

The Burning Zone

Pilot Script for an Original
Television Series

Written by
Coleman Luck

(shooting script)

TEASER

FADE IN:

1 EXT. COSTA RICA - TRIPLE-CANOPY JUNGLE -- DAY 1
Twilight at noon. A valley. A garden of the gods gone insane. Moving through the heart of a Costa Rican jungle. Unbearable (X) heat. Gigantic trees. Dripping vines.

Rustling...crawling...stalking. Everywhere the shriek of hunter and prey. This is a place where the past has never ended, where centuries sink layer by layer to the rotting floor. Life locked in the wreck of Eden.

Deeper. Farther in. Through wrecks of worship gone insane. Moss-covered ruins. Altars to the darkest angels. Mumbling. Chanting. The bloody shriek of priest and prey. Life poured out to the stones and shadows.

The ground is rising...growing steeper.

Everywhere there is a cacophony of creature screams. Warnings heeded by ancient generations. But not our own. Suddenly, in a rocky wall appears a vine-covered gash. It's the entrance to a tunnel. Beyond is darkness.

2 INT. TUNNEL 2

Echoing sounds are heard. Steel tapping on steel. The crumble of stone. The tunnel leads farther up and further in. Slowly, a dim light appears. In it, the walls glisten as though covered with crystal. Voices are heard.

ANN GLYNDON (O.S.)
I think it moved a little.

ARTHUR GLYNDON (O.S.)
Be careful.

Around a bend. By the light of battery-powered lanterns, three archaeologists are working. They are: DR. ANN GLYNDON, her husband, DR. ARTHUR GLYNDON, and their colleague, DR. FRANK MATTHEWS. All are in their late thirties.

The crystal substance on the walls is thicker. They're tapping through it, trying to loosen a large, flat, stone in the ceiling above them. On it are strange runes.

FRANK MATTHEWS
I've never seen a tomb like this. Not a single recognizable symbol, only these runes.

(CONTINUED)

ANN GLYNDON

Maybe it isn't a tomb. This stone was definitely set in place from the inside.

With a grinding sound, the stone moves.

ANN GLYNDON (CONT'D)

It's coming. Try pushing that direction.

With their combined effort, slowly the stone rolls away. Picking up the lanterns, they climb up into the darkness.

3 INT. STONE CHAMBER

3

Instantly, they stop.

FRANK MATTHEWS

What in the name of heaven is that?

In the center of a chamber sits a huge, stone chair. Seated on it, is the body of a gigantic man. He's naked and hairless, and it looks as though he's been dead for thousands of years. His eyes are decomposed. Dry, empty sockets stare at them. His mouth hangs open. His tongue has turned to dust. But, strangest of all is his skin. It glistens with a faint, blue-green glow.

Before the archaeologists can do anything, the outside air hits the body and it begins to disintegrate into dust. Instantly, the chamber is filled with millions of tiny, blue-green motes. The people begin coughing and choking.

ARTHUR GLYNDON

Let's get out of here.

They jump down out of the room.

4 INT. TUNNEL

4

They run until they're outside the tunnel. On the way, Ann drops her lantern. The blue-green motes drift out of the chamber...and slowly swirl into the light.

DISSOLVE TO:

5 EXT. JUNGLE -- NIGHT

5

A large field tent is pitched in the trees. In front of it, a fire burns. From inside the tent comes the sound of coughing.

6 INT. TENT -- NIGHT

6

The archaeologists are asleep on cots under mosquito nets. Ann's face is visible in the firelight. Around her lips and nostrils there is a faint, blue-green glow. Her face is covered with sweat.

HALLUCINATION SEQUENCE

Far away, she hears the sound of a human heartbeat. Slowly, Ann awakens and looks around. The sound is getting louder. She tries to awaken her husband.

ANN GLYNDON

Arthur...

But his eyes remain closed. Bloody tears are running down his face.

ANN GLYNDON (CONT'D)

Arthur...

She shakes him. He's unconscious. She moves to Frank.

ANN GLYNDON (CONT'D)

Frank...wake up. Wake up, Frank.

(X)

She turns him over. He's unconscious too. Blood is dripping from his eyes.

ANN GLYNDON (CONT'D)

Oh, God... Oh, God...

7 EXT. TENT -- CONTINUOUS

7

She runs out of the tent. The heartbeat is louder and faster.

POV ANN

Streaming through the jungle is a brilliant, blue-green light. It's moving toward her. In it, shrouded in mist like a dark angel, is a gigantic shadow. All that's visible are its eyes. The light that flows from them is blood-red.

Ann turns and runs. The shadow follows. She crashes through vines and over fallen trees. Suddenly, she stops. She's at the edge of a cliff. She turns.

The eyes of the shadow are staring down at her. The heartbeat is a roar. She screams...and falls.

HALLUCINATION SEQUENCE ENDS

8 EXT. JAGGED ROCKS -- NIGHT

8

Ann's body lies in the moonlight broken on jagged rocks. She is dead. Her eyes are open. From them run drops of blood. On her lips is the blue-green glow.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

9 EXT. NORTHERN VIRGINIA -- TWO-LANE ROAD THROUGH WOODS -- DAY 9

Rock music pounds. The sound is coming from a mint-condition '54 Cadillac convertible streaking down a two-lane road through a woods in Northern Virginia.

As it passes several cars, it blasts through a speed trap. Instantly, a STATE TROOPER roars out of his hiding place with lights and siren screaming.

10 INT. CADILLAC -- DAY 10

The driver stares in his rear-view mirror and sees the cop.

EDWARD

I do not have time for this.

He jams the pedal to the floor.

The man at the wheel is in his mid-thirties and handsome, but it looks like he hasn't shaved or slept in a week. He's wearing old jeans and a work shirt. His longish hair is a mess and he's drinking a can of root beer. This is DR. EDWARD MARCASE, one of the world's leading virologists.

11 EXT. DRIVEWAY INTO TREES -- DAY 11

The Caddy brakes--turns--and almost spins out. Then it guns down a narrow, unmarked road leading deep into the woods. The cop is in hot pursuit.

12 INT. COP CAR -- DAY 12

He's on the radio.

STATE TROOPER

(reading Caddy's plate)

...the plate is Virginia--E-B-O-L-A
and I need backup.

13 EXT. CADILLAC -- DAY 13

The Cadillac races through the trees with the trooper close behind. Suddenly, dead ahead is an iron gate covered with razor wire. A double-row of electrified fence with more razor wire stretches into the woods on either side.

The cars come to a shrieking halt at a guard-post manned by two plain-clothes AGENTS. They rush out with M-16's ready. The trooper jumps from his car and heads for the Cadillac with his .45 pointed.

(CONTINUED)

STATE TROOPER
OUT OF THE CAR. NOW.

Marcase holds up a plastic ID to the agent.

EDWARD
GET THIS GUY OFF MY ASS.

The man looks at it.

STATE TROOPER
I SAID, GET OUT OF THE CAR.

AGENT
This is federal jurisdiction. We'll
take care of it.

STATE TROOPER
LIKE HELL YOU WILL.

AGENT
(pointing his M-16)
YOU ARE IN A RESTRICTED AREA. HOLSTER
YOUR WEAPON AND LEAVE IMMEDIATELY, OR
I AM AUTHORIZED TO USE LETHAL FORCE.

The trooper stares at him...then slowly holsters his gun and
leaves.

EDWARD
Open the gate.

The guard takes out an odd-looking electronic device.

AGENT
Hand on the form, sir.

Marcase places his hand on it. A small green light flashes
and the iron gate swings open. Marcase guns the car through.

14 EXT. VICTORIAN MANSION -- CU SURVEILLANCE CAMERA -- DAY 14

A surveillance camera near the road begins tracking.

VIEW THROUGH CAMERA

It tracks the Cadillac as it streaks down a long driveway.

CU SECOND CAMERA

Another camera picks up the car as it screeches to a stop in
front of a huge, victorian mansion. Marcase jumps out, and
runs up the stairs. Instead of ringing the bell, he yells
into a third camera mounted above the door.

(CONTINUED)

EDWARD

Okay, you know I'm here. Open the damn door.

The front door opens automatically. Marcase rushes into the building.

15 INT. HALLWAY OF MANSION -- CONTINUOUS

15

The main floor of the mansion is decorated in exquisite antiques. Marcase looks around. He's still alone. The door closes automatically behind him.

EDWARD

Look, I haven't slept in a week. Somebody better get the hell out here or I'm gonna start throwing furniture.

RHINEHART (O.S.)

We certainly wouldn't want you to do that...

Marcase turns. At the end of a hall stands a distinguished looking man in his late fifties. He walks toward him supported by a cane. This is DR. THURMAN RHINEHART. Operating just below cabinet level, he is the most powerful man in the United States in the areas of disease and public health.

