

FADE IN:

INT. THE LECTURE THEATER -- DAY

We are inside an old-fashioned medical-school anatomy theater. Every seat is filled with scientists and doctors wearing white coats. In the pit of the theater is a podium next to a desk.

The white-coated audience watches attentively as DR. VERWANDLUNG stands at the podium lecturing.

VERWANDLUNG

Ladies and gentlemen, it will be your privilege to see a demonstration here today without precedent in the entire history of science. The whole-body replacement of ordinary human tissue with a self-organizing electrostatic gel.

There is a MURMUR of astonishment and disbelief in the audience.

INTERCUT - DR. MAZZINI IN THE LECTURE THEATER AUDIENCE

DR. MAZZINI, an elderly man raises his hand as if waiting to be called upon.

MAZZINI

Do you mean to tell us, Dr. Verwandlung, that you are going to turn a human subject into...jello?

There is some LAUGHTER in the audience.

VERWANDLUNG

That's a rather vulgar way of putting matters, my dear Dr. Mazzini.

MAZZINI

In all my years I have never heard anything so absurd!

VERWANDLUNG

My research has conclusively shown that all human cognitive and physical function can be preserved in through distributed nanovoltages in an appropriate medium.

MAZZINI

Why even if you could do so such a thing, the ethics of the matter would be...

The end of Mazzini's point is dissolved in louder MURMURING from the audience.

INT. THE LECTURE THEATER -- DAY

Verwandlung leans forward and speaks in a loud, authoritative voice.

VERWANDLUNG

Ladies and gentlemen, please! Questions such as the one under discussion here cannot be resolved by exchanges of angry rhetoric. Science advances not by argument but through experiment and demonstration, and it is just such a demonstration I have promised you today.

Verwandlung turns to his aide ABLEMAN.

VERWANDLUNG (cont'd)

Would you ask Miss Rei to come in please?

Ableman nods, gets up and leaves by a side door. Low MURMURING continues in the audience. After a few seconds he returns to the theater in the company of PAMELA Rei. Pamela is wearing a college uniform.

VERWANDLUNG (cont'd)

Miss Rei here has nobly, and I dare say even heroically agreed to serve as the subject of our demonstration here this afternoon.

Pamela smiles and waves at the audience.

PAMELA

Hi!

VERWANDLUNG

She is a university honor student of legal age. In order that you might be assured that she is fully lucid and here of her own free will I am happy to afford any of you an opportunity to ask her questions.

(MORE)

VERWANDLUNG (cont'd)
 Ah, I see there's one already. Dr.
 Fischbein?

INTERCUT - MEMBERS OF THE AUDIENCE, VERWANDLUNG, AND PAMELA

DR. FISCHBEIN, another elderly scientist type, rises slightly to speak.

FISCHBEIN
 Miss Rei, could you tell us please
 why you are willing to be part of
 this experiment?

PAMELA
 Why, Dr. Fischbein, ever since I won
 the blue ribbon in my elementary
 school science fair I have wanted to
 advance human knowledge.

There is some NERVOUS LAUGHTER from the audience.

PAMELA (cont'd)
 More importantly, it should be
 obvious that a transformation
 technology of this kind might provide
 a survival option for victims of
 severe burns or massive trauma, as
 well as making it possible for human
 beings or their posthuman descendants
 to flourish in otherwise impossible
 environments.

Slightly more approving MURMURING from the audience.

VERWANDLUNG
 Dr. Johnson, you have a question?

DR. JOHNSON, a younger man, stands and speaks.

JOHNSON
 Aren't you afraid of the risk
 involved in such a procedure?

PAMELA
 I have discussed the risk at great
 length with Dr. Verwandlung, and
 within my own scheme of values I find
 it acceptable.

JOHNSON
 Some of us might find that rather
 hard to accept.

PAMELA
I am an adult, Dr. Johnson.

VERWANDLUNG
Perhaps one more question. Dr.
Lloyd?

DR. LLOYD, a distinguished silver-haired gentleman, rises to speak.

LLOYD
About the reversibility of the
procedure...

PAMELA
Dr. Verwandlung has informed me that
there is no means for reversing the
procedure at this time, though it
might be at some point in the future.

A ripple of SHOCKED EXCLAMATIONS from the audience.

LLOYD
(stammering disbelief)
But young lady...you propose to
remain in a transformed state...
perhaps indefinitely?

Pamela smiles disarmingly.

PAMELA
I am willing to make whatever
sacrifices are necessary for science.

More SHOCKED EXCLAMATIONS from the audience.

PAMELA (cont'd)
In any event, Dr. Lloyd, I have
reason to believe that this
"transformed state" as you call it
may be more appealing than many
people would appreciate.

