

4-2104

Written by

Amara Larissa
and
Pavle Petrović

Story by
Ivana Bogdanović
Amara Larissa
Pavle Petrović

Reg. WGAE # (in process)

INT. KEOX - KIM'S CAPSULE - MORNING

KIM (35), a woman, white, short dark brown hair, brown eyes, is sleeping on her bed. It's all DEAD QUIET, but we can only hear SPACE SOUNDS. We can see OUTERSPACE from her BIG window, and a part of Earth below.

She suddenly wakes up. All SWEATY, STRENGTHLESS with a BLURRED vision and ISSUE with DEPTH PERCEPTION. Like she has a HEADACHE.

Manages to FOCUS at the clock after a few moments of BLURRY. Reads: 8:14AM

KIM (V.O.)
I am merely an obsolescent vector
responding only to...

HYPNOTIZED, without motivation, monotonous, goes to the DRAWER in her room. Opens it and sees BOTTLES of TENDRECINE tablets. Takes one out.

Opens it, and takes TWO pills and a glass of water and drinks them.

CUT TO:

INT. KEOX - KIM'S CAPSULE - MOMENTS LATER

She's standing by the WINDOW, she completely DIVES into the EMPTINESS and SADNESS of space.

We see a little GOLDEN EARRING rumbling in the palm of her hands while she becomes sad.

KIM
(forcing a happy voice)
How was your day? Oh, mine... mine
was good, was awesome. Oh, today,
today is my birthday, yes, yes it
is.

She stops smiling, takes a deep breath, gets ready for another one and smiles again for...

KIM (CONT'D)
(forcing another happy
voice)
(MORE)

KIM (CONT'D)

Oh, I love eggs, scrambling eggs is the best, so it is hard-boiled eggs, fried eggs and everything you do everyday. I love your eggs, Laura.

CUT TO:

INT. KEOX - KIM'S CAPSULE - MOMENTS LATER

Kim DRESS UP. Nothing special, standard ONE-PIECE, TIGHT clothing of BLUE/WHITE color, usual for all of those in the Keox World.

Then she positions herself in front of the WINDOW, watching the sky with PURPLE light, she holds a small EARRING between her fingers.

Suddenly, her CLOCK'S ALARM rings. She turns around. Says: 09:00AM, but she simply IGNORES IT and keeps staring the sky, her fingers touching the glass where she makes SOME RANDOM drawings using the tips of her fingers. She smiles sadly.

KIM (V.O.)

I am merely an obsolescent vector
responding only to one force... All
force and no...

The VR device beeps as if calling, rushing, Kim to get in.

She turns some MUSIC on with the REMOTE. Sits down in the CHAIR at her DESK, and slowly puts the VR device ON.

DISSOLVE TO:

INT. V-KEOX - KIM'S HOUSE - KITCHEN - MORNING

She's now at home, in VR Earth, a cleaner, whiter, clearer Earth. The decor and objects around her are minimalist, most bluish or gray, as if asymmetrically architected to complete each other, and cozy. Nothing is out of place.

She's dressed up, we hear distant noises coming from another room, glass tinkles, and enters the KITCHEN from the hallway.

LAURA (35), Kim's lovely wife, white, dark hair at shoulder height, sweet dark eyes, is there, FIXING SIX SCRAMBLED EGGS for breakfast.

KIM

(smiling)

Way more beautiful than healthy.

LAURA
Way more delicious than beautiful.

KIM
(laughing)
Still deliciously unhealthy.

LAURA
So unhealthy.

They KISS.

LAURA (CONT'D)
(sarcastic)
Stop judging my breakfast
decisions.

KIM
Oh, you know me, I'll never fight
over eggs.

Kim just GLANCES her and SMILES.

LAURA
We can agree on this one, but I
still know exactly how to tackle
you.

Laura pours A SMALL HOMEMADE CAKE with a candle, childishly
decorated with Kim's name on top of it. Kim sits at the
TABLE. Laura smiles.

LAURA (CONT'D)
Happy first hundred years.

Laura KISSES Kim's cheek, their mouths almost touching. Kim
laughs a little.

KIM
Oh, there's not a whole speech
about many years to come, "wish you
a good prosperous life" and...

LAURA
You know I could, but what about
something different?

KIM
I dare you to impress me.

LAURA
Sure, I was think of... You ever
wonder how were these years in
Keox? Or at least outside of it?

KIM

Like what?

LAURA

Like feeling the breeze on the beach, lie in the grass, feel the rain, spend much more time together, you know, puncture the bubble.

KIM

It's a bubble for a reason.

LAURA

(chuckles)

I just like wondering, playing with thoughts, that's all. Remember Caleb's story...

KIM

Caleb's story, Caleb's the cave man, the one who dared to see more than others and died dramatically.

LAURA

He dared to see and discovered the truth.

KIM

Sure, a tiny detail not so important.

LAURA

You must at least think about it, puncturing your bubble is vital. Please?

KIM

(smiling)

I can't deny such request. You're right.

LAURA

Yes.

Kim stares Laura for a bit.

KIM

Anything else?

LAURA

It's almost time. Don't want you to be late.

KIM

Got it. You must be sniffing the horrible office working woman smell in me and wants me to leave right away. Sorry, guess I didn't shower evenly.

LAURA

Quit joking. You're not very good at it. I was hoping you could stay more, a little more. Maybe tomorrow?

KIM

To discuss Caleb's horrible decisions in life...

Kim gets up ready to leave the kitchen.

KIM (CONT'D)

Tomorrow will be perfect.

LAURA

I'll be counting on it.

