

Symphony Fighters!

Episode 3
"Counterpoint"

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SCENE 1

EXT. SPACE

Rebecca, practicing by herself in the B Augmented, performs Tchaikovsky's "Serenade for Strings in C Major, Op.48" against a piece of space debris. While she's feeling the music and being in the zone, the musical energy as multicolored lightning ignites the debris, causing it to electrify and tumble.

She performs a final chord against it and blasts it away.

She takes the moment in with satisfaction.

ARIEL (INTERCOM)

Hey, Rebecca. I was wondering if you wanted to wrap it up and do some rockhopper work?

REBECCA

Oh, okay!

Rebecca turns her body and the B Augmented follows along back to Nova Zion.

[OPENING CREDITS]

SCENE 2

INT. CAMPAIGNER LOCKER ROOM

Rebecca walks into the Campaigner locker room to retrieve her bag, but stops, noticing Kim, sitting at a bench tuning her bass. Rebecca pauses and gathers the confidence to say hello.

REBECCA

Hey Kim!

Rebecca walks over to a locker and opens it.

REBECCA (CONT'D)

Heading out to get some practice in?

Kim hesitates to answer.

KIM

... Yes.

REBECCA

Oh, cool..!

Rebecca slings the strap of her bag on her shoulder, closes the locker door, and thinks for a moment. She steps toward Kim.

REBECCA

Hey Kim...

Kim glances up at Rebecca with apprehension.

REBECCA

I know the two countries we come from have had a difficult past, but... I'm willing to put all that aside so that we can work together.

Kim reacts almost as if she's being told a bad joke and stands up with her bass and steps toward Rebecca.

KIM

Have you ever heard of the Sinchon Massacre?

Rebecca pauses. Confused.

REBECCA

Um... No... I...

KIM

(slow, cold)

Maybe you should. We don't forget what was done in our name.

Rebecca is taken back.

KIM

Your high-minded attitude of grace and diplomacy is unwarranted and unwelcomed.

Kim lifts the strap of her bass to her shoulder.

KIM

Also my title is "major." I believe I have earned it.

Kim turns and storms out. Rebecca is discouraged and frustrated.

SCENE 3

INT. ROCKHOPPER HANGAR

Rebecca organizes rockhopper related paperwork while she speaks with Gomez.

REBECCA

You know, after the Prosecutor fight, she actually told me she thought I did a good job.

GOMEZ

Well... I put her up to that.

REBECCA

Yeah... I figured. Well, she's back to being nasty. I've tried to be nice to her, but she still regards me as her enemy. I don't think of North Korea as my enemy. I don't even think about North Korea!

GOMEZ

Well she's been raised her entire life to regard America as North Korea's primary adversary. That Americans are a cancer upon the world.

REBECCA

Do I look like a cancer upon the world?

GOMEZ

No, but you see, she sees herself and all North Koreans as a direct representative of their country and so she probably projects that responsibility onto others.

REBECCA

Well, I never asked for that responsibility. In fact, I've only cared about America as much as America has cared about me, so...

GOMEZ

Well, try to be patient with her. In fact, an official order from me is to try to be kind and polite to Kim, regardless of her behavior.

Rebecca shrugs.

REBECCA

...Okay...

GOMEZ

Remember, I've got your back. In fact, all of Nova Zion has your back. Sometimes, as hard as it can be to accept, time is the secret ingredient to progress.

Rebecca thinks for a moment.

GOMEZ

Anyway, I wanted to bring up that when I first brought you to Nova Zion City, you seemed as if you had seen it for the first time.

Rebecca pauses with a little embarrassment.

REBECCA

It was...

GOMEZ

Well, why wait so long?

REBECCA

Well... to be honest, I liked this place so much when I first got here, I really wanted to take my time exploring. Like... Like I was really going to stay for a long time. Sorry if that doesn't make sense...

GOMEZ

Well... You do you...

Rebecca glances off to the side, slightly dejected.

GOMEZ

Well, you're not going to keep hiding out in the far sections of Nova Zion. I'd like you to be actively involved in Nova Zion City. Specifically The Bach.

