

WITHOUT A SOUL  
TV series

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Original script

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## EPISODE ONE: CREATION

1-1. FLASHFORWARD /INT. METRO - DAY

TITLE: 23May 23, 2016. Taken in black and white format

Deserted metro station. Suddenly, a STRANGER in a hoodie appears in the frame. His face is hidden by a hood. He is moving rapidly towards the end of the platform, but someone is obstructing him, and along the way he seems to be fighting with someone invisible.

His left hand grabs his right, and his feet move in opposite directions. It falls, but then rises quickly. The camera moves in his direction, and the Stranger turns his head sharply towards it, standing on the very edge of the platform. Because of the lowered hood, the face is not visible very clearly.

STRANGER

(crying)

Because of me, she died! It's  
pointless to convince  
yourself.

(claughs)

Do you know her favorite  
words?

(pause)

Stop! Cut!

During his monologue, dark spots are visible on the sleeves of his hoodie.

The sound of train wheels is heard, and a light appears in the tunnel.

The Stranger jumps onto the train tracks, stands between them and turns his head towards the approaching train.

In an instant, everything goes dark, only the sharp sound of braking, shouts and a loud train horn can be heard.

END OF FLASHFORWARD

1-2. INT. TONY'S ROOM - MORNING

CAPTION: September 16, 2015.

Everything seems dim and gray. Not enough paint.

An ordinary student's room for three.

One sleeps with his head hidden under a pillow, the second on the second-floor snores with his head turned to the wall, and the third snores softly, curled up under a blanket.

The street is bright, you can hear the sounds of a passing tram and people talking.

The alarm tone on the smartphone started playing.

TIV

(voice - over)

Wake up! Stop sleeping!

A human hand appears from under the pillow and searches for a smartphone on the table. When she doesn't find it, she removes the pillow with her other hand.

TONY (20) faces the window and smiles. He looks about 19-22 years old, has a short haircut and a small stubble.

He takes out his earplugs and turns off the alarm on his smartphone. Looking around, he looks directly at the camera, yawning with his left eye closed.

TONY

(looks at the camera)

We wake up as usual.

(coughs, corrects  
himself)

I woke up with my head under  
the pillow because of a  
neighbor who came home late  
and talked for a long time, as  
usual, on the phone with his  
girlfriend. The first thing I  
think about when I wake up:  
"Another boring day. What  
should I do?"

Tony opens his left eye, and the world returns to its usual colors.

1-3. INT. DORM SHOWER ROOM - MORNING

Tony lives in a block that consists of two rooms, one large and one small, with a shared shower room and toilet.

Tony wipes himself off with a towel after the shower. There are scars on the left shoulder blade.

RUSSELL

(dissatisfied)

Stop looking at yourself,  
people need to go to school,  
narcissus!

RUSSELL (22) speaks with half-closed eyes, showing an envious expression.

Tony looks at his reflection in the mirror, and then looks at Russell's reflection. His eyes are barely open and his hair is disheveled.

TONY

HDear Russell, I haven't had  
time to enjoy the sight of my  
dice yet. Do you know what  
"cubes" are? Oh, yes, I'm  
sorry, you don't understand  
with your beer belly.

With the index finger of his left hand, Tony starts counting slowly from top to bottom.

TONY

One cube, two cubes, three  
cubes...

Russell angrily closes the shower door.

TONY

Where are you going?" I have  
eight of them! Five more  
minutes and the shower is  
yours!

TONY

(looks at the camera)

I love teasing him.

(pause)

Why I don't find it funny.

(he thought about it)

Whatever!

1-4. INT. DORM TONY'S ROOM - MORNING

Tony comes to the cage with a budgie, holding a piece of bread and butter in his hand. He pours food into a special feeder.

After that, he looks at his neighbors. The blanket of one of them is noticeably raised in the groin area. Tony takes a bite of bread and butter with a grin and, holding it in his hand, goes to the bed of his neighbor.

TIV

(voice - over)

Is it considered treason if  
you sleep with another woman  
in a dream, and also finished  
at the same time?

Tony smiles, liking the idea.

TONY

(whispers)

Ted? Ted?

TED (22) is an avid gambler and henpecked.

