

# **MUTANTS**

story by

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screenplay

by

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They turn their keys simultaneously. The door unlocks and opens, revealing an empty corridor. Clive smiles appreciatively at the guard as he passes.

PARKER

Have a good one.

INT. ELEVATOR -- NIGHT

Clive hums to himself as he descends into the bowels of the building.

INT. SUB-SUB BASEMENT

A soft bell chimes as the elevator doors open and Clive steps out into another sterile corridor. He walks down the hallway until he reaches a door marked: OBSERVATION ROOM. He swipes his card through the lock. A synthetic voice calls out:

VOICE

Voice identification, please.

CLIVE

Dr. Clive Collins.

The door automatically unlocks. Clive passes through.

INT. OBSERVATION ROOM

Clive enters the cluttered room. The antiseptic quality of the room has been personalized by a mixture of horror film posters and memorabilia. Clive drapes his leather jacket on a swivel chair and looks at the bank of computer screens and video monitors which line the room.

His gaze comes to rest on one particular monitor. That monitor registers a small windowless room in which a strikingly good looking woman, early to late twenties, dressed in shorts and a t-shirt, hunches over a microscope.

Clive punches some keys on the main computer control keyboard and a visual read out types onto that monitor's screen: Level Four. Nuclear Transfer Lab. Transgenic Pigs. Temperature: 110 degrees Fahrenheit.

Clive zooms the video camera in on the woman and just her face, sweat beads visible on her skin, peering into the microscope move into Close Up on the monitor.

INT. NUCLEAR TRANSFER LAB

The woman, DR. JANE BECKETT, uses a pipette to manipulate the genetic material on the microscope's slide. Suddenly, Clive's voice booms out over the audio monitors in the Lab.

CLIVE (V.O.)

Good morning, oh so sexy one.

Jane, intent in her concentration, nearly jumps out of her skin at the sound of his voice. Then she looks straight at the video camera, smiling slyly.

JANE

Shit! Okay, you got me.

She focuses back on the microscope.

CLIVE (V.O.)

Are you aware that you're working in a pig's gut?

Jane doesn't break her concentration.

JANE

Pig's uterus. Please.

CLIVE (V.O.)

Sorry. Pig's womb.

JANE

110 degrees in the shade.

Jane motions to the pig's eggs and genetic goup on the microscopes slide.

JANE

Let's just hope these babies think so.

INT. OBSERVATION ROOM

An alarm suddenly bleats out from one of the monitors.

CLIVE

Holy shit!

Clive locates the monitor and punches in a series of codes on the computer. A print out begins to generate. Clive grabs it, reading.

CLIVE

It looks like we've got a little trouble brewing on the Fifth Level. Area 3-W. Rock and Roll Time.

JANE (V.O.)

But that's impossible. It's too soon.



CLIVE

Well, be that as it may...

JANE (V.O.)

Call Josef.

CUT TO:

INT. LARGE COLONIAL HOUSE -- SUBURBS

Sun-drenched house. Fixer upper in the midst of being remodeled by loving hands.

Currently over run by three tike sized kids all under six years old who are playing with action figures and dolls, eating cereal and watching cartoons in the dining alcove off the kitchen.

The kitchen phone rings -- and rings. Finally, after tripping over a few toys in his path, DR. JOSEF JAMES grabs the receiver off of its cradle. Josef seems oddly out of place in this domestic mayhem. Late thirties, early forties, he appears even older with piercing blue eyes, white hair, a white immaculately coiffed goatee and an accent and gruffness reminiscent of Sean Connery.

He speaks into the phone.

JOSEF

But that's not good. Not good at all.  
Try to bump the system. It works like  
a massage.

Josef's wife, ANNA, an attractive woman in her early, mid thirties, walks into the kitchen with one of the babies on her hip. Seeing her, Josef hurries to hang up the phone.

Anna passes Josef and gives him a kiss on the cheek as she grabs a bottle and begins to mix it for the baby.

ANNA

Who was that?

JOSEF

No one.

Off Anna's look.

JOSEF

Solicitation. I'm late.

Josef gives Anna a hug and then leans his head inside the alcove to say goodbye to his kids in front of the television. He turns back to Anna.

JOSEF  
I thought we decided not to let them  
watch that cartoon.

ANNA  
What's wrong with "Gargoyles"?

JOSEF  
Their deformed. And sulking.

Anna laughs.

ANNA  
So is Bart Simpson. What  
time is Auntie Elsa getting in?

JOSEF  
Damn. I knew there was something I  
was forgetting. I'll have to call  
you.

And Josef is out the door.

CUT TO:

INT. BIOMEDICAL -- GENETICS WING -- HALLWAY

Clive and Jane, now dressed in protective suits walk quickly  
down a brightly lit, antiseptic looking corridor.

JANE  
What time is it?

Clive checks his watch.

CLIVE  
Eight thirty.

JANE  
Where's Josef?

CLIVE  
Any minute now. He said to bump the  
BPD. Could change it's position. Buy  
us a little time.

INT. SCRUB ROOM -- LABORATORY

Another cold, sterile antiseptic room. Clive and Jane scrub  
down. Then they put on industrial strength latex gloves and  
protective gear for their heads.

CLIVE

You ready?

6

JANE

Let's do it.

INT. LABORATORY

They cross the Lab to a monstrous machine positioned in the middle of the room. It resembles in an eerie sort of way a huge industrial strength MAMMAL UTERUS. Clive presses a series of commands on its control panel and suddenly the shadow of some kind of living creature can be seen inside the man made holding tank -- almost like a giant screen ultra sound.

But the creature -- what ever it is, is not moving.

Jane nods to Clive and he issues a set of commands on the control panel and then throws down a huge handle on the side of the machine. An easy move down and a jerk of the lever up over and over for ten times.

Suddenly, the simulated embiotic liquid inside the man made Uterus begins to gyrate. The being is bounced gently, changing position.

But then a light goes off, signifying distress. At the same time, Josef enters the Lab, also dressed in a protective suit and head gear. He joins Clive and Jane at the BPD -- the birthing machine.

JOSEF

How's it doing?

JANE

Fetal heart distress. It's not responding. We've got to get it out.

JOSEF

Okay, let's do it.

As they continue to monitor the creature's stats, Clive and Jane hurriedly but with expert execution prepare a kind of large incubator.

Josef reaches into the Hatch of the uterine machine with a GLOVED hand. Then the other hand disappears into the hatch, too.

There are sounds of liquid sloshing around inside the hatch.

JOSEF

Okay, I've got it.

Josef gives a tug.

7

JOSEF

Give me a hand.

As Clive continues to ready the emergency equipment, Jane reaches in her hands into the hatch, also. And together she and Josef pull. Slowly the creature's head emerges, its features hidden behind a layer of gelatinous ooze.

CUT TO:

INT. LONG CORRIDOR -- LAB -- HOURS LATER

Jane walks backwards into FRAME. She's still covered entirely -- hands and face included -- in the protective suit. She is holding a video camera and is recording something behind her.

JANE(O.S.)

Come on, that's right. Don't be scared.

Clive and Josef walk backwards into FRAME, following Jane. They, too, are still dressed in protective covering. Clive smiles at something following him, urging it along in a sweet voice.

CLIVE

You're doing great. No, No,...

JANE

(to CLive)

Move, move, you're blocking my view... there. Better.

CLIVE

No, don't do that. We won't hurt you.

JOSEF

This is extraordinary.

They continue down the hallway in this manner. At the end of the hallway there is a door. When Jane reaches it, she slowly opens it with one hand while continuing to videotape with the other.

JANE

Okay. Here goes...

Jane pushes the door all the way open. She backs in, the camera's still rolling. Jane walks through the door. She stands beside the door frame.

HOLD ON the doorway until

8

slowly, tentatively a creature comes into view. It is two-legged but with a strong resemblance to a monkey. But it is skiny and very pale, its skin almost translucent. Its features are deformed, its eyes frightened. From the base of its spine, extends a long TAIL disproportionate to its size and breed. But most shocking of all, is the appearance of two feathery wings extending from the creatures back.

The trembling new born mutant looks around the room.

Then from the corner, there is a blood curdling SCREAM.

WIDE REVEAL

In the corner, squatting in a metal cage too small for it, is another deformed mutant with large feathered wings and translucent skin that almost glows in the dimly lit room.

Jane turns the video camera to the other mutant. ZOOMS in on it's face.

JANE (O.S.)

Cool. This is just like "The Bride of Frankenstein."

CLIVE

When are you going to get it right? It's always the bride that screams.

Jane turns the camera to Clive.

JANE

Well then, King of 'camp'. Be the Bride. Go for it.

Clive gives his best Bela Logosi face sternly into the camera. Then SCREAMS. Jane is non-pulsed.

JANE

Besides, their both hermaphrodites at this point. It could be months before we're able to determine their sex.

Clive gently leads the new born mutant to a second cage and after fastening electronic modes to its body, secures the lock. He watches for a moment as the two scared mutants turn their backs to each other. Clive turns back to Jane.

CLIVE

(shaking his head)  
Not a pleasant thought.

CUT TO:

INT. OBSERVATION ROOM -- LATER

9

The sounds of heavy breathing and sexual foreplay can be heard OFF SCREEN as the camera pans down the Observation Room's wall of video monitors each revealing a managerie of genetically replicated animals secured in hermetically sealed rooms including sheep, pigs, bulls, rhesus monkeys and last but not least the two newly born mutants, or animal hybrids.

Each monitor is hooked up to a computer which displays the conditions of all the rooms and the complete physical stats of each specimen.

The camera rests momentarily on a metal cage in the Observation Room in which five white mice are scurrying about. The mouse running around in the wheel looks strange upon first glance. But on second glance it becomes apparent that, unbeknownst to the mouse, there is a human ear growing out of the skin on its back.

Finally, the camera finds Clive and Jane kissing and groping against the opposite wall. Jane pulls away at a sound.

JANE

What was that?

Pulling her back in --

CLIVE

Nothing.

JANE

No. Wait...

Jane points at one of the monitors. Clive looks.

JANE

That!

One of the monitors shows the approaching Hallway to the Observation Room and Josef is walking down it and rapidly advancing towards the Door.

EXT. CORRIDOR

Josef reaches the end of the sterile corridor. He swipes his card through the lock of the door to the OBSERVATION ROOM. A synthetic voice calls out:

VOICE

Voice identification, please.

JOSEF  
Dr. Josef James.

10

The door automatically unlocks.

INT. OBSERVATION ROOM

Josef walks in to find Jane and Clive almost completely pulled back together although still flushed and evidently out of breath.

He looks at them briefly, nods. Walks to the monitors. Watches the two newly born animal hybrids on the monitor. Sitting there almost motionless, they bear an eerie resemblance to the Gargoyles in the cartoon Josef's children were watching earlier in the morning. Josef seems a bit unnerved.

JOSEF  
The company is estatic. I came to congratulate you.

A beat.

JOSEF  
How are our two new friends?

Clive and Jane nearly bump into each other as they check out the stats on the computer.

CLIVE  
There are no apparent signs of distress...

Josef stares at the two mutants as if awe inspired.

JOSEF  
The significance of these animal hybrids is almost beyond my comprehension.

He turns to Clive and Jane with a bit of a snide smile.

JOSEF  
(cont.)  
I hope you two -- 'rock stars' -- understand what we have done here. We have not just reproduced, replicated, cloned. We have spliced together the DNA of unrelated specis, we have successfully transfered cells that have been genetically engineered. This is truely a new frontier...

CLIVE  
This could be your Nobel Prize.

11

Josef chuckles.

JOSEF  
Not a word until we've gotten the transgenic patents, for Christ's sake...

CLIVE  
Of course not. I know the Company policy. But just thinking about the tests we'll be able to conduct if the specimens survive. I mean, the potentials. We could eliminate hereditary disease, slow down the aging process...

JANE  
This could be, you know, the final spring board for the successful manipulation of human DNA.

Josef looks at Jane and nods, and then with some concern --

JOSEF  
Yes, it just could. Quite possibly.

A beat.

JOSEF  
I remember when I had just started out in this field. Christ, I was younger then than both of you. A real 'rock star'. The exuberance there was, the possibilities. And then the debacle of that most prestigious experiment. Cloning by simple nuclear transfer. When it was determined that the results had been faked and that cloning by that method was impossible the leaders in the field were shattered. None of my colleagues stayed. The money for research dried up. You couldn't even make a living.

CLIVE  
Why did you stay?

JOSEF  
Right about the same time my wife and daughter were killed. Hit and run.

Josef shakes his head at the memory. Clive and Jane



exchange a look. This is obviously the first time they have heard this.

12

JOSEF

People say cloning means that if a child dies, you can get that child back.

Josef tugs nervously at his neatly trimmed goatee.

JOSEF

But you could never get that child back. It would be something different. People are not genes. They are so much more than that. Besides, now I have a new family and it was much cheaper and ...

Josef glances at Clive and Jane with a devilish and insinuating twinkle in his eyes.

JOSEF

... quite a bit more fun than cloning would have been, if you know what I mean.

They all smile sheepishly. Clive pats Josef on the shoulder.

CLIVE

We're going to the Pub later on, mate. We'd be honored if you joined us.

Josef smiles, nods. He turns back and looks at the monitor.

CLOSE ON

the monitor of the animal hybrids. One of the mutants has turned ever so slightly and is tentatively assessing the other mutants presence.

JOSEF (V.O.)

I just might do that.

CUT TO:

INT. DOWNTOWN -- PUB -- NIGHT

Beer and Darts. Loud music. Bikers and Business men. Grungers with a lot of money. Clive and Jane are taking on a couple of bikers in a friendly game of pool.

Clive looks up and sees Josef walk into the bar. Clive motions to him. Josef waves awkwardly and then ushering a

young woman standing beside him, begins to make his way over to the pool table.

13

Clive can't take his eyes off the woman, ELSA. A striking beauty, mid-twenties, tall, lithe, almost fragile looking with darkly intense eyes and exotic features.

Jane looks up from her shot at the pool table. Watches Clive -- as Clive watches Elsa walk to the table.

Josef unloads a heavy duffel bag off his shoulder and onto a chair at a cocktail table next to the pool table. Clive goes to help Elsa with her shoulder bags.

CLIVE

So, Josef, you made it.

JOSEF

Her plane was delayed, but here we are. Meet my sister, Elsa. Here on a research sabbatical. OmarTech Med School. Elsa... my colleague, Dr. Clive Collins.

CLIVE

Nice to meet you. So there's going to be another Doctor in the family?

ELSA

Actually, I am a Doctor. I'm in charge of research for the newly named Atkinson Grant in immune systems and tissue rejection.

Clive is impressed. He extends an enthusiastic hand. Elsa shakes as Jane watches.

CLIVE

Well. Welcome to the big, bad city, Dr. James.

INT. PUB -- LATER

Josef and Jane are now teamed up on a game of pool against the two bikers. Neither one of them looks particularly happy. Clive and Elsa, on the other hand, sit at the cocktail table, engrossed in conversation.

CLIVE

Wait a minute, aren't there any black sheep in the family?

14

Elsa looks at Clive. There is an obvious electricity happening between the two that can only be described as something... genetic.

CLIVE

You know, moochers, losers...

ELSA

I suppose that depends on how you measure success.

Clive and Elsa each take a sip of their drinks, their eyes never leaving each other.

ELSA

You work with Josef at Bio-Medical, right?

Clive nods.

