

The Hollow Man

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FADE IN:

On complete darkness.

A SMALL DOOR swings open.

A circle of light reveals that we I re looking down the length of a tube. At the far end of the tube, we see a gloved hand dangling a rat. The hand shoves the frightened rat into the tube and closes the door behind it. The rat's stark white fur bristles and it begins to pad down the tube's length.

After several feet, the tube opens up into a dimly lit cubicle. The rat hesitates and stops.

The SOUNDS of gentle BREATHING whispers in the rat s ears.

The rat turns round to head back down the tube, but a door swings shut, trapping it in the cubicle.

The rat cowers as the BREATHING turns to SNORTING. The rat s head jerks around, looking for signs of danger, but the cubicle is empty. The rat sees a water dish on the far side of the cubicle - a place to hide - and dashes toward it.

But an invisible force descends.

The rat squeals in agony as something smashes down on its body, crushing it.

A LOUD BELLOW rings out, and the rat flies into the air, halting a few feet off the ground. Its body writhes, struggling against the unholy force.

Then a sick crunch of tiny bones snapping. All life quickly drains from the levitating body. Dead eyes... The creature s corpse floats in mid-air. Then the white fur of the rat explodes in a shower of blood.

HUGE BLOOD SMEARED INCISORS appear, as do the red-slicked ape- like lips. The gaping bloody mouth bites again into the rat.

CUT TO:

INT. BEDROOM - NIGHT

In the background we hear Jay Leno's monologue from the Tonight Show. A small lamp and the glow from a computer screen illuminates SEBASTIAN CAINE, late twenties with the shabby good looks of a perpetual grad-student. Wiry framed and wearing only boxer shorts, Sebastian sips coffee from an Einstein coffee mug. He peers at a complex computer rendered molecule displayed on his screen. He pecks a few keys and the molecule shifts slightly, then falls apart.

Sebastian pulls a twinkie from a hostess box, unwraps the cellophane and sucks it down. He attacks the keyboard with renewed vigor.

Another molecule appears on the screen. Sebastian's fingers fly across the keyboard. The molecule blinks on and off, it trembles and twists apart.

SEBASTIAN

Damnit.

Sebastian peers out his window. Across the courtyard, a light comes on in a neighboring window. He sees a BRUNETTE, mid-twenties, absolutely stunning, enter her living room. The Brunette thumbs through the mail, tosses it and then begins to undress. Sebastian leans over to the window, getting interested. But when the brunette reaches her bra and panties, she crosses to the window and lowers her shades.

SEBASTIAN (cont d)

Damnit.

Sebastian leans back in his chair and closes his eyes. He's obviously tired. He opens his eyes and stares up at the ceiling. Painted across the white matte finish in big red letters is a brief reminder - You Should Be Working. Sebastian sighs, leans forward and begins pecking away again.

LATER:

The television is now only static. We pan by his alarm clock. 4 am. We find Sebastian pacing in front of his computer.

He gets an idea... slides back in his chair. Types away again. The molecule reforms on the computer screen. He types a few more keys, waits, watches the molecule. Nothing happens.

He hits a few more keys and watches intently for a reaction.

SEBASTIAN

(beat)

I am a goddamn genius.

He hits a few more keys and a telephone keypad appears on the screen. He dials.

CUT TO:

INT. ANOTHER BEDROOM - NIGHT

Digital phone rings.

In the bed, LINDA FOSTER, late twenties, stirs from a deep sleep. As she straggles out of bed and over to her desk, we notice a young man sleeping next to her. The ringing continues. She moves her computer mouse around and her screen comes to life. She click on a telephone icon and the ringing stops. A beat later, Sebastian appears in a window on her screen.

LINDA

Sebastian, do you know what time it is?

SEBASTIAN (SCREEN)

You know Da Vinci never slept. Said it was waste of time.

LINDA

What is it this time?

INTERCUT: SEBASTIAN S BEDROOM

Sebastian peers at the image of Linda in the computer window. He notices something behind her in the bed, the young man sleeping face down.

SEBASTIAN

Who's that?

Linda pulls the camera off the top of the of the computer screen and positions it so Sebastian can t see the bed.

LINDA

Not your business. Not anymore.

SEBASTIAN

Touche.

LINDA

So you calling about anything in particular, or were you just hoping to catch me sleeping in the nude?

SEBASTIAN

I cracked the reversion.

Upon hearing this, Linda receives a jolt of adrenaline.

LINDA  
You cracked it?

SEBASTIAN  
Look at this.

Sebastian hits a couple of keys. A moment later the molecular structure appears on Linda's computer.

SEBASTIAN  
Watch this.

LINDA  
You sure?

SEBASTIAN  
91% sure.

LINDA  
(astonished)  
Eleven months with no progress and you suddenly come up with it out of the blue? How?

SEBASTIAN  
The usual. Coffee and twinkies.

LINDA  
I hate you.

SEBASTIAN  
I know. You think you could hunt down Matt and get to the lab early. I want Isabelle prepped for a live test.

LINDA  
Yeah, I think I can find him. What are you going to do?

SEBASTIAN  
Well y know. It's daylight in Switzerland. I gotta call the Nobel Committee and tell them to get our prizes ready. See you in a few.

ON LINDA S COMPUTER SCREEN as Sebastian clicks off. Linda crosses to her bed, and shakes the guy awake.

LINDA  
Hey... come on.

DR. MATTHEW KENSINGTON, late 20s too, stirs from under sheets.

MATT

(groggy)

What?

LINDA

Sebastian just called. We gotta get to the lab.

Matt bolts up.

MATT

Shit! You didn't tell him I was here, did you?

LINDA

Give me some credit, will ya.

MATT

So what's the rush?

LINDA

He cracked reversion.

Matt pulls his jeans on.

MATT

Wanna ride down?

LINDA

We better take our own cars.

MATT

You're gonna have to tell him about us eventually.

LINDA

I know. It's just you're his best friend. He'll feel betrayed.

EXT. WASHINGTON D.C. SKYLINE - DAY

From a distance, the Nation's Monuments stand awash in the harsh light of morning.

CAMERA finds a BLACK PORSCHE as it pulls to the security fence of a warehouse. The imposing structure is surrounded by a chainlink fence and barbed wire. The Porsche is waved through security and heads straight into the warehouse.

INT. WAREHOUSE -DAY

The Porsche pulls to a halt in a reserved parking space and Sebastian exits, wearing a Hawaiian shirt, shorts, and Birkenstocks. He notes the other cars parked in the lot, then crosses to bunker in the center of the warehouse, guarded by a MARINE, shouldering an M-16.

MARINE GUARD  
Morning, sir.

SEBASTIAN  
Morning, Ed.

MARINE GUARD  
Your team s in early. Something  
special going on?

SEBASTIAN  
Sorry, Ed. You know the rules.

Sebastian presses his thumb against a glass screen. A  
laser reads his print.

Scan readout: CAINE, SEBASTIAN  
Clearance: ALPHA ALPHA THREE  
Division: CLASSIFIED

The doors whisk open and Sebastian steps inside.

MARINE GUARD  
Have a good day, sir.

INT. ELEVATOR - DAY

Inside the elevator is a numberless keypad. Sebastian  
taps in his floor code.

ELEVATOR (V.0.)  
Authorization please.

SEBASTIAN  
Caine zero zero two seven.

ELEVATOR (V.0.)  
Authorization verified. Good morning,  
Dr. Caine.

The elevator descends with a groaning hum. It passes  
below us and keeps descending into the belly of the  
earth, the shaft goes down forever.

INT. HABITAT S CORRIDOR

We slowly push down a hallway panelled by Plexiglas  
chambers. Each chamber looks as if it's tailored for a  
specific animal, although no animals are visible.  
As we pass one habitat, something slams into the  
Plexiglas and begins barking. Another HOWL joins in. Then  
SCREECHING. Suddenly the hallway fills with a dozen  
animal cries. THUMP.

THUMP.

The Plexiglas on several chambers vibrates as if angry

animals were slamming against it. But still, no animals are seen.

Above each chamber, VIDEO SCREENS display THERMAL IMAGES revealing heat signatures of the various animals, but they remain invisible to the naked eye. MATT taps on a sheet of Plexiglas which seals off another seemingly empty cage.

MATT  
Isabelle ...

The woodchips on the floor shift and suddenly the Plexiglas steams up right in front of Matt's face. The Plexiglas begins to shake violently.

MATT (cont d)  
Calm down baby. Calm down. It's okay...

Matt takes a pair of thermal goggles from his belt and pulls them down over his eyes.

THERMAL POV - A rather large heat signature, ape-like in shape, rattles about the cage. Matt slowly unlatches the Plexiglas door and reaches inside.

MATT (cont d)  
It's okay, baby. It's okay. I'm not going to hurt you. Come here.

THERMAL POV - he reaches out to the creature. He grabs hold of it, firmly. Stroking it. The creature COOS. Matt reaches for a hypo and brings it up to the creature.

MATT (cont d)  
Just hold still.

Something clamps down on his hand, breaking his skin. Blood erupts in a bite pattern.

MATT (cont d)  
Ow, shit.

Matt drops the hypo and falls back. The cage door flies open and something runs out. Matt pulls himself up to see the heat signature running down the hallway. He turns around to see another heat signature coming at him. Matt pulls off his goggles to see Linda coming up the Corridor.

LINDA  
You okay?

MATT  
She bit me.

LINDA

Yeah. She s become a lot more aggressive in the last few days.

Linda takes the goggles from Matt.

LINDA (cont d)

Go take care of that bite. I ll get her.

MATT

And give you a chance to pull ahead? Never.

Linda opens a lock-box at the end of the hallway and pulls out a two tranquilizer guns. She hands one to Matt.

AROUND THE CORNER

A slight distortion shimmers as something runs past us. We hear HOOTS and FOOTSTEPS.

Looking down the shadowy corridor, we hear grunting and a haunting heavy breathing. The control door is closed though and something large and angry is throwing itself against it. We can t see anything.

A few moments later, Linda and Matt round the corner, wearing goggles and leveling their pistols.

MATT

(ala Porky)

Shh. Be vevy, vevy quiet. I m hunting simians. heheheheh.

LINDA

Knock it off.

(soothing voice)

Isabelle!

THERMAL POV - Dark hallway. Movement. A red shimmering heat signature. It comes running at Linda. HOWLING. Linda fires. A T-DART flies. Thwack... It stops in mid-air. Then falls. But it doesn t hit the floor. Instead, it stops inches above the ground.

THERMAL POV - the heat signature lies in a heap at Linda s feet.

MATT

Good shootin , Tex.

LINDA

What s that make it?

MATT

I m still ahead. 6 to 5.

Like a smug gunfighter, Linda blows imaginary smoke from the top of her tranquilizer gun.

LINDA  
But I m catching up.

INT. CORRIDOR - DAY

The elevator doors open and Sebastian steps out. He s met by SARAH KENNEDY, early thirties, a fiery red-head.

SARAH  
Can I have a word?

SEBASTIAN  
Most normal people say good morning.

SARAH  
Don t you think you should test the protocol on the liver samples before you inject Isabelle?

SEBASTIAN  
How many tissue samples have we successfully regressed? Hundreds, right? How many have gone on to work on the full system? None.

SARAH  
That s beside the point.

SEBASTIAN  
No, that is the point. I m not going to waste six months of my life on an outmoded testing procedure. This thing works. I know it. I feel it.

Linda comes down the corridor, listening in on the tail end of the conversation.

SARAH  
Fine. You can mop up afterward.

SEBASTIAN  
You think I m going to kill Isabelle?

SARAH  
Kill? More like liquefy.

SEBASTIAN  
Sarah, thank you for your opinion, but I m the project leader. Understand?

She says ...

SARAH

Yes, Sir.

... but somehow it feels like Fuck you. She storms off.  
Sebastian turns to Linda.

SEBASTIAN

How did you ever convince me to hire  
her?

LINDA

You said you wanted the best vet in  
the country.

SEBASTIAN

Yeah, well she cares more about the  
animals than the research.

LINDA

Maybe that's why she's so good.

CUT TO:

CLOSE ON: MATT as he shuts off the spinning cyclotron. As  
it's spinning slows to a halt, he pops the top and  
reaches in, removing...

A GLOWING VIAL OF ORANGE LIQUID.

Sebastian peers at the vial.

SEBASTIAN

Who da Man? You da Man.

MATT

As we pull out we see we are.

INT. LABORATORY - DAY

Almost feels like a dungeon. Think high-tech  
Frankenstein. Walls lined with video displays, technical  
readouts, bizarre medical equipment.  
On a table in the middle of the room, a sheet drapes over  
a humanoid form, strapped down at its invisible limbs.  
The straps move slightly... ghostly. Wires lead from the  
body to lots of machinery.

MATT

Protocol is hot.

SEBASTIAN

Vitals?

Sarah, checks over the various readouts ... heartbeat,  
blood pressure, the rest.

SARAH

Normal.

CARTER ABBEY, the late thirties lab assistant, wheels in a cart of equipment. Linda taken a seat by the table and pushes aside the sheet.

BOOMING VOICE  
THIS IS GOD. YOU ARE DISTURBING THE  
NATURAL ORDER OF THINGS AND WILL BE  
SEVERELY PUNISHED FOR ALL ETERNITY.  
GOD HAS SPOKEN.

SEBASTIAN  
How many times do I have to tell you,  
Frank you aren t God.  
(beat)  
I am.

FRANK (LOUDSPEAKER)  
Sorry, Boss. Forgot.

Sebastian glance up at a glass booth overlooking the Laboratory floor. TWO PEOPLE in the booth.

SEBASTIAN  
You guys ready to roll?

INT. OBSERVATION BOOTH

FRANK CHASE, early thirties, and tech expert JANICE WALTON, early twenties, man a small booth above the lab. They re dressed more like band roadies than scientists. The room is crammed with electronic and recording equipment. A handful of monitors display different images of the lab. Thermal and regular video. Another screen monitors vital signs.

FRANK  
We are live and in color. On your  
mark.

Frank and Janice looks down on their colleagues. Sebastian nods their way.

SEBASTIAN  
Okay. Roll em.

JANICE  
Okay. We are rolling record on videos  
one through twelve.

Frank hits a series of buttons and speaks into a microphone. Recording.

INT. LABORATORY - DAY

Frank s voice echoes through the chamber.

FRANK (V.O.)

Subject Isabelle Two. Currently in phase shift... one hundred twenty six days, eighteen hours.

LINDA

Testing De-Phase protocol. Injecting serial protein Caine One Two Five.

Linda removes a glowing vial of orange liquid from a centrifuge nearby.

MATT

Maybe if you stopped naming them after yourself, you d have better luck.

SEBASTIAN

Why thank you, Dr. Kensington, for that keen scientific observation. I ll be sure to include it in my memoirs.

MATT

A whole mention? And I thought I was just gonna be a footnote.

Matt unwraps a hypodermic needle and jabs the needle into the vial, drawing up the colored liquid.

INT. OBSERVATION BOOTH

MATT

Okay.

Frank and Janice monitor Isabelle s vitals.

INT. LABORATORY - DAY

Tension in the air.

SEBASTIAN

(to Linda)

Ready.

She wraps a bungee cord around nothing and pulls it tight. She then takes some dye and sprays it. A surface appears, floating beneath the restraints. It sheens in the light as Linda searches for a vein. She slaps the surface several times. A small bulge appears, like a vein.

LINDA

Propped.

MATT

Let s make some history.

Matt lowers the hypo to the vein. But Sebastian takes the hypo from Matt s hand.

SEBASTIAN  
Nice try, Sparky.

Matt relinquishes the needle.

LINDA  
Come on, Isabelle. You can do this.

Sebastian lowers the hypo. The skin bonds and gives. The needle remains in sight after it slips through the visible surface. Matt presses down on the hypo plunger, releasing a dye into his bloodstream. The gold liquid twists into a long snaking tube up and down the limb. It s the shape of a vein. The liquid begins to react. Small flashes of light blip up and down the strand of color. Ba-bump.. ba-bump... the heartbeat starts to speed up.

SARAH  
Elevated heartbeat.

INT. OBSERVATION BOOTH

Janice analyzes the screens.

JANICE  
We re still in the green.

FRANK  
Confirmed. Vitals still in the normal range.

INT. LABORATORY

The glowing liquid turns from gold to red as the complex webbing of a bloodstream appears.

MATT  
It s reacting.

Spreading out from the bloodstream, soon becomes visible.. the shadow of a skeletal system.

SEBASTIAN  
Do you see this?

LINDA  
It s working. It s actually working.

Matt pulls the sheet back. Muscles are beginning to appear. And eyeballs. Frightened eyeballs.

SARAH  
Heart rate s up. She s scared.

Sarah soothes her.

SARAH (cont d)  
It's okay, baby. It's okay.

SEBASTIAN  
Subject began manifesting almost  
Immediately. Protocol is reacting  
quickly.

Isabelle starts to struggle against her restraints. She  
begins to howl.

LINDA  
Subject may be in pain or extreme  
discomfort.

SARAH  
Goddamnit. Blood pressure elevating.  
Brain activity going through the roof.

The brain appears, seemingly growing from the inside out.  
The shape of a large half-formed monkey grows from the  
inside out. A SKULL APPEARS howling in pain, in horror.

SARAH (cont d)  
We ve got a problem.

SEBASTIAN  
What? What problem!

Sarah checks her monitors.

SARAH  
It s her heart. We can see the heart  
beating in the ape s

FRANK (V.O.)  
I got an erratic heart beat.

SARAH  
She s going into cardiac arrest.

LINDA  
Got the crash cart.

Carter charges the crash cart and rolls it in.

SARAH  
We re losing her.

Her machine flatlines.

SEBASTIAN  
No! It s got to work.

The body is only half there. It looks as if its caught in decomposition. Linda rubs the cardiac paddles together.

LINDA

Clear!

Linda slams the paddles on the monkey s chest. The jolt of electricity makes the monkey visible again for a brief moment. Then the skin and flesh fade away again.

SARAH

We ve got something!

The heartbeat starts up again. The body continues its march toward,visibility.

SARAH (cont d)

Still. erratic.

