

RETURN OF THE LIVING DEAD III...

"ASHES TO ASHES"

by

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FINAL DRAFT

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FADE IN:

CLOSE UP-- A pale yellow CADAVER'S FACE staring blankly at us. Blue-green fluorescent light flickers across it.

PULL BACK and REVEAL

1 INT. RESEARCH CENTER - CORRIDOR

The cadaver is on a gurney being wheeled down a drab, industrial hallway by TWO ORDERLIES.

Striding ahead of them are three high ranking army officers. LIEUTENANT COLONEL JOHN REYNOLDS (46), walks in the middle. He is a no-nonsense Robert Duvall type. Flanking him on one side is a gravelly voiced, cigar-chewing COLONEL (61). On the other side is a pretty, but cold looking woman LIEUTENANT COLONEL SINCLAIR, (42).

COLONEL  
John, this is Lieutenant Colonel  
Sinclair.

Reynolds and Sinclair exchange strained smiles.

REYNOLDS  
Pleasure.

SINCLAIR  
Likewise.

COLONEL  
Sinclair is here observing from  
Washington. She spent two years  
researching this project before they  
decided to go with your approach.

REYNOLDS  
Yes I heard about your idea...  
something about a steel cage?

SINCLAIR  
An exoskeleton.

REYNOLDS  
Oh... right.

SINCLAIR  
The steel frame allowed me to  
control the deceased units and at  
the same time offer the mobility  
to make them highly effective  
bio-weapons.

Reynolds gives her a condescending smile.

REYNOLDS

Lucky for me the Pentagon decided  
on a more humane approach...

They reach a security door at the end of the corridor.

REYNOLDS

If you have any questions please  
feel free to ask. The process is  
far more advanced than what you were  
involved in... there's bound to be  
a lot you don't understand.

SINCLAIR

(with an icy smile)

Thank you Reynolds for being so...  
generous.

Reynolds steps toward the door, fishes in his pockets. He  
suddenly stops, turns to the orderly.

REYNOLDS

Oh, uh... open this would you?

ORDERLY

Of course sir.

The orderly takes out a silver security card key. Reynolds  
smiles awkwardly--

REYNOLDS

I... uh seem to have left my card  
key at home.

Sinclair shoots him a dry smile--

SINCLAIR

I wouldn't let it bother you,  
Reynolds. From what I've seen around  
here, security seems to be a rather  
low priority.

Reynolds looks away, trying not to show his embarrassment.  
The Colonel growls bitterly--

COLONEL

Damn budget chopping fools in  
congress... If it wasn't for them  
we'd have our permanent facility  
by now.

CLOSE UP-- The orderly inserts the silver card key. The door  
BUZZES open.

CUT TO--

2 EXT. CLIFF SIDE PARKING LOT - PALOS VERDES. LATE AFTERNOON.

An after school hang out. Teen-agers party around their cars, listening to music, goofing off.

CLOSE ON JULIE WALKER

Julie (17), sits in a beat-up old Dodge with her group of GIRLFRIENDS. She has a sexy, wild, unpredictable air about her and an ever present mischievous gleam in her dark, smoldering eyes. Everything she wears is black-- Her leather "Megadeth" jacket, a net top over a leather bra, finger-less leather gloves. Her ears are pierced with a collection of silver earrings.

Distorted metal MUSIC blares from the ratty car speakers, her girlfriends CHATTER mindlessly... But Julie is in her own world-- She is holding her hand over the flame on her lighter, seeing how long she can stand the pain.

One of the girls, MINDY, sees what Julie's doing and slaps her hand away.

MINDY

Julie! What are you doing? Are you mental?...

Julie looks up, smiles privately. The SOUND of a motorcycle approaches. The flame flickers and blows out. Julie looks over--

WHAT SHE SEES

CURT REYNOLDS (17) cruises into the parking lot on a brand new Honda motorcycle. He's got an open, honest, boyish-handsome face with short hair. He wears a "Slayer" t-shirt and jeans. He gets a few looks from the crowd-- He's not quite as hip as they are, but he tries.

MINDY

The Lone Ranger's here...

Julie scrambles out of the car, rushes over to Curt as he pulls to a stop. She whispers to him eagerly--

JULIE

Did you get it?

CURT

I said I would, didn't I?

JULIE

Let me see.

He pulls out a silver card key-- with Reynolds' picture on it, holds it up and smiles.

CURT

I helped my dad look all over the house for it, but we just couldn't seem to find it...

JULIE

Oh god Curt, this is so cool!

She laughs excitedly, throws her arms around him. There is a beat. Their eyes lock together... There's a real connection between them. They kiss, long and slow. She finally pulls away.

JULIE

So how do we get on the base?

CURT

No problem. I'm the boss's son, remember?... I can do anything.

She smiles kisses him again. Mindy calls over to them.

MINDY

Hey Julie! Are you guys gonna do Club Kill tonight with us or what?

Julie climbs on the back of the bike.

JULIE

I'll call you later!

(to Curt)

Did you find out anything else?

CURT

Nothing more than what we heard him say on the phone last night. The big test or whatever it is, is gonna happen at six.

MINDY

Test? What test?!

JULIE

No test, Mindy. Butt out.

(back to Curt)

What time is it?

Curt shoots a look at his watch.

CURT

About five thirty.

JULIE

Five thirty? Come on Boy Scout, we gotta jam!

Curt pops the bike in gear and they take off.

CUT TO--

3 INT. RESEARCH CENTER - TEST ROOM.

Double air-lock doors HISS open on a plexiglas wall that divides the room in two. The Orderlies push the cadaver inside where several big METAL DRUMS are stored. Stenciled across them in faded old print is: "2-4-5 Trioxin. Property of the U.S. Army". Through the hazy glass portals in the barrels we see the mummified corpses of the LIVING DEAD.

WE PULL BACK through the plexiglas to the observation half of the cube. The room is filled with crates of supplies, shelves of glass containers storing human organs and brains. There is a bustle of activity as MPs, SCIENTISTS, DOCTORS, hurry about.

Reynolds, Sinclair and the Colonel stand by, watching the preparations.

COLONEL

Well John, let's keep our fingers crossed. If your preliminary results are any indication maybe something good'll finally come from the Trioxin after all.

REYNOLDS

I'm sure it will, sir.

SINCLAIR

You were part of the original team that commissioned Trioxin from Darrow Chemical, weren't you sir?

The Colonel takes out a new cigar.

COLONEL

Yeah, it was gonna be our weapon in the war against marijuana before the leak in '69 when we found out about its special properties... and then of course...

He frowns as he bites off the tip of his cigar.

COLONEL

...Later there was the Louisville disaster in '84...

(more)

COLONEL (Cont'd)  
(he spits out the tip)  
Hell, I still think we could've kept  
it all on the QT if that bastard  
hadn't made that goddamn movie about  
it.

CUT TO--

SERIES OF SHOTS

THE CADAVER is pulled off the gurney and hung upright by  
leather shackles around its legs and arms.

CLANK! A steel ball is shoved into the cadaver's mouth,  
strapped securely in place.

CLUNG! One of the Trioxin barrels is set next to the  
cadaver.

WHUMP! The lid of a cooler is thrown open-- When the cold  
mist clears away WE SEE several strange looking BULLETS  
packed on dry ice. The slugs are transparent with an  
iridescent blue liquid inside them.

CLICK! A steel mesh tube is connected to a tank of  
compressed nitrogen.

CLICK! The other end is connected to a strange looking  
aluminum PROTOTYPE RIFLE.

CUT TO--

4 EXT. ARMY BASE - MAIN GATE. NIGHT.

Curt and Julie drive up on the motorcycle. THE GUARD in the  
gate house smiles and waves Curt through. Curt waves back  
and cruises on in.

CUT TO--

5 EXT. ARMY BASE - WAREHOUSE COMPLEX. NIGHT.

Curt and Julie creep up to the door of the large, anonymous  
looking warehouse. Black letters stenciled on the wall read:  
"G-17."

CURT  
G-17. It's the same on the card.  
This must be it.

Curt jams the card into the key box by the door-- Nothing  
happens.

CURT  
Damn...

JULIE

Let me try.

Julie grabs the card, examines it for a second, then turns it over and slowly LICKS the magnetic strip on the back.

CURT

What're you doing?

She gently slips it into the slot. CLICK! The door pops open. Julie holds up the wet card, smiles coyly--

JULIE

It's all in the tongue.

She kisses him. Curt responds eagerly; hot and intense. Julie pulls away, whispers excitedly.

JULIE

Come on...

They slip inside.

6 INT. WAREHOUSE. NIGHT.

Metal modular rooms have been installed in the cavernous warehouse space. The cube-like units are linked by a maze of corridors... it's like some kind of high security ant farm.

Julie and Curt stare in awe at the strange sight.

JULIE

(whispers)

Look at all this... it's incredible...

They step up to the security door on the outside of the module. Julie starts to insert the card into the lock when Curt suddenly grabs her hand, stops her.

JULIE

What're you?--

CURT

Shhh...

Curt points to the door knob.

CLOSE ON THE KNOB

CLICK! It starts to turn. Someone is coming out.

JULIE

Oh shit...

Curt sees a ladder welded to the side of the module.

CURT

Up here.

They scramble up the ladder, duck into the shadows on top of the modules. The door swings open and an armed SENTRY strolls out. He pauses, slips his walkie talkie out of his belt.

SENTRY

(into walkie talkie)  
Base dispatch, this is Sentry 12,  
over in the research center. I'm  
commencing my 1800 hour perimeter  
rounds now.

Curt and Julie remain frozen as the Sentry strolls past beneath them and disappears around a corner.

JULIE

Shit, he's going on guard duty.  
Maybe we should get out of here...

CURT

Are you kidding? No way Julie, we  
didn't come this far to turn back  
now...

Curt looks around at the module maze beneath them. Bluish-green light streams out of slits in the metal roof

CURT

It'll be okay, we'll stay up here.  
We can still see inside.

He crawls away. Julie follows him.

TRACKING WITH JULIE AND CURT

They crawl past a large smoke stack that rises from one of the modules and out the warehouse ceiling. They peer down inside.

WHAT THEY SEE

An incinerator room. There's a stainless steel cart with several HUMAN BODY PARTS piled on it. An ORDERLY in a protective suit heaves a stiff HUMAN LEG into the roaring furnace.

ON CURT AND JULIE

They both stare; repulsed and intrigued.

JULIE

Look at all those... do you think  
they're real?...

A walkie-talkie SQUELCH suddenly crackles from somewhere below. They both react quickly by ducking behind the chimney. WE TILT DOWN... The Sentry passes by beneath them.

Once he's gone, Julie suddenly grabs Curt, KISSES him hard.

JULIE  
(breathless)  
God this turns me on...

CUT TO--

7 INT. RESEARCH CENTER - TEST ROOM. NIGHT.

A DOCTOR in a protective suit in the isolation room secures a band around the cadaver's head that is connected to an EEG monitor. He makes a few final checks on a bank of high-tech monitors then speaks into his headset to the CHIEF SCIENTIST, a 50ish gray haired woman wearing a headset outside the room.

Two MPs in protective suits with the strange gun also acknowledge through their headsets, give the "thumbs up" sign.

The chief scientist crosses to Reynolds.

CHIEF SCIENTIST  
We're all set here, sir.

REYNOLDS  
All right, let's proceed.

We TILT UP to the metal roof.

ABOVE THE MODULE

CURT and JULIE peer intently down through the grates in the ceiling; the bluish-green light glows on their faces.

CURT  
(whispers excitedly)  
God Julie... that's my dad...

JULIE  
Oh don't worry, they can't see us.

CURT  
Is that a dead body?

JULIE  
Yeah... yeah I think so. I saw my uncle when he died. He looked just like that.

CURT  
What're they doing?

## IN THE ISOLATION ROOM

The doctor checks his watch, jots down the time on a clipboard. He slowly turns the special valve that has been installed on the Trioxin barrel.

There is a loud HISS as a yellowish-green mist escapes from the barrel. The vapor drifts over the cadaver, enveloping it, soaking into its skin.

Reynolds, the Colonel, Sinclair... everyone watches intently, and then...

The straight line on the EEG suddenly waivers, signaling brain activity. Several of the other monitors start to light up.

## CLOSE ON THE CADAVER

After a moment we see his finger twitch... then his hand, then leg...

## ON JULIE AND CURT

WE DOLLY IN CLOSE-- They stare wide eyed at the awakening cadaver.

JULIE  
(whispers)  
My God...

CURT  
(stunned)  
...It's coming back to life...

## CLOSE ON THE CADAVER

Its eyes flutter open. Its gray-yellow mouth stretches wide around the steel ball and lets out a blood curdling SCREAM.

The doctor takes an instinctive step away, shuts off the mist. The cadaver starts thrashing around, its arms flailing as it struggles violently with the leather leash-like restraints.

The doctor looks down at the EEG-- Its going crazy.

## IN THE OBSERVATION ROOM

The chief scientist turns to Reynolds.

CHIEF SCIENTIST  
Phase one complete, sir.

Reynolds takes a deep breath, looks at the Colonel, then back at the chief scientist.

REYNOLDS

Okay then. Proceed with the paretic infusion.

ON JULIE AND CURT

Julie whispers to Curt--

JULIE

Paretic what?

CURT

(whispers; amazed)  
Jesus Christ, it came back to life... I can't believe it... It came back to life...

IN THE ISOLATION ROOM

The MP raises the awkward prototype rifle; wisps of vapor rise off the frozen barrel. The RED LASER sighting beam zeroes in on the cadaver's forehead as it thrashes about. The MP steadies his aim, pulls the trigger--

KAPHOOMP! The barrel FLASHES... We go into SLOW MOTION-- THWACK!... The glowing blue bullet PUNCHES a small hole in the cadaver's yellow forehead.

CLOSE ON THE CADAVER

It suddenly arches its back, twitches and then goes stiff.

The line on the EEG falls flat. The other monitors blink off.

SILENCE.

IN THE OBSERVATION ROOM

Suspense hangs in the air as everyone waits...

IN THE ISOLATION ROOM

The Doctor clicks a few switches on the EEG, turns to the other monitors, checks different levels. He finally stands up, smiles.

IN THE OBSERVATION ROOM

CHIEF SCIENTIST

(into headset)

Roger that...

(to Reynolds, smiling)

Paralysis has been successfully attained!

The room bursts into spontaneous APPLAUSE. MPs, Orderlies, Scientists-- everyone smiles and congratulates themselves.

ON CURT AND JULIE

Curt turns to Julie, a horrified look on his face--

CURT

Jesus! This is really warped! I  
can't believe my Dad--

Julie grabs Curt enthusiastically.

JULIE

Oh god I know! How did they do  
it?... I knew this would be worth  
checking out, I just knew it...

She KISSES him hard. The exuberant force knocks one of her skull shaped SILVER PINS off her jacket. It CLATTERS onto the roof.

DOWN BELOW IN THE WAREHOUSE

The Sentry suddenly looks up. He takes out his flashlight, hurries over to a nearby ladder, starts climbing.

TOP OF THE MODULES

Julie and Curt hear him coming and duck into the shadows. The Sentry pulls himself up the last rung of the ladder, peers over the top. CLICK! He turns on his flashlight. The beam rakes across the modules-- Julie and Curt are gone.

CUT TO--

8 INT. ACROSS THE WAREHOUSE

Curt and Julie scramble down the ladder by the front door. Julie looks back.

JULIE

It's okay Curt, he didn't see us.

CURT

I don't care. We're getting out of  
here, I've seen enough!

JULIE

But Curt!

He darts to the warehouse door.

CURT

Come on!

He runs the card key through the slot. The door buzzes open. He drags her out the door.

CUT TO--

9 INT. THE TEST ROOM

The room is still buzzing with excitement. The MPs are packing away the gun as the doctor unstraps the cadaver's arm, bends it back and forth, then jots a note on his clipboard.

In front of the isolation room, the Colonel chuckles happily as he shakes Reynolds' hand.