RHINEHART (CONT'D)

Welcome, Edward...

Rhinehart extends his hand. Marcase gives him the shortest handshake in history.

EDWARD

The director himself. The crap must be up to our eyeballs. How's the President, Dr. Rhinehart? Still taking his penicillin?

RHINEHART

(with a restrained smile)

It's good to have you back in the country.

EDWARD

Nice place. Deceptively homelike.

RHINEHART

The secure level is underground. It's totally automated. The only human staff will be your team.

Rhinehart leads Marcase to a door and touches an electronic pad. The door slides open. They walk through.

16 INT. HI-TECH CONFERENCE ROOM OF THE MANSION -- CONTINUOUS

16

Rhinehart and Marcase enter a futuristic conference room. The walls are lined with screens and monitoring devices. In the center is a long table. Two other people are already there:

The first is a beautiful woman of thirty. This is DR. KIMBERLY SHIROMA. She's a leading molecular geneticist/pathologist with many autopsies to her credit. She specializes in the genetic mutation of disease.

At the back of the room is a powerfully built young man with a face like a human doberman. This is MICHAEL HAILEY. He's 27-years old, a former Navy SEAL and a defense intelligence specialist. He wears a Glock strapped onto his hip. The air is tense.

EDWARD

Don't tell me this is the team, two people?

RHINEHART

Think of it as the tip of a spear. The shaft extends around the world.

EDWARD

Oh, I know where the shaft extends.

RHINEHART

Nice to see you haven't lost any of your basic paranoia. This building is on-line with every leading research facility. And they're all standing by.

(X)
(X)

EDWARD

So, we're in total isolation.

RHINEHART

Edward, I'd like for you to meet Dr. Kimberly Shiroma from World Health.

(CONTINUED)

KIMBERLY

Dr. Marcase.

(X)

EDWARD

I've heard of you...a molecular geneticist/pathologist. Don't we have a mutual friend?

Her face slightly flushes.

KIMBERLY

I don't think so.

EDWARD

Yeah, we do. It'll come to me. My brain's a little foggy. Eighteen hours ago I was bagging bodies in Nepal.

He turns toward Hailey...and sees the gun.

EDWARD (CONT'D)

Who's he, a member of the NRA medical team?

(X)

HAILEY

The name's Michael Hailey.

RHINEHART

Michael will be your liaison with...

EDWARD

Oh, no. Stop. I don't need a liaison with the CIA?

RHINEHART

Actually, defense intelligence. He's responsible for security.

EDWARD

Yours or mine? Does he have any medical training at all?

HAILEY

I make great margaritas.

EDWARD

Well, that's a start.

HAILEY

And I can put a bullet between your eyes at thirty yards.

EDWARD

I was saying this morning I really need an assistant who can kill people.

(CONTINUED)

RHINEHART

Don't sell him short. He's also an expert on the history of plagues. How many doctors do you know who can quote from the Decameron about the Black Death?

(CONTINUED)

EDWARD

You're that weird, huh?

HAILEY

Weird is my specialty.

EDWARD

I'll keep that in mind.

(beat)

Okay, let's get on with it. What's the bad news?

RHINEHART

(cheerfully)

More than bad news. Try a nightmare from hell.

Rhinehart turns to the conference table. The lights dim. The table top shimmers and becomes a screen. Marcase stares down into what looks like a universe of blood. Actually, it's a single drop that's been magnified millions of times until every virus in it is a monstrosity.

EDWARD

What kind of equipment is this? What am I looking at?

RHINEHART

Experimental molecular imaging technology. We're the only ones who have it. For the first time we can actually observe living viruses.

(beat)

This is a magnified projection of a single drop of blood. In it are viruses of the common cold, swine flu and Lassa fever.

As he names them, hideous-looking microscopic creatures are illuminated.

RHINEHART (CONT'D)

As you can see, they've been rendered harmless by antibodies. Now watch...

Suddenly, the color of the blood darkens. Then, as though appearing from out of the depths of the universe, an ethereal, new virus becomes visible. It's larger than the others, delicate and beautiful, almost like a creature of the sea. From it comes a blue-green glow.

EDWARD

What the hell is that?

(CONTINUED)

RHINEHART

The Angel of Death. It's a single cell of a new virus that we've never seen before. (X)
(X)
(X)

For a moment, the new virus hangs suspended in the blood. Then, slowly, the other viruses begin to drift toward it. When a cold virus gets close...it's enveloped. A moment later it emerges stripped of its antibodies and covered with the same glow.

EDWARD

Wait a minute, run that back again.

RHINEHART

Not necessary. Keep watching.

The same thing happens with the Lassa and Swine flu viruses. The only difference is it moves faster and faster.

RHINEHART (CONT'D)

It draws all other viruses into itself and strips them of their antibodies, making them immune to every known form of treatment. (X)
(X)
(X)

EDWARD

Dear God...

RHINEHART

We've always known that out there somewhere was a monster waiting to destroy the human race -- something that would make terrorists and nuclear bombs look tame. Well, here it is.

EDWARD

Where did this come from?

RHINEHART

Let's suit up and we'll show you.

Rhinehart leads them to an elevator door.

DISSOLVE TO:

17 OMITTED 17
17A EXT. BUS DEPOT 17A

A man in a suit and dark glasses sits on a bench outside a bus depot. It's Frank Matthews. He's deathly pale and his face is covered with sweat. His breathing is hard.

A bus pulls in. An announcer's voice echoes over the PA. (X)

ANNOUNCER (O.S.) (X)
The bus for Reston, Virginia and
Washington, D.C. has arrived. Ticketed
passengers proceed to door eight.

(CONTINUED)

People and begin moving toward it. Matthews joins them. He gives the driver his ticket and climbs on board.

18 OMITTED 18

19 INT. BUS -- CONTINUOUS 19

He makes way toward the back. A seat is open next to an OLD MAN. He lowers himself into it. As he settles in, the man smiles and nods to him. Matthews does not smile back, but the man persists in being friendly.

OLD MAN
Goin' to D.C.?

FRANK MATTHEWS
Reston.

OLD MAN
I'm goin' there too. Got a
granddaughter there I haven't seen in
over a year. (X)
(X)

He pulls out a picture.

OLD MAN (CONT'D)
Isn't she beautiful?

Matthews glances at it, but doesn't respond.

OLD MAN (CONT'D)
Those them blue-block glasses?
Been meanin' to get me a pair. Hear
they cut way down on V U rays.
You got any kids?

FRANK MATTHEWS
No.

OLD MAN
I got three. Two lawyers and a doctor.
(extending his hand)
Name's Ollie Harris. What's yours?

For a moment, Matthews stares at the hand, then...slowly takes it.

FRANK MATTHEWS
Frank Matthews.

As their hands meet, a look of surprise comes to the old man's face.

OLD MAN

Dear Lord, you're burnin' up. Your
hand feels like a stove. (X)

POV MATTHEWS (X)

To look through Frank Matthews' eyes is to see a different world. The skin of the old man's face is almost translucent and it's covered with viruses and bacteria. Major clusters are around his eyes, nose and mouth. Each type is a different color.

OLD MAN (CONT'D)

You don't look so good. (X)

Matthews slowly turns away and stares off into the bus. The air is filled with microbes. They're on the arm rests and all over the people. A woman sneezes. Microbes billow into the air. (X)

Matthews licks his dry lips. The saliva has a blue-green glow. (X)

19A INT. PREP ROOM -- DAY 19A(X)

They put on protective gear. (X)

20 INT. LAB/MORGUE--BIO-HAZARD ISOLATION FLOOR UNDER THE MANSION --20(X)
DAY

Wearing bio-hazard protective suits, Edward, Kimberly, Rhinehart and Hailey leave an airlock and enter a lab room. They approach a long table. On it is a covered body. Kimberly pulls back the covering.

It's the gray, partially decomposed body of Ann Glyndon the archaeologist. An autopsy has already been performed. Her dead eyes stare up at them.

KIMBERLY

This is one of three potential index cases. Her name is Dr. Ann Glyndon. She was a professor of archaeology at the University of San Francisco.

EDWARD

Where was she, Africa or South America?

KIMBERLY

Costa Rica.

(MORE)

(CONTINUED)

KIMBERLY (CONT'D)

She, her husband Arthur and a colleague, Frank Matthews, were excavating an ancient burial site in the Talamanca rain forest.

Marcase touches the deep bruises and abrasions on the body.

EDWARD

How'd she get these?

KIMBERLY

They found her at the bottom of a cliff. Either she fell, jumped...or was pushed.

(X)

EDWARD

So, she didn't die of the virus.

KIMBERLY

No, but it's in her.

EDWARD

I want to go to the site as soon as possible.