Seeing Fyodor's lack of reaction, Tony leans over his head, taking the last bite of bread and butter.

TONY

(whispers)

Who is this girl in your  
dream? Is it really porn  
actress Kendra Last? Did you  
manage to satisfy her today?

In response to Tony's question, Fyodor throws a pillow at him. The pillow hits the pot and it falls to the floor with a loud clink.

TED

How can you always guess my  
dreams? Are you clairvoyant or  
did I dream of you as Kendra  
Last?

Laughing, he searches for his smartphone.

KERIM

(coughs)

Shut up, both of you! I'm  
dreaming!

KERIM (21) is a fighter and local sports commentator.

Kerim raises his head without opening his eyes and pretends  
to look in Tony's direction.

KERIM

Don't you dare!

TONY

Quiet in the studio! Kerim,  
stop taking the interview  
yourself in your sleep. You  
can't become a TV host.

KERIM

Bitch! How?!

TONY

(with a grin)

I know you well, that's the  
whole secret!

As he says these words, Tony freezes for a moment, as if  
trying to figure out how he knows them so well.

The alarm went off again.

Tony, turning off the alarm, began to put on jeans.

Waking up, Kerim falls with a crash from the second floor of  
the bed. Everything froze. Another Tony appears in the  
frame.

TONY TWO

(looks at the camera,  
coughs)

Rewind the tape for a couple  
of seconds.

Everything goes back a few seconds. We see everything again,  
but from a different angle.

TONY TWO

Tell me, what's so surprising  
about this?

(coughs)

Why put it on repeat? Now  
again, but for the last time!

(coughs)

Time is rewound, but this time the camera lens is moving in  
Tony's direction.

Skirting his head to the right. The camera keeps moving and  
zooms in on Tony's eyes, and now we're looking at the world  
around us through his eyes.

Kerim lands on the floor and looks sleepily in Tony's  
direction, and after him jumps and lands soundlessly another  
Kerim, with his eyes closed, more slender and cheerful, in  
tight white clothes and with a smile all over his face.

TONY TWO

(looks at the camera)

"What a turnaround," you might  
say!

Now you can see the full  
picture with the frames that  
were hidden from your eyes.

And once again, yes!

(coughs)

I see people's souls! It's a  
gift and a curse, believe me.

(coughs)

1-5. FLASHBACK/NAT/INT. ROAD/CAR INTERIOR - NIGHT

TITLE: July 23, 2012.

The car drives at night in the rain at high speed. Inside  
are not sleeping Tony with incomprehension and fear in his  
eyes, and three passengers and the DRIVER fell asleep.

The driver has put his head on the steering wheel and  
continues to hold it in his hands.

The car turns several times in one direction, then in the  
opposite direction, without slowing down.

The driver wakes up and abruptly presses the gas pedal and  
simultaneously turns the steering wheel to the left and the

car flies to the side of the road, turning over several times.

1-6. FLASHBACK/INT. HOSPITAL WARD - NIGHT

TITLE: August 23, 2012.

Cozy single room with bright lighting. Everything is white.

A loud cough and incessant laughter can be heard.

Tony opens his eyes, but the bright light forces him to close them again. He experiences a severe pain in the back of his head (squints) and sees through his half-open eyelids a NURSE (25) changing his IV line.

The nurse is dressed in a white lab coat, with a necklace with the letter " L " around her neck. Her hair is curly and dark, shoulder-length, and she listens to Beyonce's song "Halo" with her headphones on.

Behind her, Tony notices a GIRL with her eyes closed. Her face looks like a Nurse's, but it's covered in pimples, and her hair is short, reaching to her ear. Under her tight white clothes, all the bones of her body are visible. The Girl is taller than the Nurse, and they are connected by a thin black thread.

The girl is horribly out of sync and silently dancing around the bunk.

The nurse puts her hand on Tony's forehead and laughs when she sees something funny on her smartphone. Her hand slides from her forehead and her thumb touches Tony's open left eye.

The pain makes Tony cry out, and the Nurse quickly backs away, removing the headphones from her ears, and the Girl stops dancing, turns pale, and hides behind the Nurse, her right eye momentarily opening.

NURSE

(standing at the  
door)

Somebody help me! Someone!