INT. V-KEOX - KIM'S HOUSE - LIVING ROOM - MOMENTS LATER

Kim adjusts her uniform, elegant, normal working clothes, looks in the mirror quickly, picks up her suitcase and leaves.

INT. EARTH - ABANDONED BUILDING - TASHA'S APARTMENT - MORNING

It's a medium-sized bedroom, at the corners we can see some big and medium white sculptures, the walls are all painted BLACK, there's drawings and paintings covering some of it, paintings on the floor partially covered with canvas, creative, alternative, we see CELLO in the corner. NATASHA "TASHA" (40), a white beautiful woman, skinny, short dark hair, body covered in tattoos, half-naked, black panties and open white shirt, looks herself in the mirror.

KNOCKS ON THE DOOR, she keeps looking herself a little more before answering it.

A man comes in, ANDREW (30s), shy, wearing glasses, he looks around, checks the place quickly.

ANDREW

How long does it...

TASHA

You didn't take anything, did you?

Andrew stammers.

TASHA (CONT'D)

Any medicine, morphine, or anything that can increase too much your heart levels and speed up your synapses?

ANDREW

No... N-No, I guess...

TASHA

Keep yourself clean. Anything recent traumatic or too much strong can affect your memories and will make the process more complex. Our mind is vulnerable.

She comes closer, takes his face, check his eyes quickly.

TASHA (CONT'D)

You look fine. If you keep yourself in the line this can happen in a few days. Your Axeloit is ready, it'll only need some more time for setting the memories, then we can make it.

ANDREW

That's good.

TASHA

Yeah, that's good... with Tendrecine, 1 box of it to be precisely.

ANDREW

Oh, okay.

Andrew check his pockets and hands Tasha a little box that she shakes it.

TASHA

You're ready then. I'll schedule you for a session in 2 days, here.

ANDREW

Okay.

TASHA

Now leave.

Andrew obeys, opens the door and walks away not before TRUMPING with DOMINIQUE (35), white, dark hair, glasses, a nice fat mustache, smiley, DRAGGING another MAN (20s), a boy, drunk, barely speaking, mumbling, at his side. Dominique looks back at Andrew angrily.

Dominique PUSHES the Boy inside, he stumbles right through Tasha's floor, with which she reacts...

TASHA (CONT'D)

What is the meaning of this?

Dominique, heavy breathing, smiles cynically with French accent.

DOMINIQUE

This young troublemaker has lot of things to answer to.

The Boy mumbles and moans at the ground, sweaty, dirty, visible not normal.

TASHA

And I have better things to do with my time, Dominique. Stop spreading my name, and my address, around like I'm an easy target...

DOMINIQUE

These walking human memories you call Axeloits are my common ground. Humans are way out of my jurisdiction. You're an artist, you're the best with it.

A FIGURE comes at the door, VON KRAMER (58), a man, tall, gray menacing eyes, white greased hair and mustaches, well dressed in a colored silk suit, elegant, looking at Tasha menacingly.

Von Kramer coughs loudly, we get a STRONG GERMAN ACCENT, cold, dark:

VON KRAMER

Oh, spare me this little speech, is boring. This is the best transplant you'll ever make today. Or better yet in your entire life.

TASHA

How do you know?

Von Kramer comes in, looks around with some interesting, checking the walls, judging:

VON KRAMER

You ever stop to think about leaving this hole? It's not even a pretty hole for a creator like you. Most of people who come here must find it disgusting. But this place suits you, it suits you best than being ditched on the streets, maybe dead, maybe...

TASHA

You threatening me?

VON KRAMER

(chuckles sadistically)

You know I don't threat people, especially the ones working for me...

TASHA

I don't work for you.

VON KRAMER

Yet we are here still, you didn't kick us out, which means you're interested.

Tasha, indecisive, thinking, STARES the Boy, restless, sick, at her floor. Von Kramer surrounds her.

TASHA

What's his name?

VON KRAMER

The correct question is how much Tendrecine you want for doing his memories?

Tasha thinks for a while before...

TASHA

The whole package.

VON KRAMER

(checking Tasha)

I like tattooed women. Painting your body forever is such unique and primal, but so lagged at the same time.

TASHA

You want his memories, that's the price.

VON KRAMER

I always wondered how does a tattoo
looks like on the other side of the
skin.

Von Kramer LAUGHS loudly, Dominique laughs also.

VON KRAMER (CONT'D)

(serious)

Half package.

Tasha, uncomfortable, stares him back.

TASHA

I thought rich people were
intelligent and ambitious. If you
want it so much you can do better
than that.

Von Kramer chuckles and keeps thinking for a while.

VON KRAMER

It's funny. Indeed it's funny. Not
you, you're not funny. You skinny
and white like that reminds me of
someone...

(looks at Dominique)

Oh, how he cried like a baby for
hours while I kept watching him.
Isn't that amazing how human's
response to pain works? He cried a
lot, I laughed a lot. Emotional
pain at least. The best one. That's
why dealing with humans it's always
better, eye to eye, pure emotional
response.

(stares Tasha closely)

I'll give 3 quarters for his
memories.

Tasha stares them both again while thinking...

TASHA

3 quarters of a package... and you
never come near this building
again.

Von Kramer smiles and nods to her. Tasha crouches over the
Boy, checks his eyes, PUPILS DILATED, eyes watering.

TASHA (CONT'D)

Anything heavy?

DOMINIQUE

Huh, nothing unusual for a spoiled kid playing around with drugs. It's just too much for him, he couldn't take it.

TASHA

Just like half of the junkies in the city.

VON KRAMER

But this one is different.
Amazingly different.