LINDA

Come on Isabelle. Come on. You can do it. You can fucking do it.

Everybody s pulling for her.

SARAH

Come on, monkey.

MATT

Do it. Do it. Come on.

Muscles spread like a rash on bone as the monkey twists and turns, frightened. Then skin. The monkey howls. Skin forms over the muscles reappearing like it was being painted on before our eyes.

SARAH

Stabilizing.

The entire form glows, then blinks, then glows again, as if it was discharging some stored energy.

FRANK (V.O.)

Brain activity returning to normal.

The monkey grunts and groans. Blinks its eyes. Linda hovers over it stroking its fur.

LINDA

Welcome back, Isabelle.

Sebastian puts his hand on Linda s shoulder... a move that does not go unnoticed by Matt. We did it.

SEBASTIAN

(beat)

How is she?

SARAH  
(surprised)  
I think she s gonna be okay

DISSOLVE

TO:

INT. HABITAT

Frank, Matt, Sarah, Janice and Linda watch Isabelle rise and walk about the cage. She goes over to the other monkeys and joins in their grooming rituals.

CARTER  
Amazing. She's normal, absolutely healthy. If you didn't know any better, you'd think nothing had happened to her.

MATT  
(ribbing Sarah)  
Yeah. I can't wait to slice up her brain and trace her neural pathways.

SARAH  
Screw you, Matt.

MATT  
Well maybe not right away.

LINDA  
We should celebrate.

INT. RESTAURANT - NIGHT

The fanciest one in D.C.

The entire eight person team sits around a round table, drunk and laughing, as the last champagne flute is filled.

Sebastian raises his glass.

SEBASTIAN  
To the finest research team I've ever known.

A round of "Hear, hears" and they all clink glasses and drink.

EXT. RESTAURANT BALCONY - LATER

The din of the diners fades away as Linda slips out onto the restaurant's balcony. She find Sebastian leaning against a railing, breathing in the night air.

SEBASTIAN

Hey...

LINDA

I thought you'd gone.

SEBASTIAN

Where would I go?

He looks out over the sweep of the city, the twinkling lights of D.C. and darkness of the Potomac river.

SEBASTIAN (cont'd)

Twenty years ago there were no computers, no fax machines, no cell phones. I was just wondering what the world will be like twenty years from now... if what we're doing will change everything.

LINDA

A little "I am become death... the shatterer of worlds"?

SEBASTIAN

Something like that.

LINDA

Since the day I met, all you wanted to do was change the world.

She puts her hand on his shoulder.

LINDA (cont'd)

Listen, I know we've... I mean... well ... I just want you to know how proud I am of you. I know it probably doesn't mean a lot...

SEBASTIAN

Actually it does.

(beat)

I guess since you were there from the beginning, you know me better than anyone else on this godforsaken planet.

LINDA

You're positively maudlin. You should be happy. Do you have any idea what you've accomplished?

SEBASTIAN

Yeah... but I was working so hard, I didn't realize I'd have no one to share it with.

Sebastian heads back inside. But he stops and turns back.

SEBASTIAN (cont'd)  
I don't suppose we could turn back the  
clock for a night and you could come  
home with me?

Her look says it all. Too much water under the bridge.

SEBASTIAN (cont'd)  
Right. Sorry. Too much champagne.

He turns and heads back into the party. As he heads in he  
passes Matt heading out. He and Sebastian exchange  
"Heys".

MATT  
What was that about?

LINDA  
Nothing. It's just... He is who he is.  
Sometimes I just have to be reminded.

CUT TO:

INT. LABORATORY - NIGHT

Sebastian wanders through the empty hallways of the  
laboratory.

INT. HALLWAY OF HABITATS - NIGHT

Sebastian paces back and forth, examining the habitats.  
He taps on the Plexiglas of one. The cubicle explodes  
with

BARKING.

We see the Plexi steam up in one part, as if something  
was breathing on it. As if a nose were pressed against  
it.

SEBASTIAN  
(a little drunk)  
What's it like? Talk goddamnit! Tell  
me what it's like!

DISSOLVE

TO:

EXT. PENTAGON - DAY

Flying over Washington D. C. , we cross the Potomac and  
circle the five-cornered building, looking particularly  
gloomy on this grey day.

SEBASTIAN (V.O.)  
Six years ago, this committee  
commissioned me with a very specific  
task...

INT. PENTAGON CONFERENCE ROOM - DAY

At the table are six men. A handful of senior military brass and top civilian advisors direct their attention to the front of the room, where Sebastian, flanked by Matt and Linda, is in the middle of his presentation.

SEBASTIAN  
To successful phase-shift a human  
being out of quantum sync with the  
visible universe and then return him  
safely, with no after affects.

Next to Sebastian a video shows a small monkey shifting from the visible spectrum. It's hair, skin, organs and skeletons slowly dissolve before our eyes.

SEBASTIAN (cont'd)  
Well, we found out sending them to  
"never-never-land" was easy, it's the  
getting back that's hard.

Sebastian fast forwards a few moments until the video screen shows the bizarrely tangled heap of flesh and bone that used to be alive.

SEBASTIAN (cont'd)  
Every time we've tried to bring a test  
subject back from phase-shift.  
Cellular bonds would dissolve, the  
primary DNA strands would decay. But  
now...

Sebastian pauses. Something's bothering him.

SEBASTIAN (cont'd)  
But now...

One of the senior advisers, DR. HARRY KRAMER,  
distinguished 50s, finally breaks the silence.

KRAMER  
But now?

Linda and Matt look up at Sebastian expectantly.

SEBASTIAN (CONT'D)  
But now...  
(pause)  
But now, we feel we are closer than  
ever to resolving this issue. We've  
been experimenting with a new

regression formula that looks rather promising.  
A FOUR STAR GENERAL leans forward.

GENERAL  
How long?

SEBASTIAN  
Sir?

GENERAL  
Son, as you can imagine, we are very anxious to field test this tactical asset. How long till you resolve this issue?

Linda starts to speak, but Sebastian cuts her off with a look.

SEBASTIAN  
Shouldn't be more than another year, Sir.

Frustrated sighs all around the room.

SEBASTIAN (cont'd)  
Maybe sooner.

EXT. PENTAGON - DAY

As Linda, Matt and Sebastian head to their cars.

MATT  
Yo. Reality check! What the hell was that about?

SEBASTIAN  
Keep your voice down.

MATT  
The protocol works. Why'd you tell them it didn't?

SEBASTIAN  
I wasn't ready for them to know.

MATT  
But they're the oversight committee. They're supposed to know.

LINDA  
I'm sure he had a reason.  
(firmly)  
You did have a reason, didn't you, Sebastian?

SEBASTIAN

I had more than a reason. I had a goddamn epiphany.

They reach his Porsche.

SEBASTIAN (cont'd)

What do you think they'd do if they know we could send a subject into phase shift and pull it back out again? How many seconds would it take for them to take over the whole project, bringing in their soldiers to test the formula on. We'd have lost control of it by the end of the week.

LINDA

It's their money, Sebastian. It's going to happen eventually.

SEBASTIAN

I know. But not yet. There's too much for us to learn. I don't want my hands tied by their political agenda when we go to phase three.

MATT

Well, then... mind telling us how you're gonna get a human test-subject for phase three without the committee finding out?

SEBASTIAN

That's easy. I've decided to test the procedure ...

INT. LABORATORY CONFERENCE ROOM - DAY

SEBASTIAN

... on myself.

The team sits around the conference table. Their jaws drop and they stare at him with wide eyes.

FRANK

Are you nuts?

SEBASTIAN

Was Jonas Salk nuts?

FRANK

Yeah. Pretty sure he was.

CARTER

And remember, for every Jonas Salk, there are a bunch of guys who aren't famous cuz they died.

SEBASTIAN

If we're that unsure, how can we morally justify testing it on someone else?

JANICE

Isn't it a little soon to be moving into phase three anyway?

SARAH

She's right. We haven't even finished collating the phase two research.

SEBASTIAN

We'll have plenty of time to collate and cross-reference later. Monkey data doesn't matter anyway. The only real data is human data.

SARAH

You don't even know if any of the protocols will work on humans.

SEBASTIAN

How are we gonna find out? Besides, we've succeeded with a gorilla and their DNA is 98% the same as humans. And the 2% is not that significant.

LINDA

Sebastian ... humans can talk, build houses and cook in microwave ovens. Gorilla's live in trees. That's a helluva 2% if you ask me.

SEBASTIAN

We're all concerned. I know that. But if we're gonna move forward ever, this is something we have to do.

LINDA

Why you? Why not one of us?

SEBASTIAN

The risks. I couldn't ask...

MATT

(interrupting)

What if we volunteer?

LINDA

What if you're too valuable to lose?

SEBASTIAN

I'm Project Leader. It's my formula and my call. The best way to express your concern is to make damn sure you

do your best work. I'll want about  
four weeks to...

FRANK

To put your affairs in order?

SEBASTIAN

To run some more reversions and tissue  
tests and then we'll attempt the phase  
shift. I'll stay shifted for three  
days of testing and then we'll perform  
a quantum regression.

INT. SEBASTIAN'S OFFICE

A knock on the door.

SEBASTIAN

Come in.

Linda pushes into the room and closes the door behind  
her.

SEBASTIAN (cont'd)

What?

LINDA

In the past six years, I've never once  
challenged your decisions, but this  
... Sebastian. I don't think you  
should do this.

SEBASTIAN

You don't understand.

LINDA

Oh please. How long were we together?  
You must've said it a million times  
... Nobody knows who built the lunar  
lander. All they remember in the first  
man on the moon.

Sebastian shrugs and nods.

LINDA (cont'd)

But what if something happens to  
you... what about the project?

Sebastian smiles.

SEBASTIAN

Lin, trust me... nothing's going to  
happen.

INT. BEDROOM - NIGHT

Linda and Matt are in bed together. Matt kisses her way

up and down her arm. But Linda is distracted.

LINDA

He refuses to listen to reason.

MATT

Can we talk about this later? I'm trying to make love to you.

LINDA

Sorry. I just can't let it go.

Matt props himself up on the pillow.

MATT

I know how you're feeling. Hell, he and I've been friends since freshman year.

LINDA

So how can we let him do this?

MATT

What if you were given the opportunity to be the first person on ,Mars, would you go?

LINDA

In a heartbeat.

MATT

What if they didn't know whether or not they could get you home?

Linda thinks about it. It's still tempting.

MATT (cont'd)

This is his chance to be Chuck Yeager or Christopher Columbus. Well, if I were him I'd do the same thing.

Matt goes back to kissing Linda.

LINDA

Let me ask another question.

MATT

Is about who gets to be on top?

LINDA

Is the human race really ready for what we're doing?

Matt groans and rolls over.

MATT

Why do you always get philosophical

before we're about to get physical?

LINDA

No really. Is it ready? We're barrelling down a road that begs moral and ethical questions that I don't think we can answer.

MATT

They said the same thing about the bomb. They said we'd never survive the nuclear age... but here we are.

LINDA

This night is still young.

(beat)

I mean, when you think about it, it's creepy. Do we really want to live in a world where people can just disappear in the blink of an eye?

MATT

We made our deal with the devil years ago. Might as well stick around to cash in.

INT. MEDICAL EXAMINING ROOM - DAY

Sebastian stripped to his shorts paces nervously. A knock on the door.

SEBASTIAN

(his voice catches)

Yes?

Matt sticks his head in.

MATT

We're ready.

Sebastian nervously shakes his limbs out. Then nods.

SEBASTIAN

Okay.

MATT

It's not too late to back out. I'm happy to take your place.

SEBASTIAN

No. I'm ready.

Matt leads him into the hallway.

INT. CORRIDOR - DAY

As they walk down the corridor toward the lab...

MATT

Nervous?

SEBASTIAN

A little.

MATT

Ever tell you the one about Superman  
and Wonder Woman?

SEBASTIAN

I don't think so.

MATT

So Superman's flying around the city,  
and he's horny as hell. Lo and behold  
he looks down and sees Wonder Woman,  
completely nude, sunning herself up on  
the roof of the Justice League. I mean  
she is lying there naked and spread  
eagle. So Superman starts thinking,  
"man... this is too easy. I could go  
down there, do a little fast pumping  
and be gone before she even sees me."  
After all he is faster than a speeding  
bullet, right? Anyway, he swoops down,  
takes care of business so quick, you  
can't even see him. Well ... I tell  
ya. Wonder Woman looks up, surprised  
as hell and says "What the hell was  
that." And the Invisible Man replies  
"I dunno know, but it sure hurt like  
hell."

INT. LABORATORY

Sebastian shoots Matt a look.

SEBASTIAN

You know, that could be the last joke  
I ever hear.

MATT

C'mon, man. That's funny shit.

The buzz of conversation is punctuated by an amplified  
HEARTBEAT, thumping its familiar rhythm. Bah-bump.  
Bah-bump. In the center of the room, Sebastian, dressed  
only in a pair of jogging shorts is strapped to a table  
inclined at a 45 degree angle. Electrodes are strapped to  
his body. An I.V. tube snakes from the needle in his vein  
up to a bag of saline solution. Dripping slowly. Linda  
makes last minute checks of some of the equipment. She  
pats Sebastian on the shoulder.

LINDA

O.K. How're you feeling?

Sebastian takes a deep breath.

SEBASTIAN

Fine.

Sarah checks his vitals.

SARAH

Pulse 88, BP 140 over 95. A bit elevated.

SEBASTIAN

To be expected.

SARAH

No reason for concern. He's ready.

Linda takes a moment and studies Sebastian's face. She's almost teary eyed.

SEBASTIAN

Hey... it's gonna be okay.

Linda nods. Back to business.

LINDA

Start recording.

INT. OBSERVATION BOOTH.

Janice hits record on the equipment decks.

JANICE

We're hot. All systems nominal,  
Houston.

Frank coordinates all the data being fed into the computers. He pushes a series of buttons and speaks into a microphone.

FRANK

Okay, kids. Let's make some history.

INT. LABORATORY - DAY

Frank's voice echoes through the chamber.

LINDA

Subject: Male, Age 29, weight 166 lbs.

Matt jabs a hypodermic into small vial of colored liquid. Draws up 20ccs.

MATT

(to Linda)

Ready.

Linda takes the hypo from Matt.

MATT (cont'd)  
If the tests are any indication it  
should work quickly.

SEBASTIAN  
I'll inject myself. If anything goes  
wrong, they can't blame you.

She hands the hypo Sebastian and steps away. Sebastian  
stares at the golden formula silently for a moment.

LINDA  
We can still shut down, Sebastian.

He shakes his head.

MATT  
Any last words?

SEBASTIAN  
Yeah. If I'm killed, pretend I said  
something deep and clever.

Then... Back to business. He inserts the needle into the  
I.V. Sebastian. Presses into himself and depresses the  
plunger.

LINDA  
Injection was administered at  
(checks watch)  
... 18:23:47.

The colored liquid snakes it's way into his bloodstream.

LINDA (cont'd)  
Keep talking. Tell us what you're  
feeling.

SEBASTIAN  
Nothing so far.

SARAH  
Vitals are stable.

They wait and watch.

LINDA  
Nothing's happening.

Another moment passes by.

MATT  
Human DNA structure is slightly more

complex... it's possible that it may  
take more time...

Another moment passes.

LINDA  
Maybe we overlooked something.

SEBASTIAN  
Recheck the protocol. It can't be non-  
reactive.

CARTER  
Kinda like a firecracker with a bad  
fuse...

Sebastian shoots Carter a questioning look.

CARTER (cont'd)  
Don't know if it'll go off.

LINDA  
Frank?

FRANK (V.O.)  
(from the booth)  
No change in bio-electric.

SEBASTIAN  
Goddammit.

Another long pause. Sebastian concentrates.

SEBASTIAN (cont'd)  
Okay wait, my arm... it's getting a  
bit warm... yeah, it's ... it's  
starting to tingle...

Excitement overtakes the room.

SEBASTIAN (cont'd)  
Okay... it's spreading to my back...  
like, like a fever...

LINDA  
Here we go.

Slowly the flesh on Sebastian's arm begins dissolving,  
revealing the complex network of nerves, blood vessels  
and flesh beneath it.

SEBASTIAN  
Shit... it's starting to burn... Oh  
god. It hurts. I didn't think it would  
hurt.

The HEART BEAT thumps faster, accelerating

SARAH

Heartbeat's elevated. Pulse at 100.  
... 130 ...

LINDA

What do you feel? Keep talking. KEEP  
TALKING!

SEBASTIAN

Pain!

SARAH

Pulse is 165 ... 170 Blood pressure  
180 over 100. ...

CARTER

He's going to blow out his heart.

LINDA

Prop the crash cart.

Carter grabs the crash cart, rolls it in. Matt tears off  
the I.V. leads into Sebastian's arms.

MATT

We've got to stop it!

LINDA

We can't!

INT. OBSERVATION BOOTH

All the monitors are going crazy.

JANICE

Something's happening.

Frank leans into the microphone.

FRANK

Listen up! Electric activity  
increasing in all limbs. Brainwaves  
are through the roof.

JANICE

I didn't think the human brain could  
spike that high.

FRANK

Maybe it can't.

INT. LABORATORY

Sebastian screams in dire pain. He struggles against his  
restraints as his skin liquefies into a muscular mass.  
It's like something's eating away at him. Gruesome. The

yells become louder and more painful to hear.

SEBASTIAN

No. Oh god! NO! STOP IT! STOP IT!

The muscular system begins to dissolve, leaving a struggling skeleton wrapped with tentacular blood vessels and stuffed with the major organs. The beating heart, the heaving lungs.

SARAH

Pulse is 180 .... holding stable.

Screaming.... Then the organs go. Then the blood vessels. Leaving only a skeleton howling in pain. The jawbones spread wide ... Screaming... screaming...

CARTER

Holy shit.

Then as if someone had poured acid all over the bones, the skeleton evaporates into nothingness.

SARAH

Pulse is dropping. 170..  
150 .... 160..

There is NOTHING left of Sebastian Caine.

LINDA

Bio-quantum phase shift occurred at  
18:26.

The screaming continues and the restraints continue to twist and turn. Suddenly the restraints go limp.