COLONEL

It's brilliant, just brilliant John. I can just see it now... We'll let these bio units run roughshod over the enemy and then stroll in, freeze 'em up and pack 'em away until the next time.

Behind them, the doctor takes out an opthalmascope, pries back an eyelid, shines it into the cadaver's pupil. He snaps it off, makes another note.

Sinclair forces a reluctant smile, stiffly shakes Reynolds' hand.

SINCLAIR

I must admit Reynolds, even though I think the exoskeletal approach would be more efficient, there's no arguing with your results.

REYNOLDS

Thank you. But it really was a team effort.

COLONEL

Oh don't be modest, John. This was your baby from the start...

The doctor pulls out a thermometer, unstraps the steel ball from the cadaver's mouth. The jaw springs closed. He tries to open it-- No luck. It's frozen tight. He works his fingers under the rubbery lips, tugs with all his might.

The Colonel takes a drag off his cigar stump, nudges Sinclair and smiles proudly.

COLONEL

John was the one who first figured out the poor dead bastards craved brains because they needed the electricity from the neurons.

SINCLAIR  
Oh, is that right?

REYNOLDS  
Yeah well, that was just an outsider's lucky guess. It was my team that discovered that the mist activated the central nervous system, and then it was just a matter of developing the acid projectiles that froze it again. Our last hurdle is going to be to develop the projectiles so they don't have to be stored in sub-zero temperatures.

The Colonel pats him on the back.

COLONEL  
Well John, rest assured. Once Washington gets my phone call tonight, you'll be given everything you need to develop the bullets.

All this chummy praise has started to make Sinclair ill.

10 INT. ISOLATION ROOM

10

The doctor finally gets the cadaver's mouth open with one hand and is reaching for the thermometer with the other when--

CRRAACK! The cadaver bites down, crushing the doctor's fingers. He SCREAMS, withdraws his mangled hand. The plexiglas wall is SPLASHED in red.

The cadaver's eyes snap open. It grabs the doctor by the neck, snatches a scalpel off a tray-- SHUNK! It pierces the base of the doctor's skull.

OUTSIDE

Pandemonium. An ALARM begins to blare. Reynolds and the chief scientist spin around, peer through the blood soaked plexiglas at the ghastly sight inside.

REYNOLDS  
Jesus Christ. It didn't hold...  
the paralysis didn't hold!

BACK INSIDE

The doctor SCREAMS in agony, clutching the back of his head. He stumbles away from the cadaver. It lurches after him, smashing over the monitoring equipment.

The MPs scramble frantically to re-assemble the gun.

MP #1

A projectile! I need a projectile!

CLOSE ON THE GUN

The MP's fingers grope frantically with a slippery blood covered bullet. CLICK! He manages to get one in the chamber.

MP #1

Connect me!

The other MP fumbles with the steel mesh tube, trying to connect the nitrogen tank.

ON THE DOCTOR

He crashes into a corner, slumps to the ground. The cadaver leaps on top of him.

MP #2

Hurry up will you?!

The cadaver CRACKS the back of the doctor's head open on the floor, digs the scalpel under the skull, TEARS out a hunk of gray matter. It shoves a handful into its hideous yellow mouth, dripping with saliva.

CLOSE ON THE DOCTOR'S SKULL

The cadaver's thick yellow saliva dribbles down onto the doctor's shattered skull...

ON THE MPS

CLICK! The tube is connected-- KAPHOOMP! He fires. KASPLAT! The bullet shatters against the plexiglas, just missing the cadaver.

The cadaver lurches around, looks up. It heaves the doctor's carcass aside and starts straight for them.

MP #2

Again!... Again!

The MP frantically fires again-- KAPHOOMP! THWACK! This time he hits the skull. The cadaver suddenly freezes, topples over.

OUTSIDE

The Colonel hurries up to Reynolds.

COLONEL

What the hell happened, John?!

Reynolds shakes his head, bewildered.

REYNOLDS  
 I... I don't know sir...  
 (to the scientist)  
 Strap that thing down before it  
 wakes up again!

BACK INSIDE

MP #1 lowers the rifle, stares at the carnage, stunned. MP  
 #2 snaps him out of it.

MP #2  
 (anxiously)  
 Tie him up! Come on quick! Tie him  
 up!

They drag the cadaver onto the gurney, start frantically  
 strapping it down. WE TILT DOWN...

ON THE DEAD DOCTOR

He lies in a pool of blood and innards. WE MOVE IN TIGHT  
 ON HIS SHATTERED SKULL-- The cadaver's thick yellow saliva  
 starts to BUBBLE and FIZZLE...

WE PAN to the doctor's HAND-- It begins to twitch...

BACK ON THE MPS

They finish strapping the cadaver down and heave a  
 collective sigh of relief.

MP #1  
 Christ...

MP #2  
 That oughtta keep the bastard in  
 place.

WHUMP! The dead doctor suddenly grabs MP #1's ankle. He  
 looks down--

MP #1  
 What the hell?--

CRUNCH! He CLAMPS his teeth into his leg. The MP lets out  
 a blood curdling SCREAM.

BACK OUTSIDE

Reynolds stares in disbelief--

REYNOLDS  
 My god no...  
 (yells at an orderly)  
 Contain it damnit! Seal the room  
 off now!

The orderly rushes over to the air lock doors. He fumbles frantically with the safety guard over the panic button, finally manages to open it. CLICK! He punches it. WHOOSH! CLANG! A steel mesh containment door SLAMS down.

REYNOLDS  
(yells at the chief  
scientist)  
How the hell did this happen,  
Williams?!

CHIEF SCIENTIST  
It's the cadaver's saliva sir! It  
infected Doctor Perry's central  
nervous system!

INSIDE

MP #2 pounds desperately on the blood splattered door.

MP #2  
Open the door! Open the goddamn  
door!

He shoots a panicked look behind him.

MP #1 SCREAMS in agony, kicking and fighting as the doctor RIPS and CHEWS his leg.

MP #1  
Help me... get the gun...

MP #2 scrambles for the rifle, wheels around-- KAPHOOMP! THWACK! The bullet hits the doctor's shoulder. He shivers, twitches but is only half paralyzed. He continues to gnaw on the MP's leg.

MP #1  
The brain! You've gotta hit the  
brain or the spine!

CLICK! MP #2 loads the last bullet, aims one more time-- KAPHOOMP!

THWACK! This time the bullet hits its mark. The doctor goes stiff, topples over.

BACK OUTSIDE

Reynolds barks orders to the chief scientist.

REYNOLDS  
Send a team in there and get  
everyone out! I want 'em all tied  
down, living or dead! Keep 'em all  
under observation!

The Colonel chews anxiously on his cigar.

COLONEL  
Christ John, Washington is waiting  
for my call. What the hell am I  
gonna tell them?

Sinclair steps up behind them--

SINCLAIR  
Don't worry Colonel, you can leave  
that to me...

Reynolds and the Colonel spin around. She gives them an icy  
smile--

SINCLAIR  
Before I left, General Meade made  
me promise I'd call him  
personally... Just to give him my  
objective opinion.

The Colonel and Reynolds exchange worried looks.

CUT TO--

11 EXT. PALOS VERDES NEIGHBORHOOD. NIGHT. 1:

Heavy metal music drifts through the quiet night air from  
Curt's large, contemporary house.

12 INT. CURT'S ROOM 1:

We are CLOSE ON a boom box. The music blasts from the small  
speakers. The SOUNDS of Julie and Curt making love can be  
heard coming from across the room.

We PAN away from the boom box, past a pair of drumsticks  
and a practice pad. We discover a photo of a younger Curt  
in a Boy Scout uniform next to several Poloroids of Curt  
and Julie mugging for the camera, holding up T-shirts at  
a Metallica concert.

We move off the dresser and pick up a trail of Julie and  
Curt's discarded clothes. We follow the trail across the  
room as the SOUNDS of their lovemaking reach a climax...

We TILT UP and REVEAL Curt and Julie on the bed. Curt  
suddenly relaxes, gasping for air. Julie holds him tight,  
kisses his bare shoulders.

JULIE  
Oh God Curt it was so incredible,  
wasn't it?...

CURT  
(breathless)  
Oh yeah... yeah it was great...

JULIE  
(kisses him)  
...I wonder if he felt anything when  
that bullet smashed into his skull.

Curt suddenly realizes she's not talking about their  
lovemaking.

CURT  
What?...

JULIE  
(another kiss)  
That dead guy, I wonder if he could  
feel anything.

CURT  
Julie...

JULIE  
And that scream. You remember that  
horrible scream?

CURT  
I'm trying not to.

JULIE  
Oh God I bet he was in hell... it  
must be awful to be dead...

Curt suddenly pulls away from her, sits up on the edge of  
the bed, out of breath.

CURT  
Come on Julie, would you give it  
a rest?

He grabs his T-shirt, pulls it on. Julie slowly sits up.

JULIE  
What's wrong, Curt?

CURT  
It's... it's just... you're so  
carried away with all this...

JULIE  
You mean you're not?

CURT  
Well we don't even know what we  
really saw... I mean we don't even  
(more)

CURT (Cont'd)  
know if that really was a corpse  
to begin with. It could've been a  
mental patient or someone in a  
coma...

JULIE  
No way. That was definitely a  
corpse. I told you I saw my uncle  
when he was dead.

A beat. Curt runs his hands back through his hair. Julie  
can tell something's wrong.

JULIE  
You're still hung up about seeing  
your dad there, aren't you?

CURT  
Him? Oh come on, Julie... I told  
you I don't care what my dad does.  
I hardly ever see him anyway.

Julie slowly sits up next to him. She reaches out, gently  
puts her arm around him.

JULIE  
Good... because you don't need him.  
You've got me...

She kisses him. There is a beat. He finally smiles, pulls  
her back down onto the bed.

CURT  
That's right, and I'm never gonna  
let you go... ever.

He holds her down, starts kissing, groping. Julie giggles,  
struggling to get free...

Car HEADLIGHTS rake across the curtains above them. Curt  
suddenly pulls away.

CURT  
Oh shit...

He gets up, turns down the music.

JULIE  
What's the matter?

CURT  
I gotta put the car key back.

JULIE  
What?! Curt you told me he still  
thinks it's lost!

WE HEAR the front door open and close. Julie slips out of bed, grabs her clothes, starts frantically dressing.

CURT  
Yeah well, even old dogs figure out  
new tricks after a while...

There is a sharp KNOCK on the door.

REYNOLDS (O.S.)  
Curtis?

CURT  
Yes sir?

REYNOLDS  
I need to speak to you.

Curt straightens the bed, hurries to the door, opens it. His father is on the other side, a beleaguered look on his face.

CURT  
What's going on?

Reynolds looks in at Julie then back to Curt.

REYNOLDS  
I want to speak to you... Alone.  
In my office.

He turns, strides away. Curt glances over at Julie.

CURT  
I think he knows something.

She gives him a worried look as he leaves.

13 INT. REYNOLDS' OFFICE. NIGHT.

1

Reynolds pours himself a glass of scotch, sits tiredly behind his desk. Curt steps into the doorway.

CURT  
What is it, Dad?

Reynolds takes a swig.

REYNOLDS  
I uh... I had some bad news  
tonight...

He takes another swig, sets the glass down hard.

REYNOLDS  
...I'm going to be re-assigned to  
another project.

CURT  
(taken by surprise)  
What?

REYNOLDS  
I'm being re-located to Oklahoma  
City. We report there in a week.

CURT  
(stammers anxiously)  
Oklahoma City?! But Dad we... we  
just got here six months ago.

REYNOLDS  
(interrupts)  
Look Curt, I'm sorry. I don't like  
it any more than you do. But it's  
nothing we haven't been through a  
dozen times before. Just have your  
room packed up by Saturday. Sunday  
you can start on the garage...

He yanks open his desk drawer, starts looking through it.

REYNOLDS  
By the way, Curt. You didn't ever  
find my card key, did you?

CURT  
(still reeling)  
Huh?... Uh no... no I didn't...

REYNOLDS  
I just don't understand it, it's  
got to be here someplace...

He continues to search the drawer. After a moment, he looks  
back up-- Curt's still standing there.

REYNOLDS  
Was there something else?

A beat. Curt gathers his nerve, speaks resolutely.

CURT  
Dad I... I can't leave.

Reynolds just looks at him; he can't believe what he just  
heard.

REYNOLDS  
What?

CURT  
(louder, more  
confident)  
I said I can't leave... I don't want  
to leave. I finally got friends  
here...

Reynolds slowly closes the drawer.

REYNOLDS  
Curtis, maybe I didn't make my self  
clear. I've been transferred. We're  
leaving in a week... both of us.

CURT  
No dad, I'm not going.

A beat. Reynolds stiffens. He slowly rises, crosses over  
to Curt. Curt holds his ground.

REYNOLDS  
You know Curt, I've tried to be  
understanding with you lately. I  
let you get that motorcycle, I even  
put up with your crazy idea of  
becoming a rock and roll drummer  
because I know you're gonna out grow  
it. But I've got to draw the line  
here. I won't have you defying me  
like this, do you understand?

A beat. Curt remains silent.

REYNOLDS  
And don't think I don't know who's  
behind all this, either... Moving  
away from that girl is probably  
going to be the best thing that ever  
happened to you.

Curt stares into his father's face, unblinking.

CURT  
I'm not going.

He turns, walks away. Reynolds yells after him.

REYNOLDS  
Damnit Curtis, don't you walk away  
from me when I'm talking to you!

14 INT. CURT'S BEDROOM.

1

Curt goes straight for his closet, throws open the door,  
grabs a backpack.

JULIE  
What's going on?

CURT  
My dad's being re-assigned again.  
I told him I'm not going.

JULIE  
You're kidding!

Reynolds storms into the doorway.

REYNOLDS  
Curt, damnit, I'm not finished with  
you!

CURT  
Yes you are.

REYNOLDS  
Get back in that office!

Julie spins around.

JULIE  
Hey, why don't you just leave him  
alone.

REYNOLDS  
Curtis, tell your friend to stay  
out of this.

Curt goes to his dresser, grabs his drumsticks.

CURT  
Tell her yourself.

He stuffs them into the backpack, starts grabbing the  
pictures of him and Julie off the dresser.

REYNOLDS  
Curtis, If you think for one minute  
I'm going to let you walk out of  
this house, you can think again!

He grabs his boom box along with a few heavy metal tapes,  
stuffs them into his backpack.

CURT  
Let's go Julie.

Julie barges through the doorway past Reynolds. Curt is  
following her when Reynolds suddenly grabs his wrist, stops  
him.

REYNOLDS

Now you turn right around and put  
that stuff away!

There is a beat. Curt clenches his fist, his knuckles  
turning white. He looks at his father distantly, repulsed...

CURT

Get your hands off me, you... you  
freak...

REYNOLDS

What did you call me?!

It remains a tense stand off... Julie steps up behind  
Reynolds.

JULIE

Come on Curt... I'm leaving...

Curt looks over at Julie, makes a move toward her. Reynolds  
yanks him back, his eyes narrow; he lowers his voice.

REYNOLDS

Goddamnit Curt, if your mother were  
alive to see this she'd--

CURT

(snaps angrily)  
Well she's not, is she?

REYNOLDS

Curtis...

CURT

Go ahead, say it... It's just one  
more thing you can blame on me,  
isn't it?

Curt's words hit Reynolds like a slap in the face. Curt  
yanks his hand free and leaves.

CUT TO--

15 EXT. CLIFF SIDE PARKING LOT. NIGHT

1

CRASHING WAVES pound the rocky shore in the moonlight. WE  
PULL BACK and REVEAL-- Curt and Julie sitting on the edge  
of the cliff. Julie is doing something to Curt's ear by the  
light of the motorcycle headlamp.

JULIE

Okay, are you ready? This'll hurt  
for just a second.

CURT  
(grimaces)  
Go ahead.

Julie carefully pierces his earlobe with a safety pin. Curt flinches.

CURT  
Ahhh...

Julie removes one of her silver earrings, puts it into his ear.

JULIE  
There... now as long as you wear  
this we'll never be apart.

Curt reaches up, touches his ear. He smiles, gently kisses her.

