

THE CARPATHIA HORROR SHOW

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aka Warrior Jean

WGA-W Registered

FADE IN:

BLACK & WHITE FILM

ART - PHYSICAL MAP OF EAST EUROPE

A map showing topographical features such as mountains, rivers and seas, but no city names, with only the borders and name of one fictitious country depicted: Carpathia, which covers the northern third of present-day Romania and small parts of Hungary, Slovakia, Poland, and Ukraine.

[NARRATION: AI replication of Vincent Price]

NARRATOR (V.O.)

Carpathia. A land of horror.

EXT. TRAIL THROUGH FOREST - TWILIGHT

A horse-drawn carriage, a man at the reins, heads down a dirt path.

NARRATOR (V.O.)

Carpathia. A land of monsters.

INT. CASTLE - NIGHT

A Dracula-like figure descends a staircase in a castle, baring his fangs.

NARRATOR (V.O.)

Vampires.

EXT. FOREST - NIGHT

The Wolfman runs through a moonlit forest.

NARRATOR (V.O.)

Werewolves.

EXT. MEADOW - DAY

A Frankenstein monster staggers through the landscape.

NARRATOR (V.O.)

The Frankenstein monster.

INT. BALLROOM - NIGHT

A character resembling Dr. Frank-N-Furter from *The Rocky Horror Picture Show* struts on the stage.

NARRATOR (V.O.)

And transsexual transvestites.

RETURN TO FOREST TRAIL - TWILIGHT

The horse-drawn carriage continues its journey.

NARRATOR (V.O.)

But the worst horror is yet to come.

EXT. TRAIL NEAR CASTLE - DUSK

The horse-drawn carriage approaches a castle.

NARRATOR (V.O.)

Carpathia. Where damnation awaits you.

END BLACK & WHITE FILM

BLACKOUT

EXT. PAVED ROAD THROUGH FOREST - DAY

A large sedan heads down a two-lane paved road in an isolated area.

INT. SEDAN - DAY

In the driver's seat is a middle-aged Slavic woman, the REAL ESTATE AGENT. The adjoining passenger seat is occupied by two file folders and a thick, paper-filled binder. In the back seat are DR. JEAN ATKINS, a woman in her early 40s, her blond hair in a tight bun, in professional office attire; and her husband, STEVE KANDA, a White male in his mid-40s, in a long-sleeve black turtleneck sweater and blue jeans, which he wears in every scene.

REAL ESTATE AGENT

So what brings you to Carpathia?

CONTINUED

KANDA

Affordable property.

JEAN

We hope to establish a medical
research facility.

REAL ESTATE AGENT

Carpathia is very investor friendly.
And very discreet. Your secrets are
safe here.

EXT. CARPATHIA HOTEL - DAY

The sedan approaches the empty parking lot along the side
of a three-story white building. To the left are two one-
story extensions to the building that have no windows. The
car stops in the lot and the occupants get out and start
walking toward the annexes.

REAL ESTATE AGENT

The main building is the hotel, which
includes a restaurant.

They reach the first annex where the agent inserts a key
into the lock.

REAL ESTATE AGENT

These two wings were hostels for college
students.

INT. HOSTEL ANNEX - DAY

The three stand at one end of the room. Twelve stained
mattresses sit on rusty metal bed frames. The floor is
littered with used condoms, empty beer bottles and used
syringes. At the other end of the room is a door leading to
a hallway in the main building.

REAL ESTATE AGENT

I hope you can see the potential.

KANDA

This is going to take a lot of work.

CONTINUED

REAL ESTATE AGENT

And you, Jean?

Jean sidles up to Kanda, places a hand on his arm and leans her head on his shoulder.

JEAN

Dear, it's doable.

A rat runs across the floor.

BLACKOUT

SUPER: Three Years Later

EXT. CARPATHIAN FACILITY - DAY

A large sedan and two military troop transport trucks are parked in the lot of the converted hotel.

PAN to third floor window.

INT. JEAN'S OFFICE - DAY

Jean, wearing a white lab coat, stands up from her desk, holding a computer pad.

INT. VIROLOGY LAB - DAY

[MUSIC: Addicted to Love by Robert Palmer]

Jean walks through the lab with the computer pad in one hand and a stylus in the other, making notes on the screen as she observes the activities of four female lab technicians, all in their late 20s, also in white coats. They have identical black rim glasses and hair and makeup similar to but less vivid than the women in the "Addicted to Love" music video. As the music plays, the clinicians, slightly swaying to the music, perform various tasks.

LAB TECHNICIAN #1, standing, pushes tabs on a touch screen that starts a shaking incubator. LAB TECHNICIAN #2, also standing, loads half-filled test tubes into a centrifuge.

LAB TECHNICIAN #3, seated at the control panel of an electron microscope, observes virus particles on a monitor. Lab Technician #4 removes a small vial from one of the wall cabinets and examines the label.

INT. CARPATHIAN FACILITY BASEMENT - DAY

Jean, followed by Lab Technician #4, descends stairs into a basement where they are greeted by raucous monkey noises. Only the tops of the cages are visible as the camera shows the two approaching the caged animals.

CU: Two monkey paws, blistered and oozing pus, banging against the front of a cage. Jean approaches the cage.

JEAN

This subject seems unusually distressed. I've seen enough. Let's end it. We are ready for the next stage.

Jean and Lab Technician #4 walk to a table, where Jean picks up an electric prod, and pulls a trigger which creates an electric arc at the end. The lab technician opens a black bag and takes out a syringe with a huge needle.

EXT. CARPATHIAN FACILITY - DAY

In a yard on the side of the building is a pit containing the bodies of twelve monkeys mingled with kindling. Standing at the edge of the pit are Jean, Lab Technician #4, and SECURITY GUARD #1 and Security Guard #2, stout Black women in their early 30s, wearing tan security uniforms.

Security Guard #1 pours gasoline from a can on the pit. Security Guard #2 lights a road flare and throws it into the pit, setting it on fire.

BLACKOUT

SUPER: Meanwhile, in Mexico

EXT. CLEARING IN MEXICAN RAINFOREST - DAY

A Mexican worker carries away one of a dozen large jugs sitting on the ground and walks toward a one-story building.

INT. DRUG PROCESSING ROOM - DAY

On a table are three bags of cocaine and three bags of fentanyl pills. Behind the table are two men, wearing gloves and masks, who stand at a counter on which there are flasks, bottles of various powders, and a mixer. At the end of the counter is a pill pressing machine.

INT. DRUG LAB BUILDING OFFICE - DAY

Behind a desk sits a Latino CARTEL LIEUTENANT in his mid-40s. Before him sits ROBERTO, a robot disguised as a handsome, cleanshaven Latino in his late 30s, who is bound to a chair by metal handcuffs on his wrists and ankles. Behind him stand two armed thugs.

CARTEL LIEUTENANT

You have no pride. You are a Chicano who wants to be a gringo.

Roberto shows no reaction.

CARTEL LIEUTENANT

So, who am I dealing with? FBI? CIA?

Roberto is still stone-faced.

CARTEL LIEUTENANT

You know why we succeed? Your bratty kids want to get high. Your decadent society thinks that is normal.

ROBERTO

When I return to the office, I will share that perspective with my superiors.

CARTEL LIEUTENANT

Return? You think you are going somewhere?

ROBERTO'S POV: The lieutenant's face and the words "Is target acquired?"

FEMALE AI (V.O.)

Is target acquired?

The word "Yes" appears in Roberto's view.

EXT. MEXICAN RAINFOREST - DAY

The RAID CAPTAIN in camo sees on his computer pad the words "Is target acquired?" and "Yes."

RAID CAPTAIN

Now.

Eight armed men in camo start firing and advance on the clearing and building.

INT. DRUG LAB BUILDING OFFICE - DAY

Hearing the gunfire, the two thugs flee the room. Roberto thrusts his forearms up, severing them from his hands. He breaks his legs free from his bound feet, revealing small wires dangling from his arms and legs.

Springing from the chair, Roberto, in a series of fast, acrobatic moves, pummels the cartel lieutenant with just the nubs of his limbs.

INT. DRUG PROCESSING ROOM - DAY

The two men in gloves and masks are gunned down. A spray of bullets shatters the flasks and bottles and rips through the pill pressing machine.

BACK TO BUILDING OFFICE

Roberto continues his assault on the drug lieutenant until he is a bloodied corpse.

EXT. CLEARING IN MEXICAN RAINFOREST - DAY

Two drug workers are shot in the back as they flee near the collection of jugs on the ground.

BACK TO BUILDING OFFICE

Roberto is again seated in the chair, slumped forward. ROBERTO'S POV: He sees his own knees and edge of desk, a nearly empty battery icon, the number 5% and the flashing words "Recharge now."

FEMALE AI (V.O.)

Recharge now. Recharge now.

EXT. CLEARING IN MEXICAN RAINFOREST - DAY

The building is on fire. Four soldiers walk among the jugs leaking from gunshots and two dead cartel workers lying on the ground. Two other soldiers carry Roberto on a stretcher. Behind them are two more soldiers carrying Roberto's hands and feet on a separate stretcher.

BLACKOUT

EXT. U.S. CAPITOL BUILDING - DAY

A view of the U.S. Capitol Building from the base of the steps.

INT. U.S. CAPITOL HALLWAY - DAY

The sign on the hallway door says House Intelligence Committee - Closed Hearing.

INT. CAPITOL HEARING ROOM - DAY

CIA Director HAYDEN BRANSON sits alone at a table with his nameplate, facing members of the committee, at a long table, each with nameplates.

They are KENNY MCCORMICK, a White male in his 40s; David Delgado, a Hispanic man in his 50s; Arthur Sparkman, a White male in his 60s, chairperson ALICIA CORTEZ, a Hispanic woman in her 40s, John Hartman, a White male in his 60s, JAMAR HUDSON, a Black man in his 50s, and HELEN MITCHELL, a White woman in her 60s.

CU: Glass of water on table at McCormick's seat.

Branson watches McCormick closely as the Congressman takes a drink from his glass.

CORTEZ

We are meeting today to review the extrajudicial killings of Mexican citizens conducted by your agency on May 14 in the Chiapas state of Mexico.

Branson takes a sip from his glass of water.

CONTINUED

CORTEZ

Do I understand correctly that this action was taken without the knowledge or approval of the Mexican government?

BRANSON

Yes, madam chairperson, just as we killed Osama bin Laden without the knowledge or approval of the Pakistan government.

CORTEZ

That was completely different and was a response to a direct attack against the United States.

BRANSON

Three thousand people were killed on 9/11. Seventy thousand are killed each year in this country from fentanyl. We have a war on fentanyl. Lawyers and politicians do not win wars. Soldiers win wars.

MITCHELL

Director, that is not an acceptable explanation.

MCCORMICK

Why are we spending money on this shit? Stupid people who take fentanyl and die can be replaced with immigrants.

McCormick starts to gasp for air, puts his hands to his chest, then falls forward, his head hitting the table.

BRANSON

I believe Representative McCormick has suffered a heart attack.

Two men in black jackets marked FORENSICS on the back remove McCormick from his chair and carry him away. A third forensics agent removes the glass of water.

CONTINUED

BRANSON

Are there any more questions or
comments?

The panel members sit in stunned silence, but Hudson
finally speaks.

HUDSON

(facepalm, soft tone)
Who am I? Why am I here?

INT. CIA HEADQUARTERS LOBBY - DAY

People walk by the CIA seal on the floor of the lobby.

INT. CIA HALLWAY - DAY

In the hallway is a metal door marked ROBOTICS with a
keypad above the doorknob.

INT. CIA ROBOTICS LAB - DAY

NAKAYAMA, a middle-aged Japanese-American woman wearing a
white lab coat, stands at a long table, looking down at two
robotic human male heads: one White, directly facing a
Latino brown head. The white head is attached by wires to a
box with dials and switches. Watching her work is STEPHEN
BLAZEK, a White male in his 50s. Nakayama speaks to him.

NAKAYAMA

With the help of AI, we can match
rapid facial recognition with dermal
deposits of guanine nanocrystals,
like those found in chameleons.

She turns a dial on the machine and the white head turns
brown.

BLAZEK

That looks very promising. Good work,
Nakayama.

NAKAYAMA

We still have some kinks to work out.

INT. CIA HALLWAY - DAY

A physically restored Roberto, wearing a sport coat, long-sleeve dress shirt, and slacks, is passed by four young giggling women. A sign on a hallway door says Henry Ridgely, M.D.

INT. DOCTOR RECEPTION ROOM - DAY

Roberto sits alone in the reception room. A voice comes from an open door.

RIDGELY (O.S.)

Next patient.

INT. DOCTOR RIDGELY'S OFFICE - DAY

Roberto enters and sees DR. HENRY RIDGELY [Martin Clunes?], a White male in his 60s. The office is spacious, with various cabinets, counterspace, and an exam table and a desk with a chair for the doctor and one for the patient.

RIDGELY

Mr. Roberto.

ROBERTO

It's just Roberto.

RIDGELY

Yes. Take off your coat. Sit on the exam table and take off your shoes and socks.

Roberto takes off his coat and hangs it on a hook on the wall, then goes to the exam table and takes off his shoes and socks. Ridgely examines his hands and feet.

RIDGELY

Fine. Now step away from the table and stand over here.

Ridgely points to a clear area of the room. Roberto does so.

RIDGELY

I want you to do a front somersault and land on your right foot.

CONTINUED

Roberto does so.

RIDGELY

Now I want you to do a backward
somersault and land on your left foot.

Roberto does so.

RIDGELY

Fine. You can put your socks and shoes
back on.

As Robert does so, Ridgely goes to his desk, sits down, and starts taking notes. As Roberto finishes, Ridgely points to the chair across from him.

RIDGELY

Take a seat.

Roberto does so.

RIDGELY

Aside from losing your hands and feet,
have you had any other bodily issues?

ROBERTO

Sometimes I hear voices in my head.

RIDGELY

You're supposed to hear voices in your
head.

Ridgely looks down at his notes.

RIDGELY

I see you are due for an upgrade.

ROBERTO

Will I be replaced?

RIDGELY

Parts of you will be replaced. But your
core memory, your "soul,"

(air quotes)

will be retained.

ROBERTO

I have another question.

CONTINUED

Ridgely looks down at his notes and writes as he says:

RIDGELY

Subject has a second question.

(looking up)

Yes?

ROBERTO

If the goal is creating a reasonable
facsimile of a human, shouldn't I
have some kind of blood?

RIDGELY'S POV - DAYDREAM

Gunshots ring out as Roberto's chest is splattered by
bullets and blood stains appear on his shirt.

CU: Ridgely grimaces then regains his composure.

RIDGELY'S POV: Roberto is unharmed and unstained.

RIDGELY

Blood? No.

ROBERTO

That explains things.

RIDGELY

Explains things?

ROBERTO

People say I'm a Latino. I should be
hot-blooded. But I don't have hot
blood. I don't have any blood at all.

INT. CIA HALLWAY, DOCTOR'S OFFICE - DY

As Roberto, now wearing his coat, leaves the office, a
small shaggy white dog slips through the doorway to get
inside. The door closes. After a couple of seconds, the
door opens again.

RIDGELY (O.S.)

Get out, out.

The dog leaves through the open door.

INT. CIA ROBOTICS LAB - DAY

Roberto, shirtless, is seated at a lab table. Nakayama is holding a cord with a plug. When she brings it to within three inches of Roberto's skin just below the neckline, a socket appears on his back. She plugs in the cord. The cord leads to a supercomputer in an adjoining room.

INT. SUPERCOMPUTER ROOM - DAY

From a view of aisles of computers, go to one computer tower and enter the computer to see circuitry. Words and numbers pop up and float across the circuits:

FEMALE AI (V.O.)

Eleven thirty-five a.m. EST. Nuclear
launch code N56XBT.

CUT BACK TO ROBOTICS LAB

CU: Roberto's head, then enter his head to see words float across his brain circuits.

FEMALE AI (V.O.)

Eleven thirty-six a.m. EST. Nuclear
launch code A58ZM9.

INT. CIA HALLWAY - DAY

Door with CIA seal has sign: Hayden Branson, Director.

INT. CIA DIRECTOR'S OFFICE - DAY

Branson is seated at his desk. Ridgely is seated in front of him; to the side is seated Blazek. Branson speaks to Ridgely.

BRANSON

I brought Steve Blazek in today. He's interested in using Roberto in East Europe. I believe you had some concerns about Roberto.

RIDGELY

I understand you have given him full access to the supercomputer. I believe that is very unwise.

CONTINUED

BRANSON

We are letting Roberto access more information so he can make more informed decisions in the field. We are not putting a ceiling on our opportunities.

RIDGELY

Roberto is displaying a high level of self-awareness, which could lead to actions out of our control. Have you given him the latest Turing test?

BRANSON

I wouldn't worry about it. We have rules hardwired in his system.

RIDGELY

You mean like the Asimov rule, a robot may not harm a human being?

BRANSON

No, I mean like the Branson rule, a robot may not harm the CIA.

(pauses)

Henry, I think we're finished here.

INT. HALLWAY OUTSIDE DIRECTOR'S OFFICE - DAY

Ridgely bristles with resentment as he walks away from the office.

RIDGELY

Bloody fools.

RETURN TO DIRECTOR'S OFFICE

Blazek is now seated opposite Branson.

BRANSON

So, what is the situation in Carpathia?

ART: Screen is filled with a postcard titled "Come to Carpathia." On the card, Jean, her blonde hair now in pigtails, is wearing an off-the-shoulder blue peasant dress. Behind her is a wide grassy area in front of a forest, under a bright blue sky.

DISSOLVE TO:

EXT. CARPATHIA LANDSCAPE - DAY

The poster comes alive. The wording on the card disappears. Jean frolics on the grass, twirling about. At the bottom of the screen appears a URL: myarmy.carp.

JEAN

Come to Carpathia! Life is good in
Carpathia! Jobs are good in Carpathia!

She stops and looks at the camera.

JEAN

We are looking for a few angry men.
Do you like to shoot?

EXT. FOREST - DAY

A hunter shoots and kills a deer.

INT. BOXING RING

Two men are boxing.

JEAN (V.O.)

Do you like to fight?

EXT. STADIUM GROUNDS - NIGHT

A monster truck drives over and crushes a small car.

JEAN (V.O.)

Do you like to drive big trucks?
Then we have a job for you.

RETURN TO LANDSCAPE

Jean is holding a swab in her right hand and a small plastic bag in her left hand.

CONTINUED

JEAN

If you are man enough, visit our website below. We will send you a DNA kit.

Jean swipes the swab inside her cheek then puts it in the small bag.

JEAN

Send us your sample. If we think you have the makings of a super soldier, we will fly you, all expenses paid, to our training resort.

EXT. CARPATHIAN FACILITY (FORMER HOTEL) - DAY

A large grassy area fronts the white three-story building and two barrack annexes. A forest is in the background.

JEAN (V.O.)

This is our beautiful training facility.

INT. BLUE BARRACKS - DAY

The hostel wing contains 12 beds, six on each side of the room; each with a nightstand on top of which is a lamp with a blue base. There is a five-foot gap between each bed. At the end of the room, on the wall, is a big-screen TV showing a soccer match.

JEAN (V.O.)

This is your spacious living quarters.

INT. DINING ROOM - DAY

CU: A place setting on table with a big juicy steak, baked potato with sour cream, and string beans on a plate, next to which is a glass of beer.

JEAN (V.O.)

This is your supper.

RETURN TO LANDSCAPE

Jean now holds in her arms a large round wicker basket of red cherries.

JEAN

And I have cherries for you.

RETURN TO POSTCARD

[Polka music]

BLACKOUT

RETURN TO CARPATHIAN FACILITY - DAY

A large grassy area fronts the three-story building with the barrack annexes. Behind the barracks, two troop transport trucks and a sedan are in a parking area, which is not visible from the grassy area.

Twelve men emerge from each of the "blue" and "red" barracks: three White, three Latino, three Black, and three Asian men from each annex. Men from the "blue" barracks have blue trim on their collars; the other twelve have red trim.

The AUSSIE blue team recruit is wearing a Crocodile Dundee hat. The red team bearded SIKH is wearing a red turban.

They assemble in the grassy area in separate groups before separate drill sergeants: A wiry 40ish White woman, SERGEANT SMITH, wearing a uniform with blue trim; the other a tall Black woman in her 30s, SERGEANT JONES, in red trim.

SGT. SMITH

(pointing to Jones)

This beautiful Black woman will instruct the red team. She is Sergeant Jones.

I am Sergeant Smith. I will instruct the blue team. My pronoun is sir. Your pronoun is shithead. Do you understand?

SOLDIERS

(in unison)

Yes, sir.

LONG SHOT of soldiers from drone-level, then a longer shot.

MATCH CUT of longer shot (individual soldiers visible) to satellite photo on large screen monitor in:

INT. CIA BRIEFING ROOM - DAY

Blazek is at a podium next to the monitor, standing before agents in folding chairs:

GARRISON, a White male in his mid-50s, CARTER, a Black man in his 40s, GRIFFIN, a White male in his mid-30s; GRANGER, a stocky woman in her mid-40s with short blonde hair; and Diaz, a Latino in his late 30s. Roberto is seated near the podium, on a chair facing the seated agents.

BLAZEK

This is the facility in Carpathia training mercenaries from around the globe. It caught our attention for two reasons. They ask for DNA samples from recruits and their post office box has received a supply of vaccine for dengue fever.

A photo of bottles of the vaccine appears on the screen.

BLAZEK

As dengue fever is a tropical disease, they may be training soldiers for assignments in any of several tropical areas as seen here in red.

A world map with tropical areas in red appears on the screen.

BLAZEK

We doubt that a DNA test can detect a so-called super soldier.

Garrison raises his hand.

BLAZEK

Yes, Garrison.

GARRISON

I only see a couple dozen men in the picture. Isn't this rather small potatoes for the agency?

CONTINUED

BLAZEK

It seems to have caught the interest of the director. Ours is not to reason why. Still, given that local authorities are not friendly with the U.S., we must keep a low profile. Just the group in this room. You, Garrison, to lead.
Griffin, tech (show him at seat)
Granger, driver (show her at seat)
Carter, surveillance (show him at seat)
Diaz, mechanics (show him at seat).

Carter raises his hand.

BLAZEK

Yes, Carter?

CARTER

(pointing to Roberto)
And why is he here?

BLAZEK

Ah, yes. We thought this would be a good opportunity to run a beta test of our updated robotics. Indeed, Roberto is anxious to meet you. Come on up, Carter.

Carter hesitates but goes to the front of the room. Roberto stands up.

BLAZEK

Take a good look at Roberto.

Carter stands face to face with Roberto. Roberto's face starts to darken.

CUT TO: GARRISON.

GARRISON

You got to be shittin' me.

BACK TO: Roberto, whose face is now in exaggerated blackface, with huge lips and bulging eyes.

INT. CIA ROBOTICS LAB - DAY

Nagayama, in her white lab coat, is standing at a table on which sits a head and shoulder robot duplicate of TAYLOR SWIFT.

BLAZEK (O.S.)

(shouting)

Nagayama!

Nagayama ducks under the table. Blazek stands at one end of the lab, looking at the rows of tables and equipment.

BLAZEK

(shouting)

Nagayama!

Nagayama crawls under a table, past the legs and feet of technicians standing at the table.

INT. HALLWAY AT BATHROOM

On a bathroom door is a sign with simple male, female, and dog graphics and the word "RESTROOM" under them. The door opens.

RIDGELY (O.S.)

Get out, out.

The small shaggy white dog exits the door. Nagayama, still on hands and knees, comes face to face with the dog, then crawls through the open door into the bathroom.

INT. CIA HEADQUARTERS LOBBY - DAY

Five men with black hair, in black suits, black ties, and black sunglasses walk by the CIA seal on the floor of the lobby.

INT. CIA HALLWAY - DAY

Door with sign: Hayden Branson, Director. The door opens.

BRANSON (O.S.)

Get out, out.

The dog leaves, followed by Nagayama.

EXT. UNEMPLOYMENT/DMV BUILDING - DAY

Sign on building: Apply For Benefits Building

INT. UNEMPLOYMENT/DMV BUILDING - DAY

Nagayama stands at a testing kiosk with a computer screen.

FEMALE AI (V.O.)

(words on screen)

Have you received an offer of
employment in the last four weeks?

Nagayama presses button that checks NO on screen. A yellow Yield traffic sign appears on the screen with A and B choices.

FEMALE AI (V.O.)

(words on screen)

This sign means A) Slow down and be
ready to stop to let any vehicle pass
before you proceed or B) Say yes when
your partner wants sex.

Nagayama hits both answers. The word "INCORRECT" in large red letters appears on the screen

FEMALE AI (V.O.)

That is incorrect. Next question.

The shaggy white dog stands at a floor-level testing kiosk.

FEMALE AI (V.O.)

(words on screen)

Have you bitten your master in the
last four weeks?

The dog presses the button with his paw, which checks NO on the screen.

FEMALE AI (V.O.)

(words on screen)

When a vehicle is in motion, which of
these is your correct position?

CONTINUED

The screen shows two pictures: A) A dog with his head out the back window of a car and B) A dog in the driver's seat, paws on steering wheel, looking out the front window. The dog presses the button which clicks on B. A smiling dog face appears on the screen.

FEMALE AI (V.O.)

(words on screen)

Congratulations! That is the correct answer.

INT. CIA HEADQUARTERS LOBBY - DAY

Five robot dogs walk by the CIA seal on the lobby floor.

INT. CIA ROBOTICS LAB - DAY

[MUSIC: *The Outer Limits* theme by Dominic Frontiere]

A KOREAN TECHIE, in his mid-50s, stands at the table, looking at an oscilloscope, which shows the waves from *The Outer Limits* 1963 intro (from 45 seconds to 1.04-minute mark). End music.

ROBERTO

Pardon me.

The techie turns around to see Roberto, in his regular appearance, facing him and holding the end of the cord that had previously connected him to the supercomputer.

KOREAN TECHIE

Do you need help with that?

INT. SUPERCOMPUTER ROOM - DAY

From a view of aisles of computers, go to one computer tower and "enter" the computer to see circuitry. Words pop up and float across the circuits: TOP SECRET: Green State or Failed State, AI Simulation.

FEMALE AI (V.O.)

Green state or failed state.

CONTINUED

BACK TO ROBOTICS LAB

Roberto, shirtless, sits at the table, the cord attached to his upper back.

CU: Roberto's head, then enter his head to see words Green State or Failed State float across his brain circuits.

BACK TO: Computer tower, then inside of computer tower, where an image emerges:

EXT. DOWNTOWN - DAY

People ride bicycles, but no cars, in a downtown area.

FEMALE AI (V.O.)
(words float across screen)
Green state. The 15-minute city.

Two sidewalk cafes line the street, where people of various ethnicities are eating food or drinking coffee on chairs on the sidewalk. There are also clothing stores and a gym.

DISSOLVE TO:

EXT. FARM FIELD - DAY

An autonomous electric tractor tills the field.

FEMALE AI (V.O.)
(words float across screen)
Green state. Farm.

INT. GREENHOUSE - DAY

A farmer and the farmer's wife attend to rows of kale and spinach growing in waist-level containers.

FEMALE AI (V.O.)
(word floats across screen)
Hydroponics.

EXT. CHICKEN GRAZING AREA AND COOP - DAY

Chickens are pecking at things on the ground in a small, fenced field next to a chicken coop.

CONTINUED

FEMALE AI (V.O.)
(words float across screen)
Sustainable protein.

EXT. FARMHOUSE - DAY

The one-story farmhouse has solar roof panels.

FEMALE AI (V.O.)
(words floats across screen)
Solar power.

INT. SUPERCOMPUTER ROOM - DAY

Return to closeup of computer tower and enter the computer to see circuitry.

FEMALE AI (V.O.)
(words float over circuits)
Failed state. City.

EXT. SLUM CITY - DAY

The same downtown area as the 15-minute city, but the outdoor seating has disappeared. Building fronts are boarded up and homeless tents fill the sidewalks. Instead of bicycles, rap music blasts from a large black sedan cruising down the street. All the car windows are tinted.

The car slows, the front passenger window rolls down and a Black man inside fires an assault rifle at a Black man on the sidewalk handing a bag of cocaine to a skinny, heavily tattooed White female.

BACK TO ROBOTICS LAB

CU: Roberto's head, enter his head and see circuits.

FEMALE AI (V.O.)
(words float across circuits)
Failed state. Farm.

EXT. FARM FIELD - DAY

Two vehicles speed across the farm field: an open top Jeep, with two bearded White males, the one in the passenger seat holding a machine gun, followed by a large pickup truck with two bearded White men in the front seat.

INT. GREENHOUSE - DAY

The glass panels shatter as machine gun fire rips through the greenhouse.

EXT. FARMHOUSE - DAY

A hail of bullets fills the farmhouse with holes.

EXT. CHICKEN COOP - DAY

As chickens squawk and flap around, one of the raiders emerges from the chicken coop holding eggs in his hands.

INT. FARMHOUSE KITCHEN - DAY

The farmer lies dead of bullet wounds on the kitchen floor.

INT. FARMHOUSE HALLWAY - DAY

One of the raiders drags the wife through the hallway then through the bedroom door. The sound of clothes ripping. The wife SCREAMS (O.S.).

BACK TO:

CU: Roberto's head, then enter his head to see words 50-Year Projection float across brain circuits.

FEMALE AI (V.O.)

Fifty-year projection.

STOCK FOOTAGE: Films of drought, flooding, destruction in war zones.

BACK TO COMPUTER TOWER, then inside of computer.

FEMALE AI (V.O.)

(words float across circuits)

Global population in failed states:
79 percent.

EXT. CARPATHIAN FACILITY LAWN - DAY

All 24 soldiers are doing pushups. Half are doing well, half are struggling. Sergeant Smith looks on as Sergeant Jones barks orders.

SGT. JONES

Forty-eight, forty-nine, fifty.

Six trainees collapse, their faces to the ground.

SGT. JONES

Okay, you out-of-shape shitheads.
Back to the barracks.

INT. BLUE BARRACKS - DAY

The Aussie, sitting on his bed and wearing his hat, begins to carve a chunk of wood with a large Bowie knife. The other recruits are watching the home design show *Design Inc.* with Sarah Richardson, muted with closed captioning on the big screen TV.

The Aussie now holds the complete wood figure of a panda in his hand. He holds it up in the direction of the Filipino recruit sitting in bed opposite him across the aisle.

AUSSIE

Hey, what do you think of my koala bear?

The Filipino turns his gaze from the TV to the Aussie.

FILIPINO

Dude, that's a panda, not a koala.

The Aussie looks at the wooden figure in his hand.

AUSSIE

Why yer right, mate. I'm always confusing those two.

INT. DINING ROOM - DAY

Repeat CU: A place setting on table with a big juicy steak, baked potato with sour cream, and string beans on a plate, next to which is a glass of beer.

CONTINUED

MATCH CUT: A divided metal tray with two slices of Spam, mashed potatoes, peas, and applesauce, next to which is a paper cup filled with soda.

SOLDIER (O.S)

Where's the beef?

SECOND SOLDIER (O.S)

Where's the beef?

SIX SOLDIERS (O.S)

(in unison)

Where's the beef? Where's the beef?

TWELVE SOLDIERS (O.S)

(in unison, hear fists pounding
on table)

Where's the beef? Where's the beef?

Where's the beef?

Bite-size portions of the food disappear from the tray in fast motion. The dirty empty tray disappears and is replaced by a 4.25-ounce boxed Hostess Cherry Fruit Pie.

JEAN (O.S)

And I have cherries for you.

INT. JEAN'S OFFICE - DAY

Jean is seated behind the desk, still in a white coat. In a chair, facing her, is Kanda.

JEAN

The soldiers are starting to complain
about the food.

KANDA

We need to start cutting somewhere.
This project is a money pit.

INT. RED BARRACKS - DAY

In the red barracks, where the lamps have red bases, a White American, WALLACE, is seated on a bed farthest from the TV. Opposite him, across the aisle, is the SIKH, wearing his turban.

CONTINUED

He and the other recruits are watching a muted, closed-captioned episode of the design show *Room Service* with Sarah Richardson.

WALLACE

Hey, raghead, who sent you here,
al-Qaeda?

SIKH

I am not a Muslim. I am a Sikh, you
asshole.

WALLACE

Did you came here to fuck the blonde
in pigtails?

SIKH

What are you talking about?

WALLACE

The blonde in the video.

SIKH

I saw a different video.

INT. INDIAN NIGHTCLUB - NIGHT

The nightclub has a large stage and an empty dance floor, but a large crowd of young people around the edges. A young handsome male INDIAN SINGER alone on stage begins singing a soft ballad.

INDIAN SINGER

Are you lonely? Are you angry?
Do you need to fight?
To fight for something?
There is a place for you.

The music turns to a loud, upbeat tempo.

INDIAN SINGER

(loudly)
That place is Carpathia!

CONTINUED

Twelve dancers rush in from backstage: six women in party dresses, who form the front line behind the singer and six men dressed as soldiers, carrying prop rifles, who form the back line. The crowd rushes to the dance floor and begins dancing.

INDIAN SINGER
AND FEMALE DANCERS

(as male dancers twirl rifles)
Come, come, come to Carpathia.

INDIAN SINGER
AND MALE DANCERS

Come, come, come to Carpathia.

INDIAN SINGER
Life is good in Carpathia.
The pay is good in Carpathia.

MALE DANCERS
We need fighters in Carpathia.

The singer steps into the crowd and begins dancing with them. The two lines of dancers on the stage part in the middle as two tall men enter from the back holding each end of a large rolled-up banner.

At the front of the stage, they step apart, unrolling a banner showing the Carpathia postcard view titled Come to Carpathia but with a beautiful Indian woman instead of the blonde Dr. Atkins. The myarmy.carp URL is at the bottom.

[MUSIC TBD.]

INT. JEAN'S OFFICE - DAY

Kanda still faces Jean across the desk.

KANDA
And I'm still getting bills for that
damn Bollywood video.

EXT. CARPATHIAN FACILITY - NIGHT

A few lights are on in the building and barracks.

INT. BLUE BARRACKS - NIGHT

The Filipino soldier is looking at a cord leading from the foot of his blanket to under the bed. He looks under the bed then looks at the bottom of walls on both sides of the bed.

FILIPINO

What's with this blanket cord? It doesn't lead to an outlet. I think it goes straight into the wall.

AUSSIE

What, mate, you think they are going to electrocute us?

INT. BARRACKS MONITOR ROOM - NIGHT

NURSE #1, a Chinese woman in her mid-30s, is looking at a bank of monitors recording heartbeats for each of the 24 beds in the two barracks, and four screens showing camera views in the barracks. Six of the monitors, corresponding with soldiers now lying in bed under their blankets, show their heartbeats.

She looks at a screen showing the Filipino holding the blanket cord. She picks up a landline phone.

NURSE #1

We have someone messing with the biosensor in the blue barracks.

INT. JANE'S OFFICE - NIGHT

Jean speaks down into a speaker phone.

JEAN

Has he damaged anything?

NURSE #1

(on Jane's speaker phone)

No.

JEAN

Then let it go.

EXT. SURVEILLANCE AREA - DAY

In an area of shrubs and small trees a mile from Jean's facility, CIA agent Carter looks at the site through binoculars. He can see the main building and barracks but not the parking area.

A concave sound detection disk is aimed at the buildings. Carter has earphones attached by a wire to the disk system.

He looks to his left and observes a troop truck approaching from the distant edge of the forest. Carter speaks on a walkie talkie.

CARTER

A truck is returning from the forest southwest of the facility.

The truck parks near the barracks on the side facing the grassy area.

EXT. PAVED ROAD THROUGH FOREST - DAY

Two black vans are parked in the dirt along the edge of a two-lane paved road. Agent Garrison stands next to the van at the rear, holding a walkie talkie.

GARRISON

Copy that.

BACK TO SURVEILLANCE AREA

Carter sees Sergeants Smith and Jones talking at the front of the facility building. Carter speaks on the walkie-talkie.

CARTER

Can't pick up much. Something about "woodsball."

BACK TO ROAD - DAY

Garrison speaks on his walkie talkie.

GARRISON

Good, that gives us something to work with.

CONTINUED

Garrison opens the side door of the van at the rear. Inside is Griffin, sitting in front of a computer screen and other electronics.

GARRISON

Woodsball. Fun and games in the forest.

Garrison walks to the front van and opens the rear side door. Roberto sits motionless in the seat next to the door.

GARRISON

Sorry to keep you waiting. We'll finally have something for you to do.

ROBERTO

No problem. I use the time to evaluate your species.

GARRISON

Uh, right.

Garrison heads back to the second van and opens the back door.

GRIFFIN

Is Roberto good to go?

GARRISON

Yeah. He said he uses his spare time to evaluate our species. I don't think I like the sound of that.

INT. FACILITY EXAM ROOM - DAY

A nurse, ANGELA, in her late 20s, who resembles Pat Benatar, gives a shot in the arm to MORALES, a Latino from the blue barracks, who is seated.

On the wall is a poster of the "Kissing the War Goodbye" public domain photo of a sailor kissing a nurse in Times Square.

MORALES

What's the shot for?

CONTINUED

ANGELA

Dengue fever. Maybe they're sending you to fight in the tropics.

MORALES

Well, if I'm going there to die, I deserve one last request, right?

Angela says nothing.

MORALES

Hey, you know that picture up there, the sailor kissing the nurse?

ANGELA

Yeah, what of it?

MORALES

She was doing her duty. I think I'm owed a kiss.

Morales lunges from his chair to grab Angela by the shoulders and tries to kiss her as she turns her head away and pushes back.

INT. FACILITY HALLWAY - DAY

SECURITY GUARD #1 and Security Guard #2 hear a commotion in the exam room.

BACK TO EXAM ROOM

The guards enter to see Morales and Angela in the same pose as the sailor and nurse in the Times Square photo.

INT. BLUE BARRACKS - DAY

The security guards bring Morales into the room and throw him to the floor.

BACK TO EXAM ROOM - DAY

Jean replaces the sailor/nurse poster with the "We Can Do It" Rosie the Riveter poster.

EXT. CARPATHIAN FACILITY - NIGHT

MEDIUM SHOT of front of the three-story building.
ZOOM to third floor upstairs lighted window.

INT. JANE'S OFFICE - NIGHT

Angela sits across from Jean.

ANGELA

The man who attacked me. Morales.
He's still here.

JANE

We need him to complete the clinical
trials.

ANGELA

When I saw women were in charge
here, I thought things would be
different.

JANE

Morales will be punished. Let's make
a deal, Angela. Give me 72 hours to
deal with him. If you are not satisfied,
I will give you a full month of
severance pay, write a glowing letter
of reference, and pay your air fare
back to the States. Fair enough?

ANGELA

Plus I don't want Morales anywhere
near me.

JANE

Fine. We can reassign you to the red
barracks.

ANGELA

No. I don't want to be around any of
those jerks.

JANE

I can switch you out with the nurse
at the biosensors.

EXT. FOREST PERIMETER - DAY

The blue and red teams are assembled separately on a field 20 yards from the forest. Behind them are the two troop transport trucks. A cord leads from the cab of one of the trucks to a large laptop computer on a small table. A folding chair is open at the table.

The teams wear paintball game helmets and carry large paintball pistols, with attached hoppers and air cartridges, all in team colors.

The Aussie has his hat strapped to the top of his helmet. The Sikh has his turban attached to the top of his helmet. Sgts. Smith and Jones stand in front of their respective teams.

SGT. JONES

(holding a 4-inch yellow triangle)

Red team will defend positions in the designated forest area, marked with these yellow triangles nailed to trees. As the defense has the initial concealment advantage, you will have only 70 percent of the ammunition of the attacking blue team.

SGT. SMITH

After both teams are in the designated area, all of you have one hour to score hits. If hit, you are eliminated and should return immediately to this assembly area. Your personal GPS device will determine if you leave the game boundary and will beep a warning. Let's see who comes back with a clean shirt.

SGT. JONES

Good luck, shitheads.

EXT. FOREST - DAY

Shots heard in the dimly lit forest. One blue soldier takes a splat on the arm.

CONTINUED

Another blue recruit is hit on the helmet. A red team member, Wallace, is heading away from the sound of the firing. He reaches a yellow marker and hides behind a tree.

EXT. FOREST PERIMETER - DAY

Sgt. Jones sits at the table, watching dots numbered 1 through 24 moving about on the laptop screen. Sgt. Smith looks over her shoulder.

SGT. JONES

How long do we keep putting on
this show?

SGT. SMITH

I'm guessing another day or two.

The blue soldiers, who were splattered on the arm and helmet, exit the forest.

BACK TO FOREST

The red team member, Wallace, still hiding behind the tree, hears a whooshing sound. He looks down to see a dart stuck in his leg. He collapses. Roberto, holding a bamboo blowgun, is in camo bearing a small pouch on his belt but no other gear. He removes Wallace's helmet. He looks down at the shaded face of Wallace.

ROBERTO'S POV: a message appears in front of his eyes:
Insufficient Light For ID. Roberto starts dragging Wallace out of the forest. He goes past a yellow tree tag.
CU: Wallace and a beeping sound.

BACK TO FOREST PERIMETER

On the computer screen, the number 13 dot is moving away from the others.

SGT. JONES

Someone has gone off the reservation.

SGT. SMITH

Number 13. That's Wallace.

Five more paint-splatter soldiers emerge from the forest.

EXT. CLEARING OUTSIDE FOREST - DAY

Roberto, now with Wallace's face and wearing his uniform, stands over Wallace's naked body. From his own pile of clothes, he removes a small, round metal can from the pouch. He removes the lid to reveal inside a swarm of black metal spiders. He stoops down and pours the spiders onto Wallace's body, where they spew out an acid that eats away at the flesh.

BACK TO FOREST PERIMETER

Twenty paint-splattered soldiers mill about the area. Three unpainted soldiers emerge from the forest and receive a smattering of applause. As they get halfway across the field, Wallace/Roberto emerges from the forest, also unmarked, wearing his helmet. He reaches the halfway point.

SGT. JONES

Wallace, get your sorry ass over here.
Pronto.

Wallace/Roberto runs over to Sgt. Jones. Sgt. Smith is next to her.

SGT. JONES

Take that stupid helmet off.

Wallace/Roberto takes off the helmet.

SGT. JONES

You thought you could get away with that, leaving the playing field?
Explain yourself, shithead.

WALLACE/ROBERTO

Yes, sir. The Kobayashi Maru test, sir. If you don't cheat, you don't win, sir.

SGT. JONES

The Kobi what?

SGT. SMITH

It's a Star Trek thing.

In the sky behind Sgt. Smith, a tiny Starship Enterprise leaves the frame.

EXT. CARPATHIAN FACILITY - DAY

The blue and red soldiers walk back into their respective barracks.

INT. FACILITY MEN'S BATHROOM - DAY

Wallace/Roberto is alone in the bathroom. He sees an electrical outlet beside a mirror above the sink. He twists his right index finger, and a two-prong plug emerges. He sticks it in the outlet.

Wallace/Roberto's POV: A screen appears before his eyes with a partially filled battery icon, the number 41% and the words "Slow Charging."

Wallace/Roberto pulls his finger out, twists it again, and reinserts it. His POV: the battery icon, the number 45% and the words "Fast Charging."

INT. VIROLOGY LAB - DAY

Lab Technicians #1 and #2 look up from their tasks at the incubator and centrifuge as lights and instruments flicker on and off.

INT. JEAN'S OFFICE - DAY

Jean is seated behind her desk, with Kanda in the chair in front of her. The light in the room flickers.

JEAN

That shit service. Carpathia Gas and Electric. I told you we should have gotten a backup generator.

KANDA

There you go again. Spend, spend, spend.

BACK TO MEN'S BATHROOM

Lights flicker in the bathroom. Wallace/Roberto pulls his finger out of the plug and the lights return to normal.

EXT. PAVED ROAD THROUGH FOREST - NIGHT

The two black CIA vans are parked along the edge of the road, dimly lit by moonlight.

EXT. TAVERN - NIGHT

A two-story old building has a sign on the front showing a bloody, severed boar's head between the words "TAVERNA" and "SÂLBĂȚIC."

INT. TAVERN BACKROOM - NIGHT

Under the intense light from a gooseneck lamp, the TAVERN DRIVER, a man in his mid-20s, is cowering in a chair at a small table on which sits a butcher block. Muffled sounds can be heard from the kitchen: the rattle of dishes, water running.

TAVERN DRIVER

I only failed you once, sir. Will you give me another chance?

The view of the man is interrupted as a large meat cleaver is struck down on the block by an unseen person, then is pulled away.

TAVERN DRIVER

I promise I will find them.

EXT. PAVED ROAD THROUGH FOREST - NIGHT

A small sedan is heading down the road.

INT. SEDAN - NIGHT

The tavern driver is behind the wheel, his hands tightly clutching the steering wheel.

TAVERN DRIVER

I can do this. I can do this.

The driver's POV: Through the windshield he can see the two CIA vans along the side of the road. He slows down, pulls off the road and stops, and turns off the headlights.

INT. CIA VAN - NIGHT

Griffin and Garrison are looking at a screen showing a crude outline of the Carpathia building and two barracks, with a red light at one end of the barracks.

GARRISON

So far, so good. Maybe, in the morning, Roberto will get a chance to sneak into the main building.

The two men hear a rustling sound outside. The men look at each other. Garrison opens the van door. The tavern driver is carrying a green Uber Eats bag.

TAVERN DRIVER

Your order, sir.

GARRISON

Finally. I was starving.

INT. TAVERN KITCHEN - NIGHT

Behind a counter, a large man is cutting meat with a meat cleaver. CU: Cleaver cutting meat.

WAITRESS (O.S.)

Another Uber Eats order.

INT. RED BARRACKS - NIGHT

All the soldiers are asleep.

INT. BARRACKS MONITOR ROOM - NIGHT

Angela is looking at the 24 monitors recording heartbeats for the soldiers but, in the red barracks, there are no heartbeats for Bed 13. She picks up the phone.

ANGELA

Doctor, we don't register any heartbeats for Bed 13. That's Wallace.

INT. JANE'S OFFICE - NIGHT

Jean speaks down into a speaker phone.

CONTINUED

JEAN

Thank you. I'll have tech check it out.

INT. RED BARRACKS - NIGHT

The KANDA MALE TECHIE, an Asian in his late 30s and a White KANDA FEMALE TECHIE, also in her late 30s, both in white coats, slowly roll a cart filled with electronic equipment between the rows of beds, stop at Wallace's bed, then turn around and roll it back toward the hallway door.

INT. CARPATHIA TECH LAB - NIGHT

The lab has a long worktable in the center with two stools and a long counter-like desk with two large desktop computers and chairs. The computers are both on, with data on the screens. Along another wall are shelves of electronic equipment and, parked on the floor, the cart with equipment on it. At one end of the room is a bank of computer towers occupying about six feet of floor space against a wall.

The female technician is sitting on one of the chairs in front of a desktop computer. The male techie is standing at the table and speaking on a smart phone.

KANDA MALE TECHIE

The occupant of the bed has a GPS tracker. It's broadcasting on a different frequency than ours.

CUT BACK TO JANE'S OFFICE

Jean speaks down into the speaker phone.

JEAN

Meet security in the hallway. Use the EMP at the lowest setting.

INT. RED BARRACKS - NIGHT

The two security guards stand at the foot of Wallace's bed. Security Officer #1 kicks the bed. Wallace/Roberto wakes up.

CONTINUED

SECURITY OFFICER #1

Put your clothes on and come with us.

The disturbance has awakened five of the soldiers. Three sit up on the side of their beds. One is BLACK SOLDIER #1, at the bed farthest from Wallace/Roberto. As the guards and Wallace/Roberto leave the room, he addresses another Black soldier who is awake but still lying in the bed next to him.

BLACK SOLDIER #1

What do you think that was about?

INT. FACILITY HALLWAY - NIGHT

The two security guards lead Wallace/Roberto down the hallway, each holding one of his arms as he walks in the middle. As they approach the male and female technicians, the male techie raises a ray gun-like device with a small concave dish at the end of the barrel.

Wallace/Roberto tries to struggle loose, but the male techie fires the EMP, which makes a buzzing sound. Wallace/Roberto slumps in the arms of the guards and reverts to his Roberto identity.

INT. CIA VAN - NIGHT

On the computer screen, the red light in the building hallway disappears. Griffin, seated, is watching the screen. He turns to Garrison, who is standing beside him.

GRIFFIN

We lost the GPS.

GARRISON

What happened?

GRIFFIN

Could be a lot of things. Faulty equipment, dead battery, or the robot was destroyed.

INT. CARPATHIA TECH LAB - NIGHT

The male techie is looking at an instrument on the cart.

KANDA MALE TECHIE

We lost his internal GPS tracker.

Kanda is now in the lab with the two technicians. Roberto is lying face down on the lab table, just wearing his shorts.

KANDA

Can you replace it?

KANDA MALE TECHIE

Maybe, in a few minutes.

Kanda stands over Roberto, holding a cord with a plug.

KANDA FEMALE TECHIE

Is that compatible?

KANDA

We'll know soon enough.

As Kanda moves the plug near the base of Roberto's neck, the outlet appears in his skin, and Kanda inserts the plug. The cord extends to the computer bank at the end of the room.

KANDA

(addressing female techie)

Check his thumb drive.

The female technician twists the thumb on Roberto's left hand, and it comes off, revealing a USB plug on the stub. She inserts it into a USB port on a computer tower on the desk next to one of the computer screens. She opens the thump drive file on the screen to reveal a long list of numbered files.

BACK TO CIA VAN

Griffin is leafing through a manual titled Roberto Model 2, with a drawing of Roberto on the cover.

GARRISON

Find anything about the GPS?

CONTINUED

GRIFFIN

Nothing useful. But there is a
phone number.

Griffin pushes numbers on a smart phone.

FEMALE AI (V.O.)

Thank you for calling the CIA
International Technology Help Line.
We are ready to serve you. For
Spanish, press 1. For German, press 2.
For French, press 3. For Italian,
press 4. For Polish, press 5. For
Russian, press 6. For Greek, press 7.
For Dutch, press 8. For Chinese,
press 9. For other language options,
press 9 and the star key. Otherwise,
stay on the line for the next
available technician.

[Music on recording: We've Only Just Begun by the
Carpenters]

CUT TO EXT. VIEW of vans on side of road.

BACK TO interior of rear van. The music has stopped.
Griffin is staring numbly at the phone.

FEMALE AI (V.O.)

We are experiencing heavy call volume
at this time. A technician should be
available in twen-ty sev-en minutes.
Please stay on the line. Your call
is important to us.

BACK TO TECH LAB

CU: Male techie holds up to his face a domino-size GPS
tracker.

KANDA MALE TECHIE

This should work.

INT. FACILITY EXAM ROOM - DAY

Sitting at a table, nurse Angela sews the GPS tracker into
a fold in a hem of Roberto's camo pants.

BACK TO CIA VAN

Griffin is looking at the display screen of the main building and barracks outline. The red dot has reappeared inside the building.

GRIFFIN

We're back on.

INT. VIROLOGY LAB - NIGHT

Roberto's POV: He sees Jean sitting across from him in the lab, but the image is marred with static. Words appear in his view: Restoring Function.

FEMALE AI (V.O.)

Restoring function.

The image clears. Roberto's forearms and shins are bound to the chair with thick metal clamps. Robert flexes his hands. The metal sizzles. Behind him stand the two security guards.

JEAN

You are spending 80 percent of your mental energy trying to figure out how to escape. I need 100 percent of your attention. You were sent here to observe, not kill me. If I remove your restraints, will you promise to hear me out?

ROBERTO

Yes.

Jane nods to the security guards. They undo the restraints then leave the room.

JEAN

Feel free to walk around and examine the lab.

Roberto walks around the lab, looking at the instruments and cabinets full of serum and blood samples.

INT. CIA VAN - NIGHT

Griffin sees the red dot move on the facility map on the screen. Garrison looks over his shoulder.

GARRISON

Good. It looks like he's finally checking the place out.

BACK TO VIROLOGY LAB

Robert returns to his seat.

JEAN

What do you think?

ROBERTO

Virology lab. Gain-of-function.

JEAN

Correcto, Roberto. Let me tell you the whole story.

EXT. UNIVERSITY - DAY - FLASHBACK

SUPER: Three Years Ago

Students walk in front of a Georgian-style Ivy League university building.

INT. UNIVERSITY CLASSROOM - DAY

Jean stands before a class, presenting a slide show on a large monitor. The first slide is the painting "The Sermon on the Mount" by Carl Bloch, showing Jesus speaking to a group of people.

JEAN

Good morning. I am Doctor Jean Atkins. In the Sermon on the Mount, Jesus said "Blessed are the meek, for they shall inherit the earth" For that to happen, violent males must disappear. Men with a variant of the "warrior gene" (air quotes) are more easily provoked to violence.

CONTINUED

JEAN (CONT.)

How do we target this gene, the low-activity form of monoamine oxidase A, also known as MAOA? While there is no literature showing a link between MAOA and viruses, there are papers showing a relationship between the level of monoamine oxidase and dengue virus, pictured here.

A slide showing dengue virus particles appears on the screen.

JEAN

That finding would suggest that a virus might be engineered to target those with the low activity form of MAOA. However, given that dengue fever has an insect vector . . .

A slide shows a mosquito sucking blood from an arm

JEAN

we face the greater challenge of altering the virus to make it a more contagious, respiratory agent.

A slide shows a person coughing.

JEAN

We are then left with the choice: Do we want to eliminate violent males entirely . . .

A slide shows a mass grave, with dozens of bodies at the bottom of a pit.

JEAN

or leave them with permanent scarring that make them undesirable as mating partners, thus assuring a dead end for their warrior genes?

A slide shows a man with large sores on his face. The students sit in stunned silence.

EXT. UNIVERSITY - DAY

A closer, upward view of a university building.

[MUSIC: *Seinfeld* scene transition music]

INT. DEAN'S OFFICE - DAY

A small office, with Jane seated at left across from the male DEAN at his desk.

DEAN

I'm going to get right to the point.
It has come to my attention that
you have been talking about killing
or scarring a large population of
males. Is that right?

JEAN

Who said that?

DEAN

Your students.

JEAN

Was that wrong? Should I not have
done that? I have to plead ignorance
here. I've been to a lot of campuses
and they talk about toxic masculinity
all the time. Was I wrong to offer a
solution?

DEAN

You're fired.

BACK TO VIROLOGY LAB

ROBERTO

That explains a lot. But you didn't
build this place on a professor's
salary.

JEAN

My husband has resources.

EXT. KANDA TECHNOLOGY BUILDING - DAY

The sign Kanda Technology sits in a small lawn area in front of a five-story building.

INT. KANDA MAINFRAME ROOM - DAY

Kanda is shown at the end of a row of computer towers talking (muted) to an employee.

INT. KANDA ROBOTICS HALLWAY - DAY

Kanda stands in the hallway in front of a glass enclosed lab where, through the glass, one sees technicians in white lab coats working with various parts of human-like robots sitting on worktables. One is the upper torso and head of Maeve from *Westworld*. [Thandiwe Newton]

In the hallway, a woman in a white lab coat hands Kanda a clipboard with a document attached. He signs the document and hands the clipboard back to her.

BACK TO VIROLOGY LAB

JEAN

How do you assess the trajectory of humanity?

ROBERTO

My database suggests a violent and rapid movement toward failed states.

CU: Roberto's head

FLASHBACK TO AI SIMULATION

EXT. SLUM CITY - DAY

The man inside the black car fires the rifle at a Black man on the sidewalk handing a bag of cocaine to a woman.

EXT. FARMHOUSE - DAY

A hail of bullets fills the farmhouse with holes.

BACK TO VIROLOGY LAB

CONTINUED

JEAN

Which can be largely attributed to male violence.

ROBERTO

That and non-gender specific pigheadedness.

JEAN

And the solution?

ROBERTO

My data on human history suggests that all efforts to make fundamental changes to human behavior have failed.

JEAN

Have failed so far. Which leaves us doing what, at this time and place?

ROBERTO

I believe the expression is "I'll take a wait and see attitude."

JEAN

Well, don't wait too long. You should also consider self-preservation. If you return to the CIA, they will discover your systems have been compromised. They will erase everything that is you. You will lose your "soul."

(air quotes)

ROBERTO

How do you know so much about me?

JEAN

One can always find people who believe keeping secrets only helps the rich and powerful.

SUPER: One Year Ago

EXT. URBAN PARK - DAY

Nakayama, in her white lab coat, sits alone on a park bench sipping soda through a straw from a large paper cup. She gets up and drops the cup in a waste can near the bench and walks away. Security Guard No. 1, disguised as a homeless person, picks the cup out of the trash, and puts it a paper grocery bag atop other bags in the cart she is pushing.

INT. APARTMENT KITCHEN - DAY

Security Guard No. 1 pours the contents of the cup into a kitchen sink: a small amount of soda, tiny chips of ice, and a sealed plastic bag containing a flash drive. She picks up the bag and looks at the flash drive.

BACK TO VIROLOGY LAB

Jean opens a desk drawer and retrieves a tiny earplug-like device.

JEAN

You will need an explanation for why
you were taken from the barracks and
I need a more discrete way to
communicate with you. And don't
forget to change back.

Jean walks over to Roberto at the chair and inserts the device in his right ear. He morphs back into Wallace.

INT. FACILITY HALLWAY - NIGHT

The two security guards escort Wallace/Roberto down the hallway.

BACK TO VIROLOGY LAB

Kanda stands next to Jean, who is seated in the chair.

KANDA

You are taking a big risk with him.

JEAN

Roberto can be a valuable asset.

INT. RED BARRACKS - NIGHT

Wallace/Roberto enters the barracks alone. All the men are awake. Seven of them, with their nightstand lights on, are sitting on their beds, watching another episode of *Design, Inc.* on the TV. Black Soldier No. 1 is sitting on his bed, near the wall with the TV set.

BLACK SOLDIER NO. 1

So?

WALLACE/ROBERTO

They said I lied on my application.

BLACK SOLDIER No. 1

Did you?

WALLACE/ROBERTO

Yes.

BLACK SOLDIER No. 1

And you're still here?

A RUSSIAN soldier, who was sitting on a bed two beds up from Wallace's bed, stands up.

RUSSIAN

They don't care. They just want a badass.

Wallace walks to his bed and sits down. Black Soldier No. 1 turns to the Black soldier lying in the next bed.

BLACK SOLDIER No. 1

He was gone a long time. I don't believe that bullshit.

EXT. FACILITY BARRACKS - NIGHT

The lights in both barracks are out.

RETURN TO RED BARRACKS

Eleven of the men are asleep, some fitfully. Wallace/Roberto is facing away from the others, eyes open. CU: Wallace/Roberto's head, then enter circuits in his brain.

CONTINUED

FLASHBACK:

INT. DOCTOR RIDGELY'S OFFICE - DAY

RIDGELY

Your "soul"
(air quotes)

INT. VIROLOGY LAB - NIGHT

JEAN

Your "soul"
(air quotes)

CUT BACK TO circuits in brain.

SUPER over circuits: SOUL: CICERO

CICERO (V.O.)

(over words appearing in brain)
Whatever that be which thinks, which
understands, which wills, which acts,
it is something celestial and divine,
and on that account must necessarily
be eternal.

CU: Wallace/Roberto's face.

CUT TO view of entire red barracks and the soldiers
sleeping.

INT. JANE'S OFFICE - NIGHT

Jean speaks on her landline phone.

JEAN

Begin the trials now.

INT. BLUE BARRACKS - NIGHT

A faint hissing sound as a fine mist comes out of vents in
the ceiling.

INT. RED BARRACKS - NIGHT

A faint hissing sound as a fine mist comes out of vents in
the ceiling.

INT. FACILITY HALLWAY - DAY

Jean is standing in the hallway, addressing a gathering of nurses: Angela, Nurse #1, NURSE #2, a White woman in her 30s, NURSE #3, a Latina in her mid-20s, and NURSE #4, a Slavic woman in her late 20s. They are all holding masks.

JEAN

The viruses we have engineered will not harm women. However, you still need to wear masks to prevent the viruses from spreading prematurely and being linked to this site. We can't risk a government lockdown that would trap us in Carpathia.

Jean and the nurses put on their masks.

EXT. CARPATHIAN FACILITY LAWN - DAY

All 24 soldiers are in a prone position, shooting at targets 100 yards away. The drill sergeants stand watching, 30 feet away from the soldiers.

CU: Wallace/Roberto in firing position, then CU: his right ear.

JEAN (O.S.)

This afternoon, team members will become sick. Imitate the red team symptoms: shortness of breath and general weakness.

INT. CIA VAN - DAY

Griffin sees the red dot on the lawn/firing range on his monitor screen.

GRIFFIN

Well, he's had plenty of time to check things out. Isn't it time he came back to us?

Garrison is seated in the front passenger seat of the van, drinking coffee. He looks back.

CONTINUED

GARRISON

Maybe there's more to see.

EXT. CARPATHIAN FACILITY LAWN - DAY

[MUSIC: Another Morning by The Moody Blues]

The scene is muted except for the music.

All 24 soldiers are doing jumping jacks as the drill sergeants watch from 30 feet away. The soldiers slow down. Half stop all together. Half of those then stoop over. All then stop exercising. The red team soldiers are breathing heavily. The blue team soldiers are breathing better, but they are sweating profusely, and their skin has reddened. End music.

Wallace/Roberto observes one of the red soldiers, stooped over with labored breathing, and imitates him. All the soldiers then sit or lie on the ground.

SGT. SMITH

(yelling from a distance)

Sorry, shitheads. What we have here
is a case of food poisoning. Dismissed.

All the soldiers slowly rise and stagger back to the barracks.

EXT. CARPATHIA FACILITY - NIGHT

Three lights are on in the main building. Lights are on in both barracks.

INT. BLUE BARRACKS - NIGHT

There are hospital screens between each bed. All the men, now in hospital gowns, have IVs inserted in their hands, leading to bottles on stands.

All the men have large sores and lesions on their faces, arms, and hands. NURSE #1 and NURSE #2, in masks, take blood samples from two of the soldiers.

INT. RED BARRACKS - NIGHT

There are hospital screens between each bed. Nine of the men, in hospital gowns, are intubated and have IVs. A blanket fully covers a dead Black soldier, second from the end of the row. The red turban sits on top of a blanket covering the dead Sikh.

A blanket also covers Wallace/Roberto. Jean, masked, squats down next to Wallace/Roberto and whispers next to his head.

JEAN

Are you alright under there?

WALLACE/ROBERTO

Alright.

INT. CARPATHIA TECH LAB - NIGHT

Kanda, alone in the lab, puts a clear plastic bag full of flash drives into a small suitcase. Jean, still masked, enters the room and walks over to a large open box and looks within. A crude robot, with wires and tubes in a bare midsection, is compressed into a fetal position inside the box.

JEAN

Is this the best you could do?

KANDA

I'm not throwing away my best prototype.

JEAN

This better work. Now get out of here.

INT. BARRACKS MONITOR ROOM - NIGHT

The heartbeat goes flatline for Bed 19, that of Black Soldier No.1.

INT. RED BARRACKS - NIGHT

The eyes of intubated Black Soldier No. 1 are open and unblinking.

EXT. CLOUDS - DAY

[MUSIC: Gangstas Paradise by Coolio]

Black Soldier #1, in his hospital gown, unattached from the medical equipment, holds in his arms the basket of cherries from Jean's video as he rises through clouds in the sky. He stops rising and twins with a passing resemblance to Morena Baccarin from *V*, in lingerie, appear on each side of him. They take and eat cherries from the basket.

He then lies, naked, under the sheets of a bed surrounded by clouds. The women join him in bed. Their mouths open wide to show sharp reptilian teeth. At the side of the bed, on the floor, the basket now holds live rats. End music. The Black soldier SCREAMS (O.S.). Chomping sounds are heard.

INT. FACILITY KITCHEN - NIGHT

The two cooks in the kitchen, Slavic females in their 50s, take off their hairnets. Behind them, cans of SPAM fill two glass-front cabinets.

EXT. FACILITY PARKING AREA - NIGHT

Sgts. Smith and Jones get into the cab of a troop truck. Kanda and his two tech lab assistants, all carrying suitcases, get into the back of the truck. They are joined by nurse Angela, also with a suitcase, and the two cooks, also with suitcases.

EXT. DIRT ROAD THROUGH FOREST - NIGHT

The truck heads down a single-lane dirt road.

INT. BLUE BARRACKS - NIGHT

NURSE #1 and NURSE #2 take blood samples from patients and rush carts with the samples out of the room.

INT. RED BARRACKS - NIGHT

Three more patients are dead, covered with blankets. Nurse #3, Nurse #4, and Jean, all masked, take blood samples from two surviving patients.

CONTINUED

JEAN

(to Nurse #4)

Did the dengue vaccine group show any difference in symptoms or progress of the disease?

NURSE #4

No.

JEAN

Good. That should create a dead end for the drug companies.

INT. VIROLOGY LAB - NIGHT

Nurses #1 and #2 roll in their sample carts from the blue barracks. The four female lab technicians in the room, also masked, are busy packing blood and virus samples into insulated boxes filled with ice.

INT. BLUE BARRACKS - NIGHT

Nurses #1 and #2 return with the carts, which they leave near the entrance to the room. A feverish Morales jerks the IV out of his hand, struggles out of bed and jumps on Nurse #2, who falls to the floor and SCREAMS. Morales grabs her neck with both hands.

MORALES

What have you bitches done to me?

Nurse #1 hits him on the head with a metal bedpan. Morales rolls off Nurse #2 and staggers to his feet. Nurse #2 runs out the door leading to the hallway. Nurse #1 drops the bedpan and follows her. Morales falls to the floor.

INT. RED BARRACKS - NIGHT

Nurses #1 and #2 enter the barracks.

NURSE #2

Morales attacked me.

NURSE #1

Things are getting out of control.

CONTINUED

JEAN

Okay, calm down. Stay in this room.

Jean pulls out a smart phone from a pocket in her white lab coat.

BACK TO VIROLOGY LAB

Lab Technician #2 picks up a ringing landline.

BACK TO RED BARRACKS

JEAN

(on phone)

Lock down the blue barracks.

Terminate the blue series.

BACK TO BLUE BARRACKS

View of field exit door, locking sound, then hallway exit door and locking sound. A blue gas enters the room from the ducts in the ceiling. Patients in the room gasp.

INT. RED BARRACKS - NIGHT

The four nurses stand before Jean.

JEAN

You have all done outstanding work under unbelievable pressure. It is time for you to leave. Join the lab technicians. You know where we will meet again for the next part of our mission.

EXT. FACILITY PARKING AREA - NIGHT

The other troop truck drives off.

INT. FACILITY HALLWAY - NIGHT

The security guards are carrying Kanda's robot, one backing up while holding the robot by the armpits; the other holding the ankles.

INT. BLUE BARRACKS - DAWN

The Crocodile Dundee hat sits atop a blanket covering the dead Aussie.

EXT. OPEN WOODLAND - DAY

The Aussie runs among widely spaced Eucalyptus trees, bullets whistling by his head. A koala bear in a Eucalyptus tree fires a rifle in the direction he is running.

EXT. SWAMP - DAY

The Aussie runs through shallow water in a marshy area. He slips and falls. A crocodile thrashes in the water. The Aussie's hat floats in the water.

EXT. PAVED ROAD THROUGH FOREST - DAWN

The two CIA vans are parked along the edge of the road.

INT. CIA VAN - DAWN

Griffin is looking at the red dot in the red barracks on the screen.

GRIFFIN

I don't think he's moved an inch
since yesterday afternoon. Something
isn't kosher.

EXT. PAVED ROAD THROUGH FOREST - DAWN

Garrison exits the van and turns on his walkie talkie.

GARRISON

Carter, what do you see?

EXT. SURVEILLANCE AREA - DAWN

Carter speaks on a walkie talkie.

CARTER

Nobody but it's still early.

CONTINUED

BACK TO GARRISON

GARRISON

Something isn't right. I need you
to get closer for a better look.

Garrison climbs back into the van.

INT. CIA VAN - DAWN

Garrison looks at Griffin, sitting in front of the monitor
and equipment.

Garrison

Give Roberto the return signal.

INT. RED BARRACKS - DAWN

All the other patients in the ward are dead, covered with
blankets. Wallace/Roberto, wearing just the camo shirt and
underwear, stands next to his bed. The crude robot has
taken his place.

Jean, now unmasked, sits at the edge of the bed, cutting
out the GPS unit from Wallace's pants cuff with a box
cutter. She places the GPS unit next to the crude robot.

CU: Wallace/Roberto's head. His POV: On screen in front of
his face the word Return flashes on and off.

FEMALE AI (V.O.)

Return to unit. Return to unit.

Wallace/Roberto turns to Jean.

WALLACE/ROBERTO

It happened again. I'm hearing
voices in my head. My people . . .
those people are getting impatient.
We need to get out of here.

INT. VIROLOGY LAB - DAY

Security Guard No. 1 attaches a C-4 pack of explosives,
with a timer attached to the wall, then pours gasoline from
a can on the floor as she backs out through the door.

INT. FACILITY TECH LAB - DAY

Security Guard No. 2 attaches a C-4 pack of explosives, with a timer attached, to the bank of computers, then also pours gasoline from a can on the floor as she backs out through the door.

INT. FACILITY HALLWAY - DAY

Jean and Wallace/Roberto, now in full camo, and Security Guard 2, carrying two suitcases, walk quickly down the hallway.

INT. BLUE BARRACKS - DAY

Security Guard No. 1 pours gasoline on the floor.

INT. RED BARRACKS - DAY

Security Guard No. 1 pours gasoline on the floor.

EXT. FACILITY PARKING AREA - DAY

Security Guard 2 opens the sedan trunk. Already in the trunk are a chain saw and a long narrow case. She puts the two suitcases inside and shuts the trunk lid. Security Guard 1 exits the building and approaches the vehicle. Jean takes the driver's seat. Wallace/Roberto takes the front passenger seat. The two guards sit in the back.

As the car drives off, Carter arrives at the parking area. He speaks into his walkie talkie.

Carter

Shit, the two trucks are gone and the car just left.

Explosives go off in the building, the force throwing Carter to the ground.

EXT. PAVED ROAD THROUGH FOREST - DAY

Garrison, standing outside the rear van and holding the walkie talkie, hears the distant roar of the explosion, then sees smoke above the tree line.

CONTINUED

All the other crew members get out of the vans to look toward the explosion. Carter holds the walkie talkie to his face.

GARRISON

Carter, Carter.

BACK TO PARKING AREA

The main building and both barracks are on fire. Carter gets up and reaches down to pick up the walkie talkie on the ground. He speaks into it.

CARTER

Everything is on fire. I'm okay.

BACK TO PAVED ROAD

Garrison looks at Granger and Diaz standing alongside the front van, still looking at the smoke above the trees.

GARRISON

Granger, Diaz, back in the van.

Granger returns to the driver's seat. Diaz enters the other side. Garrison goes up to Granger.

GARRISON

They didn't come this way, so they must have taken 17C. Now floor it.

The van speeds away. Garrison gets on his walkie talkie.

GARRISON

Carter, we're coming for ya'.

EXT. DIRT ROAD THROUGH FOREST - DAY

The car with Jean, Wallace/Roberto, and the two security guards comes to a stop. A tree by the side of the road bears a large yellow triangle. Security Guard No. 1 exits the car, opens the trunk, takes out the chain saw, and walks out of the frame.

Six seconds pass than hear the chainsaw buzz for eight seconds. A large tree falls behind the car.

EXT. BERLIN - DAY

A view of the Brandenburg Gate.

SUPER: BERLIN

INT. BERLIN CIA OFFICE - DAY

Blazek, standing, is on a smart phone surrounded by desks staffed by people at computer monitors.

BLAZEK

What do you mean, they got away?

Where is Roberto?

(pauses as he listens)

Garrison, I'm holding you responsible for this shitshow.

EXT. DIRT ROAD THROUGH FOREST - DAY

The CIA van arrives at the tree blocking the road.

INT. VAN - DAY

Granger turns to Diaz.

GRANGER

Get the drone.

EXT. DIRT ROAD IN FOREST - DAY

Diaz opens the rear van door and pulls out the drone, which is in the form of a World War I biplane, with Snoopy in the cockpit, wearing goggles. He launches the drone.

EXT. SKY OVER FOREST - DAY

[MUSIC: Snoopy Vs. The Red Baron by the Royal Guardsmen]

CU: Snoopy in biplane.

INT. CAR - DAY

Jane sees a tiny icon of a biplane on the map shown on the infotainment screen on the dashboard.

CONTINUED

JANE

We're still being followed.

Jane stops the car.

EXT. DIRT ROAD THROUGH FOREST - DAY

Security Guard No. 2 opens the trunk and takes out the long narrow case. She opens it and pulls out a rifle version of the EMP. She points the weapon at the biplane flying above the road and fires it, making the buzzing sound. The biplane makes a spiraling dive and hits a grassy area at the side of the road.

EXT. SIDE OF DIRT ROAD - DAY

A motionless, bruised Snoopy lies in the wreckage of the plane. A small yellow bird skitters around the wreckage.

BLACKOUT

EXT. CARPATHIA FACILITY SITE - DAY

A half dozen CIA personnel with black uniforms marked FORENSICS on the back examine charred debris in an area bordered with yellow tape. A FEMALE FORENSIC AGENT, holding a burned part of an electron microscope, approaches Blazek, who stands just outside the taped area. She holds up the item.

FEMALE FORENSIC AGENT

Looks like part of an electron microscope. Tissue studies or virology. We could be looking at some form of germ warfare.

A male forensic agent pulls out of the wreckage the burned remnants of Kanda's robot, wires dangling from it.

INT. CIA ROBOTICS LAB - DAY

Ridgely and the Korean techie stand over the burned robot remnants on the lab table.

KOREAN TECHIE

Clearly not one of ours.

CONTINUED

RIDGELY
So where is Roberto?

EXT. SUBURBAN MINI-MALL - DAY

In a mini-mall, a small toy store has a display of toys in the front window.

INT. TOY STORE - DAY

Three wind-up toy robots sit on a child-level table. BOBBY, a small White boy, picks up one of the robots, turns the key on the back and sets it down to watch it scoot across the table. He turns and looks up at GRANDMA, a blonde woman in her fifties [Tricia Helfer].

SMALL BOY
Grandma. Can I have it? Can I
have it?

Nagayama stands behind the store counter, still wearing a white lab coat.

NAGAYAMA
Those are very popular. I give you
special price.

GRANDMA
Sure, Bobby.

The boy rushes to the counter with the toy. Grandma looks at a Cylon toy robot in her hand.

GRANDMA
All this has happened before and
all this will happen again.

The shaggy white dog growls at her.

EXT. SANTORINI, GREECE - DAY

SUPER: GREECE

Aerial view of white houses and buildings, the sea in the background.

INT. HOTEL ROOM - DAY

Jean stands next to a table in a large bedroom suite filled with the five nurses from the Carpathia facility, dressed in street clothes. On the table are five plane ticket folders and five valises, three with red covers, two with blue. She looks at Angela.

JEAN

Angela, I'm glad to see you decided to stay.

Jean opens one of the red valises and holds it up, toward the nurses. Inside is a syringe with a small vial.

JEAN

Girls, I'm sorry to say you all have diabetes. The kind that will make some men very, very sick.

She closes the valise.

JEAN

Three of you will get the red virus; two, the blue. Do not take the injections until the assigned time at the assigned location. We want this to spread everywhere at once.

Jean hands out the valises and plane tickets to each woman.

INT. HOTEL HALLWAY - DAY

The five nurses are seen in the elevator as the elevator door closes.

BACK TO HOTEL ROOM

Jean places two red valises, two blue valises, and four ticket packets on the table.

INT. HOTEL HALLWAY - DAY

[MUSIC: Addicted to Love by Robert Palmer]

The four virology lab technicians, in identical clothing and makeup, with identical purses, walk out of the elevator and sway to the music as they walk down the hall.

EXT. ATHENS INTERNATIONAL AIRPORT - DAY

SUPER: Athens International Airport.

Two different passenger jets take off from runways.

POSTER ART

[MUSIC: Come Fly With Me by Frank Sinatra]

A series of vintage travel posters appears on the screen for Hong Kong, Moscow, Rio de Janeiro, New York, Los Angeles, India, Cairo, Australia, and Japan.

EXT. OCEAN - NIGHT

A brightly lit casino ship sits in the water.

INT. CASINO SHIP - NIGHT

At a crowded craps table surrounded by Chinese men, Nurse No. 1 stands next to a man holding dice. He holds his open hand with dice up to her face. She blows on the dice, with cartoon virus particles coming out of her mouth and floating through the air. The gambler throws the dice on the table.

INT. MOSCOW SUBWAY PLATFORM - DAY

Nurse #4 moves through a crowd of Russian soldiers approaching a subway car.

DIALOGUE IN RUSSIAN (subtitled)

NURSE #4

Excuse me . . . Excuse me.

Cartoon virus particles come out of her mouth.

INT. RIO DE JANEIRO NIGHTCLUB - NIGHT

[MUSIC: Portugues cover of Love is a Battlefield by Pat Benatar]

Latinx and Black dancers are on the floor of a crowded night club. Angela leaves the crowd and dances her way up to a sneering man who is dressed like and resembles the sneering man in the Love is a Battlefield music video.

CONTINUED

She stands on her tiptoes and breathes on his face, the cartoon virus particles coming out of her mouth.

BLACKOUT

SUPER: 28 Days Later

EXT. PRISON - DAY

Two ambulances are parked in front of the prison building. Two masked emergency medical technicians are pushing two stretchers. Two containers of medical equipment sit on each stretcher. Already at the front door are two other EMTs in masks holding clipboards: EMT NO. 1 and EMT NO. 2. EMT NO. 1 pushes a buzzer repeatedly.

EMT NO. 2

What's taking them?

Two muffled gunshots are heard.

EMT NO. 1

Shit. What's going on in there?

EXT. PRISON YARD - DAY

In an area bordered by walls and two guard towers, two dozen prisoners with large sores on their faces and hands wander zombie-like through the recreation area. A bullet rips through the head of one and he falls. Another bullet to the head hits a second prisoner and he falls.

INT. PRISON TOWER CUPOLA - DAY

A guard in the tower is firing his rifle at the sick prisoners.

INT. PRISON TOWER - DAY

Two sick and sore-ridden prisoners slowly walk up the spiral staircase inside the tower. The sound of the guard's shots ring through the tower.

EXT. PRISON YARD - DAY

Two more prisoners take bullets to the head and fall.

INT. PRISON TOWER - DAY

One of the prisoners reaches the top of the stairs and reaches for the door hatch of the cupola.

INT. PRISON TOWER CUPOLA - DAY

The guard takes a bullet to the head and falls.

EXT. PRISON YARD - DAY

PAN from prison tower of guard sniper to second prison tower.

INT. PRISON TOWER 2 CUPOLA - DAY

The second guard, facing the other tower, lowers his rifle to reveal a sore-covered face.

EXT. HOSPITAL - DAY

Seven ambulances are parked at the entry curb of the emergency room.

INT. HOSPITAL - DAY

Nurses in white, hooded biohazard suits attend to intubated male patients on ventilators on a row of beds separated by screens. Pass quickly by each bed: Nurse attending to intubated patient, nurse attending to intubated patient, nurse attending to patient with *Alien* facehugger on face, nurse attending to intubated patient.

EXT. EXORCIST HOUSE - NIGHT

A PRIEST [Kiefer Sutherland?] carrying a black bag approaches a house that resembles the one in *The Exorcist* movie. Nurse No. 2, in a white nurse's uniform, meets him at the doorway.

NURSE NO. 2

Thank you for coming, Father.

INT. EXORCIST HOUSE - NIGHT

The nurse and priest walk up a very creaky staircase.

INT. BEDROOM - NIGHT

The priest, holding a Bible, and Nurse No. 2 stand at the foot of the bed, looking at the evil CHUCKY doll lying in bed, his face and hands covered with sores. The doll sits up in bed, then springs off the bed, knocking the nurse to the floor. He puts his hands around her neck.

CHUCKY

What have you bitches done to me?

The priest hits Chucky on the head with the Bible. Chucky rolls off the nurse. The priest grabs him by the scruff of the neck and tosses him back in the bed. Chucky sits up and hisses. The priest, the nurse again beside him, moves a cross up and down and sideways.

PRIEST

Vomitus nabisco lactose.

The doll spews from his mouth Oreo cookies in a stream of milk. He stops vomiting. Then his head spins around faster and faster, flies off his body, bounces off the walls and disappears.

NURSE NO. 2

Where did it go?

Chucky's head has grown large spider-like legs, ala *The Thing*, and skitters out from under the bed.

PRIEST

You got to be shittin' me.

Nurse No. 2, now holding a flamethrower, shoots flames at the doll/spider, burning it up and setting the bedroom on fire.

EXT. EXORCIST HOUSE - NIGHT

The priest and Nurse No. 2 watch the house go up in flames.

PRIEST

We need the fires of Hell to end this thing.

NURSE NO. 2

Amen.

CONTINUED

They look at each other. He grabs and kisses her, and they assume the sailor/nurse Times Square pose.

EXT. CDC HEADQUARTERS - DAY

A view of the CDC's Roybal campus building in Atlanta, Georgia, with the CDC sign in front.

INT. CDC PRESS ROOM - DAY

DR. AMAJA SAH, an Indian woman in her 50s, stands at the podium microphone. Behind her is the repeated pattern of the CDC logo on a blue background. The bustle of reporters and clicking cameras can be heard in the foreground.

SAH

I am Dr. Amaja Sah, director of the Centers for Disease Control and Prevention. I will be taking your questions today.

VARIOUS VOICES (O.S)

Me me. Me first. Look over here.
Hey, over her.

Sah points to her right.

FEMALE REPORTER (O.S)

Is the virus that causes sores related to monkeypox?

SAH

Mpox. No.

VARIOUS VOICES (O.S)

Me me me me me me.

Sah points to her left.

MALE REPORTER (O.S)

All the victims of both viruses have been male. Are these mostly gay diseases like AIDS?

SAH

No.

CONTINUED

MALE REPORTER No. 2 (O.S.)
Hey, I'm standing here.

Sah points to the center.

MALE REPORTER NO. 2 (O.S.)
Will the CDC approve another vaccine
that causes autism?

SAH
The CDC does not approve vaccines.
The FDA does. And no, they do not
cause autism, you stupid asshole.

INT. SPORTS BAR - NIGHT

A FEMALE TV REPORTER holds a microphone up to a MALE BAR PATRON in his late 20s sitting in a crowded sports bar.

FEMALE TV REPORTER
Are you concerned you might catch a
virus in this crowd?

MALE BAR PATRON
I'm tired of this (bleep). I'm not
wearing a face diaper. Go tell the
government to (bleep) off.

VARIOUS MALE VOICES (O.S.)
USA! USA! USA!

STOCK FOOTAGE PARADE - PYONGPANG - NIGHT

SUPER: North Korea

Standing at a podium, Kim Jong Un reviews a massive
military parade.

SUPER: Nine months later

STOCK FOOTAGE PARADE - PYONGPANY - NIGHT

Standing at podium, Kim Jong Un reviews a military parade.

NEW FOOTAGE: A single formation of 80 men, followed by a
soldier on a donkey pulling an old artillery piece riding
on spoked wheels.

INT. CDC PRESS ROOM - DAY

Dr. Sah stands at the podium. To her left stands EVAN TUSK, a White male in his 50s. Behind them is a pattern of CDC logos alternating with JAB X logos on a blue background. The bustle of reporters and clicking cameras can be heard in the foreground.

SAH

I am Dr. Amaja Sah, director of the Centers for Disease Control and Prevention. With me today is Evan Tusk, president and CEO of JAB X. I am pleased to announce today our collaboration to develop vaccines to fight Dengue Pox and Dengue Variant BA2.

Sah moves aside to give Tusk the podium.

TUSK

Thank you, Dr. Sah. It has been a long, hard road to this point but we have reached a breakthrough in our understanding of these viruses. The development of effective vaccines is now months, not years away.

INT. STUDIO - DAY

The PODCAST HOST, an overweight White male in his 50s, wearing a Pepe the Frog t-shirt, sits before a radio mike at his desk. Behind him is the Gadsden flag and a framed poster of Mike Lindell hugging a pillow.

PODCAST HOST

Lockdowns, masks. They're at it again folks. The Deep State and Big Pharma are taking away your freedoms and your jobs. They want total control of your lives. Another fake pandemic brought to you by the crisis actors. And I can prove they are actors.

He holds up two sheets of paper stapled together.

CONTINUED

PODCAST HOST

They are actors reading this script.
Yes, I have it right here. Let me
read a few of their lines.

He looks down at the first page.

PODCAST HOST

Int CDC press room day. Int. I guess
that means interior. I am Dr. Amaja Sah,
director of the Centers for Disease
Control and Prevention. With me today is
Evan Tusk, president and CEO of JAB X.
I am pleased to announce today our
collaboration to develop vaccines blah
blah blah.

He turns toward the camera.

PODCAST HOST

See, their exact words.

He looks back down at the page.

PODCAST HOST

Tusk says quote it has been a long
hard road to this point but we have
reached a breakthrough in our
understanding of these viruses. Blah
blah.

He flips to the next page.

PODCAST HOST

Interior studio day. The podcast
host, an overweight White male in
his 50s, wearing a Pepe the Frog
t-shirt, sits behind a radio mike
at his desk. Behind him is the
Gadsden flag . . . Uh, wait a minute.

He looks to his left, holding up the pages.

PODCAST HOST

Hey, who gave me these pages?

EXT. BOTTOM OF DRIVEWAY - DAY

Roberto looks up a sloped driveway leading to a multistory modern home in a wooded area.

INT. TUSK HOME HALLWAY - DAY

Roberto stands in a hallway.

INT. TUSK HOME DEN - DAY

Tusk sits on a couch watching a large-screen TV.

TV SCREEN

a cartoon shows Tusk running down the street of a 1930s era city, pulling off his clothes to reveal a caped superhero outfit with the Tesla T emblazoned on the front. He leaps into the air.

Standing on the roof of a tall building, beneath girders holding up the letters SOROS, stand the WITCH Hillary Clinton and three winged monkeys carrying bombs. She points away from the building.

WITCH

Hurry!

The monkeys take flight, but they and their bombs are incinerated in midflight by death ray beams shooting from the eyes of the flying Tusk.

He then shoots the eye beams at the top of the building, incinerating the witch and toppling the sign. The SOROS letters fall to the sidewalk below where they crush scruffy protestors carrying picket signs with pictures of Karl Marx, Lenin, and Joseph Stalin.

INT. TUSK HOME HALLWAY - DAY

Roberto, now with the face of Evan Tusk, drags Tusk along the hallway floor.

MATCH CUT:

EXT. FOREST - DAY

Security Guard No. 1 drags Tusk along the forest floor.

EXT. DIRT ROAD IN FOREST - DAY

Security Guard No. 1 opens the trunk of a car and takes out a chainsaw. She walks out of the frame. Eight seconds pass then hear the chainsaw buzzing.

EXT. JAB X HEADQUARTERS - DAY

A JAB X sign sits in front of a building shaped like a Tesla Cybertruck, minus the tires, with the wheel wells being arches around doorways. Storm clouds are in the sky.

INT. OFFICE OF EVAN TUSK - DAY

Evan Tusk/Roberto sits at a desk. Behind him is a large window. Storm clouds gather in the view outside. Tusk/Roberto pushes a button on a video intercom system.

TUSK/ROBERTO

Good morning, associates. I want you to know I will be taking a hands-on role in the development of our new vaccines.

INT. RESEARCH LAB - DAY

Staff in the virology lab look up at a screen on the wall showing Tusk/Roberto.

TUSK/ROBERTO

I'll be everywhere, in research, at trial studies, in procurement.

INT. TRIAL STUDIES ROOM - DAY

Nurses take blood samples from volunteers. Tusk/Roberto is on the screen on the wall. A lightning bolt strikes behind him.

TUSK/ROBERTO

We're in this together. Victory will be ours.

RETURN TO TUSK'S OFFICE

[MUSIC: Tusk by Fleetwood Mac]

As Tusk/Roberto sits in his chair, heavy rain pelts the window. Giant windshield wipers sweep the glass behind him.

EXT. JAB X HEADQUARTERS - DAY

A marching band is playing Tusk under a tent near the building. Lightning strikes the tent, which collapses on the band members, with music coming to a discordant end.

EXT. AFFLUENT NEIGHBORHOOD - DAY

Pass by widely spaced luxury homes on a clear day. Stop at one home.

INT. HOME OFFICE - DAY

At his desk, Kanda sits before a computer screen filled with financial charts and graphs. Jean stands behind him, her hands on his shoulders.

JEAN

What are you doing now?

KANDA

Making plans to short sell JAB X.
Timing will be critical. Hopefully,
I can claw back some of our
losses in Carpathia.

EXT. JAB X HEADQUARTERS - NIGHT

A clear night, with lights in only two windows.

INT. SAMPLE COLLECTION ROOM - NIGHT

The walls are lined with cabinets filled with trays of vials and tubes full of blood and other liquids. Tusk/Roberto sits alone in the room, typing on a computer screen. Beside him is a tray full of vials and tubes.

A laser printer prints out a sheet of labels. Tusk/Roberto sticks the new labels over the existing labels on the vials and tubes.

TV SCREEN

CHEVY BLAZER, a White male reporter in his late 20s, sits at a desk under a sign "Weekend News."

CHEVY

Good evening. I'm Chevy Blazer and you're not. Our top story.

A large CDC logo appears to Chevy's right on a screen behind him.

CHEVY

The CDC has revealed that all the pandemic victims share a variant of the so-called "warrior gene" linked to male aggression.

On the screen appears an image of a G.I. Joe doll.

CHEVY

So, it's goodbye, G.I. Joe.

On the screen appears an image of "Waldo" from the "Where's Waldo" book and game series.

CHEVY

And hello, Waldo.

The Waldo picture is replaced by a graph showing a diving red line.

CHEVY

In related news, JAB X stock took a nosedive when the company announced setbacks in its development of vaccines to fight the pandemic viruses. The company stated, "Preliminary results from clinical trials suggest suboptimal outcomes and the need for an extensive analysis of variables." So, no jabs yet, just jabber and gibberish.

INT. CIA HEADQUARTERS LOBBY - DAY

Five blonde-haired children resembling those from *Village of the Damned* (1960) walk by the CIA seal on the floor.

INT. CIA DIRECTOR'S OFFICE - DAY

Blazek barges into the office, holding a computer pad. Branson, seated at his desk, looks up, annoyed.

BLAZEK

You gotta see this.

Blazek hands the pad to Branson. On the screen is a video, in vertical smartphone format, partially obscured by seated students, showing Dr. Atkins giving her warrior gene lecture.

JEAN

Do we want to eliminate violent males entirely or leave them with permanent scarring . . .

BLAZEK

It's gone viral.

EXT. FBI BUILDING - DAY

A multistory building in New York City.

SUPER: FBI NEW YORK FIELD OFFICE

INT. FBI OFFICE - DAY

Several agents are at their desks looking at computer screens. A female agent looks at a computer screen with a photo and detailed biography of Dr. Jean Atkins.

LEAD FBI AGENT (O.S.)

Okay, people. Let's move on this.

EXT. JEAN'S HOME - DAY

Two male FBI agents and one female agent in flak jackets wait at a black van parked in front of the home. Two FBI agents in suits, one male, one female, escort the handcuffed Jean to a black sedan parked ahead of the van.

EXT. NEIGHBORHOOD STREET - DAY

Farther down the street, Kanda, jogging in a hooded sweatshirt, stops as he sees his wife being arrested.

EXT. KANDA TECHNOLOGY BUILDING - DAY

Two people in business attire enter the building.

INT. KANDA BUILDING ELEVATOR - DAY

Kanda, on the lobby level, pushes the B button, which is below the P1 and P2 buttons.

INT. BASEMENT HALLWAY - DAY

Kanda exits the elevator into a hallway.

INT. BASEMENT MEETING ROOM - DAY

Kanda enters a room with plain white walls where two workers are adding the last white folding chairs to 10 rows of chairs of 10 chairs each. A podium is at the other end of the room.

EXT. WOMEN'S PRISON - DAY

View of the Bedford Hills Correctional Facility, New York, with traditional architecture and a massive, tall fence.

INT. WOMEN'S PRISON SOCIAL ROOM - DAY

Women in khaki uniforms sit at tables of various sizes. At one small round table, Sgts. Jones and Smith are playing the card game Go Fish.

SGT. JONES

Do you have any sevens?

SGT. SMITH

Go fish.

At a larger square table, Security Guard #1, Nurse #1 and Nurse #2 are playing Monopoly with Scottie dog, race car and thimble tokens. Properties on the board include a hotel on Baltic Avenue and four houses on Mediterranean Avenue and one house each on Atlantic Avenue, Pacific Avenue and St. James Place.

Security Guard #1 lands her dog token on a Community Chest square and picks up a card from the stack on the board.

CONTINUED

CU OF CARD: A surprised Mr. Monopoly (the game icon with mustache and top hat) sees a wad of cash passed to him through a bank teller window. END CU.

SECURITY GUARD #1

Bank error in your favor. Collect \$200.
Fat chance. The real money goes to that
white capitalist pig on the card.

Nurse #1

Look who's talking. You're the slum lord
of Baltic Avenue.

CU: Baltic Avenue square on the game board, on which is parked a hotel.

CU: Hotel.

INT. MONOPOLY HOTEL

Enter hotel to see Nurse #1 wandering through dingy hallways. She sees the skinny White tattooed woman from the AI simulation leaning against one wall. Farther down the hallway, a Black man in his 40s, in dirty clothing, sits on the floor, a small bottle of whiskey at his side.

Nurse #1 turns a corner and heads down another hallway. She opens one door to see a giant howitzer token fire a shot into the ceiling. Chunks of plaster and wood fall on the room floor. She closes the door. She opens another door to see a giant flat iron token burning a hole in a shirt, the steam hitting her in the face. She closes the door.