Tasha goes through some drawers and cupboards and approaches the Boy with a syringe. She quickly injects him with something and drags him to bed, lays him down and turns him on his stomach in preparation for the transplant process.

TASHA

(looks back at them)
If he dies on my surgery table and if someone, anyone, asks anything to me...

VON KRAMER

Believe me, he will die, but not now.

EXT. EARTH - CAMP SOCIETY - MORNING

A group of GUARDS, truculent, hasty, mostly men, chat indistinctly at the GATE. Some eat fruits and vegetables, others just smoke and laugh.

Not far from there, ADAM (19), a young black boy, dirty clothes, smart brown eyes, with dreadlocks, watches the guards' movement.

Stealthily, Adam walks towards what we now see to be A BREACH in the side of the gate, away from the distracted group of Guards and perfect for him for just a few seconds.

Adam runs silently towards the breach, the other side is right there then... In a second, we see A QUICK SHOT of a WALKING STICK appearing at Adam's legs causing him to STUMBLE and fall to the ground without understanding what happened.

In front of him, scolding him with a look like a distant father figure, TATA (108), a white bearded man, blonde hair, eyes so cold they seem white at first glance, pompously holding the wooden walking stick, looks down on him.

TATA
You wanna die sooner than I
thought.

Adam, defeated, pissed off, but still unconvinced, jumps to his feet.

ADAM
And why should you care?

Adam keeps looking at the Guards, motivated.

ADAM (CONT'D)
Dying doesn't seem so bad after
all.

TATA
(scoffs)
Stop with the dramatic quoting.
You're not like that.

ADAM
(coldly)
I'm not like that?
(pause)
You don't know me.

TATA
Boy, you're gonna get yourself
killed. Look around you, you don't
know what lies beyond those walls.

ADAM
Like you care anyway.

Tata takes a deep breath.

TATA
There's only pain, suffering and
death there and you sure doesn't
want any part of it, especially
being at that age.

Adam keeps staring the gate and the Guards.

TATA (CONT'D)
Follow me.

ADAM
Are you still trying to convince me
otherwise?

TATA
(walking away)
Perhaps.

ADAM
(following Tata)
You're not very good at it.

TATA
Just follow me.

CUT TO:

EXT. EARTH - ROAD TO TATA'S CABIN - MOMENTS LATER

Adam follows Tata side by side in an isolated TRAIL, far from every known location in the camp. At this point, we can barely see the other campers in the distance.

Tata follows the trail, every step more slowly, the walking stick as a friendly support, passing through some trees and vegetation until he approaches a cabin, medium, not attracting attention, and well maintained. Adam observes everything with some curiosity before stopping at the door.

ADAM
Wow, that's more than a nice place
you got here.

TATA
(roughly)
Get inside.

ADAM
You wanna give me one of these too?

TATA
Get inside, boy.

INT. TATA'S CABIN - LIVING ROOM - CONTINUOUS

Adam follows Tata inside while checking his house: some paintings hanging, some sculptures too, furniture with a light layer of dust, but overall well organized. PILES OF FILES at the corners and SHELVES filled with books of several sizes.

Adam comes in and quickly takes a sit, comfortable, at a nearby chair.

TATA
Sure, take a sit.

ADAM

So this is where you've been most of the times when Viola's looking for you.

TATA

Don't treat it like a secret. Many people knows about it.

ADAM

Where did you get all of this crap? Oh, sorry, stuff- Where did you get all of this stuff? They're cool. Well, some of them.

Adam, curious, continues scanning his surroundings walking around the room. Quickly he notices a plate with a bitten apple on a small coffee table.

ADAM (CONT'D)

Are these from the next batch?

Tata picks up the plate and the apple and moves away to another room.

ADAM (CONT'D)

I didn't think we're harvesting apples this season.

TATA (O.S.)

(shouting)

We're not!

Adam arrives in the hallway where, at the end, we see a HALF OPEN DOOR.

ADAM

So where it's from?

TATA (O.S.)

I have my ways.

Tata comes back, Adam thinks for a bit and...

ADAM

Hey, you got any more apples? I promise I won't get used to it.

Reluctantly, Tata goes back to the kitchen, then Adam quickly sneaks out again down the hallway.

INT. TATA'S CABIN - BACK ROOM - CONTINUOUS

Adam sneaks in, it's dimly lit. We quickly see a bed and a table, old papers scattered around, windows closed. Adam keeps looking until he faces the wall opposite to the window completely LINED WITH PHOTOS, DOCUMENTS, BOOKS, MAPS AND NOTES. On the floor another mess forms with more notes scattered.

Adam, more curious, approaches. We then see more closely old photos of World War 1 and 2, important figures and world leaders signing treaties, Berlin wall being torn down, nuclear warheads, destroyed villages in Vietnam, piles of bodies, crowds protesting in the streets, then more conserved photos of World War 3 such as bio testing in animals and plants, high tech soldiers marching, high tech planes loaded with bombs, the Keox capsules at their initial phase, destroyed cities...

Tata enters abruptly.

TATA

It's rude to sneak in, boy.

ADAM

I'm just looking. They're just photos. A huge amount of photos.

Tata WAVES for Adam to get out.

TATA

Photos that are none of your business.

Adam forcibly complies. Tata locks the door.

INT. TATA'S CABIN - LIVING ROOM - CONTINUOUS

SLOWLY, Tata guides Adam back to a sit and takes another sit in front of him. Tata takes another deep breath and...

TATA

That was not how this was supposed to go, definitely. Those were a long time ago.

ADAM

Yeah, I get it.

