



ANTHRAX ISLAND

This virus infects you AND your devices.
Your thoughts are no longer your own.



INTRODUCTION

Dark Tourism - [därk 'töör,izəm] a. & n.

“people who holiday in locations associated with danger, suffering and death”

Anthrax Island is a psychological horror-thriller series that follows a group of Dark Tourists when they visit a remote Scottish island. The tourists accidentally reactivate a dormant biological weapon that starts re-ordering their personalities, messing with their memories and tears up the dynamics of the group.

Each season of Anthrax Island poses a fundamental question about the phenomenon that is the human personality. In Season One we ask; can we really change who we are and is that a good thing?





ANTHRAX ISLAND

A real place with a dark history. During the summer of 1942, the British War Office tried to develop a biological weapon on Gruinard island. Germ bombs were detonated, releasing lethal Anthrax bacteria onto sheep tethered to poles. The experiments turned the island into a no-go zone for 80 long years. After the war, the island was officially placed under quarantine. Locals on the Scottish mainland gave the island the moniker Anthrax Island. The government hoped the country would be too busy recovering from the war to ask questions and they were right. It was only when dead sheep washed up on the Scottish coast that rumours about Anthrax Island began to spread. Finally, in the 80's the government admitted the truth and the island was decontaminated.

OUR TRUTH: When our story begins, Gruinard is still an official NO-GO zone. We say the clean-up never happened. In the 60's, long after the curious status of the island had faded from public consciousness, the British government returned to Gruinard and began a new series of far darker experiments.

STORY

Michael, Ed, Aska and Emma pay local boatsman Joal to ferry them to Gruinard island. There they inadvertently awaken a long dormant, genetically modified biological weapon, a virus designed to alter the human personality. The pathogen infects the tourists, passing repeatedly from individual to individual, cutting, moving and pasting salient parts of their characters. Quickly an infectious madness descends on the group as the virus runs roughshod through their minds and devices. This is a unique kind of havoc as secrets, fears, memories and desires are moved from person to person.

As the dark tourists grapple with what is happening they discover the remains of a laboratory full of bizarre machinery from a bygone era. They learn that the virus was supposed to be The West's secret weapon to win the Cold War by switching the allegiance of Communist armies and populations to The West. The experiment went wrong and all those involved in it died.

The longer the group is on Gruinard, the more the virus eats away at the emotional ties between them. Secret betrayals are shared, memories deleted, dark and unfamiliar desires are finally given an outlet. With the help of Aska's scientific know-how, group leader Michael battles to stop the virus and reverse the changes to his friends. However, some don't want to change back. Differences within the group escalate with bloody consequences. Finally, when the archaic computer starts working again, an alarm is triggered, alerting MI6 back on the mainland. Safety measures that have been a state secret for decades swing into action. Special Forces are dispatched. Their mission is to eliminate both the virus and the tourists.



A man with a beard and a dark hoodie is looking down at a smartphone in his hand. The scene is dimly lit with a strong blue/cyan color cast, suggesting a high-tech or digital environment. The background is dark and out of focus.

WHY NOW?

The Covid pandemic left the whole world traumatised. Whilst Anthrax Island taps into this angst this merely opens the door to very different thematic questions. Anthrax Island is no "contagion thrill-kill fest".

The lightning-speed spread of ideas, emotions and behaviour through our devices is our new reality. The boundaries between our private and public selves are eroded by social media and messaging apps. Billionaire tech moguls are pushing the boundaries of A. I. and mind control. Our brains are no longer our exclusive property. Is a mind altering computer/organism infecting virus that far away?

WHY US?

Chris and Detsky both have challenging, if very different backgrounds. Being shipped between care homes and foster families throughout his childhood meant Chris learnt to rely on the only real constant in his life: himself. When everything around him was always changing, he refused to. Detsky by contrast was moved around within his family during his childhood and learnt to slip into different roles to best fit in. He didn't always know who he was. These different viewpoints have inspired the show's philosophical themes of IDENTITY and EGO.





THE TARGET AUDIENCE

Anthrax Island combines the intense psychological mystery of Severance with the edge of the seat fight for survival of The Last Of Us as we take the body-switch genre to an entirely new level. Our target audience ranges from teenage thrill seekers to their parents who have taken all their lives to find themselves and their place in the world. Everyone, from 15 to 60, will ask the same questions: what if the virus was moving through us? Who would we become? How much would need to be changed in your own makeup to fundamentally make you a different person? Would these changes terrify you or would you welcome them?

