

# **3% Human**

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FADE IN:

EXT. ROOFTOP - NIGHT

A metal door flings open and out runs a MAN (mid 40s), scrambling onto the rooftop as fast as he can. He is wearing a white lab coat, stained with some blood. He is panting heavily. His name is DOCTOR JAMES STEWART.

Behind him two men emerge from the open door. Their names are AGENT CAREY and AGENT VOGHT. They are both wearing dark suits and look to be in their early thirties. They chase the man.

The man runs over the rooftop and heads towards the adjacent building. Gaining momentum he jumps from one rooftop to the next. The two agents are close behind him. Carey pulls out a GUN and aims at the man in the lab coat.

He fires and narrowly misses. The bullet ricochets off a nearby water tank. The man in the lab coat looks back, almost surprised that he has been shot at. He then continues to run.

AGENT VOGHT

Give it up Doctor Stewart, there is nowhere to run!

Stewart does not listen and keeps running. The two agents run after him. He makes it to another door and tries desperately to open it. With the agents gaining on him he somehow gathers the strength to force the door open.

INT. ENGLISH SCHOOL - NIGHT

The school is closed but the corridor lights are on. Stewart rushes down the stairs. He frantically tries to find a place to hide. Already he can hear the agents inside the building too.

INT. CLASSROOM

Stewart, now exhausted, enters the classroom and barricades the door with tables and chairs. He then sits in pitch darkness trying to catch his breath and not making any sound.

INT. CORRIDOR

The two agents walk slowly through the corridor. The absence of strong light does not faze them at all. They are ready for the hunt. Both of them have their guns at the ready.

They pass by the room where Stewart is hiding.

## INT. CLASSROOM

Stewart wipes the sweat from his face. He is still breathing very heavily.

Then there is a moment of calm. He thinks that the agents have gone. He breathes a sigh of relief.

Suddenly the door flies open. The makeshift barricade goes flying all over the place. The silhouette of Agent Voght stands in the doorway. He tosses the remaining chairs out his way as though they were made of cardboard.

Stewart tries to make for the window but Voght corners him in the room. Stewart tries to struggle but is no match for Voght who throws him against the wall like a ragdoll.

His face cut and bleeding, Stewart looks up and sees both agents standing before him with their guns aimed and ready to fire.

AGENT VOGHT

Last chance Doctor...

STEWART

I will never experiment on human beings.

AGENT VOGHT

Simple sacrifices made for the safety of the nation.

Stewart spits out some blood. It splashes onto his white lab coat.

STEWART

Guess you can add another name onto your hit list.

Both of the agents take aim and fire. Almost immediately Agent Carey gets in touch with someone via his earpiece.

AGENT CAREY

Yes sir, negotiations did not go well. Not to worry sir, clean-up is already under way. Understood sir, we will get on it immediately.

Carey gets off the radio and looks at Voght.

AGENT CAREY

One last asset remains. Douglas Perch...

## INT. UNIVERSITY REUNION PARTY - NIGHT

A grand gathering of ex-students fill a large dining area that has been converted into a free for all buffet. Most of the people are enjoying the drinks. DOUGLAS PERCH (early 30s) sips a glass of white wine. Opposite him is SARAH MILNER (early 30s). She is not drinking anything.

DOUGLAS

So tell me what you're up to these days.

SARAH

Well, after graduating I decided to ditch a job in publishing and go into film.

DOUGLAS

Film? That's so cool.

SARAH

Yeah, it's been hard work but I managed to get into documentaries. I even have a business card.

She takes out her purse and presents Douglas with a business card.

DOUGLAS

Very nice. You know I have something that would make you a star.

SARAH

Really?

DOUGLAS

I have been working on a scientific breakthrough that could change the world.

SARAH

Most scientists say that.

DOUGLAS

I am serious Sarah. This is big stuff. You want to see it?

SARAH

Where?

DOUGLAS

My place.

SARAH

Is this some pathetic pick up line cause I am not falling for it.

DOUGLAS

Trust me. Just come and see for yourself.

INT. SARAH'S CAR - NIGHT

Sarah is driving Douglas to his apartment. He looks uncomfortable.

SARAH

Drink too much?

DOUGLAS

Actually I think it was those mini Salmon and Cream Cheese bagels. I'll be all right we are almost there.

SARAH

How come you don't have a car?

DOUGLAS

Never learnt how to drive. Besides, it's bad for the environment and public transportation is good enough for me. Sure, you get delays and loads of people crammed in like sardines but overall it serves me well. We should be grateful for such a great system. It's just on the right here.

