

1. T-MINUS

SCENE i

[Homestead in New Mexico]

(Darkness. The lights suddenly come on. The canvas is situated in the room. The canvas contains a painting of the first photo in space with an excessively blue horizon.)

(TERRAPainter enters. TERRAPainter approaches the canvas. TERRAPainter dips the round brush into blue paint on the palette.)

TERRAPainter

(TERRAPainter inhales. TERRAPainter HUMS E4->G4->C4->G4->F#4->D4->E4->B4.)

(TERRAPainter paints the blank portion in the centre of the canvas to resemble a NASA symbol. TERRAPainter shifts the effort to the edge of the horizon.)

(COSMOPHOTOGRAPHER enters.)

COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER is bewildered and intrigued.)

So... Curvy...

TERRAPainter

(TERRAPainter is annoyed.)

Excuse me?



(COSMOPHOTOGRAPHER takes the varnishing brush from the paint bucket. COSMOPHOTOGRAPHER places the varnishing brush to the edge of Earth on the canvas.)

COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER is direct and like a teacher's pet.)

Broad.

(COSMOPHOTOGRAPHER paints through the blue horizons. This leaves the area passed the edge of the Earth in black paint.)

Lessen your horizons...

(COSMOPHOTOGRAPHER drops the varnishing brush back into the bucket.)

TERRAPainter

(TERRAPainter is skeptical and questioning the engineer's intelligence.)

Are you sure it is this flat?

COSMOPHOTOGRAPHER

The world is. Massive.

TERRAPainter

You... Are... Wrong... Your belo-ved... Um...

(TERRAPainter has no idea what the name of the rocket that will launch COSMOPHOTOGRAPHER's camera. TERRAPainter maintains confidence.)

Will. Get. You. The... Shot.

(TERRAPainter directs her attention to the canvas. TERRAPainter knows that the future is photography. TERRAPainter cannot comes to terms that painting will be a relic of the past.)

A bigger picture...



COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER is comforting.)

Belo-ved...

*(TERRAPainter looks at COSMOPHOTOGRAPHER,
anticipating comfort.)*

*(COSMOPHOTOGRAPHER seems to have kept his attention
only on TERRAPainter's lack of knowledge of the
rocket.)*

V-2.

(TERRAPainter remains dispirited.)

(COSMOPHOTOGRAPHER pulls himself together.)

Huh... Rocket.

*(COSMOPHOTOGRAPHER loves TERRAPainter more than all
the cameras he has ever invented.)*

I couldn't wish for a bigger world.

*(COSMOPHOTOGRAPHER believes that all the photographs
he ever needs is of her.)*

The first shot in the open. I am glad it landed on you.

*(COSMOPHOTOGRAPHER gracefully touches TERRAPainter's
hair.)*

*(TERRAPainter looks at her love in comfort.
TERRAPainter readies to stand up.)*

(COSMOPHOTOGRAPHER helps TERRAPainter up.)

(COSMOPHOTOGRAPHER quietly grunts.)

(COSMOPHOTOGRAPHER is all corny and lovey-dovey.)



Big world...

(TERRAPainter steps towards COSMOPHOTOGRAPHER.)

(COSMOPHOTOGRAPHER loves TERRAPainter, but this seems awkward to COSMOPHOTOGRAPHER.)

Little space...

*(TERRAPainter leaps on COSMOPHOTOGRAPHER.
TERRAPainter embraces and kisses COSMOPHOTOGRAPHER.)*

(COSMOPHOTOGRAPHER is bashful.)

The gravity-...

TERRAPainter

(TERRAPainter is kissing.)

COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER is caught off guard.)

...of...

(COSMOPHOTOGRAPHER and TERRAPainter falls back. They are still cuddling and kissing.)

(Time seems to have passed.)

COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER seems to be energized.)

The gravity of it all!..



