

MISSION IMPOSSIBLE

"TOD-5"

(Formerly: "The Carrier")

#60037-155

Written by

James D. Buchanan

and

Ronald Austin

EXEC. PRODUCER: BRUCE GELLER

PRODUCER: BARRY CRANE

MISSION: IMPOSSIBLE

"TOD-5"

(formerly: "The Carrier")

CAST

PHELPS

BARNEY

WILLY

MIMI

GORDON HOLT

PAUL MORSE

DAVIES

DR. VICTOR FLORY

ALPHA WOMAN

ALPHA MAN

GREEN

CLERK

MISSION: IMPOSSIBLE

"TOD-5"

(formerly: "The Carrier")

TEASER

FADE IN:

1 EXT. MURDOCK - MAIN STREET - DAY 1

It is a hot, dusty little valley town. The CAMERA PANS down street to hotel. GORDON HOLT, good-looking, smart but no intellectual, a former intelligence operative, is entering the hotel.

2 INT. MURDOCK HOTEL - HOTEL CLERK AND HOLT 2

The hotel is a dismal little dump with a cocktail lounge adjoining the lobby. Holt enters, approaches the CLERK at the desk.

HOLT

I'm looking for a man named Simms.
He's expecting me.

CLERK

(hardly look-
ing up)

Simms? Yep. Room thirteen.

Holt heads for the stairs.

3 STAIRS AND HALLWAY - HOLT 3

as he finds room thirteen. We ESTABLISHED it clearly at one end of the hallway. He knocks.

4 CLOSER ANGLE - HOLT AND MORSE 4

as the latter opens the door cautiously. This is PAUL MORSE, a middle-aged scientist, now deliberately dressed down in appearance. He's sweating from both heat and nerves.

HOLT

(quietly)

Paul Morse?

Morse nods, waves him in quickly.

5 INT. HOTEL ROOM - MORSE AND HOLT

5

A fan ticks over wearily. Morse is strained, fearful. Holt looks over the room with cold professionalism.

HOLT
(continuing)
My people are ready to do business.

MORSE
My price is one million dollars.

HOLT
(bored, contemptuous)
I'm too hot to play Santa Claus.
(beat)
Two hundred thousand. Cash.

MORSE
It's not enough! I'll have to
leave the country -- I'll need...

HOLT
(coldly)
Three hundred thousand, and that's
it. I can have it for you in a
couple of hours.

Morse hesitates, looks at Holt, nods quickly.

MORSE
Okay. Bring the money here tomorrow.
Same time.

HOLT
(irritated)
Why the delay?

MORSE
I don't trust Alpha any more than
they trust me. I've hidden the
Tod-5 container. I'll have to get
it.

HOLT
Out in the desert -- right?

MORSE
(alarmed)
Wait a minute... you've been
following me...?
(frightened,
angry)
Don't try to cross me or nobody
will even get near the Tod-5!

(CONTINUED)

5 CONTINUED:

5

HOLT
 (contemptuous)
 You own a grey sports car. I
 checked it out. Arizona plates.
 Desert sand in the treads.
 (tough)
 I don't like dealing with amateurs,
 Morse. You be sure you aren't
 followed.

He exits. Morse shows the strain of the encounter.

5A INT. HOTEL LOBBY - HOLT - DAY

5A *

Holt crosses to an isolated phone at one side of the lobby, puts in a coin, dials.

*
*

6 OMITTED

6 *

7 EXT. GAS STATION PHONE BOOTH - DAVIES - DAY

7

A lean, phlegmatic young man named DAVIES is waiting in a phone booth somewhere in an isolated urban area. He picks up the phone on the first RING.

DAVIES
 Yes. This is Davies. I'll put
 you through.

8 WIDER ANGLE - DAVIES - INCLUDING ADJOINING BOOTH

8

Davies takes the phone receiver from the adjoining booth, holds the two instruments together, enabling the parties to talk, dials the second phone.

9 EXT. ISOLATED CHURCH - DAY

9

A lonely, windswept frame building. Outside, a gardner lackadaisically works on some weeds, by the wall of the building. CAMERA MOVES IN TIGHT ON GARDNER, and we see he's young, tough, and that there's a carbine by his side, concealed. He's on watch.

10 INT. ALPHA GROUP HQ - IN CHURCH BASEMENT - CLOSE ON RAT - DAY

10

A rat in an isolater tank. A HISSING SOUND, and gas begins to fill the tank, blotting out the rat.

(CONTINUED)

10 CONTINUED:

10

FLORY'S VOICE (o.s.)

Thirteen seconds...

A PHONE RING, o.s. FOOTSTEPS, & CLICK as receiver's lifted.

ALPHA WOMAN'S VOICE (o.s.)

Doctor Flory... Gordon Holt's calling.

CAMERA PULLS BACK to WIDER ANGLE, including GROUP, FLORY.

We are in a white, tiled basement room: a laboratory set up for bacteriological research. The rat's in an isolater with rubber gloves built into the transparent plastic sides. The gas is ebbing as Flory, in his forties, balding, intense, turns to the phone. It's held by ALPHA WOMAN, young, dedicated. The gas has ebbed, revealing the rat dead. Flory nods at it.

FLORY

Dispose of it.

(into phone)

Holt? Did you make contact?

Several of the others begin to remove the rat.

11 INTERCUT - HOLT IN PHONE BOOTH - FLORY

11

HOLT

Yeah. Morse is here. Calling himself "Simms."

12 DAVIES WITH PHONES

12

listening intently to their conversation.

FLORY'S VOICE (filter)

And the Tod-5 container?

HOLT'S VOICE (filter)

He's got it. He's asking three hundred thousand.

13 RESUME INTERCUT OF FLORY AND HOLT

13

FLORY

Pay him! It shouldn't take you more than two hours to get to the bank and back to Morse.

(CONTINUED)

13 CONTINUED:

13

HOLT

He's playing cute. I can't pick up the Tod-5 until tomorrow.

FLORY

(frowns)

All right. But call me as soon as you have it. And, Holt...

(silky)

The Alpha Group is very powerful -- and very unforgiving. Don't take chances with us.

*
*
**

He hangs up. Holt hangs up slowly; he takes the warning seriously.

14 RESUME FLORY, ALPHA WOMAN - OTHER ALPHA MEMBERS IN B.G.

14

The rat's body is in a sealed plastic bag, being put away. Flory turns to the Alpha Woman, the others.

FLORY

We'll have the Tod-5 container tomorrow. The ultimate bacteriological weapon: no antidote, no treatment.

He smiles coldly, gestures at a row of code-marked containers.

FLORY

(continuing)

With what we already have -- plus Tod-5 -- the government will listen to us. Very carefully.

Some of the others nod, smile. Alpha Woman comes closer.

ALPHA WOMAN

Doctor, who transmitted Holt's call?

FLORY

Davies. The usual precautions. Why?

ALPHA WOMAN

Recently he's been asking questions ... about the use of Tod-5...

(CONTINUED)

14 CONTINUED:

14

FLORY

(thoughtfully)

I see... when he returns, restrict him to the premises for the next few days. After that... we won't have to worry about traitors...

15 TAPE SCENE - TBA

15

PHELPS takes three photos from an envelope. First: Morse.