EXT. DOUGS APARTMENT BLOCK - NIGHT

Sarah pulls up into a dirt road, which leads to a set of grimy looking warehouses. She parks up in front of one of them. Douglas and her step out of her car.

SARAH

You live here?

DOUGLAS

Yes. Well, actually I live on top of one of these warehouses. It's dead cheap and I get the whole floor to myself. Space is critical for my experiments.

SARAH

I see.

INT. DOUGS APARTMENT BLOCK - NIGHT

Douglas leads Sarah into the building. It is very run down. One of the tube lights above keeps flashing and the paint on the walls has long since been eroded off. A smelly pool of brown liquid fills one corner of the hallway. They move through towards an old freight elevator.

DOUGLAS

I promise it gets a lot better upstairs.

SARAH

This place is a dump.

DOUGLAS

It used to be owned by a Chinese family who used the warehouses to store food items for their restaurant in China Town.

SARAH

Judging by the smell I'd say it was mainly seafood.

Douglas opens the doors of the elevator.

DOUGLAS

After you.

Sarah steps inside followed by Douglas who shuts the door and presses the button for the top floor. The lift heads up.

INT. DOUGS APARTMENT - NIGHT

Douglas slides open a large metal door and turns on a light switch on the left wall. The whole place lights up to reveal a huge open space that has been converted into a laboratory. Directly in front are a series of computer terminals along with a number of microscopes and sample storage units.

Animals in cages can be seen on one side. There are also a lot of plants all over the room of various different sizes, some of which are in large glass tanks.

Douglas moves inside and walks over to an electric guitar plugged into an amplifier. He starts playing 'ALIVE' by PEARL JAM. Sarah walks deeper into the lab and looks around.

SARAH

I never expected this.

DOUGLAS

You're the first person to see it.

SARAH

Is that what you've been working on, a more potent form of penicillin?

DOUGLAS

Not quite although I might work on that next. I'm actually working on a cure to cancer.

SARAH

Surely that is impossible.

DOUGLAS

Not quite. You see cancer is a genetic disease and develops in our bodies when dormant DNA is activated.

SARAH

Dormant DNA?

DOUGLAS

Yeah.

Douglas stops playing the guitar. He gets up and approaches Sarah.

DOUGLAS

Here's a bit of trivia for you. How much of your DNA do you think you are using.

SARAH

Using?

DOUGLAS

Yes, as in what percentage do you think is being used to make you what you are.

SARAH

I don't know. 70%?

DOUGLAS

3%

SARAH

Are you serious?

DOUGLAS

Yes indeed. But that is not what I'm concerned with. A vaccine for cancer is my goal and genetics is the key.

SARAH

You can kill cancer cells?

DOUGLAS

Not quite but I have managed to stop them from spreading. Would you like a demonstration?

SARAH

Of course.

DOUGLAS

Okay, come over here.

Douglas moves towards the microscopes. He picks out one and invites Sarah to look at the cancer sample.

DOUGLAS

You recognise that?

SARAH

I am guessing that they are cancer cells?

Douglas nods. He then moves over to the main computer terminal and logs himself in.

DOUGLAS

Come over here.

Sarah comes and stands over his shoulder and watches the monitor. The computer begins to scan the cancer sample and broadcasts a graphic depiction of each cell.

DOUGLAS

There are the cancer cells in all their glory. You can see that they are active.

Douglas types in a few things on his keyboard and then talks into the computer microphone.

DOUGLAS

Begin new test sequence.

The computer responds.

COMPUTER

Test sequence will commence with the introduction of a separate agent.

DOUGLAS

Take a look at our little friends. I'll be right back.

Sarah looks at the computer monitor. Douglas walks over to a collection of containers. He takes out a small droplet and applies one drop of the unknown substance onto the cancer sample.

COMPUTER

SEQUENCE INITIATED.

The computer displays everything as the new substance attacks the cancer cells and stops them from spreading any further. Some of the cells even begin to recede but the majority remain active.

COMPUTER

SEQUENCE COMPLETE

SARAH

I don't believe it.

DOUGLAS

I know. It's pretty hard to grasp at first.

SARAH

You haven't pulled a fast one on me here?

DOUGLAS

Why would I want to do that?

SARAH

This is sensational. I have to tell my Producer about this. We have to make a documentary.

DOUGLAS



Producer? No no no, wait just a second.  
You can't tell anyone yet. This was just  
for your eyes.

SARAH

We can start making the film right away. I  
have to go.

DOUGLAS

Go? Where?

SARAH

I have to tell my Producer about this.

DOUGLAS

Hang on.

Sarah leaves the apartment. Douglas does not follow her. Instead he  
just looks at the tomato plant in his hands and sighs.

INT. VINCENT CARTER'S OFFICE - DAY

Vincent Carter (late 30s) is busy on the phone sitting behind his  
desk. He is wearing a suit and tie and his office is very orderly.  
His intercom rings.

VINCENT

Sarah? Send her in.

Sarah walks into his office.

VINCENT

Joe I am going to have to call you back.

He puts the phone down.

VINCENT

What's up?

SARAH

I have a great subject for our next  
project. You remember Douglas Perch?

VINCENT

Sure I remember good old Dougy. He was a  
bit of lab rat wasn't he?

SARAH

Well he has just unlocked a scientific  
breakthrough.

VINCENT

Oh please Sarah, this sounds like Dougy  
pulling one of his tricks again.

SARAH

I'm serious Vincent. He can stop cancer cells from spreading.

VINCENT

Sounds like a classic Dougy con. Let me guess I bet the lights went out in the room right?

Sarah looks annoyed. Just then the intercom rings again.

VINCENT

Yes? What a pleasant surprise. Send him in. Your magician is here.

The door opens and Douglas steps in. Vincent gets up to shake his hand.

VINCENT

Hey Dougy it has been ages. I will leave you two alone. I'm sure you have plenty of more tricks up your sleeve to woo Sarah into bed.

Sarah gives Vincent a mean looking glare as he steps outside. Douglas has no idea what Vincent is talking about.

DOUGLAS

I am glad he thinks I am a fraud.

SARAH

How did you find me?

DOUGLAS

Your business card.

Sarah sighs.

DOUGLAS

Listen Sarah things were a little rushed yesterday and I understand your excitement about my work. But we need to talk over lunch.

SARAH

Sure okay.

DOUGLAS

You like Pakistani food?

Sarah gives a faint smile.

INT. ZAIKA RESTAURANT - TOOTING - DAY

Douglas and Sarah are sitting opposite each other eating various items of Pakistani cuisine. The restaurant is run by native people and is fairly simple on the décor.

DOUGLAS

So listen to me, my work is not ready to be broadcast just yet.

SARAH

It seemed to work nicely with the samples.

DOUGLAS

Well yeah it did but other things have not been so successful. I have still been unable to kill the cancer cells and there is no guarantee that the vaccine will be compatible with humans. It also does not affect all types of cancer.

He helps himself to a generous mouthful of spinach curry.

SARAH

So how long will it take to fix?

DOUGLAS

It's all in cells themselves. I have been experimenting with various animal cells and combining them with human cells.

Sarah stops eating.

SARAH

You are using animal cells?

DOUGLAS

Yeah. That liquid I exposed the sample to is a fusion of human and pig white blood cells.

SARAH

That is disgusting.

DOUGLAS

It's the way forward. Certain animals are less susceptible to cancer and may have properties to enhance our own battle against it.

SARAH

So where do I fit in?

DOUGLAS

You can be my assistant. I don't have much of a social life so it would be nice to have someone to hang out with. You can record the whole thing. I can even see a best seller in the pipeline. If I perfect

my research we will have a cure to cancer.  
Imagine that.

Sarah contemplates the potential of this story.

INT. SARAH'S APARTMENT - NIGHT

Sarah opens her front door and hangs up her coat. She then proceeds to her sitting area. A sound from her bedroom catches her attention and she moves in to investigate.

INT. SARAH'S BEDROOM - NIGHT

Sarah enters her bedroom. Nothing has been disturbed. Then she notices a shirt and tie hung over her dressing table chair. She sighs and heads for her on suite bathroom where the sounds of a shower can be faintly heard as she approaches.

INT. SARAH'S BATHROOM - NIGHT

Sarah walks into the bathroom. Someone is taking a shower and can be seen through the curtain. She moves towards the curtain and pulls it back revealing a naked Vincent.

VINCENT

HEY

SARAH

What are you doing here?

VINCENT

It's been a rough day. I needed to cool off.

SARAH

Jerk.

She shuts the curtain and heads out of the bathroom, turning off the light as she does so.

VINCENT

SARAH

INT. DOUGS LAB - NIGHT

Douglas steps over to a machine that we have not yet seen. It comprises of a raised platform with two poles on either side which have lights mounted on them with pistons to enable them to move up and down. There is also a computer terminal which consists of three monitors and a small keyboard.

