

THE PHASE

By
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WGAW #1501294

EXT. STREET - DAY

Street in a bedroom suburb. Two-story homes with garages. Some passersby and cars.

ROB (V.O.)

They tell us we came from monkeys.
They tell us that besides earlobes
and self-awareness, nothing
separates us from animals. Actually,
the abilities of every one of us are
so amazing that this is hard to
believe. We are not at all who we
are accustomed to considering
ourselves.

CUT TO:

INT. HIGH SCHOOL HALLWAY - DAY

Break between classes. Many students.

Three students walk along the hallway. They are ROBERT WILSON and two of his friends: an overweight and spectacled NERD and a RASTAFARIAN sporting dreadlocks. They are all about 18 years old.

Walking in front of them is KAT LEE - a tall brunette with Asiatic features. Strolling along with her is her homely female friend - ALIA TURNER. They appear to be about 18 years old.

ROB (V.O.)

Everything in life starts from
trifles. That time was no different.

Kat unexpectedly drops the books she was holding in her arms, and she abruptly bends down to pick them up. Rob, who has been walking behind her, accidentally hits her in the rear-end. Rob reflexively grabs her by the behind to keep her from falling forward.

Kat abruptly gets up and turns around. The nerd and Rastafarian laugh and pat Robert approvingly on the shoulder.

RASTAFARIAN

Nice landing!

ROB

(to Kat)

I... I... accidentally. I didn't
mean to..

Kat looks at Rob angrily. But then she quickly breaks a smile, pushes back her bangs, and looks him in the eye.

KAT

Hi!

ROB

Sorry, it was by accident. I didn't mean to...

ALLIE

Hello, Robert!

ROB

How are you, Allie?

ALLIE

Kat, this is Robert, a childhood friend. I had told you about the time we somehow found two small swans and kept them as pets. His dream is still to become a motorcycle racer - bikes are all he thinks about!

KAT

Robert? I've heard a lot about you. My name's Kat.

ROB

I know... Once again I'm sorry, please...

KAT

You already knew my name?

RASTAFARIAN

Ouuww! Who doesn't know your name?! After all you're Kat Lee...

Someone shoves Rob from the back and he flies off into the wall.

He has been pushed by STAN, who had come up from behind. Stan is a tall and well-built young man. Behind him stand tough-guys STAN'S FRIEND #1, #2, #3. Stan grabs Kat by the shoulders and presses her to himself.

STAN

So you've already found yourself a new pretty-boy?

KAT

I don't have anything left to say to you. Get outta here, Stan.

STAN

Why you little...

Stan deals Kat a slap on the cheek, and she covers her face with her hands.

Rob surges forward and shoves Stan. Stan hits up against the lockers lining the wall and falls to the floor.

ROB

Don't you dare talk to her like that!

Everyone around looks at Rob in amazement. Stan gets up off the ground and gets up to face Rob with an angry expression. Rob and Stan stare one another down in silence.

CUT TO:

EXT. SCHOOL - DAY

A crowd of students at the outside brick wall of the school. They all yell "fight, fight, fight!" Inside the ring of students are an enraged Stan and an anxious Rob.

Stan's 3 friends stand behind him. Kat, Allie, the nerd, and the Rastafarian are behind Rob.

KAT

(to Stan)

Stop acting like a child!

STAN

(to Rob)

Now show us why you're so brave all of the sudden!

ROB

Everybody knows that you're a dimwit, Stan!

ALLIE

Robert, let it go!

Stan karate-kicks at Rob's head. Rob dodges the kick, ducks down, and hits Stan in the belly. Stan punches Rob in the jaw.

Rob falls down. He quickly gets back on his feet and throws himself at Stan. Stan stops Rob with a direct kick to the stomach. Rob bends down in pain.

Stan once again punches Rob in the jaw. Rob falls to the ground, struggles hard to get back up, and huddles over the railing. There's a fall to the basement floor on the other side of the railing.

CROWD OF STUDENTS

Get him! Finish him off, Stan!

STAN

(to Rob)

That's all you've got?

Kat and Allie rush over towards Rob. They are held back by Stan friend #1.

ALLIE

(to Stan friend #1)

Let me go!

The nerd and Rastafarian also rush over to Rob's aid. They are held back by Stan friend #2 and Stan friend #3.

STAN FRIEND #3

(to the Rastafarian)

Keep out of this.

ALLIE

But he's hurt! Stop it, I beg you!

Stan deals Rob a flying knee to the head.

Rob hurls over the railing and falls down to the basement doors.

KAT

Stan, you're a real idiot!

Police-car SIREN. The crowd disperses.

Rob lies on the ground in front of the basement doors. His face is beaten in. Blood flows from his nose and mouth.

Kat and Allie run up to Rob. Kat is very grave-looking. Allie cries. The both embrace him.

CUT TO:

INT. ROB'S HOUSE - NIGHT

Rob sits on the couch and drinks from a can of soda. Fading cuts and bruises are visible on his face. His whole right leg is in a cast.

A grave-looking Kat sits next to Rob and holds him by the hand. Allie sits next to Kat. They all watch a sci-fi movie.

Pizza boxes and a pair of crutches lie on the floor next to the couch. EXPLOSIONS and SCREAMS emit from the television.

The television picture shows a man flying above a city street. Laser beams shoot out from his hands. The beams knock out police cars.

ROB

What will they think of next! What a bunch of nonsense! I can't watch this junk any more.

ALLIE

(thoughtfully)

Yes. But real life is so much more incredible than any film.

KAT

What makes you say that, Allie? You've found a way to get rid of cellulite?

Kat laughs heartily. Rob smiles wryly and gulps his soda.

Allie has become pensive. She quickly gets up from the couch and searches for something in her purse. She gets out folded-up sheets of paper with text printed on them.

ALLIE

Here it is! I pulled it off the 'net yesterday.

Rob and Kat look at one another in perplexity. Then they look to Allie.

ALLIE

(solemnly)

School of Out-of-Body Travel. A Practical Guidebook!

Rob laughs so hard that soda comes out of his mouth. Kat grabs her stomach in laughter. They have a long laugh.

Allie looks at Rob and Kat with displeasure. The two stop laughing.

KAT

Allie, it's time to find you a boyfriend...

Kat shoulders up to Rob and holds his hand in hers.

KAT

Then you'll be thinking of completely different things.

ALLIE

What do boys have to do with it, Kat? This really works!

ROB

Those con-artists think up all kinds of nonsense so that they can make money off of it. But you still believe all of their fairy tales, as usual.

ALLIE

But this is a free book by Michael Raduga. Anybody anywhere can just download it.

ROB

Well, then he really must be crazy.

ALLIE

But today it worked for me! After only one day of trying! It's easy if you do everything the right way and at the right moment!

Rob scratches the back of his head pensively.

ROB

Sounds like some kind of make-believe...

ALLIE

It's real! Thousands of regular people have participated in Michael's experiments to develop these methods. Somebody's trying to cover it up from us...

Kat becomes quite grave and perturbed.

KAT

Stop! Do you want him to go crazy too?
Allie, didn't you have to go home about now?

Allie looks perplexedly at Rob and Kat. Rob gulps his soda and looks toward the television.

ALLIE

Well...

KAT

We'll see each other tomorrow.

Kat turns to Rob, snuggles up closer to him, and affectionately caresses his face and hair. Rob looks at the television screen and nervously rotates the soda can in his hands.

ALLIE

I just wanted to help! He doesn't have anything to do with his time anyway.

Allie throws the text printout onto the floor and quickly walks out.

ROB

Bye, Allie!

Kat affectionately smiles and soothes the bruise on Rob's cheekbone. Rob continues to watch television and fidgets on the couch.

KAT

Does it hurt bad?

ROB

Well, hmm.... actually, not really... Most of the time I don't feel any pain.

EXT. ROB'S HOUSE - NIGHT

Allie leaves the house and sits down on the doorsteps. She hugs her knees and starts to cry.

CUT TO:

INT. ROB'S HOUSE - DAWN

Half-dressed and disheveled, Rob sleeps alone on the couch with the TV still on nearby.

Rob wakes up and stretches. He reaches for the crutches and hobbles to the kitchen.

ROB (V.O.)

Like most people, I had little understanding of why I was here and what it was I was on this planet for.

INT. KITCHEN/ROB'S HOUSE - DAWN

Rob enters the kitchen. He goes up to the refrigerator and rummages through it. He takes out a piece of ham and puts it into his mouth.

ROB (V.O.)
Everything seemed senseless, so I was just going through the motions.

Rob stands by the window and drinks apple juice from a bottle.

ROB (V.O.)
Today you're a student, and tomorrow you'll be working. Then you'll have a family, and so on and so on.

INT. ROB'S HOUSE - DAY

Rob sits on the couch. He plays a video-game.

ROB (V.O.)
Is this really all that we're here for?

INT. ROB'S GARAGE - DAY

Rob sits on a stool next to his half-disassembled sport bike. Many parts and tools are strewn about the floor. Rob tries to bolt a part back onto the motorcycle, but his leg hurts too much for him to get in a good position. He throws the part to the floor in despair and looks at the motorcycle with disappointment.

ROB (V.O.)
It had always seemed to me that there was something we don't know about ourselves.

INT. ROB'S HOUSE - DUSK

Rob lies back watching a movie. He eats pizza and washes it down with soda.

He turns off the TV in disgust and throws the remote control to the side. He struggles to sit up on the couch. His face is weary.

ROB
(thoughtfully)
But what else is there to do?

Rob's glance falls onto the floor to the stack of printed-out pages from the book.

He stares fixedly at the pages with text on them.

CUT TO:

INT. ROB'S ROOM - NIGHT

A sleepy Rob lies in bed and attentively reads the text.

Rob puts the text down onto the nightstand.

ROB (V.O.)
I had never seen myself reading such things, but the book gave clear instructions, which intrigued me.

Rob turns out the light and lies down to go to sleep.

ROB (V.O.)
I decided to give it one try.

CUT TO:

INT. ROB'S ROOM - NIGHT

Rob sleeps on his stomach.

ROB (V.O.)
The book says that beginners should only try to leave the body during the first minute after waking up from sleep.

CUT TO:

INT. ROB'S ROOM - NIGHT

Rob sleeps on his back.

ROB (V.O.)
I woke up twice and somewhat clumsily made an attempt, without success. But even then, I decided to give it one last try.

Rob has stirred somewhat in bed.

ROB (V.O.)

I woke up. Just as the instructions said, that's when I tried to separate from the body. Nothing happened. I began alternating the techniques.

Rob's eyes are closed, but the pupils under his eyelids move quickly from left to right.

ROB (V.O.)

Once I began to imagine that I was rotating along an internal axis, it started to work a bit.

Rob's very translucent body rotates along his head-to-toe axis.

ROB (V.O.)

Some of the sensations I felt turned into imagined rotation. Right then and there, I aggressively tried to separate from my physical body using those sensations.

Rob sits up in bed. He looks about from side to side with a dissatisfied expression on his face.

ROB

How did I fall for that idiocy?
Moron!

Rob scrutinizes his hands. His eyes take in what is behind him. His body is lying in place. Rob looks at his hands once again. Then he abruptly looks behind his back again.

ROB

What the hell?!

Rob's body lies on the bed. The upper, luminous half of his body sits up and looks at his real body. Rob screams in terror.

Rob's luminous body abruptly flies out of his physical body. It presses its back to the corner of the ceiling and the wall.

Rob is horrified. He looks at his physical body on the bed. He continues to scream in fear.

INT. ROB'S ROOM - NIGHT (SAME TIME)

Rob lies in bed. There is no translucent Rob on the ceiling.

INT. ROB'S ROOM - NIGHT

Rob's physical body lies on the bed. The luminous Rob is against the ceiling. The mortal fear on his face changes to curiosity.

Rob looks about to the left and right. He rubs the ceiling, wall, and chandelier with his hands.

ROB (V.O.)

I was shocked by the uncanny realism of everything around.

Rob looks at his hands.

ROB (V.O.)

The physical world seemed but a hazy daydream in comparison to the intensity of those sensations.

Rob is pulled through the air towards the window. He tries to come to a halt. His face displays fear and curiosity.

Rob begins to fly through the window, feet first. He is in shock and amazement.

ROB (V.O.)

I felt the glass with all of my internal organs.

EXT. ROB'S HOUSE - NIGHT

The luminous Rob flies feet-first from the second story window. He is pulled towards an apple tree. He looks at an apple.

He scrutinizes the apple up close. The apple is vivid, detailed, and beautiful.

INT. ROB'S ROOM - NIGHT (SAME TIME)

Rob lies in bed.

EXT. ROB'S HOUSE - NIGHT (SAME TIME)

Apple tree next to Rob's house. The translucent Rob is not there.

EXT. ROB'S HOUSE - NIGHT

The luminous Rob cautiously touches the apple.

ROB (V.O.)

I didn't know that colors could be
so vivid.

Rob fluidly descends toward the lawn. He glides along the house at some height. His face displays curiosity and delight. He visually takes in the grass, driveway, and lawnmower.

ROB (V.O.)

I was struck by the simplest of
things, things that I had never paid
attention to while in the physical
body.

Rob blasts off into the air.

EXT. EARTH ORBIT

Rob flies away from the earth at high speed. He YELLS in delight and fear.

EXT. A GALAXY

Rob flies by a galaxy. His face expresses happiness and delight.

ROB (V.O.)

I immediately flew into outer space.
It's still my favorite thing to do.
Nothing can compare to it.
Absolutely nothing.

A mercurial orb about 3 inches in diameter catches up next to Rob. The orb flies a little bit ahead of him. Rob attentively scrutinizes it.

He tries to catch up to it. He slowly closes the distance. They fly off, going faster and faster.

EXT. OUTER SPACE

Rob flies behind the orb at great speed.

EXT. IN ORBIT AROUND A PLANET - DAY

Rob and the orb fly to a mountainous, desert planet.

EXT. DOME - DAY

The mercurial orb comes to a sudden halt over a transparent protective dome. An enormous concrete fortress lies underneath it. It's fortress ELISA. It's about a mile high. There is a large tower in the center.

Rob comes to a halt alongside the orb. He scrutinizes the fortress in amazement.

FEMALE VOICE (O.S.)
This is fortress Elisa.

Rob looks around from side to side.

ROB
Who said that?

FEMALE VOICE (O.S.)
Heh.

ROB
(to the mercurial orb)
Was that you?

3 luminous orbs come out from Elisa to intercept Rob.

FEMALE VOICE (O.S.)
Fly away! Quick!

Rob watches the approaching luminous orbs in amazement, and then quickly flies up and away.

EXT. OUTER SPACE

Rob flies quickly. The luminous orbs fly after Robert. Rob is in a panic.

ROB
What is that? Who is that?

Rob picks up speed. So do the orbs. They catch up closer and closer to Rob.

EXT. SMALL TOWN - NIGHT

Rob quickly flies down towards the town. Behind Robert fly the luminous orbs in hot pursuit.

ROB
Just a little further!

EXT. ROB'S HOUSE - NIGHT

The luminous Rob quickly flies down from above. He spies a sedan and 3 minibuses parked in front of his house.

A commando squad in black unmarked camouflage rushes on foot towards the house. Three men in red leather trench coats and

red gas masks accompany them. They are CHAN HENCHMEN #1, #2, #3.

ROB

Who's that?!

Rob flies into his bedroom window on the second floor. The 3 luminous orbs pursue him.

INT. ROB'S ROOM - NIGHT

The luminous Rob flies into his physical body. The luminous orbs come to an immediate halt next to Rob's body. They quickly fly back out of the window.

Rob's body twitches somewhat and he abruptly sits up in bed.

EXT. ROB'S HOUSE - NIGHT

The commandos lower themselves from ropes attached to the roof of the house. They smash the window and jump inside.

INT. ROB'S ROOM - NIGHT

Commandos barge into Rob's room through the door and window. They throw Rob onto the bed and hold him down.

ROB

Who are you guys?! What do you want?!

The Chan henchmen enter the room. Chan henchman #1 stands up in front of Rob. Chan henchman #2 reaches at Rob's arm with a syringe. Chan henchman #3 tests Rob's pupils with a flashlight and takes his pulse by the wrist.

Rob jerks violently and kicks Chan henchman #1 in the face. Chan henchman #1's mask falls to the floor.

Under the mask is COLONEL CHAN himself. His face is Asiatic in appearance. He is about 50 years old. He quickly picks up the mask from the floor and puts it back on.

ROB

Who are you?!

CHAN HENCHMAN #3

(to Chan henchman #2)

Inject the disphaser already!

The commandos press Rob down harder and Chan henchman #2 injects a red fluorescent fluid into Rob's right arm. Rob trembles and stiffens in pain.

ROB

What the...