RHINEHART

Not necessary. We have an excellent team there right now. Michael was with them yesterday. He brought back a videotape.

(X)

Hailey touches a control.

ANGLE ON TV MONITOR

A video begins. It shows the tunnel. Working in it are men in bio-hazard suits.

HAILEY

Apparently, the Glyndons and Matthews found a very unusual tomb. It was half way up a mountain.

The video moves farther up the tunnel. Outside the chamber entrance more men in bio-hazard suits are working. The walls are covered with the crystal substance.

HAILEY (O.S.) (CONT'D)

The entrance was a stone door that had been sealed from the inside. The carving is in an unknown language.

EDWARD

What's all over the walls?

(CONTINUED)

HAILEY

Salt deposits. But there are none inside the chamber.

The view on the screen moves into the vault and focuses on the stone chair. It's covered with gray dust.

RHINEHART

The tunnel and this tomb are the only places where the new virus has been found. The dust is from human remains. It's full of cultures. Samples are in the lab.

EDWARD

What about insects and animals?

KIMBERLY

We've tested several hundred species. So far they're all clean.

She points to a monkey in a cage. Its eyes are crimson. It stares at them malevolently.

KIMBERLY (CONT'D)

The virus is extremely selective. Out of three dozen monkeys, this is the only one we were able to infect.

EDWARD

The eyes look hemorrhagic.

KIMBERLY

But the internal bleeding has completely stopped.

Marcase stares at her.

EDWARD

What about the human population?

RHINEHART

No more cases reported other than the archaeologists. It's almost like it's choosing its victims.

EDWARD

Where are the two men?

HAILEY

Arthur Glyndon was caught 12 days ago with a stolen ID, trying to get into level four at USAMRIID.

(CONTINUED)

EDWARD

What? How did he get there?

HAILEY

He travelled through the general population.

EDWARD

(to Rhinehart)

And you're telling me this thing hasn't spread?

RHINEHART

We've checked every person we could find who was anywhere near him. So far, nothing. We traced his steps back to Costa Rica. That's how we found his wife.

EDWARD

And the other one? Matthews?

HAILEY

Vanished. We're still searching.

(X)

EDWARD

What in hell is going on? Where's Glyndon? Is he still alive?

RHINEHART

Oh, very much so. But I'm not sure living is what you would call it.

CUT TO:

21 EXT. RURAL GAS STATION NEAR WOODS -- DAY

21

The bus is stopped at a rural gas station near a woods. The passengers are outside walking and stretching. Matthews is among them. He's still wearing the dark glasses. His attention focuses on a LITTLE GIRL who has just left the rest room. As she joins her MOTHER, she's unwrapping a hot dog.

POV MATTHEWS

Through his eyes, the meat, her hands and her mouth are covered with viruses and bacteria.

MOTHER

Did you wash your hands before you left the rest room?

LITTLE GIRL

There wasn't any soap.

(CONTINUED)

MOTHER

I've told you not to eat without washing your hands.

LITTLE GIRL

Oh, mom...

She takes a bite.

Matthews moves toward the building. A small TV set in the station office catches his attention. A NEWS ANCHOR is in the middle of a story.

21A INT. NEWS SET -- DAY

21A(X)

FEMALE REPORTER (O.S.)

(X)

Mr. Sutton, chairman of the committee, presented a copy of what he claimed was the lost tape recording to the Special Counsel's office. How it came into the committee's possession he declined to say, stating only that full disclosure would be made at the proper time.

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(beat)

(X)

The President refused comment on these latest allegations except to say that the changes were politically motivated and without merit. However, unnamed sources in the White House have suggested that there is deep concern within his campaign staff.

(X)

(beat)

Back to you, Warren.

(X)

NEWS ANCHOR

(X)

Here is a strange story coming out of Central America. Authorities are searching for University of San Francisco archaeologist Dr. Frank Matthews...

(X)

Matthews' picture appears on half the screen.

NEWS ANCHOR (CONT'D)

...who disappeared three weeks ago from an archaeological dig in the rain forests of Costa Rica. He's wanted for questioning in the death of another American archaeologist, Dr. Ann Glyndon, whose body was found near their headquarters. It's believed that Matthews may have re-entered the United States and...

Matthews turns and heads toward the forest. When he reaches the trees, he starts running. (X)

22 EXT. POND IN WOODS -- DAY

22

Matthews runs deeper and deeper into the woods. He comes to a rancid pond. Exhausted and out of breath, he drops down.

(CONTINUED)

POV MATTHEWS

The water is seething with viruses and bacteria. He begins drinking. When he's finished, he raises up and wipes his mouth. Then, he takes off his glasses. His eyes are blood red. There are no whites or pupils in them at all.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

23 INT. ISOLATION CHAMBER -- DAY

23

A pressure door slides open. The team and Rhinehart (still in their FULL BIO-HAZARD GEAR), enter a large, dark room. In the center is a strange, octagonal tank twelve feet across. It has glass walls. In the center of the tank is a bed on a vertical arm.

Constrained in the bed is Arthur Glyndon. He's covered with tubes and monitoring devices. His skin is deathly pale and his eyes are blood-red just like Matthews'. Every time he exhales, his breath steams. When he sees the people outside, he smiles. Under his right thumb is a control. With it, he can move the bed into any position he wants, even a complete circle. As the team walks around the tank, the bed rotates to constantly face them.

EDWARD

Look at his eyes. Definitely hemorrhagic.

KIMBERLY

But the bleeding is only on the surface.

EDWARD

Why is he constrained that way?

RHINEHART

Because he has the strength of four men.

(beat)

Something else you might find interesting. His temperature.

They stop at a control panel. Rhinehart hits a key. On the screen appears the number 108.

RHINEHART (CONT'D)

And no matter what we do, we can't lower it.

(X)

(X)

EDWARD

He's burning up. He should be dead.

KIMBERLY

The fever has had one predictable effect. He's completely insane.

(CONTINUED)

Rhinehart turns on a two-way speaker.

RHINEHART
Hello, Dr. Glyndon. How are you feeling today?

When Glyndon speaks there is a strange sub-whispering quality to his voice.

ARTHUR GLYNDON
Excellent. Who is this? Have you brought a new specialist?

RHINEHART
This is Dr. Edward Marcase. He's one of the world's leading young virologists.

ARTHUR GLYNDON
(with a laugh)
Really? We are flattered. Step closer to the glass, Dr. Marcase, so we can take a look at you.

Marcase moves closer.

ARTHUR GLYNDON (CONT'D)
(staring at his face)
Mumps, chicken pox, five varieties of flu, dengue fever. And Ebola... contracted when you were a child. It almost killed you.

EDWARD
How do you know my medical history?

ARTHUR GLYNDON
We can see what's in your blood.

EDWARD
"We?"

RHINEHART
Dr. Glyndon believes that viruses are like bees in a hive. Though there are millions of them, they have one collective mind and can think and feel together.
(beat)
Could we ask a few questions that you've heard before?

ARTHUR GLYNDON
Of course.

(CONTINUED)

RHINEHART

Who are you?

ARTHUR GLYNDON

Names mean nothing to us, but you may call us The Lords of Whispering.

RHINEHART

Where have you come from?

ARTHUR GLYNDON

Long ago. We've been asleep for over 15 thousand years. We're the only hive of our kind left in the world.

RHINEHART

Why are there so few?

Glyndon's eyes stare off as though seeing the past. In his mind he hears the sound of roaring. It's the crash of giant waves.

ARTHUR GLYNDON

Once we covered the earth. We lived in almost every member of your species, but then the horror came...

SPLIT-SECOND FLASHBACKS BEGIN -- INTERCUT WITH GLYNDON

24 INT. TUNNEL -- DARKNESS

24

A torch. It's carried by the huge, naked man who was in the stone chair. His eyes are blood-red and he's terrified.

ARTHUR GLYNDON

Every creature was dying. It was as though the whole world was coming to an end.

The man runs up the tunnel. The sound of roaring and crashing is behind him.

ARTHUR GLYNDON (CONT'D)

With the strongest body we possessed, we sealed ourselves in a chamber...

25 INT. STONE CHAMBER -- CONTINUOUS

25

With all his strength, the man rolls the stone over the entrance.

ARTHUR GLYNDON

And then we slept.

(CONTINUED)

The huge man sits in the chair, trembling, staring at nothing.
The torch goes out...leaving the chamber in total darkness.

(CONTINUED)

ARTHUR GLYNDON (CONT'D)

We didn't know whether any humans had survived...until the door was opened.

With a grind of stone against stone...a crack of light appears.

FLASHBACK ENDS

Glyndon stares at them...and smiles.

ARTHUR GLYNDON (CONT'D)

We were very glad to see you. Humans are our natural hosts. Through you we express our consciousness. In return, we keep your bodies alive for hundreds of years.