Douglas steps onto the platform and logs himself onto the terminal. The machine comes to life and the two lights begin to go up and down his body covering him entirely with green light. After a few moments they stop and return to their starter position. The computer gives a read out of the examination.

COMPUTER

Subject Douglas Perch. Diagnosis reveals cancer segments have increased by 8%.  
Estimated life expectancy...

Douglas shuts off the computer before it has time to finish.

INT. SARAH'S KITCHEN - NIGHT

Sarah is smoking a cigarette and making herself a cup off coffee. Vincent walks in fully clothed with a towel on his head, making him look like an Arab nomad.

VINCENT

Can I get a coffee to go?

SARAH

I really should have changed the locks.

VINCENT

I knew you wouldn't because deep down you still want me.

Vincent dries his hair with the towel.

SARAH

Actually it's because I can be a lazy bitch sometimes.

VINCENT

That as well. I checked up on Dougy. According to his superiors at Biotech he is working on a cure for cancer. They let him get on with it alone because he sometimes has violent mood swings. A brilliant lab rat though.

SARAH

Please call him a scientist.

VINCENT

Whatever. Are you still going pluck away at him?

Vincent hangs the towel on one of the kitchen chairs.

SARAH

Not really interested. I have the feeling you were right about him.

VINCENT

I knew he was no good. Anyway I'll see you around gorgeous. Do I get a kiss?

Sarah approaches him. He smiles.

SARAH

Give me the key.

VINCENT

I'll keep it. Might need it sometime.

SARAH

You are such a jerk.

Vincent gives a cheesy smile and heads out.

EXT. CHURCH - DAY

Douglas approaches a very gothic looking church. He pauses outside for a moment and then heads inside.

INT. CHURCH CONFESSION CHAMBER - DAY

Douglas is sitting in a confession chamber talking to a PRIEST (late 50s).

PRIEST

It has been a while Douglas

DOUGLAS

I have been busy father.

PRIEST

Doing what exactly?

DOUGLAS

Dying.

PRIEST

Come now Douglas don't be so negative.

DOUGLAS

Easy for you to say father. I'll be lucky if I get to half your age.

Beat.

I'm sorry. That was uncalled for.

PRIEST

It is quite understandable Douglas. But you must not be so angry. God has a design for all of us. We cannot interfere in his plans.

DOUGLAS

But it isn't it in our interest to be masters of our own destiny?

PRIEST

Within reason my son. You are dying from a disease because you smoked too much as a youngster. Now I know that there are people out there far worse than you who perhaps don't deserve to live but that is not up to us to decide. Accept Gods will and try to embrace life as best you can.

Douglas remains silent.

EXT. CHURCH - DAY

Douglas emerges from the church and pulls out a pack of cigarettes from his jacket. He lights one up and starts smoking.

INT. DOUGS APARTMENT - DAY

Doug is busy at the main computer terminal typing in a complex array of codes. Sarah watches on with a video camera in her hand. Under the microscope is a cancer sample.

DOUGLAS

Begin test sequence in thirty seconds.

The computer responds.

COMPUTER

Test sequence will commence in thirty seconds.

DOUGLAS

Take a look at our little friend.

Sarah looks over at the computer screen and sees the cancer cells. Douglas goes over to the sample and applies a few droplets of his combined white blood cell formula.

COMPUTER

SEQUENCE INITIATED.

The white blood cells attack the cancer cells causing them to recede for a few moments. Douglas keeps his fingers crossed but soon things return to normal. The cells stop attacking the cancer and the result is a stalemate.

COMPUTER

SEQUENCE COMPLETE

Douglas takes a deep breath. He slams his fist onto the table.

DOUGLAS

Like I said, my work is still not complete.

He walks away looking very angry. Sarah follows him with the camera.

SARAH

Come on Douglas, talk to the camera.

DOUGLAS

I don't want to talk to the fucking camera.

SARAH

This is all part of our masterpiece. Tell everyone what went wrong.

DOUGLAS

I don't know what went wrong. Some animal cells fight the cancer for longer periods, others recede straight away but I can't find one which will eradicate the damn disease.

SARAH

Why?

DOUGLAS

I don't know why. Science can be a pain in the ass. I can't talk right now.

He heads off out of shot. Sarah turns the camera off.

INT. DOUGS BEDROOM - NIGHT

Doug lies on his double bed in deep contemplation. Sarah sits on a chair in the corner. The room is very spacious and tidy with minimal furniture. She notices a small notebook on the table next to her and picks it up.

SARAH

What's this?