MATT

Is he dead?

Linda checks the readouts.

LINDA

No. He passed out from the trauma.

SARAH

Vitals returning to normal. Pulse 110  
... dropping. Blood pressure 130 over  
75.

A long beat as everybody's eyes stare at the instruments.

FRANK (V.O.)

Electrical activity is stabilizing.

SARAH

Pulse steady at 70.

A long beat.

MATT  
Un-fucking-believable.

A reverent pause as Linda runs her fingers over what would be his skin. Small electrical charge dance around her fingertips. She gasps.

LINDA  
(whispers in his ear)  
You did it, Sebastian. You're the first.

CARTER  
Let's get him into recovery.

DISSOLVE

TO:

INT. RECOVERY CHAMBER

The chamber is half constructed out of Plexiglas at the end of the Hallway of Habitats.

On the recovery bed, a sheet drapes over Sebastian's invisible body. The gentle bleatings of medical machinery pound out a dulling rhythm.

Linda sleeps in a corner chair as Matt slips into the room. He checks the readouts on Sebastian then takes a seat by Linda. She wakes with a start.

MATT  
S'okay. You nodded off.

LINDA  
His breathing's hypnotic. How long's it been?

MATT  
Seventeen hours.

LINDA  
Where are the others?

MATT  
In the lab crunching numbers. We've got enough data there for two lifetimes of research.

Linda rubs her temples and gestures to the bed.

LINDA  
I keep looking at that hole, wondering if he's really there.

She notices something out of the corner of his eye. The sheet twitches.

LINDA (cont'd)  
Did you see...

The sheet twitches again.

MATT  
He may be coming out of it.

Linda and Matt watch intently. Then suddenly... the sheets thrash violently. A yell of pain.

SEBASTIAN'S VOICE  
The lights! Turn off the goddamn lights! Ah Christ!

Linda jumps up and crosses to Sebastian. Matt rushes to the wall and turns off the lights. Darkness. The room is lit by the glow of machinery.

SEBASTIAN'S VOICE (cont'd)  
I can't... I can't close my eyes. I can't close my eyes.

LINDA  
Your eyelids are transparent.

The sheets slowly stop thrashing.

SEBASTIAN'S VOICE  
So I ... I'm...

LINDA  
Yes.

SEBASTIAN'S VOICE  
My arms. I can.. where? ... I can feel them...

LINDA  
Your arms ... your whole body... It worked, Sebastian. It worked.

The sheet rises and slips away. The wires, seemingly connected to thin air, spread out like a spider's web and then fall away one-by-one. The monitors all go dead.

SEBASTIAN'S VOICE  
Mirror. I ... I want to see.

MATT  
Over here in the corner.

Matt motions to a dark corner of the room, toward a mirror and sink. We push in on the mirror. No reflection.

Suddenly it fogs up ... Sebastian's breath. A finger tracing appears in the fog ... but of course we see no finger. The sink faucet twists on and water runs. It cups into the shape of hands and lifts into the air, splashing against the surface of Sebastian's face. Beads of water cling to his face, outlining it in shape for a moment before dripping away.

MATT (cont'd)  
What was it like?

SEBASTIAN'S VOICE  
I ... It's hard to think.

Sebastian's voice is now behind him. Matt turns around.

SEBASTIAN'S VOICE (cont'd)  
The transformation... I remember every molecule in my body shattering.

MATT  
It was painful?

SEBASTIAN'S VOICE  
At first... but then everything went black. I couldn't see or hear or feel anything. It was all just black... like I wasn't connected.

LINDA  
Your system received quite a shock.

SEBASTIAN'S VOICE  
At least my senses are starting to return... You're wearing your Shalimar, aren't you?

Linda realizes that he's standing very close by. Her hair lifts slightly and Sebastian inhales. Chills go down her spine.

LINDA  
Sebastian.

Linda's hair drops back to her shoulders.

SEBASTIAN'S VOICE  
This is weird. I'm looking through myself at the floor. I'm looking right through myself. I can't tell ...

He bumps into a chair.

SEBASTIAN'S VOICE (cont'd)  
... where my body is.

A moment of silence.

LINDA  
Sebastian?

No answer. Linda and Matt look at each other, slightly alarmed.

MATT  
Sebastian?

An indentation forms on the bed a moment later.

SEBASTIAN'S VOICE  
You really can't see me. Can you?

LINDA  
Gimme symptoms. Dizziness, nausea,  
headache, body-ache, disorientation.

SEBASTIAN'S VOICE  
No, just tired.  
(beat)  
It's funny. I can see everything...  
more than before... but I can't see  
myself.

INT. LABORATORY - DAY

Carter, Frank, Janice and Sarah work at various research stations. The door opens and Linda and Matt enter.

CARTER  
Hey. How's he doing?

LINDA  
Why don't you ask him?

Linda motions to the gap between her and Matt. The four of them stare at the nothing.

SARAH  
Sebastian, how do you feel.

SEBASTIAN'S VOICE  
Not to bad, considering.

They turn round. The voice is coming from behind them. The group rises from their various workstations and turn toward where the voice came from.

SEBASTIAN'S VOICE (cont'd)  
Odd, isn't it?

A rheostat switch on the wall turns and the lights dim. Though it's a simple act, it feels somewhat ominous.

LINDA

He can't close his eyes so they're sensitive to light.

Linda's explanation puts everyone at ease.

JANICE  
So, what was it like?

SEBASTIAN'S VOICE  
Over here.

Sebastian has moved. As everyone turns toward him again, he can't stifle a slight giggle.

LINDA  
C'mon Sebastian. Knock it off.

SEBASTIAN'S VOICE  
Sorry. Couldn't resist.

His voice again comes from somewhere else in the room.

FRANK  
I feel like we're playing Marco Polo.

MATT  
Well, I see the procedure hasn't changed your personality.

Frank pulls on a pair of THERMAL GOGGLES.

FRANK  
No worries. I'm on it.

THERMAL POV - Every body in the laboratory shows up as a heat signature, including Sebastian. Frank points.

FRANK (cont'd)  
Gotcha, big man.

THERMAL POV - The HEAT SIGNATURE reaches for a chair.

SEBASTIAN'S VOICE  
Boy, you people have no sense of humor.

A chair slides back from a desk and bends under Sebastian's weight.

SEBASTIAN'S VOICE (cont'd)  
Show me. So ...

CUT TO:

INT. LABORATORY - NIGHT

Frank and Janice shuttle the playback controls as a VIDEO MONITOR re-plays various angles of Sebastian's phase shift.

SEBASTIAN'S VOICE  
Stop there.

Frank halts the tape.

SEBASTIAN'S VOICE (cont'd)  
Index that. That was when it started  
burn. Epidermal reaction.

JANICE  
Index Mark. 112125.

Janice scribble the numbers in her notebook. Linda crosses, nursing a cup of coffee.

LINDA  
It's late. Time you got some rest.

SEBASTIAN'S VOICE  
Just a little longer.

LINDA  
Hate to pull rank, but you're my  
patient now and you need rest. We've  
got a busy day tomorrow.

Heavy sigh.

SEBASTIAN'S VOICE  
Fine.

INT. THE RECOVERY ROOM - NIGHT

As Linda enters she points to a small camera in the upper corner of the room.

LINDA  
We've set up a thermal camera for  
observation and I've arranged one of  
us to be here 24/7 in case you need  
anything. The team's gonna be on alpha-  
call alert for the duration. If  
anything goes wrong, we can all be  
here within...

SEBASTIAN'S VOICE  
Thirty minutes. Yes,,\_I know. I wrote  
the procedure.

LINDA  
I was trying to be reassuring.

SEBASTIAN'S VOICE  
You like this don't you?

LINDA  
What's that?

SEBASTIAN'S VOICE  
Being in charge.

It's clear she does. But she's certainly not going to admit it.

LINDA  
Please. I'm just doing my job.

CUT TO:

CLOSE ON: A video screen. A thermal lump lays stretched out on the bed.

Pull back to reveal SARAH staring at the screen. We are.

INT. OBSERVATION ROOM - NIGHT

A bank of monitors display the various angles of the Hall of Habitats, the laboratory and, of course, Sebastian in the recovery room.

Linda hands Sarah a cup of coffee.

LINDA  
You gonna be okay?

SARAH  
Fine. It's not like I have anything else going on in my sad pathetic life.

LINDA  
Carter'll be in at six to spell you and I'll be in by nine. Call me if anything happens, okay?

Through the glass wall, Linda sees Matt knocking and waving her out.

SARAH  
I'm fine. Go on ahead.

INT. CORRIDOR - NIGHT

The rest of the team straggles into the elevator. Yawning. Exhausted from the day.

CARTER  
Man, I'm tired. That was a long day.

LINDA

Days only get longer from here.

Linda catches Matt's eye. Gives him a look. "You coming over?" Matt nods, "yes", imperceptible to everyone but Linda. She smiles.

DISSOLVE

TO:

INT. LABORATORY - NIGHT

Deserted and dark.

INT. OBSERVATION ROOM - NIGHT

Late. Sarah rubs her temples. Her eyelids are heavy. She's having real trouble staying awake. The buzzing fluorescent light isn't helping either.

INT. RECOVERY ROOM - NIGHT

The sheets ruffle and the indentation disappears from the bed. We can hear breathing and soft sound of bare feet shuffling against linoleum.

CAMERA SLOWLY PANS toward the door, as if we, are following someone walking.

The door handle turns and the door pushes open.

INT. HALLWAY OF HABITATS - NIGHT

WE SLOWLY TRACK DOWN the Hallway of the Habitats. We hear the sounds of sleeping creatures. A couple of them growl at something unseen. The growling follows the invisible something as it passes by.

INT. LABORATORY - NIGHT

The laboratory door opens and shuts again. Ghostly. We see papers shuffling at one of the work stations. A glass moves slightly.

INT. OBSERVATION ROOM - NIGHT

Sarah reclines in her chair. Fast asleep, Behind her is the glass wall, revealing the empty hallway behind it.

But a small portion of the glass fogs, as if someone had just breathed on it. As the fogged part quickly clears, we see the door to the observation room quietly open.

ON SARAH, still sleeping. We hear a whisper.

SEBASTIAN'S VOICE

(whispering)  
Sarah. Are you awake?

Her heavy breathing mixes with Sebastian's.

SEBASTIAN'S VOICE (cont'd)  
(barely audible)

Hmm.

Sarah's hair moves slightly, as if a hand were running through it. And then we see her shirt move, like fingers were tracing over it. Down from the shoulder to her breast. Around her nipple. Sarah moans slightly, as if she were dreaming, but she doesn't stir. And then her breasts cup slightly, as if they were being touched... softly... gently. Her breathing becomes harder, more labored, erotic... and then she... BOLTS AWAKE. Her eyes wide with fear. She jumps and cups her own breasts and looks around the room. It's empty, of course. She jumps over to the monitor and checks on Sebastian's room. The heat signature isn't there.

SARAH  
Dr. Caine! Goddamnit, Dr. Caine! Are you in here?

She listens. It's silent. She tries holding her breath, listening for his breathing. But there's nothing.

Sarah reaches over to a microphone. Hits a few switches.

SARAH (cont'd)  
Dr. Caine?

VARIOUS SHOTS OF THE COMPOUND

- LABORATORY

SARAH (V.O., LOUDSPEAKER)  
Dr. Caine, please report in.

- HALLWAY OF HABITATS

SARAH (V.O., LOUDSPEAKER)  
Dr. Caine, report in please!

INT. OBSERVATION BOOTH - CONTINUOUS

Sarah waits. No response.

SARAH  
Shit.

She looks around the room. He must be in here.

SARAH (cont'd)  
Dr. Caine? Sebastian? Come on, this

isn't funny. I know you're in here.

Nothing. No response. Sarah waves her hand around, reaching out, trying to find him. After a few beats she stops and rubs her head.

SARAH (cont'd)  
I must be going crazy.

Suddenly, Sarah gets an idea. She quickly exits the observation room.

EXT. CORRIDOR - NIGHT

At a wall storage box, she removes a pair of Thermal Goggles and slips them on.

INT. OBSERVATION ROOM - NIGHT

Sarah enters wearing the thermals. She scans the room.

THERMAL POV - The room is empty.

She pulls the goggles off in frustration, and when she glances over at the video screen, she sees Sebastian's thermal image lying on the bed in the recovery room.

Sarah sinks into her chair, a tad disconcerted.

INT. OBSERVATION ROOM - MORNING

Linda and Matt finish listening to Sarah's story.

SARAH  
I found him later in the lab, running samples.

LINDA  
Why didn't you call me?

SARAH  
Because I wasn't sure. I'm still not. I mean, I could've easily been dreaming.

MATT  
It doesn't sound like something Sebastian would do.

SARAH  
God, I feel so stupid.

LINDA  
I can talk to him.

SARAH  
No. I mean...

(she torn, unsure of herself)  
It was probably nothing. I  
shouldn't've mentioned it.

MATT  
You sure?

SARAH  
Yeah, I'm sure. I mean, y'know, why  
would he do that, right? Just, this  
place at night can be kinda creepy,  
y'know.

INT. RESEARCH LAB - DAY

Sebastian, wearing surgical scrubs sits in an examination  
chair. Wire leads sprout from the electrodes covering his  
head and arms. The electrodes seem to outline his body.

MATT  
So, how was your first night?

SEBASTIAN'S VOICE  
Restless. Hard to sleep when you can't  
close your eyes.

As Sebastian talks, we can see the electrodes around his  
jaw pump up and down.

MATT  
Yeah? What'd you do?

SEBASTIAN'S VOICE  
Got up a couple of times. Knocked  
about.

MATT  
Yeah, Sarah mentioned you weren't in  
your cubicle. She said she called you  
over the intercom and you didn't  
respond.

SEBASTIAN  
I guess I didn't hear. I had the radio  
on.

MATT  
It'd be helpful to us if you'd tell  
whoever's on duty where you're going  
to. I mean, if something were to  
happen, we'd want to know where to  
find you.

SEBASTIAN  
I didn't think it was a problem.

MATT

It isn't. I just don't want it to become one.

Machines pump out EEG, EKG readouts. Matt studies them.

MATT (cont'd)  
Readings are normal.

SEBASTIAN'S VOICE  
Next I want to run a VV and UVF analysis of the platelets.

MATT  
We'll have to draw some more blood.

CUT TO:

Sarah rolls up Sebastian's sleeve, revealing empty air. She wraps a bungee cord around the nothing, pulls it tight and sprays the inside of his elbow with dye. She acts very self conscious.

SEBASTIAN'S VOICE  
You okay?

SARAH  
Yeah. Why?

SEBASTIAN  
You just seem a little nervous.

SARAH  
No. I...I'm fine. Hold still. This might hurt a bit.

The surface of his skin sheens in the light as Linda searches for a vein. She slaps his arm several times, then plunges a hypodermic needle into his skin. His skin bends and gives. The needle remains in sight after it slips through the visible surface. Sarah presses down on the hypo plunger, releasing a dye into his bloodstream.

SARAH (cont'd)  
Dr. Caine... this might sounds stupid, but are you... are you looking at me.

The red dye twists into a long snaking red tube up and down his arm. His vein.

SEBASTIAN'S VOICE  
No. I was looking at the clock. Why?

Sarah draws the plunger back, sucking Sebastian's blood into the hypodermic and then yanks the needle out.

SARAH

Just felt like someone was staring at me.

Sarah pulls the vial off the needle and labels it with a grease pencil. After a few beats the red dye in Sebastian's blood stream dissolves and disappears, as does the liquid in the vial.

TESTING MONTAGE

INT. MRI ROOM

MATT slides Sebastian's sheet covered frame into an MRI. Even though his head is not visible, it shown up on the MRI scanner.

INT. MAIN LABORATORY

CARTER and SARAH lower a harness into a water tank. SEBASTIAN'S BODY displaces the water, revealing an empty body shaped cavity in the water.

INT. OBSERVATION ROOM

CARTER sips a BIG GULP and stares at a monitor which shows two eat signatures in the Recovery Chamber, huddled over a chess game.

INT. RECOVER CHAMBER

on a chessboard... A BLACK KNIGHT takes WHITE BISHOP, seemingly all by itself.

Across the table, Matt leans back and topples his WHITE KING acknowledging defeat.

INT. SPECTRAL LAB

Dim lights. Janice and Frank both don eye guards. Frank switches on a low intensity laser on and it's beam shoots across the room. The beam distorts slightly in the center of the room. As Frank widens the spectral pattern, suddenly the beam splits into a million different spectral rainbows, momentary illuminating Sebastian's entire frame in a glowing tingle of light.

INT. MAIN LABORATORY

LINDA pulls vials from the cyclotrons and props blood sample slides. She slips them under the microscope. She takes a sip of her Diet Coke and puts it on the table. She peers into the microscope and analyses the blood sample, squeezing more stain onto it. She looks up to make notations, but when she reaches for her Diet Coke IT ISN'T THERE. She looks around. It's on the other side of her microscope. She shrugs it off, she takes a sip and sets it down where it was before. She peers into the

microscope again and when she looks up... the Diet Coke is gone. She looks around the room and sees it on another table completely.

LINDA  
Sebastian? Goddamnit.

We hear Sebastian's laughter echo in the room.

SEBASTIAN'S VOICE  
You've no idea how much fun I've had.  
I'm going to hate going back.

LINDA  
That's what worries me.?

SEBASTIAN'S VOICE  
How so?

LINDA  
What happens when we turn the project over to the Army. Ever wonder how much fun they're gonna have?

SEBASTIAN'S VOICE  
Maybe we won't give it to them. His voice comes from behind her now.

We see indentations on her shoulders where his fingers press down.

SEBASTIAN'S VOICE (cont'd)  
I was thinking... tonight's my last night. Ever fantasize about making love to an invisible man?

Linda pulls away from him.

LINDA  
Stop it, Sebastian. It's not funny.

SEBASTIAN'S VOICE  
Well, don't do it for me. Do it for science.

Linda walks away. Sebastian laughs.

LINDA  
Grow up.

SEBASTIAN'S VOICE  
Oh well. Missed your big chance.