The DOCTOR (32) quickly enters the room. He checks Tony's vision with a small, bright flashlight and his pulse.

DOCTOR

How do you feel?



Tony can't answer because his mind is blank, but he nods in understanding.

DOCTOR

Do you remember what happened to you?

TONY

(stutters)

No, no, I don't remember, nothing.

Behind the Doctor is a GUY who looks similar, but with a blistered face, a double chin, and no clothes. His body is lean and his penis is erect. They are also connected by a thin black thread.

The guy stands behind the Nurse and licks his cracked, bloody lips.

TONY

(stutters)

Is he your brother?

NURSE

No.

She smirks at the Doctor. For a couple of seconds, the silent Girl opens her left eye, and the naked Guy strokes his penis with his right hand.

TONY

(annoyed, stutters)

Not-not you, I ask, but the Doctor about the stupid Guy who is behind the back.

They are surprised, but quickly understand what's going on.

DOCTOR

You may be hallucinating because of a head injury.

NURSE

Yes, quite. What do you see?

DOCTOR

Let's leave him alone. Let him rest.

When the Doctor and Nurse leave, the silent people follow them, leaving Tony alone.

1-7. FLASHBACK /INT. HOSPITAL WARD - MORNING

Close-up shows Tony lying on the bed. A puzzled expression appears on his face. He doesn't understand what's going on and who these people are around him.

All people's faces are retouched to clearly demonstrate how a person feels when they lose their memory and do not remember their relatives and friends.

Tony's gaze is directed to the open window of the ward, where a twig covered with green leaves is visible. It moves in the breeze, making a soft rasp on the windowpane.

1-8. FLASHBACK/INT. HOSPITAL CHIEF PHYSICIAN'S OFFICE - MORNING

Spacious office with a large window. On the wall hang masks of ancient civilizations: Mayans, Egyptians, Romans and others.

On the table is a statue of a man in the "thinker's pose". The HEAD PHYSICIAN (45) leans his elbows on the table and freezes for a few seconds in a pose resembling a sculpture.

CHIEF PHYSICIAN

Tony, are you ready to step  
outside the hospital gates?

Tony's eyes are fixed on the window. He sees a field in the middle of which stands a large tree with yellow leaves.

CHIEF PHYSICIAN

Tony?

TONY

I don't know.

Tony's MOTHER (50), sitting next to him, grabs his hands.

MOTHER

Let's help him.

CHIEF PHYSICIAN

I don't see any reason to keep  
your son.

After signing the patient's discharge form from the hospital, the Chief Physician hands it to Tony's Mother.

CHIEF PHYSICIAN

Tony, are your memories still fresh?

Through Tony's eyes, we see the soul of the Chief Physician. She walks around the door like she's waiting for someone. During the conversation, he does not pay attention to them. The soul looks older. She is obsessed with masks, especially the Sphinx mask, and often admires it with a smile.

TONY

Except for a couple of fragments related to the crash, nothing else. Excuse me, can I ask you a question?

CHIEF PHYSICIAN

Of course you can.

The Mother looks at Tony, holding his hand. Her soul gently strokes Tony's head.

TONY

(putting his hand on the Sphinx mask)  
Why do you like this mask?

CHIEF PHYSICIAN

(surprised)  
Did you notice my look? Hmm, I have a lot of fond memories with her. When I look at her, my soul finds peace and relives those beautiful moments.

His soul looks at the mask with a lustful look.

TONY

A soul?

CHIEF PHYSICIAN

Each of us has a soul. It is not visible to human eyes.

I put my hand over my heart and imagined that she was there.

TONY

Does she look like us?

The Head Doctor's soul turns in Tony's direction. Then he looks at the clock on the wall. As he approaches the table, he moves as if having sex, changing one position after another.

CHIEF PHYSICIAN

Maybe! The soul is ourselves,  
but it is more real and more  
like us than our physical  
body.

The chief medical officer smiles, gets up after his answer and goes to the door.

TONY

(excitedly)

I can probably see...

CHIEF PHYSICIAN

(interrupts Tony)

I'm sorry, but I have an  
important appointment, and  
I'll be expecting you both on  
Fridays.

TONY

But I have another question.

CHIEF PHYSICIAN

I think we can postpone this  
issue until Friday.