INT. THE LECTURE THEATER -- DAY

Dr. Verwandlung speaks at the podium.

VERWANDLUNG

I believe, ladies and gentlemen, that Miss Rei's answers have been adequate to establish her competence and lucidity. We shall, of course, have her sign one final consent...

Dr. Verwandlung reaches into one of the desk's drawers and pulls out a document on a clipboard, to which some sort of legal document has been attached. He hands the clipboard to Pamela.

VERWANDLUNG (cont'd)

Assuming you are still willing to be our subject today, Miss Rei?

Pamela glances at the document for a moment, then pulls a pen out of her jacket, signs the document with a flourish and, smiling, hands the clipboard back to Dr. Verwandlung.

VERWANDLUNG (cont'd)

Excellent! Let us proceed with the demonstration. Mr. Ableman, make it so.

Ableman goes to the back of the theater and opens a pair of double doors. A pair of ORDERLIES step into the theater and roll the desk into a backstage area, then roll out the transformation apparatus and a control.

The apparatus is a cubic black box on wheels, about one meter on a side. On top of the box there is a half-cylinder saddle, rather like a sybian. A thick black power cable trails behind the box, while another cable leads to the control desk.

The control desk looks like something that might appear at a 1950s nuclear test, full of switches and dials.

The saddle is mounted on a turntable fitted into the box so that it -- or anyone sitting on it -- can be rotated.

A robotic arm projects out of one side of the box. The other end of the arm is attached to the top of a glass bell. A thick cable runs the length of the arm and is fastened to an electrode at the top of the bell.

The arms is articulated so that the bell can be raised or lowered. The bell is just large enough such that when lowered Pamela can fit underneath it with a few centimeters to spare if she squats on the saddle.

There is a circular groove around the top of the box shaped so that the lower lip of the bell can fit snugly into it. When the apparatus is rolled in, the bell is in the raised position.

VERWANDLUNG (cont'd)

Shall we begin, Miss Rei?

PAMELA

Sure. Let's do this thing.

Ableman places a small plastic bin next to Pamela. Pamela begins to strip off her college uniform, placing each article of clothing in the bin as she does so. Pamela makes a bit of a performance of it, with occasional "stripper" moves.

VIEW OF PART OF THE AUDIENCE

The camera pans part of a row of seats passing in turn two older male scientists, who are leaning forward with obvious enchantment at Pamela's performance, and then a middle-aged woman with crossed arms and a frown.

BACK TO SCENE

Pamela continues undressing until she is entirely nude. She hesitates for a moment, takes a deep breath, and then hops nimbly up onto the saddle of the apparatus. Pamela assumes a squatting position thereupon.

PAMELA (cont'd)

I'm ready, Dr. Verwandlung.

VERWANDLUNG

Indeed you are. Ladies and gentlemen, let us begin the demonstration.

Dr. Verwandlung steps behind the control desk and SNAPS a few switches. There is a WHIR as the robot arm brings the glass bell over Pamela until she is covered completely.

TWO SHOTS - PAMELA SEALED IN

- Extreme close up of the control panel showing Dr. Verwandlung's hand throwing a switch labeled ATMOSPHERIC SEAL.

- Close-up of the rim into which the lip of the bell has been fitted. There is a brief HISS and a release of something like steam to indicate that Pamela is now sealed in the bell.

BACK TO SCENE

Dr. Verwandlung twists a knob on the control desk, which causes the lights in the anatomy theater to go down, leaving only the dim glow of emergency exit lighting.

Dr. Verwandlung pauses a moment as if for dramatic effect, then presses a red button on the control desk.

There is a DEEP LOW HUM as the apparatus starts up, then a CRACKLING NOISE. A bluish white spark leaps from the top of the bell to the top of Pamela's head, illuminating the scene.

Pamela's mouth pops open as the spark appears. The turn table begins to rotate, turning Pamela around as if she were food being cooked in a convection oven.

Pamela's body begins to glow with white light, as if it were a filament in a light bulb.

INT. THE APPARATUS - DAY

Through the scene the LOW HUM of the apparatus continues.

Pamela rotates a full circle. As she does so her lips part and she arches her back, as if she is aroused by the process. Her skin begins to take on a shiny, greenish tinge.

MONTAGE - THE GELATINIZING PROCESS

- Close in on Pamela's torso. As she rotates through the shot, Pamela's hair, skin, and muscles become green transparent goo, allowing us to see the bones and and organs underneath.

- Extreme close-up between Pamela's breasts. We can see Pamela's heart beating, and it is beating fast.