LINDA  
Got some sleep. Big day tomorrow.

INT. LABORATORY - DAY

A bevy of activity below us as the scientists prepare.  
Matt slides the antigen cocktail into the centrifuge and starts it spinning.

A sheet drapes over a Sebastian's frame, straps across his limbs. He is fully wired.

Linda looks up to the observation booth.

LINDA  
Recording?

Frank peers down at her from the booth, his voice echoing through the chamber.

FRANK  
Recording. Subject Doctor Sebastian Caine. Currently in phase shift...  
Three days, seven hours.

LINDA  
De-Phase protocol. Injecting Serial Protein Caine One Two Seven.

Matt removes the glowing vial of orange liquid from a centrifuge nearby. Carter hands Matt a hypo. Matt jabs it into the vial, drawing up the colored liquid. Linda sprays Sebastian's arm with dye.

LINDA (cont'd)  
Ready?

SEBASTIAN  
Not really. I was just starting to enjoy myself.

LINDA  
Tough.

MATT  
Okay, man. Here we go.

Matt inserts the hypo into the vein and presses down on the plunger. The liquid begins to react. Small flashes of light blip up and down the strand of color outlining the vein.

Ba-bump.. ba-bump... the heartbeat starts to speed up.

SEBASTIAN'S VOICE  
Wait... something... something doesn't feel right.

SARAH  
Heartbeat elevated.

INT. OBSERVATION BOOTH

Janice and Frank look over the equipment.

FRANK  
Vitals still nominal..

INT. LABORATORY

The glowing liquid turns from gold to red as the complex webbing of a bloodstream appears.

Spreading out from the bloodstream, soon becomes visible ... the shadow of a skeletal system.

SEBASTIAN  
I can't br... br...

Sebastian begins wheezing.

LINDA  
What's wrong?

SARAH  
He's not breathing.

Muscles are beginning to appear. And eyeballs. Frightened eyeballs.

MATT  
Subject manifesting.

SARAH  
Pulse erratic.

Sebastian pulls against his bonds. One set tears off.

LINDA  
Carter!

Carter grabs onto the mass of flesh and muscle, trying to hold it back. But the restraints snap. The half-visible man is screaming. He grabs Carter and throws him across the room.

LINDA (cont'd)  
Sebastian! Sebastian!

And just for a second, Sebastian is fully visible. And free. He looks around like a scared animal and rips off all the wiring.

LINDA (cont'd)  
Sebastian!

MATT

Get a tranq. Stat.

Sarah preps a tranquilizer. Sebastian locks eyes with Linda. He's lost, he doesn't know where he is. And suddenly, he crumbles to the ground. Linda rushes over to him and puts her hand on his shoulder. Light bleeds from his skin and his skin begins to dissolve from sight.

LINDA

He's reverting. Got him on the table.

Matt, Linda and Sarah pull the shifting body up and onto an operating table. Carter pulls himself up and heads back to the group.

LINDA (cont'd)

Get me a I.V. of A.G. seven.

SARAH

I got no pulse. No pulse.

MATT

Start CPR.

Carter locates Sebastian's heart, not a difficult thing because we can actually see it. Carter's hand pushes down in the air inches above the heart. We see the heart being pushed and squeezed. Sarah slaps an air bag on Sebastian and starts pumping air into his lungs. Sebastian's heart begins to beat again, beat on its own.

CARTER

Getting a pulse.

MATT

Holy shit. What happened?

LINDA

Sebastian... can you hear me? Can you hear me? How are his pupils?

MATT

I can't see his goddamn pupils!

SARAH

I think he's going into shock.

We slowly FADE OUT to the sights and sounds of our scientist- doctors working on Sebastian... And the beeping of Sebastian's erratic heartbeat.

FADE

UP ON:

A HABITAT

The heartbeat continues. In the shadows, two Rhesus

Monkeys defend themselves against an unseen attacker.  
Blood splatters against the Plexiglas wall.

We FADE OUT AGAIN...

INT. CORRIDOR - NIGHT

Linda stares through the Plexiglas walls into the Recovery Chamber. Inside the Chamber, Sarah and Carter-eye the various screens monitoring Sebastian's vitals.

Linda watches the hollow pocket underneath the blanket. She watches the rhythm of its rises and falls as Sebastian sleeps. Matt comes up behind her.

MATT

Just got the tissue sample results.  
Cellular cohesion is stable.

Linda exhales in relief. Matt puts his hands on her shoulder. Pulls her close to him.

MATT (cont'd)

How bout you? You gonna be okay?

LINDA

Guess so.

(beat)

I was just thinking about the Apollo missions. Y'know? Grissom, White and Chaffee... What it was like for them on that launch pad that day, thinking they were gonna reach the stars only to burn to death.

MATT

Sometimes the test pilots make history. Sometimes the planes crash and people die.

LINDA

But he didn't die, did he?

(beat)

What if we can't bring him back? What then?

MATT

It's just a little hitch is all. He'll be the first to tell that he'll crack it and I'm sure he will. It'll just take time.

(beat)

Listen, let's got out of here. We could drive up to the old observatory. We'll take some wine and go count the stars and forget all this for awhile.

She pulls away.

LINDA

No. I want to be here for him.

Linda pushes through the door of the recovery chamber and takes a seat by Sebastian's bedside. A little hurt, Matt heads down the corridor.

INT. CONFERENCE ROOM

Frank and Janice are staring into their coffee when Matt enters. Matt crosses to the coffee machine and pours himself a cup. He takes a seat at the table. They all drink their coffee in silent vigil.

INT. RECOVERY CHAMBER - DAY

Linda sits by Sebastian's bedside, listening to the constant rhythm of the machines.

The sheets shift.

SEBASTIAN'S VOICE

(weak)

Hey...

LINDA

Hey...

SEBASTIAN

So I guess it didn't work.

Linda shakes her head.

SEBASTIAN'S VOICE

You look worried. It must've been bad.

Sebastian's voice is weak and strained.

LINDA

You almost died.

SEBASTIAN'S VOICE

Well, remember your Nietchze. Whatever doesn't kill me, makes me stronger.

Linda smiles.

LINDA

I should be making you feel better.  
Not vice versa.

SEBASTIAN'S VOICE

I guess if I'm going to be stuck this

way for awhile, I'd better make some adjustments.

INT. RECOVERY CHAMBER - DAY

In a dusty shaft of light...

A cotton swab.

is dipped by a gloved hand into a jar of flesh-colored cream make-up. We follow the hand as it raises the cotton swab into the darkness. The swab strokes over the black and the rich fleshy cream spreads, revealing...

EYE LIDS of a closed eye.

The eyelids part, unveiling...

PITCH BLACK. Blink. Blink.

No eye.

Not even a trace of a eye socket. Just darkness.

A COLORED CONTACT LENS floats through mid-air... hovering before the eyelids. It turns and fastens itself to the darkness between the lids.

We PULL BACK slowly as Sebastian lifts a latex FACE MASK and pulls it over his head.

He checks his reflection in the mirror. He looks almost human. Almost. A face, eyes, hands ... the rest of him covered by surgical scrubs.

We pull back and see the rest of the team looking on.

MATT

Not too bad.

SEBASTIAN

The latex'll limit the amount of light delivered to my optic nerves.

LINDA

You could almost pass for human.

Sebastian rises. He looks eerily removed from reality with his cold blank expression.

SEBASTIAN'S VOICE

Well, it gives you a face to talk to at least, and we can all work in normal light again.

INT. LABORATORY - DAY

SERIES OF SHOTS

Carter draws blood from Sebastian.

Samples are placed into the cyclotron.

Matt peers through the eyepiece of a microscope. He makes notes.

Frank and Janice finish a computer simulation on a protein strand. Matt looks over. They shake their heads, no.

Sebastian slides into the MRI.

Linda examines a petri dish. She throws her pencil down in frustration.

Sebastian is hit by the spectral radiation beams.

Matt pulls a vial of orange liquid from the cyclotron.

INT. CORRIDOR - DAY

Sebastian, still in his latex and scrubs, but looking like he's been dragged through the nine levels of purgatory, is escorted back to the recovery chamber by Linda and Matt.

He crosses to his bed and collapses on it. Closes his eyes.

SEBASTIAN

The testing's making me sick.

LINDA

Could be the barium or the radiation.

MATT

You're physiology has changed and, well, all bets are off.

SEBASTIAN

I can't believe I have to spend another night here.

(to Linda)

Suppose you're gonna go home now, meet up with that boyfriend of yours now.

Linda and Matt exchange a glance. Linda quickly covers.

LINDA

Do you want me to stay?

SEBASTIAN

No. That's okay. It's just, being a guinea pig is more work than I

thought. I'll be fine.

INT. RESEARCH COMPOUND - NIGHT

Various shots of the empty hallways and deserted labs.

INT. OBSERVATION ROOM - NIGHT

Carter kicks back in his chair listening to his walkman stereo and playing gameboy.

INT. RECOVERY CHAMBER - DAY

Sebastian, in scrubs and make-up, paces back and forth.

He slams the wall in frustration. He crosses to a mirror and examines himself. He doesn't look half bad. He pokes his cheeks. There's something about him that's a little off, but only if you look close.

INT. OBSERVATION ROOM - NIGHT

A shadow falls across Carter's face. He looks up. It's Sebastian wearing street clothes - jeans and a hooded sweatshirt over his latex mask.

Carter pulls of his earphones.

CARTER

(surprised)

Dr. Caine. What's up?

SEBASTIAN

Just stopped by to let you know, I'm going out for a bit.

Sebastian turns back into the hallway.

CARTER

Going out? Hey wait a sec!

Carter scrambles to his feet.

INT. CORRIDOR - NIGHT

Carter catches up with Sebastian.

CARTER

What do you mean going out for a bit?

SEBASTIAN

If I don't get out of here, I'm gonna go crazy.

CARTER

But you're not supposed to leave the compound.

SEBASTIAN

Why not?

CARTER

That's the rule.

SEBASTIAN

Yes, but I made that rule. It's my rule and I'm changing it.

CARTER

You can't just change it.

Sebastian hits the elevator button. The doors open.

SEBASTIAN

Carter, I was suppose to be like this for three days. Three fucking days and I'll be damned if I'm going to spend the rest of my life as a prisoner in this godforsaken dump. Now I'm going out. I'll be back in a couple of hours. Okay?

The elevator doors close with Sebastian inside. Shit.

CARTER

Shit.

Carter runs down the corridor.

INT OBSERVATION ROOM - NIGHT

Carter picks up the phone and dials.

A beat then.

CARTER

Yeah, it's Carter. We got a problem.

INT. WAREHOUSE - NIGHT

The elevator doors open and Sebastian pushes past the Marine Guard.

MARINE GUARD

Hey, Doc. Haven't seen you for awhile?

Sebastian keeps his face turned away as he crosses to his Porsche.

SEBASTIAN

Yeah, well. You know how it in sometimes.

MARINE GUARD

You got that right, sir. I was beginning to worry 'cause your car hadn't moved.

SEBASTIAN

Thanks, but everything's cool.

Sebastian starts his car. It chugs a few times before turning over and speeding out of the warehouse.

INT. APARTMENT - NIGHT

The door opens and Sebastian switches on the lights.

He looks around his apartment and sighs. It's good to be home.

INT. BEDROOM - NIGHT

Sebastian enters the bedroom, clicking on the light. He looks at the ceiling, "You Should Be Working", and smiles.

INT. LINDA'S APARTMENT BUILDING, PARKING GARAGE - NIGHT

Linda and Matt each rush to their respective cars.

MATT

He could be anywhere. Hell he could be right behind us.

LINDA

I'll meet you at the lab. I'm gonna swing by his place, just in case.

MATT

See you there.

Matt tries to give her a quick pack. Linda backs away.

LINDA

(quietly, looking around)  
I don't want him to see.

MATT

(looking around too)  
What a mess.

They get in their cars.

INT. SEBASTIAN'S BEDROOM - NIGHT

Sebastian packs up a few personal belongings in an overnight duffel. He crosses to his bookcase and pulls out some books and throws them into the bag.

But as he does, he notices a light come on in the window

across the courtyard. Sebastian turns off his bedroom light and moves toward the window. He peers across the courtyard into the Brunette's apartment.

He watches the Brunette as she comes into the living room from her front hallway. She drops her keys on the table and begins unbuttoning her blouse as she crosses to the window. Just as the blouse slips off her shoulder, she pulls her blinds shut.

SEBASTIAN

Shit.

Frustrated, Sebastian steps away from the window and then stops. Something has occurred to him.

SEBASTIAN (cont'd)

Don't even think it...

He looks down and notices his hand is trembling. His breathing is a little heavy. A little nervous. He catches a glimpse at himself in the mirror.

SEBASTIAN (cont'd)

(almost whispering)

Once...just once.

The Brunette's living room light switches off and the bathroom light switches on. We see him fighting an internal battle and we see him lose it. He grabs a hold of his hand and peels the latex skin off.

EXT. APARTMENT BUILDING - NIGHT

Linda drives Sebastian's apartment. She spots his black Porsche in the parking lot. She pulls over to the curb, jumps out of her car and heads into the building.

INT. BRUNETTE'S APARTMENT, BATHROOM - NIGHT

Wearing just a robe, the brunette turns on her shower. The doorbell rings. With a frustrated sigh, the brunette rises.

AT THE FRONT DOOR

She peers through the peep hole. No one's there. But as she turns she hears the doorbell again. She opens the door, steps out into the hallway and looks around. Empty. Puzzled she heads back inside her apartment.

We follow her as she crosses to her bedroom, but a moment later, the bedroom door closes on its own.

We hear a SCREAM come from the other side. Then another. Then a muffled struggled. And we...

CUT TO:

INT. HALLWAY, SEBASTIAN BUILDING - NIGHT

Linda exits the elevator and heads down to Sebastian's door. She knocks. Waits. No answer. She knocks again. Waits.

And then she tries the door. It's unlocked. She pushes the door open.

LINDA  
Sebastian?

INT. SEBASTIAN'S APARTMENT - NIGHT

Linda pushes through the living room, into the bedroom.

LINDA  
Sebastian?

She notices that the bathroom light is on.

BATHROOM

On the floor she finds Sebastian's clothing and on the vanity she sees his latex face and hands.

LINDA  
Oh shit.

She scramble for the bedroom phone and quickly dials.

LINDA (cont'd)  
Yeah, Matt, it's me. He was here. No. He's taken his make-up off. I don't know...He must be outside somewhere. I don't know where he went. I'm coming back to the lab. How? How'm I supposed to do that? I CAN'T FUCKING SEE HIM! We're going on alpha call. I want everyone at the lab now. We're gonna need thermal visors and we may need tranqs.

As she hangs up the phone, and heads out. The CAMERA doesn't follow, but instead pushes through the blinds and out the window. As we cross the courtyard, we begin to hear muffled cries of terror. We hold on the Brunette's window as we...

CUT TO:

INT. BRUNETTE'S APARTMENT - NIGHT

The bedroom door opens and we see the Brunette, nude and curled up on the bed, sobbing. We follow the sounds of heavy breathing to the front door of her apartment. The door opens and we push out into the hallway. We can see indentations of feet appear on the hallway carpet.

INT. CORRIDOR BY SEBASTIAN'S APARTMENT

The elevator doors open and Linda steps inside. The doors close shut behind her. A beat later we see the indentations of footsteps come around the corner. We follow the breathing and stumbling footfalls back into...

INT. SEBASTIAN'S APARTMENT - NIGHT

We push over to the bathroom sink. The faucet turns on and the water starts running.

We see the water cup under the faucet and splash against Sebastian's face. His face appears briefly in the water. Then the water slips away.

For second it sounds like he's crying, but then we hear something far worse. He's laughing. Nervous laughter.

INT. CONFERENCE ROOM - NIGHT

Matt hands out thermal goggles, while Frank loads and passes out tranquilizer guns.

JANICE

What are the tranqs for?

LINDA

Use your imagination.

JANICE

Are you saying he's dangerous?

MATT

We're just saying we need to be cautious.

LINDA

The Metro stops running after midnight and he's on foot, so he can't have gotten too far.

CARTER

Look, this isn't a monkey we're talking about. It's Dr. Caine. Don't you think you're over reacting?

LINDA

This program is classified. If he's out there it means someone might find out about him. He could destroy the

whole program.

SEBASTIAN'S VOICE

Relax, Linda. No one's gonna find out.

They all turn around. At the door is Sebastian, back in his latex outfit.

MATT

Where the hell have you been?

SEBASTIAN

I got a little stir crazy, so I went to my apartment to pick up some stuff.

LINDA

Bullshit! I went to your apartment and I happen to know you did a helluva lot more than pick some stuff up.

SEBASTIAN

What are you talking about?

LINDA

You, of all people How could you?

Caught dead to rights, Sebastian sinks into his chair. He thinks she knows.

LINDA (cont'd)

You put yourself and this project at risk.

SEBASTIAN

Just what did you see in my apartment?

LINDA

I saw your face and your clothes.

MATT

It was bad enough you left without an escort, but to take off the...

(he motions to his face)

out in public?

Sebastian realizes that they don't know.

SEBASTIAN

Don't make a mountain out of molehill. I didn't let anyone see me.

LINDA

That's not good enough. When you're outside the lab there are a thousand variables none of us can control. It's just not safe for you to be out there.

SEBASTIAN

Come on, Linda. You don't expect me to be some kind of prisoner.

LINDA

You volunteered for this, Sebastian. You knew going in there could be consequences.

(beat)

For the security of this project, I'm gonna have to ask you to confine yourself to the compound.

SEBASTIAN

I'm still Project Leader, Linda. It's my decision to make.

LINDA

You're right. It's your decision. But if you leave the compound again, I'll notify the oversight committee. Then they can make the decision. You understand?

SEBASTIAN

Matt?

MATT

Sorry, man. You'd do the same if it were the other way around.

A long beat. Sebastian slowly rises, acknowledges Linda with a nod and leaves the room. Linda looks around at her silent co-workers, the goggles and tranqs still on the table.

LINDA

Pack 'em up... Everyone go home.

DISSOLVE

TO:

INT. LABORATORY - DAY

The Lab is buzzing with the usual activity. Linda rolls up Sebastian's sleeve, revealing nothing.