CURT  
Never... ever...

JULIE  
Even when we die, we'll have our  
ashes mixed up together so no one'll  
be able to tell us apart and we'll  
always be together, forever...

They kiss again, then lay back side by side and stare up into the stars. Curt pulls the drumsticks out of his backpack, starts idly tapping on his leg.

JULIE  
So where are we going to go?

CURT  
I don't know. I don't care. We can  
go anywhere we want now... we're  
free. I can even finally try to get  
a band together.

Curt continues to riff with his sticks. Julie smiles to herself.

JULIE  
I wonder how long it's gonna take  
my Mom to notice I'm gone... I bet  
it's at least two days... No... no,  
ever since she's been waitressing  
nights and sleeping at Dan's all  
day it could be a month... then  
again, she might never notice...

CURT  
Yeah well, at least you got a mom  
to ignore you...

There's a beat. An idea suddenly flashes in Julie's eyes.

JULIE

You know what?... I think we oughtta get married.

Curt suddenly stops drumming, looks at her, surprised--

CURT

You?... Julie, you want to get married?

JULIE

(defensive)

What's wrong with marriage?

CURT

Well for one thing, look what happened to your parents... You told me yourself they almost killed each other before they got divorced.

There is a beat. The light slowly dims in Julie's eyes.

JULIE

So I guess I'm good enough to run away with, but not good enough to marry, huh?

CURT

What?! Julie don't be crazy, that's not it!

Another beat. Curt slowly leans over, kisses her.

CURT

Come on Julie... as long as we stay together and we're having fun that's what's important, right?

Julie shrugs; she doesn't buy it but she slowly nods.

JULIE

Yeah... you're right...

Curt kisses her again. A car suddenly pulls into the parking lot. The harsh headlights are blinding. Julie pulls away.

JULIE

Let's get out of here.

CURT

Where do you want to go?

She gets up, drags him to his feet.

JULIE

We'll meet those guys at Club Kill  
then afterwards we'll go up to the  
roof like before and have some real  
fun...

Beat. She kisses him, teasing--

JULIE

It's like you said: That's all  
that's really important, right?

She LAUGHS, runs to the motorcycle; Curt smiles, follows.

CUT TO--

16 EXT. ISOLATED COAST HIGHWAY. NIGHT. 1

Curt and Julie blast down the winding coast road on his  
motorcycle. There is a cliff on one side and a steep  
embankment on the other.

17 EXT. MOTORCYCLE - TRAVELING. NIGHT. 1

Julie squeezes Curt tight, kisses his cheek. She teases him  
in a low, vampish voice--

JULIE

I want you... I'm mad about you...  
I've got to have you...

Curt laughs, shrugs her off.

CURT

Come on Julie...

His reluctance makes her even more intent. She bites his  
ear, runs her hands down his chest, continues her act--

JULIE

Don't try to fight it... you  
can't... you are helpless in my  
spell...

Curt squirms.

CURT

Julie, not now...

Her hand slides lower and lower... The bike swerves  
erratically, rumbles over the yellow line, shoots toward  
the cliff. Curt jerks the bike back on course.

CURT

Julie!

Julie laughs, exhilarated.

JULIE  
What's the matter, Boy Scout? You  
losing control?

She kisses him again.

JULIE  
Here, let me give you a hand...

She suddenly dives her hands into his pants. Curt gasps.

CURT  
Julie!

The bike swerves, shoots over the middle yellow line. Oncoming HEADLIGHTS suddenly appear around a corner. A horn HONKS. Curt yanks the bike back... This time he's not so lucky--

The front end suddenly WASHES OUT.

18 EXT. ISOLATED COAST HIGHWAY. NIGHT

11

KABAASH! The bike CRASHES onto its side in a dazzling shower of sparks-- Curt goes down with it.

Julie is hurled free. She is catapulted through the darkness straight into-- A JAGGED TREE.

TIGHT ON JULIE

It's the biggest surprise of her young life...

There is a bone numbing CRACK as her body SLAMS into the trunk.

CLOSE ON CURT

KAWHUMP! The bike SLAMS against the embankment in a cloud of dust. The engine whines loudly. Curt coughs and chokes, pulls himself off the bike, reaches over and shuts it off.

A thick cloud of dust hangs in the air. Curt lays on the ground, catches his breath.

CURT  
Julie?...

No answer. There is a cut on his forehead; blood seeps into his eyes. He wipes it away, slowly pulls himself to his feet.

CURT  
(louder)  
Julie!

As the dust slowly begins to clear, he sees Julie's crumpled form lying under the tree by the cliff.

CURT  
(panicked)  
Julie!

ON JULIE

She lays on her back-- Her eyes stare blankly into space. Curt stumbles over, drops to his knees at her side.

CURT  
My God! Julie!

He reaches out, touches her forehead. Her head flops limply to one side, a thin trickle of blood seeps from the corner of her mouth.

CURT  
(horrified whisper)  
Oh God no...

He shakes her gently.

CURT  
Julie?... Julie honey talk to me...

Julie stares lifelessly up at him. A desperate anger wells in Curt--

CURT  
Julie damnit! Talk to me!

Nothing. He looks around, panicked, calls out helplessly--

CURT  
Help! Somebody help me!

It's no use-- the road is deserted. He looks back at Julie, clings to her lifeless body, tears well in his eyes.

CURT  
Oh God no... please no... You  
promised... damnit Julie you  
promised... you can't leave me...  
you can't ever leave me...

He clutches her desperately in his arms, buries his face against her and begins to sob uncontrollably...

WE MOVE IN TIGHT ON CURT

A pattern of silver light suddenly flickers onto his face. After a moment his tears subside... He slowly opens his eyes, looks down.

## ON THE GROUND

The light is glinting off-- THE SILVER CARD KEY that has slipped out of his pocket.

## TIGHT ON CURT

He slowly picks up the card key. There is a beat. He stares at the card... a dark, twisted idea is born...

CUT TO--

19 EXT. MOTORCYCLE - TRAVELING. NIGHT. 19

Curt drives with grim determination toward the army base. Julie's head lies limply against his shoulder; her arms are around his waist, the sleeves are tied tight together, holding her up.

20 EXT. ARMY BASE - MAIN GATE. NIGHT. 20

Curt waves at the guard as he cruises in.

CUT TO--

21 INT. WAREHOUSE. NIGHT. 21

Curt has Julie draped over his shoulder in a fireman's hold. He fumbles nervously with the card key, finally manages to slide it into the lock. The door to the modules buzzes open.

22 INT. RESEARCH CENTER - CORRIDOR. NIGHT. 22

He creeps down the shadowy corridor. The place is quiet, deserted. He is almost to the test room when the sound of heavy FOOTSTEPS suddenly echo toward him from a side corridor. Curt looks around frantically, spots an open door and ducks inside just as the SENTRY comes around the corner.

23 INT. LABORATORY 23

Curt squeezes up against the wall behind the door. The only light in the room streams through the slats behind him. He looks over, peers through the slats.

## WHAT HE SEES

SINCLAIR is in the adjoining room, furtively working on A SEVERED HUMAN ARM. It's alive, twitching spasmodically as she sadistically shoves a steel bolt through the wrist, fastening it to some sort of metal jointed frame.

Curt stifles a horrified gasp. Julie's limp hand slips, BUMPS against the metal wall.

Sinclair suddenly looks up, quickly covers the arm. She crosses the room, toward the direction of the sound.

Curt makes a move for the hallway door but the Sentry is passing by outside-- He's trapped.

He quickly scrunches back into the shadows, holding his breath...

Sinclair peers through the slats. Her eyes scan the dark adjoining room... After a moment, she slowly turns away, goes back to her work at the table.

Curt waits until the Sentry passes by outside, then quietly opens the door and slips back out.

24 INT. CORRIDOR

He hurries to the test room door, slips the card in.

25 INT. TEST ROOM

He crosses the dark room, past the crates of supplies and shelves of glass jars holding human brains and organs. He pulls open the air lock doors.

26 INT. ISOLATION ROOM

He lays Julie gently on the floor in the middle of the room, crosses to a rack where several protective suits are hanging. He grabs one.

CUT TO--

27 INT. CORRIDOR

The Sentry continues along the corridor on his rounds, checking the various doors to make sure they are locked.

CUT TO--

28 INT. ISOLATION ROOM

ZIP! Curt closes up the suit, pulls the mask down over his face. He crosses to the Trioxin barrel that was used in the experiment. He looks at it curiously.

ON THE BARREL

The ghastly, mummified corpse peers out.

ON CURT

He shudders to himself, slowly turns the special valve that has been installed on top-- Nothing happens. He turns it some more, taps it. Nothing. It's been disconnected.

CURT

Damn...

He grabs the latches on the lid, gives them a yank-- CLUNK! CLUNK! They pop open. He grimaces, tugs on the lid-- POOOOOM!

WHOOOOSH! The yellowish-green mist BLASTS out, knocking him off his feet. He crashes against the plexiglas wall.

CUT TO--

29 INT. CORRIDOR

29

The Sentry stops, thinks he hears something. He waits for a moment, then continues on his way.

CUT TO--

30 INT. ISOLATION ROOM

30

Curt scrambles to his feet, fights his way back over to the barrel, CLANGS the lid back down. He turns, looks down at Julie. The mist swirls around her body, soaking into her skin. Curt kneels at her side, takes her hand in his...

CURT

(whispers)

Oh God Julie... I hope you were right... I hope this really does work...

CUT TO--

31 INT. CORRIDOR

31

The Sentry reaches the exit door, something catches his eye-- Blood has been smeared on the handle. He examines it suspiciously.

CUT TO--

32 INT. ISOLATION ROOM

32

The mist continues to soak into Julie's skin. Curt clutches her lifeless body desperately--

CURT

(whispers)

Come on... come on...

A walkie talkie SQUELCH echoes from somewhere in the distance. He shakes her anxiously.

CURT

Julie... Julie please...

WE SLOWLY DOLLY IN on her hand... After a moment her finger twitches.

ON CURT

He looks down at her hand--

CURT

Julie!

She stirs groggily. He gathers her in his arms.

33 INT. TEST ROOM.

Curt bursts out of the isolation room with Julie. He lays her on the floor, yanks off his protective mask.

ON JULIE

Her eyes slowly flutter open... She suddenly inhales sharply.

JULIE

(exhilarated)

Oh God Curt, that was incredible...  
let's do it again...

She grabs Curt, pulls him down on top of her, kisses him passionately. Curt looks at her, surprised.

CURT

Wait Julie...

She smothers him with intense kisses. He tries to pull away but she's too determined. He finally gives in, becomes swept away in the moment. She starts groping him, pulling off his suit.

All of a sudden she stops, looks at the protective suit.

JULIE

(puzzled)

Curt... what is this?

CURT

(breathless)

What?...

JULIE

This. What are you wearing?

CURT

It's the suit to protect me...

He starts to kiss her again. Julie pulls away again.

JULIE

What suit? What are you talking  
about?

A beat. Curt is flushed, breathing heavily--

CURT  
You don't remember?

JULIE  
Remember what?... wait a minute...  
how did we get here?

She looks around, dazed.

JULIE  
Last thing I remember we were on  
the bike and....

She suddenly looks down at her finger tips, taps them  
gently.

JULIE  
I'm so numb...

She rubs her neck.

JULIE  
And my neck... it hurts...

She starts to sit up-- WHUMP! Her head suddenly flops all  
the way back, SLAMMING against the concrete floor.

JULIE  
Ahhh...

Curt quickly puts his hand behind her head, helps her right  
herself. Anxiety suddenly floods her--

JULIE  
Curt, what's going on? What's wrong  
with me?

Her head jerks back and forth erratically.

CURT  
(nervous)  
Well Julie, you see... you... when  
we were on the bike...

Before he can say another word, there is a loud CLANG! They  
both flinch.

JULIE  
What was that?

They look over at the isolation room.

## WHAT THEY SEE

The barrel is lying on its side, black sludge oozes out--  
It's empty.

## BACK ON CURT AND JULIE

JULIE

Curt, what is going on?

CURT

Oh shit...

KAWHOOSH! The air lock door suddenly BURSTS open. The hideous barrel CORPSE lurches out. It's blistering jaw stretches open revealing its green-black throat. It lets out a guttural, vomitous SCREECH!

JULIE

What the fuck is that?!

The corpse lunges toward Julie and Curt. Julie SCREAMS. Curt drags her to her feet and they dart behind the supply crates.

The corpse WAILS in pain, sees a jar of HUMAN BRAINS, lunges at it, SMASHES it open.

CUT TO--

## 34 INT. CORRIDOR

3

The Sentry looks up from the trail of small blood droplets he's been following down the hall.

SENTRY

What the hell?...

CUT TO--

## 35 INT. TEST ROOM

3

Curt and Julie scramble toward the door. Behind them we HEAR the SMASHING of glass, the SLURPING of flesh.

Julie looks over her shoulder, panicked.

JULIE

Hurry Curt, it's coming!

Julie's wobbly legs suddenly give out. Curt catches her, helps her up. She looks down at her limp legs.

JULIE

My god Curt, what's wrong with me?

She clutches her chest.

JULIE  
I... I can't feel my heart  
beating...  
(panicked)  
Curt I can't feel my heart!

The barrel corpse SMASHES open another jar behind them.

CURT  
Don't worry Julie, you'll be okay...  
Come on!

Curt pulls her toward the security door.

JULIE  
Curt what's wrong with me?! What  
happened?

Curt frantically searches his pockets for the card key.

CURT  
You had an accident.

JULIE  
What kind of accident?

CURT  
On the bike.

JULIE  
What happened?

Curt gets the card out of his pocket, about to slide it in.

CURT  
You died...

JULIE  
I WHAT?!!

Curt flinches, drops the card.

CURT  
Damn it!

He dives for the card. Julie almost collapses, holds herself  
up against the door.

JULIE  
Curt, what do you mean I died?!

He grabs the card, frantically jams it in the lock.

CURT  
You died... I brought you here  
and...

He grabs the knob, pulls-- It's locked.

CURT

It doesn't work!

ACROSS THE ROOM

The corpse ROARS, smashing through more crates and jars on its way toward them.

36 INT. CORRIDOR

The Sentry starts running down the hall toward the SOUNDS.

37 INT. TEST ROOM

Curt is frantically jamming and re-jamming the card in the lock with no success. The reality of what Curt's saying starts to sink in, Julie starts hyperventilating.

JULIE

You mean I died... I'm dead?!

She starts touching her hands, her face.

JULIE

Oh Jesus Curt... this is a joke, right?

Curt yanks out the card, desperately LICKS the magnetic strip, slips it in again. It BUZZES open.

CURT

Thank God...

He opens the door just as-- KABASH! The corpse SMASHES a nearby crate aside, lunges at them. Curt BURSTS out the door with Julie, SLAMS it behind them.

38 INT. CORRIDOR

The corpse POUNDS on the locked door as Curt drags Julie down the hall. They are almost to the exit when the Sentry rushes out behind them, yells--

SENTRY

Hey!

Julie and Curt keep running. The Sentry looks over at the door-- KAWHUMP! KAWHUMP! CRACK! It starts to buckle on its hinges.

SENTRY

Son of a...

He looks back at Curt and Julie, draws his gun.

SENTRY

Stop where you are or I'll shoot!

Curt frantically slips the card through the lock. The Sentry levels his gun, about to fire when-- KABAASH! The corpse EXPLODES through the door behind him.

The Sentry spins around; the corpse grabs him by the neck, SMASHES his head through a glass fire extinguisher case, turns him over-- CARRUNCH! It RIPS open the base of the Sentry's shattered skull. An ALARM starts to blare through out the complex.

RAPID DOLLY IN ON JULIE

She stares horrified at the hideous corpse ripping the Sentry's skull apart.

JULIE

Oh God Curt... Is that what I'm going to become?

Curt grabs her by the arm, drags her out the door.

39 EXT. ARMY BASE - WAREHOUSE COMPLEX. NIGHT.

Curt races to his bike. Julie stumbles after him in a daze.