- Close in on Pamela's face. The flesh is all still present but it and her eyes have turned to green goo, revealing the skull beneath. Pamela's mouth is working between half and full clothed. She emits a low MOAN of pleasure.

- A view back of the three members of the audience who were shown watching Pamela strip. All of the are leaning forward with looks that suggest both fascination and horror.

BACK TO SCENE

Pamela continues to rotate. She leans her head back, parts her lips again, and speaks. Her voice is accompanied by a BUBBLING SOUND EFFECT.

PAMELA
 (bubbling)
 Oh God it's like I'm being fucked in
 every cell at once.

Pamela's rotation continues. We can see her organs begin to fade, leaving only an envelop of woman-shaped transparent green goo over her skeleton.

Pamela grinds her inner thighs against the saddle, as if humping it. Her gelatinous flesh jiggles

PAMELA (cont'd)
 (bubbling)
 I'm gonna cum!

A louder BUBBLING as Pamela has a massive orgasm. More jiggling. As Pamela rotates around another turn her bones fade, leaving only a woman-shaped mass of green goo.

INT. THE LECTURE THEATER -- DAY

The HUM of the apparatus ceases. The turntable stops rotating. The lights in the lecture theater come back up. We see Dr. Verwandlung standing behind the control desk.

VERWANDLUNG
 Ladies and gentlemen, let us see how
 our demonstration has turned out.

Dr. Verwandlung pushes a slider on the control desk.

There is a HISS as the seal on the glass bell is broken, and then a WHIR as the robot arm lifts the bell up off of Pamela.

The woman-shaped mass of goo sits as still on the saddle as if it were green glass.

VERWANDLUNG (cont'd)
 Miss Rei, how are you feeling?

There is silence. The mass sits still.

VERWANDLUNG (cont'd)

I say, Miss Rei, can you hear me?

A few more second of dead silence. Then, with a FLATULENT, BUBBLING, SLOPPY SOUND, the woman-shaped mass collapses and runs off of pedestal of the apparatus, forming a sticky puddle on the floor.

There are GASPS and OUTRAGED SHOUTS from the audience.

INTERCUT - AUDIENCE AND VERWANDLUNG

Dr. Mazzini standing up and pointing his finger, shaking it accusingly.

MAZZINI

You've murdered that poor girl,
Verwandlung! Murdered her!

Dr. Lloyd standing in his seat and leaning forward.

LLOYD

You're a fraud, Verwandlung!

Dr. Johnson is trying to get out of his seat and squeeze past other audience members.

JOHNSON

I'm getting the police!

Dr. Verwandlung waving his hands in a panic.

VERWANDLUNG

Gentlemen, please! There is no need
for all this excitement! Everything
worked fine in preliminary testing,
and I am sure there is a rational...

Verwandlung is interrupted by a loud SCHLORP sound.

The angry yelling is replaced by GASPS and BRIEF, EXCITED UTTERANCES before being replaced by silence.

MONTAGE - THE PUDDLE TURNS BACK INTO A WOMAN SORT OF

- Something like a woman's head made out of goo has risen out of the puddle of goo. It only has rather vague and crude features, but nonetheless appears to look back, forth and around.

- With a FLOWING BUBBLING SOUND a whole woman's form rises up out of the puddle, Once it rises up to the full dimensions of Pamela there is no more goo splattered on the floor or apparatus.

- Vaguely defined feet turn into well-defined feet with toes.

- A nubby end of an arm resolves into a well-formed hand with fingers.

- Pamela's butt fills out, and butt cleavage appears.

= At the juncture of Pamela's legs the upper end of two labia appear.

- On two smooth rounded breasts, two nipples appear, one after another with a little POP POP sound effect.

- Vague facial features resolve into ones that are recognizably Pamela's. Pamela smiles.

BACK TO SCENE

PAMELA

I feel fine, Dr. Verwandlung. I feel better than fine.

The camera follows Pamela in close-up as she walks across the front of the theater. We see the audience in the background.

Because Pamela is transparent like green glass, we can see images of audience members distort as they diffract through her body.

PAMELA (cont'd)

Indeed in this new form I feel the most amazing sense of liberation...

MONTAGE - SUCCESS

- Mazzini in the audience. He begins slowly applauding.

- Then those around Mazzini applauding.

- The whole audience in the theater applauding. Stormy applause.

- Pamela standing in her gelatinous form, her arms raised high above her head in a V-shape. She wears a huge grin. Behind her is Verwandlung, who to the extent we can see his features, looks amazed.

CUT TO:

INT. A LABORATORY - DAY

Pamela stands in the laboratory space while Dr. Verwandlung notes something down on a clipboard.

PAMELA (V.O.)

Having given me a new form, Dr. Verwandlung decided to put it to the test.