LINDA

Hold still.

She wraps a bungee cord around the nothing and pulls it tight. She then sprays the inside of his elbow with dye.

SEBASTIAN

(contentious)

How much blood do you think you've taken so far?

The surface of his skin sheens in the light as Linda searches for a vein. She slaps his arm several times, then plunges a hypodermic needle into his skin.

LINDA

Not enough to worry about.

SEBASTIAN

Every day... feels like you're sucking me dry.

Linda presses down on the hypodermic plunger, releasing a dye into his bloodstream.

SEBASTIAN (cont'd)

It's funny. All these years I've known you, I never pegged you for a megalomaniac.

LINDA

What are you talking about?

SEBASTIAN

The shoe being on the other foot. You getting to run things.

LINDA

I didn't ask for this, Caine. But when a classified experiment disappears in the middle of the night, someone's gotta run the show.

(tries sympathy)

Look, I know how hard this has been for you.

He knocks her arm away and pulls the hypo, out of his arm.

SEBASTIAN

Don't patronize me.

(beat)

And for the record, you've got no idea what it's like. I get up every morning and you people stick needles in me. You bombard me with radiation until I vomit. And then at six it's over for you. You get to go home. But Sebastian is still here. Sebastian can't leave, or else. That's the worst part, you know. Here I have this ... this GIFT and I can't even use it.

LINDA

Now it's a gift?

SEBASTIAN

You're goddamn right it's a gift. And if you weren't so goddamned short sighted, I'd be out there right now trying to master it.

Sebastian looks around at the other scientists staring at him. He tosses the hypo with the needle onto the instrument tray and heads toward the door.

LINDA  
Where're you going?

SEBASTIAN  
Looks like I'm going nowhere.

MATT  
Come on, man. We've got a ton of tests scheduled today.

SEBASTIAN  
Do them yourself.

INT. RECOVERY CHAMBER - NIGHT

Linda enters to find Sebastian reading the collected works of T.S. Elliot.

LINDA  
Want to talk about it?

SEBASTIAN  
No.

Linda looks over his shoulder.

LINDA  
"We are the hollow men, the stuffed men, headpieces filled with straw."

SEBASTIAN  
Funny, huh? I've become a literal metaphor.

He puts the books down.

LINDA  
I don't want to fight you. I just want what's best for the program.

SEBASTIAN  
I know. And you being right doesn't make it any easier for me.

LINDA  
You can be scared. That's okay.

SEBASTIAN

I'm not scared of being stuck this way. With a little more make-up and practice, I could...

(he motions to his face)

... pass. Y'know, get by in the world. But the testing...

LINDA

You're talking like you've given up. It's only been a few months.

SEBASTIAN

What if it's years? I don't know how much more testing I can take.

INT. RECOVERY CHAMBER - LATER

Sebastian paces back and forth, glancing at the camera.

INT. LABORATORY - DAY

Linda, Matt and Sebastian, in latex and scrubs, stare at an electron microscope's video display. On the screen in a sparse colony of blood cells but every second more and more cells appear, filling the gap.

MATT

60% reversion. 70% ... 75% ... 80% ...  
85 ...

The others in the lab listen. They start to get excited. Janice and Carter leave their research and come over to watch the screen.

SEBASTIAN

We've got it. We've got it.

MATT

93% ... 95%... 95%

They wait. Linda points to a blank patch on the screen.

LINDA

That's all we need.

SEBASTIAN

Come on, baby. Come on.

But the blood cells nearest the blank patch twinkle out existence, and then those around them also blink away until after a beat, the screen is empty.

MATT

Full quantum cascade at 95%.

(beat)

I'm sorry.

SEBASTIAN

You're sorry? You're fucking sorry?

Sebastian picks up a glass beaker and hurls it against the wall. It shatters.

SEBASTIAN (cont'd)

Six weeks of this shit and you're sorry!

He grabs more equipment and begins tossing it in a rage. Carter and Janice grab him and restrain him. After struggling against them a beat or two, Sebastian calms down and pushes away from them and heads out the door.

JANICE

I don't blame him.

LINDA

I'll go talk to him.

MATT

Leave him alone. He just needs to blow off some steam.

INT. RECOVERY CHAMBER - NIGHT

CUT TO:

Sebastian lies in his bed, staring at the security camera. The camera stares back at him.

As if from a dream, we hear the Brunette's muffled scream and cries for help. As we push in on Sebastian's cold eyes, we can barely make out her face thrashing back in forth in panic and confusion.

Sebastian suddenly rises.

He crosses to the video camera and examines a small panel on the underneath of the camera.

He reaches into a box of twinkies and pulls out one of the sponge cakes and begins munching. He hits the intercom button on the phone.

FRANK (V.O.)

Yeah?

SEBASTIAN

I'm going to the lab.

FRANK (V.O.)

Don't you sleep?

SEBASTIAN  
Waste of time. Da Vinci never slept.

INT. OBSERVATION ROOM - NIGHT

Frank eyes Sebastian in the monitor.

FRANK  
Okay. I'm here if you need me.

He watches as Sebastian's heat signature moves toward the door.

INT. LABORATORY - NIGHT

In the dark deserted lab, Sebastian pulls together a circuit board, a computer chip and some wiring. He seems to be assembling something.

INT. RECOVERY CHAMBER - NIGHT

Sebastian crosses underneath the camera... just out of its range... reaches up and using a screwdriver, unscrews the access panel. He scans the electronics and attaches two alligator clips to wires on the circuit board.

Trailing a long length of wire, Sebastian crosses back to his bed and lies down. He holds a black project box with a button on it. He lies perfectly still and presses the button.

INT. OBSERVATION ROOM - NIGHT

The video image of the Recovery Chamber flickers slightly, before returning to normal.

INT. RECOVERY CHAMBER - NIGHT

Sebastian rises and begins to peel off his latex.

INT. HALLWAY OF HABITATS - NIGHT

Sebastian's POV - Various animals stir restlessly. A DOG, visible, leaps against the Plexiglas, barking wildly. We push further down the corridor.

INT. OBSERVATION ROOM - NIGHT

Again, Sebastian's POV as he pushes through the open door of the observation room. We see Frank sorting through various computer readouts, highlighting certain coding sequences.

We push in until we are looking over Frank's shoulder at the video monitor. According to the video, Sebastian is sleeping soundly in his room.

INT. RECOVERY CHAMBER - NIGHT

The rewired security camera stares down at the empty bed.

INT. OBSERVATION ROOM - NIGHT

Frank glances over at the video monitor. He can see Sebastian's heat signature lying in the bed.

Frank feels something on his neck. He flicks whatever it is away with his hand and goes back to work.

INT. WAREHOUSE - NIGHT

The elevator door opens. The Guard turns around. The elevator is empty.

INT. METRO STATION, WASHINGTON D.C. - NIGHT

A Metro Subway train draws to a halt. With a cautionary "BING BONG" its doors slide open. A handful of people exit and enter. One man bumps shoulders. He turns round to apologize, but there's no one there. The doors close and the train pulls out of the station.

EXT. DOWNTOWN D.C. - NIGHT

A couple of pretty girls exit a bar and stumble to their apartments.

INT. APARTMENT - NIGHT

One of the girls enters her apartment. The door half closes behind her and then reopens and closes again.

INT. OBSERVATION ROOM - MORNING

Frank's reading a book when Linda and Matt enter.

MATT

How'd it go?

FRANK

Quiet. He worked in the lab till about 10:30 and then went to sleep.

INT. RECOVERY CHAMBER - DAY

Close on the security camera. The wires have been removed and the access panel replaced.

Sebastian whistles a cheerful tune as he finishes applying his makeup. The door opens and Linda and Matt enter.

SEBASTIAN

Ah, my two favorite people. Good

morning.

LINDA  
Good morning.

MATT  
Why so cheery this morning?

SEBASTIAN  
You know some days you just wake up  
feeling the world is full of  
potential. Like your eyes have been  
opened.

MATT  
I'm happy if I make it to my coffee  
machine.

Linda hands Sebastian a disk.

LINDA  
I restructured the third genome on  
your radiated protein strand. Thought  
you might want to take look.

SEBASTIAN  
Cook up a batch and let's see where we  
go.

LINDA  
I thought you'd want to take a look at  
it.

SEBASTIAN  
I trust you. Now if you'll excuse me,  
I need to have my head examined.

INT. STORAGE FREEZER - DAY

Linda pulls bags of frozen plasma from the shelves in the  
walk-in storage freezer.

LINDA  
I'm telling you, I know him.  
Something's going on.

MATT  
Think he knows about us.

LINDA  
If he knew about us, he'd be angry and  
that wasn't angry.

INT. CORRIDOR - DAY

Janice heads up one of the corridors when something on  
the floor catches her eye. She bends down and takes a

look at it. Barely visible on the floor is a fragment of a BAREFOOT FOOTPRINT.

She runs her finger along the dried mud. It turns to dust.

INT. LABORATORY - DAY

Sebastian holds his latex head on his lap, while EEG leads hang suspended in mid-air, outlining his real head. Carter analyzes the results.

SEBASTIAN'S VOICE

When you were a kid, you ever dream about being invisible?

CARTER

Sure... all the time.

SEBASTIAN'S VOICE

What did you imagine you'd do?

CARTER

The usual.

SEBASTIAN'S VOICE

What's the usual?

CARTER

Hanging out in the girl's locker room. Kicking Jimmy Margiani's ass.

SEBASTIAN'S VOICE

Jimmy Margiani?

CARTER

School asshole. Drove a red Trans Am. Back then, I was the size of a small planet and made a rather large target.

SEBASTIAN'S VOICE

Ever think up anything along the grand scale?

CARTER

Sure. World domination. Manipulating stock markets, consolidating a political power base. But those are more recent fantasies.

Carter pulls off the electrodes and Sebastian slides on his latex facemask.

SEBASTIAN

And what if it weren't fantasy? What if you were out there in the world and could do whatever you wanted with no

consequences whatsoever. How far would go? I mean... if it were real?

CARTER

I don't know, man. Out in the real world... I mean, there's a responsibility...

SEBASTIAN

Let's say you saw a woman with amazing tits. Would you brush against them?

CARTER

Hell, I try and do that now.

SEBASTIAN

Human nature. So if you could get away with more, would you do more?

CARTER

I read that in a survey at a major university they asked college students "Would you steal if you were guaranteed to get away with it?" 82% said yes.

SEBASTIAN

Eighty two percent? Makes you wonder if the world's ready for what we're doing.

CARTER

So, Doc what did you do?

SEBASTIAN

What do you mean?

CARTER

When you were out.

SEBASTIAN

I just walked around. Y'know.

CARTER

Aw, you just walked around? Come on. There's more, right?

SEBASTIAN

Like what?

CARTER

Man, I'd be walking up to people saying shit like "This is God, go, get a haircut." Or hanging out in the changing room at Victoria's Secret.

SEBASTIAN

Kind of sophomoric, don't you think.  
Besides, it was late and I wasn't out  
that long.

CARTER  
Well, did you see anybody?

SEBASTIAN  
There was this one girl.

CARTER  
Yeah? And did you mess with her?

SEBASTIAN  
Naw...

Sebastian gives Carter a sly grin.

SEBASTIAN (cont'd)  
Well maybe a little.  
(beat)  
I tell you though, a man could get  
used to it.

INT. LABORATORY - NIGHT

Alone, Linda packs up her stuff for the evening.

Slowly we push in on her and hear quiet breathing. We  
realize we are in...

SEBASTIAN'S POV

Then ...

SEBASTIAN'S VOICE  
Goodnight.

Linda-jumps.

SEBASTIAN'S VOICE (cont'd)  
Sorry, didn't mean to frighten you.

LINDA  
It's fine. I just didn't know you were  
there. Goodnight.

As she leaves the Lab, he follows her down the hallway.

EXT. LINDA'S APARTMENT BUILDING - NIGHT

Linda passes through the revolving doors of her apartment  
building. A few beats later, as if caught by a gust of  
wind, the revolving door slowly turns on its own.

INT. APARTMENT'S HALLWAY - NIGHT

Linda slips into her apartment and the door closes behind her. A moment later we see the doorknob turn back and forth. It's locked.

EXT. ALLEY - NIGHT

On a fire escape, we see the ladder shake and descend to the ground. The metal rattles back and forth as if something were climbing it.

We slowly crane up the fire escape and hold on a window. Through the wispy curtains and dirty glass we can see Linda enter the room. The panel of glass fogs from Sebastian's breath. The fog wipes away, seemingly by itself.

But then through the window we see Matt walk into the living room and put his arms around Linda's waist. We hear a shocked intake of air.

He kisses her neck and then slowly unzips her dress. Her dress falls to the floor. Matt takes off his sport coat and drapes it over a chair, while Linda unfastens the buttons of his shirt. They're laughing now, exchanging kisses.

Matt reaches behind Linda and unhooks her bra. He kisses his way down her neck to her breasts. Linda pulls him to her.

Suddenly the window shatters. Startled, both Matt and Linda jump back covering themselves.

We hear Sebastian's footsteps as he retreats down the fire escape.

A moment later Matt reaches the window and peers out. He sees the fire escape ladder slowly rise back up down below.

LINDA

What was it?

MATT

I don't know. I don't see anything.

Matt picks up a piece of glass and examines it.

MATT (cont'd)

It's like something hit it.

Linda picks up the phone and dials.

INT. OBSERVATION ROOM - NIGHT

Carter picks up the phone.

CARTER

Hello?

Carter looks at the security monitor of the recovery room. Sebastian's heat signature lies still on the bed.

CARTER (cont'd)

No. No. He's here No, I'm staring at him. He's right there in his room.

INT. LINDA'S APARTMENT - NIGHT

Linda breathes a sigh of relief.

LINDA

Thanks. No, just checking. 'Kay, bye.  
(hangs up phone)

Phew.

Matt pulls her into him.

MATT

Relax... it's nothing. Where were we?

INT. RECOVERY CHAMBER - NIGHT

BARKING can be heard in the background. That horrible repetitive barking that grates the soul like Chinese water torture.

SEBASTIAN'S VOICE

Be quiet!

A photograph of Linda drifts through the air and settles atop a flaming candle. It ignites into fire, twisting and turning in mid-air, then falling on the floor as ash. A beat later water runs from the sink faucet. It forms in the shape of hands and splashes against his face, dripping away.

SEBASTIAN'S VOICE (cont'd)

And the cyclops screamed out, "Who is it who blinds me?" and Odysseus replied "Nobody is my name". And the Cyclops raged to his friends "Nobody is killing me. Nobody".

The barking continues. A moment later the chamber door slides open. We push down the...

HALLWAY OF THE HABITATS

... until we are face-to-face with the unhappy barking dog.

SEBASTIAN'S VOICE

Shhhh. It's Nobody-It's nothing.

The Plexiglas door to the doggie's cage swings open and some invisible force grabs little doggie around the neck. The force squeezes its little fur ball throat until the barking stops.

SEBASTIAN'S VOICE (cont'd)  
Nobody's gonna hurt you.

The force keeps squeezing until the little doggie goes limp. Then the dog smashes against the Plexiglas over and over until blood spills out its mouth. The Plexiglas door swings closed again and moments later the door to Sebastian's cubicle closes as well. The water runs in Sebastian's sink washing the blood away from his now half visible hands.

DISSOLVE

TO:

INT. HABITAT'S CORRIDOR - NEXT MORNING

Sarah sees the dead dog lying prone on its bedding. She eyes it curiously and opens the cage door.

INT. RECOVERY CHAMBER - LATER

Sarah stares at the empty chamber.

SARAH  
You awake?

SEBASTIAN'S VOICE  
I am now.

The sheets raise and drape off of him.

SARAH  
Notice anything unusual last night.

SEBASTIAN'S VOICE  
No. Why?

SARAH  
Franklin Three. He's dead.

Sebastian pulls a sheet around him. He moves across the dimly lit room like a ghost.

SEBASTIAN  
What of?

SARAH  
His neck was broken and his windpipe collapsed.

SEBASTIAN'S VOICE

How'd that happen?

SARAH

I thought maybe you could tell me.

SEBASTIAN'S VOICE

Sarah... You saying I had something to do with it?

SARAH

He was alive last night when I left and he was dead this morning. And you were the only one down here.

SEBASTIAN'S VOICE

I was in my room all night.

INT. OBSERVATION ROOM - DAY

Sarah sits with Carter as they run through the security video tape. Matt and Linda look over their shoulder.

CARTER

That's all twelve hours.

LINDA

He never left the room.

SARAH

A windpipe doesn't just suddenly collapse. Someone or something killed it.

MATT

You saw the tape. The man was in his chamber.

SARAH

Then we have a problem, because I the cage was locked from the outside. That means it was opened, the dog was killed and the cage was closed and locked again. Only a human could do that.

CARTER

Well, it wasn't me.

MATT

And it wasn't him.

LINDA

Are we sure?

INT. RECOVERY CHAMBER - NIGHT

Linda passes Sebastian's chamber. Sebastian's in latex.

SEBASTIAN  
Any big plans for tonight?

LINDA  
Quiet night at home. Maybe a book.

SEBASTIAN  
Really? Whatever happened to that guy  
your were seeing?

LINDA  
He's still in the picture. Why?

SEBASTIAN  
Being locked down here, I'm forced to  
live vicariously. Someday you'll have  
to tell me what he's like.

LINDA  
Maybe someday I will. See you in the  
morning.

SEBASTIAN  
Au domain.

Sebastian watches Linda walk away. He glances at the  
camera and starts to peel off his face.

INT. WAREHOUSE - NIGHT

The elevator door opens. It's empty.

SEBASTIAN'S POV - as we push past the guard and down onto  
the street.

EXT. STREET - NIGHT

Empty street. We hear whistling. Splashes of water splat  
out from shallow puddles,,as Sebastian walks through  
them.

SEBASTIAN'S POV - A car approaches. As it drives by we  
see Matt and Linda inside, heading back to the warehouse.

The footsteps stop.

SEBASTIAN'S VOICE  
Hmmm.

We see the footsteps start to head back toward the  
warehouse.