TAPE VOICE

Good morning, Mr. Phelps. This man, Paul Morse, is a government scientist who intends to sell a top secret biological weapon called Tod-5 to a terrorist ring called the Alpha Group. It is headed by...

Second photo: Flory.

TAPE VOICE

(continuing)

... this man, Doctor Victor Flory. We believe the Alpha Group intends to use chemical and biological weapons to terrorize the nation in a bid for power within the next few days.

Third photo: Gordon Holt.

TAPE VOICE

(continuing)

Ex-intelligence officer Gordon Holt is Alpha's contact with Morse and the one man who can lead us to Alpha headquarters.

(beat)

Conventional law enforcement agencies have not been able to locate the Alpha Group. Your mission, should you accept it, is to find the Alpha Group and destroy their bio-warfare operation. This tape will self-destruct in five seconds.

(beat)

Good luck, Jim.

As the tape disintegrates:

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

16 INT. PHELPS' APARTMENT - DAY

16

Phelps facing BARNEY, MIMI, WILLY. On a table: photos, a woman's wristwatch, a metal cylinder marked TOD-5. *

PHELPS

(lifts cylinder)

This is a replica of the TOD-5 container. We've located Paul Morse, and we can recapture this weapon -- but we need to use it as the key that'll force Holt to lead us to the Alpha Group. *

BARNEY

They're planning a bio-chemical attack on three major cities. Couldn't we stop them by taking out Morse, and the TOD-5?

PHELPS

No. They're fanatics, and they have other biological weapons -- enough to kill millions of people.

(beat)

The TOD-5 is half of our key. The other half is Gordon Holt... Mimi...

He lifts the photo. Mimi takes it, examines it. *

MIMI

Handsome. Hope he goes for small town girls. *

She hands the photo on to Barney.

BARNEY

We'll have to use an intravenous set.

He shows Mimi a needle, vial of fluid. *

BARNEY

(continuing)

You put him out for two minutes -- and inject him. It'll make open sores appear on his face.

Willy holds up a small remote control box.

(CONTINUED)

16 CONTINUED:

16

WILLY

This'll control the radio in his room -- so Holt won't realize any time has passed.

MIMI

If everything else works, how are you going to track me?

*

Phelps picks up the wristwatch, straps it on Mimi.

*

PHELPS

There's a tiny transmitter inside. Sends out a beeper signal.

WILLY

What happens to Holt at the finish?

BARNEY

He dies.

(beat)

Or seems to. Then he recovers almost immediately and the symptoms vanish. The sores dry up, and can be brushed away.

MIMI

By that time, we should be in the Alpha Group headquarters.

*

PHELPS

You'll be there.

(taps watch)

So don't let anything happen to this. It's your lifeline.

(to group)

Holt will rendezvous with Morse in a few hours -- let's go!

17 EXT. MURDOCK MAIN STREET - ANGLE ON GARAGE - NIGHT 17

Morse drives his sports car into the garage.

18 INT. GARAGE - NIGHT 18

Morse parks the car. CAMERA MOVES IN as Morse reaches under the dash, pulls out the TOD-5 container, starts to straighten up.

19 WIDER ANGLE

19

Morse gets out of the car, cylinder in hand -- and Barney steps out of concealment, blocks him. Morse reacts, whirls -- and there are Willy, Phelps. He's the center of a triangle. All three move in on him. Morse glares, then suddenly grabs the cylinder, starts to open it. Willy tackles him, grips his arm, Barney locks the other arm, Phelps takes the cylinder.

20 CLOSE ON TOD-5 CYLINDER

20

marked TOD-5, below that: EXTREME CAUTION. DANGEROUS BIOLOGICAL MATERIAL.

21 RESUME WIDER ANGLE

21

Morse stares at them, tries to jerk away from Willy, can't.

MORSE

(a whisper)

It's too late...

In shock, destroyed, venting his feelings.

MORSE

(continuing)

Maybe I lose -- but so do you!
They've got other biologicals!
Even without Tod-5, they can
cause thousands of deaths!

*
*
*

22 EXT. MURDOCK - HOTEL - DAY

22

Holt drives down the street, stops before the hotel.

23 INT. HOTEL LOBBY - GREEN - HOLT - DAY

23

Holt, carrying a satchel, enters, nods to the new clerk, GREEN, behind the desk, heads for the stairs. Green's in shirtsleeves, a small fan on the desk; the feeling of a heatwave.

GREEN

Hey, mister! Where're you goin'?

HOLT

Up to room thirteen. Mr. Simms.

GREEN

I'm sorry, we don't have no guest by that name. Maybe --

(CONTINUED)

23 CONTINUED:

23

HOLT
(cutting in)
You mean he checked out?

GREEN
No... we haven't had one, period.
I'd remember -- we don't have that
many guests. Murdock's a pretty
small town.

HOLT
You mind if I look at that register?

Green turns it around for Holt, turns the page back.

HOLT
(continuing)
He was here. In room thirteen.
I saw him.

CLERK
We don't have anybody in room
thirteen, mister.

HOLT
(a beat, coldly)
All right, then. Just give me
a room.

GREEN
Yes sir. That'll be six dollars.

He hands over the key, indicates register, etc.

GREEN
(continuing)
Sign there.
(as Holt signs)
Room seven on second floor in the
back. I'll have your car put
around at the garage.

Holt goes up the stairs with his satchel.

24 SECOND FLOOR - FULL SHOT - DAY

24 *

At the head of the stairs, Holt glances left, then turns
right to his room. He opens the door and enters.

25 INT. ROOM - HOLT

25

He looks around with a practiced eye.

(CONTINUED)

- 25 CONTINUED: 25
- He checks a couple of obvious places for bugs. Nothing. Now he sets the satchel on the bed, opens it. We see the money inside. He also extracts an automatic pistol and slips it into his coat. He relocks the satchel and puts it under the bed. He exits the room.
- 26 INT. HALLWAY - HOLT 26
- He comes along the hall guardedly. At the head of the stairs, midway, he pauses and glances down. Now he comes on to CAMERA f.g.
- 27 ANGLE ON DOOR - ROOM THIRTEEN - HOLT 27
- He examines the #13 door, which was previously the door to Morse's room. He slips a "pick" out of his pocket and works the lock. Almost immediately, it gives. Looking around, he slips the door open.
- 28 HIS POV THROUGH DOOR 28
- Inside, the room is empty, unremarkable.
- 29 INT. LOBBY - HOLD, GREEN 29
- As Holt comes towards the desk, Green simply stares at him. An Idler in the lobby stares at him. Feeling of small town claustrophobia.
- 30 ANGLE INCLUDING MIRROR BEHIND DESK - MIMI 30 *
- Holt's eyes shift to the mirror. Behind him, dressed in the style of a small-town cocktail waitress, lounging in the doorway of the adjoining bar and staring boldly at him, is Mimi. He returns the stare in the mirror then turns and goes. *
- 31 EXT. STREET - DAY 31
- He goes around to the garage next door.
- 32 INT. GARAGE - ANGLE ON HOLT 32
- comes in, hears some clunking around but there is no one in sight. His own car is parked inside.

HOLT

Hello, anyone here?

WILLY'S VOICE

Hold your horses, I'm coming.

