

FADE IN:

INT. A COLLEGE LECTURE HALL - DAY

An old-fashioned lecture hall with wooden seats. At the front a desk and a lectern. PROFESSOR JOSEPH CORWIN stands behind the lectern. To Corwin's right sits his assistant LI ANWEI.

On a blackboard behind Corwin are written the words "Consciousness," "Substrate Dependence Thesis," "Mind Uploading?" and others.

Corwin is lecturing to assembled students in the hall. Anwei watches the students.

CORWIN

So we can see that the argument associated with a functionalist theory of mind is true, so very unsettling implications would seem to follow.

CLOSE UP - THREE GNOSIS COEDS

CORWIN (O.S)

Not only is there the possibility that there are possibilities of extracorporeal survival in some sort of posthuman substrate, and not only might there be very exotic possibilities for qualia not linked to our ordinary bodily experience, but a very unsettling ontological possibility is also raised by the Oxford philosopher Nick Bostrom...

NANETTA RECTOR, a long-haired brunette dressed in a t-shirt and a skirt is looking at Corwin with a frown of concentration.

MOIRA WEIR, a girl with black wavy hair and a creamy complexion, busily takes notes and then looks up.

ASHLEY MADDER, a voluptuous strawberry blonde in a low-cut blouse, parts her lips slightly and puts a pen to them.

ANOTHER CLOSE UP - ALOYSIUS KIM

ALOYSIUS KIM pays little attention to Corwin's

lecture, instead gazing dreamily at in Moira's direction.

CORWIN (O.S.)
...which is that we are not here at all, but in fact living in some sort of simulation. It is this possibility...

CLOSE-UP – ALOYSIUS'S P.O.V. – MOIRA

BACK TO SCENE

SOUND of students beginning to stir, put away books, and stand.

CORWIN
(raising his voice slightly to be heard over the noise)
Oh, I see I've run over again. Okay that's all for this week ladies and gentlemen. Be sure to read Blackmore chapter eight and Dennett chapter thirteen for next time and keep in mind that your second papers are due at the end of next week.

INT. A GNOSIS COLLEGE CAFETERIA – DAY

Aloysius sits at a table with his friends WILLIE and MAUREEN. Sounds of CONVERSATION, dishes and flatware CLINKING, etc. Half-eaten lunches sit before them.

WILLIE
So, how did the phone call with the parental units go?

ALOYSIUS
Sucked.

MAUREEN
Why sucked?

ALOYSIUS
Same old, same old. Parents always on me. When are you going to make us proud? When are you going to be the good studious Korean boy we raised you to be? When are you

getting into medical
school?

WILLIE

Sucks for you, especially
given your orgo grade,
which was not exactly
prize medical school
material.

MAUREEN

Willie, how can you rub it
in like that?

ALOYSIUS

No, he's right. Just never
gave a rat's ass about
orgo. Sometimes I wonder
if I give a rat's ass
about college. What I
always really wanted to do
was work with machines,
but of course that would
never have pleased the
Korean parents, having a
mere engineer or, their
Methodist God forbid, a
mechanic, for a son.

WILLIE

Which is a pity, 'cuz you
are talented that way.
Here. I have something for
you.

Willie reaches into a jacket pocket, and pulls out a
cylinder lock. He hands it to Aloysius, who brightens
up a bit seeing it.

WILLIE

Think your skills are up
to this one?

ALOYSIUS

(examining the
lock)

Standard Yale steel
cylinder. Six pins. Can
get a little sticky if not
maintained, but...

MAUREEN

Wait a minute, you know
how to pick locks?

ALOYSIUS

Taught myself how when I
was eight years old. Some

guy at MIT wrote a manual
on it, and I went to work.

(pulls a length
of metal out of
his pocket)

The best tool is something
like this, one of the
bristles cut off a street
sweeping machine. The
metal bands that hold
bundles of bricks together
work well too, if you cut
them right. After that
it's just a matter of
touch and practice...

(inserting the
pick into the
lock)

The lock is just spring-
loaded pins inside a
rotating cylinder. You
find the driver pin that
bins most tightly, push it
back, apply a little
torque to rotate the
cylinder slightly and trap
the pin...

(concentrating
and working on
the lock for a
moment)

...move on to the next,
repeat as necessary and
before you know it...

The lock pops open. Aloysius sets it triumphantly on
the table.

ALOYSIUS

...you're home and free.

MAUREEN

Wow! That's amazing. Do
you think that you could
teach me to do that?

ALOYSIUS

Sure. I've even got easy
locks to start out on.
Stop by sometime. But I
might ask for something in
return.

MAUREEN

(raising an
eyebrow)

Which is?

ALOYSIUS

If I teach you how to open
a lock, can you teach me
how to open a woman's
heart?

MAUREEN

(sighs)
Aloysius Kim, are you
mooning over that Moira
Weir again?

ALOYSIUS

She just seems
so...special somehow.

MAUREEN

(through gritted
teeth
Why not just do the simple
thing and ask..her..out?

ALOYSIUS

(morosely)
What would a woman like
that see in someone like
me?

MAUREEN

You won't know without
trying to find out.

WILLIE

Dude, I know something
that will get your mind
out of the dumps. And it's
something, which calls
(picking up the
lock)
for your very special
skills.

ALOYSIUS

Planning on dragging me
into a life of crime,
dude?

WILLIE

Only a small crime. You
see library research has
paid off.

Willie reaches into a backpack and pulls out a sheaf
of photocopies of what look like schematics.

WILLIE

I think I may have tracked
down the truth of a rumor

The tunnel is damp with a low ceiling. Aloysius and Willie proceed down it, illuminating their way with flashlights. They speak as they go.

ALOYSIUS

Not somewhere I'd like to get stuck. Are you sure you know where's we're going?

They arrive at a junction in the tunnel.

WILLIE

Old engineering maps in the Gnosis library couldn't possibly be wrong, could they? Let's have a look.

Willie uses his flashlight to look at a map.

WILLIE

(pointing left)
That way.

They go on, until they reach a dead-end, with a rung ladder leading up.

WILLIE

Now up.

Willie climbs the ladder to a trap door above. He tries it.

WILLIE

Stuck. Shit. Do you have anything for this.

Aloysius reaches into his pack and pulls out a small pry-bar, which he hands up to Willie.

ALOYSIUS

I don't want to think about the trouble we'll get in if we get caught using this.

WILLIE

(grunting as he tries to work the pry-bar)
Though if it gets known, our names will ring out in Gnosis College legend, you know that.

Sound of a SCREECH and then a BANG as Willie succeeds

at forcing the trapdoor open.

Aloysius winces.

INT. MAGDALENE COLLEGE CHANGING ROOM – NIGHT

Willie pokes his head up through the trapdoor.

WILLIE

Oh ho! Paydirt.

Willie climbs into the room, then speaks to Aloysius in the tunnel below.

WILLIE

Come on up, we made it.

Aloysius climbs up.

Both look around.

ALOYSIUS

Shit man, you didn't tell me that we were coming up in a locker room of all places.

WILLIE

Oh, relax. It's late at night. No one could possibly be around. I'm sure they make the good little Catholic girls go straight to bed after their evening prayers. Let's look around.

They do so for a while. Willie opens a few lockers (they are not locked) and peruses the contents. Aloysius finds the shower room. There is a sign posted by the entrance.

ALOYSIUS

(reading the sign)

"All young ladies must take a soapy nude shower before using pool."

(speaking as self)

So perhaps cleanliness is next to Godliness after all?

WILLIE

It certainly is, and that gives me an idea.

Willie begins to undress.

ALOYSIUS
What on earth are you
doing?

WILLIE

Using their shower.

ALOYSIUS
What?

WILLIE
Oh, c'mon. Don't you think
it would be a great story
to take back to Gnosis?

Aloysius shakes his head. Willie grins and undresses completely. Then he removes some soap from a locker.

He heads to the shower and showers briefly.

WILLIE
Ah, very refreshing.
Especially after that
dirty tunnel.
(soaps up, rinses
off, finishes up)
In fact, I feel so good I
think I'll take a nice
swim. Up for it?

ALOYSIUS
I don't have such a good
feeling about this. I'll
meet you back up top.

WILLIE
Suit yourself, buddy, but
I'm telling you, you'll
get more out of life if
you have some sense of
adventure.

Willie heads for the pool.

INT. MAGDALENE POOL – NIGHT

Willie enters, then stops surprised when he sees RAYNA RYAN swimming underwater in the pool. He watches her swimming for a moment.

Rayna stops swimming, surfaces, looks around, then treads water and looks straight at Willie.

Willie looks surprised, then suddenly covers his

genitals with his hands.

RAYNA
Why, you naughty boy!
You've forgotten your
bathing suit.

WILLIE
(stammering
slightly)
I...

RAYNA
It would seem that I've
forgotten mine too.

Rayna rolls over in the water thereby showing that she is wearing only a swimming cap.

RAYNA
Of course, why should I
bother to remember mine,
since the nuns are
supposed to be asleep at
this hour, and naughty
boys like you are supposed
to be locked out at all
hours.

Rayna swims away a few meters in a lazy backstroke, then treads water again.

RAYNA
Well, did you come for a
swim or didn't you?

Willie grins, then dives in and swims after Rayna.

Willie and Rayna swim through water. Willie from time to time gets close enough to touch Rayna, who shrieks and giggles and swims away.

Rayna eventually swims to a ladder and climbs out of the pool, still giggling. Willie pursues her.

After some running around, Willie corners Rayna.

RAYNA
(touching the tip
of Willie's nose)
Looks like you caught
yourself a mermaid,
naughty boy.

CLOSE-UP ON WILLIE AND RAYNA

Rayna puts her arms around Willie's neck. They draw

close and are about to kiss.

SHOT — RAYNA'S P.O.V.

MOTHER SUPERIOR EUPHEMIA and NUNS #1, #2, #3, and #4 loom into view behind Willie's head. The Mother Superior is holding a long metal ruler.

Sound of a GASP from Rayna.

RETURN TO SCENE

MOTHER SUPERIOR
What shame, what vile
outrage is this? A
poolside assignation?

Willie turns around and faces the nuns, and then promptly puts his hands over his genitals.

RAYNA
Mother Superior, I...

MOTHER SUPERIOR
Silence!

The Mother Superior smacks Rayna hard on the thigh with her ruler.

RAYNA
Ow!

The Mother Superior pulls a a black hood out of her habit and covers Rayna's head with it.

WILLIE
Uh, as I'm not really a
part of this whole
Catholic scene, I think
I'll be going now.

The Mother Superior looks at Willie contemptuously, then pulls a second black hood out of her habit and hoods Willie.

WILLIE
(muffled by hood)
Hey, what's the big idea?

Hooded, and with their arms still pinned by Nuns #1, #2, #3, and #4, Willie and Rayna are led off.

INT. MAGDALENE BONDAGE DUNGEON ROOM #1 — NIGHT

SHOT — WILLIE'S P.O.V.

Willie's hood is abruptly pulled off. He sees Rayna

standing in front of him. She is still naked, and her swimming cap has been removed.

BACK TO SCENE

Willie is standing with his feet shackled to the floor, and his arms spread above his head with ropes fastened above.

Rayna's hands are bound above her head by a single rope that runs up to a motorized spindle, which in turn is mounted on tracks that allow it to move backwards and forwards along the ceiling.

Rayna's ankles are shackled. They are likewise bound two pairs of ropes, one of which runs fore-and-aft, the other left-and-right. All are attached to spindles which allow them to be tightened.

In the corner of the room is a control panel with various dials and a prominent joystick.

MOTHER SUPERIOR
Filth! Fornication! In my
college! Your lot is
punishment.

RAYNA
Forgive me, Mother
Superior.

MOTHER SUPERIOR
Not until you have
suffered the consequences
of your action.

The Mother Superior strikes Rayna several times on the buttocks with her ruler. Rayna SHRIEKS and MOANS.

RAYNA
Oh...ah...must be
punished.

WILLIE
Man, this scene is really
fucked up.

The Mother Superior stops and looks Willie sternly in the eye.

MOTHER SUPERIOR
What did you say?

WILLIE
You were beating that poor
girl and telling her that
she must be punished, and

I said "this is fucked
up."

MOTHER SUPERIOR
How dare you use such
filthy language on my
premises? You too must be
punished.

The Mother Superior strikes Willie on the buttocks
with her ruler.

WILLIE
Ow! Shit!

The Mother Superior strikes him again, harder and
several times. Willie grunts and curses and strains
against his.

RAYNA
No! Stop hurting him.

The Mother Superior strikes alternating blows against
both Willie and Rayna's buttocks. Both shriek and
moan.

The Mother Superior stops striking them, and tucks
her ruler under Rayna's breasts.

MOTHER SUPERIOR
What a pity for you two
young animals...so wanting
to fornicate with one
another...

CLOSE-UP — RAYNA'S BREASTS

The Mother Superior lifts Rayna's breasts with the
ruler, then pulls the ruler up under the breasts,
until it lifts them slightly by Rayna's nipples,
which are clearly erect.

The Mother Superior tweaks both of Rayna's nipples
with the ruler. A GASP from Rayna.

BACK TO SCENE

The Mother Superior then uses the ruler to measure
the distance between Willie and Rayna.

MOTHER SUPERIOR
...but bound a foot apart.

The Mother Superior uses her ruler to measure
Willie's penis, which is also erect.

MOTHER SUPERIOR

moans some more.

WILLIE

Oh Lord, I...

MOTHER SUPERIOR

(interrupting
him)

No talking there! Or I
shall teach you the true
meaning of punishment!

WILLIE

I...

Rayna stretches forward and kisses Willie full on the lips, shutting him up.

The Mother Superior continues pumping Rayna up and down on Willie using the joystick. She allows a little play in Rayna's ankle bonds, allowing Rayna to wrap her legs around Willie's hips.

After a few moments of this, the Mother Superior leaps up on the stand containing the control panel. She pulls up her habit, revealing herself to be naked underneath.

The Mother Superior squats over the joystick, enveloping it with her vagina, and begins working it thus. She begins to pant and moan.

All this goes on for a minute until all three parties achieve a noise climax.

The Mother Superior dismounts the joystick, and re-works the controls, lifting Rayna off Willie and up and back into space.

The Mother Superior turns a key in her control panel. Willie's shackles open.

MOTHER SUPERIOR

Flee this place, sinner,
and do not darken it
again. I hope you have
learned your lesson.

Willie flees to run out the door, briefly glancing back over his shoulder at Rayna.