INT. WAREHOUSE - NIGHT

Linda and Matt exit their car and cross toward the  
elevator.

LINDA  
(to Marine Guard)  
Forgot something.

INT. STREET IN FRONT OF WAREHOUSE - NIGHT

As we watch the footsteps head back through the puddles toward the warehouse, we see Frank pass us in his car.

SEBASTIAN'S VOICE  
What the hell?

He breaks into a run. Feet splash water and he races back toward the warehouse.

INT. ELEVATOR - NIGHT

Empty. The elevator door opens and we push out into the hallway. Sebastian's POV

INT. HALLWAY OF HABITATS - NIGHT

We follow Sebastian down the hallway to his cubicle. But as he rounds the corner, he quickly ducks back. The entire research team is in his cubicle. Sebastian slowly approaches and watches as Frank takes down his video board.

FRANK  
Pretty clever really. All it does is recycle the signal. He flips this switch, it takes a snapshot and that's all we see.

LINDA  
Asshole.

JANICE  
And you think he's violent?

SARAH  
He killed a dog with his bare hands.

FRANK  
Dogs aren't people. Are we in any danger?

Linda doesn't know.

LINDA  
Either way, we aren't equipped to handle this. We have to inform the committee.

Everybody murmurs in agreement.

JANICE

What if he doesn't come back?

LINDA

They'll go after him.

(beat)

Who has tonight's shift?

JANICE

I do.

LINDA

Pretend nothing's wrong. Everyone just do what you're doing so he doesn't become suspicious. Okay? Matt and I'll go tell Doctor Kramer and we'll let the committee deal with it.

Sebastian's POV - He backs away and races down the hall.

EXT. DR. KRAMER'S HOUSE - POTOMAC MD - NIGHT

The stately stone house sits on a finely manicured lawn in one of the nicest neighborhoods in town. Linda's car is parked on the curb in front.

We break from a typical establishing shot and as the CAMERA tracks closer to the house, we realize that we are

SEBASTIAN'S POV

We hear breathing and footsteps as we push through some bushes and head toward a bay window which looks into the Kramer living room.

Through the glass we see LINDA and MATT seated across from DR. KRAMER. We can't hear what they're saying but it certainly looks serious. Kramer puffs on a pipe and strokes his beard, shaking his head.

Kramer rises and shakes hands with Linda and Matt, and the three of them head toward the front door.

We move away from the window and track toward the front door. As the door opens we begin to hear the tail end of the conversation.

KRAMER

I'll call General Caster right now and convene the oversight committee tomorrow.

LINDA

Thank you, sir.

MATT

What do we do in the meantime?

KRAMER

Just sit tight and wait for my call.

Matt and Linda head down to her car. Kramer heads back inside.

INT. KRAMER'S HOUSE - NIGHT

Kramer heads back into the living room. His wife appears at the upstairs railing.

MRS. KRAMER

What was that about?

KRAMER

Just a little trouble at work.

MRS. KRAMER

You coming up?

KRAMER

In a minute. I have to make a few calls.

Mrs. Kramer retreats back to her bedroom as Dr. Kramer crosses over to the telephone. He picks up the receiver and starts dialing. In the middle of dialing, the phone goes dead. He clicks the hookswitch up and down trying to get a dial tone. Nothing. He checks the connections on the phone and then follows the wiring to the wall. The line's plugged in. Weird. He hears a door creak open in the kitchen.

KRAMER (cont'd)

Hello? Hello?

Kramer crosses to the darkened kitchen. The kitchen door leading to the backyard is open. Puzzled, he crosses to it. A wind stirs across the pool and backyard, swirling dead leaves in small twists of wind. The windchime rings lightly. Kramer steps out.

EXT. POOL/PATIO, BACKYARD - NIGHT

In the dim spillover light from house, Kramer crosses to the telephone- box against the back of the house. It is open and several of the wires have been pulled. He looks around, spooked and puffs out a cloud of smoke from his pipe. For the briefest of instants, Sebastian's face is visible in the smoke. Kramer jumps back in surprise and the pipe drops from his mouth. He gives a small sharp cry, but deep indentations appear across his mouth and his cries are stifled. In the darkness, we can make out his form writhing as if possessed. The struggle continues a beat until Kramer manages to break free.

KRAMER

Help! HELP! MARTHA! HELP!

As Kramer runs, he looks behind him. But no one's there. WHAM! Something slams into Kramer and he tumbles, rolling into the pool. But as he hits water there's not just one splash, but TWO. In the water next to him is human shaped AIR-POCKET. It's Sebastian displacing the water. And because of the water displacement, we can clearly see two arms pushing Kramer beneath the water's surface.

MARTHA KRAMER opens the bedroom window and looks down at the pool. All she can see is her husband drowning... his flailing limbs kicking up a massive air bubble around him. She races from the window. Kramer kicks and flails for a few moments and then his limbs stop moving. A moment later he floats to surface, face down. The AIR POCKET bobs over to the pool ladder, and rising from the pool, we see Sebastian's body outlined in sheets of water. The shape melts away in a cascading waterfall until all we can see of Sebastian are the hundreds of tiny droplets still clinging to his body, caught in the light like twinkling bulbs on a Christmas tree. The shape disappears into the darkness. A moment later Martha emerges from the house and sees her husband floating face down in the pool. She screams.

INT. RECOVERY CHAMBER - DAY

Linda passes by Sebastian's chamber.

SEBASTIAN'S VOICE

What? No good morning for me? Don't you like me anymore?

LINDA

Oh, sorry. I...I'm in a hurry.

SEBASTIAN'S VOICE

That's okay. It's going to be busy day.

INT. LINDA'S OFFICE - DAY

Matt sits across from her, twirling a pen in his hand. They both stare at the phone.

LINDA

When did he say held call?

MATT

He's probably meeting with the committee trying to figure out what to do.

LINDA

I'm gonna call him.

Linda picks up the phone and dials.

LINDA (cont'd)  
Yes, Dr. Kramer please. Excuse me?  
(inhales sharply - surprised)  
When? I'm so sorry.

Linda blanches as she hangs up the phone.

MATT  
What?

LINDA  
He's dead. Drowned in his pool last  
night.

Linda picks up the phone again and dials.

LINDA (cont'd)  
Yes, General Thompson please. Thank  
you.

As she waits the phone line clicks dead.

LINDA (cont'd)  
Hello? Hello?

She clicks on the hookswitch.

MATT  
Let me see that.

He tries it too. Same result.

MATT (cont'd)  
Intercom's working, but there doesn't  
seem to be an outside line.

INT. CORRIDOR/ELEVATOR

They waste no time getting to the elevator. Linda and  
Matt step in.

LINDA  
I'll be right back with help.

Linda taps in his floor code.

ELEVATOR (V.0.)  
Authorization please.

LINDA  
Foster One Delta Eight Three Five.

ELEVATOR (V.0.)  
Authorization invalid. Request denied.

LINDA  
That's a first.

Linda taps the keypad again.

ELEVATOR (V.0.)  
Authorization please.

LINDA  
Foster One Delta Eight Three Five.

ELEVATOR (V.0.)  
Authorization invalid. Request denied.

MATT  
Let me try mine.

Matt hits buttons on the keypad.

ELEVATOR (V.0.)  
Authorization please.

MATT  
Kensington Two Romeo One Five Nine.

ELEVATOR (V.0.)  
Authorization invalid. Request denied.

LINDA  
Tell me this isn't happening.

INT. LABORATORY - DAY

Frank, Sarah, Carter and Janice man various work stations in the lab. Linda and Matt enter.

LINDA  
We've got a problem.

INT. COMPUTER ROOM - NIGHT

Frank's fingers fly over the keyboard.

MATT  
How long before anybody starts looking for us?

LINDA  
There's no set check in procedure. It could be weeks.

A graphic of the elevator system pops up on the screen. Frank highlights the security terminal. Frank hits a few more keys. The screen reduces to a series of numbers.

LINDA (cont'd)

You think you can get in?

Frank rewrites a few of the numbers.

FRANK

Already in. It was only a second level encryption.

The Security System specifications pops up.

JANICE

Some security system.

FRANK

Oh the system is fine. It's just I'm just extraordinary.

Frank types a few more keys, and his eyes widen.

FRANK (cont'd)

But apparently someone is more extraordinary than me.

MATT

What is it?

FRANK

There's nothing wrong with the system. Our codes have been removed.

MATT

Removed? By who?

FRANK

Here's a clue. Only one code remains.

LINDA

Whose?

FRANK

Dr. Sebastian Caine.

INT. RECOVERY CHAMBER

The team approaches Sebastian's chamber. Carter pulls on the pair of thermal goggles dangling from his neck up.

THERMAL POV - The chamber is empty.

CARTER

He's not in there.

Linda enters the chamber. She notes that Sebastian's face and makeup are on the sink vanity. Linda crosses to the phone and hits the "PAGE BUTTON"

LINDA

Okay, Sebastian. Fun's over. Tell us where you are.

She waits. Then...

SEBASTIAN'S VOICE

I'm sorry. But I can't let you turn me in.

LINDA

Sebastian... where are you?

SEBASTIAN'S VOICE (INTERCOM)

You have no idea what it's like. The power of it. The freedom. I can't let that go.

LINDA

C'mon Sebastian. You're scaring me. Tell me where you are and we can talk about it.

SEBASTIAN'S VOICE (INTERCOM)

There's nothing to talk about. See ... I've done things that can't be undone.

A long beep as the intercom clicks off.

LINDA

Sebastian! Sebastian!

(beat)

I want search parties. Thermal goggles and tranquilizers.

INT. CORRIDOR

Linda and Matt, wearing thermal goggles and clutching tranquilizer pistols, walk down the hallway, scanning back and forth.

INT. SEBASTIAN'S OFFICE

Janice enters the office.

JANICE

Dr. Caine? Are you in here? Dr. Caine?

Suddenly, Janice jerks back.

SEBASTIAN'S VOICE

I'm here.

INT. HABITAT'S CORRIDOR

Sarah scans all the habitats with a thermal scanner. Listening intently.

INT. SEBASTIAN'S OFFICE

Janice struggles with her unseen assailant, slamming into walls and knocking into filing cabinets.

INT. LABORATORY

Frank and Carter search the lab with their thermal scopes.

FRANK  
Doctor Caine?

INT. SEBASTIAN'S OFFICE

Linda and Matt knock.

LINDA  
Sebastian?

No response. They push through the door. The room seems deserted. Signs of a struggle. File cabinets opened, drawers tossed.

MATT  
This is bad.

THERMAL POV - Linda surveys the room, spotting a slight heat signature peeking from the corner.

LINDA  
There's something over there.

Linda moves toward it. Whatever it is its hidden from Matt's POV by the supply cabinet. As Linda gets close she pulls off her thermal goggles to see...

JANICE -

Her face blue, eyes bulging. An I.V. cord wrapped around his neck. Linda jumps back.

LINDA (cont'd)  
Jesus. Oh my god.

Matt rushes over. Sees the lifeless corpse.

MATT  
What happened?

Linda lowers the body to the floor.

LINDA  
She was strangled. Multiple blows to her head.

Linda begins a medical check of the rest of the body.

Matt stoops down and examines Janice's face.

LINDA (cont'd)

We got a big problem here.

A lamp tumbles from the desk and smashes to the floor. Both Linda and Matt jump. Linda frantically dons the thermal visor and scopes the room again. Nothing. Matt notices the lamp cord beneath Linda's leg. Points it out to her. She sighs with relief... she pulled the lamp off the table.

LINDA (cont'd)

Get everybody to the conference room.  
Now!

Matt picks up the phone. Clicks the hookswitch. Clicks the hookswitch again.

MATT

Intercom... the phone lines. They're dead.

LINDA

Gimme that.

She checks the phone, punches some numbers. Nothing.

LINDA (cont'd)

It was just working.

MATT

What the fuck is going on here?

INT. CORRIDOR

Matt and Linda head toward the lab.

Linda suddenly stops.

MATT

What?

LINDA

Shhh.

Linda takes a few cautious steps. Senses something.

LINDA (cont'd)

Give me the visor.

Matt, suddenly concerned, hands her the visor.

THERMAL POV - Linda checks out the corridor. Empty. Linda takes Matt's hand.

LINDA (cont'd)

C'mon.

They move quickly up the corridor. See Frank, Sarah and Carter.

FRANK  
Did you find him?

LINDA  
Janice is dead.

INT. CONFERENCE ROOM

Linda scans the room with her thermal scope.

LINDA  
It's clear.

Matt, Frank, Janice and Sarah step in, locking the door behind them.

SARAH  
The man has checked out of reality.

FRANK  
What happened? I don't understand.

CARTER  
Isn't it obvious? Right now, we're the only ones who knows he exists. If he gets rid of us, no one knows and he becomes the most powerful man on earth.

FRANK  
But he's not a killer.

They all look at Linda.

LINDA  
He wasn't. He is now.

MATT  
Can you fix the elevator? Restore our codes?

FRANK  
It'd take hours to crack the encryptions.

MATT  
Right now that sounds like good news.

CARTER  
So what do we do until then. Sit around waiting for him to kill us off?

Everyone looks around for some leadership. Finally.

LINDA

No. We find him, before he finds us.

INT. CORRIDOR - DAY

The group moves quickly, passing under an air vent. As they round the corner the vent slowly swings down and an air disturbance drops to the ground.

INT. OBSERVATION ROOM

As they enter...

CARTER

You sure this'll work.

Linda sits down at a computer terminal, activates it.

LINDA

We designed it to help find the rats we kept dropping in year one. They were too small for thermal scans.

A map of the compound appears on the screen.

MATT

Systems hot. Activating motion detectors.

Matt toggles a switch. Linda stares at a map of the compound. Blips appear on the display... in the observation room... in the Habitat Area and in one of the corridors.

LINDA

I've got movement in Corridor Six.

MATT

That's him.

INT. CORRIDOR - DAY

A shadow edges down the tunnel. It settles for a moment, disappearing completely, then is back on the move. At the tunnel's edges, motion detectors light up as the thing passes by.

INT. OBSERVATION ROOM

Carter checks his Tranq pistol & Matt rummages through a locker.

MATT

Got 'em.

Matt pulls out a pair of walkie-talkies. He tosses one to Linda.

LINDA  
(into walkie)  
Check. Check.

Her voice echoes from the other unit.

LINDA (cont'd)  
Be careful.

MATT  
Just watch our backs. Hey Carter,  
ready?

CARTER  
Let's do it.

Matt and Carter exit. Linda locks the door behind them.

INT. TUNNEL

Matt and Carter trot toward corridor six.

INT. OBSERVATION ROOM - DAY

Linda huddles over the display, tracking the two.

LINDA  
(into Walkie)  
Take a right at the next accessway.  
He's working his way back to the  
offices.

We see Matt and Carter on one of the working video screens as they push down the tunnel.

INT. CORRIDOR - DAY

Matt and Carter move cautiously, listening for any sound.

MATT  
(Walkie - sotto)  
If we split up, can we trap him on  
corridor eight?

LINDA (V.O.)  
If he keeps heading in that direction.

Matt nods to Carter. The pair splits, heading down separate accessways.

MATT  
Going Thermal.

Matt pulls the visor down over his eyes.

INT. OBSERVATION ROOM - DAY

Linda watches the two separate and come around Sebastian in a pincer move.

Suddenly, the blip that was Sebastian disappears. Linda grabs the walkie.

LINDA  
I lost him. Matt, I lost him.

INT. CORRIDOR - DAY

Matt makes his way forward.

MATT  
He probably just stopped moving.

But Matt becomes more cautious with his footsteps. Slowly ... approaching a corner...

He rounds the corner and sees a heat signature at the far end of the corridor. He levels his pistol, ready to fire.

CARTER  
It's me.

Matt pulls off his goggles.

MATT  
Do you have anything?

CARTER  
Nothing.

MATT  
How did he get by us?

CARTER  
He couldn't.

MATT  
Sebastian! We're here to help.  
Sebastian.

No response. They both don their visors and move forward slightly. Carter holds up his hand.

CARTER  
There. Behind those pipes. He's not moving.

Carter points. Matt checks his thermal. A red heat signature clings to the wall.

CARTER (cont'd)

Doctor Caine?  
(beat)  
Can you hear me?

No response.

MATT  
(into walkie)  
We see him. But he's not responding.  
The heat signature doesn't move.

Matt looks through his visor and holds the tranquilizer gun at the ready. He looks for a clear shot. The heat signature huddles behind pipes.

MATT  
C'mon... C'mon...

The two slowly move closer. Matt finally has a clear shot. He signals Carter. Carter levels his pistol too.

CARTER  
Covered.

Matt fires the dart at the heat signature. It bounces off the wall ... Nothing there.

MATT  
What the...

He crosses to the heat signature.

MATT (cont'd)  
Just a vent. Just a goddamn vent

LINDA (V.O.)  
He was there.

MATT  
Looks like... looks like we're pumping  
out heat...

Suddenly behind him... CARTER JERKS THREE FEET in the air, kicking wildly. SUSPENDED IN MID-AIR BY HIS NECK. He gasps for air.

LINDA (V.O.)  
I got movement again! He's right on  
top of you!

MATT  
No fucking shit!

Matt opens fire with the tranquilize, shooting at the ceiling until he spends his dart rounds.

MATT (cont'd)

Sebastian? Goddamnit! Let him go.

CARTER  
(choking)  
H...Help... MMmmphg

Carter suffocates. He passes out. With a sudden crack, he's thrown against the side wall. A large cut opens up across his head and his body goes limp.

MATT  
(into walkie)  
Where is he? Where the fuck is he?!?

INT. OBSERVATION ROOM - DAY

Linda huddles over the display.

LINDA  
Right on top of you.

INT. CORRIDOR - DAY

Matt scrambles away. Running. Pipes burst and swing down from the ceiling. Steam billows forth. Something moves through the cloud of steam.

Around the corner, Matt shoves more darts into his tranquilizer.

LINDA (V.O.)  
What's going on? Are you okay?

MATT  
Carter's down. Hurt bad. Bleeding from a head wound.

INT. OBSERVATION ROOM - CONTINUOUS

Linda watches the screen. Two blips, one traveling quickly.