33 ANGLE PAST HOLT - WILLY

33

appearing from underneath a car. He straightens up, wiping grease from his hands.

HOLT

I just checked into the hotel next door. That's my car you have there. But what I'm looking for is the car of a friend of mine. He left it here yesterday.

WILLY

(dubious)

Yesterday? What did it look like?

HOLT

Grey sports car with Arizona license plates.

WILLY

(shaking his head)

Huh-uh, nothing like that been in here.

HOLT

Are you sure of that?

WILLY

(very firm)

It's what I said, isn't it.

HOLT

(grim)

All right.

Holt turns on his heels and goes.

34 EXT. GARAGE - GOING WITH HOLT

34 *

He is very wary now, his eyes scan the streets for some sign of whatever it is that is happening. He quickly goes to a phone booth. *

35 HOLT IN PHONE BOOTH

35

He extracts some change, puts it in, dials. He loosens his tie and opens his shirt collar. Out of the phone a loud disconnect SOUND. Frustrated, Holt dials 0.

HOLT

(into phone)

Hello, operator, I'm trying to place a long distance call and --

(CONTINUED)

35 CONTINUED:

35

OPERATOR'S VOICE
 (cutting in)
 I'm sorry, sir, but the lines are
 down due to a bad storm north of
 here. We're working on it.

HOLT
 (into phone)
 Who is this? Is this the Murdock
 Exchange?

OPERATOR'S VOICE
 Yes, sir. Sorry for the inconvenience.

He hangs up, steps out, once more surveys the town.
 Only one or two people and a dog on the streets.

36 HOLT 36

crossing the street again, back to the garage.

37 EXT. STREET - PANNING SHOT - HOLT 37

He goes back to the garage.

38 INT. GARAGE - CAR - HOLT 38

He enters, goes to his car, gets in. We TIGHTEN. He
 starts the motor... or tries to. It whines... coughs.
 He tries it again, tension rising. He looks up.

39 HOLT'S POV - THROUGH WINDSHIELD - WILLY 39

standing staring at him insolently.

40 HOLT 40

springs out of the car, goes around to open the hood.
 Willy saunters over.

41 CLOSER ANGLE - PAST HOOD - HOLT AND WILLY 41

Holt examining the motor. He is furious.

HOLT
 (demanding)
 What's wrong with this car?

(CONTINUED)

41 CONTINUED:

41

WILLY

(casual)

Sounded bad when I parked it.

HOLT

There was nothing wrong with it
when I drove into this town.

WILLY

Looks to me like the starter. I'm
busy right now. It'll be a couple
of days till I can get to it.*
*
*

HOLT

(angry)

Listen, you did something to this
car. And I want it fixed. I want
to get out of here!

PHELPS' VOICE

(easy)

Hold on a minute!

42 ANGLE INCLUDING PHELPS

42

who has just entered. He's fitted out like a small-
town sheriff and playing it tough and folksy.

PHELPS

I'm sorry you got trouble, mister,
but you must have made a mistake.

HOLT

I haven't made any mistake.

PHELPS

Well, now, I wouldn't be too sure.
See, George here, he's as honest
as they make them. I'm the Sheriff
-- I'd know, wouldn't I?

HOLT

(icily)

Would you?

There is a woman's SCREAM from outside. They spin
around and then race out.

43 EXT. MAIN STREET - THEIR POV - MAN STAGGERING

43

Over in front of the hotel, a MAN staggers down the
street, holding himself together, trying to grasp ahold
of something. Beyond him, the TOWNSWOMAN who saw him
and screamed. Finally he collapses.

44 PHELPS, WILLY, HOLT

44

Phelps immediately becomes very serious.

PHELPS
(to Willy and
Holt)

You stay right here.

He runs towards the stricken man.

45 VARIOUS SHOTS - TOWNSPEOPLE, PHELPS

45

People pop out of stores and offices, approach warily. Phelps is everywhere, urging them to stay back, get off the street. Even he does not get too close to the stricken man.

46 TWO SHOT - HOLT AND WILLY

46

Holt looks at Willy and sees that he is frightened. Holt moves closer to the scene.

*

47 ANGLE ON STRICKEN MAN SCENE

47

Mimi comes running from the hotel, sees the man and reacts strongly.

*
*

MIMI

Oh, no!

*
*

She runs to the man, kneels by him, crying. Phelps rushes to intercept her and keep her away. Then a couple of Townswomen take her back to the hotel. The SOUND of a klaxon.

*
*
*
*

48 ANOTHER ANGLE - UP STREET

48

An unmarked ambulance comes from the other end of town. It pulls up to the stricken man and stops. Barney, acting as a doctor, in a white coat, gets out with a couple of Attendants, similarly attired. Barney looks the man over, signals for the others to pick him up with a stretcher.

49 HOLT

49

looking on, notices something.

50 HIS POV - CLOSE SHOT - BARNEY'S PANTLEGS

50

Beneath the white coat are army khaki and boots.

51 RESUME HOLT

51

absorbing this knowledge. Phelps comes over to order him back on the sidewalk.

PHELPS

Get back there, stranger... stay away, this man's plenty sick.

Holt retreats a bit.

52 HIGH ANGLE SHOT - HOLT - THROUGH BINOCULARS

52

as he stands off to the side and watches the ambulance pull away.

53 EXT. ROOFTOP OF HOTEL - CLOSE SHOT - DAVIES

53

as he puts down the binoculars, the "unreliable" member of the Alpha Group, Davies, is identified as the observer of Holt. He is dressed as a hunter, but in warm weather gear.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

54 INT. HOTEL BAR - HOLT, MIMI, BARTENDER - DAY

54

The bar is a cool dark refuge from the heat outside. The bartender sits reading the paper. Holt is in a booth, pushing the food around on his plate, trying to figure out what to do. He notes Mimi, who is wiping glasses, is giving him some invitational glances. Finally, he pushes the plate away and she hurries around to take it.

MIMI

(smiling)

Food no good, huh. I don't blame you, I don't eat here myself.

HOLT

You knew that fellow who collapsed out on the street, didn't you?

MIMI

(looks around, hesitant)

Yeah. He was kind of a boyfriend.

HOLT

What happened to him?

MIMI

(shrugs)

Heat, I guess.

(turns provocative)

Man has to be careful not to get excited in a climate like this.

HOLT

Heat seems to be causing a lot of trouble -- my car broke down, phone lines out of town don't work...

He is watching her closely for a reaction. She avoids his hard-eyed stare.

MIMI

No kidding...

HOLT

There was a man here yesterday, stranger in town named Simms, tall, black hair, about forty -- you see him?

(CONTINUED)

54 CONTINUED:

54

MIMI
(evasive, shakes
her head)

Huh-uh.

(beat)
Was he as good-looking as you?
'Cause I'd remember -- gets awful
dull around here.

HOLT
(ignoring the
flirtation)
He's a friend of mine and he's
disappeared. I'd like to get to
a phone and call his family. Can
you help me?

Mimi starts to answer, sees Phelps walk in -- stops,
frightened.

MIMI
(nervously)
Help you? How?

HOLT
Where can I rent a car?

MIMI
In this town?

HOLT
You must have a car. Or you can
get one. I'll pay you.

