

PAGE 1

PANEL 1

An establishing shot of the Nevada desert at twilight. In the shot we see a parked 4x4 pickup truck parked near a lonely trailer home -- meager lighting coming from the windows -- the temporary and humble lodgings of ARTHUR NORDEN. Not too far from the trailer is the entrance to the cave at the side of the rock wall -- the site of the cave-in. Maybe have some of Arthur's excavation tools scattered about carelessly. Try to capture the loneliness and isolation of his endeavor.

CAP: Death Valley, Nevada.

PANEL 2

The interior of Arthur's trailer. We see him at the table on his laptop computer reading whatever is on the screen intently. Food wrappers, random documents and photos are strewn across the tabletop -- good housekeeping isn't a priority at the moment. He is a handsome, well built (not ripped) spectacled man in his mid 30s, but personal hygiene has taken a back seat to a greater concern; his black hair is disheveled, as is his plaid shirt and general appearance. There's five o'clock shadow on his face, he hasn't shaved since the day before.

PANEL 3

A close-up of Arthur from the front as though we were sitting right across from him at the table. He wipes his face with his hand, jostling his glasses, fatigued and bothered from the lack of sleep and tedium of reading what's on the computer screen.

ARTHUR: >sigh<

ARTHUR: Lord, help me...

PANEL 4

A shot of the laptop computer and a photo on the table superimposed onto a flashback image into past events. We discover here that Arthur's been reading news stories on the cave-in he was deemed responsible for during the excavation. The headline reads: "Fatal Death Valley Debacle." The subheadline under it reads: "Excavation Leader Held Culpable." Next to the

computer is a photo of strange cryptic glyphs etched into the cavern wall. For the flashback image the colors will be muted to indicate this (the flashback sequence will go on until otherwise noted). Have Arthur -- a much more clean shaven and energetic Arthur -- admiring the glyphs, feeling the incisions with his hand. His friend and colleague, SYLVIA MORGAN, gets his attention off panel.

SYLVIA (off panel): Not to ruin your little intimate moment over there, Arthur...

PAGE 2

PANEL 1

A shot of Sylvia with a playfully sarcastic smile holding a pick axe in her hands. She's a pretty woman with her brown hair in a ponytail wearing a bandana over it and a dusty sleeveless t-shirt. She's also wearing safety goggles to protect her eyes. In the back of her are other archeologists digging away, lanterns and wires strewn across the walls for lighting.

SYLVIA: But do you mind giving us a hand over here? Excavation team leader or not -- you're digging.

PANEL 2

Medium shot of Arthur and Sylvia. He is still distracted by the glyphs, has his head turned looking at them while Sylvia places the pick axe in his outstretched hands with a sly grin, almost finding his head-in-the-clouds enthusiasm endearing.

ARTHUR: It's been days now, but I can't seem to get over these pictograms. I mean --

SYLVIA: Your majesty...

ARTHUR: -- Wha? Oh, thank you -- I mean they're derivative from no local native tribes I know of. I'm even convinced they predate their existence, as strange as it sounds.

PANEL 3

A long shot of the cavern wall and the glyphs that decorate it. One member of the archeological team is taking pictures of them while another is jotting down her observations in a notebook.

ARTHUR (off panel): There's no possible way prehistoric tools could carve glyphs so deep and so uniform into stone. Not even a metal blade is capable of this.

ARTHUR (off panel): And trust me, this isn't someone's idea of a cruel joke. There'd be clear evidence of the usage of modern tools -- which there, so far, isn't any.

SYLVIA: So... what are you trying to say? That this could all tie in to that ancient astronauts theory?

ARTHUR: To be quite honest, I'm not really sure what to believe. Still, with everything I've seen on the theory, this discovery is pretty unique compared with what's found elsewhere. I wonder what it all means...

PANEL 4

A close-up of Sylvia's face, dust on her cheeks.

SYLVIA: Well let's not jump to any conclusions just yet.

SYLVIA: We still have a ways to --

PANEL 5

A worm's eye view of where the team has been digging. The floor is shaking causing them to lose balance and fall over. There's panic on their faces. Dirt and rock are shaking loose from the cave's ceiling.

SFX (hollow): RRRUUMMBLE

SYLVIA: Arthur?! What's happening -- ?!

PAGE 3

PANEL 1

An extreme close-up of Arthur yelling, telling his team to leave the area. A look of terror and beads of sweat on his face. Try giving this image a blurred effect as though it were shaking.

ARTHUR: Everybody! Clear the area! NOW!!

PANEL 2

A shot of the cave floor, it's starting to crack and visible light is shooting out of it.

SFX: CRRUUMBLE

PANEL 3

The GATHERER is bursting through the floor! The cave is illuminated with the light emanating from the Gatherer himself (along with plenty of energy lines!). He is almost god-like in appearance and surging with unbridled power. He is bald and the paragon of perfection in terms of physical appearance. The blast has sent the archeologists to the floor rendering them unconscious. Arthur and Sylvia are the only ones awake to witness this event.

SFX (hollow): KRAKA-KOOOOOOOM

PAGE 4

PANEL 1

An over the shoulder shot of the Gatherer looking down at Arthur on the floor, whom's head is bleeding and looks to be on the verge of passing out from his injury and what is before him. He holds his hand out, gesturing to the Gatherer not to hurt him.

ARTHUR (wavy balloon): No... don't...

PANEL 2

An extreme close-up of the Gatherer. His facial expression is powerful with green eyes squinted as though he is piercing deep into Arthur's very soul, contemplating whether or not he should kill him for being seen. It's intimidating to say the least.

PANEL 3

Same extreme close-up, but this time the Gatherer has turned his head staring at something beyond, no longer interested in Arthur, seeing as how the cave-in will do the killing for him.

PANEL 4

From the POV of Arthur as he watches the Gatherer from behind walk out of the cave, indifferent to the rocks falling from the cave-in he caused. The image will be blurry as a means to show that Arthur is on the verge of losing consciousness and his eyesight is slipping.

ARTHUR (off panel and wavy): Help us... please...><

PANEL 5

Almost the same as the panel before, but now the Gatherer is a bit further away from Arthur, getting closer to the exit. Arthur's vision is getting blurrier and darker; debris is still falling.

PANEL 6

Entirely black. Arthur has passed out completely.

PAGE 5

PANEL 1

An establishing shot of the University of Nevada; the campus, students milling about, just your average everyday scene of the school. Also have an inset panel showing a door within the college labeled "Department of Archeological Studies."

CAP: University of Nevada, Reno. Three weeks later.

Arthur (emanating from the door in the inset): But I'm telling you the truth, Mr. Chairman! How much clearer do I need to --

PANEL 2

A bird's eye view of the university's department of archeological studies office. Arthur is standing and relating the incident to the chairman of the department and his associates. The CHAIRMAN is a portly, partially bald man sitting at the desk, FEMALE ASSOCIATE (a woman roughly in her 50's) stands to his right and MALE ASSOCIATE (a thin man with parted gray hair and a mustache stands to his left) -- all of them looking very stern and frustrated with Arthur's babbling. The

office is decorated with shelves of artifacts and curios native to the region.

CHAIRMAN: Enough, Mr. Norden, enough! Do you honestly expect us to believe a story as asinine and deranged as yours? And, in all fairness, without evidence to substantiate it?

PANEL 2

A shot of the Female Associate, hands on her hips. She's angry, if not outright disgusted, with Arthur's explanation.

FEMALE ASSOCIATE: And the very fact that you're using this wild excuse to free yourself from your own malfeasance is to say the least sickening!

FEMALE ASSOCIATE: Because of you, two of our best archeologists -- Sylvia Morgan included -- are dead and yet I feel their deaths pale in comparison to your securing what's left of your reputation!

PANEL 3

A medium shot of MALE ASSOCIATE, he doesn't look quite angry, nervous in fact since he's trying to be calm and rational about the situation, as well as try to give Arthur the benefit of the doubt despite the scrutiny he'll probably get from his peers.

MALE ASSOCIATE: I r-really would like to believe your story, Mr. Norden, but my colleagues are right. You just d-don't have the evidence to back your claim.

MALE ASSOCIATE: P-perhaps you had struck a volatile vein of compressed gas during the dig that b-burst on impact, and the vapors left you disoriented and delusional. It's rare... but it does happen...

PANEL 4

An angled close-up of Arthur. There is a bandage on his forehead where he had been struck. His face has slight scratches on it. There is also a small bandage over his eyebrow. His eyes are closed with an expression of trying to maintain his patience.

ARTHUR: With all do respect, professor, if I had known the excavation site was over a natural gas vein I wouldn't have permitted the dig to go any further, or spearheaded it at all.

PAGE 6

PANEL 1

An angled shot of the chairman getting up from up his seat. There is a notable descent in his anger, but there is still a palpable disappointment in appearance and his statement.

CHAIRMAN: Mr. Nor -- Arthur. The contributions you've made to this university's department -- the entire archeological community -- have changed the course of how we approach this field of study. We're not denying you of that honor.

PANEL 2

Medium shot, the Chairman is now standing near Arthur, whom of which is confused as to what the Chairman is about to say.

CHAIRMAN: But based on the reaction of my associates, and for the sake of our reputation, the decision is unanimous...

PANEL 3

Close-up of Arthur's devastated face.

CHAIRMAN: We can no longer have you at the university...

PANEL 4

A bird's eye view of the office. The Chairman and his associates are walking towards the door. Arthur is turning to them, gesturing disbelief.

ARTHUR: So that's it? You're firing me?! That's your solution to all this?

ARTHUR: What about my request to investigate the site? Figure out what happened. We owe Sylvia and the others that much!

PANEL 5

The Female Associate is turning to Arthur before she leaves through the door. She points a stern finger his way.

FEMALE ASSOCIATE: I think you know the answer to that, Mr. Norden. We're having enough trouble staving off the press from literally tearing the legacy of our university apart because of this fiasco.

FEMALE ASSOCIATE: And maintaining a relationship with you would only jeopardize our academic integrity.

PANEL 6

A shot of Arthur standing ashamed and despondent.

FEMALE ASSOCIATE (off panel): Don't even think of returning here for assistance, because as of today --

PAGE 7

PANEL 1

Colors are no longer muted, we're out of the flashback sequence. A bird's eye view of Arthur at the table, his head is down, buried in his arms; memories of the incident haunt him.

CAP (continued from Female Associate): "-- you're on your own."

PANEL 2

There is a red sedan pulling up to Arthur's trailer, it's leaving a dust trail as it drives in.

PANEL 3

A full shot of news reporter JENNIFER HART stepping out of her car. Her long blonde hair drifts lightly in the fading desert breeze. She wears a white sleeveless blouse with her sunglasses hung at the shirt's neck. She's also wearing a black skirt with black peep toe heels. On her arm is her brown handbag. Jennifer is looking towards the trailer with an expression of uncertainty.

JENNIFER: I think this is the right place...

JENNIFER: I hope...

PANEL 4

The interior of Arthur's trailer. Jennifer is knocking at the door (little dashes indicating this), startling Arthur out of his thoughts and quickly turning his head in the direction of the noise.

SFX: TAP TAP TAP

ARTHUR: Who -- ?

JENNIFER (emanating from the door): Hello? Mr. Norden?

PANEL 5

An inset panel of Arthur's hand pushing down on the door handle. The main image is from Arthur's POV looking at Jennifer. She has her hand extended for a handshake with an eager smile. She's really trying to make a good first impression.

JENNIFER: Good evening, Mr. Norden. My name is Jennifer Hart, correspondent for the World News Network. Pardon my impromptu visit, but I've been researching your story -- the cave-in, the supposed "man" you claimed was responsible for the incident.

JENNIFER: And if it's not too much trouble, I was --

PAGE 9

PANEL 1

Arthur is leaning against the doorway of his trailer, arms crossed. He's not impressed.

ARTHUR: Look, if you came all this way just to nationally sensationalize me as some crackpot archeologist and destroy everything I worked so hard to build --

ARTHUR: -- well, I hate to break it to you, but every local and national newswire and station already beat you to it; there's nothing left.

PANEL 2

Shot of Jennifer, surprised from the reception she wasn't really expecting.

ARTHUR (off panel): Shame, really. Looks like you came a long way to beat a dead -- long dead -- horse.

ARTHUR (off panel): Now if you don't mind --

PANEL 3

Same shot as before. Jennifer is trying to prove she's here with the earnest of intentions.

JENNIFER: Mr. Norden... I understand completely why you feel this way, it's awful what the media and public have done to you. But please, if you would give me a minute to --

PANEL 4

The door to Arthur's trailer slamming shut; some energy lines.

SFX: WHAM

PANEL 5

Arthur turning around to hear Jennifer knocking on the door again.

SFX: TAP TAP TAP

PANEL 6

A side view of Arthur poking his head out the door to face Jennifer.

ARTHUR: Are you kidding me?

PANEL 7

A close-up of Jennifer, more determined and stern (she's not taking "no" for an answer); no more Miss Nice Jennifer! Have her superimposed onto a flashback image of the Gatherer bursting through the floor of the cavern (the purpose of this being that she's adamant about having this story told), colors are muted, but not on Jennifer.

JENNIFER: I'm going to pretend you didn't slam the door in my face. As I was going to say: I know you're not crazy. I know you're not an idiot.

JENNIFER: And I know you're one of the nation's leading authorities on archeological studies, something I respect and am here to respect.

JENNIFER: Yes, everyone thinks you've gone off the deep end, but from where I stand, there's more to this. Something that the tabloid dreck doesn't want to or doesn't have the ability to cover.

JENNIFER: So when a man such as yourself says he saw what you did, well, I think we ought to open our minds for a change and listen.

PAGE 10

PANEL 1

An angled close-up of Arthur, annoyed.

PANEL 2

Same shot as before, but it looks like Arthur is mulling over what Jennifer has said.

PANEL 3

Same shot as the first and second panel, but Arthur has finally caved and will give Jennifer the interview she desires.

ARTHUR: >sigh<

ARTHUR: All right, I'll do it...

PANEL 4

A bird's eye view of the excavation sight where Arthur is residing, he's shaking Jennifer's hand. But what the two don't know is that they're being monitored, indicated by the panel looking as though it's being filmed by a camera: a bit grainy, numbers, figures and other technical jargon appearing on the sides of the screen.

JENNIFER (radio balloon): Thank you, Mr. Nordern! I'll be back tomorrow morning for the interview.

JENNIFER: And believe me --

PANEL 5

An even further bird's eye view of the grounds, but the main focus is the UAV plane that's been flying over the area. Stamped on the plane is "SECTION P - U015."

PANEL 6

A lonely stretch of road in Death Valley with an even lonlier-looking shadowed figure walking alongside it. Even though the individual is shadowed, he has a formidable physique.

CAP (continued from Jennifer): -- you won't regret it.

The Seekers Treatment

**Revisions/additions have been made to this treatment, which have been highlighted in red.*

Further Plotting

Issue #1

After learning of the circumstances behind Arthur Norden's decision to unravel the mystery behind the Gatherer's appearance during the excavation on his own and being introduced, in part, to Jennifer Hart, we now come to the Gatherer walking down the highway as described in Stan Lee's treatment for the series. Concealing himself behind some bushes at the side of the road, the Gatherer gets in contact with the female Seeker Era, who not too long ago emerged from her "life sleep" beneath a casino in Las Vegas. He tells her that the moment to decide the fate of planet Earth has come and he must now begin to gather the other Seekers who are soon to awaken (or already have) to aid in this decision. The Gatherer asks if she's been spotted at all upon her awakening which, to his dismay, is yes. Berating Era for her lack of remaining inconspicuous, he warns her that such interactions can jeopardize and impede their mandated mission and in the event of such -- terminate the witness(es) immediately (despite the brutality of the method)! He then gives her his coordinates to meet him at his present location and return to the cave for their first set of instructions.

Meanwhile, the video footage of Arthur and Jennifer recorded by the UAV has been received and is being reviewed by shadowy people on computer monitors, the eerie glow from their screens piercing the darkness of the room. A metal door slides open and in walks a tall, authoritative man in a suit -- Director Aaron Bennett of Section P -- flanked by two armed soldiers in hi-tech battle armor (adorned with the Section P insignia) and brandishing weapons to match. "Progress report," orders Bennett curtly as he walks over to one of the attendants on the monitor. The man gets up tensely, salutes, and says "Mr. Director, sir, we have connected another dot." "Excellent work, Agent Peterson," says Bennett with an insidious smirk. "Excellent work..." Thus ends the first issue of *The Seekers*.

Issue #2

Upon the second issue, we will be learning more about Arthur and Jennifer (and a flashback showcasing why she is adamant about covering this story and her treatment at the news office) as well as he coming to respect her and shed his bitterness, getting introduced to Jen's nephew Bobby (whom of which Jennifer brings along on the interview, much to Arthur's chagrin), shedding light on the exact nature of the Seekers' mission on Earth through the Gatherer and Era, and Section P making their dramatic and explosive entrance -- which will be the catalyst for the chain of events that will bring the human characters and aliens together on a quest that leaves the fate of mankind hanging in the balance.

But the main focus of the second issue will be Arthur coming face to face with the Gatherer for the first time -- the one responsible for the death of his colleague/love interest, Sylvia Morgan, and the life that he once lived; the Gatherer had also left Arthur to die in the cave as a means to eliminate any eye witnesses upon awakening, so there's some bad blood here. Having presumed Arthur died in the cave-in, the Gatherer has a change of heart (rather, logic) and decides that despite having seen him awaken, he -- along with Jennifer and Bobby -- could prove useful as guides in their travels in this strange, foreign world. Not to mention acting as representative samples of the human race in their overall assessment. That and keeping them under their watch means no risk of them running off and announcing their presence here on Earth to the world.

While the humans and aliens enter the cave and decipher the glyphs on the wall to learn of their task, unbeknownst to them, Section P has triangulated their coordinates the night before and two transport helicopters descend on Arthur's excavation site, unleashing a fully armed platoon of armored Section P troopers taking positions around the cave's entrance. Demanding that the aliens be turned over -- and Arthur, Jennifer and Bobby -- be taken in for questioning, the Gatherer and Era fight back when the troopers get too aggressive. Now having defied a government sanctioned institution and guilty of assaulting dozens of soldiers by mere association, Arthur, Jennifer and Bobby have no choice but to comply with the aliens and

accompany them on their quest -- all the while staying one step ahead of Section P and local law enforcement.

Beyond:

The Reasoning Behind the Seekers' Mission

The one question that needs to be answered in this series is why has this omnipotent alien race taken it upon themselves to decide the fate of worlds they deem potentially hostile to the universe? Basically, what's the method to their madness? Why these elaborate measures to ensure the safety of other worlds? It would be interesting if we discover that in the Seekers' past, millions of years ago, their species once acted as god-like figures to a planet on the first rung of the evolutionary ladder -- a planet that from its formative years was brimming with innumerable potential; the potential to provide a positive influence in the greater galaxy. They provided the inhabitants guidance and in turn they were worshipped.

Over time however, something strange and inexplicable happened. The inhabitants of the planet, as predicted, began to make great strides in their technological discoveries, which again was normal and expected. However, it got to a point where their faith in the Seekers began to diminish (not predicted). Now letting hubris and a lust for dominance dictate their existence, the inhabitants of this world led a campaign across the galaxy, subjugating planet after planet. The Seekers, feeling somehow responsible for the inhabitants' sudden upheaval, ultimately ended their conquest, thus giving birth to a new perception on life in the galaxy: any planet that showed the slightest sign of becoming unstoppable galactic conquerers was -- after proper assessment -- to either be spared or destroyed to prevent such a catastrophe from ever occurring again. Basically, shame is the underlying factor in the Seekers' mission.

The question remains: who instilled the inhabitants with this hunger for war and the destruction of lesser beings, and what happened to them? All that can be said is this: not every Seeker wishes to uphold peace (see Item 3 in "Other Notes")...

The Other Seekers

As stated in Stan Lee's treatment, there will be other Seekers rendezvousing with the human characters, the Gatherer and Era. While the Gatherer and Era will be neutral in their assessment of Earth, letting their observations influence their conclusion, the other Seekers will have, in a word, preconceived perceptions of the planet; some good and some sinister:

A'Tero: One of the first Seekers the characters will come in contact with. A'Tero is quite unlike his brethren in that his fascination and love for Earth, its culture, its people and natural splendor are almost instantaneous upon his awakening. As a result, his decision on Earth's ultimate fate will have already been premeditated. Character-wise, A'Tero will not come off as distant, intimidating or seemingly callous as the Gatherer and Era. In fact, Arthur, Jen and Bobby will find him easier to speak with and relate to on a human level. Overall he's jovial, warm and carries a palpable enthusiasm in his inquisitive nature, always finding the extraordinary in what humans take for granted, and seeing past the blemishes on human history for what we truly can be capable of.

Physically, A'Tero is well built -- perfect in every regard like all Seekers, but not as tall or imposing as the Gatherer. His features are also softer and not as hard either. He has wavy blonde hair and green eyes (like all Seekers).

Rekh: While A'Tero has already made his decision on Earth's fate, Rekh's (pronounced like the word "wreck") decision stands in stark contrast. A nihilist by nature, she believes that the people of Earth -- if not all planets with sentient beings -- are living a life with no defined purpose or future. And the eternal warfare they wage on their own people and other worlds are the fruits of their harbored frustrations over denying this truth, as well as deluding themselves that conquest is the ultimate answer to their life. And the fact that the Seekers devote themselves to eradicating worlds on the cusp of becoming a galactic threat is, too, meaningless; is destroying an entire planet in the name of maintaining peace not war brought about by these purported frustrations? Therefore, Rekh believes that an assessment isn't necessary: the bomb should be detonated as

soon as possible -- with the Seekers still on the planet! Rekh hopes that her conviction will inspire other like-minded Seekers in the galaxy to follow her example and do the same to other worlds and eventually their own.

Rekh will make the mistake of verbalizing her beliefs to the others, to a point where tempers flare among the Seekers and a physical altercation occurs, driving her away... and allying herself with Section P and a desperate Director Bennett to her own ends (see Item 5 in "Other Notes").

From the start, Rekh will come off as an apathetic individual who makes her aversion to working with humans on their quest known, despite the Seekers needing their aid in navigating an unfamiliar world. Vindictive, bitter and carrying a superiority complex over lesser beings, it's plain to see why she'll be a catalyst for trouble.

Being female, Rekh will not be as tall as the Gatherer or A'Tero, but will be roughly the same height as Arthur or Era; she's a head taller than Jen. She's beautiful, yes, but her cold demeanor and apathy is off-putting and can easily be read by her facial expression. She has a black choppy pixie hairstyle and her skin is a shade paler than the rest of the Seekers. And her eyes, like all Seekers, are green.

V'Rel: V'Rel is every bit as sinister as Rekh, but unlike her, he works a more insidious angle -- hiding his true intentions under a pretense of following the Seekers' mandate to the end. V'Rel's ultimate aim is simple: subjugate the Earth and its people and eventually inspire the Seekers to embrace their potential to become omnipotent conquerors. Throughout the Seekers' journey, he will fight alongside them in all their engagements until the moment to strike and put his machinations into action makes itself known. When this time comes, he will be more than a match for the Gatherer, for V'Rel is adept in combat skills adapted from other alien races in combination with the power inherent in all Seekers.

Initially, V'Rel will appear to come off the same as the Gatherer and Era: distant, callous and taking in everything before making a final judgement. In reality, he is cunning, duplicitous and bloodthirsty, all while maintaining a degree of propriety.

Physically, he is as tall as the Gatherer, which means that he stands a few inches taller over the other Seekers and humans. He's partially bald save for the short red mohawk (not spiky, more of a strip) running down the middle of his head. He also has a goatee on his chin. His eyes are green.

Other Notes

(1) We will learn that being a "Gatherer" is a prestigious position that can only be given to the strongest of Seekers. Namely those that demonstrate superior strength, knowledge and leadership.

(2) The basic abilities of Seekers are super strength, stamina and, though taxing, energy blast projection from their hands. Gatherers, on the other hand, can fire energy blasts longer and more powerful without feeling fatigued.

(3) A rogue group of Seekers, seeing their potential as a warrior race, were the ones who instilled the concepts of warfare and conquest into the planet's inhabitants they watched over years in the past. Though they were all found out and executed by the Seekers, V'Rel is a descendent of said group of rouges due to his inherent penchant for domination.

(4) *Of the Seekers, the Gatherer and V'Rel will be the ones to die after the two engage in battle over V'Rel's plans for world domination. After defeating him and ensuring Earth's safety, the Gatherer is wounded and -- on the verge of death -- will grant* Arthur with the power of a Seeker to help Era and A'Tero diffuse the bomb.

(5) Rekh will ally herself with Director Bennett, taking advantage of his desperation for intel on how and where to capture the other Seekers. Making it seem that her colleagues are alien terrorists and she's a defector, the two will work together, but this alliance will serve only Rekh.

Once the others are eliminated, the bomb -- known only to her and lacking at least three Seekers to defuse it -- will go off, wiping out mankind and herself as planned.

(6) Another character to add to Section P will be Deputy Director Marcus Flynn; African American, roughly in his mid 30's. He will be the voice of reason in the organization and a foil to Director Bennett. In the end of the story, when Bennett is removed from his position by the government for working with Rekh, Flynn will take over.

(7) As time goes on in our heroes' journey, we will see a romance begin to develop between Era and Arthur which results after she sees his noble spirit in the face of overwhelming odds and adversity.

(8) Being imbued with the Gatherer's power, Arthur will become a Seeker and return to their homeplanet with A'Tero and Era, as well as a captured Rekh who will stand in judgement for her crimes.