The Chief Physician officer opens the door for them.

MOTHER

Thank you so much!

As soon as they leave, a nurse enters the office and closes the door behind her. There are two clicks as the lock closes.

1-9. FLASHBACK/INT. HOSPITAL CORRIDOR - MORNING

Mother and Tony walk slowly down the corridor. Her soul embraces him, unwilling to let go.

MOTHER

What question did you want to ask the Chief Physician?

TONY

About human souls.

MOTHER

So, what's the question?

TONY

You're not doctor, Mom!

MOTHER

So, wait for Friday.

At this time, her soul began to cry and moved away from Tony to the side. The thread connecting to the soul was getting darker.

TONY

Are you feeling ill?"

MOTHER

No. What makes you think that?"

TONY

Feeling... Okay. I wanted to ask the GP this questionГлавврачу: can people see the souls of living people?

MOTHER

I don't think I've ever seen or heard of them. The ability to see what is hidden from others scares people. Such people are usually called strange.

TONY

Why weird?

MOTHER

That's the way it's done in our society.

TONY

It's clear.

The Mother's soul has stopped crying, goes to Tony and embraces him, and the thread becomes lighter.

END OF THE FLASHBACK

1-10. INT. PROFESSOR'S APARTMENT BEDROOM - MORNING

One-room apartment, spacious kitchen and minimalistic furnishings.

Behind the scenes, there is a tense classical composition that accompanies the PROFESSOR everywhere and gradually becomes louder.

The Professor sleeps naked in bed. His soul descends from above, passes through his body, and he awakens.

1-11. INT. PROFESSOR'S APARTMENT KITCHEN - MORNING

The emotions on the face of the Professor's soul are becoming more expressive by the minute and reflect anger and irritation.

At breakfast, his soul's gaze is fixed on the picture of a woman on the wall. In the left corner of the table is his smartphone with the screen facing down.

On the kitchen wall are several photos of him as a young man with a group of uniformed soldiers, with tanks and armored personnel carriers behind them.

The Professor eats breakfast alone at the table. It is clear that the table has been repaired more than once. When you put your hands on it, it creaks.

He looks at the aluminum cigarette case on the table. The cigarette case is old, and the word "Purification" (in Chechen) is engraved on it.

The bell rings. He abruptly raises his smartphone, and the screen displays various notifications. Without reading it or calling back the caller, he puts it face down in the same place where he was lying.

PROFESSOR

(looks at the end of  
the table with a  
smile)

I'm sorry, dear. It's probably  
for work or from a mutual  
friend of ours. I'll call you  
back later.

1-12. INT. PROFESSOR'S APARTMENT BEDROOM - MORNING

The apartment is clean and tidy, all things are in their  
proper places.

The Professor opens the closet and shows off her wardrobe:  
two black suits, a military uniform with awards, casual  
clothes and a lot of clean shoes, cleaned from dirt to  
shine, depending on the season.

When he's dressed in a black suit, he picks up his briefcase  
and cigarette case on the table and shakes it to his ear.  
The sound makes it clear that there are small stones inside  
that move from side to side.

Near the exit of the apartment there is a small bag, and on  
the wall hangs a calendar with today's date highlighted in a  
circle.

Leaving the apartment, the Professor turns around and looks  
at the camera.

PROFESSOR

I'll be late, honey!

The intense classical composition pauses for a second.

The Professor looks around, looks for someone, and looks at  
the bag lying near the exit.

Then he goes out and closes the door. His soul still remains  
inside the apartment, with a frighteningly happy look on his  
face, looking at the bag.

1-13. INT. CORRIDOR ELEVATOR - MORNING

Approaching the elevator, the Professor turns around. His  
soul, like a ghost, passes through the wall and approaches  
his body. Together they enter the elevator.

1-14. INT. CAR SALON - MORNING

The intense classical composition gets louder and louder.

The Professor listens to the song over the top of the composition, repeating some of the performer's words during the chorus.

His soul twitches frighteningly strangely in the backseat.

1-15. NAT. UNIVERSITY - MORNING

The classic song sounds louder and louder behind the scenes.

The Professor parks and goes on foot.