Tata gets worried.

TATA

No, you don't, that's the problem.
You're just a kid with your head
too much stuck into trouble.
Perhaps this is too soon. You
didn't live-

ADAM

I lived enough, man. I don't care
about old photos anyway.

TATA

You don't care about nothing, yeah?

(pause)

The thing is: people not always use
it's perks and choices as they
should use like we do now. It was
not always like this. Well
sometimes it was, but only
sometimes. You're too young to
understand.

Adam looks around for a bit, like he's thinking of something
to say.

ADAM

I may look young, but I'm old
enough.

TATA

And how old are you?

ADAM

(without confidence)

I'm almost 20.

TATA

(scoffs)

Almost 20. You know that makes me
almost one century older than you.

ADAM

Yeah, I know...

TATA

Trust me, what you saw there is
nothing compared to what mankind
are capable of and you don't wanna
wander outside trying to discover
that on your own. You're not old
enough.

VIOLA

No one really is.

Adam gets a little scared. VIOLA (40s) a black woman, bald, tall, dark impactful eyes, very good looking, carrying a small bag, stands by the door. She then walks in.

VIOLA (CONT'D)

(to Adam)

We've been looking for you, I knew you'd be hidden in an unusual place. Didn't expect it'd be so unusual.

ADAM

I was just collecting some apples... and unwanted advices.

Viola puts the bag over the table.

VIOLA

(to Tata)

These are yours, I believe.

Tata takes the bag and opens it: FRESH RED STRAWBERRIES. He smell them pleasantly.

TATA

Thanks, Viola. Take him back on your way back, yeah?

VIOLA

So soon? He's been a bad boy that much? I was beginning to like the Father-son treatment.

TATA

He's like a baby, a loud arrogant baby who loves to think he's smarter than everyone else. Everything is alright. That's the thing with 22nd century kids, so he's fine.

VIOLA

You're no better than me trying to understand these kids.

Viola waves to Adam to follow her, he obeys.

TATA

Hey, boy!

Adam turns, Tata throws him an apple. Adam catches it and smiles.

TATA (CONT'D)
Stop complaining.

Adam eats the apple while leaving with Viola.

INT. V-KEOX ADMINISTRATION OFFICE - MORNING

Kim leaves the elevator on the office floor. She approaches the cubicles, empty, no one around, no noise. Strange, she looks around looking for someone, but nothing happens.

Kim then approaches her cubicle, on an extremely organized table, very little decoration, a PHOTO OF HER AND LAURA smiling, a small pile of papers in one corner, a thin monitor in the center, she puts the suitcase on the table.

In that second, some of her coworkers, ANTONIO (30s), JI-YOUNG (30s) and VLADIMIR (30s) between them, JUMPS out of their respective cubicles laughing and cheering, on top of her.

ALL
(shouting)
Happy Birthday!

Kim is startled and smiles shyly. Then other GROUP emerge from across the hall carrying GIFTS and celebrating.

ALL (CONT'D)
Happy Birthday!

Laura emerges among them, laughing, and hugs Kim too.

LAURA
Happy Birthday again.

JI-YOUNG
(to Kim)
She made us swear we wouldn't tell you or slip a thing about it.

LAURA
(laughing)
The advantages of not working with your wife.
(to Kim)
You didn't think I'd let such an event pass by without nothing, did you?

KIM
Maybe.

They laugh.

Vladimir hugs Kim, now in the center of attention surrounded by other Coworkers.

VLADIMIR
Thank you for everything.

JI-YOUNG
(hugging her)
Congratulations, one hundred, for
everything really. We wish you all
the best.

VLADIMIR
The older the better anyway.

ANTONIO
Congratulations! And watch out with
the 101, that is the worst one.

They laugh.

INT. V-KEOX ADMINISTRATION OFFICE - MOMENTS LATER

Kim in her cubicle surrounded by open packages, torn boxes and bags and ribbons and bows thrown and scattered on the floor and on the previously empty and organized table, opens a SMALL golden PACKAGE.

Around her, Vladimir, Ji-Young, Antonio and some of other coworkers watch her with attention and happiness, Laura anxiously among them waiting for her wife to open her gift.

Kim opens the present, A TRANSPARENT GOLDEN FRAMED where inside we see a beautiful portion of sand and water, dancing as Kim moves it. She analyzes it closely.

JI-YOUNG
(surprised)
It's beautiful!

LAURA
(smiling)
Yes, it's like a portion, a part
of, a beach. And it's from a real
ancient expensive metal. People
once put such price on it

JI-YOUNG
That's true. It's just water, but
it's beautiful.

Kim takes the frame between her fingers and then looks at Laura:

KIM
It's called gold. It was once very rare on earth, that's one of the reasons of being so expensive and precious.

LAURA
Mmm, it's precious and rare with you now.

They smile, Kim keeps moving the frame sadly.

INT. V-KEOX ADMINISTRATION OFFICE - MOMENTS LATER

Kim is in her cubicle, now alone. All the open packages and boxes piled up in a corner beside her. We hear her Coworkers back at work.

Kim then faces her MONITOR in front of her, white, lit. She faces it for some seconds before starts working and TYPING normally.

She accesses several digital folders and files, now WE SEE at the screen, an open file with a long text in formation. She starts TYPING again.

Quickly, in fast glimpses of her screen, WE SEE the line: I AM MERELY AN OBSOLESCEMENT VECTOR RESPONDING ONLY TO ONE FORCE... Then: ALL FORCE AND NO PLAY MAKES ME A BAD VECTOR, repeatedly, line after line as she is typing, faster...