Gomez leans forward.

GOMEZ

And sections that are for Campaigners only... In fact, I'd like to show you right now.

Gomez turns his body beckoning with his head.

REBECCA

Oh, Okay. I still have some stuff to...

GOMEZ

Naw, I'm sure it will be okay...

Gomez waves at Ariel. Ariel, immediately understanding, nods back.

SCENE 4

INT. CAMPAIGNER LOUNGE

A door slides open revealing Rebecca and Gomez behind her. She steps in with a look of surprise and excitement.

GOMEZ

This is the most exclusive lounge in all of Nova Zion: The "Campaigner Lounge."

Rebecca steps onto tiled the entry way and looks into the room to view the lounge. She looks at the couches, The TV, and the bar. She looks down at the carpet in front of the entry way.

REBECCA

Ooo, I love the carpet!

GOMEZ

Yup!

Rebecca promptly puts her hands on the neighboring wall to balance herself while she kicks off her shoes. She then excitedly steps into the lounge, enjoying the feeling of the carpet under her feet. Gomez takes his shoes off as well. Rebecca looks around.

GOMEZ

Rest. Relax. Take a load off. Even practice an instrument without any disturbance from nosey neighbors. Remember, we protect the identity of our campaigners. So, we go out of our way to make it easy on you.

REBECCA

Right...

Rebecca steps over to the windows of the lounge, looking out to The Cube, space, and the platform far below. Gomez steps onto the carpet.

REBECCA

This is the tallest building I've ever been in...

GOMEZ

Not even on Earth?

REBECCA

Idaho isn't really known for tall buildings...

GOMEZ

Ah...

REBECCA

Everyone knows about Kim, though.

GOMEZ

Kim?

REBECCA

That Kim is a Campaigner.

Rebecca walks over to the bar.

GOMEZ

Right. Kim is a special case. North Korea wants her to be a celebrity.

REBECCA

A representative.

GOMEZ

Exactly.

REBECCA

This bar is so boss!

GOMEZ

It has a microwave and an oven too. You can make nachos, or whatever.

Rebecca looks around the bar, smiling with approval.

REBECCA

I could really put my drink mixing skills to work here...

Rebecca notices the bathroom.

REBECCA

It has its own bathroom!

GOMEZ

Of course!

Rebecca throws herself on the bar table.

REBECCA

STOP!

GOMEZ

Oh no, there's more...

Rebecca turns to Gomez.

GOMEZ

Each campaigner gets their own office,
it's on this floor. In fact this whole
floor is reserved for campaigners. My
office is over there.

Gomez points in the direction of the bar. Rebecca turns and
looks.

GOMEZ (CONT'D)

In case you remember, the conference
room is on this level too.

Rebecca looks around, nodding and understanding.

GOMEZ

Would you like to see your office?

REBECCA

MY OFFICE!?

GOMEZ

Every Campaigner gets one!

REBECCA

YES!

They both turn and leave.

INT. OFFICE ROOM

A door slides open revealing Rebecca and Gomez behind her. She
steps in with a look of surprise and excitement.

REBECCA

OH WOW!

We see Rebecca's perspective, revealing an empty office room.

REBECCA

IT'S AMAZING!

Rebecca steps further in, looking around.

GOMEZ

Of course it has no furniture..

REBECCA

No, it's okay! I can bring some stuff back from my place. I can bring... a chair. And... some art...

GOMEZ

Well, let me explain...

Rebecca turns around and faces Gomez.

GOMEZ (CONT'D)

I'm going to forward some money over to your account to fix up your office.

REBECCA

Really?!

GOMEZ

Only on one condition: that it goes just to your office and you have to spend all of it.

REBECCA

WOW! THANK YOU!

Rebecca's arm extends out as if she's about to give a hug. Gomez flinches. Rebecca recoils in embarrassment and they both awkwardly shake hands.

REBECCA

I really appreciate it!

GOMEZ

Well, there's really no thanks necessary. I have to be honest that this job is very dangerous. There's always a possibility that you might end up sacrificing yourself for the county. So, we owe it to you to provide anything we can.