Rob's whole body strains and he loses consciousness.

CHAN

So, ordinary life isn't good enough
for you, kid?

CUT TO:

INT. ROB'S ROOM - DAWN

Rob awakens and sits up in bed. Everything in his room is as it was. The door is in place, the window still unbroken. Rob frowns and puts his hands to his face.

ROB

What hurts so much?...

INT. ROB'S HOUSE - DAWN

The front door opens. In come Rob's happy and well-tanned MOM and DAD. They are both about 45 years old. They smile at one another. They hold luggage in their hands. They put down the luggage and hug.

ROB'S DAD

We're home!

ROB'S MOM

What an awesome trip!

INT. ROB'S ROOM - DAWN

Rob scrutinizes everything around him. His gaze turns to his arms. There's a bruise on his right arm instead of a needle mark. Rob scrutinizes it.

ROB

Oh right... What did they do to me?

Rob limps over to the window and scrutinizes it. The window is intact. Rob looks about the entire room.

Rob scrutinizes his bedroom door. It's undamaged. Rob halts in deep thought.

INT. ROB'S HOUSE - DAWN

Rob's mom and dad kiss by the front door.

Rob rushes by them with a cast on one leg and a crutch in the opposite arm. There are fading abrasions on his face. He doesn't look at his parents.

His parents are startled.

ROB'S MOM

Dear Lord! What happened? Where are you going?

Rob goes outside.

ROB'S DAD

Was that Rob?

EXT. ROB'S HOUSE - DAWN

Rob rushes out of the house and quickly gets away.

ROB (V.O.)

I've always had a lot of dreams at night. They could get very vivid and realistic.

EXT. STREET - DAWN

Rob moves quickly along the sidewalk. Pedestrians cautiously make way to the side.

ROB (V.O.)

But what had happened had nothing at all to do with dreaming.

INT. ALLIE'S HOUSE - DAWN

There's a loud and nervous knock at the door. A frightened Allie runs up to the door and opens it, still in her bathrobe.

ALLIE

What the...?

Rob bursts into house and runs into Allie. She falls to the floor.

ROB

You almost got me killed!

Allie gets up from the floor. She looks at Rob with a frightened expression.

ALLIE

God, what happened?

ROB
They almost killed me!

ALLIE
Where? What happened?

ROB
Your freaking book!

Allie regains her composure and smiles.

ALLIE
Ah hah..... Now it's all clear.

INT. KITCHEN/ALLIE'S HOUSE - DAWN

Allie and Rob sit at the table. Allie eats salad. Rob is having a sandwich with soda.

ALLIE
But you said that this was all nonsense.

ROB
What difference does it make what I said back then!

ALLIE
So, you went ahead and tried the indirect techniques from chapter two?

ROB
It was scary. I felt like I had already died and wouldn't be able to get back into my body. Then I was in outer space and these orbs appeared. Then these strange people came. I don't know what they did to me.

ALLIE
Did you call the cops?

ROB
Why the cops? They were from some paramilitary police force themselves. They didn't so much as leave a trace behind them. Who would believe me?

Allie scrutinizes Rob attentively.

ALLIE

I also got scared the first time and couldn't get back into my body no matter what I did. But then I remembered that you have to relax when that happens, and everything went away on its own.

Rob has become more relaxed. His eyes stare off into space.

ROB

How is that possible? I heard that people practice things like this for decades.

ALLIE

Come on. We're in the 21st century. Now it's been discovered how to do it in a day or two.

CUT TO:

EXT. ROB'S HOUSE - DUSK

Kat's black car stands outside of Rob's house.

INT. KAT'S CAR - DUSK

Rob and Kat embrace and kiss.

Rob sits up in his seat. Kat puts on lipstick and looks in the mirror.

ROB

Kat, could you believe that I was also able to do it?!

KAT

Do what?

ROB

Well, you remember Allie's book? On out-of-body travel.

Kat suddenly has a change of facial expression, and stops applying lipstick. She is now very grave and stern.

KAT

(to self)

Are there any normal guys left in this town?

ROB

It works! Some people immediately started chasing me because of it!

KAT

Cut it out! That's nuts!

ROB

What about it?

KAT

I don't need a psycho boyfriend. Got it?

ROB

(vexed)

I'm going home...

KAT

(spitefully)

See ya!

Rob slams the door loudly and walks away. Kat pensively watches Rob from her car.

EXT. ROB'S HOUSE - DUSK

Kat's car drives away from Rob's house.

Rob slowly hobbles on his crutches to the front door of his house.

CUT TO:

EXT. ROB'S HOUSE - DAY

Rob sits on a deck-chair in the front lawn. He studiously reads the printout of the book.

ROB (V.O.)

As it turned out, I had an ability that I had never known about before. Despite all of the strange things that had happened, I still wanted to master it.

Robs turns to the next page.

ROB (V.O.)

The book was about the phase, the phase state. That term is used not only to refer to out-of-body experiences, but also astral travel and lucid dreaming.

Rob turns a page.

ROB (V.O.)

Leaving your body - that's only the first step. After that comes mastering deepening, maintaining, and managing the state.

Rob folds the stapled together pages onto his knee. He lifts his head and looks up at the sky.

ROB (V.O.)

However, I didn't get any further with it. No matter how hard I tried. No matter what I tried.

CUT TO:

INT. PIZZA PARLOR - DUSK

Lots of patrons. Rob and Allie sit at a table. Rob's leg is still in a cast. A box of pizza and cans of soda occupy the table.

ROB

I tried about 50 times over the last week with no results! What gives?!

ALLIE

Strange.

ROB

It's all because of that freaking injection! It's like they took away half of my life!

ALLIE

Yeah, I see what you mean. But there's still something strange going on here.

(pause)

Meanwhile I've got a different problem. Because the sensations are so realistic, I often feel like I'm actually getting up or rolling out of bed in real life. And then I go back to sleep like an idiot, and don't realize what actually happened until later.

ROB

If only I were so lucky.

Rob munches on a slice of pizza, and slurps his soda. Allie pensively rolls up her pizza slice in front of her.

ROB

That's it, I've got an idea!

ALLIE

And I thought that you had just decided to take me on a date!

ROB

Besides you, no one would help me to put this idea into practice.

Rob leans forward toward Allie.

ROB

In the phase, find the author of the book, Michael Raduga, and ask him to help me!

Allie laughs heartily.

ROB

What're you laughing at? I don't see any other way out. After all, he's a phase fanatic, it's all he does, he'll surely want to help me.

ALLIE

Imagine how many people there are like you who don't pay enough attention when they read the book, and then Michael has to take the rap for them all.

ROB

I'm doing everything the right way. I even got it to work once! It's those guys in red trench coats' fault. Come on, help me! I don't know anybody else who could do it.

ALLIE

Alright. Just because it's you...

ROB

Thanks, Allie...

ALLIE

I don't have that much experience yet, but I'll try hard.

EXT. PIZZA PARLOR - DUSK

Kat's car stands at the curb outside the pizza parlor.

INT. KAT'S CAR - DUSK

Kat keeps an eye on Rob and Allie's conversation.

CUT TO:

INT. ALLIE'S ROOM - NIGHT

Allie sleeps in bed on her back. A translucent and luminous Allie gets up out of her physical body.

The luminous Allie quickly feels up and down herself and scrutinizes her hands. She stops being translucent.

Allie hovers up into the air, closes her eyes, and disappears.

EXT. MOUNTAIN MEADOW - DAY

A large mountain meadow. All around are large mountains with snow-covered peaks. In the sky are a single large sun and a large ringed planet.

MICHAEL RADUGA sits in the grass and meditates. His eyes open. He's a well-built man of medium height. He's about 45 years old.

Allie appears nearby. Astounded, she scrutinizes both the landscape and Michael himself.

ALLIE

Hi!

MICHAEL

Hi!

Michael looks at the mountains.

MICHAEL

Isn't this a miracle?

ALLIE

That's not the word... Where are we?
This doesn't look like the everyday world.

MICHAEL

You think that everything is limited by the physical world? It's just the other way around.

ALLIE

Really? There's still a lot I have to learn. Actually, why do you do all you do and help everyone?

MICHAEL

It somehow happened to me by chance back in childhood. It was the most earth-shattering event of my life. Ever since then, I've been haunted by the thought that most people haven't even a clue as to their real abilities.

Allie becomes translucent and nearly disappears. She rubs her hands together and looks at them from close up. She is opaque once again.

Michael comes up close to Allie.

MICHAEL

You also came to say thanks for the book? I'm done for the day...

ALLIE

Hey! I've got a problem!

MICHAEL

An injection and men in red trench coats?

ALLIE

(amazed)

You know about that?

CUT TO:

EXT. MOUNTAIN MEADOW - DUSK (A LITTLE LATER)

A translucent Allie crawls along the grass. She chaotically feels and scrutinizes it.

ALLIE

I can't maintain the phase in here any longer! Come on, help him, please!

MICHAEL

I'll think about it.

Allie disappears. Michael remains and looks pensively to the mountains.

CUT TO:

INT. ROB'S HOUSE - DUSK

Rob stands holding one crutch in the middle of the room. There are 9 students around him. They are STUDENT #1, #2, #3, #4, #5, #6, #7, the nerd, and the Rastafarian. They are sitting on the floor, on chairs, and on the couch.

ROB

Sensations there can be twice as intense as those in real life.

NERD

How is that possible?

ROB

I don't know. It's impossible to understand or imagine until you've experienced it. Meanwhile, you don't feel your physical body on the bed. It's just like you've died!

RASTAFARIAN

Cool! What do you gotta smoke to get there?

Enter Kat. She attentively observes the scene.

ROB

That's the whole point, that you don't need anything. Search for School of Out-of-Body Travel online, download the book and just follow the instructions. Just be careful. Don't get ahead of yourself and don't fly too far. Or else you'll end up like me.

Rob notices Kat.

ROB

That's it, I've got stuff to do. See you guys.

The students gradually file out. They talk busily among themselves. Kat goes up to Rob and looks at him with a smile.

KAT

Robert, what are you doing? What do you need all this for?

ROB

What's the harm in it baby?

KAT

It's something only schizos get into.

ROB

Maybe earlier it was something that schizophrenics got into. But nowadays it's considered simply a little-studied ability of the brain.

Kat presses up to Rob. Tears come to her eyes, and Rob hugs her.

KAT

I just really need you... I'm worried about you.

ROB

Don't worry.

Kat and Rob kiss.

CUT TO:

INT. ROB'S ROOM - NIGHT

A luminous Michael appears in the corner of the room. He slowly walks up to Rob and reaches the foot of his bed. Michael takes Rob by the ankles and abruptly pulls a translucent and luminous Rob out from his physical body.

ROB

What?... Aaaah!

Rob has fallen onto the floor beside Michael. They each look at one another. The translucent Rob begins to quickly fade.

MICHAEL

Deepening!

ROB

Yeah, yeah, right...

Rob chaotically feels and scrutinizes everything around him. His body stops being translucent and becomes more filled-in and vivid.

MICHAEL

Come towards me.

Rob gets up in front of Michael. Michael presses Rob's palm to his own forehead. Rob begins to twitch in convulsions. He

soars in the air. Electrical discharge courses through him. Michael then lets Rob go. Rob lands on the floor and holds his head in his hands.

MICHAEL

Now everything will work for you again. I guarantee it.

ROB

That hurt... You decided to go ahead and help me?

MICHAEL

There's something I need to find out.

Rob becomes translucent and is pulled into his physical body.

Michael quickly takes Rob by the legs and abruptly pulls the translucent Rob from his physical body.

ROB

Wow!

The translucent Rob rubs his hands and scrutinizes them. He becomes vivid and opaque.

MICHAEL

Rule number one: secondary exit. As soon as you start to be returned to the body, you have to always try right then and there to exit the body again. This will make your experiences many times longer.

ROB

Rock on!

Michael pushes Rob into his physical body. Rob rolls right back out of his physical body. He looks at Michael with joy.

MICHAEL

You should develop the habit of always doing that.

ROB

Got it!

Michael puts his hand on Rob's shoulder.

MICHAEL

Now, close your eyes and focus your attention on the place that you saw.

Michael and Rob close their eyes. They disappear.

EXT. DARK SPACE

Rob and Michael fly at high speed.

EXT. OUTER SPACE

Robert and Michael fly in space. A planet is in front of them.

ROB

Where are we?

MICHAEL

This is the pure phase space - a world of its own. You will spend much more time in it than you could imagine. You can learn to control everything here.

They come closer and closer to the planet.

MICHAEL

Aha, this is where Colonel Chan built himself a new lair. Thanks, Rob!

ROB

Colonel Chan?

MICHAEL

Close your eyes, quick!

Taken aback, Rob closes his eyes. The space around him becomes warped.

INT. COCKPIT

A small spaceship cockpit. Rob appears in the seat. The seat zaps him with electricity. Blue electrical discharge courses throughout Rob.

ROB

What the hell?! That hurts!

MICHAEL'S RADIO VOICE (O.S.)

It hurts but in return you get full sensory stimulation and for some

time you won't have to worry about
maintaining the phase.

ROB

Well, thanks!

EXT. OUTER SPACE

Rob is in the small cockpit of Michael's spaceship. The spaceship has a large number of guns. All of the guns begin to fire.

A large number of Chan spaceships fly out from the planet. They fire at Michael's spaceship.

Michael's spaceship maneuvers and destroys still far-off Chan interceptor spaceships. Michael's ship is surrounded by a force field. Most of the rockets and laser beams are neutralized by the force field.

INT. COCKPIT

Rob sits in the cockpit seat. Electrical discharge courses through him. An explosion flashes through the porthole. Rob shields his face with his hands.

ROB

What are they shooting at us? What
harm can they do?

MICHAEL'S RADIO VOICE (O.S.)

They're trying to scare us away. If
they blow us apart, as a rule, a
return to the body will occur.

EXT. OUTER SPACE

The Chan spaceships abruptly turn around and zoom back towards the planet. Michael's spaceship gives chase in hot pursuit.

EXT. PLANET - DAY

Michael's spaceship nears the planet. His spaceship transforms into a robot.

Rob is in the cockpit at the very top of the robot.

INT. COCKPIT - DAY

Rob sits in the cockpit seat. Electrical discharge courses through him.

MICHAEL'S RADIO VOICE (O.S.)

We caught them off guard. They're regrouping at their lair.

EXT. PLANET - DAY

Michael's robot stands at a hill. Fortress Elisa is visible in the far-off distance. Chan spaceships fly into Elisa's transparent protective dome and disappear inside.

EXT. DOME - DAY

Three Chan spaceships fly into the side of the dome and disappear. Right then, Chan-men appear at the outside foundation of the dome. They run into the fortress.

INT. COCKPIT - DAY

Rob sits in the cockpit seat. Electrical discharge courses through him. Through the porthole, Rob sees two Chan spaceships approaching.

ROB

How cool is all this! I can't believe my own eyes!

CUT TO:

EXT. PLANET - DAY

Two Chan spaceships fly up towards Michael's robot. They quickly transform into robots and open fire from their guns.

Michael's robot quickly shoots up the first robot from its powerful guns, and the enemy robot is blown apart into small pieces.

The second robot and Michael fire on one another at practically point-blank range. The Chan robot is nearly destroyed. Michael shoots at it with a powerful taser. The Chan robot falls down and changes into a man in a red trench coat and gas mask. He lies on the ground and convulses from the taser's powerful electrical current. It's CHAN HENCHMAN #4.

Rob jumps out from the cockpit of Michael's robot.

Michael's robot transforms into Michael's physical body. He holds a taser in his hand, out of which the conductive wire leads to Chan man #4.

MICHAEL

What a catch. Probably a newbie, wasn't able to get out of the phase

in time, and fell for such a simple trick.

ROB

Pain is maintaining him here in the phase?

MICHAEL

Yes. And vibrations from the electricity.

CHAN HENCHMAN #4

(struggling to speak)

Let me go...

The electrical current amplifies and the Chan henchman has started foaming at the mouth. The current weakens.

MICHAEL

What are the qualities of the space under the dome?

CHAN HENCHMAN #4

(struggling to speak)

Physical world qualities are in effect under the dome... They are changed only by the creators.... The command center in the tower...

A meteorite flies at Rob and Michael from above with a roar. Rob jumps to the side in fear.

Before hitting the surface of the planet, the meteorite transforms into Allie. She lands on the hill. She looks very beautiful.

ROB

Allie!

Allie runs up towards Rob.

ALLIE

Rob!

MICHAEL

You again?

ROB

How did you find us?

ALLIE

I followed your trail. I just concentrated my attention on you.

Rob looks at Allie in amazement.

ROB

It's dangerous here. They chased me out of here last time.

ALLIE

That's why I'm here with you...

The electrical current amplifies and once again hits Chan henchman #4. The current weakens.

MICHAEL

How do we get under the dome?

Chan henchman #4 takes a gold token from his trench coat.

CHAN HENCHMAN #4

(struggling to speak)

Here... You have to focus your attention on this when entering the dome.

Chan henchman #4 raises his hand with the token. Everyone looks at the token. Chan henchman #4 sharply heaves, rips the taser wire off of himself, and suddenly disappears.

MICHAEL

Dang it! Was anybody able to see it and remember it?

Rob shakes his head "no".

ALLIE

I saw it.

MICHAEL

Awesome!

ROB

Who is this Colonel Chan?

Rob pokes around the strewn-about remains of the Chan robot. He scrutinizes the various components and parts.

MICHAEL

An old acquaintance. He gets paid by transnational corporations to hold back our evolution. He annihilates prospective practitioners in sensorizators at Elisa or captures

them in the physical world. He also blocks any information on the phase. But my free textbook online has thrown a wrench in all of their efforts.

ROB

Then what do you need to go after Chan for?

MICHAEL

Remember the red injection?

ROB

How couldn't I?

MICHAEL

It's a disphaser drug. Its active ingredient will go into all mandatory vaccinations.

Allie and Rob look at one another in shock.

ALLIE

We didn't get to have fun for long.

MICHAEL

Now Chan's lobbying for it with all the authorities. From national governments to the UN. The critical decision will be made at secret talks, during which all of the real leaders of the world will gather. Chan has to be taken out before then. And this is the only place to get at him. He shoots himself up with special drugs and practically never leaves the phase. At least now I know where his new lair is. All that's left is to get inside somehow.

ROB

Michael, do you need some sidekicks?

Michael looks at Rob and laughs.

ROB

Please, give me just one chance! I'll learn everything! I feel like I'm cut out for it. You understand?

MICHAEL

Sorry, but this isn't your fight.
However....

Michael takes a serious look at Rob.

MICHAEL

You know, they didn't pay so much attention to you after only your first experience without a reason. I'll work with you for a bit, and we'll see how you get along with it. Maybe you'll fit the bill. Does that sound alright?

ROB

Great! This is really so important to me, Michael! I really want to help. Thanks!

A joyful Rob goes up to the turret of the Chan robot and struggles hard to lift it up. Rob scrutinizes the turret and rubs it.

MICHAEL

(to Allie)

What was the code?

Allie takes two steps towards the fortress and scrutinizes it.

ALLIE

If you take me with you, I'll give it to you when we're there.

Michael and Rob look at one another in amazement.

MICHAEL

What?! And you too?

ALLIE

I want to help.

MICHAEL

Alright then, so give me the code. You kids know that it's possible to never get out of here?

Rob accidentally presses a small lever on the turret.

The turret fires out a round. The recoil throws Rob 9 feet back. He falls to the ground. His face beams delight.

ROB

Wow! Kick ass!

Michael looks at Rob skeptically.

MICHAEL

They'll put you two in sensorizators
and that'll be the end of it all.

ALLIE

I get it all, but I want to be a
part of something important at least
once in my life! Robert and I have
always been in every adventure
together since childhood. Please!

Michael eyes Allie with suspicion. He turns away from her
and scrutinizes Elisa.

MICHAEL

Alright. We'll bring her along. But
only up to the dome. What is this,
kindergarten?

Rob becomes translucent and begins to hover up a bit. Rob
rubs his hands and scrutinizes them. He lands and becomes
opaque.

ROB

I can't any longer. I'm being
pulled into my body!

ALLIE

Want to fly together?

ROB

Ok!

(to Michael)

Will I really be able to do it
again?

MICHAEL

If you do everything right. See you
soon.

Allie waves to Michael. Rob and Allie hold hands and quickly
fly up.

EXT. OUTER SPACE

Allie and Rob fly in outer space and hold hands. They look
at one another and smile.

EXT. PLANET - DAY

Michael scrutinizes fortress Elisa.

INT. COMMAND CENTER/FORTRESS

An enormous hall with columns. There is an interactive map of the Earth on the wall. Red dots flash on and off on the map. There are many headings and numbers. The largest heading reads "There are now 1314 people out-of-body". This number changes quickly. In the center of the hall is a large round table. Chan stands by an enormous window.

CHAN

Already found me? But don't think
it'll all be so easy this time.

CUT TO:

EXT. ROB'S HOUSE - DAY

Rob sits in a deck-chair on the lawn and reads the book printout.

Rob's mom comes out of the house. She brings Rob juice and cookies on a tray.

ROB'S MOM

What are you reading, sonny?

ROB

A textbook...

ROB'S MOM

(smiling)

Good kid! So some good's come after
all out of your accident!

Rob's mom puts the tray next to Rob. He takes a cookie and continues reading.

ROB'S MOM

But you still need to be more
careful riding your bike. You could
lose your life if you're not
careful.

ROB

Yeah... Don't worry.

ROB'S MOM

I have no idea what you're going to
do now for all of this time. You
might die of boredom. Poor kid, if
you need anything, just let me know.

ROB

Okay, mom.

EXT. ROB'S HOUSE - DAY (A LITTLE LATER)

Rob sleeps in a deck-chair on the front lawn. The book printout lies on his knee.

ROB (V.O.)

The first moments after awakening are the most important. As soon as you wake up, try to levitate, get up, or roll out. This doesn't have to be imagined. Sensation-wise you need to do it with your physical body, but without moving a muscle.

Rob's translucent and luminous body nudges out of his physical body in starts and spurts. Then the bodies merge into one.

ROB (V.O.)

Sometimes it's easy. And sometimes it's really hard.

Rob's translucent and luminous body once again nudges out. It tries to pull itself out of the physical body. It is once again pulled back in.

ROB (V.O.)

The most important thing is to literally break out of your body, and do it no matter what happens, and do it as hard as you can.

Rob's translucent and luminous body wrests out of his physical body. It is pulled back in. Rob digs into the grass with his hands and tries to slither out of his physical body. He feels the grass and scrutinizes it.

ROB (V.O.)

The most important thing is not to forget about deepening. To do so, you need to feel everything around you with your hands and scrutinize the minute details of objects up close.

Rob chaotically waves his hand across the grass and scrutinizes the blades. His luminous, translucent body gradually becomes opaque. He is no longer being pulled to his physical body.

ROB (V.O.)

Only then can you continue on.

Rob stops scrutinizing and feeling the grass. His body shines and is opaque. He takes a look at his physical body in the chair and looks about from side to side.

A luminous Michael appears next to Robert.

MICHAEL

Good kid! If you are able to separate even just a little bit, you should always push yourself completely out.

ROB

Hi, Michael! Where do we start?

MICHAEL

To start out with, I'm going to show you what you need all this for.

A joyful Rob looks at his physical body in the chair. He then scrutinizes his luminous palms.

ROB

Isn't this the most amazing thing in the world?

MICHAEL

It sure is. Then again, for example, where are your grandma and grandpa?

ROB

They died a long time ago. I loved them very much...

Michael levitates several feet off the ground.

MICHAEL

Come with me!

Michael files off to the side at full speed. Rob flies up after him.

EXT. GRANDMA'S HOUSE - DUSK

The seashore. A forest. A green lawn. A small house. ROB'S GRANDMA and GRANDPA play cards over a table on the front porch. Their German Shepherd dog MAX sleeps next to the table.

Rob's grandma pushes all of her chips to the center of the table. She looks at grandpa in triumph.

GRANDMA

All in!

GRANDPA

Why you... Are you bluffing again?

Rob and Michael appear at the corner of the house.

ROB

Where are we?

MICHAEL

Remember the pure phase space?

ROB

Yes.

Michael indicates beyond the corner of the house with his hand. Rob hesitatingly goes around the corner of the house.

Rob sees his grandma and grandpa on the porch.

ROB

Grandma? Grandpa?

Grandma and grandpa look round and spot Rob. They throw down their cards and quickly go over to him. Rob also rushes forward to meet them.

GRANDMA

Robert!

GRANDPA

We thought we'd never see you again.

Rob hugs his grandma and grandpa. They also hug and kiss him. They all cry in joy.

Max runs up to Rob, stands up on his hind legs, and licks him in the face. His tail wags excitedly.

ROB

Max, you're here too?

Rob pets Max and scrutinizes him. Grandpa and grandma embrace Rob.

EXT. GRANDMA'S HOUSE - DUSK (A LITTLE LATER)

Rob and Michael fly away from Rob's grandma's house.

MICHAEL

How was grandma's blueberry jam?

ROB

I thought I would never see them again. I can't believe my eyes! Was that their souls?

MICHAEL

It doesn't matter. What matters is that you see them, hear them, and can hug and talk to them. And they are as real here as they were when you were a kid.

ROB

So that means that now I can always meet with them?

MICHAEL

Always, and not only with them. With whomever you want.

ROB

With who-ever I want? So I can find Marylyn Monroe and Elvis Presley here?

MICHAEL

Everybody living or deceased; relatives, celebrities, historical figures. It doesn't matter.

CUT TO:

INT. CORRIDOR

Rob and Michael walk an endless corridor. There are many doors to each side.

MICHAEL

You can also appear where-ever you want from here.

Michael opens the nearest door.

MICHAEL

Did you ever dream of going on a moonwalk, like Neil Armstrong?

The moon's surface is visible on the other side of the door. Rob looks through the doorway. Michael opens another door.

MICHAEL

And did you ever dream of going to a dinosaur zoo as a child?

A Jurassic forest is visible behind the door. The large head of a brontosaurus chewing foliage looks through the doorway. Rob cautiously walks up to its head.

ROB

Wow!

Michael walks further along the corridor.

MICHAEL

And would you like to know how to make a million or find the solution to difficult problems?

ROB

What?

MICHAEL

Multiply your knowledge by a factor of thousands - that's the amount of information that you plug into in here. Nobody knows exactly what it is. Maybe it's some kind of information field. Maybe we communicate with our powerful subconscious through phase objects. That doesn't matter. What matters is that it works.

ROB

But how exactly do you do that?

Michael goes to the next door and opens it. Behind the door is a library. Michael and Rob stand at its threshold and peer into the library.

INT. LIBRARY

Famous scientists sit in the large library hall: Da Vinci, Einstein, Tesla, Mendeleev, Edison, Newton, Darwin, Galileo, Maxwell, and many others. They read books as well as draw and write on notepads. Some of them are discussing something.

MICHAEL (O.S.)

There are many ways to do it. Simplest of all is to find a person who has or could have the information you need in real life

and ask him questions. But you need to practice in order to learn to communicate with such a person in the right way. It's not as easy as it might look.

ROB (O.S.)

It's like access to genius itself?

INT. CORRIDOR

Michael closes the door to the library and then he and Rob walk further along the corridor.

ROB

So can I really just fly to the right place and find out what I need to?

MICHAEL

It's not all that simple.

Rob makes an inquisitive face. Michael opens the next door and enters into it.

INT. PHARMACY

Michael enters the pharmacy. Rob enters after him and looks around from side to side.

MICHAEL

There are also about 10 ways of influencing the physical body from the phase. The simplest method of all is to take pills and other medicines.

Michael gives Rob a pill.

MICHAEL

Take it. Your leg will heal much faster.

Rob swallows the pill.

ROB

And that will work?

MICHAEL

The most important thing is to try to feel the effect right here and now. That's the trick. The physical body reacts to what you do in the

phase in the same way as if it were happening for real.

ROB

So that's something like the placebo effect.

MICHAEL

Only many times more effective. You can also get information here about your health and treatment options.

Michael exits the pharmacy. Rob follows behind him.

MICHAEL

Actually, have you noticed that here your leg is completely healed?

INT. CORRIDOR

Michael returns to the endless corridor. He walks further along the corridor. Rob catches up to him and looks at his own legs.

MICHAEL

And now think about how far-reaching this practice is for people who are unable to walk or even move at all.

ROB

That's right... this is a whole new life for them!

MICHAEL

And how many musicians and artists hit upon their most brilliant masterpieces here, and then bring them to life in the real world!

Michael stops and opens a door. Rob's front yard is on the other side of the door. Michael looks at Rob intently.

MICHAEL

And that's just one one-thousandth of all the phase's possibilities.

ROB

We have to stop Colonel Chan at all costs. That's the only thing that I'm thinking about now, Michael. Actually, aren't there experienced practitioners who could help you? Why me?

MICHAEL

Many among the experienced practitioners work for Chan. He has an entire army. I can't take the risk. A novice is just what I need, one that I can train personally.

ROB

I won't let you down!

MICHAEL

We'll see. You've got a long way in front of you. The first lesson will be next time.

ROB

Ok!

Rob flies out to the front door of his home.

EXT. ROB'S HOUSE - DAY

Rob is on his front lawn. He levitates up six feet off the ground.

ROB (V.O.)

But what did I spend the most time doing in the phase?

Rob abruptly flies off to the side.

EXT. NEIGHBORHOOD - DAY

Rob flies at high speed between houses.

ROB (V.O.)

Flying, of course!

Rob flies quickly between houses. He makes a sharp turn into a small street and flies along it. He flies close by trees, people, cars, and houses at high speed. Rob makes frequent sharp maneuvers and turns.

ROB (V.O.)

We all dream about this. And now it's possible!

Rob flies around two houses at high speed. He then levitates high into the air.

Rob flies up over his neighborhood. He does a loop-the-loop and then dives back down.

He flies along a small road. He flies between and underneath the cars on it.

EXT. ROB'S HOUSE - DAY

Rob spots Kat's car. He circles around it. Kat and Allie step out of the car. They walk over the lawn towards a sleeping Rob.

KAT

What's he doing over there?

ALLIE

He fell asleep, probably.

Rob scrutinizes Kat and Allie as they walk. He circles around them. Kat and Allie don't notice him.

EXT. ROB'S HOUSE - DAY (AT THE SAME TIME)

Kat and Allie walk over the lawn towards Rob as he sleeps. There is no luminous Rob flying around.

EXT. ROB'S HOUSE - DAY

Kat and Allie walk up to Rob's physical body. The luminous Rob hovers above them in the air.

Kat shakes Rob's physical body by the shoulder, and the luminous Rob flies back into his physical body.

KAT

Rob!

ALLIE

Hey, where are you?

Rob opens his eyes. Kat and Allie look at him and smile. Kat kisses Rob.

ROB

Hello ladies!

ALLIE

Hello, Robert!

KAT

What makes you so happy?

ROB

I got it to work again!

The book printout falls from Rob's knees. Kat picks it up and looks at it closely. Meanwhile, Rob and Allie look at one another and smile.

ROB

I forgot to say thanks for the help!
Now everything is going along great
for me. And how about with you?

ALLIE

Better and better all the time. The
most important thing is to follow
the instructions to the letter.
That's all there is to it.

Kat pretends to read the text. She is listening in carefully to Allie and Rob's conversation.

ALLIE

(counts on finger 1)
Wake up without moving,
(counts on finger 2)
then immediately try to separate,
(counts on finger 3)
and if that doesn't work, quickly
cycle through two or three
techniques for one minute until one
of them works. After that you can
try again to separate. What's so
hard about that?

ROB

I only try each technique once. It
always seems that it's already not
going to work.

ALLIE

What do you mean?! Everything often
doesn't start working for me until
after the second or third cycle.

ROB

Really?

ALLIE

I already said it: you have to
follow the instructions to the
letter. And even if you've
accidentally moved after waking up,
you should still try. Oh, and don't
forget to say "hi" to Michael for
me.

ROB

Of course!

KAT

Raduga? You've already found even him there? Have you both gone totally crazy?

Kat rips the text to shreds. Allie looks at Kat in fright.

ROB

Kat, what are you doing?!

Kat throws the shreds of paper to the side and turns sharply to face Allie. Saddened, Rob watches the shreds of the printout flurry out into the wind. He tries to catch some of them.

KAT

You, listen to me! It's your fault he's gone off the deep end! How long will I have to put up with you, loser! At least learn to wear some decent clothes! You think I don't know why you started following me around?

ALLIE

Kat, what are you...?

KAT

You yourself know what I'm talking about! Get out of here!

ROB

What's going on? Kat? Allie?

ALLIE

But me, I didn't do anything wrong at all!

KAT

I never want to see you near him again! Understood?

ROB

Hey, what's going on with you all?!

Allie quickly turns away and leaves. She looks around her. Kat watches her go.

Kat ostentatiously sits on Rob's knees and starts kissing him.

Allie turns her back in anger and quickly leaves.

ALLIE
What a bitch!

CUT TO:

INT. BATHROOM/ROB'S HOUSE - DUSK

Rob brushes his teeth and looks at himself in the mirror.

ROB (V.O.)
At first glance, Michael had set me a completely unrealistic task: I was to learn to exit my body each and every time I woke up. But soon, I had already developed a routine that let me get into the phase almost every day.

Rob dries himself off with a towel. He leaves the bathroom.

INT. ROB'S ROOM - DUSK

Rob enters his room. He turns out the light and lies down in bed.

ROB (V.O.)
I kept to not trying anything at night, even though it's not forbidden.

INT. ROB'S ROOM - DAWN

The alarm clock goes off: 6:00 AM. A sleepy Rob struggles to turn it off. He leaves the room.

ROB (V.O.)
Having slept for 6 hours, I got up with the alarm clock and went to the bathroom.

INT. BATHROOM/ROB'S HOUSE - DAWN

A sleepy Rob stands by the toilet. He steadies himself by putting a hand to the wall.

INT. KITCHEN/ROB'S HOUSE - DAWN

Rob rummages through the refrigerator. He gets out some juice. He drinks the juice.

ROB (V.O.)

Then I drank something and ate a little something.

INT. ROB'S ROOM - DAWN

Rob sits up pensively in bed. He holds a pen and piece of paper in his hands. Freshly-printed textbook pages lie on the nightstand nearby.

ROB (V.O.)

Then I put together a plan of action in case of leaving my body.

Rob puts down the piece of paper and pen onto the nearby nightstand. He lies down in bed and gets ready to fall asleep.

ROB (V.O.)

Then I slept for as long as I could. I tried to separate after each awakening, and then would cycle through the techniques. If nothing worked within the first minute, I would go back to sleep while thinking intensely about my next attempts.

INT. ROB'S ROOM - DAWN

A disheveled Rob turns over to the other side and falls back asleep.

ROB (V.O.)

Sometimes there would be 3 to 4 unsuccessful attempts before something worked.

INT. ROB'S ROOM - DAY

Rob sleeps. His face twitches. He opens his eyes and closes them once again.

ROB (V.O.)

I was unable to immediately separate during that attempt, and so I began to desperately clutch at one technique after another.

A translucent hand starts to wiggle out of Rob's physical hand. The translucent hand's range of motion progressively increases.

ROB (V.O.)

Nevertheless, after nearly a minute phantom wiggling started to work for me. It's done by trying to move your real physical hand, but without using any muscles and without imagining anything. If a slight movement occurs, you should keep with the technique and try to wiggle the hand as much as you can, no matter what.

Rob's translucent and luminous body rolls out of his physical body.

ROB (V.O.)

As soon as the range of motion reached 10 inches, I tried to exit the body right then.

Rob quickly touches everything around him with his hands. He scrutinizes his palms. His luminous body becomes opaque.

ROB (V.O.)

Then, as always, you have to do deepening until everything becomes super realistic.

A luminous Rob closes his eyes and disappears.

INT. CORRIDOR

Rob appears. He looks at himself and looks to each side. Then he looks at the nearest door.

ROB

I wonder what will be there this time?

Rob goes up to the door and opens it. He looks inside in amazement.

ROB

Wo-o-ow...

Rob slowly enters through the door.

INT. GARAGE

It's an endless garage lined with sports cars and motorcycles. Astounded, Rob slowly enters in through the door in the wall.

Rob becomes translucent and nearly disappears. Rob runs ahead. He rubs his hands against one another and scrutinizes them up close.

ROB (V.O.)

The most important thing is not to forget to maintain the phase. The simplest rule is to feel sensations the whole time: touch something, scrutinize something, move around. That maintains the phase and keeps you in it. As soon as you get lost in thought and come to a halt, you'll be returned to your body right then and there. With experience you become able to maintain by sheer force of will alone.

Rob becomes opaque. He walks along the cars at a brisk pace. Rob touches everything around him, and meanwhile his gaze rests on a sports motorcycle.

ROB

Dreams come true!

Rob sits on the motorcycle and puts on a helmet.

The motorcycle purrs to life and does a wheelie. The engine roars.

ROB

I can't believe it!

Rob hits the gas. The motorcycle turns out of its parking spot.

Rob rides the motorcycle out through the cars and into the distance.

EXT. FUTURISTIC HIGHWAY - DAY

Rob rides at great speed. The highway first bends to the right, and then to the left. Afterwards it twists into a noose-like loop, and then continues out in a straight path all the way to the horizon.

EXT. MARS - DUSK

Rob rides the motorcycle along the sand-dunes and rocks of the Martian surface.

EXT. CITY OF THE FUTURE - DAY

Enormous skyscrapers. There are a multitude of unusual automobiles around them. Spaceships fly up above.

Rob rides his motorcycle through a street.

EXT. JUNGLE - DAY

A prehistoric forest with enormous trees and ferns. Rob stands with his elbow leaned against his motorcycle. He has taken off his helmet. Rob scrutinizes and eats a giant piece of fruit.

Standing next to Robert is a tyrannosaurus-Rex. It tries to lick Rob's giant piece of fruit with its tongue. Rob pets the dinosaur's snout with one of his hands.

ROB (V.O.)

Every dream and fantasy can be realized in the pure phase space. I don't know what the phase space is - be it heaven or a fairy tale place. But it's a reality that is accessible to each and every one of us.

Rob doesn't give the dinosaur the fruit. The dinosaur takes offense and turns away. Rob laughs.

ROB

Alright, alright. Catch!

Rob throws the fruit up into the air. The dinosaur catches it with its mouth.

Michael comes up to Rob riding on top of a triceratops.

MICHAEL

Yep, pestering dinosaurs is probably the most popular use of the phase.

ROB

I'm still shocked that this is all possible. I'll never get used to it.

MICHAEL

And you won't get used to it... How about some training?

CUT TO:

INT. TRAINING GROUNDS - DAY

Bunkers. Buildings. Tank cars. Trenches. Tanks. Bombed-out buildings.

Michael and Rob pick out their weapons. Assorted weaponry is laid out in front of them on a large table.

MICHAEL

We'll have to work on your physical skills. They'll serve you well in Elisa.

Robert takes up a P-90 in his hands, runs his hand over it, and scrutinizes it.

ROB

The P-90. An old trusty friend. I can finally hold you in my own hands instead of staring at you on a computer screen.

Michael and Rob go out into the center of a dirt road.

MICHAEL

And now, maximum physical laws. You ready?

ROB

You bet!

Michael cracks his knuckles loudly.

Chan-men appear from all sides and from every corner. They shoot at Michael and Rob from machine guns and pistols.

Michael and Rob pick off several of them. They sprint behind the corner of a half-destroyed building. They shoot their machine guns around the corner. They run into the building.

INT. GROUND FLOOR/HALF-DESTROYED BUILDING - DAY

An ambush by Chan-men greets Rob and Michael. The two sides shoot at one another.

Rob takes a lot of hits. One of his arms has been blown off and he's missing part of his head. Rob falls down and screams in pain.

ROB

What's with all the pain?!

Michael finishes off the ambushers.

MICHAEL

If you get wounded like that in
Elisa you'll be returned to your
physical body no matter what. Try to
stay in one piece.

Rob's body restores itself. Rob and Michael go up the stairs
to the second floor. They blow away several Chan-men along
the way.

INT. SECOND FLOOR/HALF-DESTROYED BUILDING - DAY

Michael and Rob run up to the window and shoot out from it.
Concrete crumbles in a hail of bullets behind and around
them.

INT. TRAINING GROUNDS - DAY

Chan-men run to the half-destroyed building from all sides.
Michael and Rob shoot at them from the window. Chan-men
shoot at Michael and Rob.

There is a bunker at the other end of the training ground.
Chan-men run out of it every second.

INT. SECOND FLOOR/HALF-DESTROYED BUILDING - DAY

Michael and Rob return heavy fire from the window.

MICHAEL

See the bunker?

ROB

That's where they're all coming
from?

MICHAEL

You've got one minute to take it.

ROB

Ok!

Rob runs fast towards the staircase to the first floor.

INT. TRAINING GROUNDS - DAY

Rob runs out of the building. He takes out two Chan-men at
the entrance.

Rob runs fast towards the tank car. It's halfway to the
bunker. Chan-men run out at Rob from various sides. Rob
shoots them up.

Rob runs to the cistern. He has many wounds. His face is contorted in pain. Rob runs his hand along his head and feels three bullet holes. He puts his fingers in them as if into a bowling ball.

ROB

They make it look so easy in the movies!

Rob's wounds quickly heal over. He runs once again to the bunker. Chan-men run at him. Rob shoots them up.

He runs in a zigzag. He falls to the ground. He runs. He sits down and rolls over on his back to the side. Explosions constantly go off around him.

Rob runs up to the bunker. He shoots up the Chan-men at the entrance. He runs inside.

INT. BUNKER - DAY

The bunker is full of boxes of weapons and ammunition. Rob runs into a room. He unexpectedly runs into Michael, who is wearing a red trench coat and a gas mask. He shoots Rob in the forehead with a pistol.

Rob flies back into the wall. He slowly tries to get up.

MICHAEL

(disappointedly)

You know, it feels like I'm wasting my time with you.

The large hole in Rob's forehead and all of his other wounds quickly heal over. He is out of breath.

ROB

I'll keep training again and again.

MICHAEL

You're acting like you're in a video game.

ROB

I got it. I'll keep training.

Agitated, Michael disappears.

Allie falls through the ceiling to the ground. She looks from side to side in amazement and smiles joyfully at Robert. He smiles back in return and the tension disappears from his face.

ROB

You found me here again?

ALLIE

Well, your sweetheart can't forbid us from talking here. Still, she's such a bitch. I had no idea.

ROB

She just doesn't understand all of this, that's why she gets worried.

ALLIE

Uh-huh.

Allie pulls out various weapons from the boxes and scrutinizes them with curiosity. Robert goes up to Allie and also looks over the weapons.

ROB

Wanna have some fun?

ALLIE

And you'll cover me?

CUT TO:

INT. LAB/FORTRESS

An enormous laboratory full of people in white coats performing experiments involving various beakers, fluids, other people, and electricity.

General ALEXEI IVANOVICH PETROV steps out of the elevator escorted by a guard of Chan-men in red trench coats. He is about 55 years old. They all quickly head for the center of the laboratory.

PETROV

Quickly bring me up to speed on the situation. I didn't take those idiotic pills in order to screw around all day in the phase like you all do.

CHAN HENCHMAN #3

Action needs to be taken immediately, General Petrov. The online book is spreading like wildfire. We have caught more practitioners over the last week than we have over the last ten years. Just a little more and we'll be overwhelmed.

In the center of the laboratory are five gyrating sensorizators with inbuilt cocoons shaped like the human body. In one of them, the body of a frightened young man is enveloped in a cocoon made up of needles pointed at his skin. The needles move quickly. Electrical discharges course over the equipment.

The young man's eyes are widened by mechanical hands. A helmet comes down on his head. A bright light shines forth from under the helmet and a loud DRONING SOUND reverberates. The sensorizator moves all of the parts of his body.

A red flashing caption appears: "Energy accumulation. Sensory explosion in 17 minutes".

Chan stands nearby surrounded by his aides and monitors the situation. Petrov goes up to Chan. Chan extends his hand in greeting but Petrov does not move to shake it.

CHAN

Ah, General Petrov... You've made it here at last. We were just frying up a new serving of brains.

PETROV

Why has the situation gotten out of control? We had just joined forces with our American and Chinese colleagues, and you have to drop the ball.

CHAN

Don't worry, General. Everything is under control.

PETROV

(yelling)

What bloody control?! We don't know what to say to people! Now any kid can jump into the phase!

CHAN

Do not raise your voice at me, General Petrov. I know how to do my work. Believe me, everything is fully under control. Let's get to the point. How has the European Union taken our disphaser proposal?

Petrov and Chan observe the sensorizators in operation.

PETROV

Several miniscule states objected, but on the whole they're ready to come on board. We just need a week or two in order to work out a few details.

CHAN

Excellent. As soon as everything is ready, we should gather here at once for a final decision.

PETROV

This is our last hope, otherwise evolution will go out of control. You know well that both of our careers will be over if that happens.

CUT TO:

INT. KITCHEN/ROB'S HOUSE - DUSK

Rob is having dinner with his parents. Rob's dad drinks coffee and reads a newspaper. Rob's face is thoughtful but happy.

ROB'S MOM

Rob, you've become so calm and even-tempered lately.

ROB'S DAD

That age of transition is finally over. Oh did we suffer!

ROB'S MOM

You've even stopped playing your video games. I thought that that would never end.

Rob's dad lifts his head up from the newspaper. He looks at Rob intently.

ROB'S DAD

Is absolutely everything alright with you?

Rob nods his head affirmatively. He smiles at his parents and continues eating.

ROB (V.O.)

Something told me that for now, there was no point in uncovering the reason for the changes in my behavior. If I myself hadn't gone

through it, I would never have believed it. I would have thought such people were nut cases.

CUT TO:

INT. ROB'S ROOM - NIGHT

Rob sleeps on his back. A luminous Michael stands nearby.

ROB (V.O.)

This time I couldn't immediately separate again when I woke up, so I began cycling through techniques. The first two didn't work.

Two barely visible translucent hands appear in front of Rob's face, which he rubs against one another.

ROB (V.O.)

Then I began to try to feel and see imaginary hands in front of my eyes. It's the visualizing hands technique. Very weak sensations arose. I couldn't make them vivid.

Michael bends down towards Rob.

MICHAEL

More actively! More aggressively! No matter what happens! Put all of your desire and will into seeing and feeling your hands.

Rob's translucent hands have become slightly more solid as he continues to rub them.

MICHAEL

Even more actively! No matter what happens! Just do it!

Rob's hands stop being translucent after some more rubbing.

MICHAEL

What are you still lying down for? You'll lose your chance!

A luminous Rob quickly stands up from his physical body. He rubs his luminous body all over with his hands. It becomes more and more vivid.

ROB

Okay, okay. I'm already here.

MICHAEL

Aggression nearly always helps bring it through to the end. Just as soon as some technique clearly starts to work, immediately leave your body! Otherwise the phase will come to an end after a couple of seconds and that'll be it. That's how newbies waste most of their attempts.

ROB

Got it. What's next?

MICHAEL

Come with me!

Rob and Michael fly out through the window.

ROB (V.O.)

Being as aggressive as possible and immediately separating after techniques started working made my attempts after awakening three times more effective.

CUT TO:

INT. ROOM

A small room without windows and with one door. Rob and Michael stand in the center.

MICHAEL

Remember: success at translocating solely depends on the strength of your intention and belief.

Michael and Rob go up to the door. Rob feels the door with his hand and scrutinizes it up close.

Michael opens the door and pushes Rob in through it.

INT. ROOM

Michael stands outside the open door. Rob stands on the other side of the door.

MICHAEL

Now find me.

Michael closes the door in front of Robert. Rob is surrounded by complete darkness.

Rob opens the door. On the other side of the door is the top floor of a high skyscraper with an open French balcony. Rob peers out of the French balcony and looks down.

Rob goes back to close the door and opens it once again. On the other side is a women's sauna. The women inside shriek and cover their private places. A bucket of water flies at Rob and soaks him.

ROB

Sorry!

Rob closes the door and quickly opens it once again. Michael stands on the other side of the door. A soaked Rob exits the room.

INT. ROOM

A wet Rob enters a room through the door. Michael looks at Rob skeptically.

MICHAEL

You see? You don't believe in yourself. You have to believe that the door leads to the right place or that the right person will be behind it.

(to self)

What am I doing still wasting time on you? No progress whatsoever.

Michael exits through the door and angrily slams it behind him.

Rob then opens the door. A powerful stream of water rushes into the room. The water knocks Rob off his feet and quickly floods the room.

CUT TO:

INT. SCHOOL HALLWAY - DAY

A luminous Rob appears among the students. Nobody notices him. Some of the students walk right through him. Rob opens his eyes and rubs his hands.

ROB (V.O.)

Michael has started to become disappointed in me, but I haven't given up.

(pause)

In addition to the translocation using doors technique, I also have

come to like the closed eyes
technique.

Rob closes his eyes and disappears.

EXT. ROB'S HOUSE - DAY

A luminous Rob appears above his house. He opens his eyes,
rubs his hands, and once again closes his eyes.

ROB (V.O.)

With your eyes closed, you have to
focus your attention on already
being in the place where you want to
go, and then open your eyes again.

Rob disappears.

INT. WOMEN'S SAUNA

Rob opens his eyes in the women's sauna. Female shrieks. A
bucket of water flies at Rob. Rob dodges the bucket but has
nevertheless had cold water thrown on his plans. He
disappears.

ROB (V.O.)

So I have to practice making
intentions.

CUT TO:

INT. ROB'S ROOM - DAY

Rob lies in bed. He wears a sleeping mask over his eyes.

ROB (V.O.)

I also liked the technique of
translocating immediately after
separating.

A luminous Rob quickly rolls out of his body and then
disappears.

ROB (V.O.)

You only have to imagine that you
were already lying in the place you
wanted to be before separating.

EXT. THE PYRAMIDS - DAY

A luminous Rob rolls out from the air into the space above
the pyramids. He looks at the pyramids in amazement.

ROB

Unbelievable! They're so huge!

CUT TO:

INT. ROB'S ROOM - NIGHT

Rob lies in bed. A luminous Rob gets up from his physical body and then disappears.

EXT. JUNGLE - DAY

Rob stands up from the jungle floor. Dinosaurs graze around Rob.

CUT TO:

INT. ROB'S ROOM - DAWN

Rob lies in bed. He wears a sleeping mask over his eyes.

A luminous Rob quickly levitates up from his physical body and disappears.

INT. WOMEN'S SAUNA

Rob flies up through the floor of the women's sauna. Female shrieks. A bucket of water flies at Rob. Rob deftly dodges the bucket. Rob does not run away. He self-confidently takes in the sight of the shrieking naked women and smiles.

ROB

Hello ladies!

CUT TO:

EXT. ROB'S HOUSE - DAY

The sun shines brightly on a hot day. Rob and Kat sunbathe in deck-chairs on Rob's front lawn. Rob reads a school textbook and writes something in a notebook. Kat lies on her stomach and listens to music through earphones.

Rob puts the textbook on his thigh, looks at Kat, and then looks about from side to side, as if looking for somebody.

EXT. PARK - DAY

The sun shines brightly on a hot day. People walk through the park. Children play in a clearing. Students sunbathe.

A sad Allie slouches down alone on a bench in the shade of a large tree by a pond. A pair of swans swim in the pond.

The Rastafarian and nerd come up behind her on bicycles. The Rastafarian sneaks up behind Allie and covers her eyes with his hands in order for her to guess who it is. She cracks a

smile and says something. The Rastafarian then takes away his hands and jumps over the bench to Allie's side.

Allie sees that it's the nerd and the Rastafarian, and the smile on her face disappears. Distressed, she slaps the Rastafarian over the head.

The nerd steps up and produces textbook page printouts from his backpack. He begins to speak about something excitedly, while the other two look attentively at the pieces of paper. The Rastafarian also speaks about something excitedly and begins to pace back and forth with his hands outstretched. He mimics flying fast and makes funny faces. Allie laughs.

EXT. ROB'S HOUSE - DAY

Rob and Kat sunbathe in deck-chairs on Rob's front lawn. Rob pensively looks about from side to side, and Kat listens to music.

A lawn sprinkler suddenly turns on and soaks Kat. Kat shrieks and jumps up from the deck-chair, shaking off the water.

Rob, unnoticed, takes the hose from the lawn sprinkler and suddenly starts soaking a half-naked Kat even more. Shrieking, she runs erratically about the lawn. But the stream of water reaches her no matter where she goes. Kat screams and laughs at the same time.

Robert smiles a bit, watching Kat. But his eyes betray melancholy.

CUT TO:

INT. ROB'S ROOM - DAWN

Rob sleeps with a sleeping mask over his eyes. The window is wide open.

ROB (V.O.)

People usually don't believe in out-of-body travel and consider it total nonsense. But then how to explain the fact that in a third of successful attempts, people are able to simply separate from the body immediately after awakening?

A luminous and translucent Rob rolls out of his physical body. He quickly feels his body with his hands, and then rubs his hands together and scrutinizes them. He becomes opaque and then flies out through the window.

ROB (V.O.)

The most important thing is to catch the first moments upon awakening, and stubbornly try to exit the body without moving a muscle. That's it! So why does nobody know about it if it's that easy? Maybe because the idea of trying it never dawns on anybody? Even if you don't know anything else, you only need from 1 to 10 attempts like that to be able to do it.

CUT TO:

EXT. NEW YORK CITY - DAWN

People hurry off to work on a lively street. There's a traffic jam in the street. Cars honk noisily.

EXT. NEW YORK - DAWN (SAME TIME)

The luminous bodies of Michael and Rob fly low over the heads of people. Rob tries to fly as close up as he can to people's faces and scrutinize them.

ROB

Anyway, who is this Colonel Chan and why is he putting up such a fight?

MICHAEL

And tomorrow the whole world will suddenly find out?

ROB

Humanity could live in two worlds. Something that could only be dreamed of!

MICHAEL

But what to do with such people afterwards? How to control them?

Rob hovers mid-flight and looks at Michael.

ROB

That's crazy! Who cares about that?

Rob begins to fade away. He quickly rubs his hands and looks at them. His body stops being translucent.

MICHAEL

Imagine, all these people

suddenly find out that most of what they spend practically all of their time getting could be had right away using only their own abilities. Would they then rush to work every morning and line the pockets of the corporations?

ROB

I don't think so.

MICHAEL

They'd be impossible to control! Who cares about that?

EXT. NEW YORK - DAWN (SAME TIME)

People hurry off to work on a lively street. There's a traffic jam in the street. Cars honk noisily. Michael and Rob are nowhere to be seen.

EXT. NEW YORK CITY - DAWN

The luminous bodies of Michael and Rob fly over the heads of people.

ROB

Maybe it turns out after all that this ability isn't for everybody?

MICHAEL

It's an ability that every person is born with, but they cover up that fact as much as they can. Even without using any techniques, one person in four spontaneously experiences it at least once in their lifetime. So, that's one-and-a-half billion people. And what happens? Everyone's silent! Nobody gives an explanation for any of it.

ROB

That's hard to believe...

MICHAEL

Meanwhile people scratch the surface of the phase practically every day. They call it false awakenings, sleep paralysis, or conscious dreaming. Up to a third of all sounds and movements upon awakening in the

middle of the night or in the morning are not real.

Michael and Rob fly beside a church. Michael looks at the church.

MICHAEL

And this all didn't start yesterday.
Judging from it all, Colonel Chan
has many predecessors.

Michael flies into the window of the church. Rob flies up after him.

INT. CHURCH - DAWN

Michael is suspended in the air above an open Bible. Rob is next to him.

MICHAEL

Book of Job, chapter 33: For God speaketh once, yea twice, yet man perceiveth it not. In a dream, in a vision of night, when deep sleep falleth upon men, in slumberings upon the bed; Then He openeth the ears of men, and sealeth their instruction.

ROB

Those are the very same moments when the phase comes!

MICHAEL

Yes, in the Bible, God only appears during them. There are also several clear descriptions of spontaneous phase entries when falling asleep or waking up in the Bible.

EXT. FARMER'S HOUSE - NIGHT

The luminous bodies of Michael and Rob fly over to a house in a field. The moon shines brightly in the sky.

MICHAEL

The same thing occurs with alien abductions. Always on the edge of sleep.

ROB

Does it happen for real? I never believed in it.

MICHAEL

In terms of sensory experience - yes. In actual fact - no. When you enter the phase unintentionally, whatever you fear most is what will happen to you. The problem is that you might think that everything is happening to you in your real body in the physical world. But the sensations are very realistic.

Michael and Rob fly into an open window on the second floor.

INT. ROOM - NIGHT

A man sleeps in bed in the room. The luminous bodies of Michael and Rob fly into the open window.

MICHAEL

The result is that religious people see angels and God. Meanwhile, this man read an article about UFOs two days ago.

The man in bed turns over to the other side.

MICHAEL

Now he has just woken up and inadvertently thought about flying saucers.

Michael goes up closer to the man lying on the bed.

MICHAEL

Now his thoughts have made him afraid. And that will be the last straw.

EXT. FARMER'S HOUSE - NIGHT

A UFO flies up to the second-floor window. It spins and shines a beam of light into the window.

INT. ROOM - NIGHT

The beam of light shining through the window falls onto the man. The beam slowly pulls the luminous body of the man from his physical body. A look of panic crosses his face. He tries to move, but is unable to.

MICHAEL

Now this person, for the rest of his life, will be convinced that aliens had abducted him. How can you not believe your own eyes? And there are millions of such cases every year! And everyone stays silent...

The beam slowly raises the man's paralyzed luminous body through the window. Rob frightfully scrutinizes the UFO outside the window.

MICHAEL

There is even an alien abduction technique for entering the phase. To do it, upon awakening you imagine and try to feel that they are pulling you from your body with a beam of light or pulling you from your legs.

A bay opens on the UFO. A bright light shines from it. The man is slowly pulled into the UFO bay.

ROB

That looks awful.

Michael looks intently at Rob, seemingly leaving something left unsaid, and smiles.

MICHAEL

Actually, does it remind you of anything?

ROB

What do you mean?

MICHAEL

Forget it....

(pause)

But that's not everything yet. Sometimes people fall into the phase while under anesthesia or when dying. What would you expect in such a situation?

Rob and Michael fly towards the window, following the abductee.

ROB

Angels and a light at the end of the tunnel?

MICHAEL

Those are just two of hundreds of examples. The phase has always been right under our noses. It has had an enormous influence on our entire history and culture. And everyone stays silent...

Rob and Michael fly out through the window.

EXT. FARMER'S HOUSE - NIGHT

The UFO spins like a top by the second-floor window. The bay of the UFO closes. The luminous bodies of Rob and Michael fly out through the window of the house.

ROB

God, UFOs, the afterlife... has all this arose simply from our having not understood our real abilities?

The UFO slowly rises up and quickly flies away.

MICHAEL

It's not an issue of whether or not God or aliens exist, Rob! Maybe they do. The issue is that a spontaneous phase is mistakenly perceived as evidence of whatever comes to mind. You understand?

ROB

I hope so.

Rob and Michael quickly fly away.

CUT TO:

EXT. SMALL TOWN - DAY

Kat's car drives along the road.

INT. KAT'S CAR - DAY

A merry Kat sits at the wheel. Next to her is a merry Rob, now without the cast.

KAT

What did the doctor say?

ROB

I'll be able to run and go to school in a week.

Kat bends over to Rob and kisses him.

KAT

If he would only fix your head too.

ROB

You're still upset?

KAT

Didn't you ever think that it could be dangerous? Suppose you never return?

ROB

(smiling)

In there it's a completely different problem: figuring out how to stay in longer than a few seconds!

(seriously)

The typical experience lasts for only several minutes. Sometimes, however, it seems that you are in there for an entire hour. And the only way to die in the phase is from fright.

(pause)

After a couple years go by, everyone will be taking it up.

KAT

Dream on!

Kat comes to a stop at an intersection.

EXT. INTERSECTION - DAY

Kat's car stops for a red light. Stan's red pickup truck stops next to them.

Hard rock can be heard playing loudly in Stan's car. Three of his friends sit inside. They SING ALONG to the music. Stan turns off the stereo and looks out from his car.

STAN

Hey loser, are you better yet?

KAT

Get outta here, Stan!

STAN

(to Rob)

Forget about the quiet life!

Stan gives Rob the middle finger. He turns the stereo on at full blast and runs the red light.

INT. KAT'S CAR - DAY

Kat and Rob are in the car. Kat gives Stan the middle finger in return.

ROB

Yet another unsettled issue...

KAT

Don't pay any attention to him. He simply can't move on.

CUT TO:

INT. ROB'S ROOM - DAWN

Rob lies in bed.

ROB (V.O.)

I began to use the observing images method when cycling through techniques. To do it you have to peer into the void in front of your eyes. If nothing becomes visible after several seconds, you change the technique.

Rob's eyes move under his eyelids.

ROB (V.O.)

If some image arises, usually a nature scene, you need to kind of look through it, without focusing your vision.

EXT. MOUNTAIN RIVER - DAWN

A very dim and blurry forest, mountains, and a river. The image gradually becomes more clear.

ROB (V.O.)

Then the image will become very sharp. That means that you can separate from your body. Or you might immediately find yourself inside that picture. That's already the phase.

Everything around becomes sharp and realistic.

A somewhat translucent Rob stands at the bank of a mountain river. He looks about from side to side. Rob quickly rubs his hands together and scrutinizes them. His body stops being translucent.

Rob lets his hands down. He closes his eyes and disappears.

CUT TO:

EXT. ANCIENT ROME - DAY

Michael and Rob walk along a street. There are many people in ancient attire: slaves, townspeople, officials. Nobody pays attention to Rob or Michael, but everyone can see them.

Rob rubs his hands against one another the whole time.

MICHAEL

Rob, we may be seeing each other for the last time. Even so, I spent a lot of time on you.

ROB

(upset)

I understand and all... Sorry I didn't meet your expectations.

MICHAEL

Well the thing is that the stability of this space depends directly on the vividness of your sensations and the blocks in your mind.

Michael leads Rob up to the wall of a large building.

MICHAEL

Even though this is kind of an unrealistic thing to do and all, try to put your finger into the wall.

ROB

Piece of cake!

Rob tries to put his finger into the wall. He is unable to.

ROB

How, like that?

MICHAEL

But don't you look at your finger or the wall. Turn away and the space will lose stability.

Rob turns away. His finger slowly penetrates into the wall. Rob turns back around to take a look. His finger is stuck inside the wall. Michael walks away along the wall. Rob tries to pull out his finger.

ROB

Hey! Where are you going? What else is there for me to do?! Hang around here?

Michael looks at Rob with irritation and turns back away from him.

Rob turns his back to the wall. The finger frees itself easily. Rob looks at his finger. He squeezes it with his other hand and runs after Michael.

MICHAEL

As you can see, there are many blocks in your mind that were formed by your life in the physical world. You're helpless here.

Michael presses his hand to a wall and lifts up the entire building. He puts it back into place and then blows on it. The building disintegrates into dust.

MICHAEL

You have three days to be able to do the same! This is your last chance, otherwise I'll train another person.

Rob goes up to another building and blows on it. Nothing happens.

Two Roman women pass by and snicker.

ROB

Three days?

CUT TO:

EXT. ANCIENT ROME - DAY

Rob is alone in the street. He crouches down by the side of the road and blows grains of sand.

CUT TO:

EXT. ANCIENT ROME - DAY

Rob blows small and medium-sized stones. They roll out many feet ahead.

CUT TO:

EXT. ANCIENT ROME - DAY

Rob blows everything off of the street. He blows on a wall and it caves in on itself. Rob smiles.

CUT TO:

EXT. ANCIENT ROME - DAY

Rob walks the street. He raises up all of the buildings by staring at them. They fall apart into bricks and splinters.

Rob concentrates his gaze. The space around him contracts to a single point above.

EXT. THE VOID

Rob floats in the void. The space of ancient Rome has contracted into a single large diamond. It shines from within and rotates.

Rob concentrates his gaze on the enormous diamond. The diamond explodes. Everything is up in smoke.

EXT. ANCIENT ROME - DAY

The smoke dissipates. Rob stands in the street. People walk along it. They are going about their own affairs. Rob stands pensively in the middle of the street.

Michael comes up to Rob from behind and stands next to him.

MICHAEL

What was that? Maybe I underestimated you.

CUT TO:

EXT. OUTER SPACE

Michael's spaceship is suspended in space. There's a flash. Rob's similar-model combat spacecraft appears next to Michael's.

MICHAEL'S RADIO VOICE

How's your new ride?

ROB'S RADIO VOICE

Kick ass! I can feel every small detail of my spaceship!

Rob's spaceship whirls about in every direction.

MICHAEL'S RADIO VOICE

Yep, being in the body is just a habit. In the phase you can be whoever or whatever you want.

Rob's spaceship whirls about in every direction. His guns move independently of one another.

ROB'S RADIO VOICE

Unbelievable! I feel every millionth detail inside of me! How is that possible? I feel each gun like it were my own arm.

MICHAEL'S RADIO VOICE

Can you feel nuts and bolts in your pants too?

ROB'S RADIO VOICE

You bet!

MICHAEL'S RADIO VOICE

That means you've really done everything right.

CUT TO:

EXT. OUTER SPACE

Michael's spaceship chases Rob's spaceship and shoots at it. Rob tries to dodge the shots and shake Michael off his tail. He is unable to. Michael hounds him.

CUT TO:

INT. BOXING RING

Michael and Rob are in boxing outfight in a boxing ring. Michael deals a series of punches to Rob's head. All of the punches land on Rob's headgear. Michael hits Rob in the gut. Rob stoops down and writhes in pain.

CUT TO:

INT. TRAINING GROUNDS - DAY

Rob quickly peeks out around the corner of the tank car. He quickly aims at and kills one Chan-man, and then ducks back behind the tank car.

Rob quickly peeks out around the corner of the tank car. He quickly aims at and kills three Chan-men, and then ducks back behind the tank car.

CUT TO:

INT. THE MOON - DAY

Rob appears next to the American flag on the Moon. He closes his eyes and disappears.

CUT TO:

INT. AN ISLAND - DAY

Rob appears on the shore of a small tropical island. He opens his eyes and then quickly closes them again.

CUT TO:

INT. BOXING RING

Michael is pressed into the corner. He covers himself with his arms. A berserk Rob rains down punches on Michael. Michael delivers two precise blows to Rob's unprotected head.

Michael once again covers himself with his arms in the corner. Rob beats Michael on his headgear even more vigorously.

CUT TO:

INT. VAULT

Rob appears in an enormous gold bullion vault. He opens his eyes and then quickly closes them again.

CUT TO:

INT. OVAL OFFICE - DAY

Rob appears at the president's desk. He opens his eyes and then quickly closes them again.

CUT TO:

EXT. OUTER SPACE

Michael's spaceship chases Rob's spaceship and shoots at it. Rob does a sudden loop-the-loop bringing him on Michael's tail. Rob's spaceship tails Michael's spaceship and shoots at it.

Michael tries to dodge Rob's shots and shake Rob off his tail. He is successful.

CUT TO:

INT. BOXING RING

Rob and Michael box in the ring.

Two stern-looking men in black trench coats and sunglasses come up to the ring. Michael notices them and slides out of the ring to go towards them.

The two men in black trench coats say something to Michael and quickly leave.

A serious Michael gets up to the ring, takes off his gloves, and puts boxing handwrap around his hands.

MICHAEL

We won't have time to finish preparing completely. Chan has unexpectedly set talks to take place tomorrow. So, at 7 AM we meet in Colonel Chan's phase space. Don't forget to let your friend know.

ROB

Of course. Can't get into the dome without her.

Michael puts his hand on Rob's shoulder and looks him intently in the eye.

MICHAEL

Rob, the path humanity now takes depends on you. I believe in you.

(pause)

I'm needed in the real world right away. Continue training without me.

Michael disappears. Rob rubs his boxing gloves and kneads his hands. His eyes thoughtfully and gravely stare at a single point.

A young Bruce Lee in a yellow suit enters the ring. Bruce bows and then gestures an invitation to a one-on-one match. Rob bows to Bruce and gets up in fighting stance.

ROB (V.O.)

I would have never thought that it would become normal for me to take lessons from the best fighters of all time.

BRUCE

Come on!

Rob tries to hit Bruce with a punch. Bruce blocks the punch and shows how he could respond with a kick to the head.

ROB

Got it.

Bruce tries to punch Rob in the head. Rob slowly repeats Bruce's block and kick to the head.

BRUCE

Faster!

More energetically now, Bruce throws his fist at Rob's head. Rob quickly blocks it and kicks Bruce in the head. Bruce blocks the kick.

BRUCE

Watch another time.

Bruce gestures an invitation for Rob to attack. Rob quickly throws his fist towards Bruce's head. Bruce immediately blocks the punch and powerfully kicks Rob in the head.

Rob is too slow to block the kick. He falls to the ground.

ROB

Cool!

INT. BOXING RING

A battered and tired Rob stands in the corner of the ring.

ROB

That's enough for today...

Allie comes up to the ring.

ALLIE

Rob!

ROB

Allie!

Rob jumps from the ring and presses Allie to himself. Rob and Allie look one another in the eye.

ROB

Close your eyes.

Allie and Rob close their eyes. They hold one another and disappear.

INT. MEADOW - DAY

A hillside. A large meadow. Enormous flowers of the most varied forms and colors. A bright sun hangs in the sky. There is a heart-shaped lake at the foot of the mountain. Large butterflies fly around.

Rob and Allie appear in the center of the field.

Large flower-blossoms stretch towards Allie from all directions, and butterflies fly around her. The clouds in the sky start take on the form of the word "Allie". A tiger cub runs up to her. The hairs of the fur on its back spell the name "Allie". Allie pets it and it runs away to chase a butterfly.

ALLIE

Heh! This is wonderful!

ROB

I've wanted to take you here for a long time...

Rob and Allie look each another in the eye with affection. They embrace and kiss. They fall onto the green grass, roll about it, and pull off one another's clothing.

Naked, Rob and Allie make love. Butterflies fly over them.

Rob is on top of Allie and closes his eyes in ecstasy.

Allie also closes her eyes in ecstasy.

Rob's body quickly becomes translucent. He begins to disappear.

ROB

No. No!

ALLIE

Stay in, Rob! Just a little longer!

ROB

I can't! Tomorrow at 7 AM we meet at Elisa...

Rob disappears.

INT. ROB'S ROOM - DAWN

An irritated Rob quickly sits up in bed.

ROB (V.O.)

It was only then that I fully understood what phase maintenance techniques are necessary for.

INT. MEADOW - DAY

Ali is alone in the meadow. She becomes quite serious and perturbed.

Allie slowly disappears.

INT. KAT'S ROOM - DAY

Kat lies in bed. She opens her eyes, sits up, takes up her phone, selects a number, and then speaks into the receiver:

KAT
Raduga's coming to us tomorrow at
7AM. Prepare the sensorizator.
(pause)
Better yet, two.

CUT TO:

EXT. SCHOOL - DAWN

Students hurry to school. Rob and Kat get out of Kat's car. Kat rushes over to Rob and passionately presses him against her car.

KAT
You're kind of a cold-fish today,
baby. You've had enough of me?

Rob deftly frees himself from Kat's embrace and takes several steps away from the car, trying not to look Kat in the eye.

ROB
Yeah, no. Everything's fine, Kat...

KAT
Are you sure, my dear?

Kat closes the door with a sly smile and looks at Rob.

Allie crosses by them. Allie smiles at Rob. Rob smiles at Allie.

ALLIE
Hi!

ROB
Hi! Don't forget: tomorrow at 7 AM.

Allie looks quizzically at Rob.

ALLIE
What's at 7 AM?

Kat looks at Allie and points towards the campus. Allie looks first at Kat, and then at Rob. Allie slowly heads off towards campus.

Kat angrily watches Allie walk away.

KAT

(to Rob)

Is there something I missed?

Someone pushes Rob from behind and he falls to the ground. Stan comes up to Rob as he lies on the ground.

KAT

Again?!

STAN

Yes, dear!

CUT TO:

EXT. SCHOOL - DAWN

A crowd of students are at the corner of the school. They are all YELLING "fight, fight, fight!". Stan and Rob stand in the center of the crowd. Three of Stan's friends stand behind him. Standing behind Robert are Kat, the nerd, and the Rastafarian. Allie is among the crowd.

ROB (V.O.)

Of course, Stan could never have even imagined that I had been training every day with Bruce Lee.

STAN

You ready for round two?

ROB

Stan, I honestly feel sorry for you.

STAN

What?! Sorry for me?!

Stan is the first to throw a punch at Rob. Rob blocks the hit. He lands a kick on Stan's head just as Bruce had shown him how to do. Stan falls, but immediately gets up and charges at Rob again.

Rob hits Stan with a turning jump-kick. Stan falls and crawls backwards. He scans the crowd for his friends.

STAN

(yelling, to his friends)

You just going to stand there?

ROB

Maybe that's enough, Stan?

Stan's three friends surround Rob. Stan friend #1 takes a punch to the jaw from Rob and falls back, knocked unconscious.

Stan friend #2 tries to punch Rob. Rob bends down and knees him in the head. Stan friend #2 flies back into the crowd and falls down.

Stan friend #3 waves his fist at Rob, but Rob takes his arm and twists it.

STAN FRIEND #3

I give up, I give up! Let me go!

STAN

(to self)

How did that happen?

Stan scurries up and tries to punch Rob. Rob turns to the side and punches Stan in the gut. Then, he elbows Stan in the head. Stan falls to the ground and holds his head in his hands.

The crowd YELLS feverishly. Battered, Stan and his friends lie on the asphalt.

Stan looks at Kat with tears in his eyes. Kat looks at him indifferently.

STAN

Kat...

ROB

Sorry, Stan.

Rob and Kat leave. A police car SIREN. Everyone scatters. Stan and his friends struggle to get up, and then run away.

CUT TO:

EXT. ROB'S HOUSE - DUSK

Rob sits in a deckchair in the front lawn and studiously leafs through the textbook printout.

ROB (V.O.)

Just a couple of months ago it was like I lived in a cubby-hole, not even suspecting that there was a door out of it that led to a vast world.

Rob looks at the street. Several people walk on the sidewalk, a car drives by.

ROB (V.O.)

But how many people are still in that cubby-hole?

Rob goes back to reading the textbook printout.

ROB (V.O.)

The time had come when I was to use everything that I had learned. This was the last chance to make something right for this world. And there was no turning back.

CUT TO:

INT. ROB'S ROOM - DAWN

Rob sleeps under the covers. The alarm clock shows 6 AM. It starts going off. Rob immediately wakes up and turns off the alarm clock.

ROB (V.O.)

Just a few months had gone by, and practically all of my attempts upon awakening were now successful. Of course, sometimes it was very difficult, but the most important thing was to follow the textbook instructions stubbornly and exactly.

INT. KITCHEN/ROB'S HOUSE - DAWN

Rob stands by the refrigerator. He drinks apple juice from a bottle.

ROB (V.O.)

Counting nighttime, morning, and daytime sleep, I was able to enter the phase up to 6 times a day. Interestingly enough, up to a third of all phase entrances occurred thanks to becoming conscious while dreaming.

INT. BATHROOM/ROB'S HOUSE - DAWN

Rob washes up. He looks at his reflection in the mirror.

ROB (V.O.)

After becoming conscious spontaneously while dreaming, which

began happening quite often on its own, I would usually return to my body and then separate from it there so that the sensations would be more vivid.

INT. ROB'S ROOM - DAWN

Rob sits up in bed wearing camouflage. He writes on a sheet of paper.

ROB (V.O.)

This time I drew up a properly-formulated and clear plan of action.

Rob puts the sheet of paper aside. He tucks himself in bed, still wearing camouflage.

ROB (V.O.)

Just before falling asleep, I made the strong intention that I would try to exit my body during my next awakening.

CUT TO:

INT. ROB'S ROOM - DAWN

Rob sleeps in bed. The clock shows 6:58 AM. Rob's pupils begin to move under his eyes.

ROB (V.O.)

Out of habit, I immediately tried to separate as soon as I woke up. Nothing happened. I began trying to do rotations. But still nothing. Even the observing images and visualizing the hands techniques didn't work. I cycled through those techniques for nearly a minute, but this time none of them worked at all. Then, I began trying to imagine the sensation that I was swimming.

Rob's very translucent and luminous hands begin to make the movements of the crawl stroke. His physical body is motionless.

ROB (V.O.)

Weak sensations from phantom arms arose inside me. But I could still feel my physical arms. That's when anger awakened within me. For crying

out loud! I'm going to do it right
now no matter what happens! Now!

Rob's luminous, translucent arms become more vivid. The movement speeds up.

Rob's luminous arms stop being translucent. Rob quickly rolls out of his body and disappears.

ROB (V.O.)

As soon as you start to feel your
arms, you have to separate right
then and there.

EXT. OUTER SPACE

Michael's spaceship is suspended in space. A large number of Chan spaceships muster in the far distance by their base planet.

There's a flash. Rob's spaceship appears next to Michael's.

MICHAEL'S RADIO VOICE

They're already waiting for us. This
time, they won't just let us
through. Where's your girl?

ROB'S RADIO VOICE

Allie? She should be here soon.

MICHAEL'S RADIO VOICE

She'd better hurry up. As usual, we
only have a couple of minutes.

INT. COCKPIT

Allie appears in the cockpit seat. Electrical discharge begins coursing throughout her body. Rob's spaceship is visible through the porthole.

ALLIE

Boys, I'm here!

ROB'S RADIO VOICE (O.S.)

Good kid! All's still according to
plan. Full speed ahead!

ALLIE

Yep, all according to plan...

EXT. OUTER SPACE

Michael and Rob's spaceships pick up speed. They move to engage the Chan spaceships.

MICHAEL'S RADIO VOICE

The only chance of fighting our way through to Chan is to quickly knock his people out of the phase by killing them here. Just cover me. And be careful. After each death here, you'll have to leave your body yet again and fly in to help. How many times can you immediately leave your body again after having already been in the phase?

ROB'S RADIO VOICE

Usually once or twice.

MICHAEL'S RADIO VOICE

That's all?! Today at least three times. Ok?

ROB'S RADIO VOICE

I'll try as hard as I can!

MICHAEL'S RADIO VOICE

Get back as quick as you can. If they shoot me down or capture me, that will be the end of everything.

INT. COMMAND CENTER/FORTRESS

People in gold-colored trench coats enter the command center and gather at a round table. Once they sit down in chairs, their bodies are enveloped in constant, weak electrical current.

Chan stands at the entrance. He personally greets each person coming in and shakes their hand.

Enter Petrov. Chan and Petrov look one another fixedly and gravely in the eye as they shake hands.

EXT. OUTER SPACE

Chan spaceships move to engage Rob and Michael. They have opened heavy fire from their guns and laser cannons.

Thousands of rounds and laser beams fly at Rob and Michael. Nearly all of the laser beams and projectiles are deflected away from Michael's spaceship by a powerful force field.

Rob's force field is very weak. Rounds start to fly into it. A shockwave knocks Rob off course.

Three Chan spaceships fly up alongside Rob's spaceship. Nearing Rob's spaceship, they open fire on it. Rob tries to return fire.

He knocks out two Chan spaceships. The third spaceship finishes off Rob's half-destroyed spaceship.

ROB'S RADIO VOICE

Animals!

Rob's spaceship explodes.

MICHAEL'S RADIO VOICE

That's once! Come back quick!

Spaceships fly up to Michael from three sides. Michael moves to engage the nearest spaceship. He shoots at it and flies in close. The other Chan spaceships inadvertently knock out that spaceship with friendly-fire.

INT. COCKPIT

An angry Allie sits in the electrical seat.

ALLIE

(quietly, to herself)

Idiots, why are there so many of you...

EXT. OUTER SPACE

Michael shoots at spaceships that cross his path one after another. Michael's spaceship is critically damaged. His force field has nearly disappeared. Some of his guns and laser cannons don't work.

6 spaceships fly at Michael from various directions. They fire on him from all kinds of weapons. Michael tries to slip out to the side. The Chan spaceships give chase in hot pursuit.

The Chan spaceships pursue Michael. Many rounds and laser beams strike his ship from behind. They have practically knocked him out of commission.

Rob flies up to the Chan spaceships from behind. He quickly knocks out all 6 spaceships in rapid succession.

ROB'S RADIO VOICE

See ya in hell, scumbags!

Rob's spaceship flies to engage a host of Chan spaceships. He evades their rocket and laser fire and knocks out the 5 spaceships that fly forward to intercept him.

Rob maneuverers between the dozens of enemy spaceships and knocks out another three of them.

MICHAEL'S RADIO VOICE

Keep it up!

All of the Chan ships suddenly hold fire. They zoom back towards the planet. Rob and Michael pursue them.

INT. COCKPIT

An angry Allie sits in the electrical seat.

ALLIE

You've come back to your senses,
idiots! Who's going to protect
Elisa?

EXT. PLANET - DAY

The enormous fortress Elisa is in the distance. Chan spaceships fly into the dome and disappear.

EXT. DOME - DAY

9 Chan spaceships fly into the side of the dome. They disappear. Right then, 9 Chan-men appear on the inside of the foundation of the dome. They run into the fortress.

EXT. PLANET - DAY

Fortress Elisa is in the distance. Some of Chan's spaceship fleet flies into the dome and disappears. The other half lands on the hill and transforms into robots.

Rob and Michael's spaceships land next to one another and quickly transform into robots.

MICHAEL'S RADIO VOICE

The more we take out outside of the
dome, the easier it will be inside.
Don't let them escape.

ROB'S RADIO VOICE

Ok!

Michael and Rob open fire on the Chan robots.

Rob moves clumsily. The enemy robots quickly start to take him out of commission. Michael shoots at the robots nearest to Rob.

Rob explodes. The parts of his robot fly off to every side.

MICHAEL'S RADIO VOICE

That's twice!
(vexed)
What was that?

Michael annihilates the robot that had put Rob out of action.

A large number of other robots move to engage him. They shoot at Michael.

Michael knocks out 3 robots from a distance. More and more rounds break into his force field.

The robots semicircle around Michael. Michael struggles to destroy another 2 robots. He has sustained a lot of damage.

Rob's spaceship enters the fray. It quickly transforms into a robot and lands alongside the semicircle of Chan robots.

ROB'S RADIO VOICE

We haven't beaten this level yet!

Rob's robot shoots up the Chan robots to his side. He knocks out the nearest robots, one after another. Another 4 Chan robots move towards him from other directions.

Rob shoots the first Chan robot in its abdomen, tearing it into two halves. Rob's laser cannon decapitates the second Chan robot. The third Chan robot is torn apart into small pieces from the impact of Rob's rockets. The fourth Chan robot sustains much damage and falls to the ground.

A battered Michael finishes off the two remaining robots.

The last remaining Chan robot runs away to the fortress.

MICHAEL'S RADIO VOICE

Don't let him get away!

Michael and Rob open concerted fire from their weapons at the escaping robot. The robot explodes into small parts.

The area is littered with the smoldering remains of robots. Michael and Rob's robots move quickly towards the dome.

INT. COCKPIT

Allie sits in the electrical seat.

ALLIE

Awesome!

INT. COMMAND CENTER/FORTRESS

In the center of the hall is a large round table. The last people in gold-colored trench coats to arrive join the table. A satisfied Chan stands by an enormous window. He observes Michael and Robert.

Chan steps away from the window and walks alongside the people in gold-colored trench coats sitting at the table.

CHAN

Gentlemen, today is a great day! You and I are to make a final decision on the disphaser. This will solve all of our problems once and for all. You and I will also settle another issue, but I'll save that as a surprise.

EXT. DOME - DAY

Michael and Rob's robots go up to the dome. There is no-one outside the dome. Boxes with arms lay alongside the dome.

ROB'S RADIO VOICE

Where is everybody?

The cockpit of Michael's robot opens. Allie jumps out of it and lands by the dome.

MICHAEL'S RADIO VOICE

Were you bored in there? I'm sure that was something out-of-the-ordinary, to say the least.

Allie draws a Chinese ideogram meaning "strength" in the sand.

ALLIE

Here's the code.

MICHAEL'S RADIO VOICE

You've got a great memory for Chinese ideograms, but...

ALLIE

Now we just have to visualize it in our minds? Let's try...

She easily goes through the dome, goes up to the boxes, and takes out some weapons.

ROB'S RADIO VOICE

We really made out well. Right to the weapons depot.

MICHAEL'S RADIO VOICE

This is all strange...

(to Allie)

We agreed for you to come only to the dome?

ALLIE

I won't leave Robert. Under any circumstances.

Michael's robot goes up to the dome. The robot disappears and Michael appears in camouflage on the inside of the dome. He quickly takes up weapons.

Rob's robot goes up to the dome and knocks against it. A strong electrical discharge goes through every inch of him.

ROB

Dang it!

Rob's robot enters the dome again and disappears. Rob appears in human form wearing camouflage inside the dome.

MICHAEL

Faster, faster! The phase won't last forever.

Rob runs to the weapons.

All three of them quickly arm themselves. They lock and load and put the weapons around their shoulders.

Rob and Allie periodically look at one another and smile. Michael periodically looks at both of them with a serious expression.

ROB

(to Allie)

What are you going in for? I don't want to risk losing you.

ALLIE

Now I won't go anywhere without you.
And don't worry about me,
 (angrily and quietly)
dear.

EXT. FORTRESS - DAY

Rob, Michael, and Allie run to the entrance of the fortress.
Rob tries to scrutinize the top of the fortress.

ROB

So why is the sensorizator
dangerous?

MICHAEL

Any sensations here reverberate in
our brain as if they were actually
occurring for real. A sensorizator
critically activates every sensation
at once and the brain can't handle
the overload. And you can't escape
back to the physical body, as that
very flood of sensation keeps you in
the phase.

All three of them run into the fortress.

INT. ENTRYWAY/FORTRESS

Michael, Rob, and Allie enter a long dark entryway. A bright
flash erupts. In front is an ambush by 12 Chan-men. They
open fire from machine guns.

Michael jumps for cover from the left side of the entryway.
Allie and Rob jump for cover from right side of the
entryway.

All of them desperately fire back. Several Chan-men are
killed. Rob looks out from his cover for a better shot.

MICHAEL

Careful!

Rob emerges even further from his cover. Michael looks at
Robert and motions for him to get down.

MICHAEL

Don't stick your neck out! Get back!

Several bullets strike Robert. He falls to the ground.

MICHAEL

That's the third time! Oh, dang it!

ALLIE

(to the Chan-men)

What are you doing, numskulls?!

An angry Allie holds a pistol in each hand. She gets up and shoots at the Chan-men. No one scores a hit on Allie.

Allie shoots the Chan-men squarely in the head and their bodies fall to the floor.

Michael watches Allie in astonishment.

MICHAEL

What the hell?

Michael cautiously shoots from his cover. Several bullets fly at him. Bullets turn the concrete wall next to him to dust.

Michael and Allie quickly open fire on the ambush group.

They run to the elevator at the end of the entryway. Michael eyes Allie with suspicion.

Rob enters the entryway. He looks at his corpse with its enormous number of wounds. Then he runs for Michael and Allie.

Rob catches up with Michael and Allie.

ROB

Yeah, I know... Don't tell me. I just didn't expect everything to be so authentic here.

Michael and Allie give Rob an irritated look.

MICHAEL

Will you be able to leave your body another time?

ROB

Probably not. I barely slipped out...

All three of them run to the elevator. Michael presses the button. The elevator doors open. Three Chan-men rush out of the elevator and begin shooting from shotguns.

Michael and Allie aren't able to react in time. Rob immediately kills all of the Chan-men in one machine-gun salvo.

ROB

It turns out I can even be useful!

INT. ELEVATOR/FORTRESS

The elevator is enormous. There are many fighter plane cockpit-style seats. Rob, Michael, and Allie enter the elevator. They stand in amazement.

ROB

This will definitely be a very long ride!

MICHAEL

Or maybe not.

Michael presses the top button on the elevator panel. The elevator doors close. The panel displays "Destination: 600th floor"

ROB

Wow!

MICHAEL

Somebody clearly has an inferiority complex.

FEMALE VOICE (O.S.)

Warning! Lift-off in T-minus five, four, three...

Rob, Michael, and Allie stand in middle of the elevator. They each look at one another.

FEMALE VOICE (O.S.)

...two, one...

At the last possible moment, Allie quickly sits down on the nearest chair.

FEMALE VOICE (O.S.)

Lift-off.

The elevator abruptly accelerates. Rob and Michael fall to the floor. They are pressed to the floor by the force of gravity and yell in pain.

Michael turns his eyes towards Allie and stops yelling. Allie is pressed into the soft chair. Michael and Allie look one another intensely in the eye.

The display panel quickly counts up the floors. The elevator begins to abruptly slow down.

Allie raises herself up from the seat. She goes to the side opposite the elevator doors and aims at the exit.

Michael continues to observe Allie. He crouches to the side and takes aim at the elevator doors.

Rob is in bad shape. He sits and breathes deeply.

ROB

I was nearly flattened like a
pancake....

The elevator begins to come to a stop. The panel reads floor 600. Michael and Allie prepare to open fire. Rob slowly gets up off the floor, but immediately falls, completely numb.

MICHAEL

That's four! How could you have
forgotten about maintaining!

ALLIE

So now it's just the two of us?

MICHAEL

There's no other way.

INT. ROB'S ROOM - DAWN (AT THE SAME TIME)

The translucent and faint Rob flies into his physical body and tries to get out of it again. He pushes out a little bit, but is pulled back in and then starts to fade.

INT. LAB/FORTRESS (AT THE SAME TIME)

About 20 Chan-men stand opposite the elevator doors. A red light bulb shines overhead by the elevator shaft. The Chan-men take aim.

INT. ELEVATOR/FORTRESS

The doors of the elevator open. Chan-men open heavy fire. Michael and Allie try to take cover from the salvo. They struggle to fire back.

Bullets graze Michael's arm and cheek. One bullet hits his thigh.

MICHAEL

Dang it!

Allie is still unscathed. She kills Chan-men one-by-one with well-placed shots to the head.

Allie throws a grenade at the Chan-men. An ear-splitting EXPLOSION resounds. The light flickers. Dust falls from the ceiling.

INT. LAB/FORTRESS

The elevator entrance is littered with the dead bodies of Chan-men. Many of the corpses are smoking. Nearly all of them are headless. The walls are riddled with bullet holes.

INT. ELEVATOR/FORTRESS

Allie gets up and scrutinizes the heaps of bodies. Michael gets up nearby.

Michael looks at the bodies and then at Allie. Michael looks at his wounds, his lips purse in pain. Blood trickles along his forearm and down his face. His pant leg is soaked in blood. Michael takes another look at the yet-unscathed Allie. She hasn't even a scratch on her.

Michael reloads his machine gun and pistol.

MICHAEL

Who are you, little girl?

Michael presses her to himself from behind. She hangs in his left arm as a shield.

MICHAEL

A whole army of men can't kill a little girl. I can't believe it!

ALLIE

What's wrong with you? It's me, Allie!

INT. ROB'S ROOM - DAWN (AT THE SAME TIME)

Rob lies in bed. Faint, translucent hands appear. Rob rubs them against one another in front of his face. The hands become more and more vivid.

INT. LAB/FORTRESS

Michael exits the elevator, covering himself with Allie's body. He steps around the corpses of Chan-men and quickens his pace towards a large door.

MICHAEL

I don't know who you are, but you're bulletproof. We'll sort out the rest later.

ALLIE

You've lost your mind! Psycho!

Michael goes up to the large door and kicks it in.

INT. RECEPTION ROOM/FORTRESS

Michael bursts into the reception room. Allie dangles in his left arm, shielding him with her body. A squad of Chan-men is in the room. They stand in a semicircle. Several men are hiding behind tables by the walls of the room.

All of the Chan-men open fire on Michael. Michael knocks them all down with his machine gun.

No one scores a hit on Allie. Michael sustains many minor injuries in the unprotected areas of his body. The wall behind him crumbles from being hit by an enormous amount of bullets.

Wounded, Michael blows away all of the Chan-men.

Michael goes up to a pair of large golden doors. On them is an enormous Chinese ideogram meaning strength.

Michael kicks in the door. He prepares to fire inside.

INT. COMMAND CENTER/FORTRESS

The men in gold-colored trench coats around the round table are frightened. There is a large chair at the head of the round table. Chan sits in it.

MICHAEL

Hi, ladies!

Michael drops Allie from his arms and she falls to the floor. Michael goes up to the table seating the frightened people in gold-colored trench coats. Chan is not frightened.

CHAN

We had just wanted to speak with you.

Michael looks at his wounds.

MICHAEL

I got it.
(takes a deep breath)
Game's up, Colonel.

Chan gets up from the table.

CHAN

Possibly. Maybe we'll find common ground and be able to come to an agreement?

MICHAEL

Pure waste of time.

CHAN

Take it easy.

Rob suddenly bursts into the room. He takes aim at the people in gold-colored trench coats.

ROB

You're finished!

MICHAEL

Don't shoot! There's no point.
Congratulations.

ROB

Yeah, I was able to do it again!

Rob looks Chan in the eye.

ROB

Long time no see!

Rob points his machine gun at Chan.

Chan calmly goes around the round table past the people in gold-colored trench coats.

CHAN

Alright. How about I let you know our point of view. As you can see there are many of us here. These are respectable people: presidents, corporation heads, secret global services, religious leaders. We're probably not all nearly as idiotic as it may seem to you. We're surely doing something important. We have a

serious case to make. I'm sure we'll find a compromise.

Chan gestures to two free seats.

MICHAEL

Alright, you've got 30 seconds.

Rob rubs his machine gun and moves about the entire time.

ROB

Or less!

CHAN

Chairs with automatic phase maintainers. Have a seat.

Allie gets up from the floor and watches as Michael and Rob go towards the chairs.

Chan pauses and also watches as they move towards the chairs.

Michael sits down in a chair. Rob has almost sat down in a chair.

Allie suddenly jumps up from the side to push Rob.

ALLIE

No-o-o!

Allie pushes Rob from the chair. They both fall onto the floor. Michael is hit by an electrical current as he sits in the chair. He is paralyzed. He writhes in convulsions.

Michael's face is contorted in pain. He yells. The chair quickly transforms into an enormous assembly - a sensorizator. It pulls Michael's arms and legs in different directions. His whole body is enveloped in a cocoon of needles aimed at his skin. The needles move quickly. Electrical discharge pulsates along the assembly.

Michael's eyes are widened by mechanical hands. A helmet comes down on his head. A bright light shines forth from under the helmet and a loud DRONING SOUND reverberates. The sensorizator moves all of the parts of Michael's body.

The sensorizator begins to gyrate simultaneously in every direction.

The men in gold-colored trench coats sigh in relief, smile, and begin talking amongst themselves.

CHAN

Gentlemen, here is the promised surprise. The sensorizator and Raduga - that's what we've all wanted to see for a long time!

The men in gold-colored trench coats give Chan a standing ovation. Chan smiles and also applauds himself.

Rob and Allie are on the floor. They each look at one another. Rob looks around and sees the impostor Allie, who is standing to the side and looking at him with spite.

IMPOSTOR ALLIE

(looking at Allie)

That bitch almost ruined everything.

(to Rob)

Surprise!

The impostor Allie transforms into Kat and smiles angrily.

ROB

Kat? Why?

CHAN

Gentlemen, now nothing stands in our way.

(to Kat)

Very good, my dearest niece. I hope that my men didn't put up too realistic a fight.

Chan scrutinizes Rob.

CHAN

You fell into a delicious honey trap.

ROB

Honey trap?

KAT

Yes, Stan actually wasn't that bad a boyfriend, but you were more suitable.

ALLIE

Rob, I had only accidentally found the link to the textbook while I was using her computer!

KAT

Accidentally? Well I put it there right under your nose, and you didn't even suspect a thing. And once you found Raduga, I decided to impersonate you in order to control everything.

ROB

What? From the very beginning?...

Rob and Allie embrace one another and stand up from the floor.

Chan goes to the sensorizator in delight.

CHAN

Now no one will stop us!

Chan goes up to the sensorizator and monitors its operation.

CHAN

The more sensation - the longer the phase? Now you'll be full of sensation!

The world map disappears from the screen. A map of Michael's brain appears. The surface of his brain cortex is in a maximally aroused state. A red flashing caption appears: "Energy accumulation. Sensory explosion in 17 minutes".

ROB

Why are you doing all this?

CHAN

Humans should remain human. The ability to leave the body should be only for the chosen. Governments are not ready for such powerful changes. Therefore it is necessary to halt the evolution of consciousness.

ROB

You're all schizo!

KAT

Enough talk. Get 'em!

Chan-men burst into the room. They run towards Rob and Allie. Rob kills the two nearest Chan-men with his machine gun.

ROB

(yelling to Allie)
Think about your physical body!

Rob and Allie quickly lose consciousness.

KAT
Don't leave!

Kat closes her eyes. She falls unconscious to the floor.

Red flashing caption on the screen: "Energy accumulation.
Sensory explosion in 15 minutes".

INT. ROB'S ROOM - DAWN

Rob quickly gets up from bed and takes a deep breath.

INT. ALLIE'S ROOM - DAWN

Allie quickly gets out of bed. She takes a deep breath and reaches for her telephone.

INT. KAT'S ROOM - DAWN

Kat quickly gets up out of bed and runs out of the room.

CUT TO:

EXT. STREET - DAWN

Kat's car is driving quickly and chaotically. She grazes two cars in the oncoming lane and drives off as fast as she can.

INT. KAT'S CAR - DAWN

With one hand on the steering wheel, Kat feels for her pistol in the glove compartment.

CUT TO:

INT. ROB'S ROOM - DAWN

Rob sits up in bed. He rests his face on his hands. His eyes show desperation.

ROB (V.O.)
I had nearly caused the end of everything. I had only 10 minutes to change something. But I was too stressed out to fall back to sleep.

Rob gets up from bed. He gets a sleeping mask from a box, as well as ear plugs. He makes his bed.

ROB (V.O.)

There was only one way out - to try a direct technique, the kind that only professionals use. They do not require already having been asleep before trying.

EXT. ROB'S HOUSE - DAWN

Kat's car drives up at high speed and rams into the car in front of Rob's house. Kat gets out of her car and runs into Rob's house.

INT. ROB'S HOUSE - DAWN

Rob's mom is standing inside the house. She is wearing hair-curlers, a facial mask with cucumber slices, and holds a ladle in her hand.

ROB'S MOM

Honey, what was that sound?

Rob's dad enters, bewildered.

The front door flies off its hinges and Kat appears at the threshold, pistol in hand. She points the pistol at Rob's mom and dad. Terrified, they embrace one another.

ROB'S DAD

Kat, what's gotten into you?

Without saying a word, Kat runs to the staircase leading to the second floor.

INT. ROB'S ROOM - DAWN

Kat bursts into the room and immediately fires 3 shots at Rob's bed. Then she goes up closer and pulls off the covers. Instead of Rob, she finds a pillow.

KAT

You won't get away!

CUT TO:

INT. COMMAND CENTER/FORTRESS

Red flashing caption on the screen: "Energy accumulation. Sensory explosion in 7 minutes".

Chan stands next to the sensorizator. He monitors its operation.

CHAN

Gentlemen, I propose waiting until sensory explosion, and then celebrating it with the disphaser agreement.

The people in gold-colored trench coats let out shouts of approval.

Two sexy waitresses enter the command center. They set the table with champagne, champagne glasses, and hors d'oeuvres. The people in gold-colored trench coats attentively scrutinize the waitresses and the hors d'oeuvres.

Petrov cuddles up to a waitress and takes a glass of champagne in his hand.

PETROV

Colonel, you always plan out everything to a tee! To you!

CUT TO:

INT. BASEMENT - DAWN

Rob lies down on an old mattress, pulls the sleep mask over his eyes, inserts the earplugs into his ears, and gets under the covers.

ROB (V.O.)

With direct entry into the phase, techniques don't matter. Any technique can be done. The most important thing is to achieve a lapse, that is a dip out of consciousness. The deeper, the better. When a lapse in consciousness is deep enough, you can simply separate from the body easily. You only have to avoid falling asleep completely.

CUT TO:

INT. KAT'S CAR - DAWN

Kat quickly sits down in her beat-up car. She puts the driver's seat in reclining position, puts on a sleeping mask, puts in earplugs, and lies down in the seat.

KAT

Now you'll find out what a real professional practitioner is!

CUT TO:

INT. COMMAND CENTER/FORTRESS

Red flashing caption on the screen: "Energy accumulation. Sensory explosion in 6 minutes".

Chan stands next to the sensorizator and monitors its operation.

CUT TO:

INT. BASEMENT - DAWN

Rob lies under the covers on the old mattress on the floor.

ROB (V.O.)

In order to dip out of wakefulness, I began monotonously performing phantom wiggling. It helps to quiet the mind. After some time I began to drift off. The first lapse in consciousness was shallow, and afterwards I was unable to separate from my body.

CUT TO:

INT. COMMAND CENTER/FORTRESS

Red flashing caption on the screen: "Energy accumulation. Sensory explosion in 5 minutes".

Chan stands next to the sensorizator. He monitors its operation and rubs his hands together impatiently.

The people in gold-colored trench coats holding champagne glasses also watch the sensorizator.

CUT TO:

INT. BASEMENT - DAWN

Rob lies under the covers on the old mattress on the floor.

ROB (V.O.)

I nodded off again, but the phantom wiggling kept me conscious and I came to.

Delicate luminous mist appears around Rob's physical body. It contorts and vibrates.

ROB (V.O.)

I immediately felt strong vibrations. This was the phase. I could separate.

A translucent and luminous Rob gets up from his physical body. He quickly rubs his hands against one another and scrutinizes them. His luminous body becomes more vivid and opaque.

Rob closes his eyes. A luminous mercurial orb appears next to him. The orb transforms into a luminous Kat.

KAT

Where are you going?

Rob abruptly opens his eyes.

CUT TO:

INT. COMMAND CENTER/FORTRESS

Red flashing caption on the screen: "Energy accumulation. Sensory explosion in 4 minutes".

CUT TO:

INT. BASEMENT - DAWN

Rob lies on the mattress under the covers. The luminous bodies of Rob and Kat stand nearby.

ROB

Kat?!

KAT

Get over it. It's all over.

Kat smiles maliciously and instantly disappears.

CUT TO:

INT. KAT'S CAR - DAWN

Kat opens her eyes. Allie stands threateningly across from her waving a brick by the open car door.

CUT TO:

INT. COMMAND CENTER/FORTRESS

Red flashing caption on the screen: "Energy accumulation. Sensory explosion in 3 minutes".

Chan stands next to the sensorizator. He monitors its operation and rubs his hands together impatiently.

CUT TO:

EXT. DOME - DAWN

Rob's spaceship flies into the dome and disappears. Rob appears inside the dome.

Many Chan-men run towards Rob from the fortress. They shoot onto Rob with tasers. Rob falls down and writhes in pain. Electrical discharge courses through him.

Chan-men surround Rob.

CUT TO:

EXT. ROB'S HOUSE - DAWN

Kat and Allie fight on the ground next to Kat's beat-up car. Blood flows from Kat's nose.

ALLIE

Now you'll pay for everything!

KAT

Too late!

Kat is able to sit on top of Allie. Kat begins beating Allie on the head from on top.

CUT TO:

INT. COMMAND CENTER/FORTRESS

Red flashing caption on the screen: "Energy accumulation. Sensory explosion in 20 seconds".

Two gyrating sensorizators.

Chan smiles.

CHAN

Just a little more and your brains
are going to fry!

Red flashing caption on the screen: "Energy accumulation. Sensory explosion in 14 seconds".

The people in gold-colored trench coats look at Chan with delight.

CUT TO:

EXT. ROB'S HOUSE - DAWN

Kat sits on Allie next to the beat-up car. Kat is finishing off Allie with her fists. Allie is unconscious.

Kat goes up to her car, grabs her pistol from it, cocks it, and goes up to Allie.

KAT

I'm so sick of you...

CUT TO:

INT. COMMAND CENTER/FORTRESS

Red flashing caption on the screen: "Energy accumulation.
Sensory explosion in 5 seconds".

CUT TO:

EXT. ROB'S HOUSE - DAWN

Allie lies next to Kat's beat-up car. Kat stands across from her. She aims her pistol at Allie.

CUT TO:

INT. COMMAND CENTER/FORTRESS

Red flashing caption on the screen: "Energy accumulation.
Sensory explosion in 2 seconds".

The people in gold-colored trench coats raise their glasses.

Chan's face displays a childlike happiness.

Red flashing caption on the screen: "Energy accumulation.
Sensory explosion in 1 second".

All of the lights in the command center suddenly start to flicker on and off. The screen has gone blank. The sensorizators slowly come to a stop. Nearby EXPLOSIONS and GUNSHOTS reverberate.

Chan looks about from side to side in panic.

CHAN

What's going on here?

CUT TO:

EXT. ROB'S HOUSE - DAWN

Kat aims at Allie.

Kat's trigger finger starts moving. Suddenly there's a THUD.
Kat falls, unconscious.

Nearby stands Rob's very angry mom with a shovel. There are drops of blood on the shovel.

ROB'S MOM

Bitch!

CUT TO:

INT. COMMAND CENTER/FORTRESS

The golden doors and doorway are blown out apart to smithereens. Everything is reduced to dust and debris. The Rastafarian and nerd enter the room in about 12-foot tall bipedal robotic combat machines. They shoot from rapid-fire guns at the men in gold-colored trench coats.

PETROV

Let's get off the chairs and go!

A bullet blows off his head. Bullets also strike many more of the men in gold-colored trench coats. All of the surviving ones get out of their seats in a panic, start to the side, and then fall down unconscious.

NERD

Sweet sensations, bastards!

A firefight is visible through the doorway inside the reception room. There, other bipedal robotic machines annihilate Chan-men.

Only Chan, the nerd, and the Rastafarian remain in the room.

The transparent viewports of the bipedal robotic machines open up with a hiss. Smoke wafts from the Rastafarian's cockpit. He holds a marijuana cigarette in his hand.

RASTAFARIAN

Peace to the world!

The sensorizers open. Rob and Michael fall out of them, exhausted and worn-out. Their eyes and skin are red and pained.

INT. RECEPTION ROOM/FORTRESS (AT THE SAME TIME)

Student #1 and student #2 stand in their bipedal robotic machines. They battle Chan-men, who constantly pour in heavily-armed from the hallway.

A bipedal robotic machine piloted by a Chan-man enters. The students quickly score a hit against it and it explodes.

INT. LAB/FORTRESS (AT THE SAME TIME)

Student #3 walks the lab in a bipedal robotic machine. He kills assailants in short-lived firefights. Chan-men jump out from adjacent doors and corridors in a never-ending stream.

INT. ELEVATOR/FORTRESS (AT THE SAME TIME)

Student #4 stands in a bipedal robotic machine inside the elevator, facing the doors. The elevator doors open before him and he annihilates the handful of Chan-men that appear in front of him.

The elevator doors then close. The elevator goes up. The doors open once again. Student #4 annihilates two Chan-men.

INT. COMMAND CENTER/FORTRESS

The nerd knocks on the chassis of his bipedal robotic machine.

NERD

These are some pretty cool toys we found, eh?

ROB

Thank you guys! How did you find out about Elisa?

NERD

Allie told us about it. Now we've all mastered the phase. The girls here are really easy! Actually, all of them! And they're all hot!

Rob struggles to get up on his feet. He picks up a machine gun lying on the floor. Michael falls down and loses consciousness.

ROB

He really got it bad in that thing.... How are we going to handle things now?...

Chan levitates up. His body begins to emit light and electrical discharge courses through him.

CHAN

Kids, you've got problems. This is my space and here I am God.

ROB

We'll fry your brains in your sensorizator and that'll be the end of you...

The machine gun in Rob's hands quickly becomes red hot and Rob throws it from his hands.

ROB

Why you little..

The viewports abruptly shut on the nerd and Rastafarian's bipedal robotic machines. The Rastafarian and nerd pound their fists on the glass and scream in panic inside the cockpits. The bipedal robotic machines are immobilized.

Storms of electrical discharge arise inside the cockpits. They envelope the Rastafarian and the nerd. They writhe in convulsions inside their cockpits.

Rob gets up in combat position.

CHAN

I won't let you go, you little rat!

ROB

You have no right to take the phase away from humanity! You won't be doing anything now!

CHAN

We have already controlled it for millennia. And nothing's going to change!

Chan slowly flies up to Rob and gives out a loud malevolent laugh.

Rob yells and throws himself at Chan. He tries to hit him with a jump-kick.

Chan reaches his hands out. Out of his hands comes an electrical discharge, which throws Rob against the wall. He slams hard against the wall, falls to the floor, and gets up again.

Chan slowly lowers to the ground. Rob scurries up and begins to kick and punch Chan on the head. Chan feels no pain. He laughs.

CHAN

You really don't understand that you've got no chance. This is my space!

Chan kicks Rob in the chest. Rob flies back and slams against the wall. He falls feebly to the ground. Blood streams down his face.

Chan slowly and steadily goes up to Rob. The energy in his hands slowly gathers into a ball.

CHAN

Now we're going to fry your brain.

ROB

(to self)

And what if these laws of physics
only operate because I've believed
in them?

Rob continues to lie on the floor. Chan comes closer.

Rob focuses his attention on the cartridge shell lying next to him.

The cartridge shell does not move.

Rob focuses his attention even harder on the cartridge shell.

Chan is only a few steps away from Rob. Electrical impulses pulsate through Chan's hands. A huge energy ball has accumulated in between his palms.

Rob looks desperately at the cartridge shell.

The cartridge shell jerks a bit, stops, and slowly begins to turn.

A smile flickers across Rob's face.

The cartridge shell quickly rotates and levitates up in the air.

Chan outstretches his hands with large energy balls between them towards Rob's head.

At the last second, Rob kicks Chan in the gut.
Chan flies at the wall on the opposite side of the room. A deep indent forms on the wall. Debris flies off in many directions. Chan struggles to free himself from the wall.

CHAN

That won't help you at all!

Rob and Chan run towards one another. They levitate up into the air and hang suspended 10 feet apart from one another. Their energy fields intersect to form a plane between them.

The electrical field intersection plane shifts towards Rob. Rob's face is extremely strained.

The electrical field intersection plane is close to Rob and he slowly flies back towards the wall.

Rob's glance moves away from Chan for a second and he looks towards the bipedal robotic machines. Inside are the nerd and the Rastafarian, incapacitated by the electrical discharge storms.

Rob flies further and further back.

Rob is pressed against the wall. Chan's energy field almost reaches Rob. It is a hair's breadth away from Rob's face. Electrical discharge suddenly surges out from Rob along the floor towards the Rastafarian and the nerd's bipedal robotic machines.

The current stops shocking the nerd and the Rastafarian. Their bipedal robotic machines begin to move. They shoot out in concert from powerful taser weapons in each arm.

CHAN (O.S.)

No-o-o!

RASTAFARIAN

Catch, moron!

Four thick taser wires fly out at Chan. He flies backwards and goes into convulsions from the strong current. Powerful electrical currents pulsate across his body.

Rob falls feebly to the ground, but he struggles back up and concentrates his attention. Powerful electrical discharges emanate from his head in all directions. The entire room is filled with blazing electrical discharges coming from Rob's head.

All of the ceiling lights and the wall-screen in the command center flicker back on. Both sensorizators come back on. Their needle cocoons open up.

All of the electrical discharge from Rob's head gathers into one thick electricity beam. The beam moves towards a paralyzed Chan. It grabs Chan and carries him through the air towards the sensorizator.

Chan writhes in convulsions.

CHAN

Nooooooooooooo!

The beam from Rob's head places Chan into needle cocoon of the sensorizator. The sensorizator pulls Chan's arms and legs into every direction. The cocoon of needles aimed at the skin envelopes Chan's body. The needles move quickly. Electrical discharge pulsates along the assembly.

Chan's eyes are widened by its mechanical hands. A helmet comes down on his head. A bright light shines forth from under the helmet and a loud DRONING SOUND reverberates. The sensorizator moves all of the parts of Chan's body.

The sensorizator begins to gyrate simultaneously in every direction. The Rastafarian and nerd stand nearby in their bipedal robotic machines.

The sensorizator winds up faster and faster. Rob directs the electrical beam from his head at the sensorizator and it begins to rotate at enormous speed.

The needle cocoon around Chan begins to smolder.

EXT. FORTRESS - DAY

Students #1, #2, #3, #4, #5, #6, and #7 wander various floors of the fortress in their bipedal robotic machines. They periodically stop by windows and let out salvos of gun and rocket fire. EXPLOSIONS reverberate thereafter. The students carry on.

EXT. DOME - DAY

The fortress is up in fire, smoke, and explosions. The transparent dome flickers and then disappears.

CUT TO:

EXT. DESERT - DAY

A desert road with nobody else on it. Rob sits on a powerful sports motorcycle. The engine is off.

ROB (V.O.)

In childhood I was very disappointed to find out that fairy tales weren't true. But now I truly live in two worlds. I am a man of a new era, and everyone can become one like me. Reality is much more amazing than any fantasy.

Michael is next to Robert. He is also on a sports motorcycle.

MICHAEL

I think that you have almost completed the first stage of your training.

ROB

What?! After all that - only the first stage?

MICHAEL

You know, it really doesn't matter what the nature of the phase is or where it is located. What matters is that you can find yourself in it and use it to your own ends. It's the most amazing human ability.

(pause)

Remember my words whenever certain issues come up.

ROB

What do you mean? What kind of issues?

MICHAEL

Everything is only beginning for you. Soon you will encounter facts that will fundamentally alter your perception not only of the phase, but of reality itself. Your real training is still ahead of you.

ROB

I don't understand anything...

(pause)

What's next? Now nobody's getting in the way of making the phase a mass phenomenon. Maybe, make a movie for maximum impact?

MICHAEL

Great idea!

A serious-looking Kat walks up from behind towards Michael. She goes up to Michael and jumps over to his side.

Kat hops into the passenger seat and puts her arms around Michael.

KAT

All present and accounted for!

Allie sits down behind Rob. Everyone puts on helmets. Rob and Michael reeve up their engines.

Kat and Allie run their hands over Michael and Rob's chests.

KAT

Deepening and maintaining the phase
through palpation!

Rob and Allie laugh.

MICHAEL

The bandit has reformed and become a
great student!

Rob, wearing a helmet, turns towards Michael.

ROB

Actually, Michael,
(pause)
I know who you really are.

Michael looks at Rob intently.

MICHAEL

Seriously?

ROB

Yes.

Michael and Rob look at one another, smile, and knock their
fists together.

MICHAEL

Well, looks like I've underestimated
you again.

Michael and Rob hit the gas. Their motors roar.

MICHAEL

Maximum physical laws?

ROB

No thank you! I'm not as much of a
snob as you yet!

The motorcycles abruptly take off. Their wheels let out a
lot of squealing and smoke. Kat and Allie yell in fear.

The two sports motorcycles tear away at great speed. They
try to outstrip one another. Rob takes the lead. Michael
overtakes him. The wheels of Rob's motorcycle visibly spin
faster while in motion. He abruptly surges to take the lead.

The two sports motorcycles drive off into the distance at
breakneck speed.

CUT TO:

EXT. STREET - DAY

Street in a bedroom suburb. Two-story homes with garages.
Some passersby and cars.

Luminous people come out of each home. They scrutinize
everything around them in amazement. One does flips in the
air. Another flies full speed ahead. Yet another scrutinizes
the grass and trees. They are all joyful and happy.

ROB (V.O.)

Welcome to the next step of our
evolution - to the out-of-body age!