EDWARD

You didn't keep Ann Glyndon's body alive.

A horrible look comes to Glyndon's face.

SPLIT SECOND FLASH

He sees the dead face of his wife. His body grows rigid.

ARTHUR GLYNDON

(agony)

My wife, my wife, she... she...

But then, it passes.

ARTHUR GLYNDON (CONT'D)

(with total calm)

She destroyed herself before we had multiplied enough to take control.

RHINEHART

Why did you break into USAMRIID?

ARTHUR GLYNDON

To liberate the warrior viruses -- the ones you call Ebola and Lassa and Marburg. They've been waiting for us. We can't kill, but they can. It's a perfect symbiosis. We strengthen and guide them. They destroy unfit hosts.

EDWARD

And I suppose a lot of us are unfit.

(CONTINUED)

ARTHUR GLYNDON
Unfortunately, yes. Over the millennia
you've become genetically flawed.

EDWARD
But your mission failed. You didn't
get into USAMRIID.

GLYNDON
(smiling)
Nothing can stop us, Dr. Marcase.
Nothing. Think of it this way. As
far as you are concerned... we are
God.

Rhinehart leads the team out. Marcase is the last to leave.
Suddenly, a choking sound comes from behind him. He turns
and looks in the tank. Tears of blood are running down
Glyndon's cheeks. His body is rigid. From his mouth comes a
horrible echoing whisper.

ARTHUR GLYNDON
Doctor...kill me...kill me, please...

But instantly, his face goes through a transformation...and
the predatory smile returns.

26 EXT. DESERTED ROAD -- EVENING

26

Frank Matthews is running along a deserted two-lane road.
Though it's evening, he's still wearing his dark glasses.
Suddenly, headlights hit him. A van pulls up and stops. The
VAN DRIVER opens the door.

Behind the wheel is a young man in his late twenties. He's
in a special chair rigged so he can operate the vehicle with
one hand. His limbs are twisted. He's fearfully handicapped.
But, strangely, he's very cheerful.

VAN DRIVER
Need a ride?

Matthews stares at him.

VAN DRIVER (CONT'D)
Where you headed?

FRANK MATTHEWS
Reston.

VAN DRIVER
Hop in. It's only a few miles.

Matthews gets in and the van drives off. The rear plate
carries a handicapped insignia.

27 INT. VAN DRIVING ON ROAD -- EVENING

27

Matthews is staring intently at the driver. The young man notices the strange look...and smiles.

VAN DRIVER

Listen, don't worry. I know this rig looks a little weird, but I'm one of the best drivers you'll ever see.

For a moment, they ride along in silence. Then...

FRANK MATTHEWS

We don't understand this. We don't understand at all.

VAN DRIVER

What don't you understand?

FRANK MATTHEWS

You were...very sick.

VAN DRIVER

You're right about that.

FRANK MATTHEWS

Spinal meningitis.

The driver continues smiling.

VAN DRIVER

Right again. I'll bet you're some kind of doctor?

As Matthews stares, he seems to grow more and more nervous.

FRANK MATTHEWS

(filled with fear)

Why...?

VAN DRIVER

Why, what?

FRANK MATTHEWS

(roaring)

WHY ARE YOU STILL ALIVE?

Matthews' nervousness has become terror. As the young man looks closely at him, the smile never stops.

(CONTINUED)

VAN DRIVER

Something's wrong with you, isn't it?
I mean, really wrong. After you've
been sick yourself, you kinda know...

(beat)

Four years ago I was in a motorcycle
accident. I was unconscious for three
weeks. I got a staph infection, then,
meningitis. The doctors gave up.
Took me off life support. They even
said I was dead for a few minutes...

Sweat is pouring down Matthews' face.

POV MATTHEWS

As he stares at the young man, he sees a tiny point of white
light appear deep inside him.

VAN DRIVER (CONT'D)

Now, this is gonna sound really out
there, but it's the truth.

(beat)

I had a lot of people praying for me...

The light is growing brighter.

VAN DRIVER (CONT'D)

And no matter how bad it got, they
just kept on praying. What happened
was a miracle. That's what the doctors
called it.

(beat)

I guess God just wanted to keep me
alive. You know, when He wants to
heal...nothing can stop Him.

The light is unbearable. Matthews starts to scream.

FRANK MATTHEWS

Stop the car. Stop the car.

Matthews left hand pushes on the brake. The driver slams on (X)
the brakes. Matthews throws the door open and literally falls
out. The door closes and he rushes off into the darkness.

28 EXT. ROAD -- NIGHT

28

Slowly, the van drives away into the mist. The light that
streams from inside is almost as bright as the sun. As
Matthews stares at it, all around him is the disturbed
whispering of a million voices.

29 INT. HI-TECH CONFERENCE ROOM OF THE MANSION -- NIGHT

29

The whispering continues. Rhinehart, Edward, Kimberly and Hailey are in the conference room. A blistering argument is going on.

KIMBERLY

I'm sorry, doctor. What I saw was fever-induced psychosis. His body temperature is 108 degrees.

EDWARD

Yet he isn't delirious. Something has control of him. There were flashes of the real man coming out.

KIMBERLY

In case you didn't notice, the "real man" has irreversible brain damage.

30 INT. GLYNDON'S TANK - INTERCUT

30

From his bed, Glyndon stares off into the darkness. The whispering is everywhere.

EDWARD

No. He's still down there. I believe what we're dealing with is a form of possession.

KIMBERLY

Now there's a diagnosis straight out of the thirteenth century.

RHINEHART

Edward, where does this get us in fighting the disease?

The whispering around Glyndon grows louder.

EDWARD

Whatever has control of him, I think we'd better start listening to it.

HAILEY

He's right. The guy sounds awfully coherent for somebody who's nuts.

KIMBERLY

And I suppose you've become a psychiatrist.

HAILEY

No, but I've read a lot about the hive mentality...

31 EXT. MOONLIT FOREST -- INTERCUT -- NIGHT

31

Surrounded by whispers, Matthews walks through a moonlit forest.

HAILEY (O.S.)

Termites have it. One group builds arches out of pebbles. Pretty sophisticated for bugs. Some scientists believe they create a low-level electrical field that allows them to think and work as a unit.

ON GLYNDON

It's as though Glyndon can see Matthews. As the whispering grows, his lips form silent words.

ON MATTHEWS

It's as though he is listening.

HAILEY (CONT'D)

Maybe that's what's causing the blue-green glow.

KIMBERLY

Not only is he a psychiatrist, he's an entomologist.

HAILEY

Hey, fine, I'll leave it to you experts. I'm gonna go check security.

Hailey walks out of the room.

EDWARD

That was amazingly rude.

KIMBERLY

Dr. Rhinehart, how long are you going to allow this to continue?

RHINEHART

I believe in open dialog. We're trying to keep hell from coming to earth and strange ideas may be our last resort.

(X)

(X)

She stares at him in exasperation.

EDWARD

Look, Hailey could be right.

(MORE)

(CONTINUED)

EDWARD (CONT'D)

We don't know what viruses are. What
if they do have a collective
consciousness?

(MORE)

(CONTINUED)

EDWARD (CONT'D)

That would explain why independent outbreaks occur at the same time hundreds of miles apart...

32 ON MATTHEWS

32

Matthews stops and stares off through the trees. In the distance he can see the lights of the mansion.

(X)

33 ON GLYNDON

33

In the tank, Glyndon smiles too. The whispering fades.

EDWARD (O.S.)

...And what if they are like hives that were meant to be controlled by a master virus that disappeared long ago.

KIMBERLY

If you believe that, you're as insane as Glyndon.

(to Rhinehart)

I told you this would happen. Everyone knows his reputation. He's not a scientist, he's a mystic who thinks every disease is a supernatural evil for him to destroy. And when he fights them, even his own staff is expendable.

EDWARD

What are you talking about? You know nothing about me.

(X)

(X)

KIMBERLY

(so angry she can hardly speak)

Oh, I know you very well. Look, "doctor," just leave me alone. You do your research and I'll do mine.

She walks out of the room.

34 INT. HALLWAY NEAR PREP ROOM -- CONTINUOUS

34

For a moment, Kimberly stops and tries to get control of her emotions, but her eyes are filled with pain.

35 INT. HI-TECH CONFERENCE ROOM OF THE MANSION

35

EDWARD

Good choice of a team.

(CONTINUED)

RHINEHART

She's brilliant and she'll balance out
your insanity.

(CONTINUED)

EDWARD

Thanks for the vote of confidence.

RHINEHART

Well, your diagnosis was somewhat less than traditional. (X)

EDWARD

All I want to do is test it. If the thing inside Glyndon is telling the truth, something killed it in the past and I want to find out what it was.

