

FADE IN:

INT. THE COLONEL'S OFFICE - DAY

The office is an ornate private study in a mansion, very richly appointed. COLONEL JEREMIAH MADDER sits behind a massive antique desk, examining some papers.

An intercom on the desk BUZZES.

COLONEL

Yes?

SECRETARY (O.S.)

(on intercom)

Lieutenant Samson and Nurse White here to see you, sir.

COLONEL

Excellent. Send them in, and please arrange that we shall not be disturbed.

SECRETARY (O.S.)

(on intercom)

Yes, sir.

There is a BUZZ from the door. LIEUTENANT SAMSON and NURSE WHITE enter. Samson is wearing a hospital bathrobe and slippers. Nurse White is wearing a nurse's uniform and carrying a small medical kit.

COLONEL

Come in my boy! Stand right there, please. How are you feeling after your surgery?

SAMSON

Quite well, sir. Thank you, sir.

The Colonel rolls out from behind the desk in his electric wheelchair.

COLONEL

The doctors have told me of your excellent progress, but I did want to see for myself.

SAMSON

Of course, sir.

Samson removes his robe and hands it to Nurse White and stand naked before the Colonel. He is a beautiful

young man, well-muscled and well-endowed.

The Colonel looks Samson up and down.

COLONEL  
And you really have  
achieved full voluntary  
control?

SAMSON  
Yes, sir.

COLONEL  
Show me, please.

Samson's cock swiftly goes from flaccid to fully  
erect.

COLONEL  
Most impressive,  
lieutenant. And back down?

Samson's cock just as swiftly goes flaccid again.

COLONEL  
And up again?

Samson swiftly become erect again.

COLONEL  
Amazing.

SAMSON  
I find it as easy as  
deciding to raise my right  
arm, sir.

COLONEL  
And you can sustain  
that...state as necessary?

SAMSON  
Nurse White is under  
orders to help me with a  
demonstration, sir. Nurse!

Nurse White reaches under her uniform skirt and pulls  
down her panties, stepping out of them while leaving  
the skirt on.

She then reaches into her medical kit and pulls out a  
tube of lubricating jelly. She puts some on her  
fingers, then reaches under her skirt again and  
lubricates herself.

She then leans forward, grabbing the desk with one  
hand while lifting her skirt above her shoulders with

the other, exposing her buttocks.

Samson steps forward and unceremoniously penetrates her.

SHOT - CLOSE-UP - NURSE WHITE'S FACE

Nurse White grimaces and bites her lips.

BACK TO SCENE

Samson fucks Nurse White, making progressively deeper and faster strokes.

Nurse White MOANS slightly.

COLONEL

Enough. That demonstration  
is sufficient.

Samson withdraws from Nurse White.

COLONEL

And you have equal control  
over the ejaculatory  
function?

SAMSON

Yes, sir. Would you care  
to see it demonstrated,  
sir?

COLONEL

Please do, Lieutenant. And  
Nurse White, kindly make  
sure that there is no mess  
on my carpet.

Samson stands at attention. Nurse White leans forward slightly and opens her mouth.

Samson closes his eyes and draws in breath. Then he ejaculates forcibly.

Nurse White catches the first spurt of Samson's ejaculate in her mouth, then leans forward to lap up the rest.

Nurse White returns to a standing position, reaches into her medical kit and takes out a cloth with which she wipes her mouth.

COLONEL

Excellent! Well done! At  
ease, Lieutenant.

Samson stands easy. His erection goes down.

COLONEL  
Tell me, Lieutenant  
Samson, in any part of the  
sequence of events you  
have just gone through,  
did you feel any kind of  
unusual pleasure at all?

SAMSON  
No, sir. None at all.

COLONEL  
What did it feel like?

SAMSON  
Just like ordinary  
voluntary reactions. Like  
raising my arm. Or  
urinating.

COLONEL  
So the surgery has  
succeeded! I swear by my  
sainted mother's grave,  
you have already made  
history, my boy. Do you  
know, St. Augustine,  
writing in City of God,  
recorded that Adam in the  
Garden of Eden before he  
fell into sin had full  
voluntary control over his  
erections and  
ejaculations. And now,  
thanks to science, you may  
well be the first man  
since Adam to have that  
ability. But this is just  
the beginning. You, my  
boy, are going to be a  
great agent of history, as  
well as serving God and  
country.

SAMSON  
I am grateful for the  
opportunity to serve, sir.

INT. WAITE'S LABORATORY AT GNOSIS COLLEGE - DAY

The laboratory is dimly lit and quiet. A single bed  
stands in the middle of the room. Against a wall  
across the bed is a bank of computers, monitors, and  
so forth. A large mirror (actually a one-way window)  
is on the wall over the head of the bed.

ROB is lying on the bed under a blanket, still  
wearing a pair of wire-rim eyeglasses. He looks

around somewhat apprehensively.

MICHIKO MAEDA enters the room. She is wearing a white labcoat and sneakers and carrying a clipboard. The labcoat's top few buttons are undone, exposing slightly some of Michiko's cleavage.

(Note: Michko is the same character as appeared in Progress in Research.)

Michiko sits on the side of the bed and glances at her clipboard.

MICHIKO  
So, it's Rob, right?

ROB  
Yeah, that's right.

MICHIKO  
Okay, Rob, I just need to attach a few sensors here and then we can get started. Okay?

ROB  
Okay.

Michiko gently removes Rob's glasses and puts them on a nightstand beside the bed.

MICHIKO  
You really won't be needing those for a while.

Michiko attaches two wired electrodes to Rob's temples.

MICHIKO  
Could you lower the blanket a little bit please?

Rob lowers the blanket, exposing his bare chest.

MICHIKO  
Thank you.

Michko attaches wired electrodes to the two sides of Rob's chest.

MICHIKO  
The next bit might be a little bit sensitive. Would you mind lowering that blanket all the way? If you don't want to do it

in front of me there's a male research assistant we could turn over to. But you're not embarrassed are you?

ROB

Er, uh, no. No I'm not.

Rob lowers the blanket below his knees, exposing that he is naked.

MICHIKO

Okay, great.

Michiko attaches a wired cuff to Rob's cock.

MICHIKO

We usually find that guys are a little funny about other guys touching their penises, anyway.

ROB

Uh, what is that thing?

MICHIKO

Just a blood pressure cuff. Nothing to get excited about.

Michiko leans over Rob to look at a monitor.

SHOT " ROB'S P.O.V.

Rob looks right into Michiko's generous cleavage, clearly visible in her open labcoat.

SHOT " MICHIKO'S P.O.V.

A monitor labeled PENILE PRESSURE, consisting of a colored line graphing something over time. The line spikes.

BACK TO SCENE

MICHIKO

(matter-  
of-factly)

Well, it appears to be working.

(resumes a  
standing posture)

You can draw back that blanket. Lie down and try to relax.

Rob pulls back the blanket and lies down.

Michiko pulls a small atomizer out of a labcoat pocket and spritzes Rob under the nose with it.

ROB

Are you sure that thing is safe?

MICHIKO

It's very safe. I've used it many times myself. Pleasant dreams!

Michiko moves to leave the room. Before she exits, she stops before a light switch at the door, and turns the lights down all the way to dark.

INT. MONITORING ROOM " DAY

The room has low light, just like the previous room. The opposite side of the one-way mirror visible in the previous scene in the laboratory takes up part of one wall.

In the middle of the room there is an object resembling an illuminated glass bathtub with wires and cables snaking away from it and a few inches of a gel-like substance within it.

WILLIE and PROFESSOR REBECCA WAITE are concentrating on a screen as Michiko enters the room.

(Note: Willie and Waite are the same characters as appeared in Progress in Research)

As Michiko enters, Waite looks up and smiles.

WAITE

Excellent, brisk preparation of the subject, Michiko. Are you ready yourself?

MICHIKO

Thank you, Professor Waite. Give me just a minute here.

WILLIE

Professor Waite was just commenting on how good you are at the job.

Michiko steps out of her sneakers, then removes her lab coat. She is wearing nothing underneath except a push-up bra.

WAITE

Not just any woman could  
serve so well as a female  
neural template in the  
Dreamscape.

Michiko removes her bra and throws a seductive glance  
at Waite.

MICHIKO

Because I am so amazingly  
sensual?

WAITE

If you wish to put it that  
way, yes.

Michiko crosses her arms in front of her chest and  
frowns at Waite.

WAITE

You disagree, Michiko?

Michiko steps into the tub and eases herself slowly  
into the gel as she speaks.

MICHIKO

Oh I am ever so sensual.  
(squeezes her  
breasts together  
before  
continuing)  
It's just that I never  
wanted to play to the  
stereotype of sensual  
Asian woman.

Waite grins.

WAITE

I am sure you'll have the  
chance to shatter  
stereotypes with what is  
about to happen. Are you  
ready?

MICHIKO

Ever so.

WILLIE

Then let the dreams begin.

Willie types on his computer.

Michiko sinks into the gel until she is mostly  
covered.



MICHIKO

So warm...mmm.

Michiko closes her eyes. Her face and body go slack.

DISSOLVE TO:

EXT. A CROWDED SOUK IN DREAMSCAPE " DAY

Rob stands in the souk. Around him, merchants and customers haggle, urchins run about, etc. A general HUBUB of commerce can be heard.

Rob is wearing silken pyjama trousers, a vest, and a turban. He is carrying a large crystal vase full of roses.

Rob approaches the front gate of an exotic, Moorish-looking palace. As he approaches, the HUBUB dies away.

Two huge guards, GUARD #1 and GUARD #2, stand to the left and right of the gate, holding scimitars. As Rob approaches, the guards cross the scimitars threateningly with a CLASH, baring his way through the gate.

Rob places the vase before himself and kneels prostrate in front of the gate.

After a moment, a smallish door opens in the gate. The CHAMBERLAIN emerges through it. The guards put down their scimitars to allow him to pass.

Rob gestures pleadingly at the Chamberlain.

The Chamberlain makes a "begone" gesture with his hands, but picks up the vase, and takes it back into the palace. The door in the gate swings shut behind him.

Rob gets to his feet and backs away, bowing as he does so.

Rob stands in the souk. Activity swirls around him, but there is little sound. Rob gazes up at the palace.

SHOT " ROB'S P.O.V. - A HIGH WINDOW IN THE PALACE

The vase and the flowers are hurled out of the window by a person unseen and fall.

BACK TO SCENE

The vase shatters on the cobblestones of the souk with a CRASH. The flowers scatter. As soon as the

crash, there are EXCITED YELLS and COMMOTION,  
followed thereafter by the resumption of the HUBUB.

Rob's head slumps to his chest.

EXT. SAME CROWDED SOUK IN DREAMSCAPE " LATER " DAY

Rob approaches the palace gate carrying a jeweled  
necklace on a silver tray.

The guards bar Rob's way with a CLASH of scimitars  
again.

Rob lays the tray before him and prostrates himself.

The Chamberlain emerges through the door, picks up  
the tray, and carries it into the palace.

Rob backs away bowing low.

Rob stands in the souk.

SHOT " ROB'S P.O.V. - THE PALACE GATE

The door in the gate opens.

A loud YELP can be heard from inside the palace.

A mangy mongrel dog comes running out the door. The  
dog is wearing the necklace as a collar.

The door slams shut.

BACK TO SCENE

The dog runs into the crowd in the souk. A swarm of  
urchins gathers and chases it. The dog vanishes into  
the crowd.

Rob's head slumps to his chest.

EXT. SAME CROWDED SOUK IN DREAMSCAPE " LATER " DAY

Rob approaches the palace gate carrying an even  
larger tray, laden with fruits and sweets.

The guards bar Rob's way with a CLASH of scimitars  
again.

Rob lays the tray before him and prostrates himself.

The Chamberlain emerges through the door, picks up,  
sways slightly under its weight, the tray, and  
carries it into the palace.

Rob backs away, bowing low.

Rob stands in the souk.

SHOT " ROB'S P.O.V. - THE PALACE GATE

The door in the gate swings open.

The Chamberlain, carrying a staff, emerges, followed by a SERVANT carrying the tray laden as before.

BACK TO SCENE

The Chamberlain walks into the souk, passing Rob and showing no signs of recognition. The servant follows three paces behind.

The Chamberlain stops and sniff the air, then points with his staff toward a stall containing pigs.

The servant carries the tray to the stall and dumps it in.

The pigs SQUEAL with delight as they rush to eat.

Rob's head slumps against his chest.

INT. A SORCERESS'S CHAMBER " DAY

The chamber is a largish room with shelves heavily laden with books, bottles, wizardly apparatus, etc. Arched windows, which look out on a fantastic oriental cityscape, line one wall.

The SORCERESS sits on a stool before a table, on which sit various instruments, candles, and a memento mori.

Rob kneels on the other side of the table.

The Sorceress looks at him quizzically.

SORCERESS

And so you would give up  
everything for the love of  
this Princess?

ROB

Yes, my lady, even my very  
life. I am in despair, for  
even the richest gifts  
that I could offer " the  
fairest flowers, the most  
precious jewels, the  
tastiest victuals "  
could win her favor. And I  
would rather die than  
fail. I beg your help, my  
lady, for you are my last

hope.

The Sorceress regards Rob silently for a moment.

SORCERESS

You err gravely, young man, if you think that you might win the Princesses favor by any gift that can be only bought for money in the souk. You must offer up yourself for her pleasure, and that such will succeed.

ROB

I would offer anything.

SORCERESS

Only if you mean that to the very depths of your soul will I help you, and even then the price will be all that remains of your worldly goods.

ROB

I have spent all that was mine in vain efforts at courtship. I have nothing left but the clothes I wear and this signet ring upon my finger.

SORCERESS

Those will do. Wait a moment.

The Sorceress goes to a shelf and takes down a tray, which she sets upon the table.

The tray contains a phial, a jeweled casket, a piece of chalk, a sheet of parchment, a quill pen, a bottle of ink, and a piece of red sealing wax.

SORCERESS

Take this pen and ink and parchment, and write exactly as I dictate.

Rob takes the quill and dips it in the ink. He writes as the Sorceress dictates.

SORCERESS

(dictating)

Fair princess, for long I have loved thee from afar and wooed thee in vain

with gifts that were the  
merest trifles. But now at  
last I have found a gift  
that I should hope that  
thou wilt not decline. It  
is said that women burn  
hot for the pleasure of  
having a man within them.  
I make an offering of  
myself to be a man within  
thee far deeper than any  
man might otherwise be. By  
the power of mighty  
sorcery I have reduced  
myself to a liquid  
essence, contained within  
the phial you shall  
receive with this letter.  
If thou wouldst, drink the  
contents thereof and thou  
shalt know pleasure beyond  
that any woman might  
otherwise hope to know.  
But then I humbly beg,  
that when thou art  
finished with my pleasing  
you so, that thou  
repairest to thy bath with  
the jeweled casket I  
herewith deliver. This  
casket does contain my  
essential salts which,  
dissolved in thy bath,  
might bring me back to my  
solid form, that I might  
love thee more.

Rob finishes writing and puts down the quill.

SORCERESS

Give me your signet ring,  
and remove all your  
clothes.

Rob hesitates for a moment.

SORCERESS

Whatever comes to pass  
next, you will not be  
needing any of them.

Rob removes his signet ring and hands it to the  
Sorceress, then undresses completely and places his  
clothes on the table.

The Sorceress fold the letter, then heats some  
sealing wax with one of the candles on her table and  
seals it with Rob's ring.

## SORCERESS

Now take the chalk and draw a large circle on the floor in front of me. To the right and left of the large circle draw two small circles.

Rob draws the circles.

## SORCERESS

Take the phial and place it to the left. Take the casket and place it in the circle to the right. Then place yourself in the middle circle and face me.

Rob does this.

The Sorceress lifts her hands and gazes

## SORCERESS

(chanting)

In the terrible name of Nyarlathotep, I hereby command the elemental forces. Take apart this man into water and earth in the midst of air, keeping all the fire, that he might know the love he seeks!

The Sorceress focuses her gaze suddenly on Rob and point at him. A bolt of blue force surges forth from her outstretched hand.

Rob's face contorts in pain for a moment.

Then Rob appears to be pulled apart into two beings. On the left, over the phial, stands something that looks like a transparent Rob, as if her were made all of water. On the right, a cloud of sparkling dust-motes in his shape.

The forms hang there for a second. The Sorceress keeps her hand out, then pulls it in slightly, contracting it into a fist.

## SORCERESS

Be you captured now!

The water and the dust both turn into swirling vortices, which spiral down and shrink, the water into the phial, the dust into the casket.

When this is done, the Sorceress steps out from

behind her table. She puts a stopper in the phial and closes the casket.

She then picks up both objects, and places them on the tray on the table. She removes and arranges objects on the tray such that the tray now holds the phial, the casket, and the letter.