CURT

Julie come on!

He helps her on the back, fires it up, screeches away just as SEVERAL MPS rush toward them.

40 EXT. ARMY BASE - MAIN GATE. NIGHT.

Curt blasts past the gate house on the bike. The guard jumps out, YELLS after him.

CUT TO--

41 INT. HALLWAY

CLOSE ON THE CORPSE

It SCREECHES miserably, blood and innards spilling out of its green-black mouth

WE TILT UP, past the alarm that continues to blare to a CLOSE CIRCUIT SURVEILLANCE CAMERA on the wall.

CUT TO--

A GRAINY BLACK AND WHITE VIDEO IMAGE

The tortured corpse is in its feeding frenzy, HOWLING, feasting on the Sentry's brain.

A solemn VOICE speaks over the image--

VOICE

My God...

The image CUTS TO-- JULIE and CURT coming in the door backwards. The scene plays in REVERSE MOTION as they re-witness the Sentry's death.

VOICE

It's him all right...

CUT BACK and REVEAL--

42 INT. SECURITY ROOM - LATER

A small, cramped room filled with video equipment. Reynolds stares in silent horror at the TV MONITOR re-playing the scene. The Colonel and the chief scientist are hunched over Reynolds' shoulder.

COLONEL

Looks like we found your card, John.

REYNOLDS

(whispers to himself)

Jesus Curt... what have you done?...

On the wall surrounding the playback monitor are more screens showing LIVE scenes of chaos going on around them-- On the screen labeled "LAB" WE SEE the barrel corpse tied in a cage, screaming in agony. On the "TEST ROOM" screen WE SEE people in protective suits cleaning up the shattered jars and tossing them into hazardous waste bags. On the "EAST HALLWAY" screen WE SEE the SENTRY's mangled corpse being taken away on a stretcher.

COLONEL

I put a state wide APB out on your son's motorcycle. As far as the cops are concerned, we're after them for possession of government property. I'm also having the containment squad assembled now.

CLICK! Reynolds FREEZE FRAMES the playback tape on a CLOSE SHOT of CURT. He slowly looks up, speaks quietly to the chief scientist.

REYNOLDS

You're sure his girlfriend's dead?

CHIEF SCIENTIST

I reviewed the automated security tapes of the isolation room. That appears to be the case, yes.

A beat. Reynolds takes a moment to absorb this, then--

REYNOLDS

So what are his chances?... what  
are my son's chances?

CHIEF SCIENTIST

Well, it depends on how soon we can  
get to him.

REYNOLDS

What do you mean?

CHIEF SCIENTIST

From what I can tell, it seems his  
girlfriend was brought back  
completely intact, she's still got  
a brain and there's also obviously  
a strong connection between them...  
that should be enough to keep her  
from attacking him... at least...

She looks up at Reynolds, slowly takes off her glasses.

CHIEF SCIENTIST

At least until her brain begins to  
decay naturally, and then... well  
then it's a different story... if  
she attacks him, and her saliva  
comes in contact with any part of  
his exposed nervous system... he  
could become like her...

The news hits Reynolds' hard. He looks grimly back at the  
TV. Sinclair breezes crisply into the room, urgently  
addresses the Colonel.

SINCLAIR

Pentagon Special Command will be  
here in six hours. They're leaving  
Washington now.

COLONEL

Thank you, Sinclair.

A beat. Sinclair looks over at Reynolds who continues to  
stare forlornly at the playback screen.

SINCLAIR

Sir... General Meade also wanted  
me to suggest that I go ahead and  
take over science operations now.

COLONEL

But your command doesn't start here  
until 0900 tomorrow.

SINCLAIR  
I know sir... but given the  
circumstances...

She nods in Reynolds' directions. The Colonel considers this  
for a moment, then shakes his head.

COLONEL  
No. Command will stand with Reynolds  
until they arrive.

SINCLAIR  
But sir...

COLONEL  
That is all Sinclair.

Sinclair clenches her jaw, then turns angrily, strides out  
of the room.

CUT TO--

43 EXT. DOWNTOWN L.A. NIGHT.

Curt and Julie travel down a dark inner city street on his  
bike.

44 EXT. MOTORCYCLE - TRAVELING. NIGHT.

Curt drives intently. Julie's in the throes of an anxiety  
attack, frantically touching her face--

JULIE  
Oh Jesus Curt, am I dead? Am I  
really dead?... my skin... it feels  
funny...

She smells her hand, then her arm.

JULIE  
Do I smell? I don't smell do I?

CURT  
You smell fine.

JULIE  
When my cat Periwinkle died, we  
didn't find her body until a week  
later, under the house, her fur was  
all matted and the smell...

She anxiously clutches Curt.

JULIE  
Oh god Curt I'm so hungry. If I  
could just get something to eat I'll  
be okay...

CURT

I'm working on it Julie, I'm trying to find something open.

JULIE

I saw a mall back there, why don't we go back and--

CURT

Too crowded. They're gonna be looking for us. Just try to think about something else...

Julie holds her stomach, breathes heavily--

JULIE

I can't... I can't... I'm hungry... It hurts...

Curt changes his tone, tries to be cheery.

CURT

How about Seattle?

JULIE

What?

CURT

Seattle. We'll go to Seattle. They've got a great music scene up there...

JULIE

(clutches her stomach)  
Uuuggghhh...

CURT

No Seattle? I thought you liked Seattle.

Julie suddenly grabs Curt's arm, her eyes filled with anger; she's not screwing around anymore--

JULIE

Get me some fucking food Curt! Now!

CURT

All right. All right... take it easy...

CUT TO--

45 INT. LIQUOR STORE. NIGHT.

The Korean STORE OWNER is behind the counter, warily watching a motley group hanging around the video game.

The big bald one with a single tassel of long black hair is ARTURO "SCRATCH" MACHADO, (24). He wears a leather vest; scars in his skin form abstract Aztec designs up and down his massive arms. His little brother, MOGO (15), with a chain pierced between his ear and nose, is intently playing the video game.

Scratch's girlfriend, ALICIA (17), trashed-out, sexy, wears a skin tight, torn leather mini dress. She hangs on Scratch's shoulder. The other one is FELIPE (19), a heavily tattooed, hyped up Scratch wanna-be. He sits next to their boom box restlessly eating a chocolate bar.

Scratch hisses into his little brother's ear as he plays--

SCRATCH

That's right, kill 'em... kill 'em  
all... now grab the shit and get  
out of there!

Mogo squeezes the trigger on the video game Uzi. Distorted gunfire roars over the ratty game speakers.

MOGO

Die motherfuckers!

Alicia purrs in Scratch's ear, strokes the scars on his arm.

ALICIA

Let's get out of here Scratch, I'm  
bored...

SCRATCH

Just a few more minutes...

ALICIA

You said that an hour ago.

FELIPE

Hey man, if we left when you wanted  
to, he'd never've gotten to level  
seven.

ALICIA

What's the big deal? It's just a  
stupid fucking video game.

SCRATCH

This's no fucking game Alicia,  
Mogo's in school...

(pats Mogo on the back)

You're learning how to get yourself  
a little respect, aren't you little  
bro?

Mogo "kills" more enemies on the video screen. Alicia sighs, crosses her arms and slumps against the machine.

Julie and Curt come into the store. Scratch and Felipe give them a long look as Julie makes a bee line to the junk food rack. She starts grabbing everything she can-- Doritos, Ding Dongs, Twinkies...

Curt snatches the Doritos from her--

CURT

Julie, you don't need all this.

She snatches it back from Curt.

JULIE

Leave me alone. I don't know what I want yet.

CURT

Well when're you gonna know?

She eyes the food like a hungry animal.

JULIE

When I taste it.

She grabs more junk food. Scratch watches her, sneers.

SCRATCH

Hey man, what the fuck's wrong with her?

CURT

(distracted)  
Nothing. She's fine.

SCRATCH

Don't you ever feed her?

Curt tries to wrestle the Ding Dongs away. She jerks them back.

CURT

(fuming)  
Julie!

FELIPE

Hey rich boy, the man asked you a fucking question...

Curt spins around, accidentally knocking Scratch aside.

CURT

(snaps angrily)  
Hey, just stay out of this, will you?!

Curt turns back to Julie, continues to fight her for the food.

ON SCRATCH AND FELIPE

Felipe looks at Scratch, surprised. Scratch starts to steam...

Curt tugs Julie away from the rack.

CURT  
That's enough Julie!

They start past Scratch; he cuts them off.

SCRATCH  
What did you say to me?

Curt looks up at the massive, strange looking scarrified man.

CURT  
(stammers)  
All right... listen... I... I don't  
want any trouble, I...

ON JULIE

She is oblivious to the confrontation. She starts tearing open the packages, stuffing the junk food in her mouth.

BACK ON CURT AND SCRATCH

They remain squared off.

CURT  
Look what ever I said, I'm sorry...  
I...

FELIPE  
Sorry isn't good enough, fly ball.  
No one does that to Scratch and gets  
away with it...

CURT  
It was an accident, I didn't know  
you were right behind me. Now would  
you please just let us--

A frantic VOICE suddenly interrupts them.

VOICE  
Hey!

They look over and see the Korean store owner rushing toward them.

STORE OWNER  
Hey you buy that first then you eat  
it!

## ON JULIE

She is on the floor now, amidst a pile of half eaten junk food. She stuffs a handful of Twinkies into her mouth, makes a face, spits it out, tries Ding Dongs.

The store owner runs up, starts gathering the un-opened food, putting it back on the shelf.

STORE OWNER

You pay me and you get out!

Curt reaches into his pocket, takes out his wallet.

CURT

Yeah, yeah take it easy... we will... here...

## ACROSS THE STORE

Mogo looks up from the video game and SEES-- The unattended cash register. He looks over at the store owner YELLING and putting the food away.

He quickly darts around behind the counter, starts punching the keys on the register. DING! The drawer pops open.

## ON THE STORE OWNER

He sees Mogo behind the counter, drops the food.

STORE OWNER

Hey get out of there!

He starts toward the register. Scratch blocks his way, Felipe swoops up behind him. The store owner is surrounded; he panics, reaches behind his back, pulls a PISTOL from his belt, levels it at Scratch.

STORE OWNER

Out of my way!

Scratch and Felipe freeze, then slowly back away. The store owner scurries past them.

## AT THE COUNTER

Mogo darts away from the register with a fistful of cash.

STORE OWNER

Drop it!

Mogo races toward the door. The store owner takes aim; Scratch suddenly TACKLES him from behind. BOOM! KABAASH! The stray bullet shatters the front window. An ALARM starts to RING.

Felipe rushes up, jumps into the melee. They struggle for control of the gun. BOOM! There is a muffled shot. The store owner crumples over.

Alicia looks down at the wounded store owner, gasping for air, clutching his stomach.

ALICIA

My god Scratch! What the hell did you do?!

Scratch leaps off him, grabs the pistol.

SCRATCH

Let's just get the fuck out of here!

Felipe cackles excitedly, a wild look in his eyes; he brutally KICKS the store owner.

FELIPE

Hey look Scratch, he bleeds man!

Scratch grabs Felipe yanks him away.

SCRATCH

Don't waste your time with that shit, come on!

Scratch, Felipe and Alicia dart out of the store.

SCRATCH

Mogo, let's go!

Mogo scrambles up the aisle, trips over Julie.

MOGO

Out of my way, bitch!

WHUMP! He shoves her out of the way. She strikes back, baring her teeth-- CARRUNCH! She bites his arm.

MOGO

AYYE!

WHAP! He slaps her. Curt starts toward him--

CURT

Hey you little jerk!

Mogo dodges out the door. He jumps into SCRATCH'S CAR and they peel out, SMASHING over Curt's bike on the way.

CLOSE ON JULIE

She wipes her bloody mouth. There is a beat... Something about Mogo's flesh tastes good... she tastes it again.

The ALARM continues to BLARE. Curt rushes up.

CURT

Julie... Julie we got to get out  
of here...

Julie is in her own world, curiously licking the blood off  
her hand. Curt drags her to her feet.

CURT

Come on before the cops get here...

He pulls Julie out the door.

46 EXT. LIQUOR STORE. NIGHT.

4

Curt and Julie run out; they see his wrecked bike.

CURT

Shit!

He looks over at the liquor store DELIVERY VAN.

CURT

Come on.

He drags Julie to the van, climbs in.

47 INT. DELIVERY VAN

4

Curt slides behind the wheel, slams the door.

CURT

Keys! I need keys!...

He flips down the visor, pops open the glove box, searching  
frantically. He gives up, reaches under the dash by the  
steering wheel and yanks down a tangled mass of wires.

He looks at them, utterly confused.

CURT

What am I doing? I don't know how  
to hot wire a car!...

WHUMP! The door in the back of the van flies open. Curt  
spins around.

WHAT HE SEES

The store owner clutching his stomach, pleading.

STORE OWNER

Please... don't leave me...

CURT

Shit!

The store owner holds up the VAN KEYS, gasps--

STORE OWNER  
U... US... USC hospital... two...  
two blocks...

CURT  
Damnit!... All right... all right,  
just give me the keys!

The store owner crawls into the back of the van; Curt snatches the keys from him. He turns the ignition, drops it into gear and punches it. A SIREN suddenly BURSTS behind them. Curt looks in the rear view mirror--

REFLECTION IN THE MIRROR

A COP CAR flies up behind them.

BACK ON CURT

CURT  
Fuck me!

Curt slams the peddle to the metal. They squeal out of the parking lot, bumping over the curb. The store owner MOANS from the back--

STORE OWNER  
Stop... Stop... I'll go with them...  
I'll go with the police...

BOOM! THWACK! A bullet suddenly SLAMS into the bumper of the van. Julie SCREAMS, ducks. The van swerves erratically.

CURT  
They're shooting at us! Jesus Christ  
they're shooting at us!

CUT TO--

48 EXT. ARMY BASE - WAREHOUSE COMPLEX. NIGHT.

The CONTAINMENT SQUAD-- A team of specially outfitted men, are filing onto a TRUCK. An MP rushes up to Reynolds.

MP  
They've got 'em sir! The cops found  
'em in South Central. They're in  
pursuit now!

Reynolds turns to the squad, yells--

REYNOLDS  
All right! You heard him, let's move  
it out!

The truck ROARS to life and lurches away.

CUT TO--

49 INT. DELIVERY VAN - HIGH SPEED

CLOSE ON JULIE

She clutches one of the silver pins from off her jacket tightly in her fist and is absent-mindedly STICKING the back of her hand with the sharp point.

JULIE

Oh God Curt... I'm hungry...

CURT

You're WHAT?

JULIE

I'm still hungry Curt... I'm starving...

BOOM! KABASH! The rear windows are suddenly BLOWN out of the van. Curt hugs the wheel.

CURT

For Christ's sake Julie how can you think of food at a time like this!

BOOM! BOOM! ZWING! CLANG! More bullets shred the back of the van, ripping holes in the doors.

CLOSE ON THE STORE OWNER

KATHWACK! A stray bullet SMASHES into his head, tearing open his skull. He slumps over DEAD.

Curt looks in the mirror, horrified--

CURT

Shit! They killed him!

Julie leaps out of her seat.

CURT

No Julie!

It's too late, she's already on her way.

50 EXT. SIDE STREET - DOWNTOWN.

The van takes a couple quick turns down the deserted streets. It screeches into a dark alley.

51 INT. DELIVERY VAN - TRAVELING

Julie loses her balance, topples over. WHUMP! She lands face to face with the store owner's shattered skull. She recoils horrified, then suddenly stops herself. There is a beat. She stares curiously at the carnage...

ON CURT

He looks in the side mirror.

CURT  
I think I lost 'em.

He pulls the van into the shadows and stops, shuts off the headlights. He looks up the street.

WHAT HE SEES

The COP CAR screams past without turning.

CLOSE ON CURT

He sighs, closes his eyes.

CURT  
Thank god...

There is a moment of silence and then a strange SQUISHING SOUND starts to come from the darkness in the back of the van.

CURT  
Julie?

No answer.

CURT  
Julie what's that noise?

The SLURPING sounds grow louder.

CURT  
Julie what the hell is that?

Curt turns around, squints into the back of the van.

WHAT HE SEES

Julie's shadowy figure is hunched over the store owner.

CURT  
Julie?

Blinding headlights suddenly light up the back of the van, REVEALING-- Julie stooped over the dead store owner, slurping up his brain.

ON CURT

He gags, stunned--

CURT  
Jesus Christ Julie WHAT ARE YOU  
DOING?!

At the same instant a SIREN blasts. He spins around.

OUT THE FRONT WINDOW

The cop car is racing down the alley toward them.

CURT  
Oh shit!

He frantically tries starting the van. It stalls out.

CURT  
Come on... come on...

The cops come closer and closer. He finally gets the engine started, drops it in gear and screeches away.

52 EXT. ALLEY. NIGHT.

The van careens down the narrow street, the cop car behind it.

53 INT. DELIVERY VAN - HIGH SPEED

Curt is out of his mind, COUGHING, GAGGING. He swerves around a corner into another alley. He looks up, panics and SLAMS on the brakes.

54 EXT. DEAD END ALLEY - BY THE L.A. RIVER

The van screeches to a stop, inches away from the chain link fence at the end of the alley.

55 INT. DELIVERY VAN

Curt leaps into the back of the van. He grabs Julie's arm, start pulling her away from the store owner's body.

CURT  
Come on Julie stop it! Stop it!

She shoves him away, continues to feed in a frenzy. Curt grabs her again--

CURT  
Julie come on!

WHAP! He slaps her out of it, frantically drags her OUT OF FRAME.

CUT TO--

56 EXT. DEAD END ALLEY

The cop car turns into the alley, races up to the van and screeches to a stop.

57 INT. SQUAD CAR

The cop peers out the windshield at the van, parked at the end of the alley. He grabs the loudspeaker mike--

LOUD SPEAKER

Come out slowly with your hands up!

There's no response. The van just sits there.

COP #1

I repeat. Come out with your hands up or we'll open fire!

Still no response. Cop #1 turns to his partner.

COP#1

All right, looks like we gotta go in...

CLICK! He unsnaps the shotgun from its rack, slowly opens the car door.

58 EXT. DEAD END ALLEY

The cops squat behind their open doors with their guns aimed at the van.

COP #1

(yells)

This is your last chance! Come out with your hands up or we'll shoot!

The van remains motionless. Cop #1 nods to Cop #2. They slowly creep out from behind the car doors, they prowl toward it with their guns leveled.

As they near the van, they hear THUMPING and rustling coming from inside. Cop #1 waves his partner around to cover the back.

CLOSE ON COP #2

He creeps up to the rear door of the van. His breath is short; his adrenalin is pumping... He slowly reaches out, grabs the door handle and is about to open it, when--

KAWHUMP! The rear door suddenly BURSTS open-- The STORE OWNER'S bloody corpse lunges out; the top of his head is missing from his eyebrows up. He wields a heavy tire iron-- CRACK! He pierces the iron through the cop's eye and out the back of his skull.

BOOM! BOOM! BOOM! The cop jerks spasmodically, firing off his pistol.

ON COP #1

He dives for cover, waits a beat, then--

COP #1

Carl!?

No answer. He gets up, creeps around the van with his gun poised and SEES--

The store owner CRACKING open the cop's skull with the tire iron and picking out the brains like he was eating a crab delicacy.

COP #1

Jesus!

BOOM! BOOM! BOOM!... He opens fire. The bullets SLAM into the store owner but have little effect. He lurches to his feet and starts toward the cop.

More SIRENS approach from the distance. The ARMY TRUCK appears at the end of the alley, led by a POLICE CAR. The truck screeches to a stop by the van. WHUMP! The rear door flies open.

BACK ON THE COP

BOOM! BOOM! BOOM! CLICK CLICK CLICK... The cop is backed into a corner, out of bullets; the store owner closes in on him...

KAPHOOMP! THWACK! A paralyzing bullet suddenly SMASHES into the back of the store owner's head. He goes down paralyzed. The containment squad rushes in with restraints and begin lashing them around the body.

Reynolds and the Colonel climb out of the truck. An MP strides up.

MP

No sign of your son or the girl, sir.

REYNOLDS

Damnit...

COLONEL

All right. We'll make this our starting point. Begin a 360 sweep search. Keep widening the pattern out until we find them. And remember no matter what, don't harm the boy!

MP

Yessir.

The MP strides away, barking orders to the containment squad and the POLICEMEN.

MP

Stay with your partner! Keep in radio contact at all times with the base! Let's go!

The group takes off, fanning out in all directions. WE PAN AWAY from the scene, down to a STORM DRAIN OPENING in the shadows...

CUT TO--

59 INT. STORM DRAIN TUNNEL. NIGHT.

51

Hell on earth. A dank, infested river of sludge winds down the tunnel. The flickering orange glow from a burning garbage barrel illuminates the cavern.

Curt and Julie frantically stumble up the slippery bank. Curt staggers to a stop, clutching his stomach--

CURT

Oh God... this can't be happening...  
this can't be happening...

He suddenly doubles over, starts throwing up.

Julie slumps against the grimy wall, tears stream down her cheeks. She starts POUNDING her head against the wall like a frustrated child.

JULIE

I'm sorry... I'm sorry... I'm  
sorry... I'm sorry...

Julie continues her mantra as Curt shakily wipes his mouth, closes his eyes.

CURT

(whispers desperately)  
Dear God help me... help me  
please... make this a nightmare...  
this's got to be a nightmare...

Julie suddenly CRIES OUT in pain. Curt opens his eyes, looks over.

WHAT HE SEES

Julie is doubled over, shivering, twisting her hand back and forth, doing something to her arm.

JULIE

It... it's started again...

Curt pulls himself to his feet, stumbles over to Julie.

TIGHT ON JULIE

She is anxiously twisting an old rusty spring into her arm. It gouges deeper and deeper into her flesh... There's no blood, just a dark ooze seeping out.

Curt recoils--

CURT

Julie! What're you doing to yourself?!

He reaches out for her. WHAP! She SLAPS his hand away.

JULIE

Don't touch me! Just stay away from me! Haven't you done enough already?!...

CURT

Me?... what'd I do?...

She staggers to her feet.

JULIE

...You should've left me alone damnit... you should've left me dead!

She starts away from him.

CURT

Julie! Where are you going?! Come back here!

He tries to grab her. She wheels around, shoves him away. He slips on the slimy bank, topples into the sludge. Julie takes off down the tunnel.

CURT

Julie wait!

He clammers up the bank, runs after her.

60 EXT. L.A. RIVER. NIGHT.

Curt bursts out of the tunnel. He finds Julie poised on the edge of the concrete river bank, shivering, tears streaming down her face as she stares at the black rushing water.

CURT

Julie!

CLOSE ON JULIE

She looks up at Curt. There is a desperate, scared look in her damp eyes.

Curt starts toward her.

CURT

Julie, what're you?--

She suddenly looks away and... leaps over the edge.

CURT

(screams)

NO!!

He runs to the edge, looks down.

WHAT HE SEES

Julie's sleeve is caught on a strand of barbed wire. She is frantically trying to wriggle out of her jacket as the water thunders around her.

Curt grabs her wrist. Julie looks up at him, yells angrily--

JULIE

Let go of me!

He tries to pull her up. She struggles to wrench free.

JULIE

Damnit Curt I said let me go!

CUT AWAY--

ACROSS THE RIVER

A lean, wiry old man bundled in ratty clothes pokes his head out of a storm drain opening-- He is the RIVER MAN (62). He peers curiously at Curt and Julie on the other side.

CUT BACK--

ON JULIE AND CURT

Curt clutches Julie's sleeve desperately. She looks up at him, pleading--

JULIE

It's no use Curt... I can't go on...  
I can't help myself anymore... you  
saw what I did!

CURT

But you didn't kill him! He was  
already dead!

JULIE

Maybe he was! But what about next  
time?! What happens then?!

CURT

Julie we're in this together! We'll  
think of something!

The River Man's VOICE suddenly booms out across the river--

RIVER MAN

Hey! What's going on over there?!

Curt looks up. Julie uses the distraction to break free.

CURT

JULIE!

She is swept away into the darkness.

ON THE RIVER MAN

He scrambles out of the storm drain.

RIVER MAN

What the hell are you crazy fools  
doin?! She'll drown in there!

He takes off after her. Curt races along the other side of  
the river, yelling--

CURT

Julie!

CUT TO--

61 INT. SCRATCH'S CAR - TRAVELING. NIGHT.

Scratch takes a slug off a bottle of bourbon as he drives  
along. Alicia is next to him. Mogo and Felipe are in back.  
Music blasts on the radio.

SCRATCH

Damn look at that... I never seen  
so many pigs turn out for one  
stinking little hit.

ALICIA  
Maybe it's what I thought... Maybe  
you killed him.

SCRATCH  
I told you to relax about that.  
I didn't kill anybody. He was alive.

Felipe yells over the music.

FELIPE  
Scratch, man I think there's  
something wrong with Mogo!

Scratch turns down the radio, looks into the rearview  
mirror.

SCRATCH  
What's the matter little bro?

MOGO  
(shivering)  
I... I don't know...

FELIPE  
It's his arm. Look.

Felipe holds up Mogo's arm. Scratch glances over his  
shoulder.

CLOSE ON HIS ARM

The small wound where Julie bit him has started to fester.  
Yellow and black streaks spread up and down his arm.

SCRATCH  
Holy shit!

Scratch jerks the steering wheel, pulls the car over.

62 EXT. OLD BRIDGE - INDUSTRIAL AREA DOWNTOWN

The car screeches to a stop on the bridge that spans the  
river.

63 INT. SCRATCH'S CAR

Scratch looks into the back seat.

SCRATCH  
What the fuck happened Mogo?

MOGO  
She... she bit me...

SCRATCH  
Who bit you?

FELIPE  
That bitch in the store.

Scratch examines the wound closely, feels Mogo's head.

SCRATCH  
Shit... she gave you something...  
she gave you something bad...

MOGO  
(panicky)  
Wha?... what is it?...

SCRATCH  
I don't know... gangrene...  
rabies... maybe that bitch had  
rabies.

FELIPE  
(recoils)  
Rabies?!!

ALICIA  
What're we gonna do?

SCRATCH  
What're we gonna do? I'll tell you  
what we're gonna do. We're gonna  
go find that bitch!

He turns around, starts the car.

SCRATCH  
We're gonna find her and we're gonna  
make her pay for this!

Felipe suddenly calls out behind him.

FELIPE  
Hey Scratch! Look down there!

Scratch looks over at Felipe who is pointing out the side window.

WHAT HE SEES

A bird's eye view of the industrial section below. We see the flashing lights from the cop cars at the dead end alley. Not far away is the river; CURT'S SHADOWY FIGURE can be seen running along the bank.

SCRATCH  
That's him all right... that's the  
little prick...

Scratch drops the car in gear and screeches away.

SCRATCH  
We'll head 'em off down river.

CUT TO--

64 EXT. L.A. RIVER - TRACKING. NIGHT.

6

Curt stumbles along the edge of the dark river, calling desperately.

CURT  
Julie!

She's nowhere in sight. River Man runs along on the opposite side of the river, keeping pace with Curt.

RIVER MAN  
I saw a river swallow three men at  
once one time back in New Orleans.  
It was a night just like this, pitch  
black...

CURT  
Julie!

RIVER MAN  
...They were floating along just  
as nice as you please, then they  
round a corner and she rose up like  
a big ol' black viper and pulled  
'em all under... just like that,  
swallowed 'em whole... never found  
one of 'em.

Curt spots something in the river, picks up his pace.

CURT  
Julie?! Is that her?... Julie?!

River Man peers into the water.

RIVER MAN  
That's not her kid, that there's  
a mud womp!

CURT  
A what?

RIVER MAN  
A mess of mud stuck up. Probably  
a tree stump underneath.

CURT  
Damnit!... Where is she?! I've got  
to find her...  
(yells desperately)  
Julie!...

He continues on.

RIVER MAN

You know kid, from what I saw on this side, it looked like she jumped in on purpose... It just might be that she doesn't want to be found.

They approach the bridge that looms over the river. The water becomes wide and shallow; there is a muddy delta covered with overgrown brush. Curt slows his pace; he spots something.

WHAT HE SEES

JULIE lays on the edge of the river, face down in the shallow water.

CURT

Julie!

He bolts in her direction. River Man splashes across the river and joins Curt.

65 EXT. UNDER THE BRIDGE

6

Curt drags Julie up onto the bank, turns her over.

CURT

Oh god Julie...

She flops limply onto his lap, soggy and bloated.

CURT

Julie honey... wake up...

River Man comes up behind Curt. He sees a strand of barbed wire tangled around her neck-- she's obviously dead. He slowly shakes his head.

RIVER MAN

Leave her be, kid... she's gone...

CURT

But she can't be!

Curt pulls the wire off, shakes her. River Man slowly kneels, gently puts his hand on Curt's shoulder.

RIVER MAN

I'm tellin' you kid, they don't get any deader than that.

CURT

But you don't understand! It's impossible! She can't die!

(more)

CURT (Cont'd)  
(frantically slaps her  
face)

Julie!

CLOSE ON JULIE

Her eyes flutter open. She starts COUGHING and GAGGING,  
water spills from her mouth; she spits out a SMALL FISH.

JULIE  
You... you son of a bitch!

Curt smiles, throws his arms around her.

CURT  
Oh thank God...

River Man stares, stunned--

RIVER MAN  
Mary mother of Christ...

Julie fights to get out of Curt's arms as she CHOKES and  
spits up more water.

JULIE  
Let... let go of me!

CURT  
I can't Julie, I can't ever let you  
go.

JULIE  
Damn you Curt!

She strikes her fists against his back, frustrated.

JULIE  
Why are you doing this to me?...  
Why?...

He holds her tighter, pats her gently, comforts her.

CURT  
Shhh Julie... Julie it's gonna be  
all right...

She finally gives up, collapses helplessly into his arms;  
her chest gurgles as she breathes.

JULIE  
(desperate; scared)  
Oh God Curt I... I don't know what's  
happening to me... nothing seems  
real anymore... sometimes I don't  
(more)

JULIE (Cont'd)  
even know where I am... I'm not  
alive but I'm not dead... God  
it's... it's so lonely...

River Man watches them curiously, trying to make sense of  
what she's saying. Curt kisses her gently on the forehead.

CURT  
Julie, honey I meant what I said  
before... If we stick together we  
can beat this...

JULIE  
No Curt I... I can't...

He desperately takes her hands, looks into her eyes.

CURT  
Julie listen to me... Remember what  
you said before about wanting to  
get married?... Well after the  
accident I realized how much I  
needed you... I realized you're all  
I've got and I don't ever want to  
let you go...

There is a beat. She looks at him tentatively.

JULIE  
What?... What are you saying, Curt?

A giddy kind of optimism starts to over take him.

CURT  
Julie, marry me... Marry me and  
it'll show the universe how we feel  
about each other... it'll be the  
food for your soul... it'll be our  
weapon against your hunger. You  
won't even think about eating that  
other stuff again, you'll see!

Julie looks at him, speechless. River Man slowly shakes his  
head.

RIVER MAN  
Kid, don't you think you oughtta  
pick a better time to do this?

Curt takes her hand, whispers to her.

CURT

Julie... will you take me to be your husband, to have and to hold, in good times and in bad, in sickness and in health, 'til death...

(thinks for a second)  
'til forever and ever?

JULIE

Curt please...

CURT

Do you Julie?

RIVER MAN

Take it easy kid, you're putting the lady on the spot.

CURT

Julie answer me...

CLOSE ON JULIE

She is anxious and confused...

JULIE

Oh God Curt I... I...

She finally throws her arms around him, kisses him.

JULIE

I guess I do...

The River Man stares in disbelief.

RIVER MAN

Now I seen it all...

A VOICE suddenly echoes from across the river--

VOICE

There they are!