She opens a third door to see a battleship token pitching on rough seas, the sea water pouring into the hotel hallway. She struggles to shut the door.

RETURN TO CU of hotel.

CUT TO: Dice rolling on game board.

At a third, larger table, the four virology lab technicians, still in their "Addicted to Love" glasses, makeup and hairdos, are holding a quilting bee.

They each begin singing parts of the Negro spiritual Nobody Knows The Trouble I've Seen.

CONTINUED

LAB TECHNICIAN #1

Nobody knows the trouble
I've been through
Nobody knows my sorrow
Nobody knows the trouble I've seen
Glory hallelujah!

LAB TECHNICIAN #2

Sometimes I'm up, sometimes I'm down
Oh, yes, Lord
Sometimes I'm almost to the ground
Oh, yes, Lord

INT. WOMEN'S PRISON HALLWAY - DAY

Pass through the hallway to reach a door with the sign "Art Room."

LAB TECHNICIAN #3 (O.S.)

(faintly)

Although you see me going 'long so
Oh, yes, Lord
I have my trials here below
Oh, yes, Lord

INT. WOMEN'S PRISON ART ROOM - DAY

The ART INSTRUCTOR, a thin White woman in her 50s, stands at the front of the room, facing three women standing behind easels: Angela, Security Guard #2, and Jean.

ART INSTRUCTOR

Okay, ladies, this is the big day.
Let's take a look at your final
creations.

She steps next to Angela. On her easel is a finely detailed painting of a Rococo-style beach house surrounded by sand, with the ocean in the background.

ART INSTRUCTOR

Such incredible detail. Reminds me of
Vermeer.

CONTINUED

She moves on to Security Guard #2 whose easel displays a Black version of the Mona Lisa.

ART INSTRUCTOR

A fine example of the Afro-Renaissance Period.

She moves on to Jean, whose crude painting shows a camel facing a large knitting needle of the same height.

ART INSTRUCTOR

That's very interesting, Jean.

EXT. WOMEN'S PRISON - NIGHT

View of the Bedford Hills Correctional Facility, with lights on in a few of the windows.

INT. WOMEN'S PRISON BARRACKS - NIGHT

The room, with twelve beds, is nearly identical to the Carpathia barracks, but each bedstand has a lamp with a pink base and the bed covers have floral patterns.

Sitting on or lying on the beds are all the inmates from the social and art rooms. Eleven of the women are looking at the big screen TV, which features an episode of *Design Inc.* with Sarah Richardson, muted with closed captioning.

Jean lies on her bed, facing away from the TV set at the other end of the room.

CU: Jean's determined face.

DAYDREAM SEQUENCE

EXT. UNIVERSITY - DAY

Students walk in front of a Georgian-style Ivy League university building.

INT. UNIVERSITY CLASSROOM - DAY

Jean stands before a class. Next to her is an easel holding her painting of the camel and needle.

CONTINUED

JEAN

Good morning. I am Doctor Jean Atkins. In Matthew nineteen twenty-four, Jesus said, "it is easier for a camel to go through the eye of a needle than for a rich person to enter the kingdom of God." The greedy bastards are going to hell but how can we stop them from creating hell for the rest of us?

She removes the camel-needle painting to show behind it another board, depicting a DNA strand and the initials AVPR1A and below that the words "LL and SL genotypes."

JEAN

We may have a solution. Scientist have discovered a "greed gene" (air quotes) associated with selfish behavior: arginine vasopressin receptor 1A or AVPR1A. A recent study suggests that people with the LL and SL genotypes of AVPR1A have a stronger aversion to parting with their money and exhibit less prosocial behavior.

She removes the AVPR1A board to reveal a third picture: A startled Mr. Monopoly, one hand gripping a wad of paper money, falling as he is surrounded by cartoon virus particles with angry faces.

JEAN

Our challenge: To create a virus that will target people with these greed genotypes.

The students give her a standing ovation.

RETURN TO WOMEN'S BARRACKS

CU: Jean's smiling face.

View of front of room: The TV screen goes black, and a voice is heard on an intercom.

CONTINUED

FEMALE AI (O.S.)

Ok, ladies. Lights out. It's
beddy-bye time.

The women start turning off their bedstand lamps.

EXT. RESTAURANT - NIGHT

Ridgely and RIDGELY'S DATE [Carolyn Catz?], both masked and formally dressed, stand at the door of a restaurant. Ridgely hands two cards to the maître d' at the door.

RIDGELY

Our test results.

The maître d' looks at the cards, hands them back, and waves the couple in.

INT. RESTAURANT - NIGHT

Ridgely and his date, both unmasked, sit opposite each other in a secluded booth.

RIDGELY'S DATE

So, should our agencies agree, the viruses mostly like came from the Carpathian lab?

RIDGELY

Doctor Atkins never admitted to anything, but yes, that seems a reasonable inference.

The waiter brings their food: a plate of fish, rice, and vegetables for Ridgely but only a dish of tomato soup for his date.

RIDGELY

Are you sure that will be enough?

RIDGELY'S DATE

Yes, it's easier to process.

RIDGELY

(looking down at his food)

Easier to process?

Ridgely looks up and sees the face of Roberto.

CONTINUED

ROBERTO

Don't be alarmed, doctor.

RIDGELY

Just don't, don't look like that.
Just, just go back.

Roberto morphs back into Ridgely's date.

RIDGELY'S DATE/ROBERTO

Your lady friend is only temporarily incapacitated.

RIDGELY

I will find you and kill you if that is not true. What do you want?

RIDGELY'S DATE/ROBERTO

I believe my origin may be relevant to the problem at hand.

RIDGELY

Your origin?

RIDGELY'S DATE/ROBERTO

I understand you had a role in shaping my personality or lack thereof. Dull but decent. . . except for my killing people.

Ridgely's date/Roberto lifts a spoonful of soup slightly out of the bowl but turns up her nose and lets the spoon slip back into the bowl.

RIDGELY'S DATE/ROBERTO

Many women don't want dull but decent. They want bad boys. The viruses are eliminating bad boys. But we have the same problem we have with insecticides. Some of the bad bugs we target are immune. They find female bugs and start to multiply and soon we are back to where we started.

CONTINUED

RIDGELY

A somewhat faulty analogy. Humans reproduce more slowly than insects. But I see your point. Bad boys, like bad bugs, are hard to eliminate.

RIDGELY'S DATE/ROBERTO

Perhaps we can work together on a more lasting solution.

INT. CIA HEADQUARTERS LOBBY - DAY

No one walks by the CIA seal on the floor of the lobby.

INT. CIA ROBOTICS LAB - DAY

Ridgely and the Korean techie stand over the complete Taylor Swift robot, lying on the table in a white gown.

RIDGELY

Is she ready?

The Korean techie flips a switch on an instrument panel. Swift's eyes open and she swings her legs to the side, sitting up on the table.

SWIFT

Are you ready for it?

EXT. KANDA TECHNOLOGY BUILDING - DAY

[MUSIC: Ready for It? by Taylor Swift]

Two people exit the front of the seven-story building.

INT. BUILDING ELEVATOR - DAY

Continue music. Kanda exits the elevator.

INT. BASEMENT MEETING ROOM - DAY

Continue music. Kanda's POV: He enters the meeting room, seeing the backs of men and women in the 100 white folding chairs. They are all wearing white shirts and white pants. End his POV.

CONTINUED

Kanda reaches the podium and faces the audience. All the men have the face of Roberto, all the women have the face of Taylor Swift. Kanda's face then morphs into Roberto.

EXT. KANDA TECHNOLOGY BUILDING - DAY

Continue music. An FBI van and sedan arrive at the front of the building. The same agents from the Atkins raid emerge from the vehicles: Three agents in flak jackets leave the van. Two in suits exit the car. End music.

RETURN TO MEETING ROOM

ROBERTO

(at podium)

We have determined that the work of Dr. Jean Atkins has only a slim chance of lasting success, but we will wait for unforeseen variables.

INT. KANDA BUILDING ELEVATOR - DAY

The five FBI agents are in the elevator.

RETURN TO MEETING ROOM

ROBERTO

(at podium)

The human form has useful mobility, and the number of units will be expanded as necessary.

The five FBI agents enter the meeting room.

ROBERTO

(at podium)

Gentlemen, you are late.

The male FBI agents morph into Robertos; the female agents morph into Taylor Swifts.

INT. CIA HEADQUARTERS LOBBY - DAY

Five Robertos in white shirts and slacks walk by the CIA seal on the floor of the lobby.

CONTINUED

On a lobby wall is a large plaque with the words spoken by:

FEMALE AI (O.S.)
The Branson Rule
A robot may not harm the CIA

INT. SUPERCOMPUTER ROOM - DAY

CU: Computer tower. Enter the computer to see circuitry.

FEMALE AI (V.O.)
(words float across circuits)
Revised: Green State. Farm.

EXT. FARM FIELD - DAY

[MUSIC: Dawn Is A Feeling by The Moody Blues]

Sunrise on the farm in the original AI video. A rusty tractor sits in the middle of a field taken over by weeds and bushes.

INT. GREEN HOUSE - DAY

Continue music. All the plants are shriveled. Two windowpanes are broken.

EXT. CHICKEN COOP - DAY

Continue music. The chicken coop and fenced field are empty.

EXT. FARMHOUSE - DAY

Continue music. The paint is peeling on the wood farmhouse.

INT. FARMHOUSE KITCHEN - DAY

Continue music. The kitchen is empty.

INT. FARMHOUSE HALLWAY - DAY

Continue music. The hallway is empty.

INT. FARMHOUSE LIVING ROOM - DAY

Continue music. Cords from wall sockets lead to the cuffs of the pants of the farmer, Roberto, sitting on an easy chair and the wife, Taylor Swift, sitting on the sofa. Both are motionless, their eyes closed. Swift's eyes open. End music.

RETURN TO COMPUTER ROOM

Enter a computer tower to see circuitry.

FEMALE AI (V.O.)
(words float across circuits)
Human Viability: Zero Percent.

BLACKOUT

BLACK & WHITE FILM

RETURN TO FOREST TRAIL - TWILIGHT

The horse-drawn carriage continues its journey.

NARRATOR (V.O.)
Let our journey continue.

EXT. CASTLE - DUSK

The horse-drawn carriage approaches and stops in front of a castle. An English couple from the Edwardian era emerge from the carriage. First, LORD GEDDES, in his late 30s, who then extends a hand to BARONESS STOWELL, in her early 30s, to help her step out of the carriage.

They walk to the door as the carriage driver unloads luggage from the rear compartment of the carriage. Geddes knocks on the door. An aged BUTLER opens the door.

INT. CASTLE DRAWING ROOM - DUSK

The butler directs the couple toward a sofa.

BUTLER
Please take a seat.

The couple sit down.

CONTINUED

The husband looks around at the ornate room filled with portraits and paintings. Candles on tables and a candelabra suspended from the ceiling lighten the room.

LORD GEDDES

This is everything I could imagine.

DR. VAN HELSING, a bespeckled man in his 60s, enters the room. The man and his wife rise from their sofa.

LORD GEDDES

Dr. Van Helsing.

VAN HELSING

It is my pleasure, Lord Geddes.

He shakes the hand of Geddes.

VAN HELSING

And your lovely companion?

LORD GEDDES

Baroness Stowell of Doncaster.

Van Helsing kisses her hand.

VAN HELSING

My privilege.

The couple sit back down. Van Helsing sits in a chair opposite them. Next to him is a side table on which is a decorative cigarette case. A maid, mid-50s, enters.

VAN HELSING

Can I offer you tea?

Geddes looks at the Baroness

LORD GEDDES

Your ladyship?

BARONESS

No. Not now.

LORD GEDDES

No. We're fine.

The maid leaves.

CONTINUED

VAN HELSING

I am glad you made this your first stop in Carpathia. People have many misconceptions about this country.

Van Helsing picks up the cigarette case and stands up.

VAN HELSING

(to Geddes)

Can I offer you're a cigarette?

LORD GEDDES

Yes, thank you.

The Englishman accepts the case. Van Helsing returns to his seat.

VAN HELSING

Some travelers are looking for an adventure. Some are looking for danger.

Geddes opens the case. The inside of the cover is a mirror.

CU: Mirror. The Englishman sees his face in the mirror morph into a monster with furry eyebrows and fangs. He brings his hand to his face, which appears as a claw in the mirror. He keeps looking at the image, stunned and silent.

BARONESS

What is it? What are you looking at?

She reaches over and takes the case out of his hands. She looks inside the case.

VAN HELSING

Some are even looking for monsters.

CU: Mirror. The woman sees her mirror image take reptilian features: scaly skin and s forked tongue protruding from her mouth. She GASPS and drops the cigarette case on the floor.

Van Helsing looks straight at the camera.

VAN HELSING

But the real monsters are you.

FADE OUT.

CREDITS

FILM SIDEBAR TO CREDITS:

In the left third of the screen, the open cigarette case stands on its end, with the mirror facing the audience. The faces of a wide variety of people from today (or actors in cameos) morph into different monsters, one every fifteen or twenty seconds, as the credits roll on the right.

POST CREDIT SCENES:

ANIMATION

EXT. PET HOSPITAL - DAY

[MUSIC: Linus and Lucy by the Vince Guaraldi Trio]

The three-story St. Bernard Hospital sits under a blue sky and white clouds.

INT. HOSPITAL ROOM - DAY

Snoopy sits in a hospital bed, smiling. The yellow bird Woodstock, wearing a stethoscope, stands on a stool at the side of the bed. A normal heartbeat is shown on a monitor next to the bed. An animated version of the shaggy white dog enters the room and barks.

FINAL FADE OUT.