MIMI
No... I couldn't... I'm sorry...
I mean, I'd like to...

Holt spots Phelps, stands, tosses down a couple of
bills...

HOLT
Forget it.

... and stalks out.

55 EXT. HOTEL AND STREET - VIEW THROUGH CAR MIRROR - 55
DAY

as seen in a car mirror, Holt exits the hotel, walks
away.

56 EXT. JEEPSTER - CLOSE ON DAVIES 56

revealing that he is watching Holt, ducks down to be
sure he isn't seen.

57 WIDER ANGLE - DAVIES IN JEEPSTER 57

He gets out of the vehicle and, CAMERA PANNING, enters the hotel. He carries a rifle. *

58 INT. HOTEL BAR - MIMI BEHIND BAR 58 *

She turns and the ANGLE WIDENS as Davies sits at the bar.

DAVIES

Beer.

He puts the rifle next to him.

DAVIES

(continuing;
explaining)

Been doing a little hunting.

She acts as if she couldn't care less, serves the beer. Nevertheless, we sense that she is suspicious of him.

DAVIES

(continuing)

Fella that was just in here. Looks familiar. I think maybe we were in the service together.

MIMI *

Small world.

DAVIES

He staying here at the hotel?

MIMI *

Guess so.

DAVIES

You wouldn't know what room? *

MIMI *

Now how would I know that?

That seems to shut him up.

CUT TO:

59 INT. GARAGE - WILLY - DAY 59

Willy is working on a car, covered with grease. There are several other vehicles in the rear of the garage, a big barn-like place. Willy decides to knock off, wipes his hands on a cloth, walks away.

(CONTINUED)

59 CONTINUED:

59

As he does, the CAMERA MOVES to reveal Holt, watching him, hidden just inside the entrance, behind a tow truck.

CUT TO:

60 INT. HOTEL BAR - DAVIES AT WINDOW - DAY

60

He's keeping a watch on the street outside. The CAMERA PANS as he returns to the bar and Mimi. *

DAVIES

Give me another.

MIMI *

Let me get you a cold glass.

She takes his glass away (gripping it at the bottom), gives him a cold glass and another beer.

61 ANGLE TOWARD BOOTHS

61 *

The CAMERA MOVES with Mimi as she places a number of used glasses on a tray, comes from behind the bar, moves toward Phelps, sipping a beer in one of the high-backed booths. He finishes his glass, sets it down by an empty bottle as Mimi comes up to him. She smiles, turns, so that her body shields her actions from the bar, Davies -- and she switches Davies' glass for the empty before Phelps, picks up his bottle.

MIMI

(nods at bar)

That one's asking questions about Holt.

PHELPS

I saw him outside. Says he's been hunting cougar -- but there aren't any around here until the weather cools down.

She's switched glasses, now he picks up his uniform jacket, deftly slides the glass into an inside pocket as he starts to get up.

PHELPS

(continuing)

This'll do fine for fingerprints.

(loudly)

Nah -- one beer's plenty.

She turns away, he leaves.

CUT TO:

- 62 INT. GARAGE - OLD CARS - DAY 62
The CAMERA MOVES by a couple of wrecks to find Holt looking the cars over. He spots something...
- 63 ANOTHER ANGLE - CONCEALED CAR 63
Two of the cars are covered by canvas dropcloths. Holt approaches one car, pulls off the dusty canvas -- it is Paul Morse's sports car. We see, as does Holt, the Arizona plates. Holt looks around. No sign of Willy. Quickly he opens the car door...
- 64 CLOSER ANGLE - HOLT 64
Deftly, he crosses the wires under the dashboard then stops. He spots the fake TOD-5 cylinder. He reacts -- tenses -- gets behind the wheel. He holds his breath -- pushes on the starter. The motor is cold, but it starts. Holt slams it into gear, roars out of the garage...
- 65 EXT. GARAGE - FULL SHOT - HOLT IN CAR - DAY 65
Holt pulls out onto the street, drives away as Willy comes running from the garage office, or somewhere nearby, waving his arms in futile protest.
- CUT TO:
- 66 EXT. MAIN STREET - HOLT IN CAR 66 *
He comes around a curve, traveling fast...
- 67 HIS POV - BRIDGE AHEAD - ROADBLOCK 67 *
A roadblock lies ahead and a WORKER in a hard hat waves him down with a red flag. Waiting nearby in the shade of their car are Phelps and a DEPUTY.
- 68 ANOTHER ANGLE - HOLT IN CAR, PHELPS 68
Holt comes to a stop and Phelps saunters over to him.

HOLT
(worried)
What's the matter, Sheriff? I've
got some important business...

(CONTINUED)

PHELPS

Well now, mister, it looks like it'll just have to wait. This highway is closed down.

HOLT

What do you mean, closed?

PHELPS

You heard me -- there's construction up ahead.

HOLT

What if I go back the other way, the road north?

PHELPS

Same thing. You don't take no for an answer, do you, mister?

HOLT

(voice rising)

I told you -- I've got to get out of here!

PHELPS

(hard)

Well, you're not gonna.

(stares, a beat)

Say, you're the fella was giving a hard time to George back at the garage. I seem to remember that was a different car.

HOLT

(edgy)

This belongs to a friend of mine.

PHELPS

You better high tail it back to town and get that car back to where you found it 'fore I lock you up.

Holt, furious and frightened, turns around and ROARS away. Phelps watches him go.

CUT TO:

70 INT. HOLT'S ROOM - CLOSE ON BARNEY - DAY 70

He inserts the tape cartridge in the back of the radio set, closes it up, exits.

71 INT. HALLWAY OUTSIDE - ANGLE ON HOLT'S DOOR - BARNEY 71

who comes out, closes the door behind him, moves to the adjoining room and enters.

CUT TO:

72 INT. HOTEL BAR - ANGLE PAST HOLT - MIMI AT BAR - NIGHT 72

Holt is sitting alone, watching Mimi, who is now behind the bar. The bartender is gone. There are a couple of TOWNSPEOPLE sitting at the bar, listening to country MUSIC on the jukebox. They look subdued. Mimi brings Holt a beer; she is very cool to him, full of small-town hauteur.

MIMI

This is the last of the beer, sir.
Shipment didn't come in -- road's closed.

HOLT

I know. Sit down.

MIMI

I can't, I'm working. Besides...
(pouting)
... you weren't too nice to me last time.

HOLT

I'm sorry for that. Sit down... please.

She shrugs, sits on the edge of the seat, uncertain.

HOLT

(continuing)
What's your name?

MIMI

(friendly again)
Charlene.

HOLT

Charlene, there's something going on in this town. We're prisoners here, all of us, and I think you know it.

(CONTINUED)

MIMI

Well...

HOLT

You're a smart girl, but you're scared. They've threatened you, haven't they?

MIMI

Please, mister...

She looks around, terrified. Holt takes her arm, steadies her.

HOLT

It started with the man upstairs in room thirteen.

Mimi reacts. Holt grins mirthlessly.

HOLT

(continuing)

The man I came to see. But they've taken him away somewhere. Who are they?

MIMI

(frightened)

Hey, you got a terrific imagination!

She tries to laugh, Holt grips her arm.