Rayna looks at him pleadingly.

Willie leaves.

MOTHER SUPERIOR

(tapping her

ruler against the
 palm of her hand)
I am not done with you
yet, young lady.

Rayna's chin slumps against her chest.

INT. COED BATHROOM NEAR ALOYSIUS'S ROOM - NIGHT

Aloysius enters, carrying a towel. His clothes are covered with grime from the steam tunnels.

Aloysius disrobes completely. He is about to head for the showers when KITTY LOGAN enters unexpectedly, wearing only a towel.

(Note: The naked Aloysius is rather scrawny at this stage of the script.)

Aloysius GASPS and hurriedly grabs a towel to cover his genitals.

Kitty gives Aloysius a quick up-and-down look.

 KITTY
Oh! I'm sorry. I didn't
know you were in here.

 ALOYSIUS
No, er, uh, I should have
been more considerate. I
didn't think anyone would
be in here this late.

 KITTY
No problem. I'll just use
the one on the other
floor.

 ALOYSIUS
Yeah, okay. Catch you
later.

Kitty hastily leaves.

INT. GNOSIS COLLEGE LIBRARY - DAY

Aloysius sits at a study table, writing on a little notebook computer. Several books on neurophysiological subjects surround him.

Willie enters and sits down, moving gingerly as if he were rather sore.

 WILLIE
Dude.

ALOYSIUS

(looking up)

Dude. Haven't seen you since our little adventure. Was beginning to get a little worried there. So how was your little swim?

WILLIE

Er, more than a little interesting. Evidence that if you go for what you want strange and wonderful things might happen, even if they're not what you had in mind.

ALOYSIUS

Really. I'd'a never thunk.

WILLIE

And the moral of the story is, if you see something interesting, maybe you should go for it. So what are you working on there.

ALOYSIUS

That which, given my dismal Orgo grade may be my best hope of getting into medical school, and thereby avoid having done to me what Abraham almost did to Isaac.

WILLIE

Which is?

ALOYSIUS

Winning the Thompson Science Prize. Best project done by an undergraduate. Do that, and I'm suddenly back in good graces.

WILLIE

I see, and all this is...

ALOYSIUS

Work in neurophysiology.

Aloysius turns his laptop screen so that Willie can see it.

CLOSE-UP ON COMPUTER SCREEN

The screen shows a graphical representation of a human nervous system.

ALOYSIUS (O.S.)
You see, with the right programming and a connected scanner, we could modify some form of neural input to provide continuously adjusted feedback to stimulate a subject.

The nerves begin to change color toward red.

ALOYSIUS (O.S.)
It would be like watching a movie that adjusted itself continuously to make itself better and better based on how you reacted to it.

RETURN TO SCENE

ALOYSIUS
Of course this is all pretty theoretical at the moment. I'm not sure whether I have the software skills to make it happen or not.

WILLIE
Well, like I always say, if you see something interesting, you should go for it. Speaking of which, wasn't that just Moira Weir who walked by?

ALOYSIUS
What? Where? Er, would you excuse me?

Aloysius leaves suddenly.

SHOT — IN THE LIBRARY STACKS

Aloysius walks through the stacks, pursuing the sound of Moira's footfalls.

SHOT — ALOYSIUS'S P.O.V. - DEEPER IN THE STACKS

Sound of a doorknob RATTLING, as Aloysius rounds a corner to see Moira trying a locked door.

INT. - SOMEWHERE DEEP IN THE LIBRARY STACKS - DAY

ALOYSIUS
Is everything okay there?

MOIRA
(startled, then
somewhat
guiltily)
Oh, uh, sorry. Just trying
the door.

ALOYSIUS
Gee, I'm not sure, but I
think those are locked
stacks. I'm Aloysius Kim,
by the way. You know, from
Professor Corwin's class?

MOIRA
Maira Weir. Pleased to
meet you.
(smiles prettily
at Aloysius)
So do you, like, have a
key to these stacks.

ALOYSIUS
Well, no.

MOIRA
(frowning)
Aw, too bad. Well, guess
I'd better go, then.

Maira turns to leave.

SHOT - MOIRA WALKING AWAY THROUGH THE STACKS.

Maira is walking away, when there is the sound of a
CLICK behind her.

RETURN TO SCENE

ALOYSIUS
Uh, Maira...

Aloysius steps aside to show that the lock has been
opened. He is holding a pick in one hand.

MOIRA
(smiles broadly)
Oh thanks, Aloysius.
You're a doll.

Maira slips past Aloysius into the locked stacks.

ALOYSIUS

Er, is there anything in
there I can help you find,
or anything.

MOIRA (O.S.)

No, I need to do this
myself. Could you close
that door behind me?
Thanks.

ALOYSIUS

Uh, sure.

Aloysius closes the door.

ALOYSIUS

(to himself)

She called me a doll!

INT. ALOYSIUS'S ROOM - NIGHT

Aloysius is sitting at his desk, assembling a circuit
board of some kind.

His phone RINGS. The phone rings repeatedly, then
Aloysius's answering machine picks up.

MAUREEN (O.S.)

(on answering
machine)

Aloysius? Are you there?
It's Maureen. Can't you
pick up?

Aloysius picks up the phone.

ALOYSIUS

Uh, hello?

MAUREEN (O.S.)

(on phone)

Aloysius! It's me Maureen.
Has your room somehow
grown so large it takes
five rings before you pick
up?

ALOYSIUS

Sorry, sorry. I'm sort of
dreading phone calls from
the parents these days.
What's up?

MAUREEN (O.S.)

(on phone)

I just baked some cookies

and thought you might like
some. Mind if I stop by?

ALOYSIUS
Sure, Maureen. I'd like
that.

MAUREEN
I'll be right over.

There is the sound of a CLICK from Aloysius's door.

Maureen, wearing a backpack, enters and grins.

Aloysius startles.

ALOYSIUS
Maureen, how on earth...

Maureen holds up a mobile phone in one hand, and a
pick in the other.

MAUREEN
You are one excellent
teacher, Aloysius, you
know that?

ALOYSIUS
(breaking into a
grin of his own)
Damn! Guess you're on
excellent student. It was
months before I learned to
scrub a lock that quickly.
You must have magic in
your fingers.

MAUREEN
Well, thanks. So anyway
the cookies are in here...
(she pats her
backpack)
...and while they'd go
plenty good alone they'd
be even better with a nice
cup of tea. Want to walk
over to the Gadget and get
some? You look like you
might be able to use a
little fresh air.

ALOYSIUS
Well, okay.

EXT. - GNOSIS COLLEGE CAMPUS - NIGHT

(Note: the shot tracks Aloysius and Maureen as they

walk together.)

MAUREEN

So, did you ever work up
the strength to talk to
Moira Weir?

ALOYSIUS

Well, a little actually.
Even did her a little
favor for which she seemed
kinda grateful.

MAUREEN

Oh, a favor? And did you
parlay this favor into
asking her out?

ALOYSIUS

Well, she seemed like was
in some sort of tremendous
hurry and...

MAUREEN

Oh, Aloysius, sometimes I
do wonder what is wrong
with you. Don't you
know...

She is interrupted by a sound of CRIES and MOANS
somewhere in the middle distance.

MAUREEN

Did you hear that?

ALOYSIUS

Yeah. It sounded like it
was coming from the St.
Dominick chapel.

Maureen and Aloysius exchange looks, then run off
together toward the chapel.

EXT. OUTSIDE THE ST. DOMINICK'S CHAPEL – NIGHT

Aloysius and Maureen stand outside the door. The
sound of rhythmic CRIES and MOANS is now somewhat
louder.

Aloysius knocks on the chapel door.

ALOYSIUS

Hello? Hello? Is everyone
in there okay?

The CRIES and MOANS continue unabated. Aloysius
knocks more insistently.

ALOYSIUS
(more loudly)
Hello? Hello in there?

The CRIES and MOANS abruptly cease.

Aloysius and Maureen exchange another glance. Then Aloysius tries the door.

The door opens. Aloysius and Maureen enter.

INT. ST. DOMINICK'S CHAPEL – NIGHT

LOLA picks herself off the floor and is hastily re-arranging her clothes as Aloysius and Maureen burst through the main chapel door.

MAUREEN
Are you okay? Do you need help?

ALOYSIUS
We thought someone might be in trouble.

SHOT – ALOYSIUS'S P.O.V.

A rapid pan around the chapel, as if looking for a possible assailant. No one is seen except Maureen and Lola.

BACK TO SCENE

LOLA
(trying to smooth her hair and clothes)
No really. I'm fine.

MAUREEN
(taking out her mobile phone)
Is there someone we can call for you?

LOLA
No, really. Like it's cool, okay? I gotta go.

Lola leaves quickly.

ALOYSIUS
What was that all about?

MAUREEN
I really don't know. The girl's name is Lola Belt.

We were on the same
hallway freshman year.
She's one of those really
intense Catholic types, or
at least was back then.

ALOYSIUS

So maybe she was just
having an intense
spiritual experience?

MAUREEN

(punches Aloysius
in the upper arm,
rather hard)

Aloysius!

INT. A CORRIDOR IN HUME HALL — DAY

WILLIE is about to knock on the door to the
laboratory of PROFESSOR REBECCA WAITE. He pauses when
he sees Anwei come down the hall and waves to her.

WILLIE

Hey there, Anwei. How's
things?

ANWEI

Not so bad. And you,
Willie?

WILLIE

Well, still doing the
research assistant grind.
I guess it pays my
cheeseburger and laundry
expenses.

ANWEI

Well, I'm in the same
grind, with Professor
Corwin. The job does have
its rewards.

WILLIE

Lucky you. I seem to spend
my time mostly punching
data.

ANWEI

Cheer up, fellow sufferer.
Maybe something
interesting will happen. I
have to run.

WILLIE

Catch you later.

Willie knocks on the door.

WAITE (O.S.)
(from within)
Come in.

INT. PROFESSOR WAITE'S LABORATORY - DAY

Willie enters the laboratory. There are some banks of electronic equipment, monitors, chairs with electrodes attached, a small desk, and a couch.

Professor Waite is typing something on a computer as Willie enters. She is wearing a white lab coat buttoned to the throat, and a pair of unfashionable eyeglasses. Her hair is pulled back into a tight bun.

WAITE
Good morning, Willie.
Ready for work today?

WILLIE
More data munging,
Professor Waite?

WAITE
Actually I had in mind something a little different. I was wondering if you could help me run a little experiment, actually something of a rehearsal for an in-class demonstration.

WILLIE
Yeah, okay, sure. That does sound more interesting than a typical day at the office. What do you want me to do?

WAITE
What I have in mind is a minor venture in hypnosis. It's a demonstration of a cognitive capacity to imaginatively put ourselves in someone else's shoes temporarily. In response to an experimenter's suggestion, a subject can have the momentary illusion of seeing himself or herself from the experimenter's perspective.

WILLIE

Uh, gee, I'm not sure.

WAITE

The effect is very brief
and wears off without side
effects.

WILLIE

Okay, let's give it a try.

WAITE

Good! All you have to do
is lie down on that couch
and make yourself
comfortable.

Willie shrugs and lies down on the couch.

WAITE

Excellent. Now just close
your eyes and relax.

Willie closes his eyes.

Waite reaches into a pocket of her lab coat, and
pulls out a small atomizer. She spritzes Willie under
the nose.

Willie's eyes pop open and he sits up.

WILLIE

Hey! What's the big idea?

WAITE

That's just a little
something to help you
relax.

WILLIE

But...drugs?

WAITE

Completely benign. Watch.

Waite spritzes herself twice and inhales deeply.

WAITE

See? Nothing to be afraid
of. Now please try to
relax.

WILLIE

Well. Alright.

Willie lies back down and closes his eyes.

Waite turns on a recording device. She pulls up a stool beside the couch and begins to speak.

WAITE

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

(as she speaks,
Waite's own eyes
close)

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

(Note: to reflect the fact that Waite and Willie have experienced a reversal of subjective perspectives, they will be indicated using quotes. That is "Waite" and "Willie.")

Both "Willie" and "Waite's" eyes pop open. "Willie" sits abruptly upright on the couch.

"WAITE"

Wow! The hypnotic
suggestion worked. I
really feel like I'm
sitting where you're
sitting looking back at
myself.

"WILLIE"

(for recording)

An anomaly appears to have
occurred, possibly related
to this researcher's
self-administration of
psychotropics.

"WAITE"

And the effect is so
thorough! I mean, I really
feel...

(touching her
breasts)

...not just like I'm

seeing things from your
perspective but...
 (reaches down and
 feels between her
 legs)
...like I'm inside your
body, Professor Waite.

 "WILLIE"
 (leans forward)
Okay, okay. Let's just try
to be calm. We may be
experiencing some sort of
double reversal with
unusual suggestivity. But
the effect should wear off
pretty quickly.
 (not very calmly)
Just stay calm. Just stay
calm.

 "WAITE"
I am calm. This is
actually kinda cool.
 (touches her
 breasts again,
 with a look of
 surprise)
I mean...
 (begins
 unbuttoning her
 lab coat,
 revealing a
 v-neck t-shirt
 underneath)
...why do you wear this
thing all the time? You're
covering up a really
fabulous pair of...

"Waite" throws off the lab coat and leans forward,
showing that she does indeed have a really fabulous
pair.

 "WILLIE"
You try being taken
seriously as a scientist
when all your male
students and colleagues
are staring at your chest.
Hey!

"Waite" pays little attention, as she is now rather
actively squeezing and stroking her breasts.

 "WILLIE"
Stop playing with your...I
mean my...breasts.

"WAITE"

Aw c'mon prof. You and
your harmless little
experiment get me into
this dream, and now I
can't enjoy it.

"WILLIE"

Why you dirty-minded,
insubordinate little...

"Waite" jumps up off the stool and dances back a few
steps, and then whips off her top, revealing a
brassiere underneath.

"WAITE"

You're going to stop me?

"WILLIE"

I certainly will.

"Willie" springs up off the couch as if to pursue
"Waite'" but then stops dead and looks down.

There is a prominent bulge in "Willie's" pants.

"Willie" stops, closes his eyes, and then dictates.

"WILLIE"

(for recording)

Researcher's note: the
immature antics of the
subject seem to have
provoked in this
researcher an unexpected
male sexual response.

"WAITE"

(looking down at
"Willie's"
erection)

Don't be embarrassed. That
happens a lot.

"Willie" steps up toward "Waite" and speaks again,
while loosening his collar.