RHINEHART

I agree with Kimberly. You are crazy. But you also have a disturbing habit of being right. Just don't waste a lot of time chasing rabbits. (X)

A pager beeps on Rhinehart's belt.

RHINEHART (CONT'D)

My car is here.
(beat)
Oh, one last detail.

He points to a red switch on the wall. Under it is a key pad.

RHINEHART (CONT'D)

Bio-security. There's one of these panels in every room. In case of a breach, all you have to do is push it. (X)
(X)
(X)

EDWARD

And instantly we get blown to hell, right?

RHINEHART

Not instantly. And we prefer to call it abrupt project termination. All exits are sealed and self-destruction will occur in nine minutes unless you punch in a personal security code. (X)
(X)
Yours is 44492.

Rhinehart walks to the door and touches a keypad. The door slides open. They walk out.

36 EXT. MANSION PORCH -- NIGHT

36

A limousine is waiting outside with its rear door open. Rhinehart walks out of the building and heads toward it. Marcase follows him.

(CONTINUED)

EDWARD

Dr. Rhinehart...a month ago, three American virologists were murdered in Tibet. Rumor has it they were under contract to the CIA. And that they'd isolated a new strain of Hantavirus that's lethal only to Asians. All of their research disappeared.

(X)

(beat)

Is that what you mean by "abrupt project termination?"

Rhinehart stops and turns toward him.

RHINEHART

Do you think I'd condone the killing of doctors and the theft of research? I'm a physician myself.

EDWARD

So, you know nothing about it, then.

(X)

Rhinehart just looks at him.

RHINEHART

We're all trying to play God for the good of humanity, Edward. That's what science is all about.

(beat)

Sometimes it just gets out of hand.

He gets in the car, closes the door and rolls down the window.

EDWARD

You expect us to fail, don't you?

RHINEHART

If you don't want to stay, get in and leave with me right now.

(X)

Marcase doesn't move. Rhinehart smiles.

RHINEHART (CONT'D)

Good luck, doctor.

The window rolls up and the car drives away.

37A KIMBERLY'S OFFICE SPACE -- NIGHT

37A

Kimberly is examining tissue from Ann Glyndon's brain. It's in an electron micrograph. She speaks into a small cassette recorder.

(CONTINUED)

KIMBERLY

Examination of Ann Glyndon's brain tissue continues. Moving into the cerebral cortex, examining the external granular layer. Now moving into the pyramidal cell layer.

(CONTINUED)

VIEWING MICROGRAPH

Suddenly in the equipment, she sees a strange cluster of blue-green viruses. They're clumped together...and they're growing into new configurations. As she stares at them, she can almost see a face. It's a shadow of the same ghastly image that Ann Glyndon saw just before she died. Kimberly is deeply shaken.

KIMBERLY (CONT'D)

What is that?

Suddenly, the door opens and Marcase enters the room. She turns toward him, trying to cover her shock.

EDWARD

I just remembered our mutual friend.

KIMBERLY

Look, doctor, I'm very busy.

EDWARD

It was Allen Covell. He was your fiance, wasn't he?

She turns away from him.

EDWARD (CONT'D)

He was one of the finest virologists I've ever known.

KIMBERLY

Until he worked with you.

EDWARD

You believe I'm responsible for his death.

KIMBERLY

What you did was a needless risk.

EDWARD

What we did was the only way to defeat the Ebola. The people of that village wouldn't allow us to examine their victims if we didn't agree to prepare their bodies for burial in the traditional manner.

KIMBERLY

Which meant cleaning out the victims' body cavities by hand. And that was the way the disease was being spread in the first place. You were immune because you'd had Ebola as a child. Allen wasn't.

(X)

(X)

(CONTINUED)

EDWARD

Kimberly, we took every precaution.
If you had been there, what would you
have done?

Once more, she doesn't answer.

EDWARD (CONT'D)

We stopped the spread. Allen knew the
risks. He was a brave man. He told
me that you were a brave woman.

She doesn't look at him. There are tears in her eyes.

KIMBERLY

We both have work to do. I'd appreciate
it if you would leave.

She goes back to the micrograph. He looks at her for a moment,
then turns and walks out of the room. She stares into the
equipment.

VIEW IN THE MICROGRAPH

To her surprise, the cluster of viruses has vanished. The
eerie face is gone.

38 EXT. GUARD HOUSE -- MANSION GATE -- NIGHT

38

Michael Hailey walks up to the guard house from inside the
grounds.

HAILEY

I'm gonna walk the outside perimeter.

The agent nods and he moves off into the trees.

39 EXT. WOODS OUTSIDE FENCE -- NIGHT

39

Mist drifts in the moonlight as Hailey makes his way through
the forest.

ANGLE IN DARKNESS

Someone is watching him. The darkness is filled with
whispering that Hailey cannot hear.

POV WATCHER

Hailey stops. Suddenly, in the deep shadows, he sees movement.
He speaks into a small radio.

HAILEY

One to base.

(CONTINUED)

AGENT (O.S.)

Base here.

HAILEY

I picked up something. I'm not sure what it is.

AGENT (O.S.)

You want to call in the troops?

HAILEY

No, it might be an animal. I'm gonna track it. I'll be in touch.

He starts off into the darkness.

DISSOLVE TO:

40 EXT. EDGE OF WOODS -- NIGHT 40

Hailey tracks through the moonlit woods. The mist is heavy with whispering.

POV WATCHER

He is still being watched.

Once more Hailey sees the flicker of a strange, moving shadow. Then, it vanishes. He steps out into a clearing. Ahead, is an ancient barn. With his Glock ready, he moves toward it.

41 EXT. ANCIENT BARN -- NIGHT 41

He reaches the door...and looks inside. Everything is dark. Cautiously, he enters. The whispering is louder.

42 INT. ANCIENT BARN -- NIGHT 42

Slowly, Hailey makes his way through broken stalls. Cobwebs are everywhere.

Suddenly, he hears a rustling sound on the far side of the room. With his gun ready, he creeps toward it. The sound comes again. Whatever it is, it's hidden by a heap of rusting equipment.

He moves closer...inch by inch. Finally, he's across from it. With his gun ready, he leaps out and confronts...

A large goat.

When the creature sees him, it bleats in terror and races from the barn.

(CONTINUED)

But then Hailey hears something and swings around. Directly behind him stands Frank Matthews.

SHOT MATTHEWS' FACE

The bloody eyes stare at him.

With tremendous speed and strength, Hailey reacts. He fights like a demon, but it does no good.

The virus has given Matthews superhuman strength. He picks Hailey up by the neck and swings him around. Then he throws him across the barn. He strikes the wall head first and lies on the floor.

ANGLE ON HAILEY

Matthews walks up, bends down and rips open his shirt. Picking up a rusty nail, he drags it across Hailey's chest, creating a deep, red scratch.

Then, he lets saliva drip from his mouth until the scratch is covered with a blue-green glow. When he's finished, he steps back. The glowing saliva seeps into Hailey's blood...and disappears.

But suddenly, Hailey's eyes flicker open. He's barely conscious, but still, he cries out and lunges for Matthews. He's about to drag him down, when Matthews smashes him with a board. Hailey falls back, choking.

Matthews stands above him. Whispers fill the air.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

43 INT. ANCIENT BARN -- NIGHT

43

AGENT (O.S.)
Base to one. Base to one. Come in,
one.

Slowly, Hailey awakens. As he reaches for the radio, his face can't be seen. Matthews is gone, but still, there is the sound of far away whispering.

AGENT (O.S.) (CONT'D)
Base to one...where are you?

Hailey clicks on the radio...and stands up.

HAILEY
One...here.

AGENT (O.S.)
Hey, where've you been? You all right?

HAILEY
I'm fine. I think the radio's malfunctioning.

AGENT (O.S.)
Did you find out what was out there?

HAILEY
It was nothing. Just a deer. I'm on my way in.

As he looks up into a shaft of moonlight, his eyes are blood-red. The whispering surrounds him.

44 INT. GLYNDON'S TANK -- ON GLYNDON -- NIGHT

44

Glyndon lies in his bed, listening and smiling at nothing. Suddenly, the door opens. Edward Marcase enters.

ARTHUR GLYNDON
(cheerfully)
So, you're actually coming into the fish tank.

EDWARD
I want to take some blood.

ARTHUR GLYNDON
We thought everything was automated.

(CONTINUED)

EDWARD

I like the personal touch.

Without a trace of gentleness, he jabs a needle into Glyndon's arm and begins drawing a large sample. Glyndon winces.

ARTHUR GLYNDON

You're a clever, resilient man, doctor. We can see why the Ebola couldn't kill you.

EDWARD

It killed my parents. They were clever and resilient too.