Quietly, we see Antonio comes closer behind her, then he stares her monitor speechless, curious. Kim STOPS abruptly, closes the file and turns around.

ANTONIO
Are you okay?

KIM
That was nothing, I'm fine-

ANTONIO
Are you sure?

KIM
Yes, I'm sure.

ANTONIO
You working on a new thing?

KIM

Oh no, it's just because...

(confused, scared)

Laura and I have a little thing, we like to plant riddles, hidden, in our daily routine. Like in a kettle, in books, in clothes. This is me training a special one for my birthday. I really loved her surprise and...

ANTONIO

Oh, how nice of you.

KIM

Yes it is.

ANTONIO

You two have similar tastes.

KIM

Yes, you can say that. I should stop right away and get back to the files.

ANTONIO

Sorry to interrupt, you know, we have to watch out for each other. Build a health working environment.

KIM

Of course.

ANTONIO

I just want to make sure you coming with us to that bar we talked earlier, remember?

KIM

The bar, sure, I'm in.

BARBARA (30s), blonde long hair, smiley happy eyes, the secretary, a small pile of files in her arms, approaches. She greets Antonio.

ANTONIO

Great, we'll meet there.

Antonio walks away. Kim quickly erases everything she wrote, closes her eyes and takes a deep breath, RELIEVED.

BARBARA

Kim, how's the working in the new manual? Many new tiny details so far?

KIM

(flinches)

Enough for filling the rest of my weekend, thank you very much.

Barbara smiles.

KIM (CONT'D)

You can ask me how my birthday is going now.

BARBARA

Thank you, I know you're not very fond of it, but I see you're full of gifts. I love gifts.

KIM

Yes, they keep coming. Memar has something for me?

BARBARA

(smiling)

Oh, he does. He wants to meet you at his office.

**INT. V-KEOX ADMINISTRATION OFFICE - MEMAR'S OFFICE -
CONTINUOUS**

Kim enters and suddenly we are transported to an elegantly constructed OVAL SPACE, minimalist decor, clean white walls, behind a central table, a dark chair hides a figure, MEMAR. Kim approaches slowly, the door closes behind and only a distinguished voice greets her.

MEMAR

How is your special day so far?

KIM

Interesting.

On the table, we see a MONITOR, a keyboard and a small POT WITH DIRT, a equally small plant inside it, growing.

KIM (CONT'D)

You asked to see me?

MEMAR

First, happy birthday.

KIM

Thank you.

MEMAR

Wanted to share with you our latest discovery. Keox has reached the latest mark at the developing field.

KIM

That means we'll be able to-

MEMAR

To decode, catalog and synthesize more complex life forms from now on.

Kim looks around happily in a measured celebration.

MEMAR (CONT'D)

All of our efforts has a meaning for something. What are your thoughts about it?

KIM

That's a huge step.

MEMAR

You never asked me about this little experiment of mine before.

Memar POINTS at the PLANT at the table.

KIM

Oh, plants are memorable somehow.

MEMAR

Certainly, but they're more than that. I like more the form of a natural biologic made system than it itself. Plants are colored, they're cold, they shine, they breathe, they're easily shaped at all shapes and finally they are beautiful, however most of us don't bother to keep a single leaf by our side. You know why?

KIM

Because they die.

MEMAR

Yes, they perish, they languish.
It's very prudent to keep that in
mind.

(pause)

I'm sure you're very happy with how
much you developed. A big number.
Welcome to this new level. Tell me:
you ask yourself very often about
the singularities of the universe?

KIM

Like keeping something you don't
need or want, taking up necessary
space? Yeah, sure.

MEMAR

Leaving here would be a singularity
to you? Wandering through space,
explore?

KIM

Sincerely, a singularity is only
viable when it survives. If not,
it's useless. Why would I want
something different than that?

MEMAR

Perfectly right. Humans came from
primitival matter to this...

(extends arms discreetly)

That's singular enough: surviving.

We hear a RINGTONE, immediately Memar's voice changes:

MEMAR (CONT'D)

Answer, off speakers.

Memar, concentrated, hears something we cannot hear.

MEMAR (CONT'D)

These will be reviewed later as the
usual schedule demands...
Everything is working as requested.
If the filaments don't match the
new protocols, we'll be dealing
with all new guidelines sooner than
later.

Memar ends the important call.

MEMAR (CONT'D)

Happy birthday, Kim. Keox will always be thankful to your services. And remember that: the process begins with the making and...

MEMAR (CONT'D)

...the making is the most important step.

KIM

...the making is the most important step.

MEMAR (CONT'D)

You may leave now.

Kim obeys.

INT. V-KEOX - BAR - EVENING

Kim, Vladimir, Antonio, Ji-Young, Barbara and Laura talk indistinctly at a table celebrating Kim's 100th birthday. The place is full them from where we hear some indistinct chatting and consequently laughing.

Kim looks at Laura, they're both silent, and they just keep looking at each other, passionately, for some seconds. Their hands touch.

Then Laura GETS UP, KISS Kim on the cheek, their mouths almost touching, and leaves the table. Kim follows her.

EXT. V-KEOX - BAR - CONTINUOUS

Laura stands by the wall, her eyes up in the sky. Kim looks at her, confused.

LAURA

Once, somewhere, people used to look at the sky all the time.

KIM

(confused)

Why?

LAURA

(chuckles)

I don't quite know, maybe because it's beautiful.

Kim joins her, they stay side by side.

LAURA (CONT'D)
Do you believe we'll still be
together when you make 101, or 150,
or 200? (even more excited)

KIM
I can't say that.