Rebecca takes a moment to process.

REBECCA

Right... Okay...

GOMEZ

Now you'll see it as an extra deposit
in your bank account.

REBECCA

Okay! Cool! Thanks!

GOMEZ

I've got to take care of some stuff.

Gomez turns to leave.

GOMEZ

You can take some time to plan out your
office layout!

Gomez turns to leave.

REBECCA

Yeah okay! Catch you later!

GOMEZ

OH WAIT!

Gomez turns to Rebecca.

GOMEZ

I need to get a quick picture of you
for our security records. That way
people know who not to bother if they
see you in restricted areas.

Gomez takes out a phone.

REBECCA

Just like...

GOMEZ

Yeah, you can just stand there...

Rebecca stands straight, facing Gomez' phone and smiles. Gomez
takes a picture of Rebecca.

GOMEZ

Okay, very good. I'll catch you later!

REBECCA

Okay, later!

Gomez turns and leaves.

Rebecca stands by herself looking around. Thinking.

SCENE 5 - SYMPHONY FIGHTER HANGAR

Kim stands on the walkway of the symphony fighter hangar, standing before her D Major. She glances back and forth between it and her cell phone which is displaying information readings on the D Major. Gomez approaches from the side.

GOMEZ

Kim... We're going to need to have that talk again...

Kim turns to Gomez and rolls her eyes in protest.

KIM

Oh please...

Gomez approaches Kim and stops.

GOMEZ

Kim, I'm getting tired of making this clear, but you are going to have to be polite and courteous to your fellow Campaigners.

KIM

Am I supposed to forget the Arduous March?

GOMEZ

You're supposed to be a fellow comrade. Here, all are equal and all slates are clean. I hope you understand that. You're not as safe as you think you are. In fact, I'll let you know about Ariel's birthday card for you to sign. Should help you warm up to the team around here.

Gomez turns to leave.

GOMEZ

As you were, "team player."

Gomez begins walking away, but Kim interrupts.

KIM

That's two Americans now...

Gomez stops and turns to Kim.

GOMEZ

What?

KIM

Two Americans. The other to eventually return. Of all the countries that you could have selected musicians from, your machine chose two from America. I find it very curious...

Gomez gathers the energy and steps up to Kim authoritatively.

GOMEZ

Is that a problem?

Kim stands strong.

KIM

Yes it is! America has not provided the muscle and protection to your fledgling country that the DPRK has. The DPRK would not only like to see Nova Zion as an ally, but also a friend. And a friend would not associate with a friend's enemy.

GOMEZ

Kim, they are just musicians.

KIM

And the DPRK has countless professional musicians! The finest you will find in the entire world. Trained from childhood to be masters of their craft!

GOMEZ

We've had this conversation before...

KIM

And it obviously hasn't gotten through to you.

GOMEZ

Well, this needs to get through to you: Regardless of the fact that you're a damn good Campaigner, it's why you're still here after all the fights we've had. In fact, you can knock me around all you like, but when it comes to Rebecca, stop being a bitch.

Kim looks off to the side with indignation.

GOMEZ (CONT'D)

Okay? Come on, give me a break, I'm overwhelmed with shit to do..

Gomez turns and leaves.

KIM

I certainly hope your machine hasn't made an error!

Gomez ignores Kim and keeps walking

KIM

For Nova Zion's sake!

Gomez leaves. Kim turns back to the D Major.

KIM

(To herself)

I care more about this poor country than they do..

SCENE 6

INT. Campaigner Lounge

After some time has passed, Rebecca returns to the lounge with her personal bag over shoulder. She steps in and notices black military boots next to the door and looks up at Kim standing at the window looking out. Kim glances back at Rebecca. Rebecca nervously steps into the entry way and takes her shoes off.

REBECCA

Hey Kim.

Kim returns to looking out the window.

KIM

Hello, American.

Rebecca, a little annoyed, having taken her shoes off, walks over to the sofa to sit down.