LINDA  
Matt, he's coming toward you.

INT. CORRIDOR - DAY

Matt takes a few steps back.

MATT  
Shit.

LINDA  
Got outta there.

Matt breaks into a run.

INT. OBSERVATION ROOM

Linda watches one dot chasing the other, down several corridors.

LINDA  
He's close!

INT. TUNNEL

Matt running, checking over his shoulder. Sounds of footsteps behind him, but up ahead the heavy metal blast doors begin to close.

MATT  
Goddamnit. The doors are closing. He's shutting me in.

Matt rushes the doors as they slide shut. He doesn't make it in time. The doors close with a resounding clang. Matt turns and pulls on his thermals.

MATT (cont'd)  
Where is he?

INT. OBSERVATION ROOM - CONTINUOUS

Linda huddled over the screen. Tense.

LINDA  
He's coming right at you!

Then checks the Thermal goggles. Several heat signature dot the tunnel.

MATT  
Where?

LINDA  
Twenty, maybe thirty feet.

MATT  
Goddamnit, I got thermals all over the place. Eight, maybe ten of them. Must be ghosts.

INT. OBSERVATION ROOM - CONTINUOUS

Linda gets a sense of forboding. She looks around the room. Sees a heating vent in the corner.

Beat.

She grabs the walkie.

LINDA  
Those signatures ... they're coming

from the heating vents.

Through the goggles, Matt sees the tunnel turning red.

MATT

I'm starting to lose resolution on my thermals.

LINDA

Get out of there!

INT. OBSERVATION ROOM

FRANK

If the room temperature is the same as his body temperature, thermal visors'll be no good.

Linda grabs a Tranq gun and heads for the door.

LINDA

I'm going!

FRANK

Linda...it's not safe.

LINDA

That's why I'm going.

(to Frank and Sarah)

Corridor eight is clear. Get Carter to the lab. We'll meet you there.

FRANK

But...

LINDA

Do it.

INT. CORRIDOR

Matt turns to face the corridor. It's turning red. Matt sees some movement in the thermal cloud. Opens fire. But the thermal signature disappears into the heat. Matt can't distinguish anything through his goggles anymore. He pulls them off and holds his gun in front of him sweeping the hallway.

SEBASTIAN'S VOICE

Marco...Polo... Marco... Polo...

His voice keeps shifting. Matt fires.

SEBASTIAN'S VOICE (cont'd)

Not even close.

Matt sweeps his front leg back and forth, like a blind man using a cane. But his foot isn't hitting anything. He

sees a FIRE EXTINGUISHER mounted on the wall. He rushes it, turns it on the hallway and sprays. And SOMETHING LUNGES through the foam. GRABS HIM, sending him tumbling down the tunnel. Matt is thrown against the wall. Blood coming from his brow. He scrambles away, spraying more foam. Sees a shape in the mist, raises his pistol and FIRES. The shape leaps away. The DART FLIES. Doesn't hit. Matt scrambles back into a corner. His pistol is empty.

SEBASTIAN

So... just out of curiosity, how long has my best friend been fucking my ex-girlfriend.

MATT

Sebastian. Get a hold of yourself. You aren't thinking rationally.

SEBASTIAN'S VOICE

She's a pretty sweet fuck, isn't she?

MATT

Calm down, Sebastian... we can talk this through. It's not too late.

The Shape parts the low hanging mist, the fine powder swirling in clouds behind it. Coming toward him.

MATT (CONT'D)

C'mon Sebastian. Don't do this. I'm your friend.

SEBASTIAN'S VOICE

I'm sorry, but I just feel that our friendship is holding me back. I'm sure you understand.

THE DOOR OPENS. Linda reaches through, grabs Matt. She pulls him to his feet and through the door.

INT. TUNNEL

Frank and Sarah, holding their Tranq pistols, fly down the corridor.

SARAH

This way.

They shear off the main corridor into the side corridor. Carter lies crumpled up ahead. Sarah slides to his side. Carter's head rests in a pool of blood. She checks his pulse while Frank takes a protective position.

SARAH (cont'd)

Pulse is weak. Breathing... shallow.

FRANK

He'll be okay.

SARAH

It's pretty severe. We have to get him to the lab.

FRANK

He's got to be okay.

Frank stands frozen.

SARAH

For godsakes, help me.

Frank snaps to. Grabs an arm. The pair hoist Carter up and carry him down the hallway.

INT. OBSERVATION ROOM

Linda pulls a handle and doors slide shut behind them.

MATT

He was going to kill me.

Linda pulls him close.

LINDA

I know. He's gone.

MATT

We've got to get out of here.

Linda checks the screen -- see Sarah, Frank and Carter headed toward the Laboratory.

MATT (cont'd)

Where is he? Goddamnit, where is he?

Isolated in the Hallway of Habitats is a single blip.

LINDA

Habitats.

MATT

Oh god. That's right between us and the lab.

INT. LABORATORY

Frank and Sarah lift Carter onto a medical table.

SARAH

His pulse is faint.

Sarah grabs a sheet from the counter top. Folds it and presses it against the head wound.

SARAH (cont'd)  
He's lost a lot of blood. Here. Hold  
this.

She guides Frank's hands to the wound.

SARAH (cont'd)  
Keep applying pressure.

Sarah pulls out a saline solution I.V. bag and slap it on the rack. She fumbles with the needle as she tries to find a vein.

SARAH (cont'd)  
Don't move your hand until I got back.

Sarah heads to the door.

FRANK  
Where are you going?

SARAH  
This'll hold him but he needs blood.

FRANK  
But...

SARAH  
Supply is right down the hall. I'll be  
two seconds.

FRANK  
Sarah, wait for the others

SARAH  
If I wait, he'll die. Keep pressure on  
the wound.

INT. CORRIDOR

Sarah exits the lab. Checks the corridor. Down at the end of the cramped tunnel is the supply room.

She swallows her fear and heads toward it, all the while glancing side-to-side and behind her.

INT. SUPPLY ROOM

Spooked, Sarah bursts into the room. She goes to the supply fridge/freezer, pulls open the door, and sorts through blood bags.

INT. TUNNEL

Matt and Linda push along the corridor; Matt spraying with the fire extinguisher in short controlled bursts, Linda clutching her tranquilizer like a commando.

A noise behind them. Footsteps.

Matt turns to blast with the extinguisher. The white chemical dust sprays out, outlining a shape in the tunnel. But it isn't a human shape.

Matt's uniform shreds. Something with fierce sharp claws fells him. Tearing into his flesh. We see a angry, hungry face... jabbing for a moment through the lingering fog.

MATT

Ahh! Shit!

Linda tries to get a clear shot off through the smoke. Matt trips and goes sprawling. Something yelps. A howl. Linda shoots. Her dart jabs into something which collapses to the ground. A moment of calm. As the dusty chemical foam settles, the outline of a great ape appears, still twitching.

MATT (cont'd)

Karl Three. Nice shot.

LINDA

He's let the animals out. It wasn't him we were tracking.

Linda leans against the wall, still clutching her tranq gun at the ready. The heat is getting to her. Her scrubs are soaked, her hair's a mess. She wipes the sweat from her brow.

LINDA (cont'd)

You okay?

MATT

It won't kill me unless it gets infected. You?

LINDA

Me .... Don't ask about me. If he freed all the animals, we could have dozens running around the lab.

MATT

So he could be anywhere right now.

Matt sprays the whole tunnel, putting down a gentle cloud mist. Nothing else appears.

MATT (cont'd)

What do we do?

LINDA

Get to the lab, lock the goddamn doors and pray to God Frank can reprogram

the elevator.

INT. SUPPLY ROOM

Sarah finishes collecting blood bags and shuts the door to the fridge/freezer.

The DOOR SLAMS behind her. She freezes and slowly turns.

SARAH  
Frank?

She eyes the supply room, looking for a sign of movement.

SARAH (cont'd)  
(frightened whisper)  
Who's there?

She listens. Is that breathing she hears? Now she's starting to panic.

SARAH (cont'd)  
Dr. Caine?

She starts to back away, but she's already in the corner. She clutches her tranquilizer gun, but there's nothing to aim at. The vials of blood on the shelf gives her an idea. She reaches over, grabs a vial and throws it on the floor. GLASS SHATTERS and BLOOD SMEARS across the linoleum. Sarah tosses another vial and another. Becoming more and more hysterical. Splattering more and more blood. But she runs out of vials. Shaking with fear, she searches the blood looking for a footprint, or movement. But there's nothing there. Sarah waits a beat, clutching the tranquilizer gun. Takes a step. Waits a beat longer.

Finally she relaxes. It was just her imagination. She heads toward the door when she hears a terrifying whisper in her ear.

SEBASTIAN'S VOICE  
You missed.

Her hair flies up, and she swings against the wall. She tries to move, but she's pinned there. Her hands struggling against the force.

SARAH  
Please no. Let me go. Oh god, let me go.

The arm holding the tranquilizer gun begins to move.

SARAH (cont'd)  
What are you doing? No!

Sarah fights, but her arm moves nonetheless

SARAH (cont'd)  
Help me! Oh God. Somebody help me!  
FRANK!

Slowly, deliberately, her own arm moves down the wall and around, until the tranquilizer gun points right at her stomach.

Sarah watches in horror as her own body betrays her.

SARAH (cont'd)  
No... please. Don't do this to me.

She struggles, shaking back and forth. Writhing. In anguish and in fear.

SARAH (cont'd)  
What do you want?

SEBASTIAN  
You.

The trigger pulls .... Pop!

A dart explodes from the gun and imbeds in Sarah's stomach. She whimpers as her eyes glass over. Suddenly she's released. She stumbles backward and falls lifeless to the floor. A moment of stillness, all we can hear is the sound of someone breathing.

On Sarah's face... a slight-indentation runs down her cheek..

Almost sweet... almost tender. And slight indentation runs across her breast and strokes down her body. The sense of violation and vulnerability is awful. Sebastian sighs.

SEBASTIAN'S VOICE  
I've always liked your feistiness.

Sarah's head shifts slightly. Her head shifts violently, accompanied by the celery crunch of her neck snapping. Sebastian exhales, his breath filled with the intoxication of power.

INT. LABORATORY - DAY

Frank applies pressure to the wound, waiting for Sarah to return. Carter's vital signs are weakening... .

FRANK  
Sarah! Sarah!  
(to Carter)  
Goddamnit. Stay with me now. Don't you let up... Sarah! Sarah!

No response. Frank doesn't know whether to stay or go after her. He starts toward the door several times but can't leave Carter. Finally the door opens.

FRANK (cont'd)  
Sarah! I'm losing him.

But it's Linda and Matt.

FRANK (cont'd)  
Did you see her?

Linda rushes over to check on Carter.

LINDA  
Where is she?

FRANK  
She went to the supply room. Carter needed blood.

Linda grabs a stethoscope and listens to Carter's heart.

LINDA  
I said no one goes anywhere alone.

FRANK  
She didn't listen.

She slowly pulls Frank's hand away from the wound.

FRANK (cont'd)  
But...

LINDA  
He's dead.

Linda would love to cry about it, but doesn't afford herself the luxury.

INT. CORRIDOR

The three of them approach the supply room door slowly. Blood trickles from under the door and bloody footprints extend down the hallway.

They swing open the door.

The floor is covered in blood and broken glass. But no body.

INT. CORRIDOR

Sarah, broken, is dragged toward the chair, eerily jerking down the hallway... seemingly on its own.

INT. CORRIDOR

The three scientists follow the bloody footprints down the hallway past the empty cages in the tunnel of habitats.

All clutch their tranquilizer pistols.

The footprints lead past the habitats to Sebastian's chamber.

They see Sarah's body in the dim light.

LINDA

Oh god. Sarah!

The group breaks into a run. Linda pushes into the chamber and falls at Sarah's side. Matt cradles Sarah's head. They look for some sign of life as Linda fights back the tears.

LINDA (cont'd)

No...

FRANK

Her too?

Matt nods. Linda slams the cubicle wall with her fist.

LINDA

This didn't happen. This hasn't happened.

MATT

It happened alright. Now we have to deal with it.

Matt puts his hands on her shoulder to calm her. She pushes him off.

FRANK

Yeah? And just what are we supposed to do now?

SEBASTIAN'S VOICE

Now? Now you die.

The three of them whip around.

LINDA

He's here!

MATT

Where?

LINDA

Sebastian!

Silence. The three cautiously move out. They stand back to back, each one facing out. They move toward the door of the Chamber.

LINDA (cont'd)

Sebastian. Sebastian, listen to me.

No response. They all their tranq pistols level waiting for some sign. Hearing each other breathe. They slowly move outside the Chamber into the corridor.

LINDA (CONT'D)

I don't know if you can understand this, but what you're experiencing is a psychological breakdown. This isn't who you are.

A beat.

SEBASTIAN'S VOICE

I would say that what I am experiencing is psychological awareness. I like you being in complete and absolute control.

They identify the general area the voice is coming from: Back inside the Chamber! They slowly move toward the Chamber door. With lightning speed they slam the door shut, locking Sebastian inside the Recovery Chamber.

LINDA

You goddamn bastard! You goddamn bastard. You're gonna pay for this. I'm going to bring you back to visibility and then I'm going throw your ass in jail.

SEBASTIAN'S VOICE

You're never gonna bring me back Linda. I never want to come back.

LINDA

Fuck you!

SEBASTIAN'S VOICE

Or maybe I'll fuck you. One last time for old times sake.

Linda slams her fist against the wall of the Chamber.

MATT

Don't listen to him. It's not worth it.

FRANK

Come on, Matt. Let's go get the

elevator back on-line so we can get out of this hell hole.

Matt gives Linda a kiss...

MATT

He does anything, anything at all, come get us. I'll be back to check on you in five.

Matt and Frank head off down the corridor.

SEBASTIAN'S VOICE

Imagine you two, carrying on right under my nose. Out of curiosity, what did he give you that I couldn't?

LINDA

Shut up, Sebastian. He's more of a man than you'll ever be.

INT. OBSERVATION ROOM - CONTINUOUS

A VIDEO SCREEN shows Linda pacing outside the Chamber door. The chair moves forward toward a microphone.

SEBASTIAN'S VOICE

Okay, sweetie. I'll be quiet. If that's what you want...

Sebastian TOGGLES the intercom switch OFF. We pan over to one of the working video screens ... Matt and Frank stride down the hallway. The chair swivels and the observation room door swings open slightly.

INT. CHAMBER

Linda still holds his tranq gun toward the door. Nothing moves. Nothing. Linda walks over to the Plexiglas ... stares in. Can't see anything, anyone. Just the dead Sarah.

Then she sees it. The little red light on the intercom. Its on.

LINDA

Sebastian? Sebastian? No.. No...

Linda bangs on the glass. She looks. No movement, no nothing. She listens. Shit. She takes off running.

LINDA (cont'd)

Matt! Frank!

Tracking with Linda as she rushes down the hall.

LINDA (cont'd)

Matt! Matt! Frank!

INT. LABORATORY - DAY

Linda breaks in the room to see Frank slicked in blood, his throat cut, and Matt bleeding from multiple stab wounds with an extension cord around his neck being pulled tight.

LINDA

Jesus!

Linda rushes over and slams into Matt. They fall to the ground. Linda crawls over to Matt, but her head snaps back and her lips erupt with blood.

SEBASTIAN'S VOICE

Figured it out? You were always so clever.

Matt's pulled back across the lab by the cord around his neck. He grabs at the cord trying to breathe. Linda watches him being pulled away.

LINDA

No!

She clamors over to him. But Matt rises in the air and is tossed against the lab table. Linda levels her dart pistol and fires haphazardly at the air. She hits nothing but objects jerk and move in a line as Sebastian heads for cover. Linda manages to grab Matt and pull him to her.

LINDA (cont'd)

Hang on!

MATT

Get out of here!

Linda pulls Matt toward the door.

LINDA

(yelling)

You won't get away with this. They'll find out about you. They'll hunt you down.

SEBASTIAN'S VOICE

The villagers with their torches? Lock up your daughters! Sorry, Lin. It's not gonna happen that way.

Linda hits the lights. The lab is now very, very dark.

SEBASTIAN'S VOICE (cont'd)

See, I've spent all my time down here

thinking up this plan. When they find you, they'll find a pile of charred corpses. The result of a terrible accident, I'm afraid.

Linda reacts to the voice as it grows nearer. She navigates the maze of equipment, heading toward the crack of light at the front door.

LINDA

How can you be so brutal?

SEBASTIAN'S VOICE

I guess because I don't have to look at myself in the mirror anymore

(beat)

Remember that first night I was out? I did something bad, just to see if I could get away with it. And when I did, I realized I could have it all. I can kill in broad daylight. And nobody's gonna tell the police they were fucked by a ghost. Anything I desire I can make happen, but not if people know.

Linda and Matt have reached the door of the lab. She pushes through it and slams it behind her.

INT. CORRIDOR - DAY

Linda pulls Matt along.

MATT

I'm dizzy. I can't feel my legs.

LINDA

Just keep going. I'll fix you later.

INT. CORRIDOR, LAB DOORS - DAY

The doors explode open.

INT. SUPPLY ROOM - DAY

Linda looks up and down the hall and pulls Matt inside the supply room. It's still blood soaked from earlier.

Linda closes the door, sliding the deadbolt into place.

Linda lobs him drop like a heap onto the floor. She falls to her knees beside Matt, lying on the ground.

LINDA

Matt... Matthew. Stay with me now.

Linda pulls his scrubs open. The wounds are many and

deep.

MATT

He surprised us. We weren't  
expecting...

LINDA

Shhh. Don't talk.

BAM! Something slams against the door. Bam! Slams against  
it again. The old deadbolt is buckling. Linda looks  
around the room and sees the storage freezer.

LINDA (cont'd)

We gotta move. Hang on.

Linda helps Matt up and into the storage freezer.

INT. STORAGE FREEZER

Linda grabs a metal bar and slides it between two hooks  
on the door and the jam.

BAM! The storage room door blows open. Linda leans down  
next to Matt.

MATT

Lin...

He entire shirt is stained with blood. He's having  
trouble breathing.