LAURA
Yeah, I know.

Laura looks at her now, more seriously.

LAURA (CONT'D)
But, whatever happens, you'll have
to trust me. Do you trust me?

Kim nods her head, they KISS.

INT. V-KEOX - KIM'S HOUSE - MOMENTS LATER

We hear KEYS UNLOCKING the door. Kim and Laura enter kissing
each other out of control. They close the door and start
undressing.

INT. V-KEOX - KIM'S HOUSE - BEDROOM - CONTINUOUS

The two fall into bed, kissing, then Laura goes down Kim as
she closes her eyes, moaning.

WE FADE OUT

INT. KEOX - KIM'S CAPSULE - MOMENTS LATER

Kim is back from the VR, leaves her chair. Then again she,
monotonous, hypnotized, without any motivation, takes off the
VR, stands up, opens the drawer, takes 2 tablets of
tendrecine and drinks it with water.

She heads to the bathroom.

CUT TO:

INT. KEOX - KIM'S CAPSULE - NIGHT

Kim's all dressed up for sleep, dims the lights and gets
comfortable in bed. The window framing a BEAUTIFUL view in
front of her: the dark greenish sky and many stars. Her eyes
wistfully catch it.

EXT. EARTH - STREETS - NIGHT

Pools of dirty water reflect the lights of a busy night. People pass by shout, laugh, smoke and drink, while interacting with each other scattered in small groups of young prostitutes, junkies and beggars. Some of them are extremely fat, some are extremely skinny. Children running around.

GIA (V.O.)

I heard once that the smell of rottenness infiltrates your nostrils and lungs slowly, little by little, second by second, until you get used to it and lost the sense of trying to get rid of it.

MAN

(to a Girl)

... you said last night last night!

Not far from them, Dominique greets some other prostitutes as they pass by him.

DOMINIQUE

(to the Man)

You're not her first one, be clearly aware of that.

MAN

(to Dominique)

Shut up!

Man angrily GRABS the GIRL (20s), smoking, high, maybe drunk, by her arm.

GIRL

I know how sentences work very well.

The Girl aggressively gets rid of his hand.

GIRL (CONT'D)

Who do you think you are?

MAN

C'mon, I have money.

The Girl STUMBLES, Man GRABS HER forcefully until GIA (40s), a woman, long wavy blonde hair, so blonde that's almost white, platinum, light blue eyes, red lipstick, comes between them. Gia pushes Man.

GIA
I don't think you have anymore
business here tonight.

Gia looks down at the Girl, slowly trying to recover. Man
angrily glares back at Gia.

GIA (CONT'D)
That's enough for one wasted trash
already.

Gia stares the Man back as he menacingly backs away still
staring back at her. The Girl beside her gets up, shake the
dirt off a little.

GIRL
You have no right of calling me
trash.

GIA
It's not my fault. You look like
it.

Dominique comes closer, Von Kramer shows up beside him,
eating a BURGER.

DOMINIQUE
(disgusted)
You don't give up on that hybrid
stuff.

Von Kramer ignores him and keeps eating.

DOMINIQUE (CONT'D)
At least you know what is the taste
of Axeloit. (laughing)

VON KRAMER
(eating)
That's why it is so tasty and not
very different from these Keox
pills you take.

Von Kramer keeps eating until he sets eyes on the Girl now
trying to light a cigarette.

VON KRAMER (CONT'D)
(to Dominique)
You got us something for tonight,
darling?

DOMINIQUE
No, she's too much wasted.

Von Kramer start surrounding the Girl:

VON KRAMER
Same old demanding issues. It'll
only slow you down.

The Girl turns to him, Von Kramer stares her coldly eye to eye, deeply interested, but Gia shows up and pushes her back.

GIA
It's safe to say your night is
over.

The Girl is guided away from them by Gia.

EXT. EARTH - STREETS - NIGHT - MOMENTS LATER

We hear some distinguish NOISES among the people. Quick steps walking away, the street quickly becomes very quiet and with few people, some prostitutes disappear, and now we take a better look at the street dimly lit and dirty, puddles of the rest of the rain scattered on the floor.

GIA (V.O.)
For me is quite the opposite: the
smell of rottenness lives inside me
just waiting to crawl out anytime,
any hour.

A TUBE AI, similar to a HUMAN MIDDLE AGE MALE, part of his head covered with artificial filaments, comes trying to blend in. Under curious and suspicious eyes, he approaches Gia.

GIA
I only accept pills.

TUBE
I don't have many, my supply is low
at the moment.

GIA
Your supply, huh?

Gia starts her way inside, the Tube follows her.

TUBE
There will be more pills soon.

Von Kramer watches the scene with a dark curiosity, smiling.

INT. GIA'S APARTMENT - CONTINUOUS

Gia and the Tube come in. There's only a HUGE BED in the center, some soft warm lights here and there. Gia watches the Tube sit down and joins him.

GIA
The lights are good?

TUBE
They don't matter.
(pause)
I want you to beat me.

Gia only stares the Tube.

GIA
Excuse me!

TUBE
I want you to beat me as hard as
you can, then you'll have to lick
all my parts, my broken parts...

Gia keep staring, she backs off a little.

GIA
What do you think we are doing
here?

TUBE
You'll smell them, you'll lick
them... As hard as you can, as
strong as you can and...

GIA
(uncomfortable)
Please, leave.

TUBE
You can do it all that you want...

GIA
(getting up)
And I want you to leave. Now! Just
leave, okay? Please leave!

Silence. The Tube reluctantly continues to stare at Gia as he stands up, opens the door abruptly and disappears.