ARTHUR GLYNDON

Survival of the fittest. You may find this hard to believe, but long ago we created all the other viruses to strengthen your species.

EDWARD

Now there's a new idea. Hemorrhagic fever sent with our best interests at heart.

ARTHUR GLYNDON

Of course, they were meant to be applied selectively under our control.

EDWARD

Oh, of course. Hell of a way to thin the herd.

(beat)

But after you left things got a little out of hand is that it? An AIDS epidemic here, a Hanta virus there.

Marcase turns the needle as he withdraws it. Glyndon winces again.

ARTHUR GLYNDON

And most of it's your own fault. First you built cities. Then, came antibiotics and vaccines. Now, mutations are everywhere. Soon one will arrive that will wipe out the human race. And we're the only ones who'll be able to save you.

EDWARD

And for this, all we have to do is lose our consciousness in your hive.

(CONTINUED)

ARTHUR GLYNDON

Not your consciousness, your individuality. That's been your problem all along.

EDWARD

Yeah, that's Glyndon's problem, isn't it? He's still down there struggling to be a person.

A flash of agony crosses Glyndon's face. His mouth opens, but his lips don't move. From deep within him comes Glyndon's voice.

Then, the iron grip comes down on him again.

(X)

ARTHUR GLYNDON

As you can see, he refuses to give up the memory of his female.

EDWARD

Pretty damn uncooperative.

ARTHUR GLYNDON

Your species must learn that the individual means nothing. The unity of the hive is all that matters.

EDWARD

And some of us don't even like living in apartment buildings.

Marcase begins checking Glyndon's pulse.

EDWARD (CONT'D)

Question. That hole you lived in for 15,000 years. There are salt deposits on the walls leading into it. How'd they get there?

For the first time, a look of discomfort comes to Glyndon's face.

ARTHUR GLYNDON

We are not a geologist.

EDWARD

Yeah, neither am I. But I read a lot. All cultures have the tradition of a world-wide flood. I've examined the salt. It's from the ocean. Yet, the cave is half-way up a mountain.

(MORE)

(CONTINUED)

EDWARD (CONT'D)
Is ocean water the "horror" you were
talking about?

Glyndon doesn't answer, but his look is strange.

EDWARD (CONT'D)
You ought to get better control of
that nervous system. Nasty little
jump in the pulse just then.
(beat; with a smile)
Thanks, Doctor Glyndon. You've all
been very helpful.

As Marcase leaves the room, Glyndon stares after him. And as
he stares, the millions of voices are whispering...

WHISPERING VOICES
Danger...danger...he will find...he
will know...danger...

DISSOLVE TO:

45 EXT. GUARD POST AT MANSION GATE -- NIGHT

45

The same whispers echo in the moonlight as Michael Hailey
walks out of the woods. Keeping his eyes averted, he
approaches the guard post.

HAILEY
Perimeter's secure. Everything's quiet.

A white Suburban is parked nearby.

HAILEY (CONT'D)
I need your vehicle.

AGENT
Key's in the ignition.

Hailey gets in, starts it and drives off.

46 EXT. FOREST ROAD -- NIGHT

46

The Suburban pulls to a stop on a deserted section of road.
Frank Matthews steps out from the shadows and gets in. Then
they drive away.

47 OMITTED 47
47A INT. KIMBERLY'S OFFICE SPACE -- NIGHT 47A

Kimberly is working in her office. The door opens. Marcase enters.

KIMBERLY

I really can't get any work done with all these interruptions.

(X)

EDWARD

Look, could we call a truce? Whether we like it or not, we've been thrown into this together. It's not going to do either one of us any good to work in isolation.

KIMBERLY

I'm quite used to working alone.

EDWARD

Well, I'm not. Allen told me you have one of the finest scientific minds he'd ever experienced. I need your help.

KIMBERLY

I don't know anything about your kind of mystical medicine.

EDWARD

All I want to do is test one hypothesis. If it doesn't work, I'll never bother you again.

(X)

KIMBERLY

What is it?

EDWARD

Glyndon said that once this virus covered the earth and then something destroyed it. Whatever did that also had to cover the earth. Every tradition speaks of a universal flood...

KIMBERLY

My God, so you've gone from talking viruses to mythical cataclysms.

EDWARD

But what if it wasn't a myth? Just hear me out. We know the virus can live in a dead body for thousands of years.

She shakes her head in disbelief. He paces.

EDWARD (CONT'D)

Let's say there was a flood that killed almost all of humanity. Why would the virus have died?

(MORE)

(CONTINUED)

EDWARD (CONT'D)

After the water receded there would
have been bodies everywhere.

(MORE)

(CONTINUED)

EDWARD (CONT'D)

(beat)

No. Whatever killed it had to destroy individual cells. There are salt deposits outside that chamber, but not inside. I believe the lethal agent was something in the ocean.

KIMBERLY

That is the most insane hypothesis I've ever heard.

(X)

EDWARD

But if you were going to test it, what would you do?

KIMBERLY

(very reluctantly)

I don't know. I...suppose I'd begin by projecting the biological makeup of ancient oceans.

(beat; with a sigh)

I have a friend who does computer models for Scripps Institute. He's going to think I'm crazy.

Marcase smiles as she reaches over and picks up the phone.

48 EXT. USAMRIID -- ESTABLISHING -- NIGHT

48

USAMRIID, the military's main facility for the study of infectious disease, is an intimidating building surrounded by heavy security.

49 EXT. MAIN GATE -- NIGHT

49

The Suburban pulls up to a guard gate. Hailey is at the wheel. He's wearing Matthews' dark glasses. Frank Matthews is hidden in the back. An MP GUARD stares hard at Hailey.

M.P. GUARD

Is that you, Hailey? What's with the glasses?

HAILEY

Lost my contacts. These are prescription. It's all I've got.

M.P. GUARD

We're lookin' for a guy who's wearing dark glasses.

HAILEY

Come on, Benson. Let me through or Rhinehart's gonna kick your ass.

(CONTINUED)

M.P. GUARD
Put your hand on the form.

Hailey places his hand on a form like the one used by the guards at the mansion. The gate opens. Hailey pulls inside.

50 INT. SUBURBAN -- CONTINUOUS 50

He parks and gets out. Matthews remains hidden in the back.

51 EXT. USAMRIID -- MAIN BUILDING -- CONTINUOUS 51

Hailey runs up the steps and enters the building.

52 INT. USAMRIID -- MAIN BUILDING -- CONTINUOUS 52

He moves quickly down the main corridor, avoiding as many people as possible. Going to an elevator, he gets in and heads down.

53 INT. BIO-HAZARD PREP ROOM -- CONTINUOUS 53

He enters a bio-hazard prep room. Dragging a protective suit from a closet, he starts to put it on.

54 INT. LAB/MORGUE -- NIGHT 54

Edward and Kimberly are in protective suits staring at a computer screen. It's covered with biological symbols.

EDWARD
Look at this. The ocean is a stew.
Any of it could have killed the virus
and we've got about fifty thousand
choices. I'm wasting our time.

KIMBERLY
We've gone this far, we might as well
test something. Let's focus on the
most ancient species.

EDWARD
The lethal agent would have to be as
common as salt; otherwise, a percentage
of the virus would have escaped.

She touches several keys. Strange creatures appear on the screen.

KIMBERLY
So we can rule out invertebrates. Too
large.

EDWARD
Let's go to bacteria.

(CONTINUED)

She touches more keys. Several more images appear.

KIMBERLY

We have several possibilities -- Vibrio
vulnificus and aeromonas hydrophila.
They've both been around forever.

(X)

EDWARD

Let's test them. We'll start with the
Vibrio.

Kimberly taps the keys.

CU MONITOR

On it appears a pinkish, colored rod.

Marcase moves to a cabinet, opens it and begins rummaging.

EDWARD (CONT'D)

One minor detail. This strain causes
septic shock, so let's watch ourselves.

55 INT. USAMRIID -- BIO-HAZARD ISOLATION FLOOR -- NIGHT 55

Wearing a bio-hazard suit to hide his identity, Michael Hailey enters maximum security level four at USAMRIID. Quickly, he makes his way down a hall to a door marked: "EXTREME BIO-HAZARD -- AUTHORIZED PERSONNEL ONLY." He punches in a code and passes through.

56 INT. STORAGE ROOM -- CONTINUOUS 56

Going to a special cabinet, he opens it and removes a vial marked "EXTREME DANGER -- EBOLA." Taking it with him, he leaves the room.

57 INT. LAB/MORGUE -- NIGHT 57

Kimberly fills a syringe. Then, she and Edward approach the cage with the monkey. The creature eyes them malevolently.

EDWARD

She doesn't look very friendly.

(X)

KIMBERLY

She's not. So be careful.