MATT (cont'd)

I can't feel anything.

Linda picks up his hand. Grips it tight.

LINDA

You feel that?

Matt smiles.

MATT

A little...

She rips his shirt open... and sees his wounds. She grabs  
a vial of alcohol and dumps it on her hands and then  
probes the wound.

LINDA

Your losing blood, but he didn't hit  
the vitals.

She looks around.

LINDA (cont'd)

Sutures and thread.

She rises, and looks outside the porthole into the room. Suddenly it fogs up and she almost sees a face. She stumbles backward, and the door starts rattling. Linda scrambles over to hold the metal crowbar in place. Sebastian pulls and rattles on the freezer door. To no avail. It's not gonna budge. Finally he gives up. The door stops shaking. Linda is relieved, briefly. Still. Then she hears the click of the door locking.

OUTSIDE THE FREEZER

CLOSE ON THE REGULATOR as the dial turns from forty-five degrees, down to negative twenty.

INSIDE THE FREEZER

Through the porthole, Linda sees the bloody footprints heading toward the door. She removes the metal bar and pushes on the door. It won't move.

LINDA  
Goddamnit.

Linda looks around the storage room. She grabs a roll of duct tape and pulls off a length.

MATT  
What're you doing?

LINDA  
This is temporary.

She takes paper towel and cleans off Matt's wound. She tapes it, using duct tape.

LINDA (cont'd)  
You still with me?

MATT  
Barely.

A beat later, the compressor begins pumping Arctic air into the freezer.

LINDA  
Just keeps getting worse.

Linda returns to the door. Shakes it.

INT. CHAMBER - DAY

We hear WHISTLING as we see a sheet of flesh fill out into a head as Sebastian slides on his latex head piece.

INT. STORAGE FREEZER

Linda continues shaking the door. The lock holds. A tear rolls down Linda's cheek, but a strange thing happens. The tear drops freeze. Linda shivers as she pulls the icy tears from her face.

LINDA  
Oh shit.

The inside thermometer has dropped to five degrees.

Linda grabs the metal bar and starts smashing it against the porthole. The metal bar just bounces off the glass.

INT. SEBASTIAN'S OFFICE

A drawer opens, revealing a set of clothing neatly folded. Shirt, pants, shoes. They begin to move.

INT. STORAGE FREEZER

Linda drops the metal bar and slides down the wall, defeated.

MATT  
There's no way out.

LINDA  
There's got to be.

MATT  
They say freezing to death isn't so bad. You just kinda pass out.

Matt's head rolls back.

LINDA  
Matt! MATT!

She checks his pulse. Thank god he still has one, but he's not gonna last long. They're both already starting to turn a little blue. Linda stares desperately up at the shelves, trying to find some sort of advantage. Then she sees something. She looks back at the door lock and then she rises ... and grabs AN EXTENSION CORD coiled on the shelf.

LINDA (cont'd)  
We're not dying in here.

INT. BATHROOM - DAY

Sebastian, dressed in street clothes, stands before the mirror applying make-up to his latex mask.

INT. STORAGE FREEZER

Linda finishes stripping the insulation off the electric cord.

She grabs a hypodermic needle package, and her cold fingers fumbles with the package as she tries to pull out the plastic tube.

She finally gets it out and she starts wrapping the stripped electric wire around the tube in a tight coil.

INT. BATHROOM - DAY

Sebastian slides on a wig and checks his appearance in the mirror. Pretty smooth. Even from relatively close up, he could pass as normal.

INT. STORAGE FREEZER

Linda furiously winds wire into a coil.

INT. CORRIDOR

Sebastian heads down the corridor. Lingered steam twists in and around the hallway, long wispy tendrils. Sebastian pauses for a moment, hearing A GROWL. Suddenly the hallway seems a lot scarier. From beneath his scrubs he pulls his own tranq gun. He listens ... hearing scraping and footsteps. Watching the water on the floor twitch. With machine like precision, he turns and fires. The tranq dart halts in mid-air and some invisible thing tumbles over.

Sebastian continues down the hallway.

INT. STORAGE FREEZER

Linda holds the plug end of the extension cord. The other end is wrapped into a tight long coil. Linda looks for an outlet, but can't find one. She looks at the overhead lights.

A moment later she's climbing up the shelving. She wrap\* a piece of fabric around her hand, and with a sharp punch she smashes one of the overhead light bulbs.

INT. LABORATORY

Sebastian enters, fully dressed. At a distance it'd be hard to tell his secret. He pulls several chemicals off the shelves. Then he pulls a tray of test tubes over and begins mixing.

INT. STORAGE FREEZER

Linda works on jerry rigging the two ends of the wire to the lightbulb, socket.  
Suddenly the coiled wire springs to life and flies

against the nearest metal surface. She's made an electromagnet.

INT. LABORATORY

Sebastian loads the filled test tubes into the centrifuge. Dozens of other vials are already slotted. He takes one of the left over vials, considers it a moment and then flings it over to the other side of the lab. The vial shatters and...

EXPLODES.

A powerful explosion that rocks the room.

INT. STORAGE FREEZER

Linda feels the rumbling as she places the coil up against the door. The magnet attaches itself. Linda shakes the coil, trying to get the doorlock to move.

OUTSIDE THE DOOR -

We see the lock twitching. Shaking...

INSIDE THE DOOR -

Linda shivers as she plays with the coil. Her eyes glaze and she stumbles backward. Her surgical scrubs, once soaked with sweat, are now frozen stiff. She composes herself and pushes back toward the door. Her heavy breath hangs as a low cloud of Mist.

INT. LABORATORY - DAY

Sebastian looks over the dozens of other test tubes, calculating their combined power in his mind. Then he closes the top of the centrifuge. He taps a few commands into its timer.

INT. SUPPLY ROOM

The door lock twitches again and twists back. The door swings opens and Linda stumbles out, mashing into a supply shelf of oxygen canisters. The canisters tumble every which way as Linda tumbles to the ground.

She scrambles to her feet and goes in after Matt, pulling his cold body out of the storage locker.

She pulls stacks of paper down from the shelves into a trashcan, grabs an industrial lighter and ignites the paper. She pushes Matt close to the small bonfire. As she does, the oxygen tanks catch her eye.

INT. CORRIDOR

Sebastian exits the lab, locking the door behind him. He heads down the darkened tunnel. Something scampers in front of him. Small, not visible. Sebastian sends it reeling with a swift violent kick.

INT. CORRIDOR, BY THE ELEVATOR - DAY

Sebastian, dressed and in full latex, comes striding up the tunnel. He taps a code into the elevator vault doors. The vault doors open revealing the elevator.

The doors slide open and Sebastian steps inside.

ELEVATOR  
Authorization please?

SEBASTIAN  
Caine. One One One One One.

ELEVATOR  
Authorization valid. Thank you.

LINDA  
Sebastian!

And there's Linda. Slicked with dirt and blood. She holds a oxygen container with a cut line.

LINDA (cont'd)  
I can't let you leave. Come on out and I'll give you one last chance.

SEBASTIAN  
You said it yourself, Lin. I shouldn't hold on to the past.

The door starts to shut.

LINDA  
Aaaaaaahhhh!

She hits the top of a LIGHTER duct-taped to the hose. A line of PRESSURIZED FIRE BLOWS into the elevator. WWHHHOOOSSHHHH! Sebastian goes up in flame. Linda runs toward the elevator. Just as the door's about to close, she slides. Her foot jamming into it. She lets loose with the flame again. Sebastian, backed into the corner, has no where to go. He's yelling in pain. His latex FACE BUBBLES and burns. The surgical scrubs SINGE BLACK. With no other escape route, he dives toward the door. Linda looks up to see his flaming body fly over her, back into the corridor. Linda kills the tank as Sebastian continues to burn. The elevator lights flickers and the security panel goes up in a shower of sparks. The elevator dies. Linda pulls herself to her feet and turns to see...

Half of Sebastian's head MELTED AWAY, his latex facade a gruesome smoke-damaged mass. His clothes are half burned revealing large blistering bubbly welts underneath, like deformed blackened bubble wrap.

Sebastian crawls to his feet, but Linda hits him with another shot of flame.

Sebastian pulls at his clothes as he crawls around the corner.

SEBASTIAN

Oh God!

Linda stalks toward him.

LINDA

You wanna see God? I'll show you God.

Linda turns the corner to see a heap of smoldering latex and clothing strewn about the corridor floor. Sebastian, looking like some ugly creature, pushes down the corridor. He throbs with his blackened skin blistering and cracking up and down his body. Linda lets loose another jet of flame. It's smaller than the first and doesn't quite hit Sebastian. Linda checks the tanks pressure gauge. It slowly drops. Linda follows the blackened horror into the maze of tunnels. But as he pushes along the corridor, his burns slowly re-absorb themselves. Sebastian is no longer visible. A quiet moment in the hallway as Linda realizes how vulnerable she is. She looks around for him desperately. Nothing. But something on the ceiling catches her attention. She blasts it with the last jet of her dying torch. THE SPRINKLER SYSTEM, hit by fire, comes to life. Water sprays down on the tunnel. Sebastian is caught in the downpour, his invisible frame outlined by water. It comes toward her, the hot skin steaming in the water. He grabs Linda and slams her against the wall. His watery hand smashes her across her face. Linda reels. On the floor, she looks to see Sebastian stalking toward her. She crawls away, but he grabs her by her hair, pulls her to her feet and slams her against the wall.

SEBASTIAN

I'm gonna find everyone in your family and kill them-. Your sister... she never liked me. I think I'll go after her and her little boy first.

Sebastian smashes her head against a metal post. Her head cuts open, blood dripping down.

SEBASTIAN (cont'd)

I just wanted you to know that before you die.

Linda collapses to the floor. Sebastian's foot presses against her neck, squeezing it. Linda gags for breath. But through the shoot of water that is Sebastian, we see something also... a watery smudge.

BAM!

MATT - smashes Sebastian with the metal bar. Sebastian slams against the corridor wall and sinks down.

Matt staggers. It's taken all his strength to get there. He drops the crowbar and seeks the wall for support, he sinks to his knees by Linda.

MATT

Thought I'd... thought I'd save you  
for a change.

He gives her his hand and pulls her up into his arms.

MATT (cont'd)

Let's got out of here.

Just as the two turn, Sebastian rises with the crowbar. He swings it with a yell. Matt pushes Linda out of the way, his arm glancing the blow into a conduit. The conduit splits open and severs ELECTRICAL wiring. The VOLTAGE shoots up the crowbar and into Sebastian. As the current pulses through his body, Sebastian vibrates. His blood vessels yank back to visibility, followed by his skeletal structure and major organs. Sebastian is slowly electrified. Smoke pours off him and he becomes more and more visible. Finally he collapses. His body throbbing in and out of visibility. Matt and Linda stumble away.

INT. CORRIDOR - DAY

Just outside the lab... Linda tries to pry open the sealed doors with the crowbar. But she can't.

Through the doors porthole she sees a collection of chemicals and the fire raging from the earlier explosion.

LINDA

Nitro...

Matt peaks inside.

MATT

He said it himself... All they'll find  
is a pile of charred corpses.

She sees the centrifuge... The timed counter on its face counts down from a minute. Fifty nine. Fifty eight. Fifty seven...

LINDA

He's rigged the centrifuge.

MATT

In an enclosed space, he'll wipe out  
the whole lab.

INT. TUNNEL

Linda and Matt move as fast as they can. They reach the  
burned out elevator. What the hell are they gonna do? We  
know the damn thing doesn't work. She swings her crowbar  
at the ceiling. The maintenance hatch comes down.

LINDA

Grab on.

Linda hooks the crowbar onto the hatch lip and pulls  
herself up. She reaches back down for Matt.

MATT

Forget about me. You go.

LINDA

Fuck you. Give me your hands.

Linda grabs Matt's hands and pulls for all she's worth.  
She struggles, but they both manage to get him through  
the hatch.

INT. LABORATORY - DAY

Three... two... one. The centrifuge springs to life.

The centrifuge spins the two dozen vials slowly at first.

INT. VENT

Linda and Matt are on top of the elevator.

Linda's hands search the wall. Bar fingers run across the  
smooth metal surface.

From the little light below she can see a maintenance  
ladder that spans the entire height of the vertical tube.  
They look up and see it disappear into the darkness.

LINDA

Climb!

MATT

But...

LINDA

Climb!

Matt starts up, rung after rung. Linda climbs right  
behind him.

INT. LABORATORY

The centrifuge spins faster and faster. The vials are starting to rattle.

INT. ELEVATOR SHAFT

Linda and Matt pull themselves up the ladder as quick as they can.

MATT

I can't. I'm going to pass out.

LINDA

Keep moving.

He does, through sheer force of will. Blood from his wound drips down on Linda's face. No telling how much further they have to go in this darkness. Light leaks in from the maintenance hatch below.

INT. LABORATORY

The centrifuge's whine has reached a fevered pitch. The vials shake violently.

Then... one of the vials shatters.

A FLASH OF LIGHT. A HUGE EXPLOSION rips through the laboratory.

INT. TUNNEL

The EXPLOSION rips through the lab doors. A MASSIVE FIREBALL rolls down the tunnel swallowing everything in its path.

One of the phase shifted animals gets caught in the flames. We see its shape briefly before it disappears in a wall of fire.

INT. ELEVATOR SHAFT

The ladder begins to shake. The entire shaft begins to rumble. Linda pushes Matt up as they scramble toward safety.

INT. EXHAUST VENT

The FIREBALL blows into the vent. Starts rolling down it also.

INT. TUNNELS

More explosions.

CHAIN REACTIONS. BOOM! BOOM! BOOM!

THE EXPLOSIONS rolls toward the OPEN ELEVATOR. Slamming into it... The elevator flies upward.

INT. ELEVATOR SHAFT

The rumbling worsens. The two desperately cling to the ladder. They look down to see...

The elevator...

SURROUNDED BY FLAMES flying up toward them, lifted by the explosion's SHOCK WAVES.

LINDA

Oh God!

MATT

Don't look.

The carriage accelerates toward them, faster and faster. Its loose cables whip around the shaft, slapping the walls around the pair. It's gonna hit them! Linda pulls herself close to the ladder and closes her eyes. She's pressed against Matt. The elevator... 50 feet... 40 ... 30 ... WOOOOOOOSH! It flames RIGHT BY THEM.

When Linda opens her eyes, the elevator is HUNDREDS OF FEET ABOVE THEM and a wall of fire is below them, closing in.

LINDA

Move!

Panicked, Linda pushes Matt up the ladder as she stares down at the rising fire wall. But the fire dissipates before it hits them, though a stray tongue of flames reaches up to lick the soles of her feet.

They hear a terrifying moan and look up to see the elevator peaking far above her. It slows to a stop and BEGINS TO FALL.

MATT

It's coming down!

FASTER AND FASTER. Coming back toward them in complete free-fall. Its emergency brakes clamp down, slowing it. Metal against metal. Sparks flying. One of the brakes shears. Then another. The elevator unseats from its tracks, SLAMMING against the walls as it TUMBLES. Linda sees that the elevator is out of control, and watches as it ping-pongs toward them... smashing into the access ladder, smashing into the wall. The elevator slows, but continues slamming side-to-side. Linda cringes as the elevator crashes into the wall above them. But it jams there, stopping. They pull their heads away from wall and

look up. The elevator just hangs there, suspended. There's a small crawlspace between the elevator and the ladder.

LINDA  
C'mon. Before it slips.

They begins to climb up again. Matt shimmies through the tight hollow, and squeezes out the other side, followed by Linda. She breathes a sigh of relief and just hangs there a moment when ... Ah! Something grabs her. A singed throbbing hand emerges from the darkness, gripping at her leg.

LINDA (cont'd)  
It's him.

She kicks at it and sees a dark dirty face - a swirl of dirt, grime and smoke with hollow eyes - rise up the ladder.

MATT  
Sebastian, you fuck.

LINDA  
Get off me.

Sebastian pulls himself up Linda's body. Translucent dirty hands paving at the fabric of her clothes. Linda tries to climb with this thing on her. But Sebastian grabs her around the neck. She begins choking for breath. Linda fights to keep her grip on the ladder... She looks down at the ten foot drop to the elevator and then... She lets go!

MATT  
No!

She and Sebastian plummet through the smoky haze and slam against the top of the elevator. Linda seems to hover a few above the elevator, Sebastian's shadowy outline below her. Matt painfully lowers himself down the ladder. But metal groans and the elevator drops another five feet. Linda struggles to her feet. Sebastian rises. A menacing dark figure stalking toward her. Linda pushes back from him. Sebastian grabs her by the hair and pulls her over to the ladder. The elevator strains and groans.

LINDA  
Let go of me.

Sebastian presses her up against the ladder. Presses into her from behind. He has her trapped. His dirty hand reaches out and strokes her hair.

SEBASTIAN  
Remember the day we met? You were

wearing a red dress and you were so pretty. Now... Now look at you.

MATT

Get off of her!

Sebastian pulls her hair back and kisses her neck with his filthy, dirt-smearred mouth and half-burned away face.

MATT (cont'd)

Sebastian, stop it.

Linda and Sebastian struggle. Matt reaches down to try and grab her, help her.

SEBASTIAN

You fucked it all up.

Linda looks at her feet. The last elevator emergency brake grips its cable. She grits her tooth and grabs hold of the ladder.

LINDA

Go to hell.

Linda stamps on the brake release. The ELEVATOR TUMBLES ... along with Sebastian. It slams into the fiery abyss a hundred yards below. Linda hangs, one hand holding onto the ladder, the other holding onto Matt. Matt pulls her back onto the ladder, using all his remaining strength.

EXT. WAREHOUSE - DAY

Linda and Matt stumble out into the blazing sunshine. Emergency crews close from all directions, sirens roaring. A trail of smoke drifts higher and higher into the sky.

An ambulance pulls up next to them and the paramedics hop out, immediately putting a blanket around her and treating Matt's wounds.

MARINE GUARD

What happened?

LINDA

We lived.

Linda looks over her shoulder at the traces of the ruin and she sees a shimmer of heat rising from the ground... almost as if something was there.

FADE OUT: