GRAY

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RINGING NOISE SWELLS AND PEAKS AS SWIRLING RAINBOW COLORS FADE INTO A VAST EXPANSE OF BLACK VOID WITH A SINGLE SPECK OF SUBTLY PULSING LIGHT IN THE CENTER. LIGHT IS REPLACED BY A SPLIT-SECOND IMAGE OF THE HAND ENGULFING THE SCREEN- AGAPE MOUTH WITH SHARP TEETH IN ITS PALM- "SPITTING THE AUDIENCE INTO THE MOVIE". SILENCE.

INFORMATION(not included on screen, for Director/reader):

Mask Hierarchy:

Royal Purple: Supreme Leader

Lavender: Supreme Family

Black: High Ranking Officials

Dark Grey: Official Guards

Navy Blue: Elite Citizen

Red: Enlightened

Light Grey: Worker

Mustard Yellow: Useless

Electric Veins: each citizen has electric veins in their hands, which shock them at 5 am every day when they are outside the city limit.

SCENE 1- EXT. ROADSIDE

An entire futuristic sleek gray 18 wheeler passes noisily in front of the camera and reveals 20-year-old Gray on the side of a road with no end in sight in either direction.

The road is in a red desert surrounded by miles of red clay, sand, and scattered trees..

Gray is wearing black jeans with mud stains on the bottoms, grey boots that are heavily worn, and a half buttoned red hawaiian shirt.

His jade turtle necklace lays on his chest.

He has a scraggly beard and some dirt on his face and fingers. His eyes are strikingly green.

On his back is a small black backpack.

Gray has a lightweight scarf wrapped like a mask around his head with silver futuristic sunglasses under the scarf.

His entire face is hidden.

Winds hits his face as futuristic cars and trucks whip by on a high-speed magnetic rail system, too fast to see the driver's faces.

The cars are sleek and aerodynamic like bullet trains, made of white and silver metal. They hover slightly off the ground, connected by magnets.

The trucks are a similar shape but much larger, with expanded storage in the back. The windshields are pointed at the tip like a plane for increased aerodynamics.

Gray looks at the ground, the horizon, then the sky, alarmed. He takes in his surroundings and spins almost violently, as if trying to escape his own body.

Gray looks at his body. First at his chest, then arms, then his hands.

He flips his hands palms up, then down, and sees electric wires embedded where his veins should be.

He pokes at the wires inside his skin, concerned. His eyes dart around.

Cars and trucks perpetually whip past, at a beat per minute of about 70. Each vehicle makes a loud whooshing sound as it passes.

Gray smacks his pants pockets and finds almost nothing. He turns his pockets inside out and dust falls out, along with a coin. He stoops and picks it up.

Gray examines the coin. It has a crest on one side and a ball of plasma on the other.

The coin says "Aster World. Aster One. United."

There is a fist sized flat device which looks like a sleek and minimalist Roomba with dim blue light pulsing from its center, hovering far enough away from Gray that he doesn't notice. It is filming him.

EXT. ROADSIDE: ORB CAMERA, DISTINCT SHOT FROM FILM CAMERA:

An abnormally huge truck passes and a strong gust of wind blows a large amount of dust into Gray's face.

He shields his face but the wind blows his scarf off. He manages to grab it as it flies away.

Gray chokes and coughs violently, spitting up blood, phlegm, and dust.

Gray doubles over as he coughs, hands on his knees. He holds the scarf tightly in his left hand.

He coughs until he falls to his hands and knees. He drops the coin on the dusty ground.

Gray keeps coughing and flips over on his back, grabbing at his neck with his right hand and smacking the ground with the scarf in his left, gasping for air.

He gags, turns to his right side, and throws up nothing. He stops coughing and takes long, deep, shaky breaths. Gray lies silent on the ground.

EXT. ROADSIDE: FILM CAMERA, BIRDS EYE VIEW. GRAY LOOKS TINY IN CONTRAST TO THE INFINITE HORIZON.

CLOSER ON GRAY:

Gray is waving his hands desperately at the passing vehicles and screaming, to no avail. His screams are drowned out by the wind.

It's as if he doesn't exist. The vehicles are going so fast that it seems like they couldn't stop if they wanted to.

Gray gets tired and lowers his hands hopelessly. He redoes his scarf slowly, tying it around his head.

Gray stoops and brushes around in the dirt until he finds the coin. He wipes it off with his shirt and pockets it.

He looks around again, then begins walking begrudgingly, trudging away from the road in the scorching sun.

EXT. DESERT: CHOPPY SHOTS OF GRAY WALKING

Gray walks toward the sun as it sets over the infinite horizon. Occasionally, he stops and takes off his scarf to cough and spit up blood.

EXT. DESERT : ORB CAMERA

Gray sits alone in the desert. He is stacking small rocks around a tiny dead cactus. He stacks 5 on top of each other then gets up.

EXT. DESERT, NIGHT: FILM CAMERA

It gets dark, and it seems like Gray has gotten nowhere. He lies down in the dust, pulling his scarf tighter around his head.

He curls in a fetal position and falls asleep with his glasses on.

Throughout the night he tosses, turns, and gasps.

EXT. DESERT 5 AM: ORB CAMERA:

Gray is woken up at the very crack of dawn as electricity pulses and courses through his hands.

Gray screams and writhes in pain. He shakes his hands as if trying to disconnect them from his body, to no avail.

There is blood seeping through his scarf as he was coughing during the night.

The electricity stops, and Gray goes still as if he has died.

EXT. DESERT SUNRISE: FILM CAMERA

Gray sighs heavily and yawns. He closes his eyes and purses his lips in immense frustration.

He sullenly gets up, and begins walking in the same direction as before.

Eventually a small house appears in the distance. Gray is invigorated and begins to sloppily run towards the house.

As he gets closer, we see it is dilapidated and made of sheets of metal with holes in them.

He cautiously opens the door, which is half-hanging off its hinges. It opens with a rusty creak.

INT. HOUSE

The house is one room with almost nothing in it. Red dust coats the floor.

There are small footprints, those of a child, scattered across the room.

There is a small mattress on the floor, semi-covered in dust but wrapped in plastic.

An electric longboard with 8 inch off-road wheels and a remote leans against the wall.

There is a empty bookshelf with only a leather flask at eyelevel which Gray lurches towards and grabs.

He pops the cork off and desperately tries to drink from it. Nothing comes out.

He throws the flask against the wall and it falls to the floor, unscathed.

Gray stomps on the flask until it is deformed and broken. He grabs it and storms outside.

EXT. DESERT OUTSIDE HOUSE

Gray throws the flask as far as he can. It doesn't go very far, as the wind pushes it back towards the house.

GRAY
FUUUUUCKKKKK!!!

Gray stomps on the ground, wildly angry. He runs back into the house.

INT. HOUSE

Gray tears the bookshelf down in a fit of rage. It splits on impact, and he kicks it and stomps on it until it is just broken wooden planks.

Gray kicks the skateboard and falls sideways, bouncing on the floor and landing upside down.

Gray falls to the floor in silence. He holds his knees to his chest and lowers his head, contracting into a ball of sorrow.

He crawls to the mattress and lays on his back, emptily surveying the ceiling for a moment.

Gray curls up, falling asleep.

While Gray is sleeping, a small section of the floor on the far side of the room opens mechanically with a "schwoop".

A small hand holding a futuristic handgun emerges first. Its green beam waves around the room, passing over Gray's face.

A 13 year old boy (Lock) with a short botched, and uneven buzzcut emerges. He wears semi-dirty clothes (a t-shirt with a cartoon on it, camouflage cargo shorts that are sagging). There are more burn scars than skin on Lock's face.

He is pointing the gun right at Gray's face. Upon noticing Gray is asleep, Lock calmly walks over and smacks Gray on the head with the butt of his gun.

Gray, already unconscious, slumps off the mattress. Lock grabs his ankles and drags his limp body over to the open section of the floor.

Lock pushes Gray over the edge and Gray falls 6 feet down past a metal ladder with red attachments to the wall into an underground bunker. He doesn't react as he hits the floor.