ELSA

Tell me something, then. Josef has always been an inspiration to me. I became a Doctor because of his example. I don't understand why he copped out of the genetics field and started doing research at Bio-Med on --- aspirin... for Christ's sake.

Jane and Josef walk up to the table in time to hear Elsa's comment. Jane picks up a mug of beer and downs what's left.

JANE

Oh, we do alot more than that.

Clive and Josef give Jane a pointed look.

ELSA

Really?

JANE

Oh, yes, we just happen to be on the cutting edge of...

Clive butts in, interrupting Jane.

15

CLIVE

... of ... non-aspirin relief research. What Jane means to say is that as one of the premier pharmaceutical companies in the country, Bio-Medical is conducting exhaustive research on derivatives of

a wide variety of pain relief  
medicines... Ibuprophin, Mydol...  
generics.

Elsa nods, not quite buying it.

ELSA

I see.

Josef pats Elsa on the back.

JOSEF

We better hit the road, kiddo.

Elsa nods and reaches for her bag. Stands. Looks at Clive  
and Jane.

ELSA

It was very nice to meet both of you.  
I hope I see you again.

JOSEF

Oh, I'm sure you will.

To Clive and Jane.

JOSEF

Elsa's going to be staying with me and  
the family for the next three months  
while she conducts her research.

Jane extends her hand with saccharin sweetness.

JANE

Next time we'll have to chat more.

As Elsa and Josef leave, Clive puts his arm around Jane, but  
Jane remains as stiff as a statue. Clive starts to massage  
Jane's shoulders.

CLIVE

Hey, you need a good massage.

Jane abruptly turns to him.

JANE

And you need a fucking cold shower!

16

And with that Jane marches out of the bar.

CLIVE

What? What did I do?

CUT TO:

INT. MUTANT ROOM -- DAYS LATER

Both the mutants, now wearing diapers, are in their cages. Vital sign monitors are taped to their bodies. Toys that would normally be found in an infants crib are attached to the bars of the cages: musical mobiles, shape toys, etc.

But the mutants are still ignoring each other. One plays dejectedly with one of the toys.

CLIVE  
What do you think?

JANE  
I don't think they like each other.

CLIVE  
What about us?

JANE  
What about us?

CLIVE  
Don't you think I've taken enough cold showers?

JANE  
i don't know. Have you?

CLIVE  
Oh, yes. No question.

Clive leans in and kisses Jane. Soon, they are going at it hot and heavy.

CUT TO:

INT. CLIVE'S APARTMENT -- NIGHT

Spacious urban loft. Great sound system and an impressive bed where Clive and Jane are currently deep in the throes of passionate love making.

LATER THAT NIGHT

17

Clive and Jane are lying in bed. Jane inches her body on top of Clive.

JANE  
Hey, rock star.

Clive smiles and kisses her.

JANE  
I've been thinking. What would you  
say about us moving in together?

Clive doesn't say anything.

JANE  
I mean, I practically spend all my  
time here as it is anyway.

Clive rolls away from Jane onto his side.

CLIVE  
I don't know.

There's a long pause.

Clive gets out of the bed.

CLIVE  
I've got the early shift.

Then gently --

CLIVE  
See you this afternoon, rock star.

CUT TO:

EXT. WAREHOUSE DISTRICT -- MORNING

A beat up Buick is parked under the highway over pass across  
from the block of renovated warehouses where Bio-Medical is  
located.

INT. BUICK

An overweight and balding middle-aged man, STANLEY HABBIT,  
sits behind the wheel of the parked car drinking coffee out  
of a Styrofoam cup and eating a sausage and egg sandwich.

He glances up from the newspaper he's reading to survey the  
scene and a blob of ketchup oozes out of the sandwich and on  
to his trench coat.

18

STAN  
God damn it to hell!

Just then Stan sees something. He picks up a 'disposable'  
camera next to him and takes off a shot.

CUT TO:

STAN'S POV

as a silver LEXUS cruises down the street. The car turns into a driveway and Josef leans out and enters a code into the security panel on the wall. A door opens and Josef's Lexus descends down into an underground parking lot adjacent to the Bio-Medical Warehouse.

Just as the car disappears, Clive appears from around the corner racing down the street on his roller blades. Clive jumps the curb and swipes his card through the computerized portal.

CUT TO:

INT. STAN'S BUICK

Stan takes off another couple of shots of Clive before he disappears into the Bio-Medical Warehouse. He puts down the camera. Looks at the newspaper again. This time we see the headline for the first time:

"RUMORS RUNNING RAMPANT CLAIM BIO-MEDICAL CORPORATION  
CONDUCTING CLONING EXPERIMENTS OUTLAWED BY GOVERNMENT."

Stan folds the paper and throws it onto the dashboard.  
Starts to get out of the car.

CUT TO:

CLOSE UP

of a FEMALE NEWS ANCHOR as she delivers the news.

FEMALE ANCHOR

... and a possible investigation is brewing as an unidentified source claims that yet another major pharmaceutical company, this time, Bio-Medical, Inc., is conducting clandestine research that goes far beyond the sanctioned guidelines recently imposed by the government.

CUT TO:

19

INT. CLIVE'S APARTMENT -- MORNING

Jane, in the midst of getting dressed, stands in front of the television. She reaches for the remote and clicks up the volume. Watches as the Female Anchor continues her report on the television screen.

FEMALE ANCHOR

... A spokes person for Bio-Medical this morning staunchly denied the allegations suggesting that the competition was once again trying to erode the credibility of the newly formed and financially successful corporation. And talk about timing -- the Government's newly formed committee on the Ethics of Bio-Engineering will begin hearings at the start of next week. This due to pressure from a growing spectrum of citizen groups. In other news today...

Jane clicks off the television, stands in mid-dress, thinking.

CUT TO:

EXT. WAREHOUSE DISTRICT -- MORNING

Stanley Habbit walks up to the entrance of Bio-Medical. He takes out a magnetized plastic card from the pocket of his ill-fitting trench coat and swipes it through the door's portal. As the card clears the portal a surge of electricity sends Stan's body flying in the air. He lands with a thud a good fifteen feet from the door.

Stanley screams and grabs his hand. His fingers have been badly burned. He grabs his handkerchief and starts to wrap his fingers.

STANLEY

Jesus H. Christ!

CUT TO:

INT. SECURITY DESK -- BIO-MEDICAL

The security guard, Parker, sits with his feet up on the desk, eating a Ding Dong and watching a bank of security monitor screens. He shakes his head and grimaces as he

20

watches Stanley wrap up his wounded fingers on one of the monitors. He finishes his Ding Dong.

PARKER

Hey, asshole, better watch a few more episodes of Columbo.

CUT TO:

INT. BIO-MEDICAL -- MUTANTS ROOM -- SAME TIME



The mutants are still in their respective cages. One of them is very animated, playing a game of toss with a stuffed beany baby toy. It looks anxiously over to the other mutants cage.

That mutant is lying on its side, motionless.

Two figures dressed from head to toe in protective suits enter the hermetically sealed room. It is Clive and Josef. They go to the mutants cage, open the cage door, take it's pulse. Josef nods to Clive.

INT. CORRIDOR

Clive and Josef wheel the sick mutant, it's body strapped onto a gurney, down the antiseptic hallway.

INT. INTENSIVE CARE UNIT -- BIO-MEDICAL

Clive and JOsef wheel the gurney with the mutant into the room. They hoist the mutant from the gurney onto a table replete with high tech medical monitoring devices. As Clive administers a shot and connects electronic nodes to the mutants body, Josef types in a series of codes on a master computer keypad.

Clive joins Josef at the keyboard and the two of them, watch as a glass dome descends from the ceiling to encapsulate the mutant.

CUT TO:

INT. SCRUB ROOM -- BIO - MEDICAL

Clive and Josef walk in and take off their helmets. Take a deep breath. Then they begin to strip off the rest of the protective suits.

21

CLIVE

I don't get it. All of it's major systems are functioning. Sub normal temperature, unbelievably low blood pressure, but no acute distress. It's almost as if ...

JOSEF

... it's gone into hibernation. I agree.

CLIVE

But why?

Josef begins to scrub his hands vigorously.

JOSEF

Any mutant cannot be considered merely a sum of its parts. But truly a new organism altogether -- a being perhaps --- which in point of fact we do not yet entirely understand.

CLIVE

Now wait a minute. You're starting to creep me out. That is not Frankenstein we've created. That is not 'a being'. That is a host body which we have genetically manipulated in order to generate an organic substance -- a drug -- that -- if we are successful will effectively stop the replication of cancer cells, or the aging process, or

Clive points forcefully towards the mutant in the glass dome.

CLIVE

That is not a creature. That is a placebo. A petrie dish. A manufacturing site for drugs.

Josef finishes washing his hands. Dries them.

JOSEF

I hope you're right.

CUT TO:

INT. JOSEF'S HOUSE -- SUBURBS -- NIGHT

22

Elsa is helping Anna with the dinner preparations as the kids play in the next room. Anna hands Elsa a huge salad bowl. Elsa starts for the dining room.

ELSA

God, this looks wonderful. I really needed this. To be around family. Thanks for letting me stay.

ANNA

Hey, you know we wouldn't have it any other way.

Elsa puts the salad on the table. Anna takes the chicken out of the oven. Turns back around to Elsa.

ANNA

So, are you gonna give me the juicy details or am I going to have to break down and beg?

Elsa takes a sip of her wine, smiles.

ELSA

I don't know. Brian's wonderful. He's a brilliant Doctor. He's sweet. He's cute. He's perfect, I guess. I'm just not sure I'm in love with him.

ANNA

That could be a problem.

ELSA

And I don't know how to describe it but he makes me feel ... dumb. That's why I had to take this grant. I really feel like I can do something beneficial here. Make a contribution.

Anna laughs sweetly and gives Elsa a hug.

ANNA

Oh, honey, you're just like your brother. Cut from the same damn cloth. What you need to do is let your hair down and have a little fun!

The front door opens and Josef calls out hello.

A frenzy of excited little kids converge upon the front door. Anna grabs the chicken and motions to Elsa.

23

ANNA

C'mon, let's eat.

Elsa follows Anna into the

DINING ALCOVE

Josef and the kids are rough housing. Clive stands a bit awkwardly to one side.

ANNA

Clive, how are you? What a pleasant surprise.

Anna gives Elsa a pointed look. Elsa blushes and looks away in embarrassment.

JOSEF

I hope you don't mind. My car phone battery was dead. Again. We have some business to discuss after dinner.

ANNA

Of course not.

CUT TO:

INT. DINING ROOM -- LATER

Everyone is laughing, except the kids who are running wild. Anna stands up and motions to Josef.

ANNA

Duty calls.

Josef dutifully stands and begins to rustle up the fort with his wife.

JOSEF

Excuse us.

Left alone in the dining room it is suddenly very quiet. Clive looks at Elsa. There's even more magic about them at this meeting than the last.

CLIVE

I can't believe you're such a horror film freak.

ELSA

Oh, come on, Josef's sister. What would you expect?

24

CLIVE

You mean, he's...?

ELSA

The biggest. You didn't know?

CLIVE

Not a clue.

Clive looks at Elsa. Starts to touch her hand. Restrains himself.

CLIVE

Would you like to see a film one night? I mean there's this old revival house, worst part of town, but great movies. I mean, it's not that

bad a part of town.

ELSA

Sure... if it works out. If I have the time.

Josef sticks his head in the door.

JOSEF

Clive, can I see you for a moment?

Clive looks at Josef.

CLIVE

Of course.

Clive looks back at Elsa, smiles a bewitching smile.

CLIVE

It's great to see you again. Good luck with your work.

ELSA

Thank you.

Clive follows Josef out of the room.

EXT. BACK PORCH -- JOSEF'S HOUSE

Clive follows Josef out onto the porch. Josef offers Clive a cigar which Clive declines. Josef lights himself a cigar.

25

JOSEF

The Company wants me in Washington early next week. They're calling a press conference to diffuse the bad play in the media. It's planned to co-incide with the start of hearings by the Ethics of Bio-Engineering committee.

CLIVE

And the company line?

Josef puffs on his cigar.

JOSEF

Oh, please. "We know nothing, we've done nothing." You know, Clive, it shouldn't be like this. The duplicitous nature of our research with this company...

CLIVE

Well, it's the government's fault for forcing us to go underground.

Josef looks at Clive, puffs again.

JOSEF

Is that what you really think? You know, you have quite a few interesting ideas of late on the nature of possible Government conspiracies, petrie dishes ...

CLIVE

Look, this is my work, Josef. Our work. I don't know, maybe you're going through some kind of mid-life crisis right now nad that's why you're acting kid of weird. But I'll tell you, I am not haunted by what I do. I sleep very well at night, thank you..

Josef starts to chuckle, almost choking on a puff of cigar smoke in the process.

JOSEF

Mid-life crisis. I hadn't thought of that.

Josef stops laughing and looks up at the stars.

26

JOSEF

There's an old Scottish saying: "Many a mickle make a muckle". Ever heard that?

Clive shakes his head.

JOSEF

Little things add up to big things. Watch yourself, Clive. The stakes are higher than you think. And I like you, even though you are a bit of a punk and a priggish rock star.

Josef and Clive exchange a glance. Clive realizes through his impatience that Josef's concern is real.

CLIVE

Thanks, mate.

JOSEF

And don't get too close to my sister, Elsa, either.

Clive protests.

CLIVE

What are you...

Josef shrugs.

JOSEF

You could fry an egg on the table in between you. But it's not a good idea. She's a smart girl and she's already asked me a million questions about the Company. Besides, you have Jane, and you two are in a position to share everything. That's not something to be taken lightly. It's a luxury I will never share with Anna.

Clive doesn't take well to being chastized. He lashes back.

CLIVE

(sarcastically)

Anything else?

JOSEF

Just take good care of our new friends. I'm taking Jane with me to Washington.

27

CLIVE

Why Jane?

JOSEF

Again, to diffuse bad press. The Media loves smart beautiful women. And I want to keep my eye on her for a few days.

Clive looks at Josef, the impact of what he's saying slowly dawning on him.

CLIVE

You don't think Jane went to the press?

JOSEF

You know her better than I do.

CLIVE

Never. She would never do anything to jeopardize our success.

Josef nods, puts out his cigar.

JOSEF

Good, then. I'll call you a cab.

CUT TO:

INT. BIO -- MEDICAL -- INTENSIVE CARE UNIT -- THE NEXT DAY

Clive and Jane, dressed in protective suits, watch as the glass dome is retracted into the ceiling compartment.

Jane readies the gurney. Clive moves to the mutant and begins to adjust the monitors and administer an injection.

The Mutant turns its head towards Clive. Seems to smile.

Clive does a double take. The mutant now lies expressionless. Clive and Jane lift the mutant onto the gurney.

INT. CORRIDOR

Clive and Jane wheel the gurney down the corridor.

INT. MUTANTS ROOM

Clive and Jane wheel the mutant into the room. They lift it gently from the gurney into the vacant cage. The other mutant appears excited to see it come back.

28

Clive adjusts the monitors on the mutants body and takes a final reading with what looks like a gyroscope. He punches for a print out and waits.

Jane pulls at the sleeve of his suit. Clive looks at her. She motions towards the other mutant. Clive turns to look.

The mutant is reaching over into the recovering mutants cage. It shakes a toy, as if in welcome of the other mutants return. The returning mutant takes the toy and puts it under its arm.

Jane looks at Clive and smiles. Clive looks away.