Gia tries to compose herself and, when she closes the door, we see the Tube GRABBING the Girl, drunk, high, leaning on a wall. The two disappear into another room.

GIA (V.O.)
And I won't cry for rottenness over
my life, not anymore. That's living
in the streets, living in the city.

Gia closes the door.

INT. UNKNOWN HOUSE - NIGHT

Kim's confused, scared. We only see parts of her face, her eyes watering, something, SOMEONE we can't see clearly, HOLDS her arms aggressively. She is pulled more violently, WE HEAR blurred VOICES, she's trying to get out, the BLURRED VOICE gets stronger AS WE...

CUT TO:

INT. KEOX - KIM'S CAPSULE - NIGHT

LOUD ALARM outside wakes Kim up from her nightmare. She gets up from her bed, shaking a bit, startled.

Kim hears carefully someone RUNNING PASS the door, in the hallway, quickly. In a second, all stops. She gets worried, confused.

She heads towards the door, she wants to go out, but suddenly she changes her mind and moves back a few steps, still looking in the door.

She looks around quickly for some seconds facing only silence and nothing before getting to her chair at her desk, she takes another deep breath and slowly puts the VR device ON.

DISSOLVE TO:

INT. V-KEOX - KIM'S HOUSE - MORNING

She opens her eyes again... at home. She looks around and apprehensively walks through the rooms, looking curiously and strangely at the furniture perfectly clean and organized, pure silence, no one's there, not even Laura.

Curious, Kim stares the door.

EXT. V-KEOX - KIM'S HOUSE - STREETS - CONTINUOUS

Kim wanders off looking around confused. There is no one.

INT. V-KEOX - BAR - CONTINUOUS

Kim, still confused, walks in the same bar, it is COMPLETELY EMPTY, no one at the tables. She wanders between the tables, then WE HEAR TINKLES, distant glass tinkles.

Kim turns, curious, confused, facing the empty counter.

Then A WOMAN (30s) shows up, walking towards Kim's table. The woman's glowing, all dress in BLUE, her lips painted in blue and her hair is blue.

The Woman approaches the counter:

THE WOMAN
(distorted)
Safe, I don't want to be safe. Do
you want to feel safe?

Then The Woman sees Kim, The Woman smiles and approaches her. Slowly, The Woman leans down and KISSES Kim on the cheek, their mouths ALMOST touching.

THE WOMAN (CONT'D)
(distorted)
Do you know where you can feel
safe? I know the safest place in
the universe.

The Woman, smiling, takes a sit in front of Kim.

THE WOMAN (CONT'D)
(distorted)
No one can touch you, no one can
hear you, no one can reach you...

The Woman smiles scaring Kim a bit.

THE WOMAN (CONT'D)
(distorted)
Do you know where you can feel
safe?

Kim keeps staring her.

THE WOMAN (CONT'D)
(distorted)
It's when you reach the bottom of
the void, because at the bottom
there is nowhere to fall more.

The Woman stops smiling. Kim gets scared, still confused.

THE WOMAN (CONT'D)
(distorted)
There is nowhere to fall more.
Nowhere to run to.

The Woman smiles.

INT. KEOX - KIM'S CAPSULE - MOMENTS LATER

Kim is back in her cell. She sits at the edge of her bed, confused. Looking in deep green space. Light went from green to purple. She didn't sleep at all.

Then, the ALARM IS ON, loud, blaring. Kim gets up, different. Her steps once heavy and calm now are light, but without order. She looks at the window, just for a second.

She doesn't take the pills, puts the VR. Doesn't wait for the second alarm.

DISSOLVE TO:

INT. V-KEOX - KIM'S HOUSE - LIVING ROOM - MOMENTS LATER

Kim enters, she looks around again, quickly, all still the same, empty, Laura's not there. Sad, she tries to call Laura.

INT. V-KEOX - KIM'S HOUSE - KITCHEN - MOMENTS LATER

Kim is making BREAKFAST. She breaks the EGGS, gets a frying pan and... She STOPS, sad, and looks at the empty table.

She sits at the table, looking around, and misses everything.

INT. V-KEOX - KIM'S HOUSE - LIVING ROOM - MOMENTS LATER

Once more Kim adjusts the same uniform on her body, her normal working clothes, looks in the mirror sadly, longer, picks up her suitcase and leaves.

INT. V-KEOX - KEOX ADMINISTRATION OFFICE - MOMENTS LATER

Kim comes in and the annoying silence engulfs us again. She sees some Coworkers at their cubicles, distant, working, busy, rushing in their cubicles.

She pass by Antonio's cubicle, he's concentrated, eyes glued at his monitor, Ji-Young's too, the same, all busy.

Kim heads towards her cubicle, more distant whisperings seems to surround her. She sits, looks around, then...

COWORKER
(distorted, whispering)
...what do you think happened last night?

VLADIMIR
(distorted, whispering)
...I am hoping they brought some BBQ, finally. (irony joking)

COWORKER (CONT'D)
(distorted, whispering)
There is a rumor...

VLADIMIR (CONT'D)
(distorted, whispering)
...please, don't listen to them.

COWORKER (CONT'D)
(distorted, whispering)
But, what if...?

VLADIMIR (CONT'D)
(distorted, whispering)
I only know I have signed up for 365 years, at least, not a year less. (irony joking)

Kim leaves her cubicle and approaches them:

KIM
Hey guys, don't you think we should not talk about such topics around here?

COWORKER
Oh, but we're just...

SILENCE for some seconds. They stare at Kim. She comes back to her cubicle, now worried.