2. HOLLIDAY

SCENE i

[Desert in New Mexico]

(COSMOPHOTOGRAPHER takes the SCR-300 radio transceiver and monocular from the camp. COSMOPHOTOGRAPHER heads to the field alone, away from other scientists. COSMOPHOTOGRAPHER peeks through a monocular at the white trails that emulate out of the descending rocket. COSMOPHOTOGRAPHER pulls out a slip of paper, and dials into the SCR-300. COSMOPHOTOGRAPHER lets the slip of paper fly off in the wind. COSMOPHOTOGRAPHER peeks through the monocular again.)

(TERRAPainter immediately picks up when the SCR-300 transmit.)

TERRAPainter

Did you get the shot?

COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER is still in awe.)

The first that's out of this world!

(COSMOPHOTOGRAPHER puts down the monocular. COSMOPHOTOGRAPHER hopes the photo will be in focus when taken.)

She will land soon.

TERRAPainter

(TERRAPainter cannot hold the news in anymore.)

Mind-blowing news!

(The stork flies over COSMOPHOTOGRAPHER.)



*(COSMOPHOTOGRAPHER is distracted by the stork.
COSMOPHOTOGRAPHER notices that cloud magically
changed into the shape of a baby. COSMOPHOTOGRAPHER
suspects it is THAT news...)*

COSMOPHOTOGRAPHER

*(COSMOPHOTOGRAPHER has his mind-blown.
COSMOPHOTOGRAPHER is breathless. COSMOPHOTOGRAPHER
feels bittersweet. COSMOPHOTOGRAPHER tries to thinks
that this is just another good news in a day.)*

Too...

(The camera falls from the sky.)

(COSMOPHOTOGRAPHER is too late to notice.)

Soon?!

(The camera smashes into COSMOPHOTOGRAPHER.)

*(COSMOPHOTOGRAPHER has his mind bashed in.
COSMOPHOTOGRAPHER has his breath taken away.)*

(Blackout.)

TERRAPainter

(TERRAPainter is lively in the distance.)

There is a new life on our world!



3. DEATH

SCENE i

[A Stellar System Around A Dying Star]

(The cosmos tries to distant themselves from the light.)

COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER feels bare and floating in the void. All that is left is his knowledge of camera engineering. COSMOPHOTOGRAPHER speaks to the Gods.)

We're exposed.

(COSMOPHOTOGRAPHER goes to the light and anticipates a thrill ride.)

Let's ask for a long exposure.

(The dying star finally reaches the supernova phase. Everything becomes a white void rather than dark.)



SCENE ii

[A Neutron Star System]

COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER did not expect how blinding a supernova would be.)

That's. A. Flash.

(The cosmos pulls back into the neutron star phase.)

(COSMOPHOTOGRAPHER firmly hopes to balance the brightness.)

Balance.



SCENE iii

[A Neutron]

(The neutron oscillates.)

COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER is ready to get back into the bright light.)

Release the shutters!

(The neutron rips apart into orbiting quarks.)

COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER is overwhelmed by too many interactions going on.)

Too much noise.

(The neutron shows a calmer animation from top-down view. The neutron overtime pulls in light-weight electrons into an electron cloud.)

(COSMOPHOTOGRAPHER desires to know what is being revealed with this ring.)

Double exposure.



SCENE iv

[A Pulsar Star]

(The pulsar star has just ejected electromagnetic radiation. The pulsar star is still.)

COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER needs to know more.)

Let's focus...

(The cosmos takes COSMOPHOTOGRAPHER to what that radiation will someday make.)

SCENE iv

[The Sun]

(Three billion years have passed in an instant.)

COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER sighs at a familiar thing.)

*(The cosmos shows COSMOPHOTOGRAPHER the elegant
view of the Sun.)*

*(COSMOPHOTOGRAPHER feels like swimming in the Sun
with his new immortality.)*

So much depth in these fields.

*(COSMOPHOTOGRAPHER notices the dark ball floating
in the endless solar corona.)*

Approach the endless aperture.

*(The cosmos takes COSMOPHOTOGRAPHER into the
darkness to get a better view.)*

SCENE v

[Earth]

(Earth is young. Earth rolls in, drying herself up.)

COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER is breathless.)

Ball bearing shutter... A present.

(Earth grows hundreds of millions of years older.)

Peak through the viewfinder.