He stops at the fence and takes a couple of minutes to admire the facade of the university. His soul is right next to him. There is no emotion on his face, but his soul feels anger and hatred.

As he passes through the turnstile, the expression on his human face changes dramatically, becoming cheerful and energetic. It's like putting on a mask.

Young people pass by the Professor and greet him, but he and his soul do not return their greeting. The color of the soul thread turns red, just like his face, due to anger towards others.

1-16. INT. UNIVERSITY CORRIDOR TOILET - MORNING

Classical music behind the scenes reaches its maximum and becomes unbearably loud.

The Professor walks down the long corridor of the fifth floor in a hurry and enters the restroom. His soul rushes and touches the surrounding people with his hands and feet, irritating their souls.

He closes the toilet stall door and sits on the toilet seat, clutching his briefcase.

His soul is beating frantically against the walls of the toilet stall.

The Professor removes the tie from his neck and begins to cry quietly. The sounds of gunshots and screams for help ring in his ears. I see dead people with bullets and slashed



throats and pools of blood on the stairs outside someone's house.

The Professor's soul falls to the ground and clutches its head with its hands, beating hysterically, opening its right eye. It seems that negative emotions are falling on him, like a heavy load.

The Professor opens his briefcase, takes out a package of pills, and swallows several with trembling hands, dropping some of them on the floor. After a couple of seconds, his soul calms down and begins to smile. The thread becomes whiter.

The tense musical accompaniment becomes quiet at first, and then disappears altogether. The pills help to drown out external sounds and thoughts, he stops crying and leaves the toilet stall.

1-17. INT. UNIVERSITY TOILET CORRIDOR - MORNING

The Professor goes out into the corridor and merges with the crowd of young students. The soul moves energetically and serenely, but sometimes it twitches strangely and follows the body.

Approaching the 1505 classroom, the Professor enters with his soul and closes the door behind him.

1-18. INT. DORM TOILET - MORNING

Tony is in the toilet and starts masturbating.

TONY

(looks at the camera)

Instructions for jerking off:  
spit in the palm of your hand.  
Circular movements on the  
head. Hold the head with the  
palm of your hand on top - you  
can simulate sexual  
intercourse. If you lock the  
head in your fist and  
immobilize the hand, you can  
move the pelvis. The advantage  
of jerking off is that you can  
adjust the movements, their  
intensity and the force of  
pressing.

Tony feels everything around him disappear, his legs are shaking, his pelvis is straining, just a little more, but the killjoy neighbor bursts into Tony's head with his voice.

MARK

Who's in the bathroom?

After knocking ten times without pauses and simultaneously pulling the door handle, another neighbor on the block, MAXIM (21), turns off the light in the toilet room. Tony's screams and complaints come from the bathroom.

MARK

(laughs)

I told you to close your eyes  
when you jerk off!

TONY

(groans)

Turn on the light, ahh,  
another sec!

Maxim knows that Tony is masturbating, and everyone in the block knows about it.

TIV

(voiceover)

I've already finished writing  
the first episode. They'll  
think you're a quick shot.

TONY

(voiceover)

My favorite phrase is " Shut  
up!"

1-19. INT. DORM TONY'S ROOM - MORNING

Opening the closet door, Tony looks at his meager wardrobe. The camera focuses on the hoodie.

After getting dressed, Tony takes Ted's blanket and throws it in the far corner.

TED

(with a shout)

Thanks!

The alarm goes off again.

1-20. NAT DORM - MORNING

Tony leaves the dorm. There is no one near the entrance.

TONY

(looks at the camera)

Judging by the furnishings in the room, I can assume that I am a student. I'm in my third year.

He's in deja vu again.

1-21. INT. UNIVERSITY AUDITORIUM - MORNING

Tony sees the Professor enter the classroom and manages to hold the door open before it closes completely.

The Professor takes out her books and notes from her bag and notices Tony...

PROFESSOR

(cheerful)

You're late again, Tony!

TONY

Excuse me, Mr. Johnson!

Tony slowly climbs the stairs up to the empty seat at the back of the hall.

TONY

(behind the scenes)

The stream includes ten groups of students from different countries and cities of Russia. Each student's soul has its own thoughts: some are sleeping, others are masturbating, looking at the beauty of the stream, and others are remembering a stormy night. Some are fondling each other while thinking about their professors, while others are running around laughing and fantasizing. It's a good thing that the "souls" can't talk and walk silently.

Tony puts his head on the table.

TONY

(yawning, looking at  
the camera)

It's good that there is a Tiv!

Tony falls asleep.

TIV

(voice - over)

Wow, someone remembered me!  
Should I introduce myself?

1-22. INT. UNIVERSITY AUDITORIUM - DAY

All students move towards the exit of the classroom.

AMANDA

Wake up! Wake up!

A pleasant female voice whispers in Tony's ear. When he wakes up, he sees his girlfriend AMANDA (20). Next to her, wearing a headscarf, sits her skeleton-thin soul with its eyes open.

Amanda is anorexic, and she is in love with Tony (both eyes of her soul are open when he is around).

1-23. INT. UNIVERSITY CANTEEN - DAY

A large dining room is located in the first building. High ceilings. A crowded place. Self-service.

1-24. INT. UNIVERSITY CANTEEN COPY - DAY

Everyone freezes.

TONY TWO

(coughs)

Let me introduce you to my  
friends.

Tony Two is interrupted, after which he exchanges glances with someone off-camera.

TONY TWO

(not happy)

The time limit of the series has been exceeded, and now we need to cut it, and there will be no acquaintances with the characters.

DECORATORS

(disappointment,  
behind the scenes)

Are you serious? We spent three months working on the set!

You can hear the sounds of breaking copies of the dining room interior, as well as the dissatisfied shouts of decorators. The Cameraman keeps filming Tony Two's reaction.

TONY TWO

(bewilderment)

Didn't you see their reaction? You missed that shot. What are you operator!?

1-25. INT. UNIVERSITY CANTEEN - DAY

The camera rotates 360°, showing the location of all Tony's friends at the table. They are all the same age and have fun.

MAGA

(to Tony)

Bro, I heard that people gather on the seventh floor every day to play the Mafia game? Let's go there tomorrow and play with them?

He spreads his hands and falls silent for a while. His gaze lingers for a moment on the girl sitting at the table across from him.

MAGA

CThey won't play with him today. We were going to go to some club. Last night I saw such a juicy beauty, buzz!

His soul, approaching the table, looks in Tony's direction, waiting for an answer.

TIV

(voice - over)

What a waste of time! It's better to talk in front of the mirror, if after work you still have the strength.

LEE

I also saw them play once. I didn't know they met every day. Totally fucked up! Maga doesn't lie about girls.

AMANDA

I'm with you!

He looks at Tony with a big smile.

ALPHA

I'll be there too!

He speaks very quickly, following Amanda's words.

Everyone froze. Tony stands up abruptly.

TONY

(shouting)

What a bore! I know what all the people around me think and want. I need a little mystery in my life!

He feels relieved when he's finished speaking, and sits down again. Everything starts to move.

The Alpha soul looks at the Amanda in love with its left eye open.

MAGA

(to Tony)

Well, bro, what do you say?

Tony is distracted by a couple sitting at the next table. Their hands are entwined on the table, and they look happy until he notices their shower.

The souls are located at a distance of ten meters from each other. The girl's soul has a sad, drooping face. She's not

wearing a headscarf and is looking in the direction of the wardrobe.

It was obvious that she was guilty of something. Her eyes are closed. The guy's soul opens and closes its eyes. This means that his feelings are fading.

The girl gets up and goes to the wardrobe with quick steps. The guy's soul runs after her, but stops halfway.

MAGA

(loudly, to Tony)

Bro! Bro! Disconnected again!  
The earth is calling for Mr.  
Dreamer!

TONY

(answered without  
thinking)

Yes, yes, yes, sorry, I was  
distracted.

MAGA

(smiling)

Wonderful, bro!

TIV

(voice - over)

I just agreed to go play Mafia  
with them tomorrow.

LEE

It's going to be a complete,  
fucked-up experience! So many  
bitches in one place, in short  
fucked up!

SASHA

"Don't forget the lady at our  
table.

During the whole time, you can see the Professor at the end of the dining room, in the corner. He has a container of food on the table. Inside is rice with large chunks of meat. His soul lies on the floor, at peace.