"WILLIE"

(for recording)

Researcher's note: The
experience of male sexual
response is beginning to
feel like male sexual
desire.

(to "Waite")

I want to suck them.

"WAITE"

What?

"WILLIE"
I want to suck them! I
certainly know they're
clean, anyway.

"Waite" stares in disbelief for a second, then her
expression softens.

"WAITE"
It is so weird, yet I feel
like I want them sucked.

A momentary pause, then "Waite" begins struggling to
get out of her brassiere, getting rather tangled in
it in the process.

"WILLIE"
Oh, like this, dum-dum.

"Willie" makes a deft gesture at the clasp at the
back, causing "Waite's" brassiere to fall to the
floor.

"Willie" hungrily seizes one of "Waite's" nipples in
her mouth and begins to suck.

"Waite" backpedals, pursued by "Willie" toward the
door to the laboratory. When "Waite" has her back
against the door she reaches down and throws the
bolt, locking the door.

"Willie" continues sucking "Waite's" nipple through
all of this.

"WAITE"
Oh man. Weird. Oh feels
good. I feel myself
getting...open...is this
what it feels like.

"WILLIE"
(pulling away
from "Waite's"
nipple
momentarily)
Researcher's note: male
sexual desire seems
overpoweringly strong,
powered by contact with
female.

"Waite" breaks away and dashes for the couch.

"Willie" pursues her, catching "Waite" bending over
the couch.

"Willie" grabs "Waite's" slacks and pulls them violently down.

"Waite" kicks her slacks away, leaving herself naked.

"Willie" begins frantically tearing off his clothes.

While "Willie" is disrobing, "Waite" gets up and dances aside, undulating from side to side, jumping up and down, watching her breasts jiggle.

(FX: Watching this is slow motion.)

"WAITE"
Wow! Great physics!

"WILLIE"
This is the psychology
department!

"WAITE"
I wonder what else I can
do that I have only
watched?

"Waite" lies down on the couch, spreads her legs apart, and begins to masturbate.

"WAITE"
So strong...so
intense...in such a small
place...

"WILLIE"
How dare you! I...

"Willie" is now entirely naked himself. He pauses and looks disbelievingly down at his erection.

"WILLIE"
Must get control of
myself.
(for recording)
Subject has proceeded to
explicit autoerotic
activity, no doubt
stimulated by the the
ultra-close presence of a
female stimulus and...

CLOSE-UP ON "WILLIE'S" GROIN

"Willie" has likewise begun masturbating himself.

RETURN TO SCENE

"WILLIE"

(for recording)
...and meanwhile the
transference of male
desire to this researcher
is becoming almost
overpowering in intensity.
(to "Waite")
Insolent boy! I'll teach
you to lust after me!

"WAITE"
Well, Professor, isn't
teaching what you do for
a...

"Waite" is interrupted as "Willie" surges forth and
penetrates her. Surprised EXCLAMATION followed by a
MOAN from "Waite."

"WAITE"
Oh fuck yeah! Or, yeah
fuck. Or...whatever.

"Willie" and "Waite" copulate on the couch, at first
in the missionary position, then "Waite" gets up and
turns around. The continue with rear-entry
intercourse.

CUT TO:

EXT. THE QUADRANGLE OUTSIDE OF HUME HALL - DAY

Anwei is walking across the quad, carrying a
backpack. Hume Hall can be seen in the background.

"Waite's" orgasmic CRY is heard coming from somewhere
in Hume Hall.

Anwei glances up toward the window in Hume Hall
whence the cry presumably came.

Anwei rolls her eyes.

ANWEI
(to herself)
Some people really don't
need much encouragement,
do they?

Anwei walks on.

INT. WAITE'S LABORATORY IN HUME HALL - DAY

Willie and Waite lie in each other's arms, dozing on
the couch.

Willie wakes first.

WILLIE

Oh wow. I'm me again.

WAITE

(also waking)
Yes, it seems as if the
transference effect has
worn off.

WILLIE

That was just...amazing.
Uh, are you sure you're
okay with what happened?

WAITE

Well I am a little sore
but...
(smiles slightly)
...the advance of science
does require sacrifices.

WILLIE

Yes, I suppose it does.

WAITE

Besides, I now have an
insight into the sexual
psychology of the human
male that I never did
before.

A few moments of silence.

WILLIE

So is the game of hide the
salami part of your
proposed classroom
demonstration?

WAITE

What?

WILLIE

'Cuz if it is, you're
going to get the most
amazing course
evaluations.

Waite smacks Willie hard on the ass.

EXT. GNOSIS CAMPUS – DAY

Moira and Nanetta are walking together on a path
across campus. Aloysius jogs after and catches up
with them.

ALOYSIUS
Uh, Moira?

MOIRA
Oh, hi. It's
Aloysius, right?

ALOYSIUS
(smiles
nervously)
Yeah, uh...I was just
wondering if you managed
to find whatever it was
you were looking for in
the library.

NANETTA
(grins, winks at
Moira)
Gotta run. Catch you
later!

MOIRA
(to Nanetta)
Yes, later.

Nanetta leaves.

ALOYSIUS
So any luck?

MOIRA
Well, yes, actually.
Things worked out really
well.

Aloysius and Moira are silent for a few moments as
they walk together on the path.

MOIRA
I mean, thanks really. You
could have gotten in
trouble.

ALOYSIUS
Oh, it was nothing, but
you're welcome.

MOIRA
Maureen Creel is a friend
of yours, right?

ALOYSIUS
Uh, yes.

MOIRA
She told me that you have

the most amazing talent
for working with
technology.

ALOYSIUS

Aw, I guess I've always
just liked playing with
machines.

They walk a few more steps in silence.

MOIRA

So Aloysius, isn't there
something you'd like to
ask me?

ALOYSIUS

I was just wondering if
maybe...you know...you
might want to sit down for
coffee or something
sometime.

MOIRA

Well of course I'd like
to. You can't imagine how
good it is to know people
who are good at
technology.

Aloysius looks slightly crestfallen.

MOIRA

(taking
Aloysius's hand
and patting it)
No, I mean seriously,
Aloysius. I'd love to. I'm
a bit tied up through the
week, but could we do
three o'clock next
Thursday at the Gadget?

ALOYSIUS

Yeah. Great! I'm there.

MOIRA

Okay. It's a date. See you
then. Bye now.

ALOYSIUS

Bye.

Moirra leaves.

EXT. GNOSIS CAMPUS IN FRONT OF ST. DOMINICK'S — NIGHT

Lola Belt walks briskly across campus toward St. Dominick's chapel. Maureen in the distance, sees her but is not observed by Lola.

Lola slips into the chapel and closes the door behind her. Sound of a BOLT BEING SLID.

SHOT CLOSE-UP ON MAUREEN

Maureen pulls out her mobile phone, flips it open, then closes it again.

MAUREEN
(to herself)
Same time as last week.
What is going on here?

BACK TO SCENE

Maureen approaches the doors to the chapel and tries them, finding them bolted.

She reaches into her sleeve and pulls out her pick. She probes the lock fruitlessly.

MAUREEN
(to herself)
Deadbolt. Damn. Maybe time
to see if Aloysius is
willing to offer more
lessons.

SHOT — TRACKING AS MAUREEN PROWLs AROUND CHAPEL

The chapel has windows which are too high for Maureen to see in.

Muted sounds of UNINTELLIGIBLE DIALOG between Lola and an unseen man.

MAUREEN
(to herself)
I need better tools.

The muted sounds of dialog turn to CRIES and MOANS from Lola, which steadily increase in volume.

MAUREEN
(to herself)
I really need better
tools.

INT. THE GADGET - DAY

(Note: The Gadget is a typical student snack bar/hangout.)

Aloysius enters and goes up to the counter. He is greeted by CHARLIE, who is working behind the counter.

A clock visible on the wall shows the time to be twenty minutes before three.

CHARLIE
Afternoon. What can I get for you?

ALOYSIUS
Just a black coffee, please.

CHARLIE
Sure. No problem.

Charlie starts pouring a cup of coffee. When finished, he puts it in front of Aloysius. Aloysius hands Charlie a student ID card, which Charlie swipes at a register. (Note: the following dialog takes place during this action.)

CHARLIE
So what do you think about that big police raid they had the other night over at the Omega house?

ALOYSIUS
Police raid? I didn't hear anything about it.

CHARLIE
Yeah. Everyone was saying that it was about drugs, but I dunno. I've heard a lot of weird shit about what goes on at Omega.

ALOYSIUS
I guess I've been a little bit distracted lately.

CHARLIE
So I guess you didn't hear that the Feds came and arrested some psychology professor here, either?

ALOYSIUS
Gee, no.

CHARLIE
Well, a bad week at Gnosis. I wonder if it's all connected somehow. You

can read all about it in
today's Illuminator.
 (gestures at a
 pile of
 newspapers by the
 register)
Might as well take a copy.
It's free.

 ALOYSIUS
 (taking his
 coffee and a
 newspaper)
Thanks.

Aloysius pays Charlie, then goes to a table and sits
down.

SERIES OF SHOTS – ALOYSIUS WAITS FOR MOIRA

--Aloysius sits down with the Illuminator and leafs
through it. The front page has a headline "Gnosis
Psychology Prof and Assistant Arrested" and
"Questions over Omega Raid Continue."

--Shot of discarded newspaper, empty coffee cup.

--Shot of wall clock showing fifteen minutes past
three.

--Shot of Aloysius drinking another cup of coffee.

--Shot of Aloysius making a call on a mobile phone.

--Shot of wall clock showing four.

--Shot of Aloysius taking a lock and pick out of his
pocket, toying with them idly.

--Shot of wall clock showing four-thirty.

--Shot of Aloysius breaking his pick in the lock,
dropping it onto his newspaper in frustration, and
dropping his head into his hands.

INT. STUDIO AT GNOSIS COLLEGE RADIO STATION – DAY

Willie sits before the microphone, wearing
headphones.

 WILLIE
You're here with madman
Willie on W-V-G-C, Gnosis
College radio. And here's
an old favorite from Peter
Gabriel.

Willie starts a turntable and takes off the headphones.

Sound of KNOCKING at the studio door.

WILLIE
Come on in.

Maureen enters, and quietly closes the door behind.

WILLIE
Hey there, Maureen.

MAUREEN
Willie! You seem to look paler and more drawn every time I see you. Are you sure you're eating your vegetables, young man?

WILLIE
Well, the Mistress of Work Study, the demanding Professor Waite, seems to be coming up with a lot for me lately. What's up with you, Maureen?

MAUREEN
I need a little favor. Do you know if W-V-G-C has one of special microphones that allows you to pick stuff up at a distance?

WILLIE
You mean a shotgun mike? Yeah, sure. I think so. Let me see.

Willie rummages for a few seconds under the control panel, and pulls out a shotgun microphone.

WILLIE
Voila!

MAUREEN
Do you think that station management would mind terribly if I were to borrow it for just a little while?

WILLIE
Maureen darling, W-v-G-C is a student-run operation. No one here has any idea what equipment we

do and don't have.

Willie hands the mike to Maureen. Maureen gives him a quick kiss on the cheek.

MAUREEN
Thanks, Willie.

WILLIE
(glancing at his
turntable)
Shoot. Gotta get back on
the air.

Willie puts his headphones back on. Maureen gives him a thumbs-gesture, and slips out the studio door with the shotgun mike.

INT. A GNOSIS COLLEGE DORMITORY HALL — DAY

Aloysius approaches the door of Moira and Nanetta's room. He swallows hard, then knocks.

There is no reply. He knocks again.

PATTY approaches.

PATTY
So are you looking for
Moira or Nanetta?

ALOYSIUS
Moira. We were supposed to
have a meeting for which
she didn't show, and she
hasn't answered any
messages so I thought I'd
stop by. Have you seen
her?

PATTY
Sorry, no. I live next
door. I haven't seen her
or her roommate for a
couple of days. I think
something might be up.

ALOYSIUS
Why's that?

PATTY
Just yesterday there was a
terrific racket next door.
It brought me out into the
hall. Officer Cleary from
Gnosis security was here.
He told me it was just a

routine surprise
inspection for things
forbidden under the fire
code. I don't know,
though. It sounded pretty
noisy for a fire
inspection.

ALOYSIUS

I see.

PATTY

Well, good luck finding
Moirra. I hope everything's
okay.

ALOYSIUS

Yeah. So do I. Thanks.

Patty leaves.

Aloysius stands, pretending to be deep in thought for
a moment. Then when the hall is empty, he pulls a
pick out of his sleeve.

Aloysius picks the lock to the room with amazing
swiftness.

INT. MOIRRA AND NANETTA'S ROOM - DAY

Aloysius enters the room and closes the door behind
him as quietly as he can.

The room is a mess. Books and papers are scattered
all over the floor. Clothing has been pulled out of
closets and drawers and dumped. Bedding has been
polled up and mattresses upended.

A look of sorrow begins to appear on Aloysius's face.

ALOYSIUS

(to himself)

Moirra...

Aloysius looks around, stepping gingerly through the
mess.

ALOYSIUS

What were they looking
for?

Aloysius scans the mess on the floor. His eyes stop
on something.

SHOT - ALOYSIUS'S P.O.V. - A LITTLE TEDDY BEAR ON THE FLOOR

BACK TO SCENE

Aloysius picks up the teddy bear. He frowns and furrows his brow. He feels it.

Aloysius pulls a multitool out of his pocket and carefully undoes a few stitches in the back of the bear. He then insert a pick into the bear, which he rotates a few times, making CLICKING NOISES of a music box being wound up.

The bear plays the music box theme "Memory" (the theme written by Yoko Kanno that underscores the opening montage in the first episode of Cowboy Bebop.)

Aloysius undoes a few more stiches. He gently pulls the music box out of the bear, then extracts two more objects: a little USB thumb drive and a tiny vial.

ALOYSIUS
Maybe whatever it was,
they didn't find it.

EXT. OUTSIDE OF ST.DOMINICK'S CHAPEL – NIGHT

Lola walks briskly across campus, enters the chapel, and bolts the door behind her.

Maureen steps out of the shadows. Her face is partly obscured by a hooded sweatshirt.

Maureen steps up to the side of the chapel. She pulls the shotgun microphone out a back and mounts it on a short boom, raising it to the window.

Attached (with duct tape) to the microphone is a tiny video camera, which is wired into a netbook computer which Maureen also takes out.

Maureen puts on a pair of headphones to listen to what is going on within the chapel. She also watches on her netbook screen.