REBECCA

You know, most people call me Rebecca.

KIM

And what does it mean?

REBECCA

I don't know. I think it's from The Bible or something.

Rebecca sits and goes through her bag.

Kim gives a "give me a break" eye roll.

REBECCA

Was I bothering you? Because I can hang out somewhere else.

Rebecca pulls a tablet out of her bag.

Kim turns around to Rebecca.

KIM

I have no right to ask you to leave.

Kim walks over to Rebecca.

KIM (CONT'D)

After all, this room is for every Campaigner and not just myself.

Rebecca tries to relay that statement with something to at least make some conversation.

REBECCA

So... like "socialism?"

Kim gives a sneery smile.

KIM

Not in the sense that you mean. You Americans, whether you claim to love or hate socialism, have a child-like understanding of what socialism actually is.

Rebecca, trying to still play nice, still holds out to make conversation.

REBECCA

Okay, so... what is socialism, actually?

Kim looks at Rebecca's tablet.

KIM

What is that?

REBECCA

This?

Rebecca nervously wobbles her tablet in her hands.

REBECCA (CONT'D)

It's a tablet.

Kim rolls her eyes like "this idiot right here..."

KIM

What are you looking at ON the tablet?

REBECCA

Oh... Just some ideas for making bracelets.

KIM

(Condescendingly)

"Ideas for making bracelets..."

Kim Leans forward.

KIM

There is no sense in trying to educate
the incurious.

Kim turns to leave the room. Rebecca, getting frustrated, stands up and turns around to address Kim. Kim sits on the entry way stool to put her boots on.

REBECCA

Hey, Can I ask something? What exactly
is your problem with me?

Kim focuses on putting her boots on.

KIM

Other than the fact that you're an
American?

Rebecca slumps her weight to one side.

REBECCA

...Sure... I guess, if anything.

Kim stomps her second boot on the entry way floor and stands up.

KIM

Well let's see... I'm here because I
worked hard my entire life for this
position. You are here because you were
arbitrarily picked by the whim of a
computer.

REBECCA

I didn't ask to be here-

KIM

THEN LEAVE!

Rebecca deflates.

REBECCA

Sorry... After all, I just do whatever
the computer says, right? Anyway, let
me get back to my waste of time...

Rebecca sits back down on her sofa, looking at her tablet. Kim rolls her eyes and turns to continue to leave.

Rebecca brings up files on her tablet. She opens up a folder named "gift ideas." She highlights one folder named "For Kim." She presses down on the folder bringing up options. She presses "delete." An "are you sure" prompt comes up. She pauses, resolving her decision in her mind. She confirms the deletion. She continues browsing on her tablet.

SCENE 7

INT. Industrial Section

An old timer (Otto) instructs a group of workers. Gomez stands off to the side.

OTTO

Okay everyone. I want to keep this brief. I have to give this talk 5 more times today. As you've all been made aware, this place is haunted and we've been seeing some ghosts. I'm sure you've already seen this one, and this one.

Images of Nathan and Kim and Nathan appear on a big screen behind him.

OTTO

Well, you're probably going to be seeing this one too.

An image of Rebecca (The one Gomez took earlier) appears behind him.

OTTO

Same rules as before. Just ignore them. Do not speak to them unless spoken to first. Be polite - but for the most part, just focus on your work. Is that understood?

GROUP

Yessir!

OTTO

Alright. Dismissed.

Otto, salutes and the group disperses.

Otto walks up to Gomez.

GOMEZ

I appreciate it, Otto.

They shake hands.

OTTO

No problem. So, does this mean the C Sharp Major is going to make its debut?

GOMEZ

Hopefully soon. We'll wait on Nathan's return, first. Hopefully he'll make a quick recovery.

OTTO

Well, I'm excited!

Otto glances around and leans in.

OTTO

(Excitedly)

One of our own home made fighters..

GOMEZ

I know, I know... But let's keep...

Gomez gives a "shush" finger.

OTTO

Sure. Pardon me for a moment.

Otto excuses himself. Gomez glances at the picture of Nathan.

SCENE 8

INT. Housing units

Rebecca returns to her housing unit. As she looks for her access card in her bag, the neighboring housing unit's door opens. Kim steps out and is in shock to see Rebecca. Rebecca is surprised too.

REBECCA

Hey...

Kim hesitates and walks over to Rebecca.

KIM

So... This is your unit?

REBECCA

Yeah... What a coincidence...

KIM

So it would seem...

Kim glances off to the side with suspicion.

-CUT TO-

INT. Gomez' Office

Gomez sits at his desk, glancing out the window. He chuckles to himself.

-CUT BACK-

KIM

So... What other surprises are in store for us...

A warning sounds out, "WARNING. PROSECUTOR APPROACHING. PROSECUTOR APPROACHING. ALL CAMPAIGNERS ARE TO REPORT TO THEIR SYMPHONY FIGHTERS."

Kim gives a condescending smile at Rebecca. Rebecca straightens up against Kim with determination. She turns to head toward the elevator and marches down the hallway. Kim tilts her head with interest, then follows Rebecca.

Rebecca enters the elevator. Kim follows in. Rebecca holds her access card toward the elevator panel. The buttons blink. Rebecca steps back from the panel while Kim gives a "well, well" look.

The two exit the elevator and enter an industrial section that welcomes them with a tram. The hop on the tram while engineers and technicians take notice, but resume their work.

The tram goes through a long corridor that leads to The Cube.

INT. INSTRUMENT ROOM

Rebecca enters the Instrument Room with determination while the instruments come in through the floor and ceiling. She grabs the "Mad Fox" guitar and turns to leave, but she stops. She takes a moment and gives a New Age manifestation phrase of affirmation to herself.

REBECCA

I give myself permission to not be
afraid...

Rebecca straightens up and marches ahead out of the instrument room.

INT - HANGAR

Rebecca, with her guitar, briskly paces down the walkway along the symphony fighters. While walking, she glances to the side and sees Kim in the distance with her bass, heading toward the D Major. Rebecca gets in an elevator that lowers her to the deployment walkway of the B Augmented. She looks up at the B Augmented as the elevator lowers. She gets out of the elevator and walks over to the loading platform. She steps onto the loading platform and turns around.

REBECCA

"Okay."

Voice activation on the nearby panel activates and the platform lifts her up into the B Augmented.

INT. B AUG COCKPIT

Rebecca lifts into the cockpit of the B Augmented and gathers herself. Ariel and Pete appear on a nearby screen.

ARIEL

Hey Rebecca, if you want to turn off
your eyes again, PEET's here to take
over.

REBECCA

Um... No, I think I'll be good. Thank
you!

PEET
Are you sure?

PEET glances over to Ariel.

PEET
Because it's not like I have anything
to do...

Ariel looks over to PEET as if to ask, "really? You're giving me
attitude?"

REBECCA
I think I'll be okay. But I'll call if
I need to!

ARIEL
Okay Rebecca. We'll be here if you need
us.

REBECCA
Okay! Thank you!

Ariel and PEET disappear from the screen and Rebecca walks over
to the viewing window and looks out while the B Augmented moves
out of the hangar.

EXT. - SPACE

The arms of the symphony fighter crane detach and release the B
Augmented.

INT. - B AUG COCKPIT

Rebecca leans forward and the B Augmented trusts forward.

EXT. - SPACE

The B Augmented travels away from Nova Zion. Ahead is the Gm7,
waiting for Rebecca.

INT. GM7 COCKPIT

Gomez watches Rebecca approach.

GOMEZ

You good to go?

INT. B AUG COCKPIT

REBECCA

Yeah, I think I'm good.

EXT. SPACE

The B Augmented goes past the Gm7 and the Gm7 follows and catches up.

GOMEZ (INTERCOM)

Ariel, what do we have on the Prosecutor?

INT. CONTROL ROOM

Ariel looks at his monitors and looks in on a telescope feed of the Prosecutor. An enormous Single-Action Army revolver pistol.