*(The cosmos take COSMOPHOTOGRAPHER into the darkness
in the centre of the Earth.)*

(COSMOPHOTOGRAPHER is holding back.)

Store the past.

SCENE vi

[Thermosphere of the Earth]

(The Earth ages to present-day. The Aurora Borealis reveals herself. The lights engulf everything.)

COSMOPHOTOGRAPHER

*(COSMOPHOTOGRAPHER seems to be meditating.
COSMOPHOTOGRAPHER is one with himself.)*

Capture the future.

SCENE vii

[International Space Station]

(The module is floating weightlessly. The module contains a seedling.)

COSMOPHOTOGRAPHER

(COSMOPHOTOGRAPHER comes to accept his death.)

Take a shot...

(The seedling rapidly germinates into a full-grown plant.)

At...

(COSMOPHOTOGRAPHER feels magical.)

Life.

4. Birth

SCENE i

[A Forest in Central Asia]

(The plant in the module now grows along the ground.)

(In the distant, a pair of rhesus macaques interact.)

SCENE ii

[Base of the Forest in Central Asia]

(The baby rhesus macaque slips away.)

SCENE iii

[Nursery in the Hospital]

(TERRAPainter lays in bed, waiting for OBSTETRICIAN to assist her in labour.)

(On the television set, NASA scientists strap the rhesus macaque into a rocket.)

(Footages of rockets launching into space is put into a montage.)

TERRAPainter

(TERRAPainter is reminded of COSMOPHOTOGRAPHER's death.)

Turn it off! The gravity... of it...

(TERRAPainter feels like having a heart attack.)

My. Heart. Can't take it.

(OBSTETRICIAN turns off the television set. OBSTETRICIAN places her hand on TERRAPainter's belly.)

(TERRAPainter raises her head up. TERRAPainter is annoyed and in pain.)

The... Gravity... Of... It... All...

OBSTETRICIAN

(OBSTETRICIAN is oblivious to TERRAPainter's distaste for physical contact. OBSTETRICIAN really wanted to watch how the mission went with the first monkey launched to space.)

At least, you are not going to miss this monkey's journey.

(OBSTETRICIAN retracts the hand.)

TERRAPainter

(TERRAPainter is going into labour. TERRAPainter passes out from the pain.)

See you on the other side...

OBSTETRICIAN

(OBSTETRICIAN is challenging TERRAPainter's acceptance of death.)

Trop tôt!

SCENE iv

[Corridor in the Hospital]

(All lights are focused on this radio.)

BROADCASTER

*(BROADCASTER is about to give some bad news about
how their mission to send a monkey to space went.)*

Our explorer, our friend, our family. We have lost them.

(The radio shuts off.)

5. BS

SCENE i

[Living Room in the Homestead in New Mexico]

(VITO runs up behind the radio. VITO knocks the radio off its support.)

(The room is lit. The room is a mess.)

(VITO is one corner while TERRAPainter is another.)

VITO

B S!

TERRAPainter

Watch your language!

VITO

(VITO is confident and thinks his mom is an idiot.)

Earth... Earth... Cannot be flat!

TERRAPainter

(TERRAPainter believes that VITO basically called for his mother's execution.)

Watch your mouth!

(The room goes silent. Tensions die down.)

(TERRAPainter calms down. TERRAPainter returns to positive reinforcement. TERRAPainter opens up her arms for an embrace.)

The gravity of it all...

(VITO embraces TERRAPainter.)

(TERRAPainter will trust VITO with his father's legacy. VITO is not mature enough, but this photo TERRAPainter is about to show might help him to be one.)

You're well-rounded. Would you like to see your opposite?

(TERRAPainter pulls out the first photo in space. TERRAPainter sits VITO down. TERRAPainter shows the wonders in this photo. TERRAPainter plays with VITO's hair.)

You father reached up there and took the...

(TERRAPainter pokes the top of VITO's head.)

Shot.

(TERRAPainter remembers the V-2 rocket that her partner always talked about.)

You are the rocket that took him.

VITO

(VITO does not know what had become of his father, COSMOPHOTOGRAPHER.)

Where in the world did I... He land?