SHOT – THE CHAPEL INTERIOR ON MAUREEN'S SCREEN

CUT TO:

INT. THE SACNTUARY OF ST. DOMINICK'S – NIGHT

Lola enters. She takes off her shoes and kneels before the altar.

Above the altar is a rather gruesome crucifix.

LOLA
Lord Jesus, I beg thee,
let me know how I might
serve and be free of sin.

MALE VOICE (O.S.)
(coming from the
vicinity of the
crucified Jesus)
I welcome all who come
unto me with an open
heart. Art thou prepared,
child?

LOLA
I am prepared, my Lord.

MALE VOICE (O.S.)
Wilt thou receive me
without barrier or
hesitation?

LOLA
I will, my Lord.

MALE VOICE (O.S.)
Wilt thou receive me
fully, in thy heart and in
thy mind and in all thy
most secret places?

LOLA
With all my heart, o Lord.

MALE VOICE (O.S.)
Then prostrate thyself,
and I shall send the Holy
Spirit down to you.

Lola takes a cushion from a pew and places it on the floor in front of her. Then she kneels on a prie-dieu and bends down, placing her head on the cushion.

SHOT - MAUREEN OUTSIDE, LISTENING INTENTLY ON HEADPHONES

(Note: the audio in this scene should have a certain slightly crackly, mechanical sound, providing a kind of "Maureen's Aural P.O.V." for the viewer.)

Sound of FOOTSTEPS (the distinctive thud of bare feet on stone.)

RETURN TO SCENE

Lola's skirt is lifted and folded over her back, as if by an invisible hand, exposing her bare buttocks.

MALE VOICE (O.S.)
As the sinning woman in
the house of the Pharisee
did once anoint our feet,
now we shall anoint thee.

A small bottle lifts out of one of Lola's pockets, appears to float over her anus, and spills a little onto it.

The skin of Lola's buttocks, anus, etc becomes shiny and appears to stretch back and forth.

LOLA
Oh, yes, Lord. Anoint me
with your grace.

Lola MOANS as this goes on.

MALE VOICE (O.S.)
Wilt thou receive the
sacrament now?

LOLA
(continuing to
moan)
Oh, yes, my Lord.

Lola SHRIEKS as her anus gaps open.

SHOT - MAUREEN OUTSIDE, LISTENING INTENTLY ON HEADPHONES

Maureen grimaces and covers her ears when Lola shrieks.

RETURN TO SCENE

Lola's buttocks quiver rhythmically.

LOLA
Oh God...oh God...oh God.

Lola continues panting and moaning in a crescendo until orgasm.

After climaxing Lola rolls off the prie-dieu and lies on her back on the floor, panting and trembling.

EXT. OUTSIDE ST. DOMINICKS'S - NIGHT

Maureen has a look of astonishment, illuminated by the light of her netbook screen. Maureen closes her netbook slowly.

Sound in Maureen's headphones of bare feet WALKING on stone and labored BREATHING, receding, then that of a BOLT being thrown and a door opened, quietly.

Maureen pulls down the shotgun mike and pulls the boom away. She pulls her hood forward, covering her headphones and largely shading her face. Then she tiptoes toward the front of the chapel.

The campus lawn is largely empty, save for a few students walking.

Maureen sweeps the microphone back and forth, picking up briefly a snatch of CONVERSATION from two students walking together many yards away, the sound of a bedspring CREAKING in a dormitory, the sound of bottles CLINKING somewhere else, before being able to zero in on the sound of breathing and bare feet walking on concrete.

Maureen shifts the boom mike to the top of her messenger bag, resting it there as inconspicuously as possible, and she sets off on a path across campus.

MAUREEN'S P.O.V. - CONTINUOUS

(Note: This can be shot as if via hand-held. The sound is via the mike, which swings a bit from side to side but periodically picks up the sound of footsteps.)

We track across campus, past the library, across a street, and into the science quad.

A side door to Newton Hall swings open, apparently on its own.

The shot tracks to the door, which Maureen opens.

A dimly-lit hall. No more sound.

A quick track down the hall. We can hear the sound of Maureen's own footsteps and breathing.

Stop just before a junction. Swing right - no sound. Swing left - the sound of a door closing.

The shot tracks down the hall. No one is in sight.

Suddenly there is a whirring. A brief violet light shines out from underneath an unmarked door

There is no lock on the door, but there is an illuminated numeric keypad next to the door.

INT. A DIMLY-LIT CORRIDOR IN NEWTON HALL - NIGHT

Maureen stares at the keypad. Using her mike, she tries to discern sounds from behind the door.

Sound of RUNNING WATER from within. Then rustling, then approaching footsteps.

As soon as Maureen hears the footsteps, she scurries off down the hall, looking somewhat frantically left and right. She sees the door to a ladies room, and

ducks in.

The door opens, and PROFESSOR ROBERT JOHNSON emerges. He looks left and right, then departs down the hall.

After a few moments Maureen gingerly pokes her head out of the ladies' room door, and looks both ways. She then emerges and stands before the locked door, puzzling for a moment.

INT. ALOYSIUS'S ROOM – DAY

Aloysius is intently watching his laptop. The USB from the teddy bear can be seen sitting on his desk.

(Note: Aloysius's laptop runs Ubuntu Linux, and the desktop and applications appropriate thereto.)

SHOT – LAPTOP SCREEN

--a PDF viewer is open. A yellowed page – evidently a scan of a title page of an old book – is open. The page reads STRANGE PRACTICES OF SOUTH SEA NATIVES: A Fantastical but True Account By Cap'n Joseph Corwin Boston 1809

BACK TO SCENE

ALOYSIUS
(to self)
The same name as our
psychology professor who
disappeared, By why is
Moira interested in this
old junk.

Aloysius reads. He hits keys on his laptop from time to time to advance through the pages.

INT. ALOYSIUS'S ROOM – DAY

(Note: lengthened shadows should indicate that it is later in the day, but still daylight. Two cans of Coke on Aloysius's desk should also indicate the passage of time.)

Aloysius is still looking intently at his laptop.

SHOT – LAPTOP SCREEN

Aloysius opens an application labeled "ousia."

An animation of large molecules opens up, showing them combining, rotating, and so forth. Alphanumeric information scrolls by rapidly in a panel on the left side of the screen.

BACK TO SCENE

ALOYSIUS

(to self)

Amazing...fucking awesome!
More like clever little
machines than
chemicals...I wonder if I
could...

Aloysius picks up the vial and looks at it, then pulls out a notepad and begins scribbling something down while continuing to watch his screen.

INT. ALOYSIUS'S ROOM – NIGHT

(Note: It is now night. Most of the illumination is now provided by Aloysius's screen. A few more cans of Coke and now several crumpled pages of notebook paper on the desk.)

ALOYSIUS

(to self)

I wonder what Moira would
have saved video of?

SHOT – NOTEBOOK SCREEN

Aloysius clicks on a file called "howard-01.avi"

A black-and-white video file opens in the Totem media player and begins to play. It is the video record of Moira's first encounter with Howard from "The Apsinthion Protocol."

RETURN TO SCENE

Aloysius watches the footage, but fast forwards through it from time to time. In the light of his notebook screen, his expression registers at first surprise, then curiosity, then moment of fear and disgust.

(Note: intercut between Aloysius and the Moira footage as appropriate.)

at the end of the footage, Aloysius reaches out and touches the screen.

ALOYSIUS

(apostrophizing)

Oh Moira, what did they do
you?

Aloysius closes his notebook and sits for a moment in a room that is almost entirely dark.

INT. ALOYSIUS'S ROOM – DAY

A haggard-looking Aloysius is adjusting some sort of machine, consisting of a group of fine silvery wires that emerge from a central point. The whole object is wired into his notebook computer.

The room is a mess, with all manner of wires, electronic components, batteries, power supplies, etc. scattered around.

Sound of KNOCKING at the door.

 ALOYSIUS
 (distractedly)
 Come in.

Maureen enters.

 MAUREEN
 Aloysius? I am certainly
 relieved to find you here.

 ALOYSIUS
 (barely looking
 up from his work)
 Huh.

 MAUREEN
 I mean, none of your
 friends have seen you for
 three days?

 ALOYSIUS
 Mmm.

 MAUREEN
 I mean, haven't there been
 enough strange
 disappearances around
 Gnosis these days.

Aloysius looks up somewhat shocked, then makes an expression that suggests that he is fighting back tears.

 MAUREEN
 Oh shoot Aloysius, I'm
 really sorry.

Maureen picks her way across the cluttered floor so as not to step on anything. She kneels down next to him and puts her hand on his arm.

 MAUREEN
 I really didn't think.
 Moirá.

Aloysius puts his hand on Maureen's and holds it tightly for a moment.

ALOYSIUS

No, I'm sorry. I've just been a little bit strung out over the past few days. No excuse for being a jerk.

(pauses)

I'm glad you came by, Maureen.

MAUREEN

Well, I thought a little human contact might do you some good, and besides...

(holding up a brown paper bag)

I brought some more cookies.

Aloysius smiles.

INT. PROFESSOR WAITE'S LABORATORY – NIGHT

Waite is sitting on the couch sipping a cup of tea, Willie opposite her.

WAITE

So, Willie, are we ready for tonight's session?

WILLIE

Yeah, sure. This stuff is always pretty cool.

WAITE

(smiling)

Well I'm glad you think so. Shall we try for a longer session?

WILLIE

You bet. It's a little disappointing sometimes when the effect wears off unexpectedly.

WAITE

I agree, so let's give this one our best effort.

Waite takes out the atomizer and doses herself, then hands it to Willie who does the same.

WAITE

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

(as she speaks,
Waite's own eyes
close)

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

"Waite" rubs her eyes.

"WILLIE"

How do you feel now?

"WAITE"

A little dizzy...a little
sleepy. Strange.

"WILLIE"

Why not have a sip of tea.
It might make you feel a
little better.

"WAITE"

Okay.

"Waite" takes a sip or two while "Willie" watches
her.

"WATIE"

No, still sleepier and
even more dizzy.

"WILLIE"

Hmm. Perhaps you'd better
lie down "for a minute.

"WAITE"

Yeah.

"Waite" lies down and promptly falls asleep.

"Willie" picks up the cup, examines it, and smiles.

"WILLIE"

Sorry, Willie, but for

tonight's session I
thought I might like a
boy's night out. Sweet
dreams!

"Willie" leaves, locking the laboratory door behind her.

INT. ALOYSIUS'S ROOM – NIGHT

The room is thoroughly cleaned up. Aloysius is standing before a completed version of the device he was working on before.

The device is a metallic sphere with a large number of very slender silver wires snaking out of one side. The sphere sits atop a sort of pole. At the base, a cable runs to Willie's notebook computer.

Aloysius is standing in front of the device, wearing only his underpants.

ALOYSIUS
Death or glory, here I
come.

Aloysius hits the "return" key on his notebook.

The silvery wires seem to come to life and begin snaking through the air toward Aloysius. As they do so, they divide into finer and finer wires, becoming something like a fine brush.

The brush forms something resembling the outline of Aloysius's body.

Aloysius closes his eyes.

A fine tip of the wire penetrates the skin on Aloysius's chest.

Then more wires penetrate Aloysius all over his body. Additional wires snake around and penetrate his back, arms, shoulders, buttocks and legs.

Aloysius grimaces.

Aloysius muscles begin to expand and change and ripple. His overall physique transforms from scrawny to something a classical ideal of muscular male beauty.

His skin also becomes smoother and clearer.

The needles then retreat, pulling out of his skin and returning to their original configuration.

Aloysius opens his eyes.

He pulls out a mirror and looks at himself. His expression is amazed.

ALOYSIUS
So the polytopical
injection of adaptive
nanomachines really does
work. Thank you Moira's
notes! But I wonder if...

Aloysius pulls off his underpants and looks down.

He is hung like a bull.

INT. A DIMLY-LIT HALLWAY IN NEWTON HALL – NIGHT

Maureen, again wearing her Gnosis College hoodie,
stands before the numeric keypad lock.

She each key in sequence a couple of times. The
keypad blinks at her to indicate that it is not
opening.

MAUREEN
If Aloysius is right and
the guy is too lazy to
change the combination, I
should be able to feel
unequal wear in the
contacts.

Maureen pulls out a small notebook and begins jotting
things down.

MAUREEN
...and that should allow
me to narrow it down.

Maureen's pressings and jottings go on for a while,
and then.

MAUREEN
...four possible digits
showing unusual wear on
the contacts, and so...

Maureen tries a couple of combinations and hits on
one that works. Sound of a CLICK of an
electromechanical lock opening.

MAUREEN
Thank you, Aloysius.

Maureen enters the laboratory.

INT. PROFESSOR JOHNSON'S LABORATORY – NIGHT

The laboratory contains many shelves, cases, etc. In one corner, oddly, there is a shower, with a sink and a mirror. Next to it there is a circular pad, with a control panel with a pair of switches on it. Above the pad, some sort of large lamp is fixed into the ceiling.

Maureen looks around for a while, then stands on the pad.

SHOT – CLOSE-UP OF PAD

There are two switches labeled simply "A" and "B."

RETURN TO SCENE

Maureen hesitates for a moment, takes a deep breath, then flips the switch labeled A.

There is a deep rumbling in the lab. The lights dim. Various dials and read-outs start moving around.

A bright red light appears from the lamp above Maureen's head.

Any parts of Maureen not covered by clothing fade out and disappear.

The red light goes off, and the lights in the lab return to normal.

Maureen steps off the pad and looks in the mirror.

Maureen makes a shocked GASP when she realizes that her head appears not to be there.

A hollow sleeve reaches up to where Maureen's head used to be, as if an invisible hand is touching her face.

MAUREEN

Oh, no no no.
Unbelievable.

The form of Maureen slumps over the sink, then straightens.

MAUREEN

But surely also
reversible.

Maureen steps back on the pad and flips the switch "B."

Same effect as before, except that this time a violet

light appears above her head. Maureen fades back in, becoming visible again.

Maureen steps off the pad, goes to the mirror and sees that she is visible again.

Maureen pauses for a moment, as if in thought, then steps back onto the pad and flips switch "A."

Red light, fade out.

Maureen pulls her hood as high over her head she can.

Then she leaves the laboratory.

INT. COED BATHROOM NEAR ALOYSIUS'S ROOM – NIGHT

Kitty is looking at herself in a mirror, when Aloysius enters, wrapped in a towel, his newly-musclcd torso clearly visible.

ALOYSIUS
Oh hi, Kitty.

Aloysius proceeds into the shower.