Curt, Julie and River Man suddenly look up

WHAT THEY SEE

Scratch and the others are running along the far side of the river, beyond the bridge.

CURT

What the hell do they want?

RIVER MAN

Nothing good, that's for sure.

Curt drags Julie to her feet.

CURT

Come on, we gotta get out of here!

He looks around, not sure where to go. River Man suddenly bolts away.

RIVER MAN

Follow me!

He leads them toward a storm drain opening.

CUT TO--

66 EXT. DEAD END ALLEY. NIGHT.

Reynolds and the Colonel wait by the truck, listening to the police scanner. Reynolds stares into the darkness, whispers to himself.

REYNOLDS

Damn you Curt... Where are you?...

A beat. The Colonel lights a new cigar, looks over at Reynolds.

COLONEL

Come on John, try not to beat yourself up. We're doing everything we can...

REYNOLDS

Yeah... but it just doesn't seem to be enough...

An MP suddenly rushes up, out of breath.

MP

Sir! We found their escape route!

Reynolds wheels around--

REYNOLDS

You what?!

MP

It's a storm drain that leads from here to the river!

REYNOLDS

Thank God!... All right, radio all troops. Give them the twenty.

MP

Yessir!

A plain brown SEDAN suddenly screeches up; the door pops open, Sinclair climbs out.

The Colonel eyes her suspiciously.

COLONEL

What brings her down here?...

Sinclair strides up, salutes.

SINCLAIR

Sir, I just received this from  
General Meade.

She hands the Colonel a FAX. The Colonel reads it, then  
looks up at Reynolds.

COLONEL

Son of a...

REYNOLDS

What is it?

SINCLAIR

(to Reynolds)

You are officially being relieved  
of your command. I'm taking over  
science operations effective  
immediately.

Reynolds grabs the paper, reads it over. Sinclair barks at  
the MP.

SINCLAIR

Sergeant!

MP

Yessir!

SINCLAIR

As of now I am in charge of this  
situation. I want it upgraded  
immediately to a total  
indiscriminate containment.

REYNOLDS

(looks up, shocked)

A what?!

MP

But sir the Lieutenant Colonel's  
son is--

SINCLAIR

I said there will be no  
discrimination during containment.  
Do you understand?

MP

Yessir.

Reynolds tosses down the orders, starts toward Sinclair.

REYNOLDS

Why you!--

The Colonel grabs him, stops him.

COLONEL

John...

REYNOLDS

(yells angrily)  
That's my son goddamnit!

COLONEL

John calm down...

SINCLAIR

Reynolds, the odds are your son is  
probably one of them by now.

REYNOLDS

But there's still a chance!

SINCLAIR

A chance isn't good enough.

A beat. Reynolds fumes. He finally pulls away from the  
Colonel, reaches into the truck, grabs a rifle.

COLONEL

John, what the hell are you doing?

REYNOLDS

I'm going to get my son.

SINCLAIR

Reynolds, you are no longer part  
of this effort!

REYNOLDS

Fine. I'll go as a civilian.

He rushes off. Sinclair yells after him--

SINCLAIR

Reynolds!

(to the Colonel)  
He's violating my direct order!

COLONEL

And if anyone asks me, I'll swear  
I never saw a thing.

CUT TO--

67 INT. SEWER TUNNEL. NIGHT.

Gloomy and dank. Pale moonlight streams in from grates overhead. The sounds of MPs and POLICE can be heard in the distance above. Curt has his arm around Julie, helping her along. She grimaces, stretches her arm back and forth; her joints CREAK and CRACK.

CURT

What's the matter, Julie?

JULIE

I... I don't know, I got these cramps... I feel so stiff.

River Man leads them over to an old rotting wood door in the side of the tunnel.

RIVER MAN

It's okay, we're here...

68 INT. PUMP ROOM. NIGHT.

A rusty-gray concrete room. Pipes and ventilation ducts sprout in a tangled maze from a series of large electric pumps. Wisps of steam hiss from occasional leaks, the motors hum...

RIVER MAN

They'll never find you down here.

CURT

Where are we?

RIVER MAN

It's a pump room... I call it home.

River Man helps Curt ease Julie onto a mattress in the corner; she shudders and shakes. River Man feels her forehead.

RIVER MAN

Good lord, she's cold.

River Man grabs an old blanket, wraps it around her.

RIVER MAN

Here. She'll be okay once she gets the chill of that river out of her.

CURT

Thanks...

There is a beat, River Man watches Curt as he comforts Julie.

RIVER MAN

What kind of trouble're you in,  
anyway?

Curt looks up at him, doesn't say anything.

RIVER MAN

Come on kid, level with me. I may  
live with rats, but I'm sure as hell  
not one of them.

CURT

Well it's...

He looks down at Julie, then back at River Man.

CURT

We were on our way to Seattle but  
we got into a mess with those guys.  
There was an argument, a guy was  
shot.

RIVER MAN

Did you do it?

CURT

No they did, then they took off.

Julie shivers; Curt tucks the blanket around her, rubs her  
to keep her warm.

RIVER MAN

So what're you gonna do in Seattle?

CURT

We hadn't really thought about it  
too much. I guess I'm going to try  
and get a job or something... maybe  
get a gig playing drums.

RIVER MAN

You're a musician?

CURT

Well I don't exactly know. I haven't  
been in a group yet or anything.  
But it's what I want to try and do.

A beat. Curt smiles sardonically.

CURT

I know, it sounds stupid doesn't  
it?... A real pipe dream.

Curt rubs Julie's arms. River Man thinks for a moment.

RIVER MAN  
I don't think it sounds stupid at  
all...

Curt looks up at him.

CURT  
It doesn't? You don't think it's  
crazy?

RIVER MAN  
Hell no. Sounds like you got  
something inside you, you just gotta  
get out. Most people do. The lucky  
one's get to, most don't... I figure  
if everybody found out what they  
got inside them and how to get it  
out, there'd be a lot more happy  
people...

CURT  
(smiles)  
You really think I can do it, huh?

RIVER MAN  
Sure, why not?...

River Man gets up, smiles humbly.

RIVER MAN  
Of course what do I know? You're  
talking to a guy who lives in the  
sewers...

He starts to the door.

RIVER MAN  
You two stay here and rest. I'll  
keep a watch outside.

CURT  
Hey...

River Man stops, turns back.

CURT  
I don't even know your name.

RIVER MAN  
Doesn't really matter, does it?  
With any luck we'll never see each  
other after tonight anyway.

CURT  
Well I just wanted to say thanks...  
thanks for everything. I guess I'll  
never be able to repay you...

River Man thinks for a moment, then reaches in his pocket and takes out a silver Mardi Gras coin. He hands it to Curt.

RIVER MAN

Here.

Curt takes the coin, looks it over.

CURT

What's this?

RIVER MAN

A Mardi Gras coin... Next time you find someone who needs help, just help 'em out. Then give them the coin and tell them to do the same for someone else. I figure as long as that coin keeps circulating, there'll be someone out there doing something good for somebody...

Curt puts the coin in his pocket, smiles.

CURT

You got a deal.

River Man continues to the door, pauses, smiles.

RIVER MAN

You can call me River Man...

He leaves. Curt turns back to Julie who is sitting up on the edge of the mattress, the blanket tossed aside.

CLOSE ON JULIE

She has pierced a couple of her earrings through her lower lip and is rocking back and forth, anxiously braiding a strand of copper wire into her hair.

Curt sits down next to her, gently takes her twitching hand.

CURT

Julie?...

She looks up anxiously.

JULIE

Oh god Curt... what're we gonna do?... what's gonna happen to us?

He pulls her into his arms, kisses her gently. There is a beat. He puts on a brave smile--

CURT

You know what's gonna happen to us?... We're gonna move to Seattle... We'll get a real nice place on the water. I'll get a gig in a band and you can hang out and party all night while you watch me play...

Julie sniffs, looks up at him hopefully, wanting to believe.

JULIE

Do you really think we'll make it?

Curt gently brushes the hair from her eyes; he smiles courageously--

CURT

Of course I do...

She manages a faint smile, reaches up and kisses him. Curt kisses her back. They slowly recline on the mattress, locked in an embrace.

CLOSE ON CURT

He is completely in the moment as he kisses her, holds her tight.

CLOSE ON JULIE

Her expression is blank; there's a distance in her eyes. She suddenly pushes away from him.

CURT

What's wrong?

She gets up, crosses the room. She is confused, anxious.

JULIE

Curt I... I can't do this anymore...

CURT

What?

JULIE

I can't keep pretending... I mean I want it to be like before but it isn't... I don't feel the same... I can't feel the same...

She suddenly SLAMS her fist against a pipe, frustrated.

JULIE

I feel... I feel so... so goddamn hungry!

CURT

Julie come back to bed, please.  
It's gonna be all right.

She spins around--

JULIE

Damn you Curt! Everything is not  
gonna be all right! I'm dead  
goddamnit! I'm dead!

There is a beat. Curt looks at her silently, then--

CURT

Julie... I know that... but knowing  
that doesn't change anything... I  
can't do anything about it, it's  
the way things are...

(beat)

Julie, you're all I've got and I  
don't want to ever be without you...

She turns, looks at him, shakes her head--

JULIE

You still don't get it, do you?  
This isn't about you... it's about  
me... I can't stand being like this.  
I just can't stand it anymore!

She kicks her foot angrily into the rubble, suddenly  
flinches.

JULIE

Ow!

CLOSE ON JULIE'S FOOT

A shard of GLASS has pierced her heel.

CURT (O.S.)

What's the matter?

Julie reaches down, grimacing in pain. She slowly pulls the  
glass out of her foot. A puzzled look crosses her face.

CURT (O.S.)

Julie, what is it?

She slowly takes the glass shard and shoves it into the palm  
of her hand. She inhales sharply, sensing the pain.

CURT (O.S.)

What are you doing?

JULIE  
(quickly covering)  
Nothing... I... nothing...

She grimaces, digs the shard deeper. She GASPS. A clarity flashes in her eyes. She turns back to Curt, takes a deep breath, manages a faint smile.

JULIE  
Curt I... I'm sorry... I just get  
confused sometimes.

She sits back onto the mattress with him. There is a beat.

CURT  
I know there's nothing you can do  
about the way things are, and I...  
I want you to know that the way you  
feel about me is what I'd always  
dreamed about... what I'd always  
hoped for... always...

He pull her into his arms. She suddenly GASPS, kisses him passionately. She is there with him now, completely in the moment... WE TILT DOWN--

CLOSE ON JULIE'S HAND

She clenches her hand in a fist, digging the shard of glass into her palm. A thin trickle of thick, dark blood oozes out and drips down her wrist...

DISSOLVE TO...

69 INT. SEWER TUNNEL - LATER

6

Scratch leads the way down the dark tunnel; Felipe is close on his heels. Alicia lags behind helping Mogo; he's in a cold sweat and he's pale. The wound on his arm has gotten worse.

MOGO  
(whispers shakily)  
I... I'm getting so cold...

ALICIA  
Scratch, I think we should get Mogo  
to a hospital.

SCRATCH  
We will once we find the bitch.

ALICIA  
But he's looking really bad...

SCRATCH  
(snaps angrily)  
All right goddamnit! I heard you  
the first time!

Scratch reaches a bend in the tunnel, peers off into the darkness.

SCRATCH  
Shit! They've got to be here  
someplace!

CUT TO--

70 INT. SEWER TUNNEL ENTRANCE. NIGHT.

A cluster of dancing flashlights appear at the entrance of the dark tunnel. Reynolds' VOICE echoes toward us.

REYNOLDS  
Let's try down here!...

TRACKING ON REYNOLDS

He determinedly leads the containment squad into the sewer.

CUT TO--

71 INT. PUMP ROOM

Curt's asleep-- The mattress next to him is empty. He rolls over, reaches out. There is a beat, his eyes slowly open.

CURT  
Julie?

He sits up, looks around.

CURT  
(louder)  
Julie?!

CUT TO--

A SERIES OF SHOTS in the pale, misty light...

JULIE'S HANDS-- She makes a fist around a heavy rock and starts slowly wrapping a leather strap around it, binding it tightly into her palm...

HER CHEEK-- A colorful shard of glass is slowly pierced through the skin...

HER ARM-- Long rusty nails are shoved all the way through her flesh...

HER WRIST-- An old pair of scissors are shoved under the skin, along her wrist and out her palm; a leather thong is wrapped around it, securing it in place...

HER FINGER TIPS-- Steel wire is pushed through the ends forming claw-like extensions...

HER LEGS-- She uses a shard of glass to cut deep patterns and designs into her skin...

HER NECK-- An old rusty chain is laced under her skin...

CUT TO--

72 INT. PUMP ROOM

Curt makes his way through the maze of pipes and ventilation ducts, looking for Julie.

CURT

Julie?!

CUT TO--

73 INT. SEWER TUNNEL - OUTSIDE THE PUMP ROOM

River Man is huddled against the wall, fast asleep. WE PAN AWAY, around a bend in the tunnel. Scratch slowly peers out of the shadows. He turns to Felipe and whispers.

SCRATCH

The others can't be far...

CUT TO--

74 INT. PUMP ROOM

Curt passes through a veil of escaping steam and comes upon a small STORAGE ROOM.

WHAT HE SEES

Julie is on her haunches in the shadowy doorway with her back to him. She is doing something to her face.

CURT

Julie?

She suddenly freezes.

CURT

Julie what're you doing in there?

CLOSE ON HER HAND

She slowly lowers it to her side, REVEALING-- The heavy rock that has been bound tightly to her hand.

Curt looks at the strange sight, curiously.

CURT

Julie what did you do to your hand?

There is a beat, she finally speaks quietly.

JULIE

I'm losing myself Curt... I... I  
don't know who I am...

CURT

What're you talking about?

She turns her head slightly into the half light. The pale  
light glints off something colorful on her cheek.

JULIE

It... it makes me feel real again  
Curt... it makes me feel... alive...

Curt grows concerned, he takes a step toward her, when  
suddenly-- A TORTURED CRY echoes from outside. Curt freezes,  
looks around.

CURT

Shit...

The CRY sounds again. Curt reaches down, grabs an old length  
of pipe.

CURT

Stay here.

He dashes away.

75 INT. SEWER TUNNEL - OUTSIDE THE PUMP ROOM

Scratch digs his knee into River Man's back, pinning him  
face down on the edge of the sewer stream.

SCRATCH

Where is she?!

RIVER MAN

I... I don't know...

Scratch plunges River Man's head into the sludge. River Man  
coughs, chokes, gasps for air.

SCRATCH

Come on old man, speak up!

Alicia is off to one side, cradling Mogo in her lap. His  
breathing is ragged, faint.

MOGO  
(delirious)  
Where?... where am I?... what's  
wrong with me?...

ALICIA  
Scratch, I don't think Mogo's gonna  
make it unless we get him out of  
here now!

SCRATCH  
We will just as soon as the old  
bastard tells us where the bitch  
is...  
(to River Man)  
Now spit it out!

River Man remains silent. Scratch dunks him again.

The old door to the pump room suddenly CREAKS open. CURT  
peers out. Felipe looks up--

FELIPE  
Son of a bitch! There he is!

Felipe starts for Curt. Curt takes a desperate, instinctive  
swing with the pipe-- KAWHACK! Felipe is knocked back.

Scratch shoves River Man aside, starts to clamber to his  
feet. WHUMP! Curt clubs him. Scratch topples into the  
sludge. Felipe leaps up behind Curt, tackles him. The pipe  
slips from Curt's hand. Felipe grabs a loose brick, raises  
it back--

SCRATCH  
No Felipe!

Scratch pulls himself out of the sludge, takes out his  
pistol.

SCRATCH  
He'll get her for us.

Felipe drags Curt to his feet. Scratch shoves the pistol  
against Curt's forehead.

SCRATCH  
Call her.

Curt remains frozen. River Man looks up, gasping for air.

RIVER MAN  
Leave the kid alone, he doesn't know  
where she went... she left... she's  
not here--

FELIPE

Shut up old man!

KAWHUMP! Felipe SLAMS River Man in the stomach with his heavy boot. River Man doubles over.