HOLT

People dying on the street. An Army doctor picking up a sick man --
(strongly)

What happened to my friend?

Mimi hesitates, swallows, then lets it all out.

MIMI

It was like a bad dream! A lot of, I guess, soldiers came in jeeps, wearing masks, like gas masks. They took your friend out in a -- sort of steel coffin... all sealed up. Then they sprayed the room with some kind of disinfectant.

HOLT

And they put their own people in charge. The desk clerk, telephone switchboard -- and that's not the real sheriff.

(CONTINUED)

72 CONTINUED: (2)

72

Mimi nods in confirmation, frightened.

HOLT

(continuing)

But it didn't work. Your boyfriend,
the bartender, they got it anyway.

MIMI

(desperate)

Yeah, everybody's getting sick,
disappearing -- but what is it,
what's happening?

HOLT

Look, Charlene, maybe we can help
each other. Where do you live?

MIMI

Right here in the hotel. Room
nineteen.

HOLT

I've got to find out where they
took my friend. The next time
anybody gets sick, you let me
know. Okay?

She stands, deciding, then nods quickly.

MIMI

Okay. I got to trust someone, I
guess -- and you're... like the
only real man in this town!

Holt smiles reassuringly, grips her hand. Mimi smiles
tentatively, then goes back to the bar.

72A EXT. GARAGE - PHONE BOOTH - DAVIES - NIGHT

72A

Davies is tense, nervous. He looks at his watch, waits
a beat, then dials. FILTERED RING, CLICK.

DAVIES

Davies.

72B INT. ALPHA GROUP LABORATORY - FLORY - NIGHT

72B

FLORY

(on phone)

Has Holt made the pickup?

(CONTINUED)

72B CONTINUED:

72B

DAVIES' VOICE (filter)

Not yet. And listen, Flory --
there's some kind of sickness in
this town! A man collapsed on the
street --

(nervously)

I was thinking...

FLORY

(cold, amused)

That it was TOD-5? No. Or else
the entire population would
probably be dead by now.

(hard)

Your job is Holt. See that he
picks up the TOD-5 and gets it
to us.

(mocking)

And Davies: failure might be
injurious to your health.

He hangs up sharply.

72C EXT. PHONE BOOTH - DAVIES - NIGHT

72C

FILTERED CLICK. He hangs up slowly, frightened.

73 INT. IMF HOTEL ROOM - CLOSE ON FINGERPRINT BLOWUP - NIGHT

73

PHELPS' VOICE

These are the prints off the glass
Mimi gave us. According to
Washington, that "Hunter" who's
hanging around town is Ralph Davies,
a suspected member of the Alpha
Group.

74 PHELPS, BARNEY, MIMI, WILLY

74

Phelps holding up the prints for Barney's scrutiny.

BARNEY

Keeping an eye on Holt?

Phelps nods.

MIMI

I'm going in to Holt now.

She exits.

(CONTINUED)

74 CONTINUED:

74

They put the fingerprints aside. Barney picks up a small remote control box, Phelps gets the intravenous equipment.

75 INT. HOLT'S ROOM - HOLT ON BED - ANGLE ON DOOR

75

The door opens quietly. He looks up, startled. It's Mimi. Seeing her, he relaxes, remains on the bed.

HOLT

What is it? Have you heard anything?

MIMI

Maybe.

She is playing it cute. Goes to the radio, turns it on.

76 INT. IMF HOTEL ROOM - CLOSE ON BARNEY

76

A light on the remote control device flashes on and he throws a switch in response... checks his watch.

77 RESUME INT. HOLT'S ROOM - TIGHT ANGLE ON BACK OF RADIO

77

We see the tape in the cartridge begin to roll.

78 MIMI AND HOLT

78

As the radio comes on, the program NOISE loud but indistinct.

MIMI

These walls are like paper. I don't want no one listening.

HOLT

Come on, tell me.

She comes to the edge of the bed.

MIMI

I'll tell you... if you promise to take me out of here. But how do I know?

(CONTINUED)

78 CONTINUED:

78

He reaches out, takes her hand, pulls her down next to him and kisses her.

MIMI
(continuing;
pulling away)
You're pretty sure of yourself.

79 ANGLE FAVORING MIMI - RADIO IN B.G.

79

MIMI
Lots of guys have made promises
to me... What makes you so
different?

He smiles confidently. Her hand has slipped behind
him.

MIMI
(continuing)
I don't know why...

80 DETAIL SHOT - MIMI'S HAND - HOLT

80

She zaps him.

81 MIMI AND HOLT

81

Immediately, Holt gasps and falls back unconscious.
Mimi gets up, hurries to the door.

82 WIDER ANGLE - M.I. TEAM AND HOLT

82

The others enter quickly.

83 VARIOUS SHOTS - THE CAPER

83

Barney sets a timer on the dresser. The TICKING
dominates everything they do, its hand racing towards
the zero mark.

Barney uses the control to stop the radio tape --
rolls it back to the point where Holt fell unconscious.

(CONTINUED)

83 CONTINUED:

83

Phelps rolls up Holt's sleeve and begins to administer the injection of the drug.

Mimi sets the room clock back two and a half minutes -- then similarly adjusts Holt's wrist watch.

Willy searches the room swiftly, comes up with Holt's satchel, opens it -- produces the TOD-5 cylinder.

WILLY

He found the phony TOD-5.

Phelps nods, finished with the injection.

The timer CLICKS closer to zero.

84 WIDE ANGLE - M.I. TEAM AND HOLT

84

They roll back Holt's sleeve and pack up. They leave, Barney taking the timer as he goes.

85 INT. HALLWAY - OUTSIDE HOLT'S ROOM - BARNEY

85

He watches the timer -- ready to turn on the remote control.

86 INT. HOLT'S ROOM - HOLT AND MIMI

86

He is still unconscious. She resumes her position next to him.

87 INTERCUT - BARNEY IN NEXT ROOM

87

The timer hits zero. On the second, he switches on the remote control device.

88 INT. ROOM - HOLT AND MIMI - RADIO IN B.G.

88

Simultaneously: Holt comes to with a start, the radio set begins PLAYING -- at precisely the point he went under -- and Mimi picks up the last line he heard:

MIMI

... I don't know why I should trust you...

(CONTINUED)

Holt's eyes dart from her to the TV set and then to his watch. He is momentarily bewildered and pushes her away, stands.

MIMI
(continuing)

Hey...

HOLT

What happened to me -- I've never fallen asleep... like that...

MIMI

(huffy)

Maybe I bore you.

She moves towards the door. He reaches for her, pulls her back.

HOLT

Wait a minute. What were you going to tell me?

MIMI

Well... okay. That new mechanic, the big guy across the street, he's gone sick... just like the others. They haven't come for him yet.

HOLT

(on the move)

Good girl. But I'm still going to need a car.

She has the keys in her pocket, hands them to him.

MIMI

It's at the side of the hotel. Belongs to the bartender. Be careful...

Holt smiles, picks up the satchel, kisses Mimi and goes.

CUT TO:

89 EXT. GARAGE - POV FROM ACROSS STREET - PHELPS - NIGHT

89

Phelps waits outside the garage, nervously. Willy's body is being put into an ambulance. CAMERA PULLS BACK ANGLE to see Holt, in the window of the hotel.

- 90 INT. HOTEL LOBBY - HOLT - NIGHT 90
 Holt is watching the garage, Phelps across the street. The ambulance is loaded, ready to leave. He starts across the lobby, toward the exit, with the satchel. *
- 91 EXT. REFRIGERATION SHED - AMBULANCE - GUARD - NIGHT 91
 The ambulance comes to a halt outside a huge refrigeration shed, a produce and packing warehouse. A SOLDIER-GUARD patrols the perimeter.
- 92 HOLT BY WAREHOUSE 92
 Now on foot, he creeps closer, watching.
- 93 RESUME AMBULANCE - BARNEY, ORDERLIES, WILLY 93
 as they take Willy into the shed.
- 94 GUARD BY SHED 94
 Patrolling -- he takes a corner. As soon as he does, Holt approaches, moving carefully, goes the other way.
- 95 EXT. SHED - SIDE DOOR - NIGHT 95
 He slips along the side of the shed until he comes to a side entrance, opens the door cautiously, enters.
- 96 INT. REFRIGERATION SHED - HOLT 96
 It is very cold inside and his breath blows white as he finds his way to another heavy door, opens it.
- 97 INT. STORAGE ROOM - HOLT AT DOOR 97
 A huge, dimly-lit room. Holt comes forward, into SHOT, stops in horror at what he sees:
- 98 HIS POV - BODIES, VICTIMS 98
 Several dozen sheet-covered bodies lie on the floor of the big room.
- 99 HOLT 99
 Revolted, he nevertheless continues to move forward...

100 ANGLE INCLUDING WILLY

100

lying on the floor. His face and hands are marked by
lesions. Holt pulls back, horrified.

*

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

101 INT. STORAGE ROOM - HOLT, BODIES 101

Holt moves to another body -- it is the young man who fell on the street. Beyond lies another, covered with a sheet. He seems to recognize it, moves to pull back the sheet.

102 CLOSER ANGLE - MORSE'S BODY 102

Paul Morse, also lesion covered.

103 WIDER ANGLE - HOLT 103

He staggers away, reeling at what he has discovered. As he turns towards the door it bursts open. Standing there are Barney and a Soldier wearing a protective mask. They are horrified to find Holt, but after a beat grab him and drag him out.

CUT TO:

104 INT. OFFICE - BARNEY AND HOLT, SOLDIERS 104

Holt is brought in by two Soldiers. Barney dismisses them, gestures for him to sit while he goes behind a table. He holds some identification papers.

BARNEY

According to your identification,
your name is Claude Adams and
you're a salesman from Los Angeles?

HOLT

That's right. And you have no
authority --

BARNEY

I have every authority, Mr. Adams.
You're under military control.

*
*

HOLT

And I know why! There's a plague
here, people are dying -- and
you're afraid of panic.

*
*
*

(CONTINUED)

104 CONTINUED:

104

BARNEY

(nods)
You've seen them, I can't deny it.
(beat)
We suspect a leak of experimental material...

HOLT

You mean an accident to some kind of biological weapon. That's why the Army's here!
(beat)
There must be a cure -- what about you?

Barney holds out his hand.

105
&
106 OMITTED

105
&
106

107 DETAIL SHOT - BARNEY'S HAND
a lesion on the wrist.

107

108 RESUME BARNEY AND HOLT

108

BARNEY

Only one person in ten thousand is naturally immune.

HOLT

How can you tell who's immune?

BARNEY

Simple. They're alive. We've found a few, we're working on an antidote.

HOLT

You do that. But I'm getting out of here before it's too late!

BARNEY

Mr. Adams!
(turns mirror to Holt)
It's already too late.

108A CLOSE ANGLE INTO MIRROR - HOLT
a lesion on his neck. He gasps.

108A

HOLT

We've all been exposed by now.
It's a matter of time.

MIMI

(desperate)

How long? I mean -- my boyfriend
got it, got sick -- he died. But
I feel fine, I'm okay!

HOLT

(slowly)

That's right... you should've
had the symptoms by now...

MIMI

I never get sick, never even had
a cold...

HOLT

You could be naturally immune...

(cunning)

We could find out. I know a
private hospital, friend of mine.
If we could only get out of town...

There are SOUNDS of tramping feet and doors opening and
and closing down the hall. They freeze. There is a
KNOCK at the door.

PHELPS' VOICE

It's the Sheriff, ma'am. We're
looking for someone... got to
search your room.

Actually, his voice seems a little thick and unsteady.
Phelps tries the door. Mimi looks to Holt. He snaps
off the light, puts his hand on his pistol in the in-
side pocket and steps to the side. He motions
vigorously for her to open the door. She is reluctant
but finally complies.

113 OMITTED

113

114 ANGLE TOWARDS DOOR - PHELPS AND MIMI

114

as she opens it, silhouetting Phelps.

MIMI

Okay, come on if you have to.

(CONTINUED)

108B RESUME TWOSHOT

108B

BARNEY

I'm sorry. You'll have to stay here.

HOLT

No!

And he slugs Barney who spins back, down. Holt bolts. Barney waits a beat, gets up, calls loudly:

BARNEY

Guards... guards!

109 OMITTED

109

109A INT. HOTEL CORRIDOR - MIMI - NIGHT

109A

Mimi comes down the corridor to her room, number 19. She looks concerned, tense. She starts to unlock it -- and Holt steps out of shadows and concealment to her. Mimi starts to scream, controls it. His coat collars turned up, concealing the lesion; he grips her arm. He holds the satchel.

HOLT

We've got to talk!

A beat, she nods, opens her door.

110
& OMITTED
111110
&
111

112 INT. MIMI'S ROOM - NIGHT

112

They enter, Holt shuts, locks the door.

MIMI

Did you find your friend?

HOLT

He's dead. I got away.

(beat)

The Army doesn't care about us.
They just want to keep this secret!
They've sealed off the whole town!

MIMI

You mean we all got it, we're
all going to just... die? I...
I don't have any symptoms.

(CONTINUED)

114 CONTINUED:

114

PHELPS

What's the matter in here? Turn
on the light --

Holt steps INTO SHOT behind him and jams a gun in his
ribs.

HOLT

Not a word, Sheriff, or you're
a dead man.

Holt kicks the door shut and Mimi snaps on the lights. *

115 ANGLE FAVORING PHELPS

115

His face bears lesions. He is swaying, sweat-streaked.

116 REACTIONS - MIMI AND HOLT

116 *

Mimi gasps, averts her eyes. *

HOLT

(stepping back)
He's got it!

117 WIDER ANGLE - THE THREE OF THEM

117

PHELPS

(feverish, vague)
Put down that gun... I'm still in
charge... here... I...

He moves towards Holt, who raises his gun, ready to
shoot. But Phelps staggers and keels over.

MIMI

(excitedly)
We could use his car. They'd
let us through... *

Holt nods quickly and dives into Phelps' pocket for
the keys. Next he takes Phelps' cap and she helps him
get the jacket off.

HOLT

You're right... it's a better
chance than here.

He grabs her arm and hauls her out of the room, satchel
in his other hand.

- 118 EXT. HOTEL - SHERIFF'S CAR IN FRONT - NIGHT 118
 Mimi and Holt come rushing out, look up and down, climb into the Sheriff's car and pull away. *
- 119 ANGLE DOWN STREET - DAVIES IN JEEPSTER 119
 He starts the motor and takes out after them.
 CUT TO:
- 120 EXT. BRIDGE AREA - SHERIFF'S CAR - NIGHT 120 *
 SHOOTING PAST the road block. The Sheriff's car approaches at full speed, the SIREN BLARING. The Officer at the road block waves it through.
- 121 INT. SHERIFF'S CAR - HOLT AND MIMI 121 *
 Holt, wearing the Sheriff's hat, is driving. Mimi, concealing herself, is lying across the seat. *
- 122 EXT. BRIDGE AREA - DAVIES' JEEPSTER 122 *
 Davies, following, watches them go, then -- making a decision -- pulls his four-wheel drive vehicle off the highway and cuts across the open country.
 CUT TO:
- 123 EXT. HIGHWAY - TELEPHONE COMPANY TRUCK - DAY 123
 A closed truck bearing the phone company insignia tears by, Willy at the wheel.
- 124 INT. TRUCK - WILLY, BARNEY AND PHELPS 124
 Barney and Phelps are in the back. Barney is working electronic tracking gear and Phelps is checking a map.
 BARNEY
 Turning... they've headed east.
 PHELPS
 (looking at map)
 State 42. They're three miles ahead of us.
- 125 OMITTED 125 *

- 126 EXT. HIGHWAY - ANOTHER SECTION - SHERIFF'S CAR 126
Holt is driving at high speed, almost recklessly.
- 127 INT. SHERIFF'S CAR - HOLT AND MIMI 127 *
She watches him nervously, fingering the wristwatch with the sending device. Holt is sweating, looks weak, desperate. Suddenly -- a SHOT...
- 128 ANGLE ON WINDSHIELD - PAST THEM 128
as it is shattered by a bullet. Mimi cries out. *
- 129 FULL SHOT - SHERIFF'S CAR 129
as it swerves wildly, goes off the road, into a ditch, slams to a tilted stop.
- 130 LOW ANGLE - OVERPASS - DAVIES 130
Holding his semi-automatic rifle, he watches the car come to a halt, moves forward. His jeep is behind him.
- 131 FULL SHOT - CAR - MIMI AND HOLT 131 *
Mimi has been thrown out by the impact of the crash. Holt scrambles out his side, drawing his pistol and ducking for cover behind the car as another rifle bullet strikes near him. He FIRES back but is effectively pinned down by Davies' vantage point and superior fire power. *
- 132 ANGLE PAST HOLT - DAVIES - JEEP 132
on the hillside above him, on the far side of the ditch.
- DAVIES
(shouting)
Holt... give me the TOD-5 container
and I'll let you go...
- Holt recognizes him.
- HOLT
You're with Alpha! What is this?...
- DAVIES
Forget Alpha... this is between you
and me. I want that container!
- He FIRES again -- close -- making Holt duck down.

133 INT. SOUND TRUCK - WILLY, BARNEY AND PHELPS 133

driving. Barney signals that something is wrong and Willy slows.

BARNEY

They've stopped... just ahead...

134 EXT. HIGHWAY - TRUCK - DAY 134 *

They slow, stop. Barney and Phelps climb out from the back and -- as they do -- there is the distant SOUND of gunshots. All three react with concern, run towards the ridge ahead of them, Barney carrying a rifle.

135 RIDGE - PHELPS, BARNEY, WILLY 135

as they approach, crouch down, look at the scene below them. Phelps uses binoculars.

136 THEIR POV - BINOCULAR SHOT - DAVIES, HOLT, MIMI 136 *

Davies continues to FIRE, still has Holt and Mimi pinned down. *

PHELPS' VOICE

It's Davies...

137 DAVIES 137

reloads his rifle, moves closer.

138 ANGLE INCLUDING HOLT 138

He's suffering from the "infection," growing desperate.

HOLT

I have to bring the TOD-5 to Alpha! There was an accident... look... I'm infected... I need treatment...

Another SHOT is the reply.

HOLT

(continuing)

I've still got the money... Three hundred thousand... I'll give it to you!

139 ANGLE - BARNEY, PHELPS, WILLY 139

Barney adjusts the rifle sling, goes to one knee, takes careful aim.

BARNEY

Now -- if he'll just move a little...

140 ANGLE - HOLT, CASEY 140

Holt's frantic, waiting for a reply. Mimi remains warily near cover. Holt surreptitiously draws his pistol. *

141 ANGLE FAVORING DAVIES 141

DAVIES

(laughs)

I can sell the TOD-5 for millions.

He's getting bolder, moves a few steps nearer, straightens up, starts to aim.

142 TIGHT - HOLT 142

Frantic, he lifts the satchel -- SHOUTS.

HOLT

All right!

ANGLE WIDENS SWIFTLY as Holt throws the satchel up toward Davies. Davies leaps forward to grab it -- and Holt whips up his pistol, FIRES.

143 TIGHT - BARNEY 143

Simultaneously, he FIRES.

144 TIGHT - DAVIES 144

He's hit, CRIES OUT, his leg buckling -- he starts to fall and as he does -- his gun FIRES. WHIP PAN to Mimi hit in the side by Davies' bullet. She's slammed back, goes down -- and her arm flies out -- back -- the watch slams on a rock. *

145 TIGHT - MIMI'S WRIST - WATCH . ROCK 145

as the watch hits, SHATTERS.

146 WIDER ANGLE

146

HOLT

I got him!

He starts to run toward Davies -- then sees Mimi, reacts, rushes to her. As he does, he looks off, reacts.

*
*
*

147
and
148 OMITTED

147
and
148 *

149 HIS POV ON PHELPS, BARNEY, WILLY
coming toward him, Barney with the rifle.

149

150 CLOSE - CASEY - HOLT

150

Holt starts to pick her up.

CASEY

(in pain)

No... don't move me...

HOLT

Don't worry. I'm going to see that you live. Whatever's making you immune -- that's my only chance.

He picks her up.

151 IMF GROUP POV FROM RIDGE - HOLT, MIMI, JEEPSTER.

151 *

Holt carries Mimi to Davies' jeepster, gets in, starts to tear away, heads cross-country.

*

152
and
153 OMITTED

152
and
153 *

154 ANGLE - PHELPS, BARNEY, WILLY

154 *

WILLY

We can't follow him cross-country.

BARNEY

And the watch radio's smashed.

(CONTINUED)

154 CONTINUED:

154

PHELPS

There's one chance: Davies knows
the location of Alpha Group
headquarters...

They turn. CAMERA PANS ahead of them, MOVES IN on
Davies, who lies, apparently dead.

PHELPS' VOICE (o.s.)

(grimly)
... if he's still alive...