The Sorceress SOUNDS a small gong on her table.

A SERVING BOY enters and bows.

SORCERESS

Take this tray to the palace, exercising utmost care that nothing on it should be spilled. Give it to the palace chamberlain and tell him that it is to be given to the Princess.

The Serving Boy bows again, then carefully picks up the tray and leaves.

INT. THE PRINCESS'S CHAMBER " DAY

(Note: the the PRINCESS has the same animation design/is played by the same actress as Michiko Maeda.)

The bedchamber is richly appointed, with a huge four-pillar bed. Windows look out over a garden with fountains. Not far from the bed, a huge marble bath lies sunken into the floor.

The Princess stands wearing a long gown, staring out one of the windows with a bored expression on her face.

A CHIME is heard.

PRINCESS

Who is there?

CHAMBERLAIN (O.S.)

(outside the door  
to the chamber)

Your humble and obedient  
slave, highness.

PRINCESS

You may enter.

The chamberlain enters, bearing the tray with the phial, letter, and casket.

The Princess gives the Chamberlain a brief,

disdainful glance.

PRINCESS

Place that upon my night-  
table. Then leave.

The Chamberlain places the tray upon a night-table next to the Princess's bed. He then backs out of the room, bowing all the way, closing the door silently behind him.

The Princess walks over to the nighttable and picks up the note. She looks at the seal and SIGHS. She breaks the seal and reads the letter. As she does, her expression changes from disdain to curiosity.

The Princess puts the letter down. She picks up the phial and looks at it for a moment. She pulls out the stopper and smells the contents.

The Princess holds the phial in her fingers for a moment of indecision. She picks up the letter with her other hand and looks at it for a moment. Then she drinks the contents of the phial slowly.

Nothing happens for a moment. Then a surprised expression appears on the Princesses's face.

The Princess sits on the bed and begins breathing more rapidly. She begins to touch herself, gently at first, then moving up to an increasingly frantic pace.

The Princess tears off her gown with a loud sound of fabric RIPPING, so that she is naked except for a lavish jeweled necklace.

The Princess hurls herself down on the bed and caresses herself.

PRINCESS

O Lords of Chaos! O Heaven  
and Hell! Rushing,  
running, coursing through  
me. Touching all...through  
veins and viscera, though  
my heart and through my  
brain, within my breasts  
and behind my  
eyes...coming... coming...  
everything coming...  
ahh... ahh... ahh...

The Princess writhes and shudders and gives a loud orgasmic CRY.

SHOT " PALACE CORRIDOR " DAY



The Chamberlain approaches the door to the Princess's chamber, but hears another loud orgasmic CRY, and retreats.

SHOT " EXTERIOR OF THE PALACE " NIGHT

The palace is bathed in the light of a gibbous moon.

Another of the Princess's orgasmic CRIES rings out in the night.

INT. THE PRINCESS'S CHAMBER " NIGHT

The Princess lies in her bed, naked except for her necklace and covered in sweat. Her eyes are half-closed.

After a moment she rolls over and takes the casket in one hand.

She crawls across the floor to her bath and eases herself in, leaving the casket by the rim of the bath.

After soaking for a few moments she takes the casket back in hand, opens it, and upends it into the bath water.

Silvery dust pours out of the casket into the bath.

The bath water turns milky white, the boils and roils for a moment. Meanwhile, beads of yellowish oil form on the Princesses skin before running off into the bath.

The roiling of the water stops. Rob's head breaks through the surface of the bath,

Rob GASPS for air, the locks eyes with the Princess.

The Princess looks stunned for a moment, then grabs Rob's head, pulls him toward her, and kisses him deeply.

Rob and the Princess kiss furiously several times. The Princess speaks in between kisses.

PRINCESS

My love...you are whole  
and solid. Lift me up from  
this bath. Take me. Enter  
me as a man should a  
woman.

Rob lifts the Princess out of the bath and puts her on her back on the floor by the side of the bath. The Princess lies down, her legs apart.

Rob and the Princess copulate in this position to mutual climaxes.

CUT TO:

Rob and the Princess lie curled together naked on the bed.

PRINCESS

My love, you have accorded  
a woman greater pleasure  
than any woman could hope.

ROB

Highness, there could be  
no higher honor.

PRINCESS

I beg you, do it for me  
again.

ROB

(pausing before  
he answers)

Highness, what I did for  
you could be achieved only  
by mighty sorcery, and the  
sorceress took from me in  
payment the very last of  
my worldly goods, down to  
the very clothes I wore in  
payment.

The Princess reaches behind her neck and undoes her necklace, hands it to Rob.

PRINCESS

Take this to her then. It  
is worth a king's ransom.  
The Chamberlain will see  
to giving you clothes. Go,  
and hurry back, my love.

Rob looks down at the necklace in his hand.

INT. THE SORCERESS'S CHAMBER " DAY

Rob hands the Sorceress the necklace.

The Sorceress looks at Rob with a skeptical expression, then shrugs and takes the necklace.

EXT. VIEW OF THE PALACE " NIGHT

The palace is lit by a full moon.

Orgasmic CRY of the Princess rings out in the night.

INT. THE PRINCESS'S BEDCHAMBER " NIGHT

The Princess lies on her back in bed. A silken robe is over her shoulders. She is covered in sweat, her eyes half-closed. An unstoppered phial lies on its side next to a casket on a side table.

The Princess rises from the bed, her robe open. She picks up the casket and walks toward a window.

The Princess holds the casket in her hands for a moment and looks out the window.

SHOT " THE GARDEN BELOW BATHED IN MOONLIGHT

BACK TO SCENE

The Princess strokes her bare breasts with her free hand.

PRINCESS  
What's that, my love? You  
wish to leave?

The Princess strokes her belly.

PRINCESSS  
I think not, my love. I am  
keeping you. Forever.

The Princess opens the casket and upends it out the window.

The dust in the casket pours out, sparkles briefly in the moonlight, and disappears.

INT. MONITORING ROOM " DAY

Michiko lies in her tub of gel, smiling. She slowly opens her eyes.

Willie and Waite watch their screen intently.

Willie then looks up.

WILLIE  
Wow! Fantastic performance  
Michiko.

Michiko rises from the gel. Willie walks over and hands her a giant towel.

MICHIKO  
Why thank you, kind sir.

WAITE  
Well, I guess I'll go and

see how our subject is  
doing.

Waite leaves the room through the door to the lab.

INT. WAITE'S LABORATORY AT GNOSIS COLLEGE " DAY

Rob lies on his back under a blanket, looking  
somewhat fearful.

Waite enters the room from the adjacent room.

WAITE  
So then, how are we doing?

Rob glances under the blanket somewhat  
apprehensively.

ROB  
Well, uh...

Waite reaches into a pocket of her lab coat and takes  
out a packet of tissues, which she hands to Rob.

WAITE  
Don't be embarrassed. That  
happens with our male  
subjects all the time.  
These are for you. College  
laundry will take care of  
the rest.

ROB  
Uh, thanks.

WAITE  
So in your first words,  
how was your experience?  
Do you remember much?

ROB  
It was kind of scary.

WAITE  
Scientific progress means  
that we often have to face  
things that are kind of  
scary.

INT. A GOVERNMENT BIOWEAPONS LAB " DAY

DR. MORTON stands near a heavily-armored door.

There is a loud BUZZ. A light over the door changes  
from red to green and the door slides open.

The Colonel and Samson proceed through the door. Both

are in dress uniform. The Colonel is wheeling through on his electric chair.

MORTON  
Colonel Madder, Lieutenant  
Samson. Welcome to our  
test facility.

COLONEL  
Thank you, Dr. Morton.

SAMSON  
Sir.

MORTON  
Won't you come this way  
please, gentlemen?

The three men walk along a brightly lit corridor. As they walk, they pass windows in the sidewalls.

The windows look in on laboratory spaces, crammed with biological laboratory apparatus, which is being worked with by researchers in full-body bioprotectant suits.

COLONEL  
I understand that you now  
regard the Thanatos virus  
as usable in the in the  
field, doctor?

MORTON  
I believe it is, Colonel.  
It was a most exotic and  
difficult commission. But  
with appropriate  
modifications and  
catalysts related to  
endorphin production, we  
were able to create what  
you asked for. A  
demonstration in here.

The three men pause before a door labeled "Animal Testing." Morton pulls out a key card and waves it before a lock, then places his hand on a biometric scanner. The door unlocks. The men go through it.

INT. ANIMAL TESTING SUBFACILITY "DAY"

The facility is a long, low-ceilinged room. To either side of the men are rows of semi-horizontal windows, which allow observers to look down into animal pens. The room is lit dimly, but the pens brightly.

Samson peers to look down into one of the enclosures, then into the other.

INT. TWO ANIMAL ENCLOSURES/SPLIT SCREEN " DAY

The enclosures contain two male bonobo chimpanzees, on the left MOE and on the right LARRY.

MORTON (O.S.)  
What you see here,  
gentlemen, are two pygmy  
chimpanzees, members of  
the species Pan paniscus.  
The control chimpanzee on  
the left, which we call  
Moe, is unaltered. The  
test subject on the right,  
Larry, has undergone a  
reduction in the hedonic  
regions similar to that  
which Lieutenant Samson  
has undergone. Each of  
thes subjects has been  
injected with the Thanatos  
virus. Now kindly observe.

In each enclosure a small door opens at the back, and another chimpanzee is introduced.

MORTON (O.S.)  
We introduce a female Pan  
paniscus, each one in  
estrus, into each  
enclosure.

Moe and the female introduced into his enclosure circle each other, scream, jump up and down and soon begin to copulate vigorously.

The female introduced into Larry's enclosure attempts to get Larry's attention but fails. Larry ignores her, and instead attends morosely to a banana. Eventually, the female attempts to steal the banana, and the two chimps fight.

INT. ANIMAL TESTING SUBFACILITY " DAY

MORTON  
Obviously a very  
significant behavioral  
difference. And a  
difference that makes a  
difference, for, as you  
can see over here.

The men walk to another pen and look down into it.

SHOT " INSIDE THE PEN

A single chimpanzee lies on the floor of the pen, covered in terrible running sores.

BACK TO SCENE

MORTON

This was Moe's predecessor, similarly unimproved, similarly infected with the Thanatos virus. The neural substrates associated with the experience of intense pleasure triggered the virus, with results that you see.

COLONEL

And the virus is transmissible through sexual contact?

MORTON

Naturally.

COLONEL

It would seem, then, that if such a virus were to get out there would be real problems for the promiscuous and the pleasure-loving...a change in social norms would soon have to be in order.

MORTON

Social consequences are not my department. I simply engineer the biology to request.

COLONEL

Do you might if I speak to Lieutenant Samson alone for a moment?

MORTON

Not at all.

Morton moves off.

COLONEL

So you see what's at stake here, Lieutenant?

SAMSON

Yes, sir.

COLONEL

And you are still willing to go through with this as

our agent?

SAMSON

Yes, sir.

COLONEL

Then let's be ready. First you get an injection. And then you enroll in college.

SAMSON

College, sir?

COLONEL

Gnosis College, to be precise. A notorious hotbed of fornication where your newly-acquired infective abilities will have the best chance of planting the seeds of a new and better order. And while you are there also, Lieutenant...

SAMSON

Yes, sir?

COLONEL

There will also be some wet work for you, a bit of cleanup that we need from an earlier operation.

SAMSON

(grinning)

A task I shall undertake with pleasure, sir.

EXT. GNOSIS CAMPUS UNDER AN OUTDOOR LIGHT " NIGHT

The scene focuses on a bit of path, illuminated by an outdoor light. It is otherwise dark. The ground is covered by snow.

Rob, JILL, IRIS, wearing winter coats, walk together into the lighted area. Rob and Jill are walking arm-in-arm. We can hear the sound of their INDISTINCT CONVERSATION followed by LAUGHTER as they walk out of the lighted area.

A moment's pause. Then a single figure, wearing a long, rather ratty-looking winter coat with a hood, steps into the lighted area.

(Note: Jill and Iris are the same characters as originally appeared in Study Abroad.)



The figure takes off her hood.

CLOSE-UP ON THE SOLITARY FIGURE

It is JILL-PRIME. She looks tired and bedraggled. She stares intently ahead to where Jill has gone.

(Note: Jill-Prime is the same character as appeared in Invisible Girl, Heroine.)

INT. MONITORING ROOM " DAY

Willie is staring intently at a notebook screen. Michiko is submerged in her tub of gel, eyes closed, apparently asleep.

Professor Waite comes in hurriedly, wearing winter clothing. She takes off her coat.

WAITE

Sorry I'm late, though it looks like you and Michiko have matters well in hand. Who's our lucky winner today?

SHOT " THE BED IN THE LABORATORY

BILL with electrodes attached, lies sleeping under the blanket.

WILLIE (O.S)

One William Brown, a skinny-looking freshman, prefers to be called Bill. Stared at poor Michiko like she was the Blue Fairy until he went under.

BACK TO SCENE

WAITE

Well now he should be in for an interesting little bit of REM. Do we have anything coming in yet?

WILLIE

Looks like things are just starting to come into focus.

CLOSE-UP " WILLIE'S COMPUTER SCREEN

Amidst the computer cluttered with icons and readouts for Michiko's and Bill's vital signs is a video window. It is filled with video snow at first, slowly

an image beings to appear.

It is a three-masted sailing ship.

The grainy image of pixels on the screen sharpens into a full shot of the ship.

EXT. THE DECK OF THE SHIP " DAY

Bill is wearing an eighteen-century style captain's uniform. He is looking out to sea with a spyglass.

Michiko, dressed as a high-born lady of the period, approaches and addresses him.

MICHIKO

Captain, I would speak  
with you.

BILL

What can I do for you, my  
lady?

MICHIKO

They say that there are  
Barbary corsairs in these  
waters, and that they are  
slave takers.

BILL

I should not worry were I  
you, my lady. Ours is the  
finest and the fiercest  
crew in all His Majesty's  
Navy. And I did promise  
your father the Duke that  
you would be delivered  
safe to the convent school  
in Messina, come what may.

MICHIKO

(simpering)  
You are so very brave,  
Captain?

BILL

You are most kind, my  
lady.

Bill resumes scanning the seas through his spyglass.

Michiko pulls a little mirror out of her bodice,  
toying with it and her hair from time to time.

MICHIKO

Is it not terribly lonely  
being captain?

BILL  
A captain has his ship has  
his bride.

MICHIKO  
And will have no other?

BILL  
Not this captain, my lady.

MICHIKO  
I see.

Michiko toys with her mirror some more.

After a few moments, a frown begins to appear on  
Bill's face. He turns and calls out.

BILL  
Mr. Christian!

CHRISTIAN, wearing an officer's uniform, hurries to  
Bill's side.

CHRISTIAN  
Captain?

BILL  
Escort Lady Michiko to her quarters.

MICHIKO  
But Captain...

BILL  
There is no time to  
discuss this now, my lady.  
Remember that I am the  
Captain.

CHRISTIAN  
(making a leading  
gesture)  
Come with me, please, my  
lady.

Christian and Michiko leave. Bill resumes looking  
through his spyglass.

After a moment Christian reappears, alone.

Bill hands Christian the spyglass.

BILL  
(pointing)  
Tell me what you see, Mr.  
Christian.

Christian looks through the spyglass.

SHOT " CIRCULAR VISIBLE AREA THROUGH THE SPYGLASS

A galley, swiftly propelled by oars, is approaching.

BACK TO SCENE

BILL

Sound General Quarters and  
prepare port guns, Mr.  
Christian.

CHRISTIAN

Aye-aye, Captain.

SHOT " AERIAL " LOOKING DOWN AT THE SHIP

Sound of a loud ship's bell CLANGING.

The galley is swiftly overtaking the sailing ship.

Puffs of smoke appear on the port side of the ship,  
followed by the rumbling REPORTS of the ship's guns.

The galley continues coming on.

BACK TO SCENE

Bill and Christian stand at the rail, looking grim.

CHRISTIAN

Captain, the galley is  
still coming on through  
our broadside.

BILL

Prepare to repel boarders,  
Mr. Christian.

CHRISTIAN

Aye-aye, Captain.

SHOT " THE DECK OF THE GALLEY

A crowd of CORSAIRS armed with scimitars, boarding  
axes, etc. and the ready stands on deck. The corsairs  
ULULATE and JEER.

SHOT " THE DECK OF THE SHIP

A crowd of SEAMEN stand, armed with swords, clubs,  
and muskets. They are silent and look grimly.

SHOT " BETWEEN THE SHIP AND THE GALLEY

Lines with boarding hooks are thrown from the galley

to the ship. Corsairs begin to swarm across.

BACK TO SCENE

A confusing melee of seamen fighting corsairs is happening on deck. Bill is pointing and shouting an order, but cannot be heard over the general DIN of the fighting.