Scratch presses the barrel deeper into Curt's forehead.

SCRATCH

Call her damnit...

Curt remains tight-lipped... CLICK! Scratch cocks the hammer back.

SCRATCH

Call her or I squeeze the trigger now...

Curt closes his eyes, trembling, facing the abyss. Scratch grimaces, his finger slowly tightens around the trigger...

Alicia suddenly calls out, shattering the stand-off--

ALICIA

Scratch!... Scratch look!

Scratch eases his finger off the trigger, looks over and SEES--

A MYSTERIOUS FIGURE emerge from the gloomy shadows-- It's JULIE... The shards of GLASS pierced in her cheeks glint in the pale light. She slowly raises her arm that has been fortified with the long rusty NAILS and reveals the heavy ROCK lashed tightly to her hand with the old leather straps. Her steel WIRE nail extensions glimmer ominously.

She is strange and primitive, standing tall and menacing like some kind of ancient warrior.

Curt looks over at the new Julie. He whispers, stunned.

CURT

Julie?...

Scratch passes the pistol to Felipe.

SCRATCH

If he moves, kill him.

FELIPE

(hisses)

Love to.

Scratch pulls a knife as he steps up to Julie. He looks curiously at the rock strapped to her hand.

SCRATCH

So what're you gonna do with that  
little rock, start an avalanche?

Felipe snickers. Julie remains silent. Scratch carefully studies her face. He reaches out, stops with his hands inches away from her cheek. Julie remains passive. He continues, gently touching the glass shards.

A twisted smile curls onto his lips.

SCRATCH

I like it... I like it very much...

He fondles the chain in her neck.

SCRATCH

Kinky... very nice touch... you  
don't look like you've got rabies  
to me... you just look like my kind  
of bitch...

Scratch suddenly grabs Julie's wrist, drags her toward the shadows of an adjoining drain opening.

Curt tries to wrench away from Felipe--

CURT

Let her go, you son of a bitch!

WHACK! Felipe SMASHES the pistol across Curt's face. Curt topples back, clutching the gash on his cheek. Felipe presses the pistol against Curt's head.

FELIPE

Don't tempt me, rich boy...

Scratch disappears into the shadows. We HEAR Julie's clothes being RIPPED. River Man gasps painfully as he clutches his stomach.

RIVER MAN

The fires... the fires of Hell will  
burn all of you for this...

Alicia looks up from Mogo, calls out.

ALICIA

Scratch stop this! Stop this now!  
Mogo's got to get help!

She looks back down. Mogo grimaces painfully, then falls unconscious in her lap. She shakes him, anxiously--

ALICIA

Mogo?... Mogo?...

Scratch's beast-like GRUNTS grow louder and louder, finally reaching a crescendo; he CRIES OUT...

FELIPE  
Way to go Scratch!

Mid way through Scratch's guttural cry he is suddenly cut off. Everything goes SILENT.

Felipe looks over, puzzled.

FELIPE  
Scratch?...

No response.

FELIPE  
Hey Scratch, what'd you do? Go to sleep on her?

There is a beat, then the shadows slowly stir to life and... JULIE emerges from the darkness holding Scratch's severed head. She raises her SCISSORS hand-- They drip with fresh blood.

RAPID DOLLY IN ON CURT

He stares, shocked and sickened.

CURT  
Oh my god Julie... what... what did you do?...

Alicia SCREAMS. River Man looks up, clutching his stomach.

RIVER MAN  
(horrified)  
Dear Lord...

Felipe stares in disbelief.

FELIPE  
Mo...ther... fuck...er...

Julie suddenly lurches at Felipe. Curt wrenches free. Felipe wheels around, opens fire on her-- BOOM! BOOM! BOOM! The bullets punch into her with little effect.

WHACK! She BASHES Felipe in the head with the rock. SHUNK! She plunges the scissors into his stomach.

Curt rushes over.

CURT  
Julie!...

He tries to pull her off.

CURT

Julie! Stop!... Stop it!

Julie shoves him aside, continues her assault. Alicia scrambles to her feet, grabs the pistol.

ALICIA

(screams hysterically)  
You crazy bitch!

BOOM! The bullet SLAMS into Julie's back; she wheels around, sees Alicia. She tosses Felipe's corpse aside and starts toward her.

Alicia stumbles back. CLICK! CLICK! CLICK! The pistol is empty; Alicia tosses it down, shrinks back against the wall. Julie raises the scissors, about to stab her.

CURT suddenly leaps up behind Julie, WHAP! He grabs her wrist, stopping her.

CURT

No Julie! Don't do it!

Julie's hand strains in Curt's grip. He clamps down harder.

CURT

Damnit Julie, no! No more!

ON JULIE

There is a beat. She looks over at him-- confusion and desperation in her eyes. She slowly relaxes her scissors hand...

Alicia looks up at Julie, trembling in shock...

ALICIA

What?... what are you?...

She gets shakily to her feet, starts to slowly back away, when suddenly-- A HAND shoots out of the shadows, clutching the brick. KAWHACK! It SMASHES against Alicia's head.

CUT BACK and REVEAL--

MOGO. He has come back from the dead. Alicia teeters for a split second, a stunned look on her face, then crumples to the ground. Mogo pounces on her-- CRACK! He bites the base of her neck.

CLOSE ON THE RIVER MAN

He gazes at Mogo, whispers--

RIVER MAN  
Mary mother of Christ... Ioas...  
the zombies...

Curt snaps out of his stunned daze.

CURT  
Come on... Come on we've got to get  
out of here!

He rushes over to River Man, helps him to his feet.

CURT  
They're gonna come back... they're  
all gonna come back to life...

Curt looks back at Julie. She is gazing at the carnage with  
a disoriented, anxious look on her face. Curt yells at her--

CURT  
Julie! Come on!

She slowly turns, follows them to the pump room door.

CUT TO--

76 INT. PUMP ROOM. NIGHT.

They file inside. Curt SLAMS the old rotting door behind  
them.

CURT  
Shit! This isn't gonna hold them!

Curt points to an old oil drum.

CURT  
(to River Man)  
Push that over here!

River Man drags the barrel in front of the door. Curt grabs  
an old piece of wood from the rubble with a few nails in  
it.

CURT  
Julie, find some more nails!

Julie staggers away. Curt starts frantically nailing the  
old board across the door, using the length of pipe as a  
hammer.

CURT  
Is there another way they can get  
in?

RIVER MAN  
(points to the ceiling)  
There's the man hole up there...  
But there could be more, I don't  
know.

CURT  
You don't know?!

RIVER MAN  
Well for Christ's sake kid, I never  
thought I'd have to barricade myself  
in here!

Curt finishes hammering the board in place.

CURT  
Nails... I need more nails...  
(calls out)  
Julie?!...

Curt dashes across the room.

CURT  
Julie? Did you find anymore?  
Julie is on her knees in the rubble.

CURT  
Julie?

WHAT HE SEES

Julie is hunched on the floor, trembling. She is grabbing  
old rusty nails and desperately JAMMING them into her arm.

CURT  
Julie! What the hell are you doing?!  
She looks up at him, a distant, vacant look in her eyes...

JULIE  
I... I'm losing myself, Curt...  
I can't find myself... when I don't  
hurt, I get hungry...

She shoves another nail into her arm; Curt grabs her, starts  
pulling them out.

CURT  
Julie... Julie stop this...  
She falls into his arms, whimpers desperately...

JULIE

It's not working... the pain's not helping anymore... you saw what I did...

Curt holds her, pats her reassuringly.

CURT

Julie... Julie it's all right... they were gonna kill us...

She starts to drift away... There is a moment of silence. Her expression becomes vacant; she stares out into space...

JULIE

(softly)

Mom?... Mom?... I found Periwinkle... I found Periwinkle under the house... she's dead...

Tears start to well in Curt's eyes. He clutches her close, whispers...

CURT

Julie it's all right... You're here with me now... you're here...

He rocks her gently in his arms.

JULIE

Curt?... Curt?... I'm hungry again Curt...

CURT

Shhh... shhh Julie...

He pulls her tight against him.

CLOSE ON JULIE

She gazes at the nape of his neck. After a moment, she slowly sticks out her tongue and gently licks him. Her eyes glaze over, she starts opening her mouth, baring her teeth... Fear suddenly flashes in her eyes; she pulls away from him, horrified.

CURT

Julie? What is it?

She wrenches out of his arms, starts frantically searching through the rubble. She grabs an old extension cord, starts wrapping it around her wrists.

JULIE

Curt... Curt help me.

CURT  
What are you doing?

JULIE  
You've got to tie me up!

CURT  
What?

JULIE  
Damn it Curt, help me!

Curt just looks at her, trying to absorb all this.

CURT  
What for?

Julie grabs him angrily, shakes him.

JULIE  
Curt, don't you see what's happening  
to me?! I'm one of them!

SMASH CUT TO--

KAWHUMP! CRACK! The cellar door suddenly rattles on its hinges. A CHORUS of guttural moans echo outside.

Curt wheels around.

CURT  
They found us!

BACK ON THE DOOR

KABAAASH! Felipe's bloody FIST smashes a hole through the rotting door. River Man stares in speechless horror at the grotesque apparition.

THROUGH THE HOLE IN THE DOOR

WE SEE Mogo, Felipe and Alicia-- Their heads are hollow cavities of tattered flesh. They SCREAM and MOAN as they pound at the door.

Curt sets Julie down, dashes across the room wielding the piece of pipe. WHACK! WHACK! WHACK! He ruthlessly pummels Felipe's arm until it finally retreats.

River Man stares in stunned amazement.

RIVER MAN  
What?... What do they want?...

CURT  
Us! They want us!

KABANG! The lower grill on the door is suddenly blown open, knocking the barrel aside. WE WHIP TILT DOWN-- Felipe's hand shoots in. WHAP! It grabs Curt's ankle. Curt is yanked off his feet; he CRIES OUT, CRASHES heavily to the ground.

ON CURT

He kicks and fights desperately as he is dragged toward the hole in the door.

CURT

Get them off! Get them off me!...

River Man dives for the pipe, comes up swinging. He BASHES Felipe's hand, splintering his fingers off.

Curt wrenches free. River Man drags him away from the door.

RIVER MAN

Are you all right?

Curt frantically examines his leg-- the skin's not broken.

CURT

Yeah... yeah I think so...

KABASH! A bigger hole is SMASHED in the door.

CURT

That door's not gonna hold them much longer!

River Man looks desperately at the maze of pipes surrounding the door.

WHAT HE SEES

Wisps of steam swirl from a weak weld in one of the pipes.

RIVER MAN

Get back!

Curt ducks. River Man swings the length of pipe against the weak weld-- CLANG! The steam pipe shudders, groans.

ON THE DOOR

KABASH! Felipe BURSTS through the door, SCREECHING hideously.

ON RIVER MAN

CLANG! CLANG! He beats the pipe desperately. Steam hisses louder from the weld.

CURT

Hurry! Jesus Christ hurry! He's inside!

River Man raises the pipe back high over his head. He brings it down with all his might-- CLANG! KAPOP! The pipe ruptures. WHOOOOOSH!... Scalding steam BLASTS out.

Felipe is swept off his feet and propelled back out the shattered door. The steam continues to blast the door, keeping the zombies at bay...

River Man yells over the deafening roar--

RIVER MAN

We don't have much time!

CURT

What?!

RIVER MAN

The steam won't last long! If I stay here and draw their attention at the door, you might stand a chance of getting out the man hole.

CURT

What are you talking about? I'm not gonna leave you here!

RIVER MAN

Kid, it's the only way!

CURT

But Julie can't make it up there! She's not strong enough!

RIVER MAN

Damnit kid, don't be crazy! Can't you see? It's too late for her!

A beat. Curt grows angry, defiant--

CURT

Listen old man! We're sticking together until help comes, you hear me? All of us!

KABAM! CLANG! A loud noise comes from above. They look up--

ON THE MAN HOLE

Scratch's bloody arm suddenly shoots in holding his severed head. He SNARLS viciously when he sees River Man and Curt--

SCRATCH'S HEAD  
Give 'em up boys! A mind's a  
terrible thing to waste!

His arm hurls his head at Curt and River Man. They dive out of the way KASPLAT! It hits the wall, bounces back, SNAPPING savagely.

Curt staggers back, grabs a heavy cinder block, heaves it-- KASPLUNCH! The block SPLATTERS it like a ripe melon. The mutilated pieces continue to quiver...

KAWHUMP! Scratch's headless body leaps down into the pump room. It lurches toward them. Curt swings around-- WHUMP! He knocks the body back with the pipe.

ON THE DOOR

The hot blast of steam begins to diminish. Mogo, Felipe and Alicia start advancing through the shattered door.

Curt yells at River Man--

CURT  
Take Julie and go to the storage  
room.

RIVER MAN  
But kid...

CURT  
Just do it damnit!

River Man crosses to Julie who lays shivering on the floor, tied up. He scoops her into his arms, carries her shaking body toward the storage room as he mutters a prayer.

RIVER MAN  
Dear god, help us... help us all...

The steam fizzles away completely. The zombies lurch into the room. They stumble toward Curt, their bodies blistered and scorched. Curt wields the pipe in a final attempt to fight them off-- It's a lost cause. He turns and runs.

77 INT. STORAGE ROOM

Curt dashes inside, SLAMS and locks the door. The room is dark. KAWHUMP! KAWHUMP! KAWHUMP! The zombies start battering the door. Curt leans against the wall, catches his breath.

CURT  
Is there... Is there any other way  
out of here?

No answer.

CURT  
We're gonna have to find another  
way out. I don't know how long this  
door will hold them...

Curt peers into the blackness, waiting for his eyes to  
adjust.

CURT  
Hey River Man...

SHUNK... CRACK... SHUNK... CRACK... The strange noise comes  
from the darkness.

CURT  
Julie?

Curt fumbles in his pocket, takes out a book of matches,  
strikes one... A warm orange glow fills the small room. Curt  
peers into the corner--

WHAT HE SEES

JULIE is hunched over River Man's lifeless body, feverishly  
digging his brains out of his skull with her scissors.

Curt SCREAMS in horrified dis-belief--

CURT  
My God no Julie... Not him!

She looks up at him, trembling, blood streaming down her  
chin. She has a wild, animalistic look in her eyes-- This  
isn't Julie anymore. She has degenerated into someone else,  
some thing else.

She SCREECHES in hideous torment, lurches toward Curt. Curt  
backs away, repulsed.

CURT  
No Julie...

She keeps coming. Curt raises the pipe.

CURT  
Julie stay back!

Curt backs up against the door.

CURT  
Goddamn it get away!

Julie lets out a blood curdling SCREAM and lunges for Curt.  
He swings the pipe--

KAWHUMP! It SLAMS against her, knocking her back. He raises  
the pipe to strike again, but suddenly stops...

ON JULIE

She looks up at him with a pathetic, tragic sadness in her eyes.

JULIE

(gasps raspily)

Curt... help me... help me end this pain...

TIGHT ON CURT

Curt is paralyzed by a sudden flood of remorse.

CURT

(whispers horrified)

Oh God what have I done?...

There is a beat, and then a look of resignation crosses his face. He slowly lowers the pipe.

KABAASH! The zombies BURST through the door behind him. Curt lets the pipe slip from his hand; it CLANGS to the floor.

The zombies converge on Curt; Felipe grabs the pipe and is about to bludgeon him, when--

KAPHOOMP! THWACK! A bullet suddenly SLAMS into the back of Felipe's head. He goes stiff, topples over. WE RACK FOCUS to the pump room behind him and REVEAL--

REYNOLDS wielding the paralyzing rifle. The rest of the squad is behind him.

KAPHOOMP! THWACK! He takes out Alicia. KAPHOOMP! THWACK! Mogo goes down too.

Julie suddenly reaches out for Curt--

JULIE

No!

KAPHOOMP! The blue bullet shoots toward her in SLOW MOTION... THWACK! She's struck in the head.

She arches her back, twitches.

JULIE

(whispers hoarsely)

Curt... Curt don't leave me...

