

RANDALL
Did you put something in Miss
Weaver's room? Were you listening
to her?

ALEXI
Take the Joban Expressway. Follow
signs to Mito and Iwaki.

RANDALL
Hey, I asked you--

ALEXI
Drive the goddamned car, Randall. I
won't keep doing this. Do you
really not get what this is?
(MORE)

ALEXI (CONT'D)
I'm tired of the pretend. You work
for me, do you understand?

RANDALL
Whoa, I work for the U.S
Government.

ALEXI
And who do you think they work for?

← **END**

RANDALL ISN'T SURE HOW TO RESPOND TO THAT.

JUST THEN, A SMALL SOUND: ALEXI TAPS SOMETHING ON HIS PHONE.

RANDALL NOTICES.

RANDALL
What was that?

ALEXI
You should answer your phone.

RANDALL
What?

A MOMENT LATER— HIS PHONE RINGS.

HE TAKES A BEAT, ANSWERS.

RANDALL (CONT'D)
This is Randall.

*HE LISTENS. WE CAN FAINTLY HEAR THE SOUNDS OF SHOUTING ON THE
OTHER END.*

RANDALL (CONT'D)
Yes, ma'am. Understood.

*RANDALL HANGS UP. HE TAKES A MOMENT, BROODING... THEN PUTS
THE CAR IN DRIVE.*

RANDALL (CONT'D)
Give me those directions again.

ALEXI
Joban Expressway. Signs to Mito and
Iwaki.

RANDALL JUST FUMES.

INT. HIKARI'S HOUSE - EARLY MORNING

THE DEEP QUIET OF THE EARLY MORNING. HIKARI SLEEPS.

The Glowing

SCIENTIST 1

You've got to get away from here,
right now.

LORRAINE

I'm her mother. I--

SCIENTIST 2

Lady, this whole place is about to
blow--

LORRAINE

But--

THEY'RE GONE. LORRAINE TAKES A BEAT... KEEPS GOING.

INT. TORA WORKSITE - CONTROL ROOM - MOMENTS LATER

*THE ALARM IS LOUDER HERE. EACH INDIVIDUAL WORK STATION WITH
ITS OWN UNIQUE DISASTER.*

*AND UNDERNEATH IT ALL... A WHIRRING--BUT IT'S STRAINED. THE
MACHINE RUNNING OUT OF FUEL.*

ALEXI

Meh--

ALEXI TAKES OFF THE PUMP, HURLS IT ONTO THE GROUND.

LORRAINE

(in the distance)

Hikari!

ALEXI

Oh great.

ALEXI TAKES A SWIG OF VODKA.

LORRAINE

(closer)

Hikari!

THE DOOR OPENS, LORRAINE ENTERS.

LORRAINE (CONT'D)

Hikar--

(then, scornful)

You.

ALEXI

Miss Weaver, I don't think you want
to come in here.

F

Y

I

The Glowing

LORRAINE
Where is she?

ALEXI
No, really. You do not want to be
around me right now.

LORRAINE
Where is my daughter?

ALEXI SIGHS, RESIGNED.

ALEXI
She's down that hall. When your
skin starts to melt, you know you
are close.

LORRAINE
That's not funny.

ALEXI
Who's joking? Your daughter is in
the reactor core.

LORRAINE
The reactor--no, that's impossible--

ALEXI
And yet, that is where she is.

LORRAINE'S BREATH STARTS TO QUIVER.

ALEXI (CONT'D)
See? What did I tell you? You don't
want to be around me right now.

LORRAINE
How do I get there?

ALEXI
You don't. Did I not mention the
skin melting off? Even if the
radiation were not a problem, which
it very much is, the door is no
more, it collapsed.

LORRAINE
What?!

ALEXI
I don't know how to be more clear.

LORRAINE
She got down there, didn't she?

F

Y

I

ALEXI

Yes, because she is a witch or something, I don't know. You wouldn't stand a chance.

LORRAINE

Well, I have to do something. I have to help--

SOMETHING SEIZES LORRAINE AND SHE GRIPS THE EDGE OF THE CONSOLE, HER BREATHS LABORED.

START →

LORRAINE (CONT'D)

What's happening to me?

ALEXI

Panic. Raw, chemical terror. It is my own natural cologne and you are breathing it in.

LORRAINE

Make it stop.

ALEXI

I wish I could, but my pump, it ran out of juice... also, I threw it against the wall.

LORRAINE

Then get the hell out of here and let me help my daughter.

ALEXI

I would, but--

ALEXI HESITATES, THEN SIGHS, GIVING IN.

ALEXI (CONT'D)

--you do not know which buttons to press.

LORRAINE

And you're going to tell me?

ALEXI

I'm as surprised as you are.

LORRAINE

Why? Why would you help me?

ALEXI

The vodka, probably.
(then)

(MORE)

ALEXI (CONT'D)

Also, perhaps because I lived one way, and think maybe I should die differently.

LORRAINE SITS WITH THAT FOR A MOMENT, TURNING IT OVER.

LORRAINE

Okay. What do we do?

ALEXI

You must know, we cannot save her. We can only buy her time.

LORRAINE

What do we do?

← **END**

THAT HANGS IN THE AIR AS WE...

INT. REACTOR CORE - DAY

DEEP GROANS ECHO THROUGH THE STRUCTURE. THE WHOLE ROOM SNAKES. THEN--

--**CRASH!**--

A CHUNK OF CONCRETE BREAKS FREE FROM ABOVE AND **SLAMS** DOWN BESIDE THEM, **EXPLODING** INTO RUBBLE AND DUST.

HIKARI

We have to move.

SHOTA

No.

HIKARI

Yes. Come on.

HIKARI GRABS HIM, TRIES TO PULL HIM FREE FROM THE WALL.

A WET, FIBROUS STRAIN.

SHOTA CRIES OUT IN AGONY.

SHOTA

Stop--!

HIKARI

You can't stay here!

SHOTA

You have to stop!

SHE PULLS AGAIN. THE HORRIBLE ORGANIC TENSION, ROOTS TEARING THROUGH MEAT.

The Glowing