TERRAPainter

(TERRAPainter does not know if VITO should know there is an end yet. TERRAPainter is thinking like a Flat Earther. This side is safer than the dark, cold side underneath.)

On... Our... Side.



6. Pray

SCENE i

[Darkness]

(A tear swells up on the left eye of TERRAPainter. The droplet slides down the left cheek of TERRAPainter. The droplet holds on to the chin of TERRAPainter for a moment. The droplet lets go. The droplet impacts the brown paint on an earthly texture into a flattened oval.)

(The round brush smashes into the blue and brown paint.)

(TERRAPainter paints with such veracity. Every outcome was a straight line.)

TERRAPainter

Broad. Broad. Broad. Broad!

(TERRAPainter knocks her entire workstation over. TERRAPainter kneels on the ground in defeat.)



SCENE ii

[Desert in New Mexico]

(The knocked-over workstation is now a memorial to COSMOPHOTOGRAPHER.)

(TERRAPainter takes the rotary motors of the damaged camera. TERRAPainter tosses the motor into the distance. The disc spins like a frisbee before impacting a slope. The top-side of the motor ends up facing towards the viewer. The motor rolls back. The voice of COSMOPHOTOGRAPHER can be heard in sync with the roll.

COSMOPHOTOGRAPHER

Take a...

(The motor stops rolling at the knee of TERRAPainter.)

...hi-hi-hi-hi-hi-ke.

(TERRAPainter looks upon the reflection. A flattened perception of TERRAPainter is casted upon the motor. TERRAPainter heads up the Rocky Mountains.

(The world seems to illustrate lines protruding from the flat world.)

(TERRAPainter is on top of the mountain. TERRAPainter looks as her appearance grow well-rounded and lively in the reflection of the motor as she pans it beyond the horizons.)

TERRAPainter

Lessen your horizons.



(TERRAPainter tosses the motor beyond the horizon.)

*(The focus is on TERRAPainter above the mountain
from a side view. The motor freezes soaring off.)*



7. Mark

SCENE i

[Art Studio in the Homestead]

(The toe of the round brush removes itself from where the motor is. This reveals that this side view is a painting. It seems that TERRAPainter has made use of illustrating multitudes of lines to offset the ability to paint curves.)

(The sounds of rockets can be heard from the 1950s television set nearby.)

(TERRAPainter goes from lively to heartbroken.)



SCENE ii

[Living Room in the Homestead]

(VITO watches a rocket soaring into the atmosphere on the television set.)

(TERRAPainter marches in. TERRAPainter knocks over the television set.)

TERRAPainter

(TERRAPainter is wailing in pain.)

The gravity... of it all!

(TERRAPainter exits in frustration.)

(VITO stands in shock.)

SCENE iii

[Art Studio in the Homestead]

(VITO smudges the left thumb onto where TERRAPainter stood in the painting. The smudges are black residue from black paint.)

VITO

My mind...

(VITO heads to the bucket full of black paint.)

Cannot take it!

(VITO tosses the bucket full of black paint onto the canvas. The black paint drowns out the painting that once was.)



8. Flat

(VITO turns around to exit the art studio.)

(Multitudes of literal line paintings hang around the doorframe. The progression from the curved paintings above the doorframe to attempts at curvature is illustrated and montaged.)

(VITO goes from flattened to well-rounded. VITO realizes the mistake that he has caused by erasing his mother's path back to reality.)

(The focus hovers above the mix of blue-brown paint on the palette.)

(VITO dips two of his fingers into the paint. VITO gets to work on the canvas.)

(VITO transitions out while TERRAPainter fades into VITO's place.)

(TERRAPainter looks in awe at the marvel that VITO has painted with an infinite amount of lines.)

(A perfect world.)

(TERRAPainter touches that world.)



9. Left

SCENE i

[Desert in New Mexico]

(TERRAPainter now holds VITO's face.)

(Dusk is setting in beyond the horizons. The desert has nothing but flatness on TERRAPainter's side while VITO's side has jagged mountains.)

TERRAPainter

You may face this edge. But I believe... I know now, I will come back around. I will be right behind you. Vito.

(TERRAPainter embraces VITO.)

The gravity of it all.