(X)

Marcase grabs the creature through the bars. The monkey struggles and screams as Kimberly injects him.

58 INT. USAMRIID -- BIO-HAZARD PREP ROOM -- NIGHT

58

Michael Hailey has just stepped out of his protective suit. The instant the needle enters the monkey, it's as though Hailey's veins fill with fire. He chokes and doubles up. A TECHNICIAN getting dressed nearby, turns and stares at him.

TECHNICIAN

Hey, what's the matter?

Hailey doesn't answer.

(CONTINUED)

CU HIS FACE -- FLASH CUTS

Flashing over his face are the faces of the MONKEY...MATTHEWS
...GLYNDON. Their mouths are open. A million voices are
screaming. Hailey staggers out of the room.

TECHNICIAN (CONT'D)
WAIT A MINUTE. COME BACK HERE.

59 INT. USAMRIID HALLWAY -- NIGHT 59

Alarms sound as Hailey runs down the hall. A guard tries to
stop him. He knocks him out. Ahead, the glass security doors
slide shut. He dives and smashes through them.

60 EXT. USAMRIID -- MAIN BUILDING -- NIGHT 60

Gasping for air, Hailey runs out of the building. Alarms
shriek.

ELECTRONIC VOICE
Code four.....Code four...Code four...

Hailey jumps into the Suburban and starts it.

61 INT. SUBURBAN -- CONTINUOUS 61

Frank Matthews lies in the back, writhing and screaming in
agony.

FRANK MATTHEWS
THEY ARE KILLING US. THEY ARE KILLING
US...

Hailey guns the vehicle away.

62 EXT. USAMRIID -- MAIN GATE -- CONTINUOUS 62

M.P. guards shoot out Hailey's rear windows and continue
firing. The Suburban crashes through the main gate...and
disappears into the night.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

63 INT. LAB/MORGUE -- NIGHT

63

The monkey is raging. It's beyond anything either Edward or Kimberly has ever seen in a research animal.

KIMBERLY

I'd call that a strange reaction to Vibrio.

EDWARD

Let's get a blood sample.

They're about to reach into the cage, when they see a red light flashing on a control panel.

EDWARD (CONT'D)

What the hell's that?

(X)

KIMBERLY

Something's happening with Glyndon.

They rush from the room.

64 INT. ISOLATION CHAMBER -- NIGHT

64

Edward and Kimberly run up to Glyndon's tank and stare inside. Glyndon is raging on the bed as though he's gone insane. His arms are bloody from tearing at the constraints. When he sees them, he roars.

EDWARD

Sedate him.

Kimberly hits several keys on a panel. Liquid pours down a tube into his veins. But it has little effect.

EDWARD (CONT'D)

Did you give him anything?

KIMBERLY

Enough Demerol to knock out a horse.

But the raging continues. Suddenly, from an intercom they hear Rhinehart's voice.

(CONTINUED)

RHINEHART (O.S.)
Dr. Marcase, Dr. Shiroma, please pick
up the intercom immediately.

Kimberly turns off Glyndon's two-way speaker and touches
several keys under a screen.

ANGLE ON MONITOR

64A INT. MILITARY VAN -- INTERCUT -- NIGHT

64A

Rhinehart's face appears on a TV screen.

65 OMITTED
AND
66

65 (X)
AND
66

RHINEHART
A little while ago Michael Hailey broke
into level four and stole a vial of
Ebola.

EDWARD
What?

RHINEHART
Our assumption is that he's been
infected with the virus.

KIMBERLY
But how could that happen?

RHINEHART
Earlier this evening Frank Matthews
was seen along a road outside of Reston.
All of our resources are on full alert.
The President has been informed. We
are currently reassessing our level of
risk commitment. Hailey may try to
get back to your location. Please be
careful.

The screen goes dark.

KIMBERLY
What does he mean, they're "reassessing
their level of risk commitment?"

EDWARD
It means they're about to pull the
plug. Come on, we've got work to do.

GLYNDON
MURDERERS...MURDERERS...MURDERERS...

(X)
(X)

He rushes toward the door.

67 INT. LAB/MORGUE -- NIGHT 67

Edward and Kimberly run into the morgue lab. The monkey is lying on his back in a semi-comatose state.

KIMBERLY
Look at her eyes. (X)

EDWARD
Let's get some blood.

68 EXT. MAIN GATE OF THE MANSION -- NIGHT 68

The armored unit arrives at the main gate of the mansion. MP's in bio-hazard gear with dogs and searchlights stream out of the vehicles and move into the forest. A helicopter lands on the road. Rhinehart and several aides jump out. A command post is being set up.

69 EXT. FOREST ROAD OUTSIDE OF FENCE -- NIGHT 69

Hailey and Matthews get out of the Suburban and stumble through the trees to the fence. They both look desperately ill. Whispering rage of the hive is all around them.

FRANK MATTHEWS
MURDERS...MURDERERS. WE'VE GOT TO
STOP THEM BEFORE THEY KILL US ALL.

In the distance they see the lights of the mansion.

HAILEY
We can get in. But we may not get
out.

FRANK MATTHEWS
You go. Destroy what they've
discovered. We'll escape. In one
week, half the human population will
be dead or under our control. The
hive must live. Give us the Ebola.

Hailey hands him the vial. Matthews opens it and drinks it down. Then, he rushes away into the darkness. Hailey moves to the fence. Working carefully to avoid sensors, he climbs over.

70 EXT. FRONT OF MANSION -- NIGHT 70

Like a shadow, Hailey moves across the grounds toward the porch.

71 INT. LAB/MORGUE -- NIGHT

71

Kimberly and Edward are examining the blood from the monkey. Kimberly is looking into the electron micrograph.

KIMBERLY

I've never seen anything like this. The bacteria are eating all the cells infected by the virus. Look at the transition over a ten-minute period.

They watch the change take place in the blood sample.

KIMBERLY (CONT'D)

The virus is gone, but now she has a major Vibrio infection.

(X)

EDWARD

So we give him a course of tetracycline. Vibrio eats the virus, tetracycline kills the Vibrio...and we're home free. We've gotta tell Rhinehart.

KIMBERLY

Tell him what?

EDWARD

We know how to destroy this thing.

KIMBERLY

Premature, doctor. All we know is what's happening in one monkey.

EDWARD

So, let's test it on Glyndon.

KIMBERLY

Absolutely not. We need more data.

EDWARD

No time. Didn't you hear what he said? They're half a step from project termination. We've got to show them something. Now.

(X)

KIMBERLY

Dr. Marcase. We're not ready for a human test. You said yourself this strain causes septic shock and there could be other complications. Glyndon could die.

(X)

EDWARD

He's dying right now.

(CONTINUED)

Marcase moves to a cabinet and begins preparing another Vibrio injection.

EDWARD (CONT'D)

Look, Matthews is infected out there...and probably Hailey. And they have the Ebola...

(CONTINUED)

KIMBERLY

I will not take responsibility for this.

EDWARD

You don't have too. This one's on me.

Armed with a syringe, he rushes out of the room.

72 EXT. FOREST OUTSIDE FENCE -- NIGHT 72

The MP's with their dogs are searching the forest. A helicopter flies overhead. Its light scours the shadows. The MP's find the Suburban. Instantly, they're all over it.

73 EXT. MAIN GATE OF MANSION -- NIGHT 73

Rhinehart is at his command post. A LIEUTENANT COLONEL and several aides rush up to him.

LIEUTENANT COLONEL

They've found the Suburban. It's empty. (X)

RHINEHART

If they find either of them, take immediate action. Is that clear?

LIEUTENANT COLONEL

Yes sir.

The Lieutenant Colonel moves off to obey.

74 INT. HALLWAY -- NIGHT 74

Marcase runs down a long hall toward Glyndon's chamber.

75 INT. ISOLATION CHAMBER -- CONTINUOUS 75

The pressure door slides open. He rushes into the room and stops short. The tank is empty. Glyndon is gone.

EDWARD

My God...

Running to a monitor, he taps several keys. Rhinehart's face appears.

RHINEHART

(on screen)

What do you need, Edward?

76 EXT. COMMAND POST AT MANSION GATE -- INTERCUT -- NIGHT

76

EDWARD
Glyndon has escaped.

RHINEHART
How is that possible?

EDWARD
I don't know, but he's gone.

Rhinehart hits a control switch on a panel next to him. Sirens begin wailing and lights flash through the underground center. A digital sign on the wall registers nine minutes...and counting down.

EDWARD (CONT'D)
What are you doing?

RHINEHART
The house is now sealed off. You have eight minutes and fifty-three seconds to correct the breach before termination. Glyndon must be found and placed under control before you enter your code. Move quickly, Edward.

The screen goes dark. Marcase stares at it, then up at the ticking clock.