On the roof of a deckhouse immediately behind Bill, a boy corsair sneaks up behind him and hits him hard on the head with a belaying-pin.

Bill slumps to the deck, unconscious.

The shot fades to black, and the DIN fades out.

SHOT " BILL'S P.O.V.

All begins dark, then the sound of a SPLASH of water.

The CORSAIR CAPTAIN can be seen standing over Bill.

EXT. THE DECK OF THE SHIP " DAY

CORSAIR CAPTAIN  
Get up, Christian dog!

Bill struggles to his feet. He looks around.

SHOT " ANOTHER PART OF THE DECK

Several officers and sailors on the ship, including Mr. Christian, have been stripped naked and are standing in a group. A BLACKSMITH and his ASSISTANT are busy putting them into irons.

BACK TO SCENE

CORSAIR CAPTAIN  
Your crew will make  
excellent galley slaves.

BILL  
Lady Michiko...

CORSAIR CAPTAIN  
We have not found her yet,  
though we did find her  
ladies maid...  
(gestures)  
...cowering in her  
quarters.

SHOT " STILL ELSEWHERE ON DECK

ABIGAIL is naked and bent over a barrel. Her hands

are tied to a rail. A huge BLACAMOOR is fucking her from behind.

ABIGAIL

Oh..ah...no..no...please...ooh...

BACK TO SCENE

CORSAIR CAPTAIN

She will make a pretty addition to some harem.

BILL

You wretch!

The Corsair Captain draws a scimitar and holds it to Bill's throat.

CORSAIR CAPTAIN

English swine, you breath your last!

The Corsair Captain is interrupted by the voices of PIRATE #1 and PIRATE #2 coming from a hatch below.

(Note: The Corsairs speak where noted in Sabir.)

PIRATE #1 (O.S.)

My lord!

CORSAIR CAPTAIN

Why do you interrupt?

PIRATE #2 (O.S.)

We have found something in the hold.

CORSAIR CAPTAIN

Bring it up then, and place it before me.

After a moment, Pirate #1 and Pirate #2 enter, carrying a sea chest.

CORSAIR CAPTAIN

Open it.

Pirate #1 takes an ax and chops the lock off the chest, then levers the lid open.

The top of the chest appears to contain silks.

Sound of a WHIMPER from beneath the silks.

The two pirates pull away the silks, then pull out Michiko.

Bill tries to take a step forward, but is seized by  
PIRATE #3 and PIRATE #4

BILL

My lady!

CORSAIR CAPTAIN

Hah! Quite the precious  
pearl we have found in  
this oyster.

The Corsair Captain sheaths his scimitar and takes a  
knife from his belt. He slips the point of the knife  
under the top of Michiko's dress and begins to cut.

Michiko trembles.

Bill struggles fruitlessly against his guards.

CLOSE-UP " MICHIKO'S FEET

Michiko's clothes fall around her feet.

BACK TO SCENE

Michiko is standing naked on the deck.

The Corsair Captain LAUGHS.

CORSAIR CAPTAIN

A precious pretty pearl,  
indeed!

The Corsair Captain then turns and puts his knife at  
the base of Bill's throat.

Bill glares defiantly at the Corsair Captain.

CORSAIR CAPTAIN

Perhaps, pig, you have not  
yet breathed your last.  
For I have thought of a  
more interesting fate for  
you.

DISSOLVE TO:

EXT. THE DECK OF THE SHIP - DAY

Bill and Michiko, now both naked, are bound to each  
other front-to-front. Their arms are suspended above  
from a spar. Their legs are spread apart and each  
ankle is bound to the other.

(Note: In the background of the scene at some point,  
Abigail should be visible. She has been packed into a  
crate, from which only her head protrudes. Her eyes

are closed.)

The Blackamoor steps up behind Bill and penetrates him anally. Bill grits his teeth and GRUNTS. At the same time, the Corsair Captain steps up behind Michiko and penetrates her. Michiko WHIMPERS.

CORSAIR CAPTAIN  
Yes my pretty. You'll get  
the full measure of me.

The Blackamoor fucks Bill. The Corsair Captain fucks Michiko.

After a while the Corsair Captain climaxes with a GRUNT of his own and withdraws from Michiko.

PIRATE #1 steps up behind Michiko.

EXTREME CLOSE-UP - MICHIKO'S ASS

Pirate #1 pulls Michiko's butt-cheeks apart with his hands to expose Michiko's anus.

BACK TO SCENE

Pirate #1 penetrates Michiko anally. Michiko SHRIEKS.

SHOT " CAMERA PULLING BACK FROM BILL AND MICHIKO

The shot reveals two lines of corsairs, one lined up for a turn at Bill, another for one at Michiko.

EXT. THE DECK OF THE SHIP - LATER - DAY

PIRATE #5 GRUNTS and pulls out of Bill.

CLOSE-UP " THE ROPES BINDING BILL TO THE OVERHEAD SPAR

A hand holding a knife cuts the ropes.

BACK TO SCENE

Bill collapses on deck.

BILL  
(croaking)  
Lady Michiko...

MICHIKO  
...is well, thank you,  
Captain.

CUT TO:

EXT. A DIFFERENT PART OF THE DECK - DAY



Michiko stands on deck. She is wearing the boots and three-cornered hat Bill was wearing before, and has her uniform coat draped over her shoulders, but is otherwise naked. A smear of Bill's ejaculate is visible on her belly.

Michiko picks up a pirate scimitar and wields it with zest. Several corsairs standing around her cheer.

MICHIKO

How would you expect me to be in the hands of the crew whom I command as my own slaves.

The corsairs descend to bended knees.

MICHIKO

And how, after all, do you think that they found me?

Michiko drops the scimitar and bends over. She picks up the mirror she had before and turns it about so that it flashes in the sun.

MICHIKO

I am afraid I have other plans for my future than being a demure lady in a convent school, Captain. But I do thank you for providing me with such a fine ship, such an excellent haul of slaves, and, of course...

Michiko pauses and uses her index finger to scoop a bit of Bill's ejaculate off her belly. She puts her finger in her mouth and sucks it clean.

MICHIKO

...for some splendid entertainment.  
(commandingly, in Sabir)  
Now throw him overboard!

Pirate #3 and Pirate #4 seize Bill and drag him to the rail. Bill stares back at Michiko with an astonished expression.

Pirates #3 and #4 lift Bill over the rail and hurl him over it.

A whale leaps out of the water and swallows Bill whole.

INT. MONITORING ROOM "DAY"

Willie is staring down at his computer screen in amazement.

WILLIE

Wowee! Looks like Michiko has outdone herself this time.

Waite gazes contemplatively through the one-way glass at Bill.

WAITE

Keep in mind that the subject is the primary author of the dream. Still, I do wonder where people get some of the ideas they have in their heads.

SHOT " BILL SEEN THROUGH THE ONE-WAY GLASS

Bill has sweated so much that he has soaked through the blanket.

BACK TO SCENE

WILLIE

Don't you ever worry that this is bad for someone?

WAITE

I think you'll find that getting in touch with what is deep inside is good for you. And I'll et on followup that this is exactly what we'll find.

INT. A LARGE STUDENT COMMON ROOM " NIGHT

A party is in progress. The center of the room has been cleared of furniture to make a dance floor. Around the edge of the room are tables with drinks, snacks, etc.

Loud music BLARES. In the middle of the room young men and women are dancing. Around the sides, they get drinks and talk.

ALICE and MEG are standing at a keg, filling beers for themselves and talking loudly so that they can hear each other over the music.

ALICE

Who's the new guy over there?

SHOT " ANOTHER PART OF THE ROOM

Samson is attempting to make conversation with a RANDOM COED, who looks rather bored.

BACK TO SCENE

MEG

I think his name is John something or other. Some kind of transfer student, I think.

ALICE

He sure is ripped. Is he some sort of athlete or something?

MEG

I dunno. I think he's rooming with Bill. Looks like his skills in conversation don't match his body.

SHOT " ANOTHER PART OF THE ROOM

Random Coed is extricating herself from her conversation with Samson.

BACK TO SCENE

ALICE

Maybe Bill sucked up all his mojo when he moved in. Look over there!

SHOT - STILL ANOTHER PART OF THE ROOM

Bill is standing and talking with Abigail, KSENIA, and JUDITH.

(Note: the Abigail in this and following scenes has the same design/is played by the same actress as Abigail the lady's maid in Bill's earlier dream sequence.)

Bill is smiling and talking animatedly. Abigail, Ksenia, and Judith seem to be following him intently. He then says something that causes all three women to make mock "I'm shocked" expressions.

Bill laughs. Then the three women laugh too.

BACK TO SCENE

MEG

Well, someone's social skills look like they've just taken a turn for the dramatically better.

ALICE

I wonder if dancing skills can be similarly vampired up.

SHOT " THE DANCE FLOOR

Samson is attempting to dance. He does not appear to really be dancing with anyone in particular. He looks awkward.

INT. BILL'S DORMITORY ROOM " NIGHT

Bill, Abigail, Ksenia, and Judith are sitting in a circle around a pile of discarded clothes. Bill is shirtless. Ksenia is wearing only a bra and panties. Judith is wearing a shirt. Abigail is down to her panties only.

The four are playing some sort of card game. They lay down their cards.

BILL

'Fraid that trumps, Abby.

Ksenia nudges Judith, who giggles.

Abigail pouts, then slides her panties off and holds them for a moment over the pile of clothes, before dropping them.

KSENIA

Look like you lose, girl.

ABIGAIL

Oh?

Abigail reaches down and strokes her clitoris.

EXTREME CLOSE-UP " BILL'S PANTS

The outline of an erection can clearly be seen through Bill's pants.

BACK TO SCENE

ABIGAIL

Maybe actually I win.

Abigail reaches across the pile of clothes and hooks her hand into the top of Bill's pants, giving him a tug toward her.

JUDITH

Whoa!

The door to the room suddenly opens, and Samson walks in. The girls SHRIEK. Abigail hastily grabs some clothing out of the pile and starts improvising an cover-up.

SAMSON

Shit!

BILL

Christ on fucking roller skates, buddy. Why do you have to walk in now?

SAMSON

Uh, sorry.

Samson hastily retreats, shutting the door.

INT. THE LOWER LEVEL OF THE GNOSIS LIBRARY " DAY

BRIDGET O'BRIAN is studying alone at a library table. A variety of books and papers are spread out before her. She concentrates intensely, apparently translating an Arabic text.

After a few minutes she breaks off her work and puts down her pencil. She raises her arms and stretches in her chair.

Bridget pushes the chair away, get up and walks away.

INT. ELSEWHERE IN THE LIBRARY " DAY

Bridget walks through a door labeled "WOMEN."

INT. INSIDE A WOMEN'S RESTROOM " DAY

Sound of a FLUSH from one of the stalls.

Bridget emerges from one of the stalls and goes to wash her hands.

CLOSE-UP " THE LOCK ON THE DOOR TO THE ROOM

A gloved hand holding a key locks the door. Then another hand pastes a sign on the door that reads "OUT OF ORDER."

BACK TO SCENE

Bridget finishes washing her hands, and turns on a mechanical dryer to dry them. There is a rushing WHINE of noise from the dryer.

CLOSE-UP " A VENTILATION GRILL BEHIND BRIDGET

A pair of gloved hands removes the grill, leaving the dark space of an airshaft behind.

BACK TO SCENE

Bridget finishes drying her hands. The dryer shuts off, but the WHINE continues.

A gentle breeze flutters Bridget's hair backwards.

A look of concern appears on Bridget's face. She walks toward the door to exit. As she does so, the breeze picks up into a wind, rippling through her clothes.

Bridget reaches the door and tries it, only to find it locked. The wind is now quite strong.

Bridget begins to be pulled backwards. The rushing WHINE is now quite loud. Bridget grabs onto the door's handle and holds on.

BRIDGET  
(barely audible  
over the noise)

Help!

SHOT " THE TABLE WHERE BRIDGET WAS SITTING

Gloved hands and arms in workmen's coveralls collect Bridget's notes, coat, etc. and stuff them into a bag labeled "Waste." In the background a distant WHINE is heard.

BACK TO SCENE

Bridget is pulled further backwards by the now quite-strong wind. She loses her grip on the door handle. She grabs onto a sink and holds on.

The wind pulls her out straight, her feet pointing toward the airshaft.

BRIDGET  
Ah...ah...

Bridget's shoes are pulled off by the wind and sucked into the airshaft.

Then Bridget's skirt and blouse tear away.

SHOT " THE AIRSHAFT

Bridget's skirt and blouse are sucked in.

BACK TO SCENE

Bridget's panties and bra are sucked off, leaving her naked.

Bridget glances backward, looking fearful.

Bridget then loses her grip on the sink.

BRIDGET

Aieeee!

Bridget is sucked into the airshaft and disappears.

EXT. OUTSIDE THE GNOSIS LIBRARY " DAY

Some sort of large van with the words "Kupler Duct Cleaning" on the side is parked by the side of the building. It is linked to the side of the building also by some sort of giant hose. A workman in coveralls is watching the hose.

A loud WHINE is coming from the van.

Suddenly a bulge appears at the library end of the hose, and works its way through the hose swiftly into the van.

The workman steps to one side, turns so that he is visible in the van's side mirror, and makes a "thumbs up" sign.

The WHINE stops.

The workman disconnects the hose and places a panel back on the side of the building. He then folds the hose into the van, and closes the van's rear door.

Officer JACK CLEARY walks by and waves at the workman, who waves back.

The workman then climbs into the passenger side of the van, and the van drives off.

INT. BILL'S ROOM " DAY

Bill is studying at his desk. Samson enters carrying a six-pack of beer.

SAMSON

Hey.

BILL

Hey.

SAMSON

Look, buddy, I'm real

sorry about messing up  
your game last night. Let  
me make it up to you.

Samson holds out the six-pack to Bill. Bill takes a  
beer.

BILL  
(opening his  
beer)  
Stupid of me not to have  
put a sock on the door.  
It's just that I didn't  
know where that was going  
when it got started.

Samson opens a beer of his own and sits down.

SAMSON  
No shit?

BILL  
Yeah. Up to now I guess I  
haven't managed to be that  
silver-tongued around  
women.

SAMSON  
(cocking his head  
to one side)  
What do you mean by that?

BILL  
Well, lately I guess I  
just seem to be feeling  
sort...loose...at ease or  
something.

SAMSON  
(grinning,  
holding up his  
beer)  
We have this to thank?

BILL  
No, strangely. It seems  
like I've felt this way  
ever since that experiment  
I volunteered for.

SAMSON  
You have to tell me. What  
experiment? And how do I  
volunteer for it

BILL  
Well, have you heard of  
Professor Rebecca Waite in



the psychology department?

SAMSON

Uh, I think so. I'm new here, remember.

BILL

Well, she's doing some sort of research on REM sleep...you know... dream sleep. And she's been taking volunteers in her lab.

SAMSON

Really? So tell me about it, dude.

BILL

Well, to begin with, she's got this really hot Japanese girl working as her research assistant...

INT. ST DOMINICK'S CHAPEL " DAY

Samson enters the chapel and stops before the alter, then crosses himself. He then steps into a confessional.

INT. THE CONFSSIONAL " DAY

SAMSON

Forgive me Father, for I have sinned.

EXTREME CLOSE-UP " SAMSON'S EYES

A bar of light " a retinal scanner " passes over Samson's eyes.

BACK TO SCENE

A flickering, holographic image of the Colonel's face appears across the confessional grill.

COLONEL

Report, Lieutenant. Have you succeeded in any infections yet?

SAMSON

None yet, sir. The sexual mores on the campus, while undoubtedly loose, are not easily immediate to master for consensual relations

and  
    (coughs)  
...more forcible  
approaches seem contra-  
indicated by the nature of  
the operations.

COLONEL  
What means are you  
undertaking to improve  
your understanding  
of...the social mores.

SAMSON  
I am now following an  
interesting lead, sir,  
which I believe will work.

COLONEL  
Keep pressing, Lieutenant.  
We need this operation to  
succeed. In the meantime,  
we have a subsidiary  
assignment. A termination.

SAMSON  
Sir.

The image of Jill appears in place of the Colonel's  
face.

COLONEL (V.O.)  
The image you see before  
you is that of one Jill  
Keeney, a senior at  
Gnosis. What we need here  
is not an ordinary  
termination, but some  
rather messy wet work.  
Make it look like a sex  
crime, lieutenant. Use the  
DNA spoofing kit we  
provided you with to throw  
local investigators off  
the trail. We'll FedEx you  
an appropriate sample...a  
two-time loser recently  
paroled in the Pleasant  
Prairie area. Someone no  
one will miss if goes to  
the gurney. The rest of  
the details I leave to  
you.

SAMSON  
Yes, sir.