She topples to the ground, her hand still outstretched toward him.

## TIGHT ON CURT

He closes his eyes, turns away. He slowly draws up his legs, folds his arms around himself and shuts out the world...

SLOW FADE OUT--

BLACKNESS...

FADE IN...

78 INT. RESEARCH CENTER - REYNOLDS' OFFICE. TWO DAYS LATER.

7

One of the drab green cubes. There are moving cartons stacked all around. Curt is slumped in a chair; he's cleaned up, his hair is combed, he wears a new button down shirt. He has a detached, distant look on his face. His father sits on the edge of his desk.

REYNOLDS

The Colonel told me you were very helpful during your debriefing.

CURT

(shrugs)

I just answered a lot of questions, that's all.

There is a moment of silence, Reynolds gathers his thoughts.

REYNOLDS

Curt, I don't want to pretend I know what things have been like for you the last few days... the truth is I couldn't really begin to imagine... But I...

He trails off. Curt looks up at him. Reynolds struggles, this isn't something he's used to.

REYNOLDS

...But I just want you to know that I'm truly sorry.

Curt is surprised by his father's new candor; his expression softens.

CURT

It's all right Dad.

Reynolds clears his throat, thinks for a moment.

REYNOLDS

You know when your mother died, the hardest thing I ever did was to let go... I just buried myself in this  
(more)

REYNOLDS (Cont'd)  
insane project and... and well  
because of that I know I haven't  
always been there for you...

A beat. Reynolds reaches out, gently touches his son's hand.

REYNOLDS  
I thought I'd take a couple of weeks  
before Oklahoma City, we could spend  
time together, just the two of us...  
there's a lot we've got to talk  
about...

CURT  
Sure Dad, whatever you want...

Another beat. Reynolds studies his son, smiles faintly.

REYNOLDS  
Thanks...

Reynolds pats Curt's shoulder, gets up.

REYNOLDS  
Come on, let's get out of here.

Reynolds starts to the door. Curt follows.

CURT  
Dad?

REYNOLDS  
Yes?

CURT  
What... what's gonna happen to  
Julie?

REYNOLDS  
I really don't know... She's part  
of the project now.

Curt looks curiously at his father--

CURT  
Project?

79 INT. CORRIDOR

Curt and Reynolds come out of the office.

CURT  
What do you mean by project?

REYNOLDS

I don't know the details anymore,  
it's all in Sinclair's hands now...

Reynolds looks over at Curt, sees his concerned expression.

REYNOLDS

Look Curt, you've been through  
enough already. I think it's best  
you just try to put all this behind  
you... try to forget about what  
happened...

The Colonel calls to Reynolds from down the hall.

COLONEL

John! I need to speak to you before  
you leave!

Reynolds looks back at Curt.

REYNOLDS

Wait here a second, I'll be right  
back.

Reynolds strides away. Curt stewes for a moment in silence,  
a troubled look on his face...

DOWN THE HALL

Sinclair stands with her arms crossed next to the Colonel.  
She doesn't acknowledge Reynolds when he comes up.

REYNOLDS

What is it, Colonel?

COLONEL

John, Sinclair has requested that  
your report on the Walker girl be  
kept under wraps.

Reynolds looks at Sinclair, who remains tight-lipped.

REYNOLDS

But sir, the fact that we found her  
cognitive is significant. It proves  
that the living dead aren't just  
animated flesh. It proves they have  
an inner life...

COLONEL

That may be John, but--

SINCLAIR

(interrupts)

I think what the Colonel is trying to tell you is that I am running this program now and I will choose what will be deemed significant and what won't.

REYNOLDS

But you can't just ignore the fact that--

SINCLAIR

The objective of this program is to create bio-weapons from these units, there's no point in confusing the issue. Now if you'll excuse me, I've got work to do.

She turns, walks briskly away. The Colonel, looks at Reynolds apologetically.

COLONEL

I'm sorry, John. I'm afraid we have to do what she says, we'll have to destroy your report...

CUT TO--

BACK UP THE HALL

Sinclair breezes past Curt and goes through a door labeled: "Engineering Lab." Tortured SCREAMS can be heard coming from inside.

Curt glances down the hall-- His father is still in a heated debate with the Colonel. Curt looks back at the laboratory, then wanders over to the door.

80 INT. LABORATORY

Curt steps curiously into the dingy, cold, steel room.

WHAT HE SEES

A series of cages line one side of the room.

WE PAN past the cages-- Mogo, Alicia, Felipe, the cop and the store owner are each suspended in their own cage. They are secured by leather harnesses that run between their legs and up over their shoulders. Chains link the harnesses to wrist and ankle bands, allowing very restrictive movement. Steel balls have been secured in their mouths. They writhe and twitch in tortured agony.

WE PAN to the end and REVEAL-- JULIE. She is slumped in the corner in a leather harness.

Her ornamentation has been removed, leaving nothing but open wounds. She trembles and quivers, IV tubes drip sedatives into her. A sign on the cage reads: "Specimen #32, Brain Intact."

TIGHT ON CURT

He quickly looks away, unable to stand the sight. An MP strolls up next to him, smiling.

MP

Pretty amazing, isn't it?

CURT

(startled)

Huh?

MP

You're a lucky kid. Not many people get a chance to see this kind of stuff...

There is an agonizing SCREAM from another part of the room. Curt looks over.

ACROSS THE ROOM

RIVER MAN is inside a steel jointed exoskeletal frame. Heavy steel rivets have been bolted through the flesh of his arms and legs in order to attach him to the metal frame. A series of restrain cables run down the spine of the exoskeleton to various levers that can be locked on or off.

SINCLAIR supervises the CHIEF SCIENTIST and an ASSISTANT who are busy completing the installation. The chief scientist adjusts the main restraint lever in back with a wrench while the assistant loads a pneumatic RIVETING GUN.

The pneumatic gun is placed against River Man's forehead-- BAM! KATHUNK! The rivet SMASHES through his skull, bolting him to the steel frame. The River Man SCREAMS in agony.

ON CURT AND THE MP

Curt recoils, horrified.

MP

That over there's the prototype...  
(points to Julie)  
This one's going next...

Curt looks over at Julie's cage.

CURT

You mean she's gonna be put in one of those too?

MP

That's right, they're all gonna end up like that... talk about low maintenance, these guys'll never have to be fed or recharged, they'll just keep going and going...

TIGHT ON JULIE

Julie's eyes open groggily. A distant glimmer of recognition stirs deep inside; a pleading look crosses her face.

Curt is flooded with pity and remorse. He whispers to himself, horrified...

CURT

My God no...

MP

What'd you say?...

Curt suddenly wheels around, BODY SLAMS the MP.

MP

Hey!...

He CRASHES into a storage rack. It topples over onto him.

Curt bolts over to Julie's cage. CLUNG... He pulls open the door. Sinclair and the scientists look up at the commotion.

SINCLAIR

What the hell is he doing in here?!

Curt fumbles desperately to unchain Julie.

SINCLAIR

Stop him!

Another MP rushes over. Curt grabs the heavy cage door, swings it around-- KABANG! He SMASHES the MP with it.

The MP reels back, SLAMMING into the chief scientist who is adjusting River Man's restraint cable.

CHIEF SCIENTIST

Jesus Christ!

CLOSE ON THE CABLE

The wrench slips off the nut-- KATHUNG! It SNAPS loose.

River man lets out a blood curdling SCREECH, swings around-- KAWHUMP! His steel appendage BASHES the scientist across the room. Sinclair yells to the MP--

SINCLAIR

The back-up clamp! Lock off the  
back-up clamp!

The MP dives behind River Man, trying to reach the  
"Emergency Lock Off" lever. River Man wheels around CLANG!  
His heavy foot CRUSHES the MP's leg. The MP CRIES OUT, opens  
fire in a blind panic--

SINCLAIR

NO!

BOOM! BOOM! BOOM! THWACK! River Man's fore arm is blown away  
but his hand keeps functioning. He grabs the MP by the  
throat, lifts him off his feet.

The MP thrashes spasmodically, continues to fire  
desperately-- BOOM! BOOM! BOOM!-- The bullets spray the  
room.

KABAASH! KABAASH! The portals on several TRIOXIN BARRELS  
are BLOWN open. WHOOOSH! The yellowish mist BURSTS from the  
shattered glass.

An ALARM starts to blare. A steel containment door SLAMS  
shut on the lab. Red emergency lights start flashing. The  
panicked scientists pound on the door, trying to get out.

TIGHT ON THE BARRELS

Through the swirling yellow mist and flickering red light,  
WE SEE the hideous CORPSES rising out of their barrels,  
SCREECHING and MOANING.

CLOSE ON CURT

He coughs and chokes as he crawls along the floor to Julie's  
cage. Frenzied SHOUTS and SCREAMS come from the yellow fog  
that fills the room.

Curt unchains Julie's harness, puts his jacket over her  
shoulders. She looks up at him groggily--

JULIE

C... Curt?...

He slips his arms around her.

CURT

(coughing)

Don't worry... it's... it's gonna  
be okay... I'm going to get you out  
of here.

A faint smile flickers onto her face.

JULIE

Oh Curt... I... I knew you'd never  
leave me...

She weakly puts her arms around him.

ACROSS THE ROOM

SINCLAIR is backed against the door; River Man bares down on her. She grabs the dead MP's pistol and opens fire-- BOOM BOOM BOOM!

River man's mid-section is blown away, but he keeps coming. He grabs the RIVETING GUN-- BAM! CLANG! Sinclair dodges the rivet.

River Man aims again; Sinclair cowers helplessly on the floor... CLICK! The rivet gun doesn't fire. WHIP TILT DOWN-- The air hose is crimped off.

Sinclair seizes the moment, quickly ducks behind River Man. CLANK! She throws the "Emergency Lock-Off" lever. The exoskeleton freezes up around River Man. He strains to move, SCREAMING in agony.

Sinclair scrambles to her feet, a relieved look on her face. But the moment of victory is short lived-- A BARREL CORPSE suddenly attacks. CRACK! It sinks its teeth into the base of her skull. She SCREAMS, topples over. The corpse pounces on top, starts feeding off the exposed nerves in her neck.

ON CURT AND JULIE

Curt stumbles across the misty lab with Julie. He sees River Man, wrenching violently in the locked-up frame, SCREAMING in agony.

Curt suddenly stops, thinks for a moment, then rushes over to River Man. He reaches behind the frame CLANK! He releases the lock-off switch.

River Man WAILS, spins around, raising his mighty steel arm--

CURT

River Man! No!

KAWHUMP! Curt is SLAMMED mercilessly to the floor. River Man advances, raising his arm again. Curt looks up desperately--

CURT

No River Man it's me... it's me!  
Don't you remember?!...

River Man keeps coming, oblivious to Curt's pleas. He is about to strike again when-- CLING... CLING... CLING...

The silver Mardi Gras coin bounces out of Curt's pocket, shimmies to a stop.

CLOSE ON RIVER MAN

He suddenly hesitates... A glimmer of recognition slowly appears in his eyes.

There is a beat. Curt looks down at the coin, then back at River Man. River Man finally wheels around, swinging his massive arm-- KABAASH! He SMASHES the containment door off its hinges and lunges into the hallway. Curt gets up, rushes over to Julie and they duck out after him.

81 INT. CORRIDOR

8

River Man lurches off one way, Curt and Julie run the other. A computerized voice crackles over the loudspeakers.

COMPUTER VOICE  
Isolation breach in section 12...  
Containment procedure has been  
activated...

WHOOSH! CLANG! A steel mesh containment door SLAMS shut behind Curt. He picks up his pace, dashing toward the exit.

He is almost there when-- A BARREL CORPSE lunges out of the mist behind him. WHUMP! It grabs Curt. SHUNK! It sinks its teeth into his arm.

Curt lets out a blood curdling SCREAM, tries to wrench his arm free. The corpse clamps down tight.

DOWN THE HALL

REYNOLDS emerges with the prototype rifle. He sees Curt wrestling with the corpse and quickly takes aim-- KAPHOOMP! THWACK! The corpse freezes, falls away from Curt, taking a mouthful of flesh with him.

Curt looks over--

Dad!  
CURT

WHOOSH! CLANG! A containment door SLAMS down leaving Curt on one side and Reynolds on the other. Reynolds rushes up to the door, yells anxiously to Curt--

REYNOLDS  
Leave her Curt! Leave her and get  
out!

Curt looks down at Julie, shakes his head.

CURT  
I... I can't dad...

REYNOLDS  
Damnit Curt! She belongs in here!  
She doesn't belong out there with  
you!

Curt remains frozen, clutching Julie desperately. Reynolds presses up against the steel mesh, pleading intently with Curt.

REYNOLDS  
Curt... Curt please... I know what  
you're feeling... I know how hard  
it is, but you don't have a choice!  
You've got to let go... She's dead!

TIGHT ON CURT

There is a beat. Tears well in his eyes. He gasps, grimaces, looks down--

CLOSE ON CURT'S ARM

The bite has started to turn yellow and black.

Curt looks back up at his father, slowly shakes his head.

CURT  
(almost a whisper)  
I can't Dad... it's too late...  
it's too late for me...

Curt slowly turns, staggers away down the hall. Reynolds SLAMS his fist against the gate, yells after him--

REYNOLDS  
No Curt!

The Colonel rushes up behind Reynolds, grabs his arm.

COLONEL  
John come on! We've got to get out  
before the whole building is sealed  
off!

Reynolds wrenches out of the Colonel's grip, yells desperately after Curt--

REYNOLDS  
CURT!!...

COLONEL  
Damnit John, come on!

He drags Reynolds toward the exit door.

## TRACKING ON CURT AND JULIE

Curt staggers down the misty hall with a grim determination; people dash back and forth in a panic. The ALARM continues to blare. Curt wipes the icy sweat from his eyes, peers intently at the different doors as he passes them.

He finally stops when he finds what he's looking for...

82 INT. INCINERATOR ROOM

8

Curt stumbles in, SLAMS the door behind him and locks it. He staggers across the small room and sets Julie's quivering body in the entrance to the large oven.

Julie's eyes flutter open; she gazes up at him. He shudders, wipes his sweating brow.

JULIE

What?... What's wrong Boy Scout?..

Curt looks down, gently brushes the hair from her eyes with his shaking hand.

CURT

I'm all right... everything's fine...

He reaches over to the controls, twists the knob. PHOOMPH! The flames flicker on in the oven.

Curt pauses a moment, staring into the flames as they slowly start to grow. He looks up at the chimney, a sign reads: "Keep flue closed during disposal of contaminated materials."

Julie looks groggily at the growing flames.

JULIE

Curt?... We... we gotta get out...  
we gotta get out of here...

CURT

We are Julie... we are...

Curt reaches up-- THUNK! He throws lever on the flue so it reads "OPEN."

CURT

We're getting out of here together...

DOLLY IN ON CURT AND JULIE

Curt crawls into the oven, gathers Julie into his arms. She grows more disoriented as the flames begin to rise around them.

JULIE

Where?... Where are we?...

Curt kisses her tenderly, whispers.

CURT

We're where we belong...

WE MOVE IN CLOSE ON THE LOVERS' LAST EMBRACE...

They hold onto each other tight as the yellow flames engulf their entwined bodies...

DISSOLVE TO...

83 EXT. RESEARCH CENTER. DAY.

The black smoke billows up into the sky, rising higher and higher until it blocks the sun. It shimmers and sparkles with an eerie metallic quality. CRACK! There is a blinding FLASH OF LIGHTNING. BOOOM! A peel of THUNDER. The clouds begin to swirl... RAIN starts to fall... WE FOLLOW the rain down... It showers onto the CALM OCEAN...

DISSOLVE TO--

The deep blue water churns and swirls. Faintly now, WE HEAR a sound... soft on the breeze... it sounds like whispered voices, breathing...

The black suet begins to collect in the water. It ebbs and stretches, creating abstract patterns... It shimmers, BURSTS into colors... It's beautiful... It's Julie and Curt's ashes, and...

They're alive.

SLOW FADE OUT

THE END