KITTY
Hi, Al...
(face registers
sudden surprise)
...oysius

Kitty dashes out.

INT. OUTSIDE TRICIA MCCLENDON'S DOOR – NIGHT

Kitty KNOCKS on the door.

TRICIA MCCLENDON, looking sleepy and wearing a robe, answers.

KITTY
Tricia! You've got to come
and see this!

TRICIA
Come and see what?

KITTY
In the bathroom, right
down the hall. And bring
that periscope of yours.
You will not regret this,
I promise. Hurry!

TRICIA
Okay, okay. I'll be right

out.

INT. COED BATHROOM NEAR ALOYSIUS'S ROOM — NIGHT

Sound of a SHOWER running.

Kitty peers through periscope past the shower curtain, then hands the periscope to Tricia, who looks through it.

TRICIA
(whispering
excitedly as she
looks)
Oh...my...God!

SHOT — TRICIA'S P.O.V. THROUGH THE PERISCOPE

Aloysius is showering. The shot lingers for a moment.

BACK TO SCENE

TRICIA
(whispering)
Oh wow! How did this geeky
guy get so ripped so fast?

Kitty shrugs. Tricia takes another look.

SHOT — TRICIA'S P.O.V. THROUGH PERISCOPE — EXTREME CLOSE-UP

Aloysius's cock, which fades out as the mirrors in the periscope fog up.

RETURN TO SCENE

TRICIA
(whispering)
I really want some of
that.

KITTY
(whispering)
But how...

TRICIA
(whispering)
Oh, I have my little
tricks.

The sound of the shower stops. The two women look at each other, mildly alarmed, and then scamper out of the bathroom.

Aloysius emerges from the shower and looks around curiously.

INT. CELESTE PAYTON'S DORM ROOM – NIGHT

Sound of a key TURNING in a lock.

CELESTE PAYTON enters, leading "Willie" by the hand. When they have both entered she closes the door.

Celeste looks at "Willie" and giggles girlishly.

They kiss passionately.

Celeste pulls off her sweater, revealing her bare chest below. "Willie" does likewise. They embrace and kiss again.

Celeste walks backwards, still in her embrace with "Willie," until they tumble onto Celeste's bed.

"Willie" sucks both of Celeste's nipples in turn, then pulls off Celeste's skirt. He kisses the insides of her thighs and then performs cunnilingus on her until she climaxes noisily.

"Willie" then pulls down his own pants. Celeste wraps her legs around him encouragingly and guides him in.

They copulate.

INT. OUTSIDE MAUREEN'S DORMITORY ROOM – NIGHT

The hooded figure of Maureen stands at her door, opening it with a key. Maureen's sweatshirt is oddly bunched over her hands.

EVA MORALES, wearing a bathrobe, walks by.

EVA
Hola, Maureen.

MAUREEN
(not turning to
face her)
Uh, hi Eva.

Maureen unlocks the door to her room and swiftly slips inside.

Eva's shakes her head.

EVA
What's with that girl?

INT. MAUREEN'S DORMITORY ROOM NIGHT

It is dark. Maureen enters and turns on a light.

Maureen stands in front of a mirror.

She takes off her hood. A headless dressed figure appears to stand in the room.

She takes off her sweatshirt, revealing a short sleeved shirt beneath. Her arms cannot be seen.

She kicks off her shoes, then pulls off her socks. Clothes appear to float in a womanly shape a few inches off the floor.

She pulls off her shirt. A brassiere seems to float in mid-air.

She unbuttons and unzips her jeans, then eases them down. And kicks them away. Now underwear appears to float in mid-air.

She pauses for a moment, then removes her brassiere. It appears to float limply in mid-air for a moment before she drops it.

MAUREEN (V.O.)

Do I really dare?

She pushes her panties down. They fall to the floor.

The door to Maureen's room appears to open and close on its own.

INT. PROFESSOR WAITE'S LABORATORY — NIGHT

"Waite" wakes up on the couch, sits up slowly, and rubs her eyes.

"WAITE"

Darn. What happened?

(looks around)

Professor Waite?

(more

insistently)

Professor Waite?

"Waite" then looks down and sees the teacup in front of her. She furrows her brow, then looks angry.

"WAITE"

Shit! Run away with me,
will you? Fuck!

"Waite's" expression then changes again, as if she has just had a clever idea.

"WAITE"

Since I have to be the
professor for a while, I
shall teach the lesson.

"Waite" gets off the couch and heads for the door.

 "WAITE"
 And I know just how to set
 it up, too.

"Waite" opens the door and leaves.

INT. ALOYSIUS'S ROOM – NIGHT

Aloysius is adjusting his machine when the sound of
KNOCKING is heard at the door.

Aloysius hastily covers the machine with a sheet,
then gets up to answer the door.

Tricia is standing at the door, wearing only a towel.

 TRICIA
 Hi!

 ALOYSIUS
 Uh, hi.

 TRICIA
 I'm Tricia
 McClendon...from just down
 the hall? I know we
 haven't had the chance to
 talk very much, but uh, I
 was just taking a shower
 and I realize that I
 forgot my keys...

 ALOYSIUS
 ...oh, I'm sorry.

 TRICIA
 (giggles)
 ...I'm such a ditz
 sometimes. Anyway, I was
 wondering if, like, you
 could let me use your
 phone to call campus
 security so that I could
 get back into my room?

 ALOYSIUS
 Uh, sure. Come on in.

Tricia enters. She looks around.

 TRICIA
 Wow. You have so many
 books.

 ALOYSIUS

Well, you know...

TRICIA
(looking at a
specific volume)
I see you must have taken
Corwin's hedonic
psychology class.

ALOYSIUS
Yes.

TRICIA
Isn't that stuff all kinda
weird, with the idea of,
you know, maybe uploading
yourself into a computer.

ALOYSIUS
It's all
very...speculative. But it
might be a way to be
immortal.

TRICIA
I wouldn't want to go for
it...
(she starts
stroking her
upper chest)
I like the flesh.

ALOYSIUS
Well, I...

TRICIA
(working her
fingers under the
knot that holds
up her towel)
I think it's fun to have a
body.

Tricia's towel falls away. Miming shocked surprise,
she swiftly covers her genitals with one hand and her
breasts with the opposite arm.

TRICIA
(now miming a
little-girl pout)
I wost my towew.

ALOYSIUS
Tricia, I...

TRICIA
Aw, c'mom.

Tricia lets her hands drop by her side and stands full-frontal, breasts thrust out slightly at Aloysius.

TRICIA
Don't you like what you see?

Aloysius stands frozen. It is clear that he has a mounting erection.

Tricia advances toward him and puts her hand on his crotch.

TRICIA
You do like what you see.

ALOYSIUS
Uh, you're right.

Tricia unzips Aloysius's fly and reaches in with her hand.

TRICIA
Well I like what I feel.
Aloysius YELPS as Tricia pulls him closer toward her. Tricia kisses Aloysius open-mouthed. After a moment's hesitation, Aloysius returns the kiss.

TRICIA
You make me so hot.

The phone RINGS.

ALOYSIUS
Ignore that.

Aloysius kisses Tricia hungrily while the phone rings a few times. Then the answering machine picks up a call from Aloysius's mother, MRS. KIM.

(Note: Mrs. Kim is a middle-aged woman who speaks in accented English.)

MRS. KIM
(voice recorded
by answering
machine)
Aloysius! You there! We tell you not to screen out our calls.

As if jerked on a leash, Aloysius pulls away from

Tricia and picks up the phone.

ALOYSIUS
(into phone)
Mother? Yes, yes. No. Just
busy at work. No really. I
am working hard. Yes I
know about the grades...

Sound of Aloysius being LECTURED over the phone.

Tricia picks up her towel and wraps herself back up
in it.

TRICIA
Uh, maybe this isn't such
a good time.

Tricia moves toward the door.

ALOYSIUS
No, wait...no, not you
mother...

Tricia slips out.

Aloysius slumps down while the lecture continues.

INT. A STORAGE ROOM IN THE BASEMENT OF LAVOISIER HALL — NIGHT

"Waite" tries the door leading the steam tunnels, and
smiles when she finds that it still unlocked.

"Waite" enters the steam tunnels.

EXT. THE GNOSIS CAMPUS — NIGHT

MAUREEN (V.O.)
Thank heavens for warm
Indian summer evenings.

SHOT - PAN ACROSS CAMPUS

BACK TO SCENE

MAUREEN (V.O.)
I've always wondered what
it might be like to just
wander around naked. It's
fun.

DUDE #1, DUDE #2, and DUDE #3 come walking up a path.

DUDE #1
So dude, don't you feel,
surrounded by all these
hot chicks like it's just

about to pop out of your
pants?

DUDE #2
Totally, dude.

MAUREEN (V.O.)
Your eyes would pop out of
your skull if you could
see what's just in front
of you.

Maureen GIGGLES.

DUDE #3
Dude, did you hear
something?

DUDE #1
Like what, dude?

DUDE #3
Dude, I could swear I
heard a chick like right
in front of me.

DUDE #2
Dude, like you need to get
some in a big way, 'cuz
now you're hallucinating.

The three dudes walk on.

INT. A CHAPEL ON THE MAGDALEN CAMPUS – NIGHT

"Waite" enters the chapel. It is dark. She finds a
light switch and illuminates the sanctuary.

She sashays down the center aisle of the chapel to
the altar, singing loudly.

"WAITE"
(singing to the
tune of the hymn
"All Things
Bright and
Beautiful")
"All things rude and
nasty,/ All creatures
short and squat,/ All
things foul and dangerous/
The Lord God made the lot.

She stands before the altar and unbuttons several of
the top buttons on her blouse, exposing her cleavage.
Then she removes her shoes.

She circles behind the altar, and removes a largish crucifix from its position behind it.

She then proceeds to dance a few steps of a tango with it in front of the altar, singing it out as she does so.

The doors to the chapel BOOM open. Mother Superior Euphemia strides in, followed by four other tough-looking nuns.

MOTHER SUPERIOR
What sick profanation is
this?

"WAITE"
I'm afraid Mr. Christ here
can't talk at the moment.
(nestling the
face of Jesus
between her
breasts)
He has other things to do.

MOTHER SUPERIOR
Whoever you are, stop this
this instant!

"WAITE"
Aw, now can't the Savior
of Mankind have just a
little fun without some
officious person butting
in?

"Waite" tucks the long piece of the cross between her legs. Horrified GASPS and shocked MUTTERING from the nuns.

MOTHER SUPERIOR
You...shall...regret...this.

The Mother Superior pulls a taser out of her habit and shocks "Waite" with it.

"Waite" slumps at the Mother Superior's feet.

An evil smile appears on the Mother Superior's face.

INT. A MEN'S LOCKER ROOM AT GNOSIS

The door, clearly labeled MEN'S LOCKER ROOM, to the locker room swings open, seemingly of its own accord.

MAUREEN (V.O.)
What girl hasn't wondered
what goes on in here,

really.

LARRY and KAREEM are sitting astride a bench, facing one another. Both are athletic, well-muscled young men. Both are wearing sweaty clothes.

Kareem has his hand on Larry's shoulder.

LARRY

It's hard to believe after these years...all this time...playing on the same teams, that you can finally come out like this.

KAREEM

You think it's easy, having to spend year after year, hearing how there goes Kareem, the black stud athlete. To carry a secret around inside.

LARRY

But you finally did tell me.

KAREEM

There are people back home who would string me up if they found out.

LARRY

But you're not home. You're here.

KAREEM

All those years. Shit.

LARRY

Then let's not waste any more time.

Larry leans forward and kisses Kareem. Kareem returns the kiss. They kiss passionately.

After they disengage they look into each other's eyes for a moment

KAREEM

No. Not another minute. Is anyone else here.

LARRY

You and I are the last.

The two men undress furiously, then pause and gaze at each other. Then they reach out and fondle each other's cocks.

They kiss again.

LARRY

Uh, have you got any...

KAREEM

Yeah, man.

Kareem goes to his locker and retrieves a small tube of lubricant.

KAREEM

All these years I've been telling people it's for the ladies.

LARRY

The ladies are okay, but not as good as the real thing.

Kareem and Larry laugh, then turn serious.

They fondle each other's genitals. Larry kneels down and kisses Kareem's cock, then looks up at Kareem.

LARRY

I want it now.

Larry turns around and straddles the bench. Kareem takes some of the lubricant and lubricates first his own cock and then, gently, Larry's anus.

Larry bends down. Kareem penetrates him from behind.

Larry GASPS with the first stroke.

Kareem strokes back and forth, slowly and gently at first.

MAUREEN (V.O.)

I can't believe I'm watching this.

Kareem picks up speed. Larry grunts with each stroke.

MAUREEN (V.O.)

I can't believe how much I am enjoying watching this. I'm getting...

Kareem and Larry's copulation continues to pick up steam, Kareem begins grunting with Larry.

MAUREEN (V.O.)
...oh naughty little hand.

SHOT — MAUREEN'S P.O.V.

Maureen watches Kareem and Larry proceeding towards climax. As she does so, the sounds of Maureen herself panting and moaning — very quietly — can be heard.

Kareem climaxes with a SHOUT.

Nearly at the same time, Larry also climaxes, visibly and copiously ejaculating onto the bench.

And then — more audibly — an orgasmic CRY from Maureen.

BACK TO SCENE

LARRY
(suddenly
alarmed)
Did you hear something?

KAREEM
No way, man. There just
you and me here.

Kareem withdraws from Larry. Larry winces as he does so.

LARRY
Maybe releasing all that
tension makes you hear
things.

Larry and Kareem both LAUGH.

Unseen by either of them, the door to the locker room appears to open and close of its own accord.

INT. GNOSIS WOMEN'S LOCKER ROOM — NIGHT

A shower appears to turn on by itself.

Then a womanly form in the stream of water, the droplets outlining Maureen.

MAUREEN (V.O.)
You'd better be more
discreet, girl, or maybe
you'll find yourself in
real trouble.

The shower then turns off.

A series of wet bare footprints then appears on the

floor, leading away from the shower.

INT. MAGDALENE COLLEGE BONDAGE DUNGEON #2 – NIGHT

Nuns are stripping "Waite" naked. "Waite" does not appear to be putting up much resistance.

The Mother Superior stands behind a control panel, consisting of numerous switches, dials, meters, etc.

"WAITE"

Oh no! What are you going to do to me?

MOTHER SUPERIOR

Wanton trollop! You shall be punished for your transgressions.

The nuns finish stripping "Waite." One nun gathers up her clothes and leaves. The others her into a sort of chair that holds her in a half-recumbent position, such that both her vagina and anus are exposed facing forward.

They then bind her ankles and wrists tightly.

"WAITE"

I am a wicked wench!
Punish me! Make it hurt!

The Mother Superior lashes "Waite" across the nipples with a small whip.

MOTHER SUPERIOR

Silence! Bring in the apprentice.

Rayna Ryan enters. She is wearing a black leather corset, sticked up the back, black silk stockings held up with suspenders, black high heels, and nothing else.

There is a moment of shocked recognition from "Waite," but she quickly composes herself.

MOTHER SUPERIOR

Insert the gag.

RAYNA

Yes, Mother Superior.

Rayna inserts a ball gag into "Waite's" mouth. The gag is attached to a strap which fits onto the back of object on which "Waite" is seated, effectively restraining her head as well as gagging her.

MOTHER SUPERIOR
Attach the electrodes.

RAYNA
As you command, Mother
Superior.

Rayna attaches electrodes, which are copper and glass with rubber suction cups, to each of "Waite's" nipples and her clitoris.

"Waite" looks down somewhat fearfully, as best she is able within her restraints.

MOTHER SUPERIOR
Bring forth the machine.

RAYNA
It will be my pleasure to
do so, Mother Superior.

Rayna wheels forth a machine on a heavy cart. The machine consists of two black rubber dildos attached to driving wheels. Rayna carefully positions and adjusts the dildoes, so that one is positioned to penetrate "Waite's" vagina, the other her anus.

Rayna then takes a syringe off the cart and carefully lubricates each dildo.

MOTHER SUPERIOR
Come here, child, and you
will receive a lesson in
operations.

RAYNA
Oh thank you, Mother
Superior.

MOTHER SUPERIOR
While this shameless tart
here...
 (gestures at
 "Waite")
...receives a lesson of an
entirely different kind.

Rayna stands with the Mother Superior behind her control panel.

The nuns in the room APPLAUD.

"Waite" composes her features in a look of rapt submission.

INT. CELESTE PAYTON'S DORM ROOM – NIGHT

Celeste and "Willie" lie stretched out naked on the bed, dozing in each other's arms.

Suddenly Willie's eyes flutter open. He looks around, then sits up and looks around.

WILLIE

Whoa. That came through just in time.

Celeste wakes up and sits up also.

CELESTE

Willie? Baby? Are you okay?

WILLIE

Uh. Sorry. Just woke up feeling a little disoriented.

CELESTE

(giggles)
Oh, like you forget so soon.

Willie smiles somewhat weakly, then lies back down next to Celeste.

They lie on their sides facing one another and kiss.

CELESTE

Where'd you learn your way around a woman so well anyway.

WILLIE

Oh, just experience, I guess.

CELESTE

(trailing her finger down Willie's side)
Mmm mmm. Think you could be ready for a little more experience?

WILLIE

(putting his arm around Celeste)
Oh, yeah. I think so.

INT. MAGDALEN COLLEGE BONDAGE #2 - NIGHT

Waite's eyes flutter, then open wide. Her expression changes from one of submission to one of shock, then

outrage.

She bites down on her gag and pulls at her bonds, which are too tight to permit much movement.

WAITE
Mmph! Hrrr! Rrr!

MOTHER SUPERIOR
Oh? Some spirit at last,
eh? Well, we'll soon break
that. Child, apply the
voltages?

RAYNA
Yes, Mother Superior.

Rayna pushes forward a trio of rheostats on the control panel.

Waite arches her back. Her eyes roll back.

MOTHER SUPERIOR
No, not like that, child.
This is not cooking class.
Use the feedback from
these monitors and adjust
continuously, as you were
instructed.

RAYNA
I am sorry, Mother
Superior.
(somewhat
eagerly)
Perhaps I should be
punished for my failure.

MOTHER SUPERIOR
That we shall discuss
later. For now focus on
the task at hand.

Rayna begins manipulating the rheostats while intently watching the dials on the panel.

Waite writhes in her bonds, grunting and moaning. She twitches rhythmically.

After some of this...

MOTHER SUPERIOR
(intently)
watching the
panel)
She is ready.
(smiles)

Engage the machine.

RAYNA
Yes, Mother Superior.

Waite's eyes grow wide, but she does not make a sound.

Rayna manipulates a pair of joysticks on the control panel.

The first dildo penetrates Waite vaginally.

WAITE
Mmmm! Rrrrr!

The second dildo penetrates Waite anally.

WAITE
Hrrrrnngh!

The dildos begin pistoning in Waite.

MOTHER SUPERIOR
Monitor the rhythms and control them, child! Use feedback both from the dials and from the victim.

Rayna operates the controls intently. The other nuns in the room begin to clap in rhythm.

Waite continues to writhe and moan within her bonds.

As the pace of all this picks up, the Mother Superior removes a dildo from the folds of her habit. She penetrates Rayna with it, thrusting it back and forth within her.

The nuns begin to sing.

FOUR NUNS
(in unison)
Jubilate deo! Omnis
terra...
(etc.)

Waite stiffens, makes a deep, throaty GURGLING CRY, then falls limp with her bonds.

Rayna CLIMAXES noisily, then slumps over the panel.

The Mother Superior withdraws her dildo from Rayna, then pulls at the controls, pulling the machine away from Waite.

EXT. GNOSIS CAMPUS — MAUREEN'S P.O.V. CONTINUOUS — NIGHT

Maureen is following closely behind SIGMA #1 and SIGMA #2 who are attired in identical elegant black gowns with white glove.

MAUREEN (V.O.)

Time for one last
adventure, I think, before
going back to the world of
the visible.

Sigma #1 and Sigma #2 approach the Sigma Epsilon Chi sorority house and turn up the path to the front door. Maureen follows them, closing in on them as they get to the door.

Sigma #1 rings the bell. The voice of SIGMA #3 responds.

SIGMA #3 (O.S.)

By what right dare you
attend our sacred
initiation?

SIGMA #1

By the right of the
passphrase eternal
pleasure.

Sound of the door being UNLOCKED.

SIGMA #3 (O.S.)

Enter, beloved sisters.

Sigma #1 and Sigma #2 open the door and enter. Maureen slips in behind them.

INT. A LARGE ROOM IN THE SIGMA EPSILON CHI HOUSE — NIGHT

The room is large, with a high ceiling. There is a trapdoor in the ceiling. At one end are couches and chairs, on which are seated various Sigma women, all dressed in the same black gowns with white gloves.

In the middle sits the PRINCESS OF THE SISTERHOOD, who is dressed like the others, but who wears a silver tiara on her head. On a small table to her right hand sits a small chime, and a device that looks like a T.V. Remote.

A small square on the floor beneath the trapdoor, large enough for a person to stand in, is marked out in silver tape.

All are silent. The Princess strikes her chime three times.

PRINCESS

Let the candidate enter.

KYRA MADISON enters, wearing a white robe.

PRINCESS
Kindly stand within the
square.

Kyra does so.

PRINCESS
You who would be our
sister, what is your name?

KYRA
Kyra Madison, my lady.

PRINCESS
Art thou prepared, Kyra
Madison, to be our sister,
fully and without
reservation.

KYRA
Yes, my lady.

PRINCESS
Then show yourself to us
wholly, without fear or
shame.

SIGMA #4 stands up and goes to Kyra. Kyra removes her robe. She is naked underneath.

There is a brief MURMUR of appreciation from Sigmas, which stops when the Princess holds up her hand.

She hands the robe to Sigma #4, who carefully folds it before setting it on a table.

PRINCESS
Kyra Madison, you are
prepared to trust us
fully, just as we must
trust you fully, if we are
to welcome you into our
sisterhood?

KYRA
Yes, my lady.

PRINCESS
And you are prepared to
show us this?

KYRA
Yes, my lady.

PRINCESS

So be it.

The Princess strikes the gong three times.

Sigma #4 and SIGMA #5 stand up and walk up to Kyra. With strips of black silk, they bind Kyra's ankles and thighs together, and then bind Kyra's hands behind her back.

With a final strip of black silk they blindfold Kyra.

The Princess smiles. She pushes a button on her remote. The trapdoor in the ceiling opens.

The Princess presses another button. There is a WHIRRING sound, as of an electric motor.

A black silk rope, tied at the end in a hangman's noose, descends through the trap-doorway toward Kyra

Sigma #4 and Sigma #5 fasten the noose around Kyra's neck.

PRINCESS

If thou woulds't turn away
from this sisterhood, it
must be now.

KYRA

(hesitating for a
moment, then in a
somewhat shaky
voice)

I shall not turn away.

The Princess strikes her chime three times, then pushes a button on the remote.

The WHIRRING sound recommences, and the rope is pulled up through the trapdoor.

The noose tightens around Kyra's neck.

Kyra emits a a brief WHIMPER before she is lifted off her feet by the noose.

The Princess allows Kyra to be lifted until her toes can no longer reach the floor.

Kyra swings ever so gently by the rope. Her feet flex repeatedly, as if trying to reach the floor.

Sound of MURMURING, now anxious, from among the Sigmas.

After several seconds of Kyra hanging in mid-air,

Sigma #4 and Sigma #5 both begin to stand up.

The Princess holds up a hand.

PRINCESS
No! Wait until she comes.
It is our rule.

Sigma #4 and Sigma #5 freeze.

Kyra swings for a few seconds more, then her body begins to shiver and tremble violently.

The Princess strikes her chime three times.

PRINCESS
Now!

Sigma #4 and Sigma #5 spring forward. Each takes Kyra by an arm.

The Princess presses a button, lowering Kyra back to the floor. Sigma #4 and Sigma #5 support her as they do.

SIGMA #6 removes the noose and Kyra's bonds. Kyra GASPS for breath.

The Princess uses her remote to raise the rope back into the ceiling and close the trapdoor.

Sigma #4 and Sigma #5 walk Kyra to a large comfortable chair, and set her down in it. She sprawls, still gasping for breath.

The Princess stands up and walks over to Kyra. The Princess kneels before Kyra, and kisses her on the lips, then once on each nipple, and then once on her labia.

PRINCESS
Let us all welcome our new
sister Kyra!

Sigma #4 now kneels before Kyra and repeats the Princess's gesture. The other Sigma's rise and form a line to do so.

EXT. SIGMA EPSILON CHI HOUSE — NIGHT

The door to the sorority house appears to open and then close again by itself.

MAUREEN (V.O.)
I think I'm glad I never
considered pledging Sigma.

EXT. IN FRONT OF THE GNOSIS STUDENT UNION — DAY

(Note: this is a tracking shot which follows campus security officer JACK CLEARY.)

It is early morning, with light just beginning to show.

Officer Cleary rounds a corner, whistling to himself, and encounters Professor Waite.

Waite has been wrapped up in burlap and bound, leaving only her head showing. She has also been gagged.

Next to her, her clothes, which have been laundered, folded, and wrapped in cellophane.

Waite looks up at Cleary, a pleading expression on her face.

CLEARY

Oh no.
(shakes his head)
Not again.

EXT. GNOSIS CAMPUS ZEALOUS CYDERS STATUE — DAY

Aloysius sits at the base of the statue, staring into the middle distance and the morning light appears. He looks somewhat haggard.

ALOYSIUS

Damn.
(shakes his head)
What a night.

INT. KITTY LOGAN'S ROOM — DAY

(Note: Kitty is a small-breasted woman.)

Kitty is dressed only in a pair of panties. She is standing before the window curtain, which is largely closed, but open enough for Kitty to peer out a crack.

Kitty peers out.

MONTAGE — KITTY ENVIES VOLUPTUOUS COEDS

--VOLUPTUOUS COED #1 is wearing a long skirt and a blouse with a plunging neckline. She bends over to point out something on the ground to her companions Dude #1, Dude #2, and Dude #3.

--Extreme close-up revealing the cleavage of Voluptuous Coed #1 as she does this.

--Close up of the faces of Dude #1, Dude #2, and Dude #3, which bear rapt, attentive expressions.

--Close-up of VOLUPTUOUS COED #2, who is wearing shorts and a thin cotton t-shirt, somewhat sweat-plastered, and playing frisbee on a college lawn.

--Extreme close-up of Voluptuous Coed #2's chest, showing her breasts bouncing and jiggling through the thin cotton (this preferably shot in slow motion).

--Close up of a male FRISBEE PLAYER, whose head turns to watch Voluptuous Coed #2 while he is running after a frisbee. As he does so, he collides with a tree.

--Extreme close up of the chest of VOLUPTUOUS COED #3. She is wearing a cotton t-shirt printed with the slogan SAVE A VIRGIN: DO ME INSTEAD.

--Close-up of Voluptuous Coed #3. She is seen through an open window. She whips off her t-shirt enthusiastically, revealing bare breasts beneath. A HUNKY GUY sweeps her up off her feet. They kiss, then descend out of view below the window frame.

BACK TO SCENE

Kitty puts her hands on her little breasts and looks down. She SIGHS, pouts, and then closes the curtain all the way, leaving the room dark.

INT. A CHEMISTRY LAB - DAY

SHOT - TRACKING CONTINUOUS - PAPERS ON A LAB BENCH

We see several pages, mostly of graph or notebook paper, mostly covered with cryptic chemical and algebraic formulas. One leaf of paper, however, has a crude pencil sketch of of the Apsinthion Protocol machine (from The Apsinthion Protocol) with a female figure inside of it.

Our view tracks upward to Aloysius, who is mixing chemicals of some kind.

Aloysius taps the test tube.

ALOYSIUS
This. Or nothing.
(looks around)
Here kitty kitty kitty.

Aloysius stoops down and picks up a tabby kitten off the floor. He scratches it behind the ears.

The then puts the kitten in a large glass beaker. The kitten stands up against the wall of the beaker and

MEWS.

Aloysius pours some of the liquid he has just mixed into the beaker with the kitten.

The kitten begins to vanish, hindquarters first. She purrs as she does so, Eventually she vanishes entirely. The liquid in the beaker is now pale green.

ALOYSIUS
I deserve hell if I'm
wrong about this.

Aloysius pours the pale green liquid into another beaker of pale blue liquid.

The two fluids mixed together become milky-white, then froth and bubble before turning clear again.

In the clear fluid is the same kitten.

Aloysius uses a pair of tongs to grab the kitten by the scruff of her neck and pull her out of the fluid. He sets her down on a paper towel, then dries her off.

Aloysius then sets a saucer of warm cream in front of the kitten, which she begins lapping up eagerly.

ALOYSIUS
Amazing. Absolutely
amazing.

Aloysius then decants some fluid into a small blue plastic bottle, which he pockets.

INT. STUDIOS OF WVCG – NIGHT

Willie is sitting on a swivel stool, DJ-ing.

WILLIE
(into microphone)
You're up late here on
W-V-G-C, Gnosis College
radio, spinning the disks
until damn. Coming up next
the Talking Heads and
"Burning Down the House."

Willie cuts his mike and starts the music. He then swivels around and faces Professor Waite, who is wearing a long skirt and a blouse buttoned to the throat.

WAITE
Hello, Willie.
(pauses)

You failed to show up for work study today. One might think you were avoiding me. If you are, you've forgotten something.

(holds up a small transistor radio)

There are certain times when everybody knows where you are.

(puts the radio down)

I suppose you imagine that I am angry with you.

(fake smile)

And I'll admit, I was very angry with you for your little stunt. But then began to think. And three points came up, First, turnabout really is fair play. Second, I cannot but admire your quick thinking and resourcefulness in a situation that would have flummoxed most people. And third...

(begins unbuttoning her blouse from the top up)

...events of the past few weeks seem to have...awakened something in me...something...I didn't quite know was there...

(pauses, as she has now unbuttoned enough to show a generous amount of cleavage, which she begins to stroke)

...and the awakening of which has begun to give me the most interesting ideas for a new set of experiments.

Waite closes on Willie, who sits almost motionless, looking stunned.

WAITE

But not as subject, in case you were worried

about that. No, I want your special talents put to work as an assistant, even as a co-experimenter. I need someone who can recruit a special class of subjects.

Waite hitches up her skirt and squats on Willie's lap.

WAITE

It will be a good job, Willie, certainly one that will be better than slinging hash or punching data. It will certainly advance science. And I promise there will be certain...other benefits.

Waite puts her hand behind Willie's head and fondles his hair, then pulls it forward so that it nestles between her breasts. Then she lifts it up again.

Willie is about to speak, but Waite places her finger across his lips to silence him.

WAITE

You needn't speak to say yes.

Waite reaches under her skirt. Sound of a ZIPPER being undone.

WAITE

You can consent by accepting the first of the benefits...oooh.

They copulate under Waite's skirt, Waite atop Willie, spinning on the stool. As this gets noisy, Willie spins about and accidentally trips his microphone to "live."

INT. A CAB - NIGHT

A CAB DRIVER is flipping through the stations on his cab's radio. He comes across WVGC, and hears sounds of NOISY COPULATION.

CAB DRIVER

Crazy college kids!

INT. LAUNDRY ROOM IN ALOYSIUS'S DORMITORY - DAY

Aloysius is removing his laundry from a dryer and

puttning it on a table.

Kitty enters.

KITTY
Hi, Aloysius. Hanging
around for reading period?

ALOYSIUS
Yeah. Pretty quiet around
here, isn't it?

KITTY
It sure is. I think it's
just you, me, and Tricia
on our floor. Mind if I
use what's left of your
dryer time? I'm a little
bit short of quarters.

ALOYSIUS
No, sure. Go right ahead.

Aloysius pulls the last of his clothes out of the
dryer, leaving the door open for Kitty.

KITTY
Tricia mentions you a lot,
by the way.

ALOYSIUS
Oh?

KITTY
Oh come on, Aloysius. It's
not like everyone hasn't
noticed how ripped you've
gotten all of a sudden.

ALOYSIUS
Well, you can do a lot
with diet and exercise.

KITTY
Hmph! I wish there were
diet and exercise that
could make my boobs
bigger.

Aloysius's jaw drops slightly at Kitty's remark.

KITTY
Don't act shocked. A girl
thinks that way sometimes.

ALOYSIUS
You're serious.

KITTY

Well, maybe it's just a
daydream.

Aloysius pauses for a moment in thought.

ALOYSIUS

What if it could be more
than just a daydream?

KITTY

Don't tell me that you are
serious?

ALOYSIUS

I have access to something
that maybe you'll want to
see. If you want. Stop by
sometime if you're going
to be around for the rest
of the period.

KITTY

(skeptically)

Well, I'm sure it will be
something interesting,
knowing you.

ALOYSIUS

Up to you, Kitty. Anyway,
gotta run. I left a little
experiment running in my
room.

KITTY

Catch you round, maybe.

Aloysius stuff his laundry into a bag and leaves.
After he has left, Kitty peers into the dryer. She
reaches in and pulls something out.

It is a little blue plastic bottle.

SHOT — EXTREME CLOSE-UP ON BOTTLE

The bottle is labeled with with Aloysius's name.

BACK TO SCENE

KITTY

Hey, Aloysius, it looks
like you left something.
(pauses, hears no
response)
Aloysius?

Kitty unseals the bottle. Doing so takes some effort,

as the bottle was tightly sealed.

Kitty sniffs at the contents, then makes a face as if to indicate that the smell is a pleasant one.

Kitty then seals the bottle, puts it in her pocket, and returns to pulling her wet clothes out of a washing machine.

INT. TRICIA MCCLENDON'S ROOM — DAY

Sound of a KNOCK at the door.

TRICIA
Who's there?

KITTY (O.S.)
It's me, Kitty.

TRICIA
Come on in, it's unlocked.

Kitty enters, looking smug.

TRICIA
Well, what's up with you?

Kitty tosses the blue plastic bottle to Tricia, who catches it.

KITTY
A token of your would-be
lover.

Tricia examines the bottle.

TRICIA
What is it?

KITTY
I don't know. Something he
probably left in a pocket
and then in a dryer
downstairs. A typical guy
thing to do, not checking
the laundry properly.

Tricia opens the little bottle and sniffs it.

TRICIA
Yeah. Like some sort of
floral scented oil, or
something. I wonder if
this is something that
Aloysius likes.

KITTY

Still trying to get a
piece, are we?

TRICIA

Well, maybe I cam on a
little strong and he felt
weird when all of a sudden
his mother called.

KITTY

So maybe a more subtle
approach is in order, hmm?

TRICIA

Well, maybe.

KITTY

Guess I should tell you
that Aloysius invited me
to stop by sometime.

TRICIA

(taken aback)

What?

KITTY

Oh not for that, I think.
But he did suggest he
would be letting me in on
a little secret about how
he turned himself into
such a hunk.

TRICIA

Hmm. Well, let me know if
you find out if there's
anything unwholesome,
because the more I think
about it I do intend to go
and get my little piece.

KITTY

Well, okay girlfriend. I
promise.

(holding up
crossed fingers)

Scout's honor.

INT. ALOYSIUS'S ROOM – DAY

Kitty stands in front of Aloysius's wire machine,
with fascination.

KITTY

So this device
somehow...changed you?

ALOYSIUS

Hedonic feedback
monitoring and adaptive
nanotechnology. Pretty
neat, no?

KITTY

It is possible to...show
me?

ALOYSIUS

Why not?

Aloysius steps up to his laptop and types in a
sequence of commands. Then he steps before the device
and rolls up one of his sleeves.

The device comes to life. The wires surge forth and
penetrate his forearm. Kitty GASPS as they do.

ALOYSIUS

It's okay. It doesn't
hurt. Watch!

The muscles of Aloysius's forearm shrink back their
scrawny former state.

KITTY

Aw.

ALOYSIUS

For purposes of the
demonstration, though, I
have programmed the
process to self-reverse.

The muscles in Aloysius's arm wax larger again.

The wires retreat.

Kitty shakes her head in amazement.

ALOYSIUS

So would you like to try
this out on your issue?

Kitty pauses for a moment, deliberating. She puts her
hands on her breasts and frowns. Then she straightens
up.

KITTY

Yes.

ALOYSIUS

Great! I've always wanted
to try this out.

Aloysius sits down at his computer keyboard.

ALOYSIUS

So how much bigger would
you like to be?

KITTY

I don't really know. The
very thought of getting
bigger always seemed so
much like a pipe dream
that I never thought about
the right size, exactly.

ALOYSIUS

We could set it up so that
we do a dynamic grow. You
could enlarge up to the
point where you're
comfortable and then stop.
How does that sound?

KITTY

(thinks for a
second)

Okay. Let's try that.

Aloysius nods, and types some more into his computer.

ALOYSIUS

Okay. We can go. Are you
sure you're ready for
this?

KITTY

Yes.

Kitty begins to remove her sweater.

ALOYSIUS

Oh, you can leave that on.
The nanoprobes will reach
right through that.

Kitty lowers her sweater back down.

KITTY

(somewhat
embarrassedly)

Okay.

Aloysius hit a key on his laptop. The wires comes to
life and spool toward Kitty's chest.

CUT TO:

INT. DORMITORY SHOWER DOWN THE HALL - DAY

Tricia is showering. The blue bottle is visible on

the shelf next to her.

Tricia takes the bottle, opens it, and sniffs at it again. Then she pours some of the contents into her hand. She rubs her hands together and smears the contents onto her thighs.

Tricia's face registers surprise, then intense, orgasmic pleasure.

INT. ALOYSIUS'S ROOM - DAY

The tendrils of wire reach through Kitty's sweater. For a few seconds after this, nothing appears to happen. Kitty looks apprehensive.

Kitty's breasts begin to grow. Kitty's face registers astonishment and then delight.

KITTY

Oh wow! It actually works!
And it feels...kinda nice.

Kitty cups her hands under her enlarging breasts.

Suddenly there is a terrified SCREAM from down the hall.

ALOYSIUS

What the...I'd better
check that out.

KITTY

Aloysius, wait...

Aloysius dashes out of the room.

CUT TO:

INT. DORMITORY SHOWER DOWN THE HALL - DAY

Aloysius pulls back the shower curtain.

Tricia is lying on the floor of the shower. Her hands and legs up to the middle thighs are gone, and at the ends of her arms and legs she is continuing to dissolve into some sort of viscous green liquid.

TRICIA

Oh God...please help me!

Aloysius reaches in and turns off the shower, then down and picks up the blue bottle, which has fallen on the floor.

ALOYSIUS

Oh no. No no no!

Aloysius dashes off.

TRICIA
No! Don't leave me!

CUT TO:

INT. ALOYSIUS'S ROOM – DAY

Aloysius dashes in and picks up the phone.

Kitty's breasts are by now quite large, and still growing.

KITTY
I think this is enough, I
really do...

Aloysius picks up the phone, then puts it back down.

ALOYSIUS
Nothing to say...would
never believe me...

Another SCREAM from down the hall.

CUT TO:

INT. DORMITORY SHOWER DOWN THE HALL – DAY

Tricia is lying on the floor. Her arms are almost dissolved entirely, as is her lower half almost up to mid-abdomen. The liquid she is turning into is swirling down the shower drain.

She turns her head to look at Aloysius and WHIMPERS.

ALOYSIUS
I'll think of
something...I swear...

KITTY (O.S.)
(down the hall)
Aloysius! Help!

Aloysius dashes out again.

Tricia begins to SOB.

CUT TO:

INT. ALOYSIUS'S ROOM – DAY

Kitty is trying to move, but she is held fast by the wires.

Sound of fabric RIPPING as Kitty's breasts, now the

size of basketballs, burst through her sweater.

KITTY
Ah...ah...help me!

Aloysius is frantically rummaging through a chest of drawers, looking for something. He finds a sponge, and then dashes out of the room again.

Aloysius's wire device begins making LABORED MECHANICAL SOUNDS at this point.

KITTY
No!

CUT TO:

INT. THE DOWRMITORY SHOWER DOWN THE HALL — DAY

Nothing is left of Tricia but her head. Tricia's eyes are closed, her mouth open slack. Tricia's head dissolves rapidly as Aloysius enters the shower.

Aloysius uses his sponge to frantically sponge up as much of the liquid Tricia has turned into as he can. He succeeds in getting some, but most of it just gurgles down the shower drain.

CUT TO:

INT. ALOYSIUS'S ROOM — DAY

Aloysius enters, carefully carrying the sponge.

Kitty's breasts are the size of beachballs at this point.

The wire device makes CRACKLING and POPPING sounds, then makes a loud pop and gives off a shower of sparks.

The wires withdraw from Kitty's breasts then hang limply from the device.

Kitty wears a horrified expression. She tries to reach around her huge breasts, which she can barely do.

Aloysius finds a beaker on a shelf, and wrings the contents of the sponge into it.

KITTY
Aloysius! What have you
done to me!

Kitty bursts into tears.

ALOYSIUS
(in a monotone)
If you think what happened
to you is bad, think
again. Think about Tricia.

KITTY
Tricia?

ALOYSIUS
The scream we heard down
the hall.

KITTY
What's wrong with her?

ALOYSIUS
(holding up the
beaker)
This is what is wrong with
her. Or rather, this is
what is left of her.

KITTY
What on earth...

ALOYSIUS
(examines the
wire device)
Most of the nano-actuators
are blown out. If they
weren't, we could just
reverse what just happened
to you.

Kitty moans.

ALOYSIUS
As it is it might take
weeks to fix. If it worked
at all. But there might be
some functionality left.

Aloysius threads two wires down into the beaker. Then
he types some words into his keyboard.

Kitty makes her way over to Aloysius's bed and buries
her head in her hands.

Aloysius speaks into his computer.

ALOYSIUS
Tricia, can you hear me?

(Note: In the rest of this scene Tricia's voice is
heard through Aloysius's computer's speakers.)

TRICIA (O.S.)
Aloysius, is that you?
Where are you? I can hear
your voice, but it isn't
coming from anywhere. I
can't see anything.

ALOYSIUS
Tricia, do you feel
alright?

TRICIA (O.S.)
I feel as if I were
floating in warm water,
but everything is
completely dark. And I
can't feel any parts of
myself. I had a terrible
nightmare, Aloysius. I
dreamed that Kitty Logan
gave me a little blue
bottle of bath oil and I
put it on myself in the
shower and at first it
felt wonderful and I had
an orgasm but then I
started to melt away and
you were there Aloysius
but you kept running in
and out and oh my God why
can't I wake up.

Kitty looks up, stricken, the more so when Aloysius
holds up the little blue bottle and contemplates it.

KITTY
(in a shaky
voice)
What is going on here,
Aloysius?

TRICIA (O.S.)
Kitty? Is that you? Are
you out there somewhere?

ALOYSIUS
I can only try to explain.
(tries to compose
himself)
There was a scientist here
at Gnosis once who worked
out, in secret, a special
procedure for extreme
bodily modification which,
in effect, allowed a human
being to be turned into
liquid form. He called
this procedure the

Apsinthion Protocol.

INSERT SHOT:

Nanetta Rector in the Apsinthion Protocol machine,
liquifying.

ALOYSIUS (V.O.)

The procedure was not one
way. There was a means for
reversing the procedure
and reconstituting the
experimental subject in
her original body.

INSERT SHOT:

Nanetta Rector emerging from the reconstitution pool
in Joseph Corwin's laboratory.

ALOYSIUS (V.O.)

This scientist had to
leave Gnosis suddenly
under mysterious
circumstances. But one of
his research assistants
left behind a set of notes
that I found.

INSERT SHOT:

Moira Weir typing on a laptop computer.

BACK TO SCENE

ALOYSIUS

The contents of the little
blue bottle represented
part of my attempt to
recreate the Apsinthion
Protocol. They were a
solvent, which turned a
biological body into
liquid.

TRICIA (O.S.)

But that means I'm...

ALOYSIUS

About two ounces of liquid
sitting in a beaker on my
desk. Tricia, I'm so, so
sorry.

A moment of silence.

TRICIA (O.S.)

(voice edging
into hysteria)
Liquid! How am I supposed
to explain to my parents
that I've turned into two
ounces of liquid?

KITTY
(attempting to
reach around her
gigantic breasts)
How am I ever supposed to
even get dressed again? Or
even leave this room?

ALOYSIUS
It gets worse for Tricia,
I'm afraid.

TRICIA (O.S.)
Worse? How could it get
any worse? You've turned
me into a cocktail mixer!

ALOYSIUS
According to the notes I
have, initially liquified
subjects aren't stable

INSERT SHOT:

Moira and Professor Corwin working together with the
distillation apparatus.

ALOYSIUS (V.O.)
The scientist worked out a
procedure for chemically
processing and purifying
the liquified subjects
into a more stable form.
He referred to it as
distillation. The good
news is that it worked,
apparently. Subjects
survived for months in a
stable liquid state. The
bad news is, I haven't
even come close to
figuring out how he did it
yet.

BACK TO SCENE

TRICIA (O.S.)
But you said that this
scientist could bring
people back, right? Right?

ALOYSIUS

He did, apparently, but it required a large amount of a special chemical preparation called a Matrix, and I don't have that in any quantity, and can't quickly make it in any quantity, either.

TRICIA (O..)

How could you not? Why can't you bring me back?

ALOYSIUS

(looks up and glares at Kitty)
Well, I wasn't exactly planning on dissolving an entire human being under uncontrolled circumstances!

TRICIA (O.S.)

Oh God I'm going to die.
(sobs)
I'm going to die and there won't even be anything to bury. Just something to pour down the drain.

ALOYSIUS

I won't let you die.
(to self)
I could reconstitute...if only I could find a matrix...a matrix...

Aloysius sits thinking hard.

Kitty curls up on Aloysius's bed in a fetal position.

Tricia's sobbing begins to turn into hysterical giggling.

TRICIA (O.S.)

(no longer speaking so much as sort of singing)
I'm gone...gone...gone...adrift in an endless sea...no more body for me...so I just let go...

ALOYSIUS

(to self)

Oh no. She's already
breaking down.

TRICIA (O.S.)
There are no more parts of
me...and soon there'll
be...just no more me...la
la la...lee lee lee...

Tricia goes on singing nonsense syllables to herself
through the scene until her next dialog line.

ALOYSIUS
(to self)
Matrix...matrix...from
mater...mater...mother...
(sits up)
I've got it!

KITTY
(turns her head
toward Aloysius,
speaks
scornfully)
You've got it? You've
decided that now it's time
to call Mommy for advice?
Ask her what she does
whenever she turns one
woman into a giant breast-
monster and dissolves
another? I think we passed
that point a long time
ago.

ALOYSIUS
No. What I've got is a
Matrix. We can
reconstitute Tricia.

KITTY
What is your matrix?

ALOYSIUS
Not what, who.

KITTY
Who?

ALOYSIUS
You.

KITTY
Me?

ALOYSIUS
Yes you.

Kitty looks at Aloysius as if Aloysius has completely lost his mind.

KITTY

If you think that after
what's just happened that
I could possibly be up for
any more of your insane
mad-scientist bullshit...

Aloysius gets up and seizes Kitty by the shoulders,
pulling her up, interrupting her.

ALOYSIUS

You listen to me! Or
rather, you listen to
Tricia.

Aloysius gestures toward his laptop.

TRICIA (O.S.)

La, la, la, la, la. Feel
so warm...oh...I'm going
to come...ah...ah...and
that keeps happening.

ALOYSIUS

She is losing
ego-integrity, and pretty
fast, too. I'm not sure
what will happen next, but
I am pretty sure that if
we don't act fast,
anything recognizable as
Tricia will be gone for
good.

TRICIA (O.S.)

Soon I will stop having
orgasms and just turn into
an orgasm.

ALOYSIUS

(gripping Kitty
even harder)
So as far as I can see,
you are her last hope.

Kitty stares at Aloysius.

ALOYSIUS

And what is more...

Aloysius releases Kitty, walks over to his desk and
picks up the blue bottle for her to see.

ALOYSIUS

...you are at least partly

responsible for what is
happening here.

Kitty's posture slumps, and her facial expression
changes from bitterness to guilt.

ALOYSIUS
You can begin by getting
your panties off.

INT. ALOYSIUS'S ROOM – LATER

Aloysius takes a large syringe and sucks the Tricia-
liquid into it.

Kitty, now naked, lies back on Aloysius's bed.

KITTY
Are you sure this will
work?

ALOYSIUS
No.

Aloysius smears the syringe with lubricant.

Kitty hesitates, then spreads her legs.

KITTY
You'll have to do it,
because I can't reach down
there any more.

Aloysius gently inserts the syringe into Kitty's
vagina.

KITTY
(registering
surprise)
It feels so warm.

Aloysius pushes the plunger.

KITTY
(eyes go wide)
I feel so...penetrated.

Aloysius carefully withdraws the syringe.

Kitty sits up. She puts her hands on her abdomen.

KITTY
I feel something inside
me.

Kitty's lips part, then close. Then her abdomen
begins to swell.

KITTY
Oh...my...God.

Kitty's abdomen continues to swell and distend. This happens fairly quickly, as if she were going through a nine-month pregnancy in about sixty seconds.

As her abdomen swells, Kitty's giant breasts begin to shrink slightly.

KITTY
I need to lie down.

Kitty lies goes. Then she cries out.

KITTY
Ahh! Ah!

ALOYSIUS
Are you all right?

KITTY
That must have been something like a contraction.

ALOYSIUS
Do you hurt?

KITTY
They are supposed to be incredibly painful. But instead, that was incredibly pleasurable. Oh God, here comes another one. Ahhh!

ALOYSIUS
A hedonic aftereffect of the Protocol. So the notes were correct!

Kitty continues in "contractions" for several seconds more. Aloysius looks between her legs, then runs to fetch a towel and a pair of scissors.

ALOYSIUS
She's coming! Keep pushing, Kitty.

After some seconds more, Aloysius reaches down between Kitty's legs and lifts out a newborn baby girl. He snips the umbilical cord and gently wraps the baby in a towel before showing her to Kitty.

Kitty laughs and looks amazed all at once.

KITTY

Were you really that cute
as a baby?

The door opens and Maureen walks in.

MAUREEN

Hi Aloysius, I was just...

Maureen's eyes travel to the bed, to Tricia and Kitty who are still naked and locked in an embrace, to the ruins of Aloysius's wire machine, to Aloysius slumped in his chair.

MAUREEN

Do I even want to know
what has been going on
here?

ALOYSIUS, KITTY, TRICIA

(in unison)

No!

SHOT — THE GNOSIS CAMPUS

The Gnosis Campus by day. It is snow-covered, but with brilliant sunshine out.

INT. PROFESSOR WAITE'S LABORATORY — DAY

CLOSE-UP ON WILLIE AND PROFESSOR WAITE

Both Willie and Waite are wearing white laboratory coats. Their heads are close together. Waite speaks in a low voice to Willie.

WAITE

Good catch here. Just the
type we want as a lure for
the next round of
subjects.

Willie nods.

BACK TO SCENE

MICHIKO MAEDA, a pretty, buxom girl is sitting on Waite's couch.

Waite and Willie approach and sit on chairs facing her.

WILLIE

Okay now Michiko, we're
going to try a brief
preliminary experiment in
hypnosis, just as we

discussed.

MICHIKO

Are you sure this is safe?

WILLIE

Oh yes, perfectly safe.
And you're in good hands.
Professor Waite here is a
consummate professional.

Waite smiles and nods.

WILLIE

Shall we begin? Good. Now
just close your eyes and
try to focus on the sound
of my voice...

FADE TO:

INT. ALOYSIUS'S ROOM – DAY

Aloysius is pacing around the room, watched by
Maureen, who is sitting on his bed.

ALOYSIUS

I can't do it. I just
can't do it. I can't get
my head into this project,
and without it, no
Thompson science prize,
and no Thompson science
prize, no medical school
admission, and with no
medical school admission,
my parents are going to
fucking kill me.

MAUREEN

Aloysius! Calm down.
Relax.

Aloysius falls into a chair.

ALOYSIUS

I just can't, somehow. I
must be losing my touch,
or my marbles.

Maureen regards Aloysius sympathetically.

MAUREEN

Aloysius, I have something
for you that might help
you relax and then go at
things fresh.

ALOYSIUS

What is that?

MAUREEN

A surprise I'll have to go
and fetch. I think it will
take me about twenty
minutes.

ALOYSIUS

(hopefully)

More home-baked cookies?

MAUREEN

(smiles)

Not exactly. I'll be right
back.

Maureen gets up and leaves.

INT. ALOYSIUS'S ROOM – LATER – DAY

Aloysius is lying on the bed, reading a number of
Phil Foglio's Girl Genius.

The door to Aloysius room opens and closes quietly.

The comic book rises out of Aloysius hands as if of
its own accord. Aloysius looks terribly startled.

ALOYSIUS

What the...

Aloysius's lips dimple, as if a finger is being
pressed to them.

MAUREEN (O.S.)

Shh.

Aloysius lips dimple, as if he is being kissed.

Aloysius shirt begins to unbutton.

ALOYSIUS

But...

MAUREEN (O.S.)

(whispering)

Trust.

Aloysius's shirt unbuttons entirely. He slips out of
it. Then his trousers unbutton, his fly unzips, and
his trousers then are slipped off.

ALOYSIUS

I...

MAUREEN (O.S.)
(whispering)
Relax.

Sound like a KISS. Aloysius's penis promptly becomes erect.

Two indentations appear on Aloysius's bed on either side of his hips.

Aloysius's cock bends forward at an odd angle.

ALOYSIUS
Whoa.

MAUREEN (O.S.)
(whispering)
Enjoy.

Rhythmic rather hydraulic sounds, shortly succeeded by the bed's mattress bouncing and creaking.

After a while Aloysius ejaculates. His ejaculate appears to hang a few inches from his penis in space, and then slowly fades away.

Aloysius detumesces. He sits up and looks around, baffled.

ALOYSIUS
Why?

MAUREEN (O.S.)
(whispering)
Love.

INT. THE PERICLEA AUDITORIUM — DAY

Aloysius is seated on a stage, wearing a suit. Many other students are seated in a row of seats beside him. DEAN ISAAC WHITELAW stands behind a lectern addressing a large audience.

WHITELAW
And it is a special honor this year to award this year's Thompson Science Prize to one of our most talented seniors, Mr. Aloysius Kim. Mr. Kim has undertaken an unusual self-designed project in brain science, combining real-time limbic system feedback with a a dynamic image-generation system.

An image is projected on a screen behind Whitelaw. A male student is shown wearing something resembling a virtual-realty helmet with goggles. In a corner of the screen, a CGI image of a woman.

WHITELAW

The image in the corner
dynamically adapts
according the hedonic
reactions of the viewer,
which has some interesting
consequences, as you can
see.

The CGI woman's breasts get bigger. LAUGHTER from the audience.

The image goes off.

WHITELAW

A prize well deserved.
Would you come up here Mr.
Kim?

Aloysius stands up and walks to the podium. Whitelaw shakes his hand and hands him an award plaque.

CLOSE-UP ON ALOYSIUS AND WHITELAW

WHITELAW

(leaning over to
speak privately
to Aloysius)

I don't suppose you
couldn't let me borrow
your project for..er,
further evaluation, could
you?

ALOYSIUS

Sure, Dean Whitelaw. Be
glad to.

BACK TO SCENE

Aloysius and Whitelaw face the audience as the applause continues.

INT. A RECEPTION ROOM — DAY

A reception for student award winners is going on, with hors d'oeuvres and little glasses of sherry, etc.

Aloysius stands between his parents Mrs. Kim and MR. KIM. Aloysius is holding his plaque. Mr. Kim and Mrs. Kim are beaming as they pose for a picture.

There is a FLASH as their picture is taken.

Maureen and Willie step up to Aloysius. Willie shakes Aloysius's hand.

Aloysius's parents stand by, a little awkwardly.

WILLIE
Congratulations, dude! You
made it.

Maureen gives Aloysius a hug and kisses him on the
cheek.

MAUREEN
Congratulations, Aloysius.

ALOYSIUS
Thanks, guys. I really
couldn't have done it
without you.

WILLIE
So are you looking forward
to the prospect of medical
school after all?

ALOYSIUS
Well you know, there
really is something to be
said for working with
people rather than simpler
machines.

WILLIE
Tell me about it. I know
that now that Professor
Waite no longer has me
doing data.

ALOYSIUS
Could you guys excuse me
for a second? I sort of
need to...well, you know.

MAUREEN
(smiles broadly)
Sure.

ALOYSIUS
Mom, Dad, guys. I'll be
right back.

Aloysius hands the plaque to his mother, who smiles.
Aloysius then leaves.

EXT. GNOSIS COLLEGE CAMPUS — DAY

The afternoon winter light is fading as Aloysius stands outside the Periclea. Aloysius looks around the snow-covered campus.

ALOYSIUS
Medical school. But not
for what my parents hope.
As a bridge to more
important things.

Aloysius reaches into his suit jacket pocket and pulls something out.

EXTREME CLOSE-UP OF ALOYSIUS'S HAND

Aloysius is holding a photograph of Moira Weir.

BACK TO SCENE

ALOYSIUS
(still looking at
Moira's picture)
One of which is the bridge
back to wherever you are.
This I swear.

FADE OUT.



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