INT. BUNKER

The ladder leads down to a completely metal foyer room (about 10ft by 10ft), which is outlined with dark black trim.

Gray lies motionless on the floor.

There is an 8-foot-tall industrial air lock door on the far side of the room.

The ceiling is outlined with strong LED lights which cast a blinding white light onto the floor.

There is a screen outlined with red next to the door, almost too high for Lock to reach.

Lock goes on his tiptoes and puts his eye to the screen, which changes to green.

The door slides open horizontally and reveals a hallway that seems endless.

The ceiling has the same LED lights, but is about 20 feet tall. The hallway is 15 feet wide.

There are no windows anywhere.

On either side of the hallway, there are many doors with the same industrial look and screen locks. Some doors are smaller, some are large enough to fit a car through.

The floor is bare concrete with a 2 foot wide stripe black made of metal running down the middle.

Lock grabs Gray's ankles again and drags him through the door into the hallway.

INT. BUNKER HALLWAY

Gray's head bumps over the doors' track, but he doesn't react.

Lock drags Gray past 10 doors before stopping at one with a small, face-sized window. Lock uses the same type of facial scanner to open this door.

The door opens to a bleak concrete room. Lock takes Gray inside.

INT. BUNKER CELL

There is a metal medical/electric looking chair with shackles for a prisoner's wrists and ankles.

Lock pulls Gray over to the chair and grumbles are he struggles to hoist Gray's limp body into it.

Gray slips out of the chair twice, but finally Lock gets him stable. Lock pulls a small device with a button on it from his pocket and clicks it. The shackles immediately snap closed. Gray's head hangs at his chest.

Lock kicks the chair and a metal ringing sound permeates the room. Lock aims the gun at Gray's head with his right hand.

LOCK
Get up.

Gray doesn't respond. Lock smacks his face with his left hand. Electricity courses through Gray's hands, and he seizes, still half asleep.

LOCK (CONT'D)
Hey. Hey!

Gray lifts his head groggily. He tries to rub his head but can't. Gray looks at his shackles and sniffles.

He notices the gun in his face and jerks his head backward.

LOCK (CONT'D)
What are doing you here?

GRAY
(disoriented)
I don't know.

Gray shifts in his seat.

LOCK
Stop moving.

Gray sighs and goes still.

GRAY
Can you lower the gun?

A similar child's voice (Dot) yells from down the hall of the bunker.

DOT
What's going on??

LOCK
SHUT THE FUCK UP, DOT!

Gray tries to peek around Lock to see who's talking.

LOCK (CONT'D)
Don't move.

GRAY
I'm not!

The door opens and Dot pokes his head into view behind Lock. Dot is 11, with shaggy hair that reaches his shoulders. He has a similar outfit to Lock. He also has burn scars all over his face.

Dot looks amazed to see Gray shackled in the chair.

DOT
Oh, shit.

LOCK
I'm handling it.

Dot moves closer to Lock.

LOCK (CONT'D)
I'm gonna kill him.

GRAY
What?

Gray, alarmed, almost makes eye contact with the camera, semi-breaking the 4th wall.

INT. SECRET MEETING ROOM

Seven Grays in suits sit at a rectangular table. They each wear a sleek, black metallic mask that perfectly fits their faces.

Everyone has a coffee with a simplified version of Plassien Aster on it.

Captain and Major seem alert, sitting furthest from Director. Lieutenant and Colonel fidget, Commander and General sit still next to Director, and Director is leaning back in his chair.

Director sits at the head of the table.

In the center is a holographic map of the city. Large red circles outline 8 points across the city.

COMMANDER
We are now in hour 37 post disappearance.

COLONEL
(to Director)
The city is going to shit, sir.

SERGEANT
What did you expect?

Commander looks awkwardly to his left and shrugs.

CHIEF
He was their idol.

MAJOR
Was?

CHIEF
Is. If he's alive.

GENERAL
(in a gruff voice)
I doubt it.

COLONEL
He suspected high treason. A traitor.

SEARGANT
It had to be someone in this room.

GENERAL
We need to address the people.

DIRECTOR
Deploy the guard.

COMMANDER
There's too much disorder.

DIRECTOR
We need to regain control.

INT. BUNKER CELL

LOCK
(to Gray)
What do you want?

GRAY
Do you know who I am?

Dot and Lock exchange a split second knowing glance, yet Dot scoffs at Gray.

DOT
You think you're that important?

GRAY
Where are your parents?

Lock looks irate. Dot's eyes soften and his face falls a bit.

DOT
Dead.

GRAY
Oh. Sorry.

Gray frowns and bites his cheeks.

EXT. INFINITE CITY

A massive sprawl of high rise buildings spans as far as the eye can see. Some buildings are too tall to see the top of.

As the camera gets closer to the ground, we see men and women Grays running around in confusion and haste.

Almost everyone is wearing sleek masks in navy blue, royal purple, light grey, and light brown.

Each mask represents a different social status. The masks shift with facial expressions.

There are multiple groups of 5-8 heavily armored Grays with Guard masks and plasma guns walking around, barely intervening.

Every store on the street looks almost identical, with large bay windows and sliding glass doors.

There are fires in some high tech store fronts. Windows and glass doors have been shattered.

High-tech cars made to fit one person are scattered along the street and crushed inside stores.

Useless and Worker Grays are rioting, stuffing food, water, and toilet paper into large grey sacks, which they fill until things are spilling out.

Camera passes many stores. After 5 stores, we see a disheveled young man with a Useless mask and no shirt on playing Pissy Pamper/Kid Cudi by Playboi Carti on a piano near the entrance of a store that is on fire further inside.

An Worker Gray falls right in front of the piano player, seemingly from out of nowhere, splatting on the sidewalk.

Grays rush past him, taking no notice.

The scene is like Black Friday/Covid riots on crack. Grays are violently fighting over supplies.

Two Worker women are ripping each other's hair out, but making sure not to touch each other's masks.

Useless Grays without masks displaying long dirty beards and muddy faces lay leaning against pillars that support a public high-speed train system, surrounded by piles of trash.

Close up on striking green eyes on a homeless Gray, contrasted with the mud on his face.

2 guards walk over and kick him.

No one cares.

A Useless young boy Gray stands alone in the middle of the street, looking scared and confused.

A garbage truck flies past him, leaking garbage everywhere. Its mechanical arm, meant for picking up trash cans, is broken and hanging off the side.

Oil washes over the young boy. He barely reacts.

An older Worker Gray leans against his hot dog stand, depressed. He watches the scene unfold and nearly weeps.

A screech is heard, and he whips his head to see a car barreling into him.

The car careens into the stand and it explodes, lighting the oil on the ground on fire. Half the street goes up in flames, and a street light falls.

The young Useless Gray doesn't move as he is engulfed in flames.

INT. BUNKER CELL

Gray is alone in the cell.

He struggles against the shackles, trying to move the chair.

Gray sits completely still and emotionless for a beat.

The door opens and Dot enters with a tray of slop, a metal glass of water, and the shackle lock device hanging from his belt. He is in the same clothes.

GRAY
(faking a smile)
Hey!

DOT
I brought you food.

GRAY
Where's your brother?

DOT
Sleeping.

GRAY
I'm not gonna be able to eat.

Gray nods at the shackles.

DOT
I'm supposed to feed you.

Gray fakes another smile.

GRAY
Great.

Dot approaches Gray awkwardly.

GRAY (CONT'D)
Can I get some water?

DOT
Yeah.

Dot stands face to face with Gray as he pours water into Gray's mouth. Dot pours too much.

Gray sputters and spits water in Dot's face as he smashes his head as hard as he can into the cup, which hits Dot squarely in the face.

Dot falls backwards to the ground, smacking his head on the floor with a sickening crunch. Dot twitches and goes still.

Gray tips the chair sideways with some effort, falling to the floor on his left side.

He uses his feet to push himself toward Dot, who lies still on the ground.

Gray scuffles on the floor until his head is next to Dot's waist, where the device hangs.

There is water on the floor and Gray desperately licks it to get some sort of hydration.

Gray tries to hit his head on the button, but misses and hits the floor.

GRAY
God- fuckin...

Gray tries again and connects with the button. The shackles release, and Gray falls to the floor.

He quickly gets up and grabs Dot's small body, propping him up.

Gray leans Dot against himself so Dot is standing up in front of the facial scanner. Gray opens Dot's lifeless eyes, and the scanner turns green. The door opens.

INT. BUNKER HALLWAY

Gray carries Dot's small body in his arms, running as fast as he can toward the exit.

Gray reaches the exit door and performs the same procedure to unlock it. The door opens and Gray enters with Dot.

INT. BUNKER FOYER

Gray holds Dot up one last time to open the hatch in the ceiling. He gently puts Dot on the ground.

Gray's face hardens and he hastily scrambles up the ladder without looking back.

INT. TOP FLOOR BUSINESS OFFICE OVERLOOKING CITY: FLASHBACK

(Shot in a grayer color scheme to indicate flashback sequence.)

A slender Gray with a sharp, clean, short silver haircut stands at about 6 feet tall in a black pinstrip suit with a black dress shirt, thin black leather gloves and shiny black dress shoes.

He has a royal purple Supreme Leader mask.

We see his back, as he looks out over a grey, brutalist, technofuturistic city. He is Gray Aster.

His left hand holds a steaming cup of coffee.

He turns around and takes his seat at a long desk where an older Worker Gray has been standing, waiting for him.

Kid Gray (age 8) sits in a lavish red leather recliner chair across the room, which levitates over a 6-foot-wide surface-level hole in the floor emitting blue light.

The bottom of the chair is circular and smooth.

Kid Gray has a lavender metallic mask on. He is minding his business and drawing a blueprint with his finger using a holographic projection from his mask.

Vy (Vee) (age 8) sits in an identical chair 6 feet away from Kid Gray. They are nearly identical twins.

She is watching an old-timey Wild West movie on her projection in silence. The sound is playing in her mask.

On the desk is a placard which reads "Gray Aster." "Project Aster" is engraved in the desk's dark wood.

Gray Aster rubs his hands together and picks up a lavish silver pen, twirling it in his fingers.

He finally acknowledges the older Gray, annoyed.

GRAY ASTER
What?

OLD GRAY
Thank you for taking the time to see me, Your Excellency.

GRAY ASTER
(flippantly)
Hmph.

OLD GRAY
Pardon me for saying this, but my pension has gone missing! I'm sure it's not your or PIOUS's fault.

GRAY ASTER
P.I.O.U.S. is perfect.

Gray Aster looks bored. Old Gray looks like he is pleading for his life.

Kid Gray hits the chair in frustration. Vy glances over and smiles.

OLD GRAY
Of course, but, my records have been completely erased.

Old Gray bows his head.

GRAY ASTER
It's nothing to worry about.

Old Gray is exalted.

OLD GRAY
Oh, thank you, your Excellency! I knew I could count on you.

GRAY ASTER
Sure.

OLD GRAY
So, you'll sort it out then?

Excellent shrugs.

OLD GRAY (CONT'D)
Oh, bless you, thank you!

Old Gray reaches for Aster's hand and grasps it for a handshake, attempting to kiss his hand.

Aster rescinds his hand hastily and immediately begins applying hand sanitizer to the gloves.

Gray Aster presses a button on the outside of his left glove.

Aster reaches across the table and with one large hand removes Old Gray's mask, throwing it on the floor.

With an emotionless face, he tosses his scalding coffee in Old Gray's face. Old Gray screams in agony.

Aster gets up and turns back to the window. Old Gray clutches his face.

Vy quietly leaves the office while her father's back is turned.

Two large buff Grays in security uniforms burst through the doors.

OLD GRAY (CONT'D)
(still dripping with coffee)
Your Excellency, please. I'm sorry!

Gray Aster jerks his left thumb toward the exit without turning around. The buff Grays each take one of Old Gray's arms. He protests.

OLD GRAY (CONT'D)
(helplessly)
Please!

The guards take Old Gray through Gray Aster's large swinging office doors. Kid Gray casually readjusts himself in his seat, looking up with a slight sneer of disgust.

Old Gray yells until he is too far to be heard.

Aster contacts an associate through a holographic phone on his desk.

The man's head and torso pop up. He has an Official mask. He is a similar build to Gray Aster, but skinnier and nerdier.

KID GRAY
Dad, come look at this.

GRAY ASTER
NOT NOW!!!

INT. JANITORIAL CLOSET

Vy (20) sits in a closet-sized room. 4 foot tall cleaning robots line the walls behind her. She sits on an upside-down metal bucket.

The door opens quickly and General (28) cautiously enters the room.

VY
Where were you?

GENERAL
(gruffly)
Working.

VY
This needs to stop.

GENERAL
No, it doesn't.

VY
Don't you feel like a pig?

GENERAL
The body wants what the body wants.

General approaches Vy and leans down to kiss her, putting his hand on the back of her head.

Vy punches him in the throat and he clutches his throat, gasping.

Vy sits still, observing General choke.

She gets up suddenly, pushes past him and scans her face, quickly opening the door.

INT. RANKED OFFICIAL HALLWAY

Vy slams the door closed and punches the outside facial scanner with a gloved hand. It shatters and beeps with one punch.

General tries to open the door to no avail.

GENERAL
Hey!!

SCENE 8- EXT. DESERT

Gray rides unrealistically fast on the skateboard. He sees nothing but dead brush and red clay as he whips towards the road.

After a while, skateboard beeps loudly and the battery dies. Gray sighs and steps off, looking around.

He stares down at a completely flat shriveled lizard the size of his foot. Gray kicks the skateboard.

GRAY
Just- fucking- WORK!

The skateboard rolls away from Gray. He angrily stomps after it. Gray gets back on the board, and now has to push with his feet.

He slams his foot on the ground with every kick, as if proving something.

Gray skates until he gets back to the road. He keeps his distance and keeps going until he finds a small bridge covered with graffiti over a powerful river that is too deep to wade through.

The sun sets and Gray puts his sunglasses in his backpack. Gray wanders under the bridge, hoping to find shelter.

ORB CAMERA

Gray sloppily hoists himself up onto a ledge just wide enough for him to lay on high above the bank of the river.

The river rushes rapidly. He uses the skateboard as a pillow and keeps his backpack on.

Once he lays down, he looks up at graffiti on the underside of the bridge.

FILM CAMERA

On the bottom of the bridge above Gray there is a set of large psychedelic eyes with red, purple, and blue concentric circles in the pupils.

There are some random tags, and the same 8-foot-wide, large gray hand with sharp teeth in the palm from the beginning of the movie.

Gray readjusts himself and closes his eyes.

The hand is still seen after he closes his eyes. The mouth opens wider, building suspense, until it finally swallows Gray.

SCENE 9 INT. TRAIN STATION, FLASHBACK

Kid Gray and Gray Aster stand in the tracks of a seemingly infinite underground train station. It is dusty and dark; shadows shroud many parts of the station.

Kid Gray looks excited.

Aster rubs his hands together and stands in a wide stance-power pose. He puts his hands in his pockets.

Kid Gray crouches in front of Plassien Aster. It is a large square glass box outlined with metal. Inside are 3 concentric circles floating atop a metal base.

Kit Gray switches on the machine. A low hum begins as electricity flows inside the device and the circles begin to spin, warping plasma into a mini star.

The two sit in silence as the plasma becomes stable after a moment. Aster looks at his kid.

GRAY ASTER
What is it?

KID GRAY
A battery.

Aster scoffs.

GRAY ASTER
PIOUS.

PIOUS' voice rings out from Aster's mask in the underground chamber.

PIOUS
Your Excellency.

GRAY ASTER
What am I looking at?

Kid Gray smiles slyly and waits patiently.

PIOUS
A self-sustaining plasmoid. Once turned on, it can store nearly unlimited energy.

Aster's eyes widen. Kid Gray beams and smiles.

KID GRAY
So?

Aster smiles. His eyes are dark and deep. His smile doesn't extend to his eyes.

GRAY ASTER
I'll look into it.

Aster pauses. Kid Gray looks expectantly.

GRAY ASTER (CONT'D)
Good work.

Kid Gray looks like he is about to explode from happiness. He gets up and his hands are shaking.

KID GRAY
Thank you, your Excellency!

Aster's face darkens.

Kid Gray collects himself. He looks at his shoes and scuffs them on the ground.

Gray Aster turns to the exit, blocking light with his silhouette. He purses his lips in deep dissatisfaction.

SCENE 10- EXT. RIVER, DAWN

Gray wakes up as he is rolling off the ledge and into the river. He scrambles and grabs at gravel. His left hand gets trapped between two large stones.

Gray screams, and tries to use his stuck hand as leverage to hoist himself up.

He uselessly tries to climb and with a crack, frees his hand. His left thumb is broken. Gray falls into the current and swept away.

ORB CAMERA, ZOOMED IN

He flails in the water, almost drowning. He is fighting the river and losing horribly.

After getting swept down the river, away from the road, Gray manages to drag himself to the far side of the river and climbs onto the bank.

He lies on his side and coughs up water and blood.

FILM CAMERA, BIRDS EYE VIEW, ZOOMING OUT TO MAKE GRAY TINY

Gray sprawls out on his back, shaking and breathing hard.

His clothes, shoes, hair, and backpack are soaked.

INT. PSYCHIATRIC WARD

The room is pristinely white, with barely anything in it.

Vy (age 20) stands across a circular table from an Enlightened psychiatrist with her hands on the table.

PSYCHIATRIST
Hands off the table, please.

Vy glares at him. She grips the table slightly, then stands up and brushes her hands on her pants.

VY
What's the matter with you?

PSYCHIATRIST
Pardon?

VY
You didn't see this coming?

PSYCHIATRIST
He disappeared.

VY
(annoyed)
He didn't say anything?

PSYCHIATRIST
If anyone knows where he is, it's you.

Vy storms out and smacks the psychiatrist on the back of his head on her way out.

SCENE 12 EXT. OUTSKIRTS OF CITY

Gray begrudgingly limps forward toward the city, along the road. His clothes are tattered and torn.

His arm is bleeding, and his shoes are falling apart.

His face is pale and he seems as though he will pass out at any moment. The sun is high in the sky and sweat pours off his head.

Gray walks with his head down.

A blinding glint of light bounces off a makeshift structure covered in graffiti, many yards from the road. It is akin to those that homeless people create on the banks of rivers in developing countries.

It looks like it was burned down and rebuilt multiple times. There are remanents of ash and past structures littering the ground.

Gray shields his eyes and turns toward the structure. This is the first shade he has found since the bridge.

INT. BUILDING

Gray stumbles to the doorway of the dilapidated structure and finds the door ajar. He pushes it open and collapses on the floor.

Gray lays still for a moment, then raises his head to make sense of this structure. He sees a single wooden chair, a full bookshelf, a backpack, a broken sink, a bathroom door, and pristine black boots.

He finds a leather canteen next to the backpack which he greedily gulps down without stopping to breathe. Gray sits in the satisfaction of hydration and gets up to explore.

He rifles through the bookshelf, tossing books carelessly.

He sees some writings by Socrates, Karl Marx, Freud, etc. These books bore him.

Gray hobbles over to the broken sink and kicks it haphazardly. A large piece of porcielan falls off, shattering. Gray snorts.

He makes his way to the bathroom door and finds it jammed shut. Gray slams his body against it until it gives in.

He falls with the door inside the bathroom and onto a person laying on the floor.

GRAY
Oh, shit! I'm sor-

The person's face is visible under the door. It is an exact replica of Gray, with small holes outlining his face where the mask connects under the skin.

Gray turns his head and throws up the water he just drank on himself and the door.

Gray hastily gets up and pulls the door off of his doppelganger.

When the door is moved, his clone is revealed to be wearing perfect supreme leader clothes with a leader patch.

Gray looks around with extreme paranoia. He half runs to the window and checks to see if anyone is near him.

ORB CAMERA: ZOOMED IN FROM OUTSIDE THE WINDOW

Gray scans the horizon, then returns to his clone. He shakes his head in disbelief. Gray mutters to himself.

FILM CAMERA:

GRAY (CONT'D)
What the fuck.

His clone is clearly dead. His face is purple from suffocation, and there is foam around his mouth. Gray retches again.

His Supreme Leader mask lies on the ground next to him.

Gray plops down on the ground and sits next to his clone.

Gray closes his eyes and opens them as he jumps up.

Gray rips off his tattered shirt and throws it on the ground.

He rips the remainder of his pants and wraps his arm.

He proceeds to undress his clone and put on the elite outfit as well as the boots that were in the main room.

His bandage is quite visible under the outfit.

Gray tries some karate moves in his new gear, exclaiming as he punches and kicks the air.

GRAY (CONT'D)
Huh! Hya!

Gray does a deep squat, and jumps as high as he can. His boots whir and propel him upwards until he hits his head on the ceiling. Gray falls to the floor, clutching his head.

GRAY (CONT'D)
Ahhhhh, uhhhh.

Gray turns to look at his clone one last time. He solemnly nods at the clone and sits him upright.

He notices a large silver ring on the clones left ring finger. Gray gently tries to pry it off, and fails.

He tries more aggressively, and with a pop the ring comes off as the clone's finger dangles at an awkward angle. Gray winces, but puts on the ring.

GRAY (CONT'D)
Sorry, buddy.

Gray looks at the hightech, sleek, black backpack near the back corner of the main room on his way out.

He rifles through it and finds: a pair of hexagonal patterned gloves, an ID card with the clone's face on it, some protein bars, a tightly rolled bandage, and a mini handgun similar to the one Lock had.

Gray ravenously rips open a protein bar and shovels it into his mouth. He closes his eyes while chewing and looks like he is in heaven.

Gray rips off some bandage and wraps his broken thumb. Once completing the wrap he hears an unnatural crack. The bandage fixed his thumb.

Gray looks confused and rubs his thumb tenderly. He takes off the top half of his elite suit and wraps his arm wound with the bandage.

A strange squelching noise is heard, as his cut closes. Gray takes off the bandage and rubs his arm in disbelief. He zips his jumpsuit back up.

Gray takes off the ring and puts on the gloves. He touches the wall with his right hand.

The glove sticks like a magnet. He tugs and tries to release himself from the wall, to no avail.

He notices a small thin button glowing red on the outside wrist of the glove. He pushes it, and the glove releases.

GRAY (CONT'D)
Sick.

Gray puts the gloves back in the backpack and puts the ring back on.

Gray walks over to his clone and delicately grabs the mask. He washes it out in the sink, dries it with a crusty white towel.

GRAY (CONT'D)
Yeah, okay.

As Gray brings the mask to his face, tiny metallic legs twitch and reach for his skin.

There is a squelching suction sound as it perfectly covers his face. Gray recoils in pain as the legs sink into his face.

GRAY (CONT'D)
Oh, what the fu-

PIOUS
Your Excellency. Your heartrate is above average. Shall I administer a sedative?

GRAY
Uh, hello. No. Don't do that.

PIOUS
I'm glad you've chosen to return to us. However, your biometric data is... Different.

GRAY
I'm sure that's just a mistake.

Pious roars thunderously in Gray's ears. Gray cringes and shrinks in shock.

PIOUS
A MISTAKE??

GRAY
I misspoke. I must be dehydrated.

PIOUS
Dehydrated. Hmm.

GRAY
Where are we?

PIOUS
Approximately 3 clicks from the city center, 1 click from the outer limit.

GRAY
And a click is...?

PIOUS
Are you well, your Excellency? Usually, when one discovers their own corpse, they don't put on their clothes.

GRAY
Uh.

Gray pauses and thinks.

GRAY (CONT'D)
I believe I suffered a concussion. My memory is shot.

PIOUS
You don't remember anything?

GRAY
I'm afraid not.

PIOUS
Allow me to jog your memory.

GRAY
Okay.

PIOUS
Submit.

GRAY
Wha-

Screeching noise, Gray falls to the floor.

SCENE 11 INT. DARK LAVISH RED AND PURPLE VELVET ROOM, FLASHBACK

Kid Gray is now 16. He sits in a lavish plush chair across a long elegant silver table from his father. Kid Gray looks confident and relaxed.

Gray Aster looks much older than he did. His hair is grayer and his shoulders are hunched. The years of dictatorship have worn him to a husk.

Aster coughs, sighs, and leans forward in his chair to rest his arms on the table.

He closes his eyes tightly and opens them.

GRAY ASTER
The title is yours.

KID GRAY
Wonderful.

GRAY ASTER
Don't make a fool of yourself.

Kid Gray rolls his eyes.

GRAY ASTER (CONT'D)
Bring honor to my name.

Kid Gray doesn't respond.

GRAY ASTER (CONT'D)
I won't help you... after the ceremony. You're on your own.

KID GRAY
Good.

GRAY ASTER
Are you nervous?

Kid Gray scoffs.

KID GRAY
No.

GRAY ASTER
Superb. You're a leader.

KID GRAY
I know.

GRAY ASTER
Remember the difference between yourself and the citizens.

KID GRAY
We don't come from the same god.

GRAY ASTER
They are clay and we are...

Kid Gray responds without missing a beat.

KID GRAY
Craftsmen.

Aster nods solemnly. He takes off a large silver ring from his ring finger and slides it across the table.

Kid Gray puts it on his own ring finger. It fits perfectly. Kid Gray's mask turns Royal Purple as Aster's turns lavender.

Kid Gray cannot contain his smile. He quickly wipes it from his face.

GRAY ASTER
Now, greet the masses.

Kid Gray gets up and walks over to Aster. They shake hands. Aster remains seated as Kid Gray walks through a heavy iron door into sunlight.

Shot of Aster looking at Kid Gray's back. He is cold.

INT. BUILDING

Gray sits up, dazed.

PIOUS is silent.

Gray looks around the building and exits.

INT. HEADQUARTERS

Vy walks quickly and purposefully down a grey hallway with LED lights in a line down the ceiling. She is wearing a lavender mask and a completely black jumpsuit.

She reaches a doorway and scans her ID card. The door opens quickly reveals General. He looks surprised and turns immediately to try to walk away.

VY
Hey!

General turns back slowly.

GENERAL
Hey. Didn't, uh, see you there.

Vy lunges at General and tries to push him to the wall. They fight as if they were dancing.

General grabs her left biceps and turns her around, holding her in a chokehold with his elbow. His other hand reaches to her waist.

Vy elbows him in the stomach and he doubles over. She turns and kicks him in the crotch. He stumbles backwards toward the wall.

Vy produces a palm length thin blade from her sleeve. She presses it to his throat and pins him against the wall. General looks condescending.

VY
(hissing)
Where is he?

GENERAL
How would I know?

Vy presses the blade closer to General's jugular. He winces.

GENERAL (CONT'D)
(under his breath)
Cocky bitch.

Vy pushes him to the floor with all her strength. She storms off down the hallway. General rubs his throat and looks at her with a mix of fondness and disbelief.

INT. SECRET MEETING ROOM

Same set up as the last meeting. Everyone has a coffee with Supreme Gray's face on it.

DIRECTOR
General. Dispose of my coffee.

General rises and walks over to Director, reaching for his coffee. Director clasps his wrist with a gloved hand and sends a pulse of electricity through General's body.

He reacts as if tazed with a high charge, falling to the floor.

Two Guards enter the room.

DIRECTOR (CONT'D)
Shrink him.

EXT. ROAD

Gray practices using his new boots. He takes unnaturally long strides, as if on the moon.

After 10 jumps, he summons the courage to jump onto a large truck.

Gray begins to run, gathering speed. He floats up and lands like a feather on a passing truck going to the city.

Gray looks glorious in his new outfit. Sunlight shines off his mask. He jumps to the next car like Subway Surfers.

EXT. CITY LIMIT

Gray rides into the city on the largest truck he could find.

Each vehicle passes through a huge arch scanner which casts a hypnotic blue screen down to the ground. This scanner says "City Limit."

INT. TRUCK

Driver, Ranked Officer mask, speaking to someone through his glasses. He is driving to the city, a few trucks behind Gray.

DRIVER
It's him.

Babbling on the other end of the phone.

SCENE 13 EXT ROYAL COURTYARD, FLASHBACK

Kid Gray walks out onto a balcony overlooking a massive courtyard.

A ceremonial procession is taking place below. Rows of Grays of all ages are packed into the courtyard which is surrounded on all sides by technofuturistic brutalist buildings.

There are giant flowing purple banners, and soldiers with electric spears stand in the center of the crowd, acting as a barrier to create a large path between the crowd.

An uproar of celebratory sounds is heard throughout the shot. Kid Gray raises his hand and the crowd quiets, with some occasional soft comments.

KID GRAY
Citizens!

Kid Gray puts his hand down and the courtyard erupts in cheers. He raises it again.

KID GRAY (CONT'D)
Welcome me as you welcomed my father, and his father before him.

The crowd cheers raucously. Kid Gray smiles quickly and collects his thoughts.

KID GRAY (CONT'D)
Today marks the catalyst of the greatest era this city has ever seen!

A row of soldiers at the front of the courtyard fire guns into the sky. A huge band emerges through the crowd, their instruments resounding off the walls of the courtyard.

Acrobatic Grays do tricks- flipping, spinning, throwing each other. Grays on stilts walk through the crowd.

Massive parade floats depicting wealth and Kid Gray pass through the crowd. Kid Gray watches in smug satisfaction.

Fireworks go off, and Kid Gray raises his hand once again. The audience hangs on to his every word.

KID GRAY (CONT'D)
I accept this title with honor and pride. I am delighted to serve you, with strength and brilliance.

Kid Gray emphatically pumps his fist in the air and the crowd explodes.

Kid Gray steps up onto the balcony ledge and steps off.

His boots hover him slowly down onto the courtyard where he is met by a crushing swarm of Grays pushing past the guards.

They engulf Kid Gray until he hovers up out of the crush.

KID GRAY (CONT'D)
GET BACK!

Kid Gray's voice booms over the courtyard. The swarm dissipates, leaving 6 mangled bodies of Grays laying disfigured on the floor.

Kid Gray shakes his head emphatically in disgust.

KID GRAY (CONT'D)
Control yourselves!

Kid Gray hovers to the floor and looks at the bodies in slight satisfaction.

KID GRAY (CONT'D)
What a shame.

Kid Gray nudges an old dead Gray with his boot, harder than necessary. He frowns.

Then, to his soldiers:

KID GRAY (CONT'D)
Clean this up. NOW!

20 soldiers run over and take away the bodies, leaving only bloody stains on the concrete.

Kid Gray smiles and raises his fist.

KID GRAY (CONT'D)
A new day!

The crowd cheers once again.

EXT. CITY

Gray surveys the chaos of the city from atop the truck. As he gets deeper into the city, the buildings are more luxurious. However, many are destroyed.

The city is arranged in concentric circles, each separated by a similar arch with 'Block 5-1' signs labelling each sector.

The city looks cleaner and slightly less chaotic as Gray gets closer to the city center.

Gray passes Block 4 (Worker) and makes eye contact with a child, who jumps and waves.

A drone crashes into a truck, derailing it. The truck tips over, and every other vehicle is forced to stop. The ones nearest to the crash smash into the blockage, causing a pile-up.

Gray jumps off the large truck and lands on the ground.

The Grays around him stop rioting upon seeing him and many fall to their knees in exaltation. Some cheer, some weep.

Gray jumps past them. He returns to the road and begins jumping along the middle section.

He jumps over the barrier to Block 3 (Enlightened) and a single rider drone zooms right over Gray's head.

Lower-level Grays clamor and yell behind the barrier, trying to reach him.

He curls up in midair, narrowly avoided collision. The drone smashes into a building across the street on the 12th floor. The building lights up with fire.

Gray watches in amazement as 2 Enlightened Citizens jump out the window. A crowd forms on the ground beneath him.

ORB CAMERA:

The citizens splat on the ground.

INT. FOCUS ROOM

Director sits with his legs crossed and eyes closed in a classroom-sized room. His hands are palms up on his thighs.

He wears a sleek black headset with metal rods jutting off of it in all directions with a black visor.

He sits atop a thin UFO shaped disk, 5 feet wide. It hovers over a 6-foot-wide circular hole in the floor.

It is pitch black besides a red candle 3 feet in front of him, and a blue glowing light emitted from underneath his disk.

Lining the floor is a maze of concentric circles which spiral towards the meditation plate, barely visible.

SHOT OF THE DIRECTORS VISOR:

A short projection of Gray atop the large truck through the orb camera.

He frowns with contempt.

INT. SECRET MEETING ROOM

Same seating arrangement without General.

DIRECTOR
He is no longer trustworthy, or fit to run the city.

COLONEL
That is quite the accusation.

CHIEF
Be grateful he has returned.

DIRECTOR
(darkly)
Remember your rank.

COMMANDER
We serve our Excellency. Not you.

DIRECTOR
You are *deeply* confused.

MAJOR
There is no confusion, Director.

DIRECTOR
Your Excellency...
(dripping with disdain)
Betrayed the city.

Major raises his eyebrows as if he hadn't considered this and nods in agreement. Sergeant nods once.

DIRECTOR (CONT'D)
If you still defend him, you are just as traitorous.

SERGEANT
Our code clearly states...

MAJOR
Yes. Desertion is treason.

COMMANDER
It was self-preservation.

EXT. DARK CITY

Gray is deep in the Elite district. He walks cautiously and arrives at a dark, black building with a square, blood-red door.

A large image of the hand with teeth and a protruding tongue covers the sliding doors, akin to an ancient Egyptian hieroglyphic.

The door slides open with a rusty screech and Gray looks around before entering.

INT. RED DISTRICT STAIRS

Gray walks down a staircase, dimly lit by flickering candles in indents in the wall on either side of the stairs.

The stairs are grimy and stained with mud, blood, and trash. Gray's boots clack loudly as he walks.

He pulls his scarf out of his backpack and wraps it around his head to retain some anonymity.

INT. RED DISTRICT

Gray emerges through a curtain of red beads which jingle as he passes through. He uses his gloved hands to part them.

SHOT OF A VAST ARRAY OF SHOPS BUILT INTO THE WALLS OF A LARGE UNDERGROUND TOWN SQUARE. THE SHOPS DISPLAY VARIOUS SEX ITEMS AND HUMANS.

One shop displays grotesque dildos that are impossibly large, along with fully silicone women and metallic bondage equipment.

Another shop displays two teenage boy Grays in glass cages on either side of the entrance. They look tired, yet they dance seductively with forced energy.

Ads are projected in the street as holograms reading: "Desires And Perception" with a perpetually changing face and naked body of a person, shifting from young to old, man to woman.

Another ad reads: "Where Will YOU Go?" depicting a luxurious island with young women dancing in revealing bikinis and serving drinks.

Another ad: "I'm All Yours." an alternating image between a beautiful yet clearly artificial woman tied up on a table and an older man with a whip in his hand.

Gray looks disgusted yet wanders deeper into the district.

He sees Elite grays walking around and bantering cheerfully. There isn't a single woman among them, only gray men ranging in age from 25 to 80. No one takes notice of him.

There are no victims on the street, only inside the shops.

A woman comes out of her shop yelling.

SHOPKEEPER
Hey!

Gray keeps walking.

SHOPKEEPER (CONT'D)
My friend! Come in, come in!

Gray turns his head and awkwardly looks at the woman. She beckons him over emphatically.

GRAY
(under his breath)
Aw, fuck.

He turns and walks hastily toward the woman. She takes his elbow and leads him inside her shop.

INT. RED DISTRICT SHOP

Gray and the woman are in a dazzling store full of jewelry, trinkets of all sizes, statues of elephants, giraffes, leopards, and the Hindu goddess Durga with 10 arms.

Boys and girls walk around in golden chains and flowing outfits made of silk that drag on the floor.

SHOPKEEPER
Back so soon?

GRAY
Yes.

SHOPKEEPER
She's waiting for you.

Gray nods.

The woman points to a small jade door outlined with golden trim in the very back of the shop. Gray steps towards it.

A girl sullenly stretches out her hand and tries to grab Gray's hand. He yanks it away.

INT. ENCHANTED ROOM

A lavish old woman sits on a purple velvet pillow with many colored candles on semi-circle shelves that go up to the ceiling from the floor behind her.

She has no mask. Her skin is wrinkly and sagging. Her eyes are bright green.

She wears a silk toga with gold embellishments. Her feet are bare, and her toenails are long and dirty.

There is smoke in the air from incense burning at her feet.

WITCH
My love.

GRAY
Hello.

WITCH
Sit. I have a gift.

Gray sighs and nods. He slowly sits on the bamboo floor, crossing his legs.

The witch reaches into the folds of her robes produces a small, silver, spider-like trinket.

GRAY
What's that?

She smiles and tosses it at Gray, who misses the catch.

The spider latches onto his chest and sinks its legs into his skin through his suit.

GRAY (CONT'D)
Hey! What the fuck are you doing?

Gray grabs desperately at the spider, trying to rip it off. When he pulls it, it pulls his suit and skin along with it. Gray winces.

GRAY (CONT'D)
Ahhh.

Gray jolts as if tazed and becomes paralyzed. The woman walks over and grabs him with unnatural strength. She picks him up with one hand and steps on a button on the floor.

The wall of candles splits in half and slides open, revealing a plush and comfortable dentist's chair in a small concrete room with metal waist-height tables full of various medical supplies like syringes, scissors, etc.

WITCH'S MEMORY ROOM

Gray lays motionless with his eyes closed in the chair. He is on his back with his hands strapped to the armrests and his ankles strapped down.

The Witch hums and tuts as she walks around the room.

She turns on an overhead light like in a dentist's office. A metal headset with small coils of copper jutting out in all directions connected to a large computer hangs next to the light.

The computer screen flashes on and displays Gray's face.

The Witch presses a button on the side of the chair and the headset lowers to just above Gray's head. She fastens it onto his head and slides down a pitch-black visor to cover his eyes.

She picks up a two small syringes filled with a blue liquid, one in each hand.

They slosh around as she methodically clinks the needles together and presses the plungers, letting out two spurts of liquid.

She hums happily as she injects Gray with the blue liquid. Once the Witch removes the syringe, he gasps and tries to sit up. The witch rubs his arm gently.

WITCH
Shhh.

Gray tries to scream but no sound comes out.

The Witch puts on an identical headset connected to the same monitor. She injects herself with the other syringe.

The screen goes black.

INT. SECRET MEETING ROOM, FLASHBACK

Captain, Major, Lieutenant, Colonel, Commander, General, Director, and Supreme Gray sit in the meeting room.

Holographic rotating blueprints of Plassien Aster hover above the table.

SUPREME GRAY
Our people are insecure. I'm sure they would appreciate access to our lovely omniscient guide.

DIRECTOR
What good would that do us?

SUPREME GRAY
Direct observations of their minds. All of them.

COMMANDER
They are ignorant yet obsessed with superiority.

COLONEL
Aren't we all?

DIRECTOR
Obsessing over something means it's unattainable. We **are** superior. It's natural.

SUPREME GRAY
Of course. So they will be delighted at the opportunity to use PIOUS.

DIRECTOR
It's not for them. It's for us. That's why you created it, isn't it?

SUPREME GRAY
This will increase our surveillance exponentially. They'll just think it's for them.

LIEUTENANT
Brilliant. Like subliminal messaging.

CHEIF
No, like direct messaging.

SUPREME GRAY
Think about it like a god who is always listening, always has the right answer, and knows everything.

DIRECTOR
A god?

INT. ENHANCMENT FACILITY, FLASHBACK

Supreme Gray is alone in a large gym-like room. He has only a 5-inch inseam black bathing suit on and his mask.

The machines are overside, dark, and sleek with sharp edges. There is a glowing, hot tub-sized pool in the center of the room.

Supreme Gray removes his mask to reveal the same face Gray has with the same striking green eyes.

He slips out of his shorts. Shot is of his low waist up, not revealing his naked body. He is muscular yet skinny.

Shot of part of his bare butt with a simplistic thin line style star tattoo on his left buttcheek and toned back.

He steps into what looks like an upright tanning bed. It has a translucent glass door that slides silently closed as he turns to face the door. He closes his eyes.

A gaseous spray permeates the chamber as it glows white. Gray disappears momentarily in the blinding light.

The light fades and Supreme Gray is covered head to toe in a film of clear plastic-like material. It hardens and he looks like a statue.

Mist shoots over the chamber and the film melts away. Supreme Gray opens his eyes. The chamber opens, and he walks slowly to the pool.

Supreme Gray lowers himself into the pool and submerges his head. He stays underwater for a beat.

INT. EXPANSIVE WAREHOUSE, FLASHBACK

Supreme Gray stands alone in a football field-sized concrete warehouse in front of an ITER nuclear fusion machine-sized model of Plassien Aster (Kid Gray's battery).

The battery is on, and a house sized ball of plasma flows and warps into itself in the center of a huge array of superconducting magnets, coils of copper, rainbow wires, and metal stabilizing structures holding it in place.

There is reinforced glass separating the plasma from the scientists, and the plasma is contained with magnetic fields so that it doesn't touch the containment chamber.

Beneath the battery is a pool of liquid nitrogen. Freezing nitrogen gas floats up off of it, cooling the system.

8 different 12 foot wide cylinders made of plastic connect the sides of the battery to the ground, coursing energy to every part of the city.

EXT. CITY CENTER

Gray is standing in awe in front of a pitch black 800 foot tall obelisk with a 30-foot statue of himself (actually Supreme Gray) standing proudly at the base.

A large stretch of street surrounds the obelisk in a circle, with a concentric circle of sidewalk outside the street separated by miniature (6 feet tall) replicas of the obelisk made of black concrete.

Surrounding the sidewalk is another concentric circle of impossibly large office buildings with dark-tinted windows facing the obelisk. The rest of the city is blocked out of view.

Gray reads the massive plaque at the bottom of the statue. Engraved in the obsidian are the words "Dawn of the Don." Underneath, it reads: "Cycle 182."

ORB CAMERA:

Behind him, three sections of the asphalt street open up abruptly, showing a pitch-black underground.

75 guards emerge jogging in a single file line, boots stomping on the ground in sync.

The guards surround Gray, trapping him with the obelisk at his back.

They fall into formation in three lines of soldiers: closest to Gray are 20 guards with thin translucent shields that are 10 feet wide and 7 feet tall. They form a wall to protect the other guards.

Behind the wall are five large guards with rocket launchers aimed at him through purposeful gaps in the wall. Behind the rocket launchers are the other 50 guards who stand ready to fight.

FILM CAMERA

The centermost guard holding a rocket launcher has a Ranking Official mask, while all the other guards have Guard masks. He is the High Guard.

GRAY
(shouting)
Stop!

High Guard raises his hand and quickly swipes through the air, pointing at Gray as he commands:

HIGH GUARD
FIRE!

The rocket launchers fire in sync. Everything slows down.

Gray panics and runs toward the obelisk.

He uses his boots to propel himself up the side of the structure, taking two huge steps on the side of the obelisk as the rockets rush towards him.

On his third step, Gray backflips like Spiderman over the guards. For a moment, he is fully upside down, suspended in midair above their heads as they look up at him.

The rockets explode on impact, and the obelisk's base crumbles, then it tips towards the formation of guards like a tree felled by a beaver.

Back to normal speed as the obelisk falls on the soldiers. Many rushed out of the way, tripping over each other. About 15 get crushed.

The obelisk smashes with a deafening crash and sends ripples of impact through the concrete.

Many soldiers get knocked off their feet as the street crumbles like an earthquake.

Gray lands on the sidewalks behind the guards as they turn and fumble in chaos. Bullet spray towards him, hitting the concrete barriers.

Gray whips around and boosts himself towards the office buildings.

INT. GRAY ASTER'S OLD OFFICE

Director stands behind Aster's former desk. He in enraged, and the scene starts with him midway through smashing pens, trophies, and plaques off the desk.

He thunderously roars.

DIRECTOR
GOD- FUCKING DAMNIT!!

EXT. CITY STREET, FLASHBACK

Supreme Gray (formerly Kid Gray) and Director walk in a docile version of the city, before the riots. They are in the Elite district.

Supreme Gray looks identical to the body Gray found in the makeshift building. They are the same person.

The city is flourishing. Vibrant trees and bushes line the road.

Sidewalks are much larger than the street where single person cars zip past.

Elite citizens mingle and walk into pristine high rise buildings. The city is bustling. Supreme Gray holds a coffee.

SUPREME GRAY
I trust you've taken the necessary precautions.

DIRECTOR
Yes.

SUPREME GRAY
A threat to my life is a threat to this city.

DIRECTOR
Of course.

The two men enter a coffee shop. It is packed with Elites standing in line, sitting at desks. Each desk is for one person. Many Grays are babbling to themselves, talking to PIOUS.

Elites part like the Red Sea upon seeing their Supreme Leader.

Everyone in the shop quickly bows their head in respect. One Elite rises from his desk and approaches Supreme Gray.

ELITE 1
Your excellency.

Elite 1 reaches for a handshake. Supreme Gray puts his hand out, palm facing the man, signaling for him to retreat.

EXT. CITY STREET NEAR CITY CENTER

Gray sees a drone car overhead and boosts between two buildings, hopping off the sides of each other until he is above the drone's height.

Gray jumps on the roof of the drone and it stutters, falling slightly.

INT. DRONE

The driver is a Guard. He is strapped into the drone with a pilot seatbelt that has a 6-inch button in the center of his chest where the straps connect.

He looks up in panic and confusion as Gray kicks in the windshield. The guard fumbles for his gun, but before he can unholster it, Gray kicks him in the face through the broken windshield.

The Guard's face is bloody as he sputters and chokes.

Gray drops into the cockpit and violently smashes his hand against the seatbelt button. The straps disconnect and fly off robotically.

The guard again reaches for his gun and Gray grabs him. They tussle desperately, and Gray manages to get the guard on top of him in the seat.

Gray places his boots on the guards chest as the guard grabs and rips at his hair.

Gray boosts the guard through the hole in the windshield.

The guard breaks through more of the windshield with the sound of glass shattering and falls out of the drone.

INT. LAB, FLASHBACK

Smaller version of the warehouse. Lab equipment lines the wall. There are containment chambers with gloves attached to the glass barriers for research.

Along the far wall is a row of glass cages sized for rabbits.

Inside each cage are assorted miniature Grays- men and women, young and old. They range from 2 inches to 5 inches based on their original real-life height.

Some sit, some stand, some pace around. All are alone in their cells.

None have masks on. They all wear pure white cotton shirts and pants.

Miniature Gray Aster is in a special cell on an obsidian pedestal facing the plasma. He looks incredibly tired and disappointed.

Supreme Gray stands on the other side of the room in front of a person-sized Plassien Aster, which doesn't have a containment chamber separating him from the plasma.

He examines the machine solemnly.

Supreme Gray walks calmly over to the wall of cages past Gray Aster. He taps the top of his father's cage absentmindedly. Gray Aster covers his ears.

He reaches to wall of cages and clicks a small button next to a woman Gray, who appears to be about 40.

The glass door slides open and the woman jumps to escape. Supreme Gray catches her in his fist.

SUPREME GRAY
Oop!

Her body and arms are trapped. She bites his finger but can't break the glove.

Supreme Gray clicks his tongue and smirks, tapping her lightly on the head twice.

She tries to scream, but no sound comes out.

Supreme Gray brings her over to the battery and moves close to it.

He opens his hand and tosses the woman into the plasma.

Her body warps and spaggetifies as she reaches the plasma. She disappears with the sound of bloody vaporization.