DOUGLAS

It's a sort of journal. Some of my own thoughts on life, a few drawings and song lyrics, you know just one those things that



we all seem to need when we are alone at night. Feel free to dive in.

She turns to the first page.

SARAH

(Reading)

'Lost in the shadows of our own darkness we fail to see the beauty in life's great design'. Interesting...

DOUGLAS

It's my own philosophy on western civilisation.

SARAH

Do you actually have any stuff?

DOUGLAS

Stuff?

SARAH

Yeah you know, like CDs, books, clothes, comics?

DOUGLAS

I don't really have the time or the money to get 'stuff' these days. My CD collection is in there.

He points to one of the cupboards. Sarah walks over and opens it revealing at least 1000 CDs.

SARAH

Shit.

DOUGLAS

They're mainly from my university days. I used to go crazy with those five for £30 deals. That's when I learnt how to play guitar as well. I love music.

SARAH

I can see you like U2.

DOUGLAS

They are my favourite band. Still going strong and making great music that really touches people. They're from a different era. These days' people have lost patience with music. Everything has to be direct and universal right away. That's what hip-hop and R'n'B is all about, being direct and to the point. It doesn't matter if the music won't be remembered in a years time. People want the music to groove now and they want it to groove well on the dance floor. It's

become a fashion statement when music should not really be like that, it should be engrained in our souls, our very lives. Actually maybe it is like that and our society has just become more depressing.

Sarah starts giggling.

DOUGLAS

I'm sorry I can ramble on sometimes.

SARAH

It's okay. It's actually kinda cute.

DOUGLAS

Really?

SARAH

Yeah. You are a really cute.

She approaches the bed and sits beside him. She starts to play with his hair.

DOUGLAS

You know back at university I thought you were quite sexy.

SARAH

Back then?

DOUGLAS

No I mean you are hot now but you were also hot back then even with those glasses.

Sarah looks away smiling. Douglas sits up and they kiss each other.

INT. DOUGS BEDROOM - NIGHT

Doug and Sarah are making love on Doug's bed. He is on top and finishes early.

DOUGLAS

I'm sorry. It's been a while. I'll be ready again in no time.

Sarah starts laughing and plays with his hair again.

INT. DOUGS BEDROOM - NIGHT

Doug and Sarah are making love again. This time it is a lot better and more intense. Sarah scratches away at Doug's back a number of times. They swap positions before Sarah climaxes on top of Doug.

INT. DOUGS BEDROOM - NIGHT

Doug and Sarah are sitting up in bed. Sarah is smoking a cigarette whilst Doug feels his back. He has been scratched quite hard by Sarah and is bleeding.

SARAH  
I'm sorry.

DOUGLAS  
It's okay.

SARAH  
Do you have any disinfectant?

DOUGLAS  
It will be fine.

Sarah puts down a cigarette and comes behind Douglas. She kisses his scratches and begins to lick the blood.

SARAH  
I'll sweeten your blood.

DOUGLAS  
Take it easy.

SARAH  
I'm sorry but I just find every part of you so tasty. I used to be a Goth. We have vampire tendencies.

She continues to lick away at the scratches. Then she wraps her legs around him and begins to squeeze.

DOUGLAS  
What the hell is up with you?

SARAH  
I'm trying to squeeze you to death like that girl from Goldeneye. She had legs like a python.

DOUGLAS  
Oh my god, I can't believe I never thought of that before.

He wrestles his way out of the hold, turns around and gives Sarah a big kiss.

INT. DOUGS LAB - NIGHT

Douglas goes into the lab and looks around at all the animals he has in cages with a cheesy grin on his face. Sarah comes into the lab in her underwear.

SARAH

What's up?

DOUGLAS

Look at all the animals in this lab. Do you notice something?

Sarah looks around and gives him a confused look.

DOUGLAS

Reptiles. I don't have a single reptile.

INT. DOUGS KITCHEN - NIGHT

Douglas comes into the kitchen looking excited. Sarah is wearing one of his shirts and is busy eating some pizza.

SARAH

What's so amazing about reptiles?

DOUGLAS

I can't believe I did not think of it before. Reptiles don't get cancer.

SARAH

What?

DOUGLAS

Reptiles don't get cancer.

SARAH

They are immune to it?

DOUGLAS

Potentially they could be. I think the answer lies in the blood. Reptiles are cold blooded which means that their body temperature is affected by the surrounding environment. Mammals on the other hand can maintain a set body temperature despite the environment.

SARAH

Please explain.

DOUGLAS

The blood. I think that cancer is linked to us being warm blooded. Something within the disease's genetic make-up must respond to properties within our white blood cells.