155 OMITTED

155 *

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

- 156 EXT. HIGHWAY - JEEPSTER - DAY 156
going at a high rate of speed. Not quite as rural
here. *
- 157 thru 159 OMITTED 157 thru 159 *
- 160 INT. JEEPSTER - HOLT AND MIMI 160 *
Both of them are in a bad way. Mimi from her wound,
Holt from the "infection". He raises his hand from
the steering wheel -- another lesion has formed.
Mimi has opened her eyes. Holt wears dark glasses,
coat collar up. *
*
*
*
*
MIMI
(weakly)
You... you have it, don't you?
HOLT
Yes. But we still have a chance.
He picks up speed.
- 161 EXT. DITCH - DAVIES, IMF - DAY 161 *
Phelps and Willy are finishing bandaging Davies. He's
wounded, weak, but conscious. And very wary. To one
side, wearing rubber gloves, Barney's opening the
satchel. The van a distance away.
- DAVIES
Thanks...
- PHELPS
(grim)
Don't bother. We want just one
thing: the location of Alpha
Group headquarters.
- DAVIES
(tight)
I don't know what you're talking
about...

(CONTINUED)

161 CONTINUED:

161 *

He breaks off, staring, as Barney crosses over with the cylinder of TOD-5. Simultaneously, Willy hoists Davies up, back against a tree, ties his wrists behind him, around the tree trunk.

DAVIES

(continuing)

What're you doing!

As Barney places the TOD-5 on a rock near him, out of reach.

PHELPS

That's right. TOD-5. You know its effects. And it's all yours...

WILLY

(grimly)

Unless you talk.

DAVIES

No! You wouldn't risk it!

Phelps shrugs. Barney picks up Davies' rifle, they walk off, to the van.

162 TIGHT - DAVIES, TOD-5

162 *

He stares at the cylinder, mesmerized, looks up.

163 HIS POV - IMF - VAN

163 *

Phelps and Willy get in. Barney kneels, aims at the cylinder.

164 ANGLE ALONG RIFLE BARREL ON TOD-5, DAVIES

164 *

The barrel steadies on the cylinder. Davies reacts, terrified.

DAVIES

NO!

CAMERA ZOOMS IN TIGHT on Davies.

DAVIES

(continuing)

No... please... I'll tell you!

165 EXT. DESERTED CHURCH - JEEPSTER - DAY 165

Holt drives up, halts. He gets out, starts to help Mimi out. The "gardener" appears, carbine in hand -- recognizes Holt, as Holt takes out the satchel.

HOLT
(nods at jeepster)
Get this under cover.

The "gardener" nods as Holt, Mimi, satchel, head for the church. She's barely able to walk.

166 OMITTED 166

167 EXT. SOUND TRUCK - ON ROAD - DAY 167

168 INT. SOUND TRUCK - WILLY, BARNEY, PHELPS - DAY 168

Willy driving, Barney with a map.

BARNEY
About two miles out of town...

169 INT. ALPHA LABORATORY - ALPHA GROUP, FLORY - DAY 169

Holt comes downstairs, with the Alpha Woman, and Mimi between them, nearly unconscious. She passes out as they reach the lab, Alpha Woman puts her on a rear table.

170 ANGLE FAVORING HOLT AND FLORY 170

HOLT
Hello, Flory. Aren't you pleased to see me?

FLORY
Where is the TOD-5?

171 CLOSE ON HOLT 171

as he slowly removes his glasses, opens his coat, deliberately revealing the lesions.

172 FLORY 172

He pulls back in horror.

173 HOLT

173

HOLT
 I've brought it to you. I'm
 carrying it... here...
 (holding up
 his hand)
 ... inside me.

174 GROUP

174

Everyone pulls back in various states of terror.

FLORY
 You've exposed all of us to it!
 Holt staggers a little, sits down heavily...

HOLT
 It was the only way I could save
 myself. You know about these
 things... find a cure... an
 antidote... you have to, to save
yourselves.

They all react, look to Flory, who takes a beat, decides.

FLORY
 (to others)
 Get him on the table.
 (seeing their
 hesitation)
 We've all been exposed to it
 anyway! Get him on the table!

The rest spring into action. They put him on the table,
 begin medical procedures. Flory nods at Mimi. *

FLORY
 Dispose of her. *

HOLT
 (weakly holding
 up his hand)
 No! She's immune... find out why.
 It's... the only way...

FLORY
 (looks at Mimi,
 nods) *
 Get her ready. *

175 FLORY AND HOLT

175

Flory looks down at Holt, who is slowly losing consciousness.

FLORY

You fool, anyone can see you're terminal.

CUT TO:

176 INT. SOUND TRUCK - BARNEY, PHELPS, WILLY

176

They are all looking out of the truck.

177 EXT. SOUND TRUCK

177

Up ahead, the church.

178 INT. ALPHA LABORATORY - ALPHA WOMAN AND MIMI

178 *

She notices Mimi's wristwatch, starts to take it off. *

179 DETAIL SHOT -- HAND WITH WATCH

179

The crystal falls off -- revealing the circuitry inside.

180 RESUME WIDER ANGLE

180

The Alpha Woman reacts, picks it up and examines it carefully.

181 OMITTED

181 *

182 EXT. CHURCH - VAN - DAY

182

The van pulls up, Barney and Phelps leap out. The "gardener" crosses to them, they spread apart -- he starts to whip up his carbine -- and Willy comes around the van, slams into him.

183 INT. LAB - HOLT ON TABLE

183

Holt completely comatose. The CAMERA PULLS BACK to the group.

ALPHA MAN

He's dead. What do we do?

(CONTINUED)

183 CONTINUED:

183

FLORY

I want to find out how it killed him... how it works... give me a scalpel...

In the b.g. the Alpha Woman whirls, holds up the watch-radio. *

ALPHA WOMAN

(excited)

The woman had a transmitter on her!

They all react, bewildered.

FLORY

I don't understand. Who could --

Holt groans, moves his hand.

ALPHA MAN

He's alive!

184 CLOSE SHOT - HOLT AND FLORY

184

Flory grabs Holt's head, opens the eyes, and...

185 ANGLE ON HOLT

185

He moans, comes to and slowly struggles to a sitting position. Flory and the others gape as if witnessing a miracle. Holt rubs his face...

186 CLOSE SHOT - HOLT

186

... and the lesions come off, crumbling at his touch! He looks at them with dazed eyes, not sure whether he's dead or alive.

187 WIDER ANGLE - GROUP

187

Flory finally overcomes his astonishment.

FLORY

It's a plant -- kill them!

The Alpha Members produce guns. Flory takes out a gun. Flory aims the gun and, as he does, the door behind him opens. It is Phelps, also armed.

(CONTINUED)

PHELPS

Hold it!

Flory spins around, shoots. Phelps returns the FIRE and Flory falls wounded. A beat and Barney rushes in, as Phelps crosses to Mimi.

*

BARNEY

(to Phelps)

We've got the rest of them.

(looks at Mimi)

There's an ambulance on the way.

*

He is slumped over in relief. Phelps and Barney come to him. Holt looks up, recognizes Barney.

HOLT

What... what happened?... I'm alive...

BARNEY

You're supposed to be.

CAMERA MOVES IN on Holt, as he realizes he's been conned.

*
*

The three men enter, gather around the bed. Mimi sitting up, is bright-eyed. Willy reads her chart.

*

WILLY

Looks good.

*

BARNEY

How's the shoulder today?

*

MIMI

Fine. Pain's gone. I'll be getting out tomorrow.

*

PHELPS

You seem a lot happier about getting well than Gordon Holt was.

*

They smile all around and we

CUT TO BLACK.

THE END