CAMERA FOLLOWS THE WOMAN INTO THE PLASMA. TRIPPY VISUAL OF BLUE ELECTRICITY SWIRLING AS THE CAMERA ZOOMS IN FURTHER.

EXT. HIGH IN SKY NEXT TO OFFICE BUILDINGS

Gray pilots the smashed drone. He didn't bother the buckle his seatbelt.

He looks around, unsure where to go. He is zipping toward the tallest building in the city.

It looks especially ominous and dark. The windows are completely black. This is Headquarters.

INT. DRONE

Gray looks panicked.

GRAY
Uh... Fuck.

INT. GRAY ASTER'S OLD OFFICE

A Guard runs through the door of the office with two unusually large, automatic, futuristic gray and white SMGs.

Director grabs the larger one out of the guard's hands.

Grays drone can be seen near buildings on the right side of the circle. He is rapidly approaching the side of the office Director is in, 6 floors above.

DIRECTOR
Slaughter him.

As Gray's drone passes by the window, Director and the guard open fire through the window, shattering it. Hundreds of bullets fly towards Gray but most miss.

INT. DRONE

Gray is freaking out. The back of the drone gets ripped through by bullets and starts to fall.

The drone spins out of control as bullet keep hitting it and zipping past it.

The drone flies directly into the Headquarters building, 10 floors before the Director. No impact yet.

INT. HEADQUARTERS

Silence.

Large room, dark and shadowy, filled with huge colorful works of art on the walls.

Close up on portrait of Supreme Gray standing on a flat Earth supported by many Grays being crushed by the weight of the world.

Portrait of large hands sculpting Grays out of clay and running them through a kiln.

There are marble sculptures of people in agony:

One woman is ripping her chest open. Another woman stands with two children laying down, clutching her ankles.

A man is crouched holding his head. There is a mountain of coins, crowns, and jewelry with 3 infants lying lazily at the top.

Gray's drone suddenly breaks through the window and drags on the floor with a metallic screech.

The drone, on fire, crushes the sculpture of the woman ripping her chest open, and pieces fly into artworks surrounding her.

Gray claws his way out of the drone, screaming in agony. Flames lick his mask, and his hair is completely burned off, and his scalp is raw.

Gray coughs and takes his mask off. His face is black with ash, and he looks traumatized.

He struggles over to a ripped painting and tears off a large piece, covering his face and head.

The painting faces the camera and shows Supreme Gray's face ripped up.

Gray collapses to his knees.

INT. GRAY ASTER'S OLD OFFICE

Director looks out the shattered window. The floor is a mess with bullet casings.

DIRECTOR
PIOUS. Initiate lockdown.

PIOUS
Code?

DIRECTOR
EMERGENCY PROTOCOL!

A piercing alarm rings out and large metal doors slam shut behind the window.

INT. VY'S BEDROOM

Similar room to the focus room. In the center is a tanning bed-like pod with a tinted screen floating above the floor. Red light permeates the room.

Crashing sound from Gray's drone is heard distantly from floors down.

The lights change to white and large metal doors slam closed behind the room's door as the same piercing alarm plays.

The pod opens and Vy, with a translucent skincare mask on, sits up quickly.

INT. ENHANCMENT FACILITY, FLASHBACK

Director sneaks around the facility. He takes a vial from his pocket and plugs it into the dispenser for Supreme Gray's skincare.

He leaves quickly.

INT. HALLWAY OUTSIDE ENHANCMENT FACILITY, CONTINUED FLASHBACK

Director almost runs into General as he rounds the corner. General looks suspicious, and Director tries his best to look innocent.

He subconsciously touches the pocket with the vial in it.

General holds a black metal briefcase. They both open their mouth at the same time, but General speaks first.

GENERAL
(eyes slightly narrowed)
What are you doing here?

DIRECTOR
What do you care?

General raises his eyebrows.

DIRECTOR (CONT'D)
Routine inspections.

GENERAL
That's not your job.

DIRECTOR
Everything falls under my jurisdiction. Move along.

General looks Director up and down, then continues walking in the direction he was going. Director watches him leave.

INT. HEADQUARTERS ART EXHIBIT

Gray takes the painting off his face and puts his mask back on. He knows he isn't safe here.

The alarm blares in his ears. He covers them, wincing in pain.

Gray turns back to jump out the window, but huge metal doors have closed, blocking his exit.

Gray turns back and trudges toward a door on the far side of the exhibit.

INT. HEADQUARTERS HALLWAY

Gray opens the door from the exhibit into a long gray hallway. There are doors everywhere.

He runs to the nearest one, yanking on it. Locked.

He tries the door across the hall. Locked.

He tries the next door and notices the facial scanner.

Supreme Gray slowly moves toward the machine until he is right next to it. He removes a glove and reaches out to touch the plasma.

As his hand gets closer to the plasma, his fingers warp and distort like a reflection in a windy lake.

Supreme Gray forces his hand to touch the plasma, and immediately he is thrust backwards as if shot out of a cannon.

INT.

NOTES

EXT. CITY

Match with scene of gray running through wet cement that is swallowing him while he is freaking out in the city

Running into people, all clones of himself

Sees seas of grays walking around casually living

Baby grays pushed in strollers by older grays

Balloon seller gray makes a perfect balloon replica of our gray and tries to give it to Gray

Hotdog stand gray tries to sell him something, gray ends up pushing his stand over, causes a traffic accident

EXT. ALLEWAY, POURING

INT. INIFINTE HALLWAYS

Match with scene of Gray escaping Excellent's business tower which is a liminal maze, using elevators, stairs, fire escapes, maze of offices which merge into each other, bathrooms, finds large rooms of kidnapped Grays, sees the old gray from the first scene with Excellent

EXT. UNDER BRIDGE

INT. UNDERGROUND TRAIN STATION

Match with scene of gray alone in the train station, eerie silence. He meets a secretly aware old prophetic gray in the station

Wake up!

EXT UNDER BRIDGE

Gray passes by Excellent's office window in a stolen drone car and Excellent shoots through the window, shattering it, then jumps on the drone car and busts through the windshield. Excellent sits in the passenger seat.

Questions:

Where are the suits going? Who are they? How did they get there?

What is Gray trying to do? Where is he going?

Is the bus driver also Gray, just older?

Where is Gray?

What happened in the city?

Gray escapes the trucker, makes his way painstaking to the city,

he walks past himself before he was picked up by the trucker, same scene from across the road

arrives to see it overrun with Grays acting like they are normal people - they are all autonomous and treat him as one of their own

He assimilates to the reality and climbs through the ranks to find out what's going on

The suits who he saw in the beginning lock him up

Ends up being found out and locked in a dark cell with his eight year old self

The grays are trying to keep them trapped, the mission is to change gray's paradigm from angry and scared to accepting and excited

The grays worship one gray who is rich, powerful, famous, perfect, and an evil narcissist

Red light district of grays

Start with the road

Funhouse mirrior vibes

Vivid weird imagery and interactions

Perception vs reality

Constant lies and deception

Doesnt matter if the experience is incorrect if the character believes it, religion, awareness

Dreams in this world are connections to the real world

Interpretations through dreams f irl

Reality flipped on its head

Being hunted

Psychological dyanmics

Distorting time

Explanation is sprinkled through the story with flashbacks/future visions

Autonomous individuals in a society where it is normal for everyone to be clones, 20 year old and 8 year old gray are the only awake ones

Dreaming of horrors, is it real?

Escpaing the dream world to get into the real world to save his younger self

Dreams of a child running down a hallway, alley

Influences:

princess bride: story in a story

rango: adventure in a desert,

cloudy with a chance of meatballs: evil leader, surreal

inception: dreaming in a dream, exploring subconscious

pluribus: whole world is taken over by a foreign consciousness

tenet: time travel, confusing, scifi

Mulholland drive: dreams, confusing, misleading

Momento- figuring out what happened

Divergent- dystopian setting, class divide

The truman show- facade, dystopian

The beach- surreal, main character losing his mind

Wrinkle in time

Narnia

Suckerpunch

A Scanner Darkly