Douglas pauses for a moment. Sarah doesn't know what to say so she continues to eat her pizza.

DOUGLAS

I'm going to work on this. I think I know what to do. The computer needs to analyse reptile samples along with that from other animals in the lab. I have to get to work right now. I can do this.

SARAH

I'll leave you to it. Call me when you're finished.

DOUGLAS

Don't be silly Sarah you can stay.

SARAH

It's okay. I know enough about guys to know that when it comes to work they are best left alone.

Douglas gives her a kiss and grabs a slice of pizza before running off to his lab. Sarah gets back to her pizza.

EXT. DOUGS APARTMENT BLOCK - EARLY MORNING

Sarah steps out of the apartment block, lights up a cigarette and heads for her car. She starts the engine and heads off. Vincent comes into the frame when she has gone. He looks very upset.

INT. SARAH'S APARTMENT - EARLY MORNING

Sarah opens the door and heads inside. She looks tired but happy at the same time. Taking off her coat she heads to her bedroom.

INT. SARAH'S SITTING AREA - EARLY MORNING

Sarah is wearing just a t-shirt and standing in the middle of her sitting area with headphones on. She is listening to a U2 CD she borrowed from Douglas. The track is 'City of Blinding Lights'. She has the CD case in her hand to check the track list.

INT. DOUGS APARTMENT - EARLY MORNING (TRACK PLAYING OVER)

Douglas is busy at work on his computer. He is very hyper, drinking loads of coffee and typing at an incredible rate.

INT. SARAH'S SITTING AREA - EARLY MORNING

Back to Sarah listening to music and dancing around. Suddenly out of nowhere Vincent appears and startles her. She screams and drops the CD case. Luckily it doesn't break. Regaining composure she takes the headphones off and confronts him.

SARAH

What the hell are you doing here?

VINCENT

I followed you. Not interested my ass. You spent the night at Doug's. I was right not to believe a lying bitch like you.

SARAH

Fuck off Vincent, I don't have to explain myself to you.

He notices the CD case on the floor and picks it up.

VINCENT

Already gotten you into his music eh? I wonder what you let him get into tonight. Is he better than me?

SARAH

For god sake Vincent just cool off.

VINCENT

Are you doing this to torture me?

SARAH

What the hell are you on about? It is over between us.

VINCENT

Bullshit Sarah. Talk to me. We can work this out.

SARAH

There is nothing to work out. We are finished. I don't have to put up with this shit. I can sleep with anyone I want. Now get out of my apartment.

VINCENT

Please Sarah.

SARAH

GET OUT

She runs off to her bedroom and slams the door. Vincent approaches the bedroom door and pauses for a moment.

VINCENT

Sarah, I'm sorry. I just can't let go of you.

There is no answer from Sarah. Vincent looks down to the floor, takes a deep breathe and heads out.

INT. BIOTECH MAIN BUILDING - DAY

The main headquarters of the company who Douglas works for is a huge glass building surrounded by beautiful English countryside. People in smart suits come in and out of the glass doors.

INT. DUNCAN BAXTER'S OFFICE - DAY

Doctor Duncan Baxter (late 50s) is sitting behind his desk reading a large file. A younger man (mid 30s) wearing a dark suit enters his office. His name is MARCUS COOK.

BAXTER

Hello Marcus.

MARCUS

Morning sir.

BAXTER

What news?

MARCUS

I have an update regarding your star pupil Douglas Perch. He has just asked a local zoo for some reptiles.

BAXTER

Reptiles?

MARCUS

Yes sir, practically every species they had.

BAXTER

He might be onto something. Increase surveillance on him. If he is on the verge of a breakthrough I want a piece of it.

INT. DOUGS APARTMENT - DAY

Sarah is back with Douglas in his lab as they go through another test sequence. Sarah is recording the whole thing on camera. Douglas moves over to the animals in cages. He goes to one of them and pulls out a baby python. Sarah is frightened.

DOUGLAS

Don't worry this little guy is harmless. Came in the post today.

SARAH

Yeah, along with the rest of the Reptile house at the local zoo.

She looks around the lab. Reptiles of all kinds are in cages and glass tanks. Some of the lizards are making sounds.

DOUGLAS

This is where the luxury of having the whole place to myself comes in handy.

SARAH

What did your bosses say when you ordered all these reptiles?

DOUGLAS

They couldn't really give a damn to be honest. But they are the ones who are missing out.

He takes the python and places it onto an examination table. Taking a syringe he draws some blood.

DOUGLAS

Come over here.

Sarah comes and stands over his shoulder. The python is surprisingly very relaxed.

DOUGLAS

He has been drugged, that's why this is so easy.

Douglas finishes drawing some blood samples and puts the python back into his cage.

DOUGLAS

Begin test sequence in thirty seconds.

The computer responds.

COMPUTER

Test sequence will commence in thirty seconds.

DOUGLAS

Keep your fingers crossed.

Douglas takes a drop of the python's blood and applies it to the cancer sample.

COMPUTER

SEQUENCE INITIATED.

The reptilian blood cells start to mix with the cancer cells. The cancer tries to spread and obtain a majority but is held back. Then slowly the reptile cells begin to force the cancer into a steady retreat. After a few moments the battle is over.



COMPUTER

SEQUENCE COMPLETE

Sarah and Douglas look at the computer screen which shows that the cancer was losing the battle. They both begin to smile.

SARAH

I don't believe it.

DOUGLAS

It was all in the reptilian blood. All thanks to you.

They hug each other. Sarah looks at him straight in the eye.

SARAH

This is a major breakthrough. We have to celebrate.

DOUGLAS

You want to go out?

He plays with her hair.

SARAH

For Pakistani food again?

DOUGLAS

I know other places close by.

SARAH

In a little while. It's not even teatime yet.

They kiss again. She starts to unbutton his shirt.

INT. ITALIAN RESTAURANT - NIGHT

The place is very busy. Douglas and Sarah are sitting opposite each other eating pizza and drinking wine. Both are dressed for the occasion. Douglas has even made an effort with his hair.

SARAH

So how long until we can go public with this?

DOUGLAS

I need to run some tests on the cancer sample and find out what exactly happened.

SARAH

How long will that take?

Sarah has some pizza.

DOUGLAS

I don't know. The important thing is that I am on the right track. Perhaps different measurements of blood will affect the outcome. And there is always the possibility that other reptiles might harness even greater potential although so far they have all had similar results. Imagine having a crocodile in my bathtub?

Sarah smiles.

SARAH

What next then?

Douglas has some wine.

DOUGLAS

More tests. We can document all of them. It all leads to the final phase. Then we will be ready to tell the world what I have created.

SARAH

What is the final phase?

DOUGLAS

Making it compatible with the human body.

Douglas has some more wine. Sarah slowly has another slice of pizza.

INT. DOUGS APARTMENT BLOCK - NIGHT

Douglas and Sarah enter the hallway. Douglas is holding a bottle of champagne in his left hand and is quite drunk. Sarah is mildly tipsy. By the door is a small package with her name on it. She picks it up.

DOUGLAS

What's that?

SARAH

No idea.

DOUGLAS

No one knows you are here.

She opens it up whilst Douglas tries to fix the flickering light. Inside is a DVD case with an artist's impression of the cosmic ray. Within the light of the ray is the outline of a man. The title reads 'CANCER ANNHILATED'- directed by Sarah Milner. She puts it back into the package, hiding it from Douglas.

SARAH

I have to go.

DOUGLAS

Go? Why, what's up?

SARAH

I just need to sort out a part of my life that I'd rather forget.

DOUGLAS

Can't it wait till tomorrow?

He walks up to her and holds her from behind. He starts kissing her. She is not in the mood.

SARAH

I'm sorry Doug. I will be back as soon as I can.

DOUGLAS

Sarah, please wait a second.

Sarah heads out of the door.

EXT. DOUGS APARTMENT BLOCK - NIGHT

Sarah walks quickly to her car and opens the door.

DOUGLAS

It was from Vincent wasn't it?

SARAH

It's not what you think.

DOUGLAS

Liar. I should have known.

SARAH

Please Doug not now. I'll be back soon.

She gets inside the car, starts the engine and drive off leaving Douglas in a cloud of dust. He smashes the champagne bottle onto the floor and heads inside.

INT. SARAH'S CAR - NIGHT

Sarah is driving fast. It has begun to rain. She has tears in her eyes.

INT. DOUGS APARTMENT - NIGHT

Douglas is very upset. He slams the front door behind him. Some of the animals become restless. He chucks his jacket across the room and heads for the kitchen.

INT. VINCENT'S APARTMENT - NIGHT

Vincent is sitting in his lounge sipping on a scotch. Frank Sinatra can be heard in the background. There is a loud knocking on the door along with repeated pressing of the doorbell. He calmly puts his drink down and gets up to answer it. Sarah is standing in the doorway, quite wet from the rain.

VINCENT

Honey bun.

She pushes him aside storms into the apartment. Vincent closes the door behind him. Sarah turns and shows him the DVD case.

SARAH

What the hell is this?

VINCENT

Just a practical joke.

SARAH

Well fuck you and your practical joke.  
Imagine if he had seen this.

VINCENT

It was addressed to you. The guy should  
mind his own business.

SARAH

You are such a piece of shit.

VINCENT

I know you love me.

SARAH

Just get lost Vincent. This is my story and  
I'm getting all the credit for it.

VINCENT

Without me you wouldn't even be in this  
fucking industry.

SARAH

You have to utilise your assets.

VINCENT

Like you're doing with Douglas?

SARAH

I'm warning you Vincent, stay away from me.

She chucks the DVD onto the floor and heads for the front door. Vincent stops her.

VINCENT

Look I'm sorry. It was just a joke I swear. It's your project so run with it. Let me know what equipment you need.

SARAH

Why do you care so much?

VINCENT

You're an important part of my life that I don't want to lose.

Sarah pauses for a moment.

VINCENT

Listen, you're soaking wet. At least get into some fresh clothes. I still have some stuff of yours here.

SARAH

Like what?

VINCENT

Some sexy lingerie, a cheerleader outfit and some high heels.

SARAH

Vincent, please lay off.

VINCENT

How about a quickie as well? No love involved, just wild free flowing sex?

SARAH

Just give me the clothes.

Vincent smiles and heads for his cupboard.

VINCENT

I'll throw in an umbrella for free.

INT. DOUGS APARTMENT - NIGHT

Douglas is in his lab talking to some of the plants and animals. He has a bottle of Jack Daniels in his hand.

DOUGLAS

I should have known this from the start.

He takes a big swing of the bottle. The rabbits look on.

DOUGLAS

(To the rabbits)

She and Vincent are together. That's right. She and Vincent have been playing me from the start. They're plotting to take all the credit for my work and turn it into a circus.

He takes another big swing and looks at one of the lizards.

DOUGLAS

Where has she gone I wonder? She has gone to see him. And she was giving me the whole innocent routine. She is playing me like a pack of cards. All they want is the story.

Douglas takes another swing of the bottle and then smashes it on the ground.

INT. DOUGS APARTMENT - NIGHT

Douglas has moved into another room that he has converted into a gym. Stripping off his shirt he goes towards a punching bag and starts hitting away.

DOUGLAS

That piece of shit Vincent Carter.

He smashes the bag.

DOUGLAS

That lying bitch.

He starts punching the bag repeatedly. In his head, flashes of Sarah appear. She is laughing at him. Douglas starts punching the bag even harder and loses his rhythm. The bag comes back towards him as he rears up a punch. He hits it on the full, transferring all the weight onto his wrist.

DOUGLAS

FUCKING HELL

He holds his wrist almost in tears. It looks bad.

INT. DOUG'S KITCHEN - NIGHT

Douglas examines his hand under a light. Taking some ice out of the freezer he applies it to his knuckles and wrist. The bone has not been damaged but a bruise is already forming.

DOUGLAS

That was fucking close. Without my hand my work will never be complete.

He walks over to a nearby mirror and talks to his reflection.

DOUGLAS

Fuck it brother, she is a girl and that's not what you want at the moment. You are running out of time.

Douglas suddenly has a thought.

DOUGLAS

Or am I?

INT. DOUGS APARTMENT - NIGHT

Douglas steps back into his lab and looks at his beloved microscopes.

DOUGLAS

The final phase...

INT. DOUGS APARTMENT - NIGHT

Douglas is in his lab and moves over to a collection of reptile blood samples. There are also a few dishes with labels on them reading 'white blood cell mix' in block capitals.

DOUGLAS

The one thing I forgot to mention.

He takes one of the dishes and places it under a microscope. He examines the sample. The white blood cells have mixed together. He looks at the rabbits. Walking towards the cage he picks out one and holds him in his hands.

DOUGLAS

(To the rabbit)

The difference between genius and insanity is measured only by success.

He pauses and takes a deep breath.

DOUGLAS

(To the rabbit)

I'm dying buddy. I have the very disease that I am trying to kill. What have I got to lose?

He places the rabbit back into his cage and goes back to the dishes marked with 'white blood cell mix'. Placing them all onto a table, he takes out a syringe from one of the drawers and fills it with the samples. Taking a deep breathe he lifts up his right leg and injects himself behind the kneecap. It hurts. Douglas withdraws the syringe and sits down, contemplating what he has just done.