EDWARD
DAMMIT.

He rushes out of the room.

77 INT. LAB/MORGUE -- HALLWAY -- NIGHT

77(X)

The sirens are still screaming. Lights flash. A clock in the lab is ticking off the seconds. Kimberly is trying to contact Edward over the intercom.

KIMBERLY
Dr. Marcase, where are you? What's happening?

Suddenly, she turns. Behind her are Glyndon and Hailey. They both look desperately ill and on the edge of sanity.

ARTHUR GLYNDON
MURDERER...

His blood-red eyes stare at her. She tries to run. Hailey grabs her.

(CONTINUED)

ARTHUR GLYNDON (CONT'D)
 You are killing us. Didn't I tell you (X)
 that when one of us dies, all of us (X)
 feel it? But our life means nothing
 to you.

He grabs her and pulls off her protective headgear. He sticks his fingers on his tongue. On them appears the blue-green glow of saliva. Then, he forces them between her lips.

ARTHUR GLYNDON (CONT'D)
 Taste life, doctor. Now we are in you
 too. Where is Marcase?

KIMBERLY
 I don't know.

ARTHUR GLYNDON
 Well, let's go find him.

Dragging Kimberly with them, they leave the room.

78 EXT. MAIN GATE OF MANSION -- NIGHT 78

Rhinehart turns to a COMMUNICATIONS SPECIALIST who is at a mobile control panel next to the military vehicle.

RHINEHART
 How much longer?

COMM. SPECIALIST
 Four minutes and twenty-two seconds
 before termination.

RHINEHART
 Keep the frequencies clear.
 (to himself)
 Come on, Edward, get this under control.

79 INT. LAB/MORGUE -- VARIOUS -- NIGHT 79(X)

Glyndon and Hailey move into the lab. Kimberly is with them. (X)
 Lights flash and the sirens are screaming.

ARTHUR GLYNDON
 Dr. Marcase, where are you? Come out.
 We're all going to die anyway. What
 have you got to lose?

Glyndon drops the Vibrio test tubes. Suddenly, at the end of (X)
 the hall, Marcase appears. He takes off his headgear and
 walks toward them.

EDWARD (X)
 Glyndon. (X)

(CONTINUED)

ARTHUR GLYNDON

You're a brilliant man, Doctor. Such a pity. When a human dies it's so permanent. When we die, the hive lives on.

EDWARD

Well, there's one thing I'd like to do before I die.

(beat)

Something for Arthur Glyndon.

Marcase leaps forward and drives the Vibrio syringe straight into Glyndon's throat.

Glyndon chokes. Then, he screams. Hailey is screaming too. Glyndon staggers, smashing glass and knocking over equipment.

With incredible rage, Hailey attacks Marcase and begins to beat him. Kimberly tries to stop him, but there's nothing she can do. (X)

Marcase is on the floor. His face is covered with blood.

Hailey lifts a piece of equipment and is about to smash it down on him. But Glyndon rips it from his hands and lifts it himself.

He's about to kill Marcase, when a horrible look comes over him. From his mouth comes a terrifying groan.

CU GLYNDON'S EYES

The blood drains out of his eyes.

He screams...and swings the equipment -- but not at the doctor. It smashes straight into Hailey's face...knocking him out. Glyndon's face contorts. The whispers are fading.

There are ten seconds left on the clock.

EDWARD (CONT'D)

Put in the code.

Kimberly stumbles to the wall and punches in her code.

80 EXT. MAIN GATE OF MANSION -- NIGHT

80

Fifteen seconds.

(X)

COMM. SPECIALIST

They've signaled to stop destruct.

(CONTINUED)

RHINEHART
Who's code is it?

COMM. SPECIALIST
Dr. Shiroma.

Two seconds.

RHINEHART
CANCEL TERMINATION.

The man hits a switch.

81 INT. BIO-HAZARD ISOLATION FLOOR HALLWAY -- NIGHT 81

The sirens stop wailing and the lights come back on. Hailey lies on the floor unconscious. Kimberly leans against the wall. As Glyndon stares down at Marcase, tears without blood are in his eyes.

ARTHUR GLYNDON
Doctor...my wife...where is she?

DISSOLVE TO:

82 EXT. FOREST -- NIGHT 82

Frank Matthews is running through the forest. Dogs and MP's with searchlights are closing in. Suddenly, he's surrounded. For a moment, the men stare at him. Then, the Lieutenant Colonel yells...

LIEUTENANT COLONEL
DO IT.

An MP points a flame thrower...and pulls the trigger. Fire streaks out. Matthews screams as the flames cover him. In a moment, he is consumed.

DISSOLVE TO:

83 INT. HALLWAY -- LATER 83

Security personnel in bio-hazard suits are everywhere. Hailey is strapped down to a gurney. So is Kimberly. They're both sedated. IV's are in their arms.

Marcase gives Hailey an injection. Then he gives one to Kimberly. When he's finished, Rhinehart steps up with another syringe.

(CONTINUED)

EDWARD (X)
It was close, wasn't it?

RHINEHART (X)
From now on let's try to make our
discoveries with more than a seven
second reserve.

Rhinehart sticks the needle in...and none too gently.

DISSOLVE TO: (X)

84 EXT. COSTA RICAN JUNGLE -- ESTABLISHING -- DAY 84

Once more...twilight at noon in a garden of the gods gone
insane. Once more, the creatures are screaming. Then,
Glyndon's voice is heard.

ARTHUR GLYNDON (O.S.)
This tomb is a complete mystery. Far
older than any other ever found in the
Western hemisphere...

DISSOLVE TO:

85 INT. TUNNEL OUTSIDE CHAMBER -- DAY 85

Rhinehart, Edward, Kimberly, Hailey and Glyndon are walking
up the tunnel toward the burial chamber.

ARTHUR GLYNDON
To the best of our knowledge, it can't
be associated with any known culture.

EDWARD
What's the meaning of these runes?

ARTHUR GLYNDON
We don't know. At the moment, they're
completely indecipherable.

HAILEY
I get a really strange feeling in here.

ARTHUR GLYNDON
Perhaps there was an ancient
civilization that died in a great flood --
(MORE)

(CONTINUED)

EDWARD (X)
It was close, wasn't it?

RHINEHART (X)
From now on let's try to make our
discoveries with more than a seven
second reserve.

Rhinehart sticks the needle in...and none too gently.

DISSOLVE TO: (X)

84 EXT. COSTA RICAN JUNGLE -- ESTABLISHING -- DAY 84

Once more...twilight at noon in a garden of the gods gone
insane. Once more, the creatures are screaming. Then,
Glyndon's voice is heard.

ARTHUR GLYNDON (O.S.)
This tomb is a complete mystery. Far
older than any other ever found in the
Western hemisphere...

DISSOLVE TO:

85 INT. TUNNEL OUTSIDE CHAMBER -- DAY 85

Rhinehart, Edward, Kimberly, Hailey and Glyndon are walking
up the tunnel toward the burial chamber.

ARTHUR GLYNDON
To the best of our knowledge, it can't
be associated with any known culture.

EDWARD
What's the meaning of these runes?

ARTHUR GLYNDON
We don't know. At the moment, they're
completely indecipherable.

HAILEY
I get a really strange feeling in here.

ARTHUR GLYNDON
Perhaps there was an ancient
civilization that died in a great flood --
(MORE)

(CONTINUED)

ARTHUR GLYNDON (CONT'D)

A civilization controlled by The
Whisperers. Well, here's the entrance.
Be careful, it's slippery.

(X)

86 INT. STONE CHAMBER -- CONTINUOUS

86

The group climbs into the burial chamber.

(CONTINUED)

ARTHUR GLYNDON

We named this the Tomb of the Lords of
Talamanca.

SHIROMA

We've named the virus Talamanca Regalis.

Glyndon sits down in the stone chair. A strange, sad look
comes to his face.

RHINEHART

What are you feeling, Dr. Glyndon?

ARTHUR GLYNDON

My wife and I worked together for so
long. I don't know what I'm going to
do without her.

Then, his look changes. He stares at the door.

ARTHUR GLYNDON (CONT'D)

You know, it's very strange. Even
though the virus is gone from my body,
I seem to have its memories.

(beat)

I can remember being here...sitting in
the darkness...waiting...waiting...
listening to the whispers...for over
fifteen thousand years.

Once more...as though from far away...the whispers are heard
again.

DISSOLVE TO:

87 EXT. JUNGLE -- ANGLE ON LEAVES -- DAY

87

As the wordless whispering continues... On a leaf near the
broken statue of an ancient god rests a tiny drop of blue-
green liquid. A lovely butterfly settles on it...drinks...
then flutters away.

The blue-green drop is gone...and the whispers fade.

FADE OUT:

END OF ACT FOUR