ARIEL

Looks like a Colt single-action army. Cowboy pistol. Probably ranged attacks again. Stay on Guard.

GOMEZ (INTERCOM)

10-4.

SCENE 9

EXT. SPACE

The colossal revolver pistol ominously floats in space.

INT. D MAJOR COCKPIT

Kim watches the revolver, then turns her attention to Rebecca and Gomez as they approach.

GOMEZ (INTERCOM)

Alright. Let's try to really spread out and surround this thing and try to stay clear of that barrel. Let's load the background track.

EXT. SPACE

The three symphony fighters spread around the revolver.

INT. B AUG COCKPIT

Rebecca maneuvers around the revolver while watching it. The background track for Tchaikovsky's "Serenade for Strings in C Major, Op.48" begins to play.

INT. GM7 COCKPIT

Gomez gears up.

INT. D MAJOR COCKPIT

Kim gears up.

INT. B AUG COCKPIT

Rebecca gears up. And she stums the first blast of musical energy at the revolver - Striking it with multicolored lightning.

EXT. SPACE

The energy hits the revolver from Rebecca, as well as from Gomez and Kim. Lightning swirls around the revolver. The revolver turns to Rebecca's symphony fighter and fires, making a direct hit. A spherical energy shimmers around the B Augmented.

INT. B AUG COCKPIT

Rebecca stops playing and is rocked around.

REBECCA

DAH! I'M HIT! I'M HIT!

ARIEL (INTERCOM)

You're okay Rebecca!

INT. CONTROL ROOM

Ariel watches the monitors.

ARIEL

You've still got power to the shields!
You can keep going!

INT. B AUG COCKPIT

REBECCA

Okay...

Rebecca gears up and continues playing.

EXT. SPACE

Her energy continues to hit the revolver while the revolver continues to track its aim at the B Augmented. The revolver fires again, hitting the B Augmented.

INT. B AUGMENTED

Rebecca is jostled around again.

REBECCA

DAH! WHY ARE YOU PICKING ON ME?!

Rebecca resumes playing.

EXT. SPACE

The three symphony fighters continue to hover around the Prosecutor, blasting their musical energy toward it.

The prosecutor fires again, landing another direct hit on the B Augmented.

INT. B AUG COCKPIT

The lights around Rebecca go red and a warning sound rings out. Rebecca moves her body weight around with intentions, but realizes she has no control of the B Augmented. Rebecca looks around.

REBECCA

I... I have no control!

ARIEL (INTERCOM)

The energy to the shields have been depleted.

EXT. SPACE

The B Augmented goes limp and floats away, doing slow backward somersaults, while a flickering red shimmer ball encapsules the B Augmented.

ARIEL (INTERCOM)

All reserve energy for navigation and weaponized dietetica is now redirected to the shields, communication, and essential life support. Sorry, Rebecca, you'll have to wait this one out until the others are finished.

INT. B AUG COCKPIT

Rebecca deflates with her guitar.

REBECCA

Uh... sorry guys!

GOMEZ (INTERCOM)

It's okay, Rebecca!

INT. GM7 COCKPIT

GOMEZ

Just hang tight! We've got this!

EXT. SPACE

The Gm7 and the D Major continue to send energy into the Prosecutor. The revolver now targets Gomez in the Gm7, but Gomez, being more experienced, is able to dodge the revolver's blasts - timing his dodges with the music to keep his vibe up.

INT. B AUG COCKPIT

Rebecca is up against the viewing window trying to catch glimpses of the fight in between rotations of the B Augmented's somersaults.

EXT. SPACE

The two remaining symphony fighters continue to play, coming to the end of the song.

INT. GM7 COCKPIT

Gomez brings it home.

INT. D MAJOR COCKPIT

Kim brings it home.

The two symphony fighters execute a final blast on the last chord of the song and the revolver explodes.

INT. B AUG COCKPIT

Rebecca catches a glimpse of the explosion.

GOMEZ (INTERCOM)

Alright, well done everybody! Another successful execution.

REBECCA

Yeah, sorry guys!

EXT. SPACE

The B Aug continues slowly floating away, tumbling backwards.