CUT TO:

INT. SCRUB ROOM

Jane walks in and starts to peel off the protective suit. Clive has already peeled down and is washing his face and hands.

Jane walks to the sink.

JANE



Did you see that?

CLIVE

What?

Jane grabs the soap.

JANE

What do you mean what? She or he, welcomed the other it, or she ,or he, which god willing will be made clear to us in the near future, back. They communicated.

Clive almost explodes.

CLIVE

What is it with you and Josef and these things? They are not things, even, they are not its and they are most definately not he and she. They are not pets. They are not capable of endearing or endearment.

Jane dries her hands, gives Clive a sideways glance.

JANE

Whatever.

29

CUT TO:

EXT. HORROR REVIVAL MOVIE HOUSE -- NIGHT

Funky part of town. And it's pouring down rain. Clive walks up to the ticket counter and purchases a ticket.

INT. MOVIE THEATRE

Clive watches a Horror Classic alone in the darkened theatre, a large popcorn to keep him company.

INT. LOBBY -- MOVIE THEATRE

Clive walks into the lobby at the completion of the movie. He starts outside when he spots Elsa coming out of the darkened theatre. Alone.

Clive hesitates for a minute and then walks towards her.

CLIVE

Hi.

Elsa looks at Clive surprised and a little embarrassed to see him there.

ELSA

Hi. You're right. They play great movies here. And the neighborhood's not so bad.

CLIVE

Can I buy you dinner?

ELSA

No, no, I've eaten actually.

CLIVE

A cappucinno?

Elsa doesn't respond right away.

CLIVE

Mocha? Frappe? Latte? Au lait?

Elsa laughs.

ELSA

Au lait.

CUT TO:

INT. COFFEE HOUSE

30

Something out of the seventies and decorated entirely with classic horror film memorabilia. Elsa and Clive sit at a booth in the back.

CLIVE

Did I tell you I went to the same University where you're doing your Grant?

ELSA

No.

CLIVE

I know every inch and cranny of that campus. In fact, don't tell anyone, but I lived in a secret hideway there for several months. Serious financial hardship.

ELSA

You know what I think? I think you're not just a Doctor but a geneticist like Josef.

Elsa stares down Clive with her intense eyes.

ELSA  
And the rumours about Bio - Medical  
are true.

Clive sifts uncomfortably in the booth.

CLIVE  
Josef warned me about your  
imagination.

31

ELSA  
And he warned me about your priggish  
rock star charm.

Clive and Elsa look at each other, for a little too long.  
Finally --

CLIVE  
C'mon, I'll make sure you get safely  
into a cab.

CUT TO:

EXT. CLIVE'S APARTMENT BUILDING --DOWNTOWN

Clive runs down the street to his apartment building in the  
rain. He darts into the Entrance.

INT. LOBBY -- APARTMENT BUILDING

Clive checks his mail, heads for the stairs.

INT. HALLWAY

Clive walks towards his apartment door. He stops for a  
moment when he realizes that some of his lights are on and  
that the door is ajar.

He peers into the apartment, slowly steers open the door. A  
figure rounds the corner. Seeing Clive, it screams. Clive  
jumps. He looks at the figure. It's Jane.

CLIVE  
What are you doing?

JANE  
Jesus, you scared the shit out of me.

CLIVE  
What do you mean? This is my  
apartment.

Jane looks hurt.

JANE

I wanted to talk to you.

Clive softens. Starts to undress, move towards the bed.

CLIVE

Okay. But I've had a very long day.

Clive sits down on the bed, takes off his shoes. Jane sits beside him.

32

JANE

Josef asked me to go to Washington with him.

CLIVE

I know.

JANE

You know? Does that mean you know something I don't know?

CLIVE

No. I don't think so.

Clive falls back onto the bed. Looks at Jane.

CLIVE

Why? Did you leak the story to the press?

JANE

Of course not.

Josef shrugs.

JANE

You didn't. Did you?

Clive shakes his head. Jane looks at Clive

JANE

Josef?

CLIVE

No, I don't think so.

JANE

Who else is there? The Company?

Clive looks at Jane. Shrugs his shoulders.

JANE

Oh, right. That doesn't make any

sense. Why would the Company leak a damaging story on themselves?

CLIVE

It's just something Josef said. A Muckle creates a mickle. Or something like that.

Jane giggles.

33

JANE

Well, why don't you roll on over here and start to mickle my muckle ...

Clive rolls over to Jane.

CLIVE

Only if you muckle my mickle.

CUT TO:

EXT. JOSEF'S HOUSE -- NIGHT

A taxi pulls up in the driveway. Elsa jumps out and makes a dash to the front door.

INT. JOSEF'S HOUSE

A very wet Elsa makes her way to the kitchen. Grabs a dish towel and wraps up her hair. Starts to make some tea.

Josef stops by the doorway on his way upstairs.

JOSEF

How was the movie?

Elsa startles. Looks at Josef, smiles as she puts the kettle on the stove.

ELSA

It turned out the same way it did the last time.

Josef nods.

JOSEF

Amazing the things you can count on in life. Brian called. Anna talked to him. He wants to make a visit. Anna told him he was welcome anytime.

ELSA

I don't think that's such a good idea.

Elsa looks at her brother.

ELSA  
I told him I needed some time. But I  
think I need more than that.

Josef nods.

JOSEF  
Well, don't do anything rash.

34

ELSA  
I know, think it through in a  
scientific fashion. Good night.

JOSEF  
And don't pop up any popcorn without  
using oil. It stinks up the house.

ELSA  
God, that was years ago!

CUT TO:

EXT. WASHINGTON, D.C. -- STREETS -- TRAVELING

The streets are lined with hordes of protestors. And media  
cameras and reporters outside of the Capitol building.

INT. LIMO

Jane and Josef watch the media circus through the tinted  
windows.

JOSEF  
It's amazing what we moles see when we  
burrow out of the tunnels.

JANE  
Hey, you never know, I might be that  
weird genetically short thumb girl who  
actually belongs in the sunlight.

Josef looks at Jane, looks back out at the crowd outside.

CUT TO:

EST. STREET OUTSIDE OF THE STEPS OF THE CAPITOL

The limo pulls up to the curb in front of the government  
building. The door opens and Josef emerges. He holds out  
his hand and Jane peers out of the limo. Then making the  
most of her exit, emerges into the media circus.

EXT. CAPITAL BUILDING

Josef and Jane make their way up the steps to the Capitol building. A large man with a head of white hair catches up to them and extends his hand to Josef.

MAN

Dr. James? I'm Senator Firth.  
Chairman of the Ethics of Bio-  
Engineering Committee. Glad you could  
join us.

35

Josef shakes the Senator's hand.

JOSEF

Nice to meet you.

He motions to Jane.

JOSEF

My colleague Jane Beckett.

Jane smiles. nods. Senator Firth smiles back approvingly.

SENATOR FIRTH

The pleasure is mine. Welcome to  
Washington.

CUT TO:

INT. OBSERVATION ROOM

As well as keeping an eye on the Mutants, Clive is watching the Press Conference in Washington on a portable T.V.

A NEWS REPORTER appears on the screen.

NEWS REPORTER

Representatives from Bio-Medical have just finished testifying before the newly formed committee on the Ethics of Bio-Engineering. They are the first of over half a dozen pharmaceutical companies that have volunteered to testify before the Ethics committee on issues surrounding Progressive Gene Therapy and the new government guidelines. We take you now live to a Press Conference with Bio-Medical's official spokesperson, Dr. Jane Beckett.

At the mention of Jane's name, Clive takes a closer look, turns up the volume on the small T.V. On the screen we can

see Jane standing behind a podium of sorts, Josef standing to the right of her shoulder, delivering a prepared statement to the hordes of media reporters.

36

JANE

As is the case with all the major pharmaceutical companies, at Bio-Medical we are conducting on-going genetic research involving the study of artificially reproduced sheep, bulls and rhesus monkeys. In addition to our efforts at creating a more efficient breed of these animals, we are striving to isolate proteins in the urine and lactate excretions of these animals which could prove beneficial for the development of drugs for human consumption. Examples of this would be more potent and effective forms of pain control and relief medicines. At Bio-Medical I can assure you that we have made every effort possible to meet the sanctions of the government for such research. Thank you.

Jane is whisked away before the barrage of questions can ensue.

Clive turns off the T.V. Checks in on the mutants on the monitor. They appear to be normal -- but quite clearly not your average sanctioned research. Clive shakes his head.

CLIVE

Aspirin, Ibuprophen, mydol...  
bullshit.

CUT TO:

EXT. CAPITOL BUILDING

Jane and Josef are escorted down the stairs by Senator Firth and several aids. Midway down the stairs they are accosted by the middle age guy in a trench coat, Stan Habbit. He grabs a hold of Jane's elbow, momentarily halting her descent. Jane turns to him and then jerks her arm away. Josef moves in for support.

JOSEF

Who are you?

STAN

I just want to ask the little lady a few questions.



JANE  
In your dreams, buddy.

37

JOSEF  
Jane. Please. Manners.

Jane turns to Stan.

JANE  
I have been privileged to convey the  
Company's stand. I cannot entertain  
any further questions at this time.

STAN  
But what about the rumors...

Senator Firth motions to an aide who sidelines Stanley.  
Jane and Josef reach the curb and a waiting limo.

Senator Firth shakes both of their hands.

SENATOR FIRTH  
Thank you again for making yourselves  
available and for setting a precedent  
for dialogue between us and the other  
major companies.

JOSEF  
Thank you.

JANE  
It's been a pleasure, sir.

SENATOR FIRTH  
Have a safe trip now.

Jane and Josef climb into the back of the company's limo.

INT. LIMO

Jane and Josef ease into the leather seats.  
Jane sighs in relief.

JOSEF  
You did great.

JANE  
You think so?

A voice emanating from the backseat across from them speaks out  
in the darkness.

VOICE

Oh, yes, Dr. Beckett. You did a very good job. We are quite pleased.

38

Jane looks at Josef in equal parts fear, excitement and confusion. Josef confronts the voice in the darkness.

JOSEF

It's not Halloween, Frank. Turn on the light.

An exasperated sigh can be heard from the seat in the darkness.

FRANK'S VOICE

Oh, all right.

Suddenly the interior light shines on. Frank, Mr. Company, a well manicured man about Josef's age in an expensive suit holds court from the back seat. He is armchaired on both sides by two hefty bodyguards, the presence of pistols not so discreetly hidden behind their designer jackets. Jane gasps. Josef looks at Frank with disdain.

FRANK

Hello, Josef. It's been awhile, hasn't it?

He presses a button and a table with chilled champagne and glasses appears from out of a cranny in the limo.

FRANK

Champagne?

Jane watches him, mesmerized. Frank pours a glass of champagne. Hand's it to Jane. She takes it. He looks to Josef.

JOSEF

No.

A beat.

JOSEF

Thank you.

Frank pours himself a glass of champagne. Toasts Jane.

FRANK

To you. To both of you. After all, you're the ones who have made this all possible.

JOSEF

What are you talking about?

FRANK  
The next critical step, Josef.

39

Frank downs his glass of champagne. Fills it again. Tops off Jane's glass.

FRANK  
Adding human DNA to the bubbling genetic soup.

JOSEF  
That's impossible.

FRANK  
It's not impossible and you know it. The stakes are growing higher and higher by the minute. If we don't start now then another company will and Bio-Medical will be left behind.

JOSEF  
But it's too soon. From our last experiment alone. There are too many unknowns. THEY are alive but what are they?

Frank finishes his glass of champagne and turns to Jane.

FRANK  
Well, Let me think, Oh, you've got me. I don't know what they are but I do think that Dr. Beckett could handle this next phase quite efficiently if you prefer not to. What do you think?

Jane looks at Josef, not sure what to make of the situation.

JANE  
Well, sir, I suppose if Josef...

JOSEF  
That's ridiculous. She doesn't have the experience to head up an experiment of that level of sophistication.

40

FRANK  
Perhaps. But she does have the Aspiration.

Frank looks at Jane, who says nothing. Her silence a corroboration. Frank looks at Josef.

FRANK

And I, dear Josef, Have the barrel to hold you over. What? Three, four hundred thousand dollars of in vitro kids I've given you?

Jane turns her face away as Josef squirms.

FRANK

Even went to the genius sperm bank. You didn't seem to object to that at the time. As I remember you did everything but pick their fucking measurements and the color of their eyes, or did you and Anna do that, too?

JOSEF

You leave my family out of this.

FRANK

Josef, calm down. How long have we known each other? Fifteen, twenty years? We're pals from way back, remember? Lab buddies. But now I'm an entrepreneur. I see a new frontier, and if you choose to stay behind that's your decision.

Frank finishes off his champagne in one big gulp.

FRANK

Now, how are my little investments doing?

CUT TO:

EXT. DOWNTOWN WAREHOUSE DISTRICT -- LATE AFTERNOON

Clive, on his roller blades, pumps his way up the Avenue into the funky, newly hip neighborhood.

Clive makes his way across the street. As he jumps up on to the curb a vendor in a wheelchair almost cuts him off by accident.

Clive, in an effort not to flip the guy and his wheel chair over, jumps out of the way, hitting a wet spot on the pavement that sends him sprawling onto the cement.

The VENDOR in the wheelchair rolls furiously until he is by Clive's side. He offers Clive a hand.

VENDOR

You okay, buddy?

Clive takes his hand.

CLIVE  
Sure. No problem, man.

Clive stands up rubbing his back side.

CLIVE  
You okay?

VENDOR  
Hey, I'm the one with all the hardware.

The Vendor pulls something from one of the displays mounted on the wheelchair. He hands it to Clive.

VENDOR  
Here.

CLIVE  
What's this?

VENDOR  
See you around.

Clive looks at what he's been given. It's a carved wooden box. Clive opens it and music starts to play. But instead of the typical waltz or birthday tune, it's an organ rendition of the campy/scary music played at the thrill points in old horror films. Clive smiles.

CUT TO:

EXT. COFFEE HOUSE -- EVENING

The same Coffee House that Clive took Elsa to. Clive makes his way to the back and the pay phone. Dials.

INTERCUT:

INT. JOSEF'S HOUSE -- SAME TIME

Anna answers the phone amid the mayhem of dinner time with the kids swarming the kitchen.

ANNA  
Hello.

CLIVE  
Anna? It's Clive here. I just called to see how you were getting along.

ANNA

Oh, Clive, that's so sweet. I'm hanging in there. Can't wait to get Josef back tonight, though. How are you?

CLIVE

Doing great.

The kids run in a circle around Anna, playing hide and seek. Anna tries to calm them down.

ANNA

Good. That's good.

There's a pause.

ANNA

Can I do anything for you?

CLIVE

No, no, not at all. I just promised Josef I'd check in on you. How's Elsa settling in?

Anna smiles. It's clear she knows the reason for Clive's concern.

ANNA

Working all the time. Working late tonight, again. The Dedman Hall Building at the University. I think I have a number...

CLIVE

No, that's okay. I don't need a number. Thanks.

ANNA

Sure. Thanks for calling.

Anna smiles and hangs up the phone.

CUT TO:

EXT. DEDMAN HALL -- UNIVERSITY -- EVENING

Clive walks up to the entrance of the stately old brick building. Makes his way inside.

INT. DEDMAN HALL

Clive makes his way along a corridor, stealing glances into the offices as he goes.

Finally, he glances into one office and stops. Knocks softly on the door.

FEMALE VOICE

It's open.