1-26. INT. PHARMACY - EVENING

A regular pharmacy. A lot of shelves and shelves with medicines.

A young PHARMACIST (24) hands Tony a couple of kraft bags. He puts the medicine in his bag...

PHARMACIST

Will the spec deliver them today?

TONY

Of course I'll make it. Have a nice evening!

1-27. NAT/INT. MOSCOW STREETS METRO BUS - EVENING

In a series of shots, Tony walks through the streets of Moscow, takes buses, subways, trains, minibuses, gives packages to recipients, and simultaneously performs homework or reads books.

1-28. INT. METRO ROLLING STOCK CAR - EVENING

Tony stands at the end of the car, looking ahead, and sees two teams sitting or standing on either side, holding on to the handrails.

Both teams carefully hide their feelings by looking at their smartphones or at the floor, and at each station their coaches change several players.

TONY

(behind the scenes)

The sport "Without emotions" teaches you to hide your feelings. You need to look at your smartphone or at one point without blinking. The main thing is not to look at others and not to show emotions.

1-29. INT. COUNTRY HOUSE GUEST - EVENING

The guest room is spacious and smells of the past and loneliness.

Tony sees OLD LADY (80) slowly approaching him, holding a purse in her hands. Her soul seems to float in the air. A happy smile can be seen on her face. The thread that connects to her soul is white and sometimes translucent.



OLD LADY

Thank you, son! You always  
arrive on time. It must be  
hard to learn and work?

She hands him the money, more than Tony was supposed to get.

TONY

No, it's not difficult...  
There's a lot of it,  
Emotherfucker!

OLD LADY

I don't have long to live,  
son. What do I need all these  
papers for? You can't take  
them to the grave, and I've  
lived a wonderful life.

TONY

Thank you very much! You look  
very young, you have many more  
years of life ahead of you!

OLD LADY

I've had enough, son! It's  
time to retire.

Tony is neither sad nor happy. His face and head are  
expressionless.

1-30. NAT. ROAD STOP - EVENING

Tony walks to the bus stop, listening to music on his  
headphones at full volume.

In the distance, he sees a car stop at a bus stop and opens  
the door. Due to the good lighting at the bus stop, Tony  
manages to make out the face of a GUY who sits in the back  
seat of a car at a distance of 50-60 meters from him.

As the car approaches, the sound of music in the headphones  
disappears.

Standing motionless, Tony pulls his smartphone out of his  
pocket and notices that the network is gone and he can only  
make emergency calls.

Surprised, he puts the smartphone back in his pocket and  
looks at the car that is moving in his direction.

As he drives by, he notices the familiar face of the Professor behind the wheel.

As soon as the car pulls away, the music turns up at full volume and scares Tony.

1-31. INT. DORM LIFT - EVENING

Tony enters the dorm elevator, followed by two girls. One of the girls starts laughing uncontrollably, showing all her teeth and pressing the button for the sixth floor at the same time.

STRANGER NUMBER ONE

(laughs loudly)

Oh, we went to the wrong elevator!

STRANGER NUMBER TWO

(whispers)

You shouldn't have drunk so much if you didn't know how to control yourself.

She says this and covers her face with her hands, then looks at Tony through her fingers.

Tony ignores them, looking straight ahead at the horizontal line where the elevator doors meet.

On the sixth floor, the doors open, and Tony lets the girls pass first. They come out: two bodies and one soul. He turns around to check the elevator, but the second soul isn't there.

TIV

(voice - over)

They probably didn't notice how she came in and out.

1-32. INT. DORM TONY 'S ROOM - NIGHT

The room is dark enough. His neighbors are sleeping peacefully, just like in the morning. Quiet and peaceful, except for the snoring, snoring, chirping of the parrot, and the operation of the refrigerator.

Stripped down to his underwear, Tony lies down on his bed and closes his eyes.

1-33. INT. CAR INTERIOR - NIGHT

When Tony opens his eyes, he finds himself inside a car. He is awake, while the other passengers and the driver are asleep.

In the windshield, you can see how the car quickly rushes forward. Tony can't move, and his eyes are filled with fear and terror.

The camera zooms in on his face, and in the reflection of his narrowed pupils, the car begins to turn upside down.

END OF THE FIRST EPISODE