The image of Jill disappears and is replaced with the

Colonel's holographic image.

COLONEL

One other thing. It is possible that after completing the wet work, another individual, very closely resembling Miss Keeney, perhaps even claiming to be Miss Keeney, might appear on the Gnosis campus. This won't be right away -- Intel assures us a month at least. If this happens, Lieutenant, we need to capture this individual for reprocessing. If you find her, track her and bring her in. Use non-lethal and to the extent possible non-injurious means. Is that clear?

SAMSON

Perfectly clear, sir.

COLONEL

Good luck on your missions, son. Madder out.

The holographic image of the Colonel vanishes.

INT. OUTSIDE/INSIDE A MEN'S BATHROOM " CONTINUOUS " DAY

(Note: Shot as a P.O.V., as if with a handheld camera.)

We move down a hall and through a door. The door leads into a dormitory bathroom.

Sound of a RUNNING SHOWER and Rob SINGING (the song "Every Sperm Is Sacred" from Monty Python's The Meaning of Life.)

ROB

(singing)

Every sperm is  
sacred/every sperm is  
great./If a sperm is  
wasted/God gets quite  
irate...

The camera bobbles for a moment, then points down at the floor, where we see a pair of blue jeans, with women's underwear inside of them, dropped on the floor.

The camera then looks back up at the shower curtain.  
A woman's hand draws it aside.

Bill is showering. He then looks at the camera in  
shock.

INT. INSIDE THE SHOWER " IMMEDIATELY " DAY

Jill-Prime, quite naked, bounds up to Rob, throws her  
arms around him, and starts kissing him hungrily.  
After a moment overcoming his surprise, Rob begins  
kissing her back.

ROB  
Jill! I...thought you had  
thesis work to do...

JILL-PRIME  
Sometimes a girl gets into  
a mood, okay?

Jill-Prime reaches down and begins fondling Rob's  
cock, which swiftly begin coming erect.

ROB  
You're acting like you  
haven't seen me in weeks.

JILL-PRIME  
That's how I feel. And I  
want you.

ROB  
You mean, now?

JILL-PRIME  
Right here, right now.

Jill-Prime places her hands high on the tile of the  
shower and presents her rear to Rob.

JILL-PRIME  
Don't talk. Don't play  
around. I'm wet and I'm  
ready and I want you.

Rob's face takes an expression of disbelief turning  
to joy.

Then he vigorously mounts Jill-Prime from behind.

SERIES OF SHOTS " ROB AND JILL-PRIME HAVE A WILD AFTERNOON

--Bill and Jill-Prime sneak out of the bathroom,  
barely wrapped together in a single towel.

--Bill sits on the bed. Jill-Prime curls around and

fellates him.

--Jill-Prime is atop Bill, copulating vigorously, her breasts bouncing.

--Jill-Prime on all fours on Rob's bed, Rob behind her on his knees, positioning himself to penetrate her anally.

--Close-up on Jill-Prime's face as he does so. Jill-Prime's eyes close and her mouth drops open.

INT. ROB'S ROOM " DAY

Rob and Jill-Prime lie curled together under a blanket.

ROB

Wow. Why don't you get into one of those girl moods more often?

JILL-PRIME

(giggles)

You seem to have rather a lot of guy energy yourself these days.

ROB

Well, a fellow can't help but react to so much energy. You're a fledgling political scientist, I would think that you'd find Thomas Hobbes put it best. "The appetite which men call LUST...is a sensual pleasure, but not only that; there is in it also a delight of the mind, for it consisteth of two appetites together...

(pauses, kisses

Jill-Prime)

to please, and to be pleased; and the delight men take in delighting, is not sensual, but a pleasure or joy of the mind, consisting in the imagination of the power they have so much to please."

JILL-PRIME

A power of the mind, eh?

ROB

It's strange, but I do seem to have been feeling a little...frisky or whatever ever since volunteering for that sleep experiment.

JILL-PRIME  
Sleep experiment?

ROB  
You know, the one run by Professor Waite? You seemed a little peeved at my being around that assistant of her, Micky-what-her-name. You do remember that, right?

JILL-PRIME  
(giggles again)  
I'm envying no woman now.

ROB  
(cuddling closer)  
Well, I'm glad.

Rob and Jill-Prime lie in silence for a moment.

JILL-PRIME  
Robbie sweetie?

ROB  
(sleepily)  
Yeah?

JILL-PRIME  
I think I might have lost my room key in all this excitement. You wouldn't still happen to have that spare I gave to you, would you.

ROB  
Think so.

JILL-PRIME  
Could you lend it back to me just for a while? I'm promise to get it right back to you.

INT. JILL'S ROOM " DAY

(Note: Jill's room is a single in an old, pseudo-gothic building. It has wooden beams across the ceiling.)

A key turns in the lock. A somewhat disheveled-looking Jill-Prime enters.

JILL-PRIME (V.O.)  
Fucking assclowns thought  
they could hold on to me.  
But Jill Keeney is smarter  
and tougher than they can  
imagine.

Jill-Prime walks around the room, peering at various objects.

JILL-PRIME (V.O.)  
Everything looks a lot  
like I left it.

Jill-Prime picks a photograph off the desk.

CLOSE-UP " THE PICTURE

It is a picture of Rob and Jill.

BACK TO SCENE

JILL-PRIME (V.O.)  
Except the boyfriend, who  
mysteriously seems to have  
gotten a lot better.  
Something to look forward  
to.

Jill-Prime puts the photograph down. She walks over to Jill's bed and picks up a teddy bear.

JILL-PRIME  
Teddy!

Jill-Prime hugs the bear, then stares off into space for a while. Then she puts the bear down and walks over to Jill's dresser. Jill-Prime picks up the photograph.

CLOSE-UP " THE PICTURE ON THE DRESSER

It is a picture of Jill standing next to a middle-aged man. Jill is holding a trophy and wearing a Gnosis sweatshirt. Both are smiling.

BACK TO SCENE

JILL-PRIME  
Daddy.

A tear rolls down Jill-Prime's cheek.

Jill-Prime then wipes away the tear.

Jill-Prime reaches into her jeans pocket and pulls something out.

It is a spring-loaded knife. Jill-Prime pops the blade out and stares at it for a moment.

JILL-PRIME (V.O.)  
There can be only one. And  
I have suffered more to be  
the one. I am the one. She  
is the impostor. I will  
take my life back.

Jill-Prime snaps the knife back into place, and slips it back into the pockets of her jeans.

JILL-PRIME (V.O.)  
Now to lie in wait.  
Shouldn't be very long.

Jill-Prime opens the closet door.

Jill-Prime looks shocked and GASPS.

A gloved hand brings a sap down on Jill-Prime's head.

Jill-Prime crumples to the floor.

INT. JILL'S ROOM " LATER " DAY

Jill-Prime is suspended with both wrists bound together from one of the beam's across the ceiling of Jill's room. A second rope is tied around her neck at one end and around the beam at the other. It is slightly slack.

Jill-Prime's legs are pulled apart by ropes tied to objects on either side of the room. She has had a pair of panties stuffed into her mouth and tied in with a set of pantyhose. She is otherwise naked.

A chair has been placed in front of her. Samson stands behind the chair and looks up at her.

SAMSON  
Say what you like about  
the Boy Scouts, we  
certainly do learn lots of  
things about woodwork and  
running lines and tying  
knots.

Samson takes a step forward and prods Jill-Prime's vagina. Jill-Prime GRUNTS.

SAMSON  
And since we won't let in



any faggots, you can count  
on us to have an  
appreciation of certain  
things.

Jill-Prime tries to lift herself without much  
success, then looks pleadingly at Samson.

SAMSON  
Oh, I'm afraid not. After  
all, the Scouts taught me  
to do my duty.

Samson unzips his fly. His cock hangs out limp.

Jill-Prime's look changes to one of contempt.

SAMSON  
And they also taught me  
self-control. Watch.

Samson's cock promptly becomes erect. Jill-Prime  
WHIMPERS.

SAMSON  
Now, now, we all have our  
part to play.

Samson stands up on the chair, pulls Jill-Prime  
toward him slightly, and proceeds to rape her.

Jill-Prime GRUNTS and MOANS, muffled by her gag.  
Samson's expression remains impassive.

After a minute or so of this, Samson pulls out. His  
cock goes flaccid immediately. He tucks it back into  
his pants and zips up.

SAMSON  
One would almost think you  
were enjoying that, you  
little whore.

Samson slaps Jill-Prime hard across the face.

SAMSON  
But don't think that I  
did.

Samson dismounts from the chair. He walks back to the  
closet, and takes out a toolbox. Out of the toolbox  
he takes a blunt-tipped syringe.

SAMSON  
Have to make this look  
right.

Samson thrusts the syringe into Jill-Prime's vagina and depresses the plunger, then pulls it out slowly, trailing a whitish fluid onto her inner thigh.

SAMSON

Now just one more detail.  
Remember this?

Samson holds up the spring-loaded knife Jill-Prime had before. He flicks it open. Before her face.

SAMSON

Nasty toy you have here,  
missy.

EXTREME CLOSE-UP " JILL-PRIME'S LEFT NIPPLE

Samson trails the point of the knife around the nipple.

BACK TO SCENE

Jill-Prime WHIMPERS, shakes her head as violently as she is able.

SAMSON

Oh, now, do you really  
think I would do that?

Samson pulls the knife away.

SAMSON

I am sorry to have to cut  
out encounter short, but  
I'm afraid I am running  
late for an important  
appointment.

SHOT " THE ROPES ABOVE JILL-PRIME

(Note: The shot is composed so that Jill-Prime's bound hands are visible at the bottom, and the slack rope around her neck is also visible, but no other part of Jill-Prime can be seen.)

Samson's hand reaches up with Jill-Prime's spring-knife and severs the rope binding Jill-Prime's wrists to the beam. As He does so, Jill-Prime lets out a the sound of a SCREAM muzzled by her gag.

The rope to Jill-Prime's wrists breaks. The rope to Jill-Prime's neck goes taut. Jill-Prime's SCREAM abruptly cuts off to a choking GURGLE.

Jill-Prime's bound hands attempt to claw at the taut rope. They then go slack and fall out of the shot.

EXT. THE GNOSIS CAMPUS " DAY

Samson, dressed as a student and carrying a backpack, is jogging across campus, obviously in a hurry.

INT. WAITE'S OFFICE " DAY

Waite is reading over a dossier at her desk. She is wearing a white lab-coat and heavy glasses. Her hair is pulled back in a severe bun.

Samson enters abruptly, flushed and out of breath.

WAITE  
(looking up)  
You're late, whoever you  
are.

SAMSON  
Sorry, Professor Waite. I  
got stuck in a meeting  
that went later than I  
thought it would.

WAITE  
And are you...  
(glancing down at  
the dossier)  
...John Samson?

SAMSON  
Yes I am, Professor Waite.

WAITE  
Please have a seat.

Samson takes a chair facing Waite. Waite leafs through the dossier some more.

WAITE  
So, our latest volunteer.  
So Mr. Samson, it says  
here that you're a recent  
transfer student...good  
psychological  
evaluation...and your most  
recent physical shows you  
to be in outstanding  
health and condition.  
Congratulations, Mr.  
Samson. It appears you are  
well suited for this  
study.

SAMSON  
Would you mind going over  
again what you are  
studying exactly,

Professor?

WAITE

We are looking at the effect of providing specialized neural stimulus on quasi-lucid dream states. We are testing a hypothesis that with the right inputs we can improve the narrative consistency and hedonic tone of quasi-lucid dreams versus a set of control subjects.

SAMSON

Uh, I see. And will I be in the test or the control group?

WAITE

I don't want to bias the result by letting you know in advance, although we will of course let you know more in the post-experimental debriefing. I can tell you that subjects in the test group have reported an unusual degree of vividness in their dreams up to now.

SAMSON

I see.

Waite reaches into her desk drawer, and pulls out a fat sheaf of documents, which she hands across the desk to Samson.

WAITE

You'll want to read these disclosures, also a questionnaire, and of course then there will be some consent forms to sign.

SAMSON

(briskly)

Yes, Ma'am.

Samson sits up straight and begins reading attentively. Waite regards Samson curiously.

INT. WAITE'S LABORATORY " DAY

Michiko fastens the blood-pressure cuff on Samson's cock, leaning over him so that he can see her cleavage. She glances up at one of the monitors above.

CLOSE-UP " THE MONITOR

Flatline.

BACK TO SCENE

Michiko raises an eyebrow, then looks down and checks the cuff.

SAMSON  
Is everything all right?

MICHIKO  
Sure. Just checking to make sure everything is in place. You can pull up that blanket now.

Samson pulls up the blanket. Michiko spritzes him under the nose with the atomizer. Samson falls asleep. Michiko then leaves the room.

INT. THE MONITORING ROOM " DAY

Michiko enters from the dream research room. Willie is monitoring his screen, Waite is writing on a clipboard.

MICHIKO  
What did this subject put down on his questionnaire for orientation items?

WAITE  
Standard straight. Why do you ask?

MICHIKO  
No response on the cleavage test. Not even a weak flicker. Just a flatline.

WILLIE  
Yeah. I saw that on my screen too. Weird.

MICHIKO  
Are we looking at a closet case here, Professor?

WAITE

There did seem to be something a little off about this one, or at least that's the way he came across in the initial interview. A little too much eager to please and not any leer. I think you might be right about this one, Michiko, and that means...

WILLIE

Heh.

Michiko SIGHS.

MICHIKO

I suppose nothing in science comes easy.

WAITE

Quite right there.

Waite reaches into an inner pocket in her labcoat and pulls out a different atomizer. She tosses it gently underhand to Willie, who catches it. Willie spritzes himself, then tosses it to Michiko, who does likewise.

Willie sets two chairs facing each other. He sits in one. Michiko sits in the other.

Willie and Michiko gaze into each other's eyes.

WILLIE

Now just relax, relax,  
listen to the sound of my  
voice. As I count  
backwards from ten you  
will be falling asleep  
10...9...8...you are  
beginning to feel yourself  
drifting out of  
yourself...7...6...you  
feel your mind drifting  
across the room towards  
me...5...4...subjective  
consciousness at the point  
from where you hear my  
voice...3...2...1....

(Notes: (1) Both Willie and Michiko's eyes are closed by this point. (2) The convention of using character names in quotes for P.O.V. Switched characters, introduced in Progress in Research, is also used here.)

"MICHIKO"

...And when you awake you  
will see yourself as if  
you were me, and feel as  
if you were me. Awake!

Both "Willie's" and "Michiko's" eyes pop open.

"WILLIE"

Well, here we are again.

"MICHIKO"

Well, it's what has to be  
done. You might have the  
nerve endings in unusual  
and glorious abundance,  
but I'm the one who has  
all the, er,

"WILLIE"

Yes.

(tugs at front of  
his trousers,  
looks down)

I've often wondered how  
you guys manage not to go  
nuts walking around with  
these things all day.

WAITE

If we could kindly save  
the gender banter for the  
post-experiment boozing  
session, we really need to  
move forward.

"MICHIKO"

Okay, okay.

"Michiko" proceeds to undress completely, while  
"Willie" takes his post at the computer keyboard.

Just before getting into the tub of gel,  
"Michiko" runs her hands over herself sensually.

"MICHIKO"

Boy, you really do have  
the nerve endings in great  
and glorious profusion,  
Michiko.

"WILLIE"

Don't you abuse that  
thing, boy. Remember, I  
know where you live. In  
fact, at the minute, I am  
where you live.

"MICHIKO"

Hmph.

"Michiko" lies down in her tub of gel and closes her eyes.

INT. DORMITORY HALL OUTSIDE JILL'S ROOM " NIGHT

Jill and MAUREEN approach the door.

(Note: Maureen is the same character as appears in Progress is Research, research and Invisible Girl, Heroine.)

JILL

So, care to come in for a quick drink after a hard evening's theses-ing?

MAUREEN

I have to admit, the price is right.

Jill takes out a key and opens her door, stepping in.

She lets out a SHRIEK as she steps inside.

MAUREEN

Jill are you...

INT. JILL'S ROOM " NIGHT

Jill looks up, horrified, at the naked corpse of Jill-Prime, which is hanging from a beam.

MAUREEN

Oh my God.

A moment of silence passes as Jill and Maureen stare in horror.

JILL

That's like...a mannequin or something, right?

Maureen walks up to Jill-Prime's corpse and looks up at it. She puts her hand up, hesitating.

JILL

Right?

Maureen touches the corpse's thigh. She promptly turns pale.

MAUREEN

She's not a mannequin. She was a real woman.



Jill covers her mouth and goes pale.

JILL  
But...who? She...looks  
just like me...

MAUREEN  
(to herself)  
She came back...somehow.

JILL  
Oh God. I'm calling  
security.

Jill goes to pick up the phone.

MAUREEN  
Wait!

JILL  
What?

MAUREEN  
This is your twin sister.

JILL  
(pausing for a  
moment)  
Are you crazy? I don't  
have a twin sister.

MAUREEN  
No. You do. I know because  
I was there when she was  
born.

JILL  
You have completely lost  
it, Maureen.

Jill picks up the phone and begins to dial. Maureen  
steps over covers the receiver. She faces Jill very  
close.

MAUREEN  
Listen to me, Jill. Listen  
very carefully. I think I  
might know what has  
happened here, and if I'm  
right we are both in very,  
very big trouble. At the  
very least, we can't stay  
here. Let's go to my room.  
Listen to what I have to  
say, and if you think I'm  
crazy then you can call  
security from there. But  
for God's sake let's get

out of here.

The two women stare at each other for a moment.

MAUREEN

Please.

Jill looks up at the corpse and shudders.

JILL

Alright. I can't stand  
staying here anyway.

The two women leave hastily.

INT. MONITORING ROOM " NIGHT

"Willie" and Waite monitor the screens.

CLOSE-UP - "MICHIKO'S" SLEEPING FACE

CLOSE-UP " SAMSON'S SLEEPING FACE

SERIES OF SHOTS " SAMSON'S DREAM

(Note: The following are shot in black and white,  
except where otherwise noted.)

--"Michiko" runs through a forest at night. On the  
trees hang many corpses. The sound of HOOFBEATS can  
be heard.

--A close-up of one of the corpses' faces. It is  
Jill/Jill-Prime's. Its eyes pop open.

--Samson is a knight in armor, riding on a black  
steed. He is carrying a shield with a cross on it.

--Samons rides "Michiko" down. She falls to earth. He  
leaps off his horse, and clobbers her with a  
gauntleted hand.

--"Michiko" sits bound in a box in a medieval-looking  
hall. At a high bench in front of her sit three  
judges in black hoods. Behind her, a mob of angry  
peasants HOWL and point accusing at her. The middle  
angrily points at her as well.

--Close-up on the middle judge's face. It is the  
Colonel.

--"Michiko" is bound to a stake and surrounded by  
faggots. Samson sets fire to the faggots. They burn.

--Close-up on "Michiko's" face contorting in pain as  
the flames rise around her.

--The execution site. Samson scoops up a pile of ash and tosses it into the air.

--The camera draws back to show that the execution grounds are in the middle of the Gnosis campus.

--The bits of ash transform into black flies, which swarm.

--A group of Gnosis students at the gymnasium pool, both male and female. All are naked and cavorting. Some are copulating. The flies swarm in on them. As they do so sores and pustules appear on their skin. Distorted sound of SCREAMS as this happens.

--A second shot of same. The water in the pool has turned to blood. Only bones and rotted flesh can be seen around its edge.

--Samson, clad in a snow-white robe, kneels before a dais. A bearded figure in a purple robe wearing a crown steps forward and taps him once on each shoulder with a sword.

BACK TO SCENE

Willie is sitting at the desk with his eyes closed. He is covered in sweat. His eyes suddenly pop open and he begins hyperventilating.

Michiko sits bolt upright in her tub, jumps up without bothering to dress or clean off, and runs over to Willie. She grasps his hands.

MICHIKO

Willie! Are you all right?

WILLIE

(calming  
slightly)

Great Lovecraft's ghost!  
What the fuck is with that  
guy?

MICHIKO

I know, I saw it on  
monitoring.

Michiko cradles Willie's head in her arms for a moment.

WAITE

Yes. I was monitoring too.  
Not a trace of the  
ordinary sexual arousal.  
Not a traditional sadistic  
electroencephalographic

profile, either. I wonder what is with that guy. I shall definitely have to encourage further followup.

WILLIE

Yeah, well, perhaps you can leave me out of it if you want to run a followup session. I mean...

Willie is interrupted by the RINGING of a cellphone.

Willie pulls the phone out of a pocket in his lab coat and looks at the caller ID screen.

WILLIE

I should probably take this.

(into phone)

Hey. Yeah. Sorry I kind of had something going on and...what? Try to be calm okay? I'll get over as soon as I can.

(puts phone away)

Never rains but it pouts. Rebecca, I have some sort of emergency. Can we debrief later?

WAITE

(pauses for a moment)

Yes, okay. You look like you could use a little time away from the lab. But soon, okay.

WILLIE

Got it. I'm out of here.

INT. MAUREEN'S ROOM "NIGHT

CLOSE-UP ON A TABLE

Two pontarlier glasses, one full of milky-white liquid and another with some clear liquid at the bottom can be seen, as well as an opened bottle of "La Clandestine Absinthe Superiere."

Maureen's hand is pouring water into the second glass, which also turns milky white.

BACK TO SCENE

Maureen hands a glass to Jill, who takes a swallow.

MAUREEN

And so that's the story.  
There's some sort of evil  
conspiracy out there. They  
had their hooks into the  
State Home for Wayward  
Girls, and they were the  
ones who somehow created  
that other Jill we saw.

JILL

And if your story is true,  
then you're not really  
Maureen, are you.

MAUREEN

As far as I'm concerned,  
I' just as much Maureen as  
Maureen ever was.

Jill takes another sip of absinthe.

MAUREEN

I'll understand if you  
want to call Security now  
and have me taken away.

JILL

It's an absolutely crazy  
story. Except for one  
thing. Do you know Iris  
Brockman?

MAUREEN

Heard of her. Kind of a  
strange girl. Philosophy  
type, right?

JILL

She did study abroad last  
year, just like me. And she  
came back with a bizarre  
story about people  
duplication, just like you  
did.

Maureen nods.

JILL

So either you're insane or  
I'm insane or we're both  
insane and someone needs  
to make a phone call to  
the authorities right now  
or...there's something in  
the story you just told  
and we're now up against  
something really really

evil and we need all the help we can get from anyone who's not the authorities. How am I to decide.

MAUREEN

I can show you something that will help you make up your mind.

JILL

Please do, because in spite of the alcohol I think I'm about to lose it.

Maureen gets up, puts her glass down, walks into her closet, and closes the door.

There is a flash of bluish light.

The the door opens. The hollow clothing of Maureen walks out of the closet.

Jill GASPS.

JILL

The invisibility stuff! Oh my God! It's true.

MAUREEN

I've started by reaching out to one of the few people I know who might understand.

There is a KNOCK at the door.

MAUREEN

And that might be him now.  
(calling out)  
Who's there?

WILLIE (O.S.)

(outside the door)  
Maureen, it's me.

Maureen undoes the deadbolt on the door, letting Willie in.

Willie speaks as he is rushing, not noticing that he has stepped past Maureen, who is behind the door.

WILLIE

Maureen, I came as fast as

I could, I...

Willie sees Jill, stops dead, and goes pale.

MAUREEN  
Willie, what's wrong? It  
looks like you've...

Willie turns around, sees what appears to be  
Maureen's hollowed-out clothing talking to him, and  
faints.

MAUREEN  
...seen a ghost.

EXT. OUTSIDE MENDEEEV HALL " NIGHT

Willie trudges through the snow, weighed down with an  
oversize backpack.

SHOT " A PATCH OF SNOW ILLUMINATED BY A LIGHT

Two pairs of bare footprints appear at a walking pace  
in the snow.

BACK TO SCENE

Willie arrives at the door of Mendeleev Hall, opens  
it, and holds it open.

JILL (O.S.)  
Thank crap we're here. I  
am freezing!

MAUREEN (O.S.)  
Shh!

INT. STOCKROOM IN MENDELEEV HALL " NIGHT

Willie approaches a door in a bare basement room.

(Note: The door is the same door as Willie and  
Aloysius used to enter the steam tunnel system in  
Progress in Research.)

MAUREEN (O.S.)  
So this is the place?

WILLIE  
Yes.

Willie reaches into his pocket and pulls out a length  
of stiff wire, holding it forth.

The wire moves through space into the lock of the  
door, picking it.

The door swings open. Willie unshoulders the backpack he is carrying and hands it through the door.

A wireless phone appears to float back through the door. Willie takes it in hand.

MAUREEN (O.S.)  
Help is on that speed dial. The one person I think might be able to figure something out.

WILLIE  
I think I know who. You stay safe down there for now.

MAUREEN (O.S.)  
You too.

The door closes.

INT. A MEDICAL SCHOOL MORGUE "NIGHT

ALOYSIUS KIM, wearing a white doctor's coat, surgical gloves, and goggles, is standing over a nude cadaver laid out on an autopsy table.

Aloysius reaches overhead and takes hold of a rotary bonesaw. He buzzes it on a few times to make sure that it is working, then looks at the cadaver.

ALOYSIUS  
Okay, Mr. Cadaver. Let's see what pathological mysteries lie inside that skull of yours.

Sound of a wireless phone RINGING.

Aloysius grimaces, turns off his bonesaw, pulls the phone out of the pocket of his labcoat, and flips it open.

ALOYSIUS  
(into phone)  
Look now is not really a great time...

Pauses as he listens. Sound of an INDISTINCT VOICE from the phone.

ALOYSIUS  
Really? I mean...shit!  
(pauses and listens again)  
Yeah. Okay. As soon as I



can.

Aloysius closes the phone and puts it back into his pocket. He looks down at the cadaver.

ALOYSIUS  
Well, Mr. Cadaver, it  
looks like you've earned a  
reprieve...for today.

INT. PROFESSOR WAITE'S OFFICE " NIGHT

Waite and Samson sit across the desk from one another. Waite is entering information into a computer. Michiko sits to one side, making notes on a clipboard.

WAITE  
Alright, Mr. Samson,  
that's about it for the  
exit questionnaire. I just  
need to do a quick  
dilation check...

Waite looks around her desk for a moment.

WAITE  
Crud. Left my instrument  
in the other room. Would  
you excuse me for a moment  
while I go and fetch it?

Waite gets up and leaves.

After she is gone, Samson leans over toward Michiko. He grins.

SAMSON  
So is it true what they  
say about Japanese girls?

MICHIKO  
(looking up)  
Excuse me?

SAMSON  
Well, you know...

MICHIKO  
Personally, I've always  
thought of Abe Sada as a  
fine specimen of Japanese  
girl, something of a role  
model, even.

SAMSON  
Who?

MICHIKO

You know, Abe Sada. Oshima Nagisa made a famous movie about her, In the Realm of the Senses

SAMSON

I can't say I've seen it.

MICHIKO

Oh.

Michiko goes back to writing on her clipboard.

SAMSON

So anyway...

MICHIKO

(cutting him off)

Are you into BDSM, John?

SAMSON

What?

MICHIKO

Because I'm really into being a dominant. Do you think that's the sort of thing you'd like to play along with?

SAMSON

Uh...

Waite enters, eye-examination instrument in hand.

WAITE

Found it. Now, if you'll just sit back and relax a minute, Mr. Samson...

INT. A STEAM TUNNEL UNDER GNOSIS " DAY

Aloysius and Willie walk along the tunnel, illuminating their way with flashlights.

WILLIE

Remember our first time down here, Aloysius?

ALOYSIUS

That was truly something.

WILLIE

Nothing like this, though.

Sound of SPLASHING near Aloysius. Aloysius's shirt

wrinkles suddenly.

ALOYSIUS

Oof!

MAUREEN (O.S.)

Aloysius!

ALOYSIUS

Maureen? Is that...oh yes,  
the technology. You  
learned better than I  
would have imagined.

MAUREEN (O.S.)

And it works better than  
you would have imagined.  
Jill is here too.

JILL (O.S.)

Hi, guys.

MAUREEN (O.S.)

So what now?

ALOYSIUS

Well, Willie's been  
topside, following a  
hunch. Take a look at  
this.

Aloysius takes a small computer out of a bag and opens it. It starts playing video.

SHOT " THE COMPUTER SCREEN

The video is a reprise of the Samson-Willie dream sequence.

Aloysius pauses the video at the point where the face of the hanged Jill appears in the woods.

BACK TO SCENE

JILL (O.S.)

Oh my God. I'm going to be sick.

MAUREEN (O.S.)

Hang in there. Aloysius,  
where on earth did this  
come from?

ALOYSIUS

Willie can explain better  
than I.

Willie takes a deep breath.

WILLIE

I've been working with Professor Rebecca Waite...you know, in the psychology department. Anyway, Professor Waite has developed a novel brain-scanning and sensing technology that works in induced REM sleep. In effect, it allows two people to be jointly involved in the creation of a dream. And this is a dream that someone "one of our experimental subjects" had at Gnosis recently. At first I just thought it was a sick fantasy that some guy had, you know? But when I heard about Jill, or her twin sister, or whoever that is topside, I wondered if it couldn't be a coincidence. So I guess I had to sort of...help myself to this footage. I mean, to such similar things, happening so close together in time.

ALOYSIUS

But there's more, something perhaps even more interesting. Keep watching.

SHOT " THE COMPUTER SCREEN

Aloysius plays the video forward, until it reaches the part with the Inquisitor. He then pauses it.

BACK TO SCENE

ALOYSIUS

Does that guy look familiar to anyone?

MAUREEN (O.S.)

No.

JILL (O.S.)

Yes, I do. That's a guy named Colonel Jeremiah Madder, brother to the late Senator. I saw him

speaking, tossing out red  
meat at that colloquium of  
right-wing lunatics  
Professor Gregg put  
together on campus last  
semester.

ALOYSIUS

And the late Senator  
Burton Madder, whose  
brother this lunatic  
military half-man is, will  
not soon be forgotten at  
Gnosis, as he made an  
unfortunate and what  
appears to have been  
terminal appearance here  
right at the time that  
Moirra Weir and some of her  
friends vanished.

MAUREEN (O.S.)

(somewhat sourly)

I knew there would be a  
reason for your  
investigatory zeal,  
Aloysius.

ALOYSIUS

You would think that  
Colonel Madder might have  
retired "the Madder  
family has a lot of  
inherited money" but he  
still seems to be on  
active service. Our on the  
web there are rumors  
kicking around that he's  
tied up in military  
intelligence somehow.

MAUREEN (O.S.)

Oh no...

JILL (O.S.)

And now he's showing up in  
some sicko's dreams.

MAUREEN (O.S.)

We are in really deep  
trouble.

JILL (O.S.)

Whose dreams, Willie?

WILLIE

Well, experimental ethics  
and all...

JILL (O.S.)  
Believe it or not, Willie,  
I actually have killed a  
man in my life.

WILLIE  
The guy's name is John  
Samson. He's some sort of  
transfer student from a  
military academy.

There are a few moments of silence.

MAUREEN (O.S.)  
Why is Professor Waite  
running this set of  
experiments, Willie?

WILLIE  
(clearing his  
throat)  
She is testing a  
hypothesis that under the  
right conditions, the  
experience of having  
dreams like these is  
sexually liberatory.

MAUREEN (O.S.)  
And why exactly is  
military sicko boy, who I  
grant is our only lead  
into this mess, so  
interested in being  
sexually liberated?

INT. A FRESHMAN GIRLS' DORM COMMON ROOM " DAY

MARIE, NOREEN, OLIVE, and PAMELA are sitting on  
chairs and a sofa. Marie is in shorts and a t-shirt.

NOREEN  
I can't believe you  
actually made a bet like  
this.

MARIE  
Well, he talked so big I  
just had to see if I could  
call him on it.

OLIVE  
You really think he's  
going to show up?

MARIE  
That or face humiliation,  
because we made this bet

in front of witnesses.

PAMELA

You think there's any chance he can perform?

MARIE

Well, most guys I think would be just too nervous, and given that the terms are that he just has to stand there and perform, I think not. There's always that story about Pedro Gonzalez at last year's Omega initiation, but I'm not sure I believe that, and anyway, we're keeping our clothes on, for now...

OLIVE

For now?

MARIE

There are the terms of the bet.

PAMELA

Say what?

MARIE

If he can do it, then he can do me.

NOREEN

You slut!

MARIE

Hey, college is about having fun, isn't it. It's not like it's the 1950s anymore.

OLIVE

And how.

PAMELA

And what if he loses?

MARIE

Then we get to keep his clothes, and he walks back to his dorm naked.

GIGGLES from the four women.

There is KNOCK at the door.

MARIE  
That's probably our  
special guest now.  
(more loudly)  
Come in!

Samson enters the room. He stands before the four women. There is a moment of silence.

SAMSON  
I'm ready if you are.

MARIE  
Okay. So show us what  
you've got.

Samson nods. He disrobes, folding each item of his clothing carefully and placing it on the back of a chair. At the end of this process he stands naked before the four women at parade rest.

PAMELA  
You have to admit he is  
well-muscled.

OLIVE  
And well hung.

MARIE  
But he's still Mr.  
Floppy-Cock, unless he has  
something else to show us.

SAMSON  
Watch.

Samson closes his eyes in concentration. His cock promptly becomes erect.

OOHS and AAHS and a WHISTLE from the four women.

MARIE  
Oh...my God.

SAMSON  
Looks like I won the bet.

OLIVE  
(aside, to  
Pamela)  
Looks like someone came  
prepared to lose.

CLOSE-UP "MARIE'S SHORTS"

Marie's hand has strayed into her shorts. She is stoking herself.



BACK TO SCENE

MARIE

Okay, Mr. Phallus-God. You do win. When and where?

SAMSON

How about right here and right now.

MARIE

Oh yeah? How about if my girlfriends here stay and cheer us on? You man enough to keep going with that?

SAMSON

You bet I am.

MARIE

Well then...

Marie whips off her shirt and her shorts, leaving herself naked. She sits down on a comfy chair and spreads her legs, stroking her clitoris.

MARIE

Come and get it. Or get it and come. Whichever.

GASPS from the other three women.

PAMELA

Marie!

MARIE

C'mon Pamela. Have a sense of adventure. It's nothing to be ashamed of. Just a natural act and...uhhh

Marie is cut off as Samson penetrates her.

MARIE

A really fun one...ohhh...

Marie and Samson copulate, slowly at first, then picking up speed.

OLIVE

Yeah. All right!

PAMELA

Olive!

OLIVE

Aw, don't be so repressed,  
Pamela.

Olive and Noreen cheer on Marie and Samson's  
copulation, while Pamela sits, looking scandalized.

After a while Marie CLIMAXES rather noisily, and  
Samson withdraws silently.

Samson returns to standing at parade rest in front of  
the women and grins. Marie smiles and closes her  
eyes.

NOREEN  
Whoa! Way to go!

PAMELA  
Appalling. I'll bet he  
didn't even come.

MARIE  
(blushing)  
Oh, but he did.

PAMELA  
Well, then I'll bet he  
isn't doing that again  
soon.

SAMSON  
Bet you're wrong.

Samson closes his eyes and concentrates, and promptly  
becomes fully erect again.

The women look at each other, astonished.

OLIVE  
Do you like...already have  
a girlfriend?

NOREEN  
More to the point,  
perhaps, Pamela here ought  
to be thinking about what  
happens to girls who lose  
bets with John Samson.  
Though I guess perhaps  
she's a little too  
repressed to actually pay  
up on such bets.

Pamela stands up like a shot.

PAMELA  
(outraged)  
I'll show you who's

repressed!

Pamela tears off her sweater, ripping off buttons as she does so. She struggles out of her bra, then drops her skirt and panties.

She gets down on her knees and presents her backside to Samson.

PAMELA

You like fucking? Then I dare you to keep it up for another round. Go on. Fuck me. Fuck me like an animal, if you can.

SAMSON

Happy to oblige, miss.

Samson mounts Pamela from behind. Pamela GRUNTS and then MOANS.

SAMSON

You're a little tight...you sure you want me to go on?

PAMELA

Don't you dare stop, John Samson.

As they copulate, NOREEN and OLIVE nudge each other and giggle. Then they start slowly disrobing themselves.

INT. ABANDONED THEATER IN ALUMNI HALL " DAY

Aloysius is standing alone on the stage, fiddling with a complex-looking piece of apparatus.

Willie enters, apparently alone, and carrying a large backpack.

MAUREEN (O.S.)

What is this place?

WILLIE

The abandoned theater in old Alumni Hall. Another little dividend to my hours of browsing Gnosis architectural arcana in the library. Most isolated place we could get to without having to go out of the tunnel system.

JILL (O.S.)

I guess it's a blessing  
that the college never  
bothered to tear this old  
pile down.

MAUREEN (O.S.)

Ho there, Aloysius. How's  
the technology.

ALOYSIUS

Something of a bitch  
getting power supplied and  
calibration working in  
this dusty environment,  
but I think we can manage.

MAUREEN (O.S.)

Well, let's give it a go.  
It would be kind of nice  
to walk around in, you  
know, clothes again.

ALOYSIUS

Right.

Aloysius fiddles with some switches on the apparatus.  
There is a hum, then a flash of blue light, and  
Maureen appears, naked.

Willie, somewhat averting his eyes, reaches into the  
backpack and takes out a robe, which he hands to  
Maureen. Maureen puts it on.

This procedure is repeated with Jill.

JILL

So now what? Willie, did  
you have any success  
finding out if the other  
women who might know about  
this human duplicating  
thing, Iris, Cleo, and  
Bridget at least, are  
okay.

WILLIE

I called and asked around.  
Cleo and Iris I talked to  
on the phone. Iris is  
going out of town on some  
sort of trip to an art  
museum. Cleo was insistent  
that she could take care  
of herself. She sounded a  
little weird, though, kind  
of out of it or  
preoccupied.

JILL

And Bridget? You got in touch with Bridget, right?

WILLIE

(looking  
downcast)

I couldn't reach her, and her suitemates say they haven't seen her for a few days. I'm not sure what to say.

MAUREEN

Oh no...

WILLIE

The best I can say is that there doesn't seem to be any kind of body anywhere.

There are a few moments of silence.

MAUREEN

We really are in deep, aren't we?

ALOYSIUS

Maureen, let's not leap to conclusions...

MAUREEN

They're coming to wipe us out...whoever they are.

JILL

And my...double? Sister? Whoever that was? You took care of making sure she won't be found hanging in my room, right? All the people who would freak out if...

WILLIE

Aloysius figured out a way to take care of her.

JILL

Decently, yes? Please tell me something good.

WILLIE

Well, he sort of dissolved her.

JILL

What!

WILLIE

He, er, dissolved her.

JILL

You dissolved my double's  
body? In what? Acid?  
Aloysius, what on earth...

ALOYSIUS

I did not dissolve her in  
acid.

JILL

Well that's a relief, for  
a minute I thought...

ALOYSIUS

I did, however, reduce her  
to a liquid form, though,  
to simplify transport and  
analysis.

(takes a small  
vial out of his  
pocket and holds  
it up for all to  
see)

Here.

JILL

I think I'm going to be  
sick.

MAUREEN

Aloysius, I hope you have  
a very good explanation  
for all this.

ALOYSIUS

Aside from the fact that  
it would be..shall we say,  
a little awkward, to be  
seen carrying a dead body  
around campus?

Aloysius stares into space for a moment. Then he  
walks over to a table on the stage and opens a  
notebook computer sitting there.

ALOYSIUS

What I am about to show  
all of you is something I  
would normally never show  
anyone, but seeing as we  
all seem to be in deep  
into some kind of  
converging evil  
conspiracy, I shall. But  
only if you all swear to

secrecy. Do you agree?

WILLIE

Yes.

MAUREEN

Yes.

JILL

(choking back  
tears)

Yes.

ALOYSIUS

Alright then. Gather  
round.

Jill, Maureen, and Willie all gather round so that they can see the screen of the computer.

SHOT " ALOYSIUS'S COMPUTER SCREEN

The screen is only an Ubuntu desktop to begin with, then a pop-up box appears for mounting a TrueCrypt drive, which Aloysius does. He then uses a terminal prompt to open a video clip within the drive.

ALOYSIUS (V.O.)

What you are about to see is video footage that was created, or at least retained by, Moira Weir, I believe. It had to do with some peculiar scientific work she was a part of before she disappeared.

(Note: The image on Aloysius's screen sharpens slightly, but not entirely.)

(Note: There is a time counter in the lower right-hand corner of the screen.)

NANETTA RECTOR, naked, walks up to the platform of the Apsinthion Protocol device. She mounts the platform and turns around to face the camera.

(Note: Nanetta is the same character as in the Apsinthion Protocol, and this scene is the same as Nanetta's P.O.V. sequence in that script, but this time shot as if by a camera positioned where Moira Weir would have been in that scene.)

MAUREEN (O.S.)

That's Nanetta Rector!  
What on earth is she  
doing?

WILLIE (O.S.)  
And where on earth are her  
clothes? I swear sometimes  
I feel like I'm living in  
a poorly-written  
exploitation movie.

Sound of an INDISTINCT MALE VOICE.

NANETTA  
(in a  
mock-Southern  
accent)  
I'm ready for my screen  
test, Mr. DeMille.

Sound of a reproachful INDISTINCT MALE VOICE.

FEMALE VOICE (O.S.)  
Apsinthion Protocol  
commencing.

Sound of electric motors WHIRRING.

The Apsinthion Device's transparent tube descends  
over Nanetta, enveloping her.

Sound of an INDISTINCT FEMALE VOICE.

Nanetta smiles and makes a thumbs-up gesture.

Sound of a brief HISS.

FEMALE VOICE (O.S.)  
Environmental seal  
established. Operations  
phase commencing. Warning!  
Extinction of subject can  
result from any attempt to  
interrupt the protocol at  
this point.

JILL (O.S.)  
What on earth?

Nanetta is bathed in golden light. The Apsinthion  
Device tube begins to fill with fluid, and then  
Nanetta begins to dissolve from her feet up.

JILL (O.S.)  
Oh my God!

REVERSE SHOT

Aloysius, Maureen, Willie, and Jill stare down at the  
screen of Aloysius's computer, their faces  
illuminated by its glow.



Aloysius watches with intense concentration.

Maureen and Jill wear expressions of horror.

Willie looks on amazed.

JILL  
They're killing her!

Sounds of Nanetta's orgasmic MOANS and CRIES come from the computer's speakers.

WILLIE  
Yeah, but it looks like she's even enjoying it.

The four watch for a moment more.

Maureen covers her eyes.

MAUREEN  
Aloysius please stop this.

ALOYSIUS  
(glancing over his shoulder at Maureen)  
Maureen, no one dies here, in spite of what it might look like. Take your hands away from your eyes. I'll fast forward through the rest.

Maureen uncovers her eyes somewhat hesitantly.

CLOSE-UP: THE COMPUTER SCREEN

The action now runs in fast-forward. The tube is now full of fluid. The device's plunger descends, forcing the fluid out to of the tube. The device then lifts off the platform.

ANWEI LI, also naked walks up to the platform and stands on it, facing the camera.

SQUEAL of voices in fast forward.

The tube descends, fills with fluid, and Anwei rapidly dissolves away. The plunger empties the tube a second time, then lifts off the platform.

WILLIE (O.S.)  
So now what?

ALOYSIUS (O.S.)  
Nothing happens for a good

long while Whatever was going on, the camera wasn't pointing at, much to my regret.

Aloysius speeds up the fast forward some more, so that several minutes pass by in a few seconds.

ALOYSIUS (O.S.)  
Then finally someone had the sense to repoint the camera. Unfortunately they didn't repoint the microphone, so the sound is messed up.

The camera repoints toward an open pool in the laboratory of PROFESSOR JOSEPH CORWIN.

Corwin and MOIRA WEIR walk into view and stand by the edge of the pool. Corwin hands Moira something and nods. Moira tosses it into the pool.

Corwin and Moira stare into the pool for a little while. The water appears to bubble and roil on the surface.

After a moment Nanetta emerges from the pool, still naked and now dripping wet.

Nanetta and Moira look at each other and exchange a brief kiss. Moira appears to ask Nanetta something. Nanetta closes her eyes, smiles broadly, and shudders, as if with pleasure.

Corwin hands Moira something else. Moira hands it on to Nanetta. Nanetta tosses it into the pool.

The waters roil as before. Then Anwei emerges from the pool, just like Nanetta.

Moira appears to ask Anwei a question. Anwei smiles slightly, bows her head, and blushes.

Aloysius stops the video.

BACK TO SCENE

MAUREEN  
So what just went on her, Aloysius?

ALOYSIUS  
You know of course that I've wanted for a long time to...find out what happened to Moira.

Maureen nods.

ALOYSIUS

In the course of looking around, I found various notes and records that she left. These indicate that she was working with Professor Corwin, and that apparently just before he disappeared, he had worked out some kind of transtation technology.

JILL

What?

ALOYSIUS

Something that allows you to reduce someone's material form to a small amount of information-preserving liquid, and then, with the right chemicals, bring them back. Just like we saw. He called it the Apsinthion Protocol.

JILL

That is crazy. Surely what we saw here was just some weird sexual game.

ALOYSIUS

Yeah, so I thought to. But there was enough in Moira's notes that I was able to reverse engineer part of the protocol.

MAUREEN

You mean...

ALOYSIUS

I have the turning into liquid part down.

MAUREEN

And the bringing back?

ALOYSIUS

Maureen, I am convinced that this technology is incredibly dangerous and there are lots of things about it that I still don't understand, which is

why it is so maddeningly  
frustrating to have that  
gap in the video. At this  
stage I would never  
knowingly attempt it with  
another human being.

CLOSE-UP - MAUREEN'S FACE

MAUREEN  
(as if something  
just became  
clear)  
Knowingly...

BACK TO SCENE

JILL  
And my double...

ALOYSIUS  
...was dead, and had been  
so for several hours.  
There was nothing that we  
could have done. I  
preserved a sample of her  
product in liquid nitrogen  
and perhaps someday with  
the right technology...

Jill nods, her chin slumping to her chest and tears  
coming down her cheeks. Maureen takes her in her arms  
to comfort her.

WILLIE  
So now what? It looks like  
our only lead on anything  
is this John Samson guy.

INT. A FRESHMAN GIRLS' DORM COMMON ROOM " DAY

Noreen is doing chin-ups on a bar mounted across a  
closet. She is naked. Samson stands behind her, his  
cock inside of her. Noreen moves up and down on it  
with her chin-up moves.

The other girls whistle and cheer encouragement as  
this goes on.

INT. ABANDONED THEATER IN ALUMNI HALL " DAY

Aloysius, Willie, Maureen, and Jill sit around a card  
table set up on stage on folding chairs. Maureen and  
Jill are now dressed in normal student clothes.

Maureen passes around mugs of tea.

JILL

Theres's one thing I could think of.

WILLIE

Which is?

JILL

If this John Samson guy really is somehow mixed up in all this...if he had something to do with disappearing Bridget and murdering my double, how do you think he would react if he saw me.

MAUREEN

Jill, you're not thinking of...

JILL

If maybe you guys could get out there and at least back me up some.

Willie and Aloysius exchange glances.

WILLIE

And Maureen holds things down here...seing as it might be best if she's not out?

MAUREEN

And what if we find out something?

JILL

Maybe nothing connects to nothing. Maybe this guy is just some sort of lone psycho. Either way, we can't skulk in here forever.

ALOYSIUS

Okay. But Willie and I hold close.

MAUREEN

I really don't like being alone here.

JILL

I promise. I'll only be out for a very short time.

EXT. GNOSIS CAMPUS - DAY

Samson is talking to a COED, and clearly putting the moves on her, when Jill walks by.

JILL  
(smiling)  
Hi there, John Samson.

Jill continues on. Samson freezes, then looks at her.

SAMSON  
(muttered, to  
himself)  
Intel was wrong...

COED  
John? Is something wrong?

SAMSON  
(to Coed)  
Uh, would you excuse me?  
Something just came up.

EXT. A SMALL DOOR OUTSIDE ALUMNI HALL -DAY

Jill steps up to the door, looks around then slips inside.

A moment passes. Then suddenly Samson appears out of nowhere before the door. He is carrying a backpack. He also slips inside.

WILLIE (V.O.)  
Shit! He is following her.

INT. JUST INSIDE ALUMNI HALL - DAY

It is a dusty, disused corridor.

The door is a double door. Samson reaches into his backpack and pulls out a pry-bar, which he slips between the handles. Then he pulls a tranquilizer gun

Samson pauses and is still, listening.

Sound of a distant DOOR OPENING and CLOSING.

Samson heads in the direction of the noise.

EXT. A SMALL DOOR OUTSIDE ALUMNI HALL - DAY

Willie and Aloysius run up to the door. They try to open it, but it is stuck by Samson's pry-bar in the handles on the other side.

WILLIE

Shit! Shit! Shit!

ALOYSIUS

Okay, just try to be calm.  
We're equal to this.

Aloysius pulls a multitool out of his back pocket and wedges it between the doors.

ALOYSIUS

A bar...stuck. Okay.  
Probably I can work this  
out.

Aloysius works on the door.

INT. ABANDONED THEATER IN ALUMNI HALL " DAY

Jill walks out about halfway across the stage.

JILL

Maureen? Are you here? Are  
you okay?

CLOSE-UP - ONE SIDE OF THE STAGE

A hand holding a tranquilizer gun.

RETURN TO SCENE

JILL

Maureen?

Sound of a THUD.

Samson goes down, tackled from behind by Maureen

Jill turns and shrieks

Samson drops his gun and manages to roll away from  
Maureen.

Maureen tries to scramble to her feet, but Samson  
manages to kick her hard in the stomach. Maureen  
collapses, gasping and wrenching.

Samson and Jill face off. Jill assumes a fighting  
stance.

(Note: Jill does know something about fighting. Her  
stance is correct.)

Samson screws up his face in a contemptuous  
expression, then extends his hand and makes a "bring  
it on" gesture at Jill.

Jill attempts a few attacks, which Samson fends off

or parries easily. He then lands a single blow which knocks Jill unconscious.

SAMSON

That will teach you to  
fight with Special Forces.  
We never lose.

Samson picks up his tranquilizer gun and tucks it into his wasteband. He then pulls out the spring-loaded knife he had earlier and opens it.

He picks Maureen up by the hair. She is still coughing and wretching. He puts the knife to her throat and turns her around to face the unconscious form of Jill.

SAMSON

Say goodbye to your  
friend. She's coming with  
me, not to return. And as  
for you...

Samson is about to cut Maureen's throat when there is suddenly a loud HISS from above. Samson looks up, as if involuntarily.

A jet of some kind of black liquid hits Samson in the eyes.

Samson SCREAMS, dropping both the knife and Maureen. He starts clawing at his eyes.

Samson then falls off the stage with a THUD.

Maureen manages to pull herself up and look up.

SHOT - MAUREEN'S P.O.V.

Something indistinct above in the catwalk disappears, making SKITTERING NOISES as it does so.

(Note: the SKITTERING NOISES should be approximately the same as those heard by Cleo when she first entered the rainforest with Tandelayo in Study Abroad.)

BACK TO SCENE

At the this moment Willie and Aloysius run in.

INT. A BACK ROOM BEHIND THE STAGE - DAY

Samson has been thoroughly tied to a chair.

Aloysius confronts him.



ALOYSIUS

So, John Samson, assuming that's who you are. I must say I am not impressed. You come in here, stalking my friends, and trying to murder them. Indeed, perhaps even murdering someone. Somehow, though, I don't think you're just a garden variety sicko.

Aloysius picks up the tranquilizer gun Samson had before. He fires a dart from it that just misses Samson's ear and embeds itself in the wall behind Samson.

ALOYSIUS

Tranquilizer gun. What's with that, Samson? Hoping to capture any wildcats you might encounter while strolling around campus?

Samson regards Aloysius silently. Aloysius goes to a bag on the floor and pulls something out.

EXTREME CLOSE UP: ALOYSIUS'S HANDS

He is holding a surgical scalpal.

BACK TO SCENE

ALOYSIUS

I must confess, John Samson, that I don't much like medical school. But I have learned some pretty useful things there. Like how to tie off an artery when an incision is made so that someone won't bleed to death. And that fact leads to two interesting questions. First, which bit of you shall we lose first, and second, how many bits will go before you tell us who you're working for and why you're doing what you are.

Maureen suddenly enters.

MAUREEN

(seizing  
Aloysius's arm)  
Don't do this. Show us

that you're better than  
him.

SAMSON  
(in a mocking  
falsetto)  
Yes Aloysius, show us that  
you're better than him.

Maureen spits on Samson. Samson sits rock-steady.

MAUREEN  
Besides, Willie has an  
idea.

INT. MONITORING ROOM - DAY

Aloysius and Willie stand working at the instruments,  
with Michiko, wearing a white bathrobe, checking some  
of the settings.

MICHIKO  
The settings look good to  
me, guys. So Alexis...

ALOYSIUS  
Aloysius.

MICHIKO  
Sorry, Aloysius. Are you  
sure this signal booster  
of yours can work?

ALOYSIUS  
I've pulled off stuff far  
more difficult.

MICHIKO  
Okay then.

WILLIE  
You're sure you're up for  
this, Michiko?

MICHIKO  
I love a challenge.

Michko slips off her robe and steps into the tub of  
gel.

ALOYISUS  
(aside to Willie,  
quietly)  
How well do you really  
know this Michiko girl? Is  
she someone you can trust?

WILLIE  
You might say we have an  
unusually intimate  
relationship.

Aloysius looks over at Michiko.

SHOT - MICHIKO SETTling INTO THE TUB OF GEL

Michiko closes her eyes, smiles, and squirms  
fetchingly.

BACK TO SCENE

ALOYSIUS  
Willie, sometimes I really  
wonder how you find time  
for the "being a student"  
part of being a student.  
(picking up a  
cellphone,  
hitting speed  
dial)  
Yes, it's me. Are you  
ready on your end?

INT. ROOM BEHIND STAGE AT ALUNNI HALL - DAY

Samson is still tied to a chair, but this time he is  
attached to electrodes which have been wired into a  
box.

Maureen speaks on a cellphone of her own.

MAUREEN  
We're all set  
here...right.

Maureen closes the phone and makes a gesture  
indicating "do it" to Jill.

Jill sprays Samson in the face with an atomizer.

JILL  
Sweet dreams, assclown.

INT. MONITORING ROOM - DAY

Aloysius makes a "thumbs-up" gesture.

WILLIE  
Showtime.

Willie watches on a computer monitor on a desk.  
Aloysius, meanwhile, looks at what looks like a  
dynamic video scan of a human brain.

CLOSE-UP: THE MONITOR

The scene is a desolate desert, with clouds and lightening in the background.

EXT. DREAMSCAPE DESERT - DAY

Samson is dressed as a cowboy with hosltered revolvers.

Michiko is dressed in flowing robes, facing him with a katana.

Michiko makes a series fancy and dextrous maneurvers with her katana.

Samson LAUGHS DERISIVELY, and draws one of his revolvers. He pulls the trigger.

A slug comes feebly out of the barrel and falls to the ground after travelling a few feet.

Samson draws his other revolver.

The barrel droops down limply.

Michiko advances with her katana. With a single cut she slashes open Samson's trousers, exposing his genitals.

Samson stands frozen. Michiko, with a second cut, severs Samsons penis and scrotum from his body as a single piece.

Samson falls away SCREAMING. Michiko casts aside her flowing robes and stands naked. She picks up Samson's severed genitals and holds them to her pudenda, where they attach to her body.

(SFX: Michiko's body transforms into that of a muscled male warrior, while Samson's transmforms into that of a voluptuous anime sex-object girl.)

(Note: As the character designs have now changed, the warrior will be referred to as "M." and the former Samson as "S." Voices are changed along with body types. In addition, S.'s non-verbal vocalizations are pitched higher than the norm for a Western actress, appropriate to an anime style.)

MONTAGE: S. ENSLAVED AND DOMINATED

--S. is naked with her hands tied above her head, and is being flogged by M.

--S. is fitted with a collar which is tied to a stake in the ground, pet-girl style. She is watched over by

a FAT MAN with a whip. She is otherwise naked, squatting in a yard, watching M. having sex with a beautiful woman inside a Japanese-style house a few yards away. From time to time she attempts to leave her squat or avert her gaze, and is whipped by the FAT MAN until she returns.

--S. is fitted with a harness, and forced to pull a rickshaw with M. riding in it. From time to time M. flogs S. with a riding crop. The camera pulls back to show several other such rickshaws pulled by anime girls. They are racing. The camera draws back still further to show them racing in a giant Coliseum like structure, with thousands of cheering onlookers.

--S. is suspended upside-down in elaborate rope bondage from a pulley. Her head is pulled back by her hair's being pulled back in her bonds. Two DEMONIC CHILDREN are pulling her up and down a few inches constantly. Her mouth is open, and M.'s cock is in it, causing her to fellate him.

--S. is tied spread-eagled to a bed as M. fucks her.

INT. A SPARE JAPANESE-STYLE ROOM (DREAM) - DAY

S. is wearing a collar and nothing else. Her hands are bound in front of her. She is led by the Fat Man holding a chain to her collar.

M. and a SCRIBE are sitting cross-legged at one end of the room.

M.

You know were not always a slave.

S.

No, my lord. Once I was a soldier.

M.

It amuses me to think that you were once such.

S.

Only as a slave have I truly known joy, my lord.

M.

Nonetheless I would find it diverting if you would tell me the story of how came to be a slave.

S.

Yes, my lord. It first began when I volunteered

for an operation. I was told they would cut out a part of my brain which I did not need.

FADE TO:

INT. THE MONITORING ROOM - DAY

Willie is watching his monitoring screen.

WILLIE

I have encountered some really sick stuff in my life, but that story really beats all.

ALOYSIUS

Yes. Reintroducing sexually transmitted diseases into the world. And then having them triggered by the very neurochemistry connected with pleasure. Very, very sick.

WILLIE

I don't understand the bit about surgery.

ALOYSIUS

Well, it's pretty clear if you look at the underlying neuroanatomy. Look

Aloysius gestures at his brain-monitoring screen, pointing out a region of the brain.

ALOYSIUS

They pretty clearly did cut out key regions of Samson's brain, regions associated with pleasures. That's why he could expect to carry their virus but not actually be diseased himself. Very fiendish indeed.

WILLIE

But how, then was he able to have an erotic dream.

ALOYSIUS

Because what Samson's surgeons didn't figure out was that they would have to remove various dormant

brain structures, in particular, female ones.

WILLIE

Uh, isn't this Samson character male?

ALOYSIUS

Sure, nature has a slightly more subtle way of making male and female than most people realize. Every human fetus starts out anatomically female. Indeed, basically human beings are female, as if that's the default setting for the species. Only with a certain amount of hormonal torture do you produce a baby boy rather than a baby girl. But nature's a tinkerer, and often a wasteful one, and there are structures left over might be put to use later. Apparently that's what Michiko here was able to ride on. She activated those structures, and that, together with the sadomasochistic personality type that Samson so obviously is, was enough to create a compelling fantasy of sexual surrender that he could be flipped into.

JILL

No doubt he had a natural love of both dominance and submission. The makings of a brilliant military career.

WILLIE

Shit.

ALOYSIUS

Shit indeed. But right now we have something else to worry about. Because in the course of telling his, should I say her? tale, Samson recounted a sexual encounter with four Gnosis

students.

WILLIE

Oh no. And if they...

ALOYSIUS

We might have some time. Most diseases have a latency period before they strike. They wouldn't be able to spread efficiently if they just killed their victims right away. And the viruses need time to multiply. But we need to find these four women and do something, before we're facing a holocaust that will make H-I-V at the end of the last century look small indeed.

Michiko wakes up at this point, sits up, stretches, and smiles.

MICHIKO

Well guys, how did I do?

WILLIE

Michiko, you're a credit to perverts everywhere.

MICHIKO

You are too kind.

ALOYSIUS

I think we'd best get back of Maureen and Jill. G-I Joe might be in a destructive mood when he wakes up, and they might need help.

MICHIKO

Not if they tied the knots on him according to instructions.

Aloysius looks over at Michiko, and slowly shakes his head.

INT. A BACK ROOM BEHIND THE STAGE - DAY

ALOYSIUS

You mean the guy is still asleep?

MAUREEN



Surprises me to, Aloysius.

JILL

What about this virus?

ALOYSIUS

Well, one thing that seems certain is that Sleeping Ugly over there may be about to perish from it. Those hedonic brain structures Madama Bondage turned on for him are lighting up like a Christmas tree. He's having a pleasant dream.

JILL

Doesn't seem very fair, somehow.

ALOYSIUS

But that fact gives me an idea. The virus depends on various hedonic neurochemistry for its activation. But if it multiplies fairly fast only in isolated brain regions it should actually be fairly easy to target if we can introduce a standard antiviral directly into the proper regions of the brain. An off-the-shelf compound should do. Normally these compounds are toxic in the necessary quantities, but not if we direct them properly. Probably whoever engineered this nasty thing was counting on it spreading far and wide and mutating before anyone could do anything about it.

MAUREEN

Right. And assuming that works, all we have to do is get four freshman girls to hold still while one person eats them out, and another sticks a needle in their heads. Sounds easy.

ALOYSIUS

We don't need needles.  
This is the twenty-first  
century, remember? We have  
hand-held MRI scanner-  
probers and magnetically  
reactive drug  
nanocarriers. If we light  
up the right regions of  
the brain fast enough...

MAUREEN

Still sounds like a long  
shot, Aloysius.

ALOYSIUS

Except that Willie had  
another idea. Give them a  
dream, a fantasy,  
distracting enough, and we  
could do it at one go.

JILL

Fantasy?

ALOYSIUS

Do any of you guys  
remember Waldron Lee?

MAUREEN

Sort of. Wasn't he a  
senior when you were a  
freshman? Had a reputation  
as a sort of dark, broody  
character?

ALOYSIUS

Exactly. And now he's in  
his fourth year in medical  
school at Euphoric. I've  
found him a kindred  
spirit, since just like  
me, he's a prisoner of  
immigrant parent dreams.  
But whereas all I ever  
wanted to be was a  
mechanic, Walter wanted to  
make movies. He has quite  
the talent for computer  
animation, and in the  
spirit of friendship, he  
made one for me. Watch.

The four gather around Aloysius's computer. They  
watch in the glow.

MAUREEN

Oh, you have got to be  
kidding.

JILL

A deft hand with satire, I see.

ALOYSIUS

But you can see how, with a little boost from mad Professor Waite's patent medicine, it might hit the spot, right?

MAUREEN

I don't believe the life I find myself living.

ALOYSIUS

Well believe it, Maureen, because without your technical expertise I don't think I can pull this off myself.

JILL

Can't you guys just send these girls to a hospital?

WILLIE

Someone very nasty is after you, and maybe Maureen too. If we go out there and try to explain, we're painting bullseyes on ourselves and probably fingering you as well.

JILL

I see.

MAUREEN

So more adventures in technology for us, it would seem.

INT. AN INTELLIGENCE MONITORING ROOM - NIGHT

A darkened, circular room, lit only by the glow of various computer screens, which are being intensely watched by men in military uniforms.

The COLONEL rolls in in his wheelchair. He approaches the DUTY CAPTAIN, who salutes.

DUTY CAPTAIN

Sir!

COLONEL

Any report on Lieutenant Samson, Captain.

DUTY CAPTAIN  
No sir. Ever since your  
report on Samson's  
non-report, both passive  
humint and elint show  
negative sir.

The Colonel frowns as if thinking hard.

DUTY CAPTAIN  
Do you wish to authorize a  
NatSec area lockdown in  
the Lieutenant's Geoloc,  
sir?

COLONEL  
No, captain. We can't  
paper that over just yet.  
Authorize instead four  
two-man sweep teams for  
area search and recovery.

DUTY CAPTAIN  
Right away, sir.

COLONEL  
We can't afford to lose  
this man, Captain. H's a  
valuable NatSec asset.

DUTY CAPTAIN  
Yes, sir.

INT. A FRESHMAN GIRLS' DORM COMMON ROOM " NIGHT

Marie is wearing a nightgown and sitting on a couch  
in the room, watching the television. She is  
illuminated by its radiation. She is flipping through  
channels with a remote.

MONTAGE - THINGS THAT APPEAR ON THE T.V. SCREEN

--A shot of a televangelist, preaching.

--An infomercial for cookware.

--A clip from Creature from the Black Lagoon, showing  
the creature swimming. This shot lingers a little.

--A right-wing talking head bloviating.

RETURN TO SCENE

MARIE  
(sighs)  
Now it's a thousand  
channels and nothing on.

Marie changes the channel yet again.

CLOSE-UP: THE T.V.

(Note: inside the "educational film" "Hygeine and You" shots are somewhat grainy black and white, sound a little tinny, an so forth, appropriate to an educational short from the 1950s.)

The screen is momentarily black, then there appears a black and white design of an eagle device with the legend YOUNG AMERICA FILMS with CHEESY, UPBEAT ORCHESTRAL MUSIC underscoring.

This fades to a second title card reading HYGEINE AND YOU.

BACK TO SCENE

MARIE  
I mean, really...

Marie is about to change the channel again when Olive comes in. She is wearing only a men's size Gnosis sweatshirt.

OLIVE  
Oh, don't change that.  
These old educational  
films can be really funny.

SHOT - THE T.V.

A new title appears: WITH PROFESSOR QUINCY WAGSTAFF,  
GNOSIS COLLEGE

BACK TO SCENE

MARIE  
Hey, did that just say  
Gnosis?

SHOT- THE T.V.

Black and white footage of students, groomed and dressed in the style of the 1950s, walking across the Gnosis campus

POMPOUS ANNOUNCER (V.O.)  
Bright college days. A  
time for learning.

Shot of students in a clsssroom full of fixed desks, taking notes. The men wear coats and ties, the women dresses.

POMPOUS ANNOUNCER (V.O.)

For friendship.

Shot of a group of students in the stands, cheering at a football game.

POMPOUS ANNOUNCER (V.O.)  
And even romance.

A male student in a letter sweater and a female one in a long skirt walk across campus hand in hand.

BACK TO SCENE

OLIVE  
Hey, Noreen, Pamela, you  
need to get in here and  
see this.

Noreen and Marie come in. Noreen is wearing a bathrobe, Pamela nothing by a pair of panties.

INT. WAGSTAFF SET - DAY

POMPOUS ANNOUNCER (V.O.)  
But all of these fine  
things, all these things  
we care about, are  
threatened by.

INSERT TITLE: POOR HYGEINE!

POMPOUS ANNOUNCER (V.O.)  
Professor Quincy Wagstaff  
of Gnosis College is an  
internationally recognized  
expert on poor hygeine.

PROFESSOR QUINCY WAGSTAFF stands before a blackboard. He is wearing a tweed jacket, a bow tie, and thick glasses.

PROFESSOR WAGSTAFF  
Poor hygeine has any  
number of devastating  
social consequences.

Professor Wagstaff reaches up and pulls down a screen on which are written as separate points COMMUNISM, RACE MIXING, and ROCK AND ROLL MUSIC. Professor Wagstaff points them out one by one.

PROFESSOR WAGSTAFF  
Communism. Race mixing.  
And Rock and roll music.  
All scorges of our time.  
Let's look at a typical  
young woman.

MARCIA walks into the scene. She is a pretty young blond woman, but a bit of a mess. Her hair is slightly stringy and unkempt, her dress a bit sloppy, etc.

CLOSE-UP: MARCIA

PROFESSOR WAGSTAFF

This young woman should be having the time of her life. But instead, she's an outcast, afflicted with the scourge of poor hygiene.

BACK TO SCENE

MARCIA

But Profesor Wagstaff, how can a student in this busy modern world manage to maintain good hygiene?

PROFESSOR WAGSTAFF

An excellent question, Marcia. Fortunately Modern Science has the answer.

MONTAGE - THE WONDERS OF 1950S TECHNOLOGY

(Note: Professor Wagstaff narrates during the montage.)

PROFESSOR WAGSTAFF (V.O.)

Everywhere we look to day, Modern Science showers the free world with its blessings. In the home. In the factory. And in National Defense.

--White-coated laboratory technicians work on a giant, vacuum-tube driven computer

--A 1950s style "perfect housewife" loads dishes into a dishwasher, then presses single button.

--An assembly line producing Ford Edsals.

--A giant missile blasting off.

BACK TO SCENE

PROFESSOR WAGSTAFF

And now, thanks to the work of the dedicated engineers at General

Electrodynamic's Clean Americanism division, we can harness the power of machine automation to allow a busy young lady like yourself to achieve a high state of personal hygiene by taking only minutes out of her busy, atomic-age day. Welcome to the Lav-o-Matic 5000.

MARCIA  
Well golly, Professor Wagstaff, how does that work?

PROFESSOR WAGSTAFF  
Step over here please, Marcia, and we'll arrange a little demonstration.

INT. A FRESHMAN GIRLS' DORM COMMON ROOM " DAY

NOREEN  
This is getting kinda weird.

There is a faint HISS. A few droplets can be seen in the projected light of the television.

PAMELA  
Does anyone smell something a little strange?

OLIVE  
Shh! This is actually getting interesting.

INT. WAGSTAFF SET - DAY

Wagstaff and Marcia have walked over to a screen. Next to the screen is a conveyer belt, also screened off.

PROFESSOR WAGSTAFF  
Would you be so good as to step behind that screen Marcia and disrobe completely, then step on that conveyer belt?

MARCIA  
Yes, Professor.

Marcia steps behind the curtain, then steps on the conveyer belt. A screen along the length of the belt



protects's Machia's modesty: her bare feet are visible below, her bare shoulders and head above.

MARCIA  
What now, Professor?

PROFESSOR WAGSTAFF  
Just relax, and let the  
Lav-o-Matic 5000 do the  
rest.

Profesor Wagstaff presses a button. There is a loud BUZZ, and the conveyer belt starts moving. Marcia moves along.

MARICA  
Oo!

A door opens in the wall, and Marcia moves through it.

INT. MARCIA INSIDE THE WASHING MACHINE - DAY

Marcia (still screened off) is surrounded by a steampunk Rube-Goldberg like assortment of pipes, wheels, belts, puff of steam etc. She is moving along the belt (still modestly screened off).

Marcia looks around, a little nervously.

The belt stops. One set of mechanical hands takes hold of Marcia's mouth, while another brushes her teeth.

POMPOUS ANNOUNCER (V.O.)  
Healthy teeth and gums are  
a vital front in the  
struggle of freedom  
against communism.

After having her teeth brushed, the belt starts again, then stops again, under a showerhead. Marcia is drenched with steaming water.

She is then moved a few feet further along. A nozzle drops shampoo on her head. Mechanical hands shampoo her hair.

She is then moved still further along. A second shower drenches her with water a second time.

POMPOUS ANNOUNCER (V.O.)  
Clean, well-maintained  
hair will reliably repel  
beatniks and rock-and-roll  
musicians.

She moves further along, stopping under a giant pipe.

She is sucked up into the giant pipe. Her nude body is very fleetingly visible as it is.

PAMELA (V.O.)  
Hey, what kind of fifties  
short is this anyway?

NOREEN (O.S.)  
(sleepily)  
Mmm.

Mechanical arms grab Marie by the wrists and ankles, which lay her out flat and spread-eagle her. She is surrounded by giant buffing sponges which soap her up.

SHOT -MARIE'S FACE

It registers surprise.

SHOT - MARIE'S BODY IN HER OWN FANTASY

Marie is surrounded by giant sponges, which are buffing her sensually.

BACK TO SCENE

Hoses snake through the sponges and attach themselves to Marcia's body.

POMPOUS ANNOUNCER (V.O.)  
Uh oh, Marcia. I think the  
Lav-o-matic 5000 has taken  
a liking to you!

SHOT - NOREEN'S FACE

noreen is staring forward in rapt attention.

SHOT - NOREEN'S FANTASY VIEW OF HERSELF, IN MARCIA'S POSITION.

The hoses are explicitly attached to Noreen's nipples, and "sucking" on them.

BACK TO SCENE

Sponges are working on Marcia's bare legs

SHOT - OLIVE'S FACE

Olive's eyes are closed, her mouth open.

SHOT - OLIVE'S VIEW OF HERSELF IN MARCIA'S POSITION

The sponges are massaging Olive's inner thighs and

clitoris.

BACK TO SCENE

Only Marcia's feet are visible (together with the mechanical grippers holding them), with some sort of giant piston moving back and forth between them. Marcia's toes curl.

MARCIA (O.S.)

Ohh...

SHOT - PAMELA'S FACE

Pamela's face contorts in ecstasy

SHOT - PAMELA'S LOWER BODY MARCIA'S POSITION

Pamela is being fucked by a giant mechanical dildo and making ecstatic facial expressions.

POMPOUS ANNOUNCER (V.O.)

Machine-operated  
penetration induces  
atomic-age multiple  
orgasm, completely  
eliminating the desire for  
giant Negro penis-  
penetration and subsequent  
communistic race mixing.

INT. A FRESHMAN GIRLS' DORM COMMON ROOM "NIGHT

The image on the T.V. screen freezes, but all four women are now staring at the screen in rapt attention.

The room phone lifts into the air. A number is dialed.

MAUREEN (O.S.)

Aloysius, the beauties are  
now sleeping, so let's do  
this thing.

INT. THE STAGE AT ALUMNI HALL - DAY

Aloysius, Willie, Maureen, and Jill sit around a table, eating pizza and drinking beer. Samson lies sleeping on the stage some feet away.

WILLIE

Looks like you did it, you  
guys. Congratulations!

JILL

Yeah, here's to you.

All four raise beer bottles and toast.

A stray-looking tortoise-shell cat wanders up to Aloysius, who feeds her tid-bits from the table as he speaks.

(Note: The cat is Lilith, last seen in Invisible Girl, Heroine and since strayed.)

ALOYSIUS

Sort of wonder, though,  
why you didn't let  
Waldron's video play  
through, though.

MAUREEN

I think your friend  
Waldron's last bit of  
satire was a bit over the  
top and probably wouldn't  
have served our purposes.

INT. AN INDUSTRIAL SET INSIDE "HYGEINE AND YOU" - DAY

Professor Wagstaff stands with LITTLE BOBBY, a boy of perhaps eleven, watching cans coming down a conveyer belt through a hole in the wall.

LITTLE BOBBY

Gee, Professor, this isn't  
quite what I expected.

Little Bobby picks a can off the assembly line and looks at it.

CLOSE-UP: A CAN

The lable has a picture of a smiling, well-scrubbed and properly coiffed Marcia on it, with the legends CANNED MARCIA and AS SEEN ON T.V. on it.

BACK TO SCENE

PROFESSOR WAGSTAFF

Well, little Bobby, let  
that be a lesson to you.  
Always check the settings  
on the machine before you  
start.

LITTLE BOBBY

I will, Professor. I  
promise.

INT. THE STAGE AT ALUMNI - DAY

ALOYSIUS

It wouldn't have happened  
without you Maureen. And  
it wasn't just technical  
skill. You showed a lot of  
heart.

MAUREEN

Really? You think so?

Aloysius and Maureen gaze into each other's eyes for  
a moment.

Willie and Jill exchange smiles and knowing looks.

There is a sudden CRASH as HEAVY #1 and HEAVY #2  
enter. They are dressed as Gnosis College maintenance  
men, and carrying guns which they point at the four.

HEAVY #1

Freeze!

Heavy #1 keeps his gun trained on Aloysius, Willie,  
Maureen and Jill. Heavy #2 bends down over Samson,  
checking his pulse.

HEAVY #2

Unconscious but alive.  
(pulling out a  
walkie talkie,  
speaking into it)  
Control, we have acquired  
target, need medical team,  
backup and prisoner  
transport.

CLOSE-UP: JILL'S FACE

Jill's face contorts with rage, as if something has  
snapped within.

BACK TO SCENE

CONTROL (O.S.)

(on walkie-  
talkie)

Forty seven, what is your  
position.

JILL

I have had enough!

Jill suddenly seizes a folding chair, and swings it  
wildly at Heavy #1. She makes contact, knocking his  
weapon from his hand.

MAUREEN

(standing up,

closing on Jill)  
Jill, no!

Jill raises the chair over her head, as if to brain Heavy #1 with it.

Heavy #2 drops his walkie-talkie, draws his pistol, and fires several quick shots in the direction of both Jill and Maureen.

Aloysius reaches into his bag and draws out a syringe.

Jill and Maureen fall with chest and abdominal wounds.

                  ALOYSIUS  
Motherfuckers!

Aloysius is standing, pointing the syringe at Heavy #2.

                  HEAVY #2  
What are you gonna do kid,  
take us out with your  
squirt gun?

Aloysius squirts a stream of liquid on Heavy #2, then repoints and squirts at Heavy #1.

Heavy #2's face contorts into a sneer. He turns and points his weapon at Aloysius.

Heavy #2's expression changes, as he notices that he's beginning to melt.

                  HEAVY #1  
Jesus fucking Christ!  
What's happening?

                  CONTROL (O.S.)  
                  (on walkie-  
                  talkie)  
Did not copy, forty-seven.  
Please repeat.

Heavy #1 and Heavy #2 scream as they melt away, leaving only piles of clothing and equipment.

Aloysius bends over Maureen, cradling her head.

                  ALOYSIUS  
Maureen...

                  MAUREEN  
Aloysius? I can't...I  
can't feel anything below

my waist.

ALOYSIUS

Maureen, I'm going to get you help. Try to stay conscious. Everything is going to be fine.

MAUREEN

Aloysius, I never really said this to you in so many words but I...I...

Maureen loses consciousness.

Jill is trembling in shock. The HISSING of a sucking chest wound can be heard from her side. This sound then ceases.

WILLIE

What do we do? If we call for help...

ALOYSIUS

...the killers will be here long before there's any help. We're down to one last, desperate play here. Those two metal tubs in the other room.

WILLIE

Dude, you must be fucking crazy.

ALOYSIUS

And your alternative plan is...

A momentary staredown.

WILLIE

I'll get the tubs.

CLOSE-UP: LILITH THE CAT

She is licking up some of the liquid on of the heavies has dissolved into.

INT. THE STAGE AT ALUMNI - A LITTLE LATER - DAY

Jill and Maureen have been placed in separate washtubs. Maureen appears to be in shock, Jill looks dead.

Aloysius adds a small amount of liquid to each tub. Both begin to dissolve.

Maureen suddenly regains consciousness.

MAUREEN  
Aloysius...what...

Aloysius comes over and holds her hand.

ALOYSIUS  
Maureen, please  
understand. We don't have  
any other choice.

MAUREEN  
No. It's okay. I know what  
it is and why.  
(closes her eyes)  
And oh it does actually  
feel so good.

Aloysius lets go of Maureen's hand. She finishes  
liquifying.

Aloysius quickly takes two samples, one from the tub  
that contained Maureen and the other that contained  
Jill.

ALOYSIUS  
I can't keep them stable  
for very long, so I need  
to start now. With some  
luck I can synthesize  
enough matrix to  
reconstitute them both.  
You get rid of what's  
here, then join me as soon  
as you can.

WILLIE  
(gesturing at  
Samson)  
What about him?

ALOYSIUS  
Leave him. We don't have  
the time to deal with him  
properly, and I don't have  
the stomach for any more  
killing, do you?

WILLIE  
No.

ALOYSIUS  
Beside I don't have a  
feeling that he'll be  
telling any tales.

Aloysius hurries out.



Willie, wearing a latex glove, reaches into the tub that had contained Maureen He pulls something out.

EXTREME CLOSE-UP: WILLIE'S GLOVED HAND

It is holding a badly smashed pistol slug.

INT. A HOSPITAL ROOM - DAY

Samson lies in a hospital bed, watched over by the Duty Captain, Nurse White, a PHYSICIAN, and the Colonel.

DUTY CAPTAIN

One of the follow-up teams found him sir, after the initial team vanished.

COLONEL

And his condition, doctor?

PHYSICIAN

A medical mystery, Colonel. There's no intoxication or organic damage, and he's not comatose. Electroencephalographic readings indicate that he seems to be in a continuing state of REM sleep.

COLONEL

REM sleep?

PHYSICIAN

The kind of sleep everyone has every night, normally associated with dreaming.

COLONEL

So why not just wake him up, doctor?

PHYSICIAN

We've tried everything we can think of -- pharmacological stimulants, painful stimuli, everything. We get a little reaction, and then he just falls back into the REM state. It's as if he's determined just not to wake up.

Nurse White reaches over and gently smooths Samson's

hair.

CLOSE-UP: SAMSON'S FACE

He is smiling beatifically.

INT. A MEDICAL SCHOOL LAB - DAY

Aloysius and Willie look pale and haggard. They are working on a table laden with glassware. All sorts of chemicals bubble and flow.

There is a sound of a loud BEEPING. Aloysius presses a button silencing the beeping, then quickly checks a pair of meters.

ALOYSIUS

This is bad. I can't keep them stable much longer. Willie, check the gague on the matrix-synthesizer.

WILLIE

(checking a guage)  
It reads 55 K-G.

ALOYSIUS

Shit! Shit shit shit!

Aloysius gets up and starts pacing around the room, gesticulating. He looks to be on the verge of tears. Then he sits down and buries his face in his hands.

Willie comes over and puts his hand on Aloysius's shoulder.

WILLIE

You did everything you could, Aloysius.

Aloysius stares into space for a moemnt.

ALOYSIUS

Only one thing left to try.

Aloysius begins frantically rearranging glassware, tubes, lines, and so forth

ALOYSIUS

Combining main samples...hoping the integration works...preserving partial samples for later differentiation.

WILLIE

Later  
differentiation...wha?

Aloysius ignores him. He decants a small amount of pale green liquid into a test-tube that has been fed by two separate pipettes.

ALOYSIUS

This is the best I can do,  
ladies.

WILLIE

Dude, what on earth?

Aloysius pours the tube into a transparent tub of clear liquid in the lab.

The liquid froths and bubbles and turns milky-white.

After a moment a single nude woman stands up from the tub.

WILLIE

Oh my God. She is  
so...beautiful. But...

(Note: this woman really is stunning: voluptuous like Maureen, but tall, blonde, and graceful like Jill.)

The woman steps out of the tub. She looks around, with an astonished expression on her face. She runs her hands over herself.

Aloysius steps close to her.

ALOYSIUS

Who...who are you?

JIREEN

I'm...  
(breaks into a  
wide, radiant  
smile)  
I'm Jireen!

Astonished looks from both Aloysius and Willie.

INSERT TITLE: TO BE CONTINUED...

FADE OUT.



Gnosis Dreamscapes by [Dr. Faustus at EroticMadScience.com](http://Dr.Faustus.at.EroticMadScience.com)

is licensed under a [Creative Commons Attribution-Noncommercial-Share Alike 3.0 United States License](#). Based on a work at [eroticmadscience.com](#).