Clive pushes the door ajar to see Elsa glued in front of her computer with an assortment of medical texts open at various pages on the desk in front of her.

CLIVE

You are burning the midnight oil.

Elsa looks up.

ELSA

Clive? What are you doing here?

CLIVE

Just in the neighborhood. I promised Josef I'd keep an eye on you.

ELSA

How did you find me?

CLIVE

I told you this University is my old stomping grounds. What have you got there?

Clive walks into the office, motioning to the computer screen. Elsa looks at the color configurations and equations on the screen and then back to Clive. She saves up the screen and it goes to black.

ELSA

Nice try. You actually think I'm going to let you get a peak at the prototype.

CLIVE

I don't see why not.

ELSA

You can wait like everybody else. If this procedure is successful it could make it possible down the road for humans to receive organs from "mismatched" donors without the threat of rejection.

CLIVE

I've always been scared of that. I admit.

Elsa looks at him.

CLIVE

Rejection.

Elsa laughs and rolls her eyes. In a second, Clive impulsively reaches out and grabs her hand. The sparks ignited by their touch surprises both of them. Electrifies them.

CLIVE

C'mon.

ELSA

What?

CLIVE

I want to show you something.

CUT TO:

INT. STAIRWELL -- DEDMAN HALL

Clive leads Elsa down into the basement of the huge building.

INT. BASEMENT -- DEDMAN HALL

Clive leads Elsa through a labyrinth of rooms and corridors.

INT. BOILER ROOM

Clive moves aside some old wooden desk chairs. The dust swirls up into the air. Finally, he pulls aside some boards revealing a hole in the wall. He takes Elsa's hand and leads her through to the other side.

INT. PASSAGEWAY

They traverse a maze of old stairways along the cramped passageway. Going further and further up. Finally, they clear the top of the stairs. Light filters through the adjoining room. They enter.

INT. UNIVERSITY CLOCK TOWER -- DEDMAN HALL

The musty room is full of giant gears. The moonlight filters in through the translucent clock face. It is beautiful. Elsa is enchanted.

ELSA

What is this place?



Clive moves to the huge face of the clock. Through tinted glass the entire campus spreads out below them.

CLIVE

It's the University's clock tower.  
You can see everything from up here.  
When I was a student, this is where I  
used to go to be alone and think.

ELSA

It's magical.

Clive pulls out the music box he got from the Vendor. He hands it to Elsa.

CLIVE

I have something for you.

Elsa looks at Clive, takes the music box. Turns it over in her hands looking at the ornately carved wooden box. Opens it.

The campy organ dirge begins to play. For a moment Elsa and Clive look as if they are caught inside of an old classic horror film tableau. Then Elsa laughs.

ELSA

This is great. Where did you find it?

Clive shrugs. Just then, without warning the clock tower bells begin to ring out.

Clive and Elsa are startled. They look at each other, transfixed. As the bells stop, an enveloping silence fills the room. Clive and Elsa stare at each other a long while, then suddenly they are in each others arms, kissing.

CUT TO:

INT. AIRPORT -- EVENING

Anna waits with the unruly kids for the passengers to disembark and walk into the terminal. Finally, she sees Josef. Waves.

Josef and Jane walk into the terminal. They aren't speaking to each other. Josef looks like he's deeply disturbed.

The kids call out to 'Daddy' but instead of embracing them, Josef lashes out at Anna.

JOSEF

What are you doing here with the kids?

ANNA  
What are you talking about?

JOSEF  
If you turn your back for a second,  
they could be kidnapped.

ANNA  
Josef, calm down. What's the matter?  
You look like you've seen a ghost.

Josef tries to shake off his angst.

JOSEF  
I'm sorry.

Josef kisses the sleepy children.

JOSEF  
Daddy apologizes. Let's get these  
precious things home to bed.

ANNA  
What about Jane?

Josef doesn't say anything. Anna calls out to Jane who has  
already started to walk down the corridor.

ANNA  
Jane, don't you want a lift?

Jane turns, shakes her head.

JANE  
Clive was going to meet me.

Anna looks surprised. To Josef --

ANNA  
Clive?

Josef nods. Whispers into Anna's ear somewhat derisively.

JOSEF  
They fuck like rabbits.

ANNA  
Whoops...

Josef looks at her with curiosity.

ANNA  
I didn't know.

Josef frowns. Jane calls out to Anna.

JANE

Go ahead, I'll grab a cab if I have to. Thanks.

Josef picks up one of the kids and taking Anna's arm walks towards the Exit.

JOSEF

Come on.

CUT TO:

INT. PUBLIC PHONE BOOTH -- AIRPORT

Jane sets down her bag. Picks up the phone. Dials. Waits.

INTERCUT:

INT. BIO-MEDICAL -- SECURITY DESK

Parker is watching T.V., as well as the bank of security monitors for the building. The phone rings. He checks the security code for the phone call and then picks up the phone.

PARKER

Dr. Beckett. What gives?

JANE

I'm looking for Clive.

Parker hits a button on several of the monitors and waits as they rewind. He watches one in particular. Finds what he's looking for, FREEZE FRAME on Clive walking out of the building, a digital read out across the screen reads, 6:09 p.m.

PARKER

E.T.D. 6:09 this afternoon.

JANE

Are you sure?

Parker looks down the bank of monitors.

PARKER

Don't I know everything? You tried his beeper?

JANE

Thanks.

PARKER

Righty-o.

CUT TO:

BACK TO SCENE -- INT. AIRPORT

Jane dials again. Waits. Enters in Clive's beeper number. Hangs up. Waits.

CUT TO:

INT. CLOCK TOWER -- NIGHT

Clive and Elsa, enshrouded by the glow of the moonlight are in the throes of passion. The insistent bleating of Clive's beeper nestled in the pile of their discarded garments goes entirely unnoticed.

CUT TO:

EXT. CLIVE'S APARTMENT BUILDING -- NIGHT

A cab pulls up to the Entrance of the building. Jane steps out. Heads for the front door.

INT. CLIVE'S APARTMENT

Jane lets herself in with her key. Flips on the light in the darkened apartment. Clive is no where to be seen. Jane drops her bag. Throws off her coat.

Moves to the window, glancing down on the dark and deserted street below.

CUT TO:

LATER

INT. CLIVE'S APARTMENT -- EARLY MORNING

Clive, looking tousled and euphoric, lets himself into his apartment. The lights are on. He pauses for a moment and then with a bit of a frown, moves towards the bedroom.

Walks in, sees Jane. He leans against the door frame. Jane pretends to be just waking. Moans and stretches.

Clive waits. Jane turns and sees him.

JANE

Hi.

What?

Clive shakes his head.

CLIVE

I've just been thinking about what  
you said about moving in and I don't think ...

Jane interrupts him, not wanting to hear what he might have to say.

JANE

Hey, let's not talk about that now.  
Besides when this project starts we'll  
Be living at the lab.

50

CUT TO:

INT. SECURITY DESK -- BIO-MEDICAL -- MORNING

Clive and Jane each swipe their electronic cards through the  
portal. As Parker simultaneously swipes his card and the  
heavy metal door begins to swing open, Parker winks at Jane.

PARKER

(re: Clive)

I see you found him.

Jane nods, smiling sheepishly. Clive looks quickly from  
Parker to Jane, realizing he's suddenly not as sneaky as he thought.

INT. SUB-LEVEL -- CORRIDOR -- BIO-MEDICAL

The elevator doors open and Clive and Jane walk out into the  
antiseptic corridor. But something is going on. The lower  
lab is bustling with workers outfitted in protective suits,  
packing and moving out boxes of papers, materials and even  
lab animals.

Jane and Clive look at each other and then head quickly down  
the corridor towards the Observation Room.

INT. OBSERVATION ROOM

First, Clive and then Jane identify themselves at the door.

INT. OBSERVATION ROOM

Clive and Jane walk into the room to find Josef already  
there, smoking a pipe and sanguinely studying the monitors.  
The room is full of his pipe smoke.

The camera pans down along the bank of monitors. In several  
rooms the animal clones are being readied for transport.  
Other rooms, including the room which houses the mutants, or  
animal hybrids are being left alone.

Jane starts to cough when she enters the room.

JANE  
You're going to set off the smoke  
detector.

Josef blows a puff of smoke up into one of the corners of  
the room. The smoke detector there has been dismantled.

JOSEF  
I wouldn't worry about that.

51

CLIVE  
What's going on?

JOSEF  
Didn't Jane tell you?

CLIVE  
Yes, but ...

Josef takes another puff of his pipe.

JOSEF  
They're moving you to a more - secure  
- facility.

Josef looks at Jane.

JOSEF  
I've volunteered to remain here and  
keep an eye on these two.

A VOICE comes over the loudspeaker.

VOICE  
Dr. Beckett, you're needed on the  
green level.

Jane looks at Clive and Josef.

JANE  
Excuse me.

Jane exits from the Observation Room. Clive looks at Josef.

CLIVE  
Something weird is going on here.  
What really happened at the  
conference? Why is Jane all the  
sudden in charge. Why not you?

Josef gestures with his pipe to the monitor where the

mutants are being held.

JOSEF

There's something about these two.  
Something we've yet to discover.  
Something we should know before we  
move on.

Josef looks at Clive.

JOSEF

You can stay behind, too, Clive.

52

Clive and Josef exchange a look. Clive twitches his head nervously but it's clear that the challenge of the next phase is too much for Clive to turn down.

CLIVE

I can't.

Clive looks away. Starts to leave. Josef nods then calls after him.

JOSEF

Well, I hope you're planning on coming to Anna's party tonight. She's got her heart set on it.

CLIVE

Of course.

JOSEF

Good. Elsa's fiance will be there.

Clive tries not to startle. It's clear that that is news to him.

CLIVE

Fiance?

Josef nods, studying Clive for a reaction. But Clive maintains his cool.

JOSEF

Dr. Brian Fischer. I'm sure you've heard of him.

CLIVE

Who hasn't? I wouldn't miss it for the world.

CUT TO:

INT. CLIVE'S APARTMENT -- EVENING

Clive grabs his leather jacket. Checks out his hair in the mirror. He's looking good tonight.

CLIVE

C'mon. We're gonna be late.

Jane emerges from the bedroom. She's dressed to kill. Clive looks at her admiringly --- then

CLIVE

So, when are you going to tell me what really went down at the conference?

53

JANE

I think you're jealous.

CLIVE

That's ridiculous. It's just obvious that something is going on that I don't know about. I don't like being left out in the dark.

Jane moves into Clive with a sexy voice.

JANE

If we moved in together I bet there would be a lot of little secrets I could clue you into.

Clive's starting to sweat, he doesn't want to go there right now.

CLIVE

You're here all the time. What's the difference?

JANE

Commitment.

CUT TO:

EXT. JOSEF'S HOUSE -- NIGHT

Clive and Jane drive up to Josef's house and park by the curb. There are cars parked along the street and in the driveway. A large Van is parked along the curb across the street from Josef's house.

Clive and Jane walk up the porch stairs to the front door.

INT. JOSEF'S HOUSE

Josef opens the door and ushers Clive and Jane into the living room. The room is filled with stylishly attired men



and women sipping cocktails.

Clive's eyes search the room for Elsa but she's not to be found. A circle of people stand around a man who seems to be holding court with his conversation. This is Dr. Brian Fischer.

Josef motions towards the bar.

54

JOSEF

C'mon, I'll get you a drink and then I'll introduce you to Dr. Fischer. By the way, our two specimens decided to show their true colors. Finally. Congratulations. It's a boy and a girl, as planned. So far so good.

INT. KITCHEN

Anna pulls a pan of cheese straws from the oven. Elsa picks up a bowl and heads for the cabinet, but accidentally drops the dish onto the floor. It shatters at her feet. Anna looks over to see Elsa crying as she bends to pick up the pieces. Anna rushes over to her.

ANNA

What? What's the matter? Did you cut yourself.

Elsa shakes her head.

ELSA

I'm so sorry, Anna.

ANNA

It's just a dish.

ELSA

No, everything is so nice and all your effort but I can't go through with it.

ANNA

What are you talking about?

ELSA

It's over. There's nothing there. I'm going to tell him now.

Elsa dries her tears and stands.

ELSA

Thank you so much for understanding.

Elsa heads for the door. Confused, Anna calls after her.

ANNA  
Wait, Elsa... why don't you wait until  
...

But Elsa is already out the door. Anna looks around the kitchen at all the plates of food.

55

ANNA  
....after dinner.

INT. LIVING ROOM

Elsa walks up to Brian, who is still surrounded by a circle of admirers.

ELSA  
Excuse me, Brian I need to talk to you.

Brian looks at her red eyes and nods, following her out to the porch. The other guests try not to stare after them.

Anna walks out of the kitchen and goes to Josef's side.

JOSEF  
What is going on?

ANNA  
We're about to lose the guest of honor.

JOSEF  
Oh, Christ!

INT. GUEST ROOM/ ELSA'S ROOM

The door is ajar. Jane knocks softly on the door and then pushes it open. She walks in. Closes the door behind her. She begins to make her way around the room, opening up drawers, flipping through journals, picking up pictures.

INT. LIVING ROOM

As the guests mingle around them, Josef and Anna watch Elsa and Brian out on the porch through the window. Elsa finishes talking and turns to go. Brian reaches for her arm but Elsa breaks free and runs off the porch and towards the back of the house. Brian straightens his suit and tie and starts back to the living room.

JOSEF  
(to Anna, under his  
breath)

Well, I guess that's that.

Anna continues to stare out the window past Josef.

ANNA

I don't recognize that van, do you?

56

Josef looks out the window at the large van as Brian makes a bee line to Josef and Anna, awkwardly avoiding the other guests who know something is up. He reaches out to shake Josef's hand.

BRIAN

Dr. James, Anna... it appears there has been a - change in plans. Thank you for a lovely evening.

Brian leaves the stunned Josef and Anna and walks out the front door.

INT. GUEST ROOM\ELSA'S ROOM

Jane hears the sound of someone running down the hallway towards the room. Panicked, she slips into the adjoining bathroom and closes the door -- just as Elsa darts into the bedroom.

Elsa shuts the door behind her and leans up against the door trying not to cry.

She stands there for a minute, getting her breath.

INT. HALLWAY

Clive rounds the corner of the hallway. He stops in front of Elsa's door. Listens for a minute. Then knocks.

ELSA(V.O.)

Who is it?

CLIVE

It's Clive. Look, I just wanted to say that I was sorry for what happened the other night, I didn't know you were...

The door slowly opens a crack, startling Clive. Elsa peers out of the door.

ELSA

Don't be sorry. I'm not.

Clive looks at her exquisite face. The tears just make her look that much more fragile, vulnerable and appealing. He's

trying hard to keep his growing desire for her in check.

CLIVE

But, I ...

ELSA

I was never in love with Brian.

57

CLIVE

Are you saying what I think you're saying?

Elsa laughs.

ELSA

I don't know what I'm saying.

Clive leans in to kiss her ready lips. As they kiss they move backwards towards the bed with equal parts giddiness and awkwardness.

INT. ADJOINING BATHROOM

Trapped in the bathroom, Jane stands in front of the mirror listening to the sounds of Clive and Elsa kissing, the rage growing inside of her.

In anger, she picks up Elsa's hairbrush on the sink in front of her and slaps it against the palm of her hand in a vex.

Suddenly, she looks down at the brush. Holding it in one hand, she plucks some strands of hair out of the brush. A curious smile comes over her face.

CUT TO:

INT. "SECURE LAB" -- BIO-MEDICAL -- DAYS LATER

Jane and Clive, wearing protective suits are overseeing the finishing touches of the construction of a Birthing Chamber similar to the one in which the animal-hybrids were conceived and delivered. Only this one is larger, more sleek, more technologically evolved in its design.

INT. SCRUB ROOM -- ADJACENT TO LAB

Jane and Clive enter and begin peeling off the layers of protective covering. The tension between them is palpable. Finally, Clive breaks the silence.

CLIVE

I want to be honest with you, Jane.  
And fair.

Jane doesn't look at him.

CLIVE

You're a great friend and, you know, a lot of fun, but I can't do it right now. You know, the commitment thing and all.

Jane doesn't say anything.

58

CLIVE

I think we need to back off a little.

Jane stripes out of the heavy jumpsuit. Her shorts and t-shirt are covered in sweat. She nods.

JANE

I guess I agree.

CLIVE

You do? I mean...

JANE

You're absolutely right. We're on the brink of the biggest step in both of our professional careers. This is not a good time for either of us to make an emotional commitment. To anything or anyone other than our work.

CLIVE

Exactly. You're great, Jane. Really Great.

JANE

I know.

CLIVE

So, boss, when do we inject the goop into the soup?

JANE

It's done.

CLIVE

Wait a minute...

JANE

You don't trust me?

CLIVE

I just wanted to see it, you know. Like, where did they get it?

JANE

I didn't ask.

CLIVE

Just you're run of the mill hominoid  
DNA, I guess. Probably generic.

Jane shrugs as she activates the security panel and the door starts to open. Clive follows.

59

CLIVE

Did it come in a child proof  
container?

CUT TO:

EXT. JOSEF'S HOUSE -- DAY

Street in front of Josef's house. A beat up car waits down the block from Josef's house. Stan sits in the driver's seat, sucking down coffee and waiting.

EXT. JOSEF'S HOUSE -- LATER

Finally, the garage door opens and Josef's silver Lexus emerges and pulls out of the driveway and down the street.

Stan takes another quick pull off his coffee cup, starts his engine and pulls out after Josef's car, following it at a distance as it rounds the corner.

EXT. SUBURBAN STREETS

Stan follows Josef's Lexus through the mostly empty streets of the well maintained neighborhood. The cars pull up to a stop sign.

INT. JOSEF'S LEXUS

Josef looks at Stan's car in his rear view mirror. Frowns.

EXT. SUBURBAN STREETS

Josef's Lexus starts to pull away from the stop sign, but then slams to a halt instead in the middle of the intersection. Stan's car almost slams right into the rear end of the Lexus.

Josef angrily throws open his door and marches out onto the street towards Stan.

Stan tries to throw the car into reverse. But Josef manages to reach in through the window and grab hold of Stan's coat collar.

JOSEF

Who are you?

Stan plays dumb. Lifts his hands up from the steering wheel in mock surrender.

STAN

Hey, what are you doing?

60

JOSEF

Why are you following me?

STAN

Calm down, buddy.

Josef looks at the car.

JOSEF

You think I wouldn't notice you traded in your van for this piece of shit.

STAN

I never owned a van.

JOSEF

Right. You're working for Frank? Aren't you?

STAN

Whose Frank?

JOSEF

You're a wise guy, too, huh? Well, you tell that asshole he's gone too far this time. And he better leave me and my family alone or I just might talk. You got that?

Josef tightens his hold around Stan's neck for effect, then lets him go.

STAN

Yeah. I got that.

Josef walks angrily back towards his car.

Stan pulls himself together. Starts to smile to himself.

STAN

"Frank". Now I'm getting somewhere.

CUT TO:

EXT. COUNTRY ROAD -- DAY

A beautiful sunny day. A convertible crests a hill and drives into view. Clive is driving. He reaches his arm around Elsa and pulls her closer beside him. They kiss.

CUT TO:

INT. "SECURE" LAB

61

Jane in protective clothing monitors the gestation of the new creature inside the newly constructed high tech birthing machine.

CUT TO:

EXT. COUNTRY ROAD -- DAY

Clive and Elsa drive up a winding driveway to a secluded cottage beside a lake. The setting is idyllic. Clive turns off the engine. Opens the door. Gets out. Holds out his hand for Elsa as she emerges from the car. He holds her for a moment as they take in the peaceful beauty of the setting.

ELSA

I haven't been here in years. I'd forgotten how beautiful it is.

CLIVE

I've got to tell you. I was a little surprised that Josef would offer us his cottage..

Elsa cuts him off.

ELSA

Josef doesn't know. It was Anna's idea.

Clive starts to frown at this information but Elsa laughs and kisses him, leading him towards the cottage.

LATER

INT. COTTAGE

Clive and Elsa are making love in front of a roaring fire in the main room of the rustic cottage. Suddenly, there's a loud banging noise at the window. Elsa breaks away at the sound.

ELSA

What was that?

Clive tries to pull her back down to him.



CLIVE

What?

Elsa pulls the blanket around her.

ELSA

There's someone out there. At the window.

62

CLIVE

There's no one around for miles. It's probably just the wind.

ELSA

I heard something.

Clive reluctantly grabs his pants and pulling them on heads for the door. He looks back at Elsa as he opens the front door.

CLIVE

I'm only doing this to humor...

Elsa lets out a gasp and pulls the blanket closer around her.

ELSA

Clive...

Clive startles as he turns back to see an elderly woman standing at the door.

CLIVE

Can I help you?

The woman nosily pokes her head inside the cottage.

WOMAN

I'm just checking. I keep an eye on the place for Josef.

Elsa straightens her back indignantly.

ELSA

Well, I'm Josef's sister and I assure you everything is fine.

The woman snorts to herself.

WOMAN

I see. I don't recognize the car.

CLIVE

Well, that's probably because you've never seen it. Goodbye.

Clive starts to close the door on the old woman.

WOMAN

Well, goodbye. If you need anything...

CLIVE

We don't.

63

Clive closes the door on the woman. He looks at Elsa. After a minute they both start to laugh.

ELSA

I didn't think there was another house around her for miles.

CLIVE

Maybe she's a swamp person. Or she lives in a tree. Remember 'Return of the Bayou Boogie Man, Part III'?

ELSA

Very funny.

Clive interrupts Elsa with a passionate kiss and they fall to the floor again in urgent union.

CUT TO:

INT. COTTAGE -- LATER THAT NIGHT

The fire has died down. Elsa and Clive are asleep in each other's arms in front of the flickering embers.

There's a soft persistent beeping coming from the pile of discarded clothes laying next to them.

Finally, Clive rouses himself and reaches sleepily for his beeper. Looks at the number.

Standing, he gropes around in the dark for a moment before he remembers there is no phone at the cottage.

Pulling his pants on, Clive opens the door and heads out to the car. There are no lights. Only moonlight. He stubs his toe on a rock and curses under his breath.

He reaches the car and pulls out the cell phone. Punches in a number. Waits, then ---

CLIVE

This better be good.

JANE (V.O.)  
It's time.

Clive rubs his eyes.

CLIVE  
But that's impossible. It's too soon.

JANE (V.O.)  
I know. But be that as it may...

CLIVE  
Okay. I'm on my way.

64

Clive hangs up the phone, looks back towards the cottage.

INT. COTTAGE

Clive gently shakes Elsa's slender shoulder, waking her.

CLIVE  
Elsa, wake up. We've got to get back.

ELSA  
What?

CLIVE  
I've got to get back to work.

ELSA  
It's the middle of the night. Why?

CLIVE  
I can't tell you.

Elsa looks at him imploringly. Clive shrugs uncomfortably.

CLIVE  
I'm sorry.

CUT TO:

INT. "SECURE" LAB

Jane, in protective clothing, works alone. As in the birth of the other mutant she finally extracts the creature, covered in a gelatinous ooze, from the birthing machine and places it in an incubator.

She picks up a chart and begins going through a series of functions, to adjust the environment of the incubator.

Clive enters hurriedly from the scrub room. He looks at the form in the incubator and then at Jane.

JANE

It's stable. No thanks to you. I almost lost it.

CLIVE

What do we do now?

JANE

Wait. And chart it's growth. Because of the nature of it's spliced DNA there's no way we can predetermine it's rate of growth.

65

CLIVE

You mean...

JANE

I mean, it could be months before we have a fully developed adult form, or it could be a matter of days.

Jane gives Clive a harsh, cold look. Almost of disdain.

JANE

I hope your not planning anymore sleep overs.

Jane heads off to the scrub room leaving Clive alone with the new born creature inside the incubator.

CUT TO:

EXT. BIO - MEDICAL -- DAY

Jane walks out of the Bio-Medical building at a fast clip. As she makes her way down the sidewalk by the rows of warehouses, she becomes aware that she is being trailed.

She glances back, and then quickens her pace. As she rounds the corner heading for the intersection we realize that her pursuer is none other than Stan Habbit.

Just as she is about to make it to the busy intersection, Stan breaks into a gallop and grabbing onto Jane's elbow, turns her around. Furious, Jane tries to break her arm free.

JANE

Let go of me. Who are you?

Stan holds onto her arm, but with his free hand digs into

the pocket of his rumpled trench coat and pulls out a press badge.

STAN

Stan Habbit. Daily Sun Record. I just want to ask you a few questions.

Jane studies the Press badge for a moment and then laughs derisively.

JANE

Well, Stan Habbit, your badge expired.

Jane tries to break away again but Stan just tightens his grip.

66

STAN

Don't you think I know that?

Jane studies Stan's face.

JANE

Wait a minute. I've seen you before... the Congressional Hearings. You tried to stop me then, on the steps.

STAN

You're a smart lady. You know, it was a scientist and his false bullshit claims that cost me my badge, and my credibility. But the way I figure it all I need is one good story and I'm back in the game. Now you want to tell me about "Frank"?

Jane's body stiffens at the mention of Frank's name, but she covers very well.

JANE

(laughing)  
You know if you weren't so pathetic you'd be hilarious.

Stan laughs, too. And then stops.

STAN

I promise you, Dr. Beckett, I'm gonna be the one laughing all the way to the bank this time.

Stan releases Jane's arm and with one final glare in his direction, she turns and takes off at a trot towards the intersection, disappearing in the crowd.

Stan turns and starts back in the opposite direction, whistling.

But after a moment, he realizes that this time it's him that's being tailed. A black van cruises ominously right at his heels.

Stan quickens his pace and is just about to break into an all out run, when the van slams on its brakes and a handful of muscular thugs jump out. In a minute, they're all on top of him, punching him.

Finally, they pull back. Stan moans in pain, his body a bloody mess.

67

A limo pulls up beside his mangled body. The window rolls down and Frank leans his visage out of the foreboding interior.

FRANK

Didn't your mother ever teach you not to stick your nose in other people's business. Next time I won't have my boys be so gentle.

Stan glints into the sun towards the menacing voice and then watches as the goons disappear back into the van and the limo and the van round the corner out of sight.

Stan pulls himself towards the curb.

CUT TO:

INT. "SECURE" LAB -- OBSERVATION ROOM -- WEEKS LATER

Clive has fallen asleep. The camera pans down the bank of video monitors, stopping on the one which shows the new born hybrid creature resting in the incubator.

As the camera moves in closer, we see that the creature has greatly matured to the size of a fully formed adult size. It is actually very creepy as it now resembles a fully developed form trapped inside a glass coffin more than an infant in an incubator.

Suddenly, an alarm goes off. Lights inside the creature's room begin to strobe.

Clive starts awake and checks the monitor.

CLIVE

Shit.

He picks up a walkie talkie.

CLIVE  
Jane... Jane... damn it!

But there's no answer.

CLIVE  
Where are you? It's not breathing.  
We've got to get it out!

CUT TO:

INT. CREATURE'S ROOM

68

Clive, now dressed in protective clothing, rushes into the creature's room. He frantically presses a series of codes on the incubator but the distress signals continue.

Finally, as a last ditch effort, he presses a button and the glass dome begins to rise to the ceiling above the incubator.

He places a large mask over the creature's face and then applies a kind of high-tech defibrillator to its chest.

The distress signal abruptly stops as the sound of the creature's breathing begins to permeate the silence of the room.

Clive relaxes for a minute and takes in the creature's form for the first time. The creature's fully matured, adult body appears to be that of a female hominoid -- except for two feathery wings and a serpentine tail. It is beautiful in an unearthly way.

Then as the creature's breathing becomes stronger, Clive removes the mask from it's face.

Clive startles when he sees it's visage, dropping the mask to the floor, as if he's seen a ghost. And in a way he has, for in one horrific moment, Clive realizes that the creature **has ELSA'S FACE.**

Jane has used Elsa's DNA in the experiment, taken from those strands of hair she stole at the dinner party. Jane has successfully bred an animal-Elsa clone hybrid. Jane has exquisitely exacted her revenge.

Clive starts to hyper-ventilate looking at the vulnerable creature wearing Elsa's exquisite face. He abruptly turns, tugging at his protective helmet for air and lurches towards the scrub room.

INT. SCRUB ROOM

Clive stumbles into the room and throws off his helmet. He's sweating profusely. He slumps against the wall and slides to the floor barely able to catch his breath.

Just then Jane hurries into the room and then seeing Clive stops right in her tracks.

Clive looks at her, anger contorting his face.

CLIVE  
What have you done?

CUT TO:

INT. CLIVE'S APARTMENT -- NIGHT

69

The remains of an elegant dinner, complete with candle light. The peacefulness is suddenly shattered by a WOMAN'S SCREAM.

Clive and Elsa are snuggled on the couch watching a horror film on television. Clive strokes Elsa's luxurious mane of hair. Another SHRIEK rings out, accompanied by thunderous HORROR FILM MUSIC.

ELSA  
This makes me so mad.

CLIVE  
What?

ELSA  
(talking to the screen)  
You idiot!

(to Clive)  
Why do they always go back into the house? The house is full of zombies. She knows that. Why does she go back in?

CLIVE  
It's human nature to do stupid things.

ELSA  
No, it's human nature to act irrationally. Irrational behavior is illogical, but it's always motivated. Stupid behavior is just... well, dumb. Look, now the zombies are eating her brains, as if she had any in the first place.

CLIVE



I think it's called suspension of disbelief. Every genre has inherent conventions that aren't realistic.

ELSA  
That's a cop-out.

CLIVE  
Hey, this is a classic.

ELSA  
Says who?

CLIVE  
Geeks like me.

70

ELSA  
Why is it that the people with the highest I.Q.'s have the worst taste?

CLIVE  
(smiling)  
Watch the movie.

ELSA  
I have a better idea.

Elsa climbs on top of Clive.

ELSA  
All this blood and gore's making me horny.

Elsa starts to kiss Clive, but his eyes stay trained on the television. He doesn't respond. Elsa reluctantly pulls away.

CLIVE  
I'm sorry. What an idiot, huh?

ELSA  
It's okay. We can just watch the movie.

CLIVE  
It's not the movie...

ELSA  
Oh. You want to talk about it?

Clive gives her a look. Then he gives her a peck on the cheek. Stands, reaches for his jacket.

71

CLIVE

I've got some work to take care of.  
I won't be late.

Elsa watches him go. Clicks off the T.V. with the remote.

CUT TO:

INT. "SECURE LAB" -- OBSERVATION ROOM -- NIGHT

Clive enters the cluttered room. He walks to the opposite wall and for the first time pulls open a heavy panel of drapes. In front of him is a two way mirror that allows him to view the adjacent sterile and hermetically sealed room. Clive brings up the lights in the room by a dimmer switch.

Finally, peering though the glass, Clive finds what he is looking for. The animal - Elsa clone hybrid is slumped to the floor in a corner, sensor's taped to its body.

It appears to be shivering. Clive checks the thermostat, it's set at freezing.

Cursing under his breath, Clive quickly returns the room to normal temperature. Slowly, the clone appears to respond.

Clive begins to observe all the data from the high tech computer monitoring devices.

LATER

Clive has fallen asleep. He wakes as Jane enters the room. He's furious with her.

CLIVE

What in the hell are you thinking  
turning the thermostat down so low?  
You could have induced hypo-thermia.

JANE

I see you've formed quite an  
attachment already.

Clive is seething now. It's all he can do not to put his hands around Jane's neck and strangle her. He spits his words out at her like venom between clenched teeth.

72

CLIVE

From now on, you can analyze the data  
and file the reports. I will take  
care of the day to day surveillance.

Clive and Jane stare each other down. Then, Jane turns calmly to leave.

JANE

Fine.

Clive is left in the cramped room looking troubled and alone. Jane has indeed succeeded in her revenge. Exquisitely.

CUT TO:

INT. SECURE LAB -- OBSERVATION ROOM -- WEEKS LATER

Clive pushes aside a mess of papers and coffee-stained Styrofoam cups as he moves closer to the window for a better look.

The creature's hermetically sealed room, in contrast to everything else in the building, is now warm and cozy. In fact, it looks like a child's bedroom. There is a bed with a pink bedspread, a small table with a lamp next to it. The walls are adorned with paintings of colorful birds and there is a shelf full of dolls and toys.

Clive looks searchingly but he can't discover the whereabouts of the clone. He turns up the volume on a video monitor that displays a view of the room. He listens.

Silence. Then the sound of FLAPPING WINGS.

The clone's figure darts in front of the window, too fast to be seen clearly. It settles somewhere out of view.

Clive picks up a portable tape recorder. He hits RECORD.

CLIVE

February 9, 1998. Ten p.m. Day 42.  
Specimen 3 appears to continue to thrive.

Clive checks other monitors in the room which graph heart rate, respiration and other vitals.

CLIVE

Blood pressure 120 over 80, heart rate, respiration and metabolic displacement all within range...

73

The sound of FLUTTERING WINGS fills the monitor's speakers. Clive looks back to the room.

Seated on the bed, it's back turned to him, is the clone's HAIRLESS HOMINOID FORM. It's feathery wings sprout from its

back and a it's long reptilian tail extends from the base of its spine. It's skin is eggshell white. Sensors are taped to its body. It's clothed only in a loose fitting hospital gown.

CLIVE

Development of hybrid extremities continues rapidly and with no visible side effects.

As if in response to Clive's observation, the creature flaps its wings and hops up and down on the bed and then down to the floor. With its back still turned to Clive, it crosses to the toy shelf and removes a stuffed animal. It cradles the stuffed toy in its arms, then gently puts it on the floor and plays with it.

As Clive continues to record his observations, his voice becomes less clinical.

CLIVE

Psychologically, emotionally, she... it... the Specimen continues to evolve faster than I ever thought possible. Physically Specimen's strength and stamina -- not to mention it's semblance of grace -- are leaps and bounds beyond those of Specimens 1 and 2. And unlike those previous non-hominoid hybrids, there are to date no emerging traces of schizophrenia or mental instability. Dementia.

The creature turns towards Clive. It slowly approaches the mirror. Even more so now, it is Elsa's face, it's features clearly defined. And yet somehow more mesmerizing as if they have taken on a new dimension.

It's clear that each time Clive beholds the creature's face he is both unnerved and enthralled.

At first, it appears that the creature is looking directly at Clive but it soon becomes clear that she can see nothing but her own reflection. Clive continues to study her as she preens through the two-way mirror.

CLIVE

She, it, has already surpassed the pre-determined life expectancy of....

Clive loses his train of thought as he stares at the creature's face. There is a pregnant pause before he recovers his train of thought.

CLIVE

Note: is it because this Specimen, unlike Specimens 1 and 2 that are hermaphrodites, designated its gender at delivery... or because having designated it's gender, it .. she is a female?

The creature holds the stuffed animal up to the mirror, making it wave to itself.

CLIVE

That's all for now.

Clive stops the tape recorder. He continues to watch, captivated, as the creature meanders gracefully around her room.

CUT TO:

INT. JOSEF'S HOUSE -- KITCHEN -- AFTERNOON

Anna stands at the kitchen sink, peeling vegetables. She watches through the window out into the backyard as the children pretend to shoot each other with toy weapons.

Then she sees the van as it passes slowly by the back of the yard in the alley. Vexed she accidentally cuts her finger with the paring knife.

She lets out a moan and grabs a dish towel and holds it to the blood on her finger. Walks to the back door and calling out to the children, ushers them back into the house. Once they're safely in, she locks the door.

INT. JOSEF'S STUDY -- LATER THAT NIGHT

Anna knocks and then without waiting for a reply, marches in. Josef looks up from his book, surprised.

ANNA

What did you do? I want the truth.

JOSEF

What are you talking about?

ANNA

We're under 24 hour observation. The playground. The grocery store. Pre-school. Our own back yard. Damn it, Josef, don't tell me you don't know.

75

Josef sets down his book and looks sadly at Anna.

JOSEF

It's what I didn't do.

ANNA  
What are you involved in?

JOSEF  
I can't tell you anymore.

ANNA  
Then I can't stay... I won't.

Anna begins to cry. Josef goes to her and gives her a hug.

Suddenly, the door bell rings out, frightening them both.  
Anna lets out a startled gasp.

JOSEF  
I'll get it.

ANNA  
Be careful.

INT. ENTRANCE HALL

Josef looks out to the porch through the peep hole and then  
unlocks the door and opens it.

It's Elsa. She's been crying.

JOSEF  
Elsa, what's the matter?

ELSA  
It's Clive. I don't understand it.  
He's been working every night. For  
weeks. He's changing. Something is  
wrong, Josef, and I don't know what to  
do.

Anna peers into the entrance hall and then seeing Elsa walks  
in.

ANNA  
Elsa.. is that you?

Elsa looks at Josef imploringly and then does her best to  
cover her angst.

76

ELSA  
Hi, Anna. I'm sorry to bother you but  
I locked myself out of Clive's  
apartment. He's working late.

Anna moves to her.

ANNA

Come in. You can spend the night.  
It'll be like old times.

CUT TO:

EXT. DOWNTOWN WAREHOUSE DISTRICT -- MORNING

Clive searches the street for something. He's got at least a week's beard and looks tired and rumped, out of kelter.

Unbeknownst to Clive, Josef is shadowing his every move.

Finally, Clive finds what or who he is looking for. The vendor in the wheelchair who he got the music box from is sitting at the corner's busy intersection selling his wares.

Clive hurries up to him.

CLIVE

I need another music box.

VENDOR

What?

CLIVE

A music box.

VENDOR

I remember you.

Clive gets right in the vendor's face, gruffly.

CLIVE

I'll pay you. I need a music box.

VENDOR

I don't got one buddy. That was a one of a kind item.

CLIVE

Asshole, c'mon...

VENDOR

Hey, buddy, calm down. You don't look so good.

77

A couple of the vendor's buddies surround his wheelchair and force Clive to back off. Clive finally turns. Walks away.

EXT. CLIVE'S APARTMENT

Clive runs down the street, Josef still shadowing him and enters his apartment building.

INT. CLIVE'S APARTMENT

Clive runs in and moves towards the bedroom. He pulls open drawers. Ransacks bookshelves, throwing Elsa's things across the room.

Finally, he finds it. The music box. He opens the box and the music starts to play. But midway through the song it skips, playing the same off cadence note over and over again. Clive closes the box.

A soft knocking ensues from the open door.

Clive looks out through the living room and sees Josef standing there.

JOSEF

Hi. Mind if I come in?

Clive walks into the living room. Shrugs.

JOSEF

Long time no see. Heard you've been burning the candle at both ends.

CLIVE

Guess so.

JOSEF

How's it going?

CLIVE

Great.

Josef nods.

JOSEF

Well, I'm glad to hear it. Because, Quite frankly, you look like shit.

CLIVE

Thanks.

JOSEF

Look if there's anything, anything You want to get off your chest, you can trust me, Clive.

78

Clive stuffs the music box into his coat pocket, laughs sarcastically.

CLIVE

You mean talk? C'mon. Josef. You're a company man. You know the policy.



CUT TO:

INT. "SECURE" LAB -- OBSERVATION ROOM

Clive sets the music box he brought with him onto the counter. There is a keyhole on the front of the lid. He carefully ties a small key to the box with a pink ribbon.

Clive walks to the wall adjacent to the two-way mirror. He pulls out what looks like a drawer or a vault. He deposits the box in the vault. Pushes a button marked "STERILIZE". The box is sucked away. A faint whooshing noise.

Clive peers into the creature's room. The creature is looking at a soft cloth children's book with different textures to feel, zippers to zip, buttons to button. She's very calm.

Clive adjusts a button. A short chime plays out into the room. The creature's ears prick up and she drops the book. She becomes very excited. She hurries to the mirror directly opposite Clive and the vault. Waits expectantly.

Clive pushes the vault. It leaves the Observation Room and travels into the creature's room. She opens it and scoops up the box.

Clive watches as her finger traces the carving. The creature turns it over and over. Shakes it. Bites it. Then she notices the key. She pushes the key into the box. Nothing. Then she discovers the keyhole. She looks at it. And then at the key, thinking.

Clive nods his head in appreciation.

CLIVE

That's a girl. You're a smart one.

The creature slips the key into the keyhole, jiggles it. The top flips open and the melody sings from the box.

The creature watches it, her eyes wide. The same expression Elsa had when she first held the box. Then the creature suddenly GIGGLES. Her wings slice the air in appreciation.

Clive smiles at her.

79

CUT TO:

INT. DEDMAN HALL -- ELSA'S OFFICE

Elsa is working at the computer. There's a knock at the half open door. Elsa looks up. It's Stan Habbit. A couple

of bandages on his face, one arm in a sling.

ELSA  
Can I help you?

Stan walks into the room.

STAN  
I'm looking for a Dr. Elsa James.

ELSA  
Then you've found her.

Stan hands her a newly printed business card, having flashed his expired press badge once too often.

STAN  
It's a pleasure, Dr. James. Stan  
Habbit, Daily Sun Record.

Elsa laughs.

ELSA  
Nice try, but there are no exclusives.  
You'll get the scoop on my research  
the same time as every one else.

STAN  
Begging your pardon, ma'am, but it's  
not you I'm interested in. It's, now  
what is the PC term these days, your  
significant other. Dr. Collins.

Elsa stops what she's doing.

STAN  
I have it from reliable sources that  
Bio-Medical is treading into some no-  
no territory.

ELSA  
You don't know what you're talking  
about.

80

STAN  
If Dr. Collins talks to me before the  
shake down, I have the power to have  
him smelling like a rose on the front  
page. In exchange for a few choice  
tidbits, of course.

ELSA  
Get out of my office.

STAN  
Just give him my card...

Elsa picks up the phone.

ELSA  
This is Dr. James. Put me through to  
Security.

But Stan has already turned to go.

STAN  
Okay, you don't have to ask twice.

CUT TO:

INT. CLIVE'S APARTMENT -- NIGHT

Clive lets himself into the dark apartment. He walks softly towards the bedroom. Elsa is lying in the bed, awake. She calls out to him.

ELSA  
Clive?

Clive stops at the door.

CLIVE  
I thought you'd be asleep.

ELSA  
We need to talk.

CLIVE  
Not now, Elsa. I'm exhausted.

ELSA  
That's just it. You're either gone or  
you're exhausted. What's wrong,  
Clive?

Clive is growing agitated.

81

CLIVE  
Nothing is wrong. It's the middle of  
the night and I'm tired.

Clive starts to pull off his shirt. Elsa slips out of bed, wearing nothing and moves to Clive. She puts her arms around his bare torso. But Clive almost jumps at her touch.

CLIVE  
Don't do that... now...please.

INT. CORRIDOR -- BIO MED

Clive walks briskly down the corridor. He is now wearing a PROTECTIVE SUIT, including PROTECTIVE GEAR for his head and GLOVED HANDS. He looks somewhat inhuman himself. He disappears around a corner.

INT. DOOR -- BIO MED

A sign on the door: ACCESS STRICTLY PROHIBITED. Clive pulls out a special key and inserts it into a Security control panel. The door slowly begins to open, Clive steps in.

INT. CREATURE'S ROOM

The room appears to be empty. The creature is hiding somewhere. Clive walks slowly into the center of the room. It is very quiet. He stands still, surveying the room.

He turns, startles himself by his reflection in the ceiling to floor length two-way mirror.

Clive walks slowly towards the bed. Talks very softly, gently.

CLIVE

It's okay. I won't hurt you. Come on, I'm your friend. I see you everyday. I see you through this mirror. Come on.

Clive bends down and pulls up the corner of the bedspread. Nothing. Stands up, awkwardly because of the suit. He walks towards the other end of the bed. He leans down, on all fours, quickly pops up the spread. Again nothing.

Just as he's about to stand up, she JUMPS him from behind grabbing her arms and legs around his torso, riding him. She makes a strange SQUEALING sound, her tail THUDS the floor, her wings FLAP furiously.

Clive SCREAMS. He struggles to break free, but she's strong and she has him pinned. He manages to roll to the floor but she doesn't let go and they careen to the wall. Finally, with all of his strength Clive pops her grip. Jumps to his feet. He can barely catch his breath. She looks at him, terrified, ready to pounce again.

83

CLIVE

(breathing heavily)

It's... o...kay.

The creature snarls at him. Clive tries to recover. He

ELSA

I miss you.

Elsa starts to kiss him, but Clive gently pushes her away. Elsa looks hurt and confused. Clive knows he's hurting her but can't help himself.

He grabs his shirt and starts to put it on again.

CLIVE

I'm think I need a little fresh air. We can talk in the morning, okay?

Clive touches Elsa's cheek gently and then walks towards the door. Elsa watches him leave, her face worried and sad.

CUT TO:

INT. OBSERVATION ROOM -- LATER THAT NIGHT

Clive has fallen asleep, his hand gripped around yet another Styrofoam cup of coffee. He suddenly opens his eyes. The creature has its face pressed against the glass. It's eyes are inches away from Clive's face. Clive starts.

The creature begins to roll its body down the windowed wall. It's translucent skin presses up against the glass. The mutant touches the glass with her hand. It rests there. Clive stares at it, then instinctively reaches out, puts his hand on top of hers. As her hands explore their way down the wall, Clive follows her, connecting his hand with hers along the way.

LATER

Clive continues to watch the creature, fascinated, as she rolls around on the ground, scratching the knob on her back where her wings are attached. Her movements are as lithe and graceful as a dancer. She sits up and yawns, closes her eyes. Her wings softly fall around her shoulders like a shawl.

Clive takes a deep breath. He looks at the door. He's agitated, clearly struggling with himself. He bounces off the chair, then back down again, pins his hands under his legs as if to tie himself down.

82

After a moment, he abruptly hits the EJECT button on the video equipment. The machine spits out the tape.

Clive BOLTS out of the door.

CUT TO:

talks to her in a soothing voice as he begins to back himself away from the wall and towards the door.

CLIVE

You just need to calm down, okay.  
See? I'm not going to hurt you. I  
like you. I like you very much.

She glares at him, but stops the snarl. Watches him carefully. Clive picks up the stuffed animal -- she starts to get angry, but he quickly hands it to her. She clutches it to her breast.

CLIVE

There now. I bought that for you.  
See? I'm your friend. I bought you  
all of your toys.

Clive backs past the bed. Sees the music box. Picks it up off the bed. Looks at her. She's watching him closely. He carefully opens the top of the music box with the key. The music starts to play.

CLIVE

You like this, don't you? I've seen  
you. Smiling.

The creature starts to SQUEAL. She's very agitated.

CLIVE

Smile. I've seen you smile before.  
You have a great smile.

The creature squeals louder. She's scared and unhappy. It's clear he's not communicating with her. Frustrated, Clive pulls off a glove, impetuously rips the protective gear off of his head. She watches fascinated, suddenly seeing a head similar to hers.

CLIVE

(CONT.)

Like this, a smile --

Clive puts a finger to the end of his lip, pulls it up into a smile.

CLIVE

Like this... happy.

84

The creature suddenly giggles. Clive smiles.

CLIVE

Here, this is yours.

He hands the music box to her. She takes it. Her hand touches his. Clive almost JUMPS when he feels her translucent flesh. He's suddenly aware of what he's done by exposing himself to the creature.

But she just looks at him. Takes her finger to her lip, pulls it up into a crooked smile.

Then she reaches towards his face with her hand. Clive stands rigid, transfixed, as her delicate white fingers trace his cheekbones, his eyebrows, travel across his lips.

She looks at him. He hesitates, then gives in. Leans forward. Kisses her. As he does so, her feathers quiver and fall again around her -- except this time he's inside the blanket of feathers, too.

He pulls away from her, but she leans into him again, hungry for more. They kiss again. Clive tries to break away from her but his desire to be with her is overwhelming and he gives into his lascivious passion as they begin to urgently explore each other's bodies falling to the floor in passion.

INT. SCRUB ROOM -- BIO MED -- LATER

The protective suit and Clive's clothes are thrown in a heap on the floor.

Clive leans against the wall in the shower as the water runs down his body and the steam fills the room. He finally takes the bar of soap and begins to scrub his body roughly.

EXT. BIO MED -- EARLY MORNING

Clive walks out of the building. It's not yet light outside. Clive takes off on his roller blades at top speed as if someone is chasing him.

INT. CLIVE'S APARTMENT -- EARLY MORNING

Clive walks into the apartment. It's still dark. Elsa is asleep in the bed.

Exhausted, Clive lays down on the bedspread beside her in his clothes. Elsa doesn't awaken.

INT. OBSERVATION ROOM -- BIO MED -- SAME TIME

85

The room is now empty. The video monitors still roll. Through the window we can see the Creature laying across the bed. She is very weak and very still. One whole side of her face is covered with SORES. Over the monitor we hear the music box playing. Then it winds down and it is very quiet. The mutant is struggling to breath.

CUT TO:

INT. BEDROOM -- CLIVE'S APARTMENT -- THAT MORNING

Clive is still asleep on his back. Elsa is next to him. After a moment he BOLTS upright, screaming. Elsa turns to him. Holds him. He looks at her. Tears fill his eyes.

CLIVE

I'm so sorry. God, I'm so sorry.

Elsa strokes his face.

ELSA

It's okay. Everything's going to be okay.

Elsa takes Clive in her arms and begins to rock him gently.

CUT TO:

INT. OBSERVATION ROOM -- LATER THAT MORNING

Jane, watching the Elsa-clone softly moaning in pain on the bed, picks up the phone and dials.

INTERCUT:

INT. CLIVE'S APARTMENT -- BEDROOM -- SAME TIME

Clive and Elsa are sound asleep on the bed. The phone rings. Elsa doesn't stir. Clive reaches for the phone. Answers.

CLIVE

Hello.

JANE

There's some kind of contaminant leakage in the Specimens room. I've put it on an IV solution but I'm afraid we may lose it. Clive, what's going on? There's videotape missing.

Clive looks over at Elsa beside him in the bed, the memory of last night beginning to flood over him like a bad dream.

86

CLIVE

I had trouble with the monitoring device. Lost some tape. As soon as I got it fixed I left.

JANE



Well, you better get down here. I'm calling Josef, before we have the Company breathing down our necks.

Elsa turns over as Clive hangs up the phone.

ELSA

Who was that?

CLIVE

No one. Solicitation. Go back to sleep.

CUT TO:

EXT. NEWS-STAND -- MORNING

Stan drives up in his beat up old car. Parks at the curb and gets out of the car.

He pays for a Daily Sun Record. Opens it and flips through the news headlines until he finds what he's looking for:

"UNDER PRESSURE GOVERNMENT ON VERGE OF LAUNCHING FULL FLEDGED INVESTIGATION INTO GENETIC RESEARCH AT BIO-MEDICAL."

The by-line belongs to Stan and two other reporters.

Stan slaps the paper enthusiastically.

STAN

Yes! I am back at the ballpark.  
I'm back in the game.

CUT TO:

EXT. DEDMAN HALL -- ESTABLISHING SHOT -- MORNING

A visibly stressed out and over wrought Clive, wearing sunglasses and a baseball cap, hurries up the steps of the prestigious building.

INT. DEDMAN HALL

Clive walks down the hallway until he is out of sight of the morning cleaning crew. Then he breaks into a run down the corridor.

87

INT. HALLWAY

Clive pulls out a set of keys from his pocket and fumbling nervously, finally opens the locks on the door. He pushes in the door.

INT. ELSA'S OFFICE

Clive pulls a piece of paper out of his pocket and walking to a refrigerated closet in the back of the room, begins to punch in the complicated series of codes.

As he continues to make mistakes, he's starting to sweat. Finally, the door clicks open. Clive quickly studies the rows of vials and then seeing what he wants, grabs it and places it carefully in his coat pocket.

He turns to leave but hears footsteps coming down the corridor. He races across the room and tries to hide behind the door to the hallway, but the figure turns into the office before he can conceal himself.

Clive can't believe it. It's Elsa's ex-fiance, Dr. Brian Fischer. Dr. Fischer is startled.

DR. FISCHER

Hi. You startled me. I'm looking for Dr. James.

Clive shrugs heading for the door.

CLIVE

Sorry, man...

Then Dr. Fischer recognizes him despite his half-ass disguise.

DR. FISCHER

Wait a minute. I know you. Hey, what are you doing here? Where's Elsa?

Clive doesn't have the time to chit-chat just now. In stead, he connects a respectable left hook into Dr. Fischer's jaw, dropping him, unconscious, to the floor.

Taken aback by the strength of his own punch, Clive kneels and checks Dr. Fischer's pulse. Dr. Fischer reaches for his head, moaning and Clive takes off down the hallway.

CUT TO:

INT. BIO-MEDICAL -- JOSEF'S LAB -- SAME TIME

Jane passes Parker sitting behind the security desk.

88

GUARD

Dr. Beckett. What's the matter? You don't love me no more?

JANE

Parker, you know I adore you. Is Dr.  
James down there?

Parker nods and rising, follows Jane to the locked door.  
They both take out their keys and insert them into openings  
on either side of the entrance.

GUARD  
Doesn't he live here? Now on the  
Slice of pie, Doctor B.

They turn their keys simultaneously. The door unlocks and  
Jane disappears down the empty corridor.

INT. SUB-SUB BASEMENT

A soft bell chimes as the elevator doors open and Jane steps  
out and heads to the OBSERVATION ROOM. She swipes her card  
through the lock. A synthetic voice calls out:

VOICE  
Voice identification, please.

JANE  
Dr. Jane Beckett.

VOICE  
I'm sorry. You're access has been  
denied. Please report to security on  
the upper level at once.

Jane rolls her eyes in frustration.

JANE  
Fuck you.

Jane raps on the thick glass door until she gets Josef's  
attention. Josef opens the door.

JOSEF  
C'mon.

Josef pulls her inside. Closes the door.

JOSEF  
What are you doing here?

89

JANE  
You're not returning my page. I need  
to talk to you.

Josef gives her a sideways glance, talks in a whisper.

JOSEF

Did you consider it was for your own good? All the phones are bugged. Here. Home. My pager. Cell phone. When I remember to charge the battery, that is.

Josef's eyes roam the banks of video equipment and monitors coming to rest on the monitor recording the first two Specimens. Josef motions to Jane.

JOSEF

Look at this.

Jane studies the monitor, pulls the print out, scans it, looks back at Josef.

JANE

The female's gone into a state of hibernation.

JOSEF

Similar to what happened to the male mutant -- before the male mutant determined that it was, in fact, a male.

Jane looks at Josef, concerned.

JANE

You don't think the female could be doing the same thing, do you? I mean, re-determining it's sex?

Josef shrugs.

JOSEF

It's not without precedent in the lizard species. And some of that species DNA was spliced into these Specimen's to accelerate their maturity.

Jane looks visibly shaken her concern turning to fear.

JANE

Oh my god.

90

JOSEF

What?

JANE

I came to tell you that the clone was sick, but it's not. It's going into a state of

hibernation. Just like these animal hybrids.

Josef looks at Jane with concern.

CUT TO:

EXT. PHONE BOOTH -- CONVENIENCE STORE

Clive, looking even more bedraggled fumbles with change and then makes a call. Waits.

INTERCUT:

INT. CLIVE'S APARTMENT

Elsa walks out of the bathroom with a towel wrapped around her. Picks up the phone.

ELSA

Hello.

CLIVE

Elsa, it's me.

Elsa smiles.

ELSA

Where'd you go?

Clive is clearly agitated.

CLIVE

You need to get out of the apartment.

ELSA

But why?

CLIVE

Please, Elsa. We need to talk.  
Remember the clock tower? I'll meet  
you there.

ELSA

But...

Clive hangs up the phone.

CUT TO:

INT. BIO-MEDICAL -- JOSEF'S LAB -- SAME TIME

91

Josef and Jane continue to study the physical conditions of the two mutants.

But just then, they are suddenly descended upon by a group of government agents in suits who infiltrate the Observation room and begin to systematically impound boxes of records and high tech equipment.

JOSEF

What do you think you're doing?

The AGENT in charge flashes his badge.

AGENT

Agent Dickerson. United States Government. We're under orders to contain this facility until further orders.

JOSEF

Who's orders? I am a Doctor. One of my patients is sick. I can't have you interfering with its treatment.

Agent Dickerson looks at the monitor and sees the two mutants. He makes a face despite himself when he takes in their appearance.

DICKERSON

What is it? Okay, okay,  
I'll radio in.

INT. SECURE LAB -- BIO-MEDICAL -- SAME TIME

Clive enters the Elsa clone's room. She is very weak, hardly breathing. Clive pulls the vial he stole from Elsa's office and pumping the experimental immune drug into a syringe feeds it into a vein in the creature's arm.

The creature looks at Clive for a moment, her eyes are the trusting eyes of a frightened child. Clive shudders. As the drug enters her bloodstream the mutant cringes in pain as her body spasms.

INT. OBSERVATION ROOM -- SECURE LAB

Clive pulls off the rubber gloves, throws the empty syringe onto the counter.

A red light and buzzer goes off, startling him. He gets his bearings and answers the Security phone.

INT. SECURITY DESK -- BIOMEDICAL ENTRANCE

Parker is gathering up his belongings as he talks to Clive.

PARKER

Hey, my man, government officials in site 1. If they're on to you there's not much I can do. Do you copy?

CLIVE (V.O.)

Copy, Parker. Thanks man.

Parker hurriedly hangs up and slings a backpack over his shoulder nearly hitting himself in the face.

PARKER

Righty-o, Parker. You are out of here on the count of.... shit!

Parker freezes as he turns to see dozens of militia dressed in black jump suits and carrying assault weapons swarming into the entrances.

Parker holds up his hands, going for the joke.

PARKER

Hey, you guys, hold up. I always cooperate with the government. I'm a proud taxpayer.

In an instant, one of the MILITIA MEN trains his weapon on Parker and empties the clip. Parker falls over, his face and body strafed with bullets.

MILITIA MAN

Asshole. I don't give a crap about your taxes. And I sure as hell ain't from no government.

INT. "SECURE LAB" -- MINUTES LATER

The militia men silently file out of the elevator and head for the Observation room.

INT. OBSERVATION ROOM

One of the militia shoots out the security control panel on the door and kicks it in. Other militia join him and they enter, weapons smoking. They shower the room with gun fire.

But when the smoke clears there's no one there.

INT. CREATURE'S ROOM

The militia men descend upon the Elsa clone's room and destroy everything in it with their gunfire. But Clive and the Elsa clone are no where to be found.

The COMMANDER of the militia unit shakes his head in frustration and turns on his walkie talkie.

COMMANDER

It's gone.

INT. ELEVATOR SHAFT -- SAME TIME

Clive has tied the Elsa clone to his back and is struggling to make it up the last few feet of the elevator cable. His muscles are straining and shaking with the effort.

Finally, he makes it and kicking out the grate at the top of the shaft swings himself and the Elsa clone out onto the roof of Bio-Medical.

CUT TO:

EXT. DEDMAN HALL -- PARKING LOT

Elsa pulls into a parking space. Gets out and walks towards the front steps of Dedman Hall.

INT. DEDMAN HALL -- HALLWAY

Elsa makes her way along the corridors of the building. The building is almost entirely empty. Her footsteps reverberate against the old marble and granite floors.

Elsa passes her office. The door is ajar. Curious, she pushes the door further open and then cups her hand over her mouth, trying to contain her scream.

Below her, Brian -- her ex fiance -- is still out cold. Only now his head sports a bullet wound and is lying in a pool of crimson blood.

Elsa looks as if she is going to throw up. She pulls her self together and races to her desk. Picks up the phone, dials. Then abruptly, hangs up. Races out of her office.

INT. UNIVERSITY CLOCK TOWER

Breathless, Elsa races to the top of the cramped crooked stairway and steps into the musty room full of giant gears and cobwebs.

She stops, the silence deafening, the darkness permeated only by the filtered moonlight.

Suddenly, there is a muted rustling sound. Elsa startles.

ELSA

Clive?



A beat.

ELSA  
Clive, is that you?

Now mixed with the rustling sound are painful moaning sounds. Fearful but unable to stop herself, Elsa tentatively moves in the direction of the sounds.

As the sounds grow more clear, she rounds a corner, .... and screams!

Lying on the ground is the Elsa clone, covered in a blanket, writhing in pain. The Elsa clone appears to be only half conscious at best.

Clive is kneeling beside it.

ELSA  
Oh, my god. What have you done?

CLIVE  
Please, Elsa. I need your help.

Elsa looks like she is about to throw up. At the same time she is just as mesmerized by the clone's presence as Clive has been.

ELSA  
No.

CLIVE  
Jane included your DNA in the experiment. I didn't know. I swear.

Clive and Elsa look away from each other. Finally,--

CLIVE  
I should have told you. But now the government is trying to impound her. They'll kill her. She has your DNA, Elsa, she's part of you and she's dying. I need your help to save her.

95

ELSA  
Oh, my god. You killed Brian. Didn't you? For my drug.

CLIVE  
Killed him. What are you talking about? No, I swear. I took the drug and Brian showed up. I knocked him out. He was already coming to when I

...

ELSA  
I'm calling Josef.

CLIVE  
Elsa, they infiltrated his lab today,  
too. I know they're looking for me.  
And for her. Please, come with me.  
We'll go to the cottage. You'll both  
be safe there. And then I'll get  
Josef, I promise.

Elsa looks at her clone. The clone turns her head to look  
at Elsa. Their eyes lock. They stare at each other, a  
mirror image, transfixed, each unable to break away.

CUT TO:

INT. JOSEF'S LAB -- OBSERVATION ROOM -- BIO-MEDICAL

Government guards have been posted outside the doors of the  
Observation room. Inside, Jane and Josef are continuing to  
study the progress of the sick mutant. The phone rings. Josef nods  
to Jane and under the watchful eye of one of the guards, Jane  
picks up the receiver.

It's Clive.

CLIVE (V.O.)  
Jane?

Jane glances at the agent.

JANE  
Agent Dickerson, it's for you.

CLIVE (V.O.)  
I got it out. Meet me at Josef's  
cottage.

Jane hands the receiver to Agent Dickerson, but when he holds it up to  
his ear all he gets is static. He looks at Jane, who smiles innocently.

CUT TO:

INT. ELSA'S CAR -- TRAVELING -- COUNTRY ROADS

Clive is driving. He clicks off his cell phone. Elsa sits in the back  
seat. The Elsa-clone hugs the passenger door opposite from Elsa.  
The clone moans every few seconds her eyes fluttering. Elsa turns to

96

look at her. The clone is obviously in a great deal of  
pain.

After a moment, Elsa reaches over, a bit awkwardly and repositions the clone's body so that the clone's head is resting in her lap. She strokes the clone's hair. The clone's feathered wings suddenly rustle, startling Elsa who gasps.

Clive looks in the rear view mirror. Sees the two of them together, snuggled early like some kind of mutated twin sisters.

CUT TO:

INT. JOSEF'S LAB - OBSERVATION ROOM - BIO-MED

As Jane and Josef watch the mutants in the adjoining room, the sick female mutant suddenly bolts upright from the hospital stretcher and begins to gyrate spasmodically.

JANE

What in the ...

Josef grabs a medical bag and heads out of the Observation room. He calls after Jane.

JOSEF

Come on!

INT. JOSEF'S LAB -- MUTANTS ROOM

Josef and Jane race into the room. As Jane struggles to hold the sick mutant down onto the gurney, Josef tries desperately to inject a syringe into the mutants vein.

But suddenly, with super strength, the mutant breaks free of both of them and sending their bodies flying to the floor careens off of the stretcher and free wheels around the room, squealing frenetically at a high pitch.

Then it stops. Turns and stares down the male mutant like its in a stand off. And then without warning or provocation, charges the male mutant, and in one fell swoop jumps him, biting and tearing its flesh.

Josef and Jane dart outside of the room, taking shelter in the scrub room as they watch helplessly.

The primitive sounds of mutant fighting mutant are almost unbearable. Finally, the attacking mutant relinquishes the other male mutant onto the floor. It's completely lifeless.

Blood drips from the attacker's mouth and hands.

Jane turns to Josef.

JOSEF

I've got to warn Clive. I spliced the same lizard species DNA into the

hominoid clone.

Josef looks at her, his eyes wide, taking in what she is saying, then nods.

He grabs a towel and wraps it around his arm, holding it as if he has been injured.

97

The guards from outside the Observation room make their way towards them.

GUARD

What in the hell just happened? Are you okay?

Jane looks at Josef and then at the Guard.

JANE

He's been infected. I need my medical bag. He needs a booster shot.

The guard studies them both and then reluctantly nods.

Jane takes off down the Corridor.

CUT TO:

EXT. JOSEF'S COTTAGE -- NIGHT

Clive drives up and parks in front of the cottage.

He gets out and opens the door for Elsa. Elsa steps out and then the two of them lift the Elsa clone from the car and support her between them as they head towards the front door of the cottage.

CUT TO:

INT. BIO- MEDICAL -- CORRIDOR

Jane hurries down the corridor. Suddenly, she hears the soft chime of the elevator bell. Instinctively, she ducks into a corner hiding and waits.

Within seconds a barrage of the same militia men who infiltrated the other lab site burst upon these facilities, heading for the Observation room.

Jane holds her breath waiting for them to pass, then without hesitation breaks out in a run in the opposite direction.

INT. JOSEF'S LAB -- OBSERVATION ROOM

Josef turns, startled, as the militia men storm the lab, their uzzies readied for the kill.

Within minutes, the militia men have systematically eliminated everyone in the room, including the government guards, Josef, and the surviving mutant.

CUT TO:

98

INT. JOSEF'S COTTAGE

Clive stokes the fire as Elsa holds the clone, administering a cold compress to her forehead. She takes the clone's blood pressure.

ELSA  
She's coming back. It's amazing. it's almost as if she wasn't in a critical state of distress as much as one of, I don't know, chilling out... hibernation.

Clive looks at her.

CLIVE  
Hibernation?

ELSA  
Yeah. What?

There's a knock at the cabin door which disrupts Clive's train of thought and startles all of them.

Clive goes to the window, peeks out.

CLIVE  
Jesus, it's that nosey woman. From last time.

The woman raps again on the front door.

WOMAN(V.O.)  
Hello. I know you're back!

Clive kneels down to Elsa.

CLIVE  
Elsa, we can't take the chance.

Clive motions to the clone.

CLIVE  
We'll put her on the quad and you can ride down to the boat dock. Wait for

me there.

ELSA

I don't know.

CLIVE

Just until I get rid of her. C'mon.

99

As the woman raps on the front door again, Clive helps Elsa carry the Clone out the back door and lay her down on the quad. Elsa starts to go. Clive takes her hand. Squeezes it.

CLIVE

Thank you.

Elsa takes off and Clive heads back in through the cottage to the front door. Clive opens the door.

CLIVE

Look, lady, it's very late and....

But the Woman just interrupts him.

WOMAN

There you are. I saw you were back.  
I've made some soup.

Despite Clive's efforts to the contrary the woman pushes her way into the cottage.

CUT TO:

INT. JOSEF'S HOUSE -- THE SUBURBS -- SAME TIME

Anna watches from behind drawn curtains at the van parked across the street from the house. Then she sees Josef's silver Lexus drive up the street and pull into the driveway. Relieved, she runs to the front door.

Anna, with the baby on one hip and the other two toddlers in tow beside her, opens the door anxiously expecting Josef.

But it's not Josef. Anna clutches the kids to her as a small group of the militia men move ominously towards her.

CUT TO:

INT.\EXT. JANE'S CAR -- TRAVELING -- COUNTRY ROADS

The car flies along the narrow deserted roadway at top speed.

As she drives, Jane puts in a call on her cell phone.

Waits.

Hears the same cellular message, again. "I'm sorry the cellular customer you are trying to reach is either unavailable at this time or has moved out of his...etc..."

100

JANE

Shit!

INT. BOAT DOCK -- NEAR JOSEF'S COTTAGE -- SAME TIME

Elsa pulls a blanket around the clone, who is sleeping now and then shivering herself climbs in next to it.

EXT. JOSEF'S COTTAGE

Jane blazes into the gravel driveway and stops the car a few hundred feet from the cottage. Jumps out.

INT. JOSEF'S COTTAGE

The woman has moved into the kitchen. She stirs the soup on the stove.

WOMEN

Now, it's getting nice and hot.  
Where's that nice young lady you were with last time? I thought I saw her with you tonight.

Clive shakes his head.

CLIVE

No, no, I'm just checking up on the place this time. All by myself.

WOMAN

Oh, well, that's too bad.

Clive gives the old woman a sideways look, but just at that time there's a frantic knocking at the front door.

Clive hurries to the front door. Peeks out the window again and then opens it.

Jane pushes into the cottage. She's worked herself up into a frantic state.

JANE

Where is it?

Clive tries to motion with his eyes to the kitchen but Jane

is too worked up to notice.

JANE

The clone, where is it? It's going to metamorphose.

101

CLIVE

What? What are you talking about?

INT. BOAT HOUSE

Elsa has fallen into a deep sleep. The clone has snuggled itself against her body. Suddenly, the clone becomes agitated as if it is having a bad dream. Almost in a trance, the clone moves her face up against Elsa's face, and then moving in, kisses Elsa's lips.

Elsa starts awake and then horrified tries to push the clone away.

But the clone is too strong for her. It leans in again to kiss her, but then its body begins to gyrate out of control.

The clone's body seems to mutate before Elsa's eyes.

Elsa lets out a bloodcurdling scream, both seduced and horrified by the transformation she begins to witness.

INT. JOSEF'S COTTAGE

The nosey old woman walks out of the kitchen. Winks coyly at Jane.

WOMAN

Well, hello, there. We didn't expect you.

The woman turns to Clive.

WOMAN

Did we?

Jane looks from the unattractive odd looking woman to Clive, confused.

JANE

We?

Clive can't take it anymore. He turns on the old woman.

CLIVE

Look, I don't know who you are but I think it's time you got the hell out of here and stopped poking your nose where you don't belong.



The woman looks at Clive with disdain and then to Jane.

Then slowly and dramatically begins to peel a latex mask from her face. She, is not really a nosey old woman, but Frank, the head of Bio-Medical.

FRANK  
Oh, but I do belong.

Frank turns to Jane.

FRANK  
Dr. Beckett.

102

JANE  
This is crazy. What are you doing here?

Frank extends his hand to Clive, who doesn't respond. Frank pulls back his hand.

FRANK  
I don't believe we've had the pleasure.  
Dr. Frank Meade, CEO Bio-Medical.

Frank throws the latex mask to the floor.

FRANK  
I hope you're not offended. The costume is meant as a touching tribute to your successful research with hominoid hermaphrodites.

CLIVE  
What do you want?

FRANK  
Now that we're all such good friends, it's really too bad that the time has come to contain our little secret.

Jane tries to reason with him. She looks at Clive, then Frank.

JANE  
But there's nothing to contain.  
The clone is already dead.

Clive nods.

CLIVE  
Disposed of.

JANE

You can trust Dr. Collins and myself.  
Just like you trusted us with this  
experiment. What do you want us to do?

FRANK

You know, Dr. Beckett, you're very  
Persuasive. But you're lying. And you're  
both very dangerous. Just like Josef was.

Clive and Jane exchange a glance, the impact of what Frank just said  
hitting them.

FRANK

That's why it's better this way. You  
see as soon as I leave here tonight  
the story will be all over the press.

Frank pauses for effect.

Frank

It will seem that a band of mercenary  
militia funded by a rival pharmaceutical  
company from -- somewhere overseas --  
ransacked the laboratories of  
Bio-Medical, killing its top scientists,  
in an effort to steal genetic secrets.  
In the aftermath, the government will  
back down due to a lack of evidence,  
and Bio-med will collect a large  
insurance payment.

Frank puts on a sad face for a moment.

FRANK

It's really too bad that you two can't be  
around to reap the financial rewards of your  
research.

JANE

You're insane. You'll never get away  
with this.

In an instant, Frank pulls out his pistol and shoots Jane dead on, right  
between the eyes. Jane's body clumbles to the floor. Frank turns to Clive  
as he kneels down to Jane.

FRANK

She's wrong, don't you think?

Clive looks at Frank. Frank's eyes are wild. Terrified, Clive bolts  
for the door, crying out for Elsa.

Frank follows Clive out the door and then leveling his pistol shoots  
Clive in the back without batting an eye. Clive's body hits the frozen  
ground with a hollow thud, blood from the gunshot bleeding out into

the snow.

EXT. BOAT HOUSE

Elsa appears from inside the boat house, her clothes have been torn. She's clearly disoriented.

She wanders -- expressionless -- towards the cottage, completely oblivious to the echoes of the gunshots.

EXT. COTTAGE

Frank walks out into the snow and then standing over Clive's body, shoots it another two or three times in the back.

Suddenly, Elsa appears from out of the darkness. The sight of Frank standing over Clive's lifeless bloody body shocks her back into consciousness. She screams in fear and horror.

Frank looks at her and then points his gun at her.

Elsa starts to cry, but is incapable of trying to get away.

ELSA  
No, please. Please.

But just as Frank's finger is about to hit the trigger, the CLONE leaps out of the darkness, emitting a terrifying high pitched scream.

103

The clone, Elsa's facial features intact, has indeed physically metamorphosized into a male monster.

It grapples Frank's body to the ground and rips into it with a primitive brute force and ferocity.

Elsa watches the attack, transfixed.

Finally, the clone drops Frank's lifeless body onto the snow. The clone looks at Elsa. Elsa doesn't move, she's barely breathing.

Then from seemingly out of no where a caravan of militia trucks descend onto the snow covered grounds.

Elsa ducks behind a tree, as the wind whips up around her and a helicopter appears overhead. It hovers over the cottage and turns on a blindingly bright spotlight which illuminates the cottage and the surrounding grounds like a stage.

The clone is caught in the middle of the spotlight. It looks up at the chopper, its eyes terrified.

And then all hell breaks loose as the militia men descend upon the grounds. The creature is riddled with rounds of deadly ammo and then finally literally blasted to pieces with flame guns from the hovering helicopter.

Elsa watches only for a moment, and then turns, unnoticed, and races away from the cottage through the forest.

CUT TO:

SIX MONTHS LATER

INT. NEWS ROOM -- DAILY SUN RECORD

Stan is back at work at the paper. He sits in the Editor's office watching a CNN news report.

On the television the anchor is delivering the top news story.

ANCHOR

... the Government today released the results of an ongoing investigation into legal infractions by some of the major pharmaceutical companies. All of the companies were cleared of any mis-conduct involving the newly adopted code for genetic research and development.

Stan rolls his eyes. The Editor looks at him.

104

EDITOR

Don't start, Stan.

ANCHOR

(cont.)

That includes the troubled firm Bio-Medical. Bio-Medical was forced to file for bankruptcy several months ago after attacks by an unnamed band of terrorists resulted in the deaths of several of their top research scientists and the company's CEO. In other news...

Stan's boss clicks off the T.V. with the remote.

STAN

Terrorists, my ass.

EDITOR

I like you, Stan. Your little leave of absence was nothing personal. I'm

glad you've learned that when we don't  
got the sources... we don't got the  
story.

Stan looks at his boss, nods. But he's not happy.

STAN

Right.

Stan walks out of the Editors office. A WOMAN calls out to  
him.

WOMAN

Call on line 3. She says she knows  
you.

Stan walks through the bustling office to his desk. Picks  
up his phone.

STAN

This is Stan Habbit.

WOMAN'S VOICE

You gave me your card. About six  
months ago. At Dedman Hall.

Stan straightens up from his relaxed position, grabbing a  
pen with one hand and pulling on his necktie with the other.  
Stan cups his hand around the receiver, trying to be  
nonchalant but not wanting anyone to hear.

105

STAN

Dr. James?

WOMAN'S VOICE

Yeah.

STAN

I hate to tell you this, but you're  
dead.

INTERCUT:

EXT. PHONE BOOTH -- GAS STATION -- OUT IN THE DESERT

A very tanned and a very pregnant Elsa rubs Stan's business  
card against her swollen belly. She laughs.

ELSA

Well, I can assure you that I am very  
much alive.

STAN

What can I do for you?

ELSA  
I need money. A passport.

STAN  
Okay. Then what?

Elsa looks off into the endless desert surrounding her.

ELSA  
And then I'll tell you a scary  
story.

FADE OUT:

THE END