INT. V-KEOX ADMINISTRATION OFFICE - SECRETARY - CONTINUOUS

She heads straight towards Memar's office.

BARBARA
Hi Kim. Came early today.

KIM
Uh, yes, keeping my head busy.

Barbara smiles. Kim keeps walking...

BARBARA
Memar's very occupied. He can't see
you now. You'll have to come back
later.

Kim backs away.

KIM
I understand.

She turns around and leaves.

INT. V-KEOX - STORE - MOMENTS LATER

Kim walks in quickly checking some shelves WITH BOXES of Tendrecine, in green, yellow, purple and red LABELS depicting various flavors of pills: we see fruits, veggies, herbs, nuts in the same colour on the labels. She buys some using her small DEVICE.

Before leaving, she access a digital list of contacts in a different device, calls Laura and, more worried, waits on the line while no one answers.

She starts pacing nervously, then she calls Laura again, no one answers. Kim looks around, scared.

INT. KEOX - KIM'S CAPSULE - MOMENTS LATER

Kim is worried, stressed, thinking a lot, again pacing nervously and compulsively around the room.

We hear a RING at the door, a TUBE AI comes in bringing boxes of Tendrecine. It leaves the boxes in the capsule and disappears unnoticed.

Kim, at her chair, simply ignores the boxes while access the VR and starts CALLING Laura. Kim gets more suspicious while no one answers. She waits, hangs up and keeps staring the VR.

INT. KEOX - KIM'S CAPSULE - MOMENTS LATER

Kim is working out with some LOUD MUSIC at the background, she's all sweaty and breathes deeply.

Slowly she STOPS and lowers the music, getting worried. She grabs her head thinking again and closes her eyes for a moment.

QUICKLY SHOTS
OF:

INT. UNKNOWN HOUSE - MORNING

Kim's scared at the hands of an UNKNOWN Man. WE HEAR the blurred VOICE again before, all of a sudden, she STUMBLES, rolls over a table and falls to the floor violently.

INT. V-KEOX - KIM'S HOUSE - KITCHEN - NIGHT

Laura cooks and places plates on the table.

LAURA (O.S.)
(blurred, smiling)
Happy birthday, one hundred.

INT. UNKNOWN HOUSE - MORNING

Kim stumbles, rolls over a table and falls to the floor violently.

LAURA (O.S.)
(blurred)
Happy birthday, one hundred.

Kim, weak, crawls on the floor, her head is bleeding.

LAURA (O.S.) (CONT'D)
(blurred)
I love you, darling.

BACK TO:

INT. KEOX - KIM'S CAPSULE - MOMENTS LATER

Kim's pacing up through the room again, worried, upset, until she stops, thoughtful.

She positions herself in front of the door, PLACES her ear on it, she can't hear anything on the other side, and activates the opening device.

INT. KEOX - HALLWAYS - CONTINUOUS

Kim opens the door and faces only the empty wall ahead in the hallway. We hear SOME INDISTINCT DISTANT noises: steps. Kim's keep still before taking a deep breath and finally leaving her capsule.

Quietly and attentively, Kim walks staring the doors of all the capsules, searching.

After passing TWO or THREE doors, Kim reads Laura's name and a NUMBER sequence at the CONTROL PANEL of the right door. She looks at both sides before opening it and entering in.

INT. KEOX - LAURA'S CAPSULE - CONTINUOUS

Kim walks in, curious. It's dimly lit, she stares the place for a while.

She continues quietly walking towards the window and looking around, but something stops her, she looks down and she's stepping IN A POOL of BLOOD.

She bends down to make sure and finds A TRACK OF BLOOD which she follows to the bed, empty and tidy, where we see more bloodstains. Dark, no one's there.

Kim, scared, falls to the ground, shocked. Depressed, she lies on the floor and curls up, her eyes catches A BLACK ENVELOPE, thin, discreet, thrown on the floor.

She OPENS IT, a small piece of PAPER, like a BUSINESS CARD, drops at her hand, where it reads: U: 04-04.

Kim stares it completely confused, while at the same time completely broken.

INT. EARTH - ABANDONED BUILDING - TASHA'S APARTMENT - NIGHT

A dynamic and dark sound of a CELLO swinging through the air, mesmerizing.

A WARM PURPLE lights the center where, in her BIG OVAL BED, black and purple silk bedding, messed up, some cigarette butts here and there and some crumbs too, MAN #1 (30s) and MAN #2 (30s), both fat, bald, naked, watch Tasha PLAYING the cello amusedly.

Tasha performs in front of the bed, half-naked, her body and the cello's body almost becoming one, unique, marvelous, gorgeous.

MAN #1
(mesmerized)
You're so talented.

TASHA
Shhh.

Man #1 TRIES to touch her, Man #2 hits him right away.

MAN #2
Are you insane? You can't interrupt
a goddess that way.

They keep watching her playing.

EXT. EARTH - GIA'S APARTMENT - NIGHT

We hear the same Cello sound now with other instruments.

Von Kramer emerges from the end of the hallway, staring at Gia's door, that same dark curiosity at his eyes. He sees Tube exiting the apartment.

INT. GIA'S APARTMENT - NIGHT

We hear the same Cello sound now with other instruments.

Gia opens A LOCKER where inside we see a lonely BOTTLE OF Tendrecine.

INT. TATA'S CABIN - NIGHT

We hear the same Cello sound now with other instruments.

Tata arranges books in a box, then he finds something: A FRAMED, dusty, PHOTO. He picks it up and sadly watches what we can now see is a picture of him, YEARS YOUNGER, next to Kim, a couple, smiling.

CUT TO BLACK