REBECCA (INTERCOM)

I guess I need more practice..

GOMEZ (INTERCOM)

Don't worry about it. It happens.
What's important is that you're still alive.

INT. GM7 COCKPIT

Gomez watches the B Aug slowly float away.

GOMEZ

Ariel, what's the status on those tug ships?

ARIEL (INTERCOM)

They're ready to take in the B Augmented.

INT. B AUG COCKPIT

Rebecca looks around the ceiling while listening in.

ARIEL (INTERCOM)

Rebecca, I'm sure you're familiar with these...

EXT. SPACE

Two rockhoppers open their lower compartments, revealing magnetic grappling hooks. Their hooks blast out with long cables and hone in on the B Augmented. The magnets clamp onto the shoulders of the B Augmented. The rockhoppers steer toward Nova Zion. The cables go taut and the B Augmented drags behind.

INT. D MAJOR COCKPIT

Kim watches the B Augmented being dragged away. She puts a hand on her hip and gives a "hmm" to herself in satisfaction at the sight.

EXT. SPACE

The Gm7 and the B Augmented head back to Nova Zion

SCENE 10

INT. CAMPAIGNER LOUNGE

Rebecca sits on a couch in the campaigner lounge, back facing the entrance door. She practices playing music with her guitar (the Mad Fox) as the sound comes through the nearby amplifier.

Behind her, the entrance door opens, revealing Kim. Kim takes notice of Rebecca and continues in to sit on the entry way stool to take her boots off. Rebecca pauses playing and turns to look back and see Kim. Rebecca keeps casual.

REBECCA

Hey.

Rebecca returns her focus on her guitar. Kim continues to take her boots off.

KIM

Hey.

Rebecca continues to play. Kim, having finished taking her boots off, walks around Rebecca over to a black hard case that contains her bass. Kim pops off the latches on the case and opens it up revealing her bass inside. She takes her gloves off.

KIM

The "mad fox?"

Rebecca stops playing.

REBECCA

Yeah. I brought it along, cuz... I dunno. I like it. And I saw the sound system, so I figured, why not. I didn't name it though...

Kim stands up with her bass and puts the strap over her shoulder.

KIM

Gomez names them... He's very proud of it...

Kim walks over to the sound receiver and presses a button to add her bass to the amp feed.

REBECCA

Does your bass have a name?

KIM

No.

Kim grabs an effects pedal and walks over to an adjacent couch and sits down. She places the effects pedal on the coffee table in front of her and begins pressing buttons. Rebecca looks around nervously, not knowing what to do.

REBECCA

Well, one good name might be-

Kim ignores Rebecca and plays a few notes on her bass. Rebecca stops speaking and uncomfortably sits. Not satisfied with the sound, Kim leans forward and cycles through a couple settings. She leans back and plays a sequence: D,A... C,G... A#,F... C,G... Kim keeps repeating.

Rebecca, deciding not to be bullied into either silence or leaving, looks in on Kim's bass as she plays. Rebecca glances to her hands on the strings and fret board and starts adding a melody on top of Kim's playing. Kim stops in response, but not letting it deter her, Kim keeps playing her bass and Rebecca continues. Kim then stands up, still playing, with her bass and walks over to Rebecca and stands over her, like a challenge. Rebecca keeps playing, undeterred.

Kim changes it up with a new progression: A,E... G,D... A#,F... C,G... Rebecca quickly adapts and follows with a melody that compliments it. Kim continues playing the original progression. Rebecca follows along like before.

We orbit around the two in the room playing together as the music continues. We orbit around the building as the music continues. We orbit around Nova Zion City as the music continues. We orbit around Nova Zion, floating in space, as the music continues.

We return back to inside the lounge. We see Rebecca's face as she focuses on Kim's bass, ready for any changes. Kim abruptly stops. Rebecca continues playing for a bit, then stops as well. Rebecca glances around, then up at Kim. Kim glances around to the side, with a slight tinge of conflict. Kim glances down at Rebecca and gives a very slight approving nod, then turns around.

END