THE LAST OF US



Severance

NETFLIX

DARK TOURIST

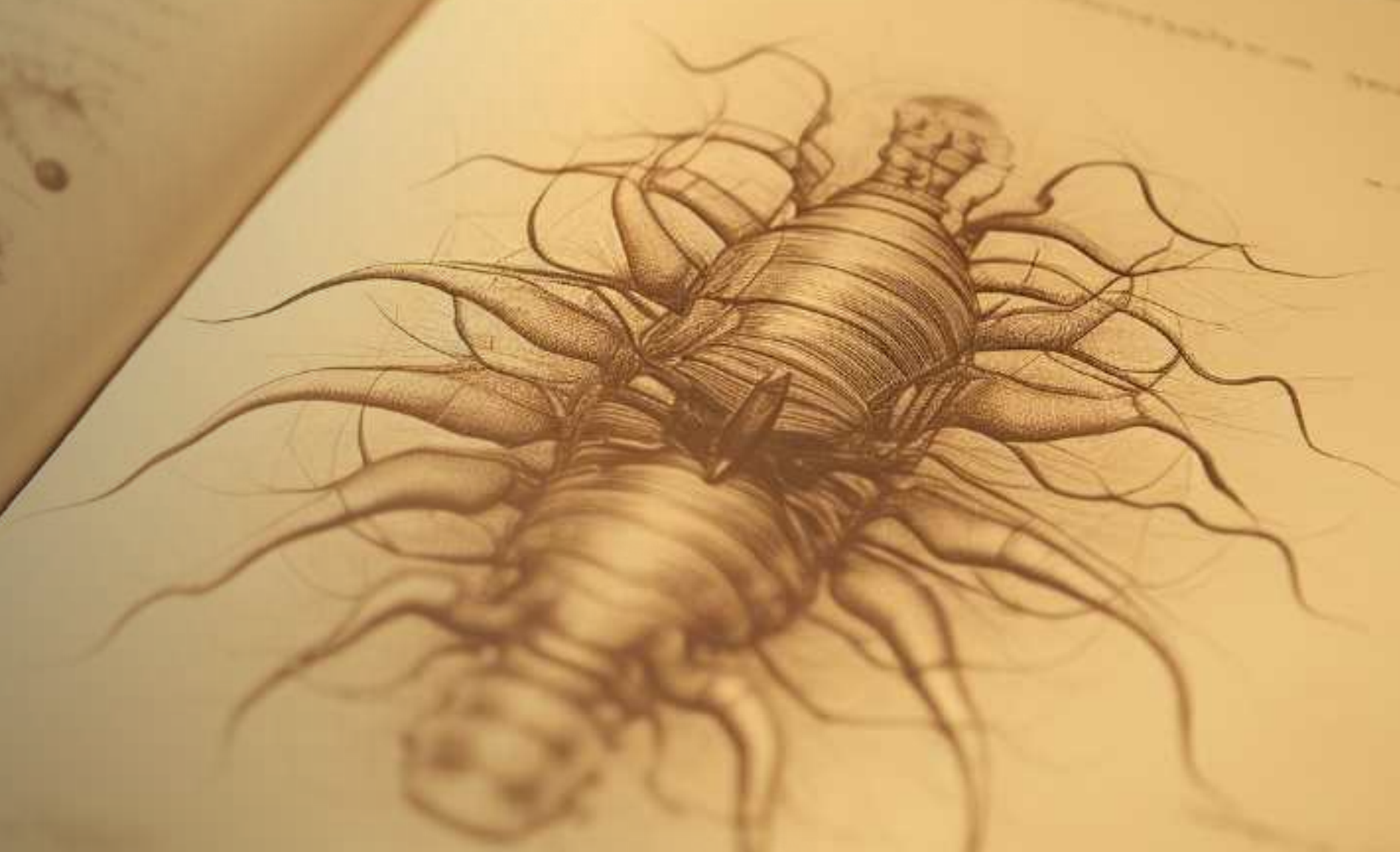


THE PROTEUS VIRUS

Named after the Greek God of Transformation, Proteus moves via electricity and can infect electrical devices and living things. All organisms have unique electrical frequencies or "oscillations". In most living things, Proteus causes irreparable neural damage, (the animal's head explodes!). This is not so in humans or the Aldabra Giant Tortoise.

Proteus moves through a group of organisms, blowing their brains until there is no physical contact between individuals. With NO ELECTRICITY Proteus discharges and loses its captured neural network. It is now EMPTY and at the beginning of its cycle. Proteus jumps to human host A on physical contact, moves to the most active electrical pattern in A's brain and CUTS it out. Host A loses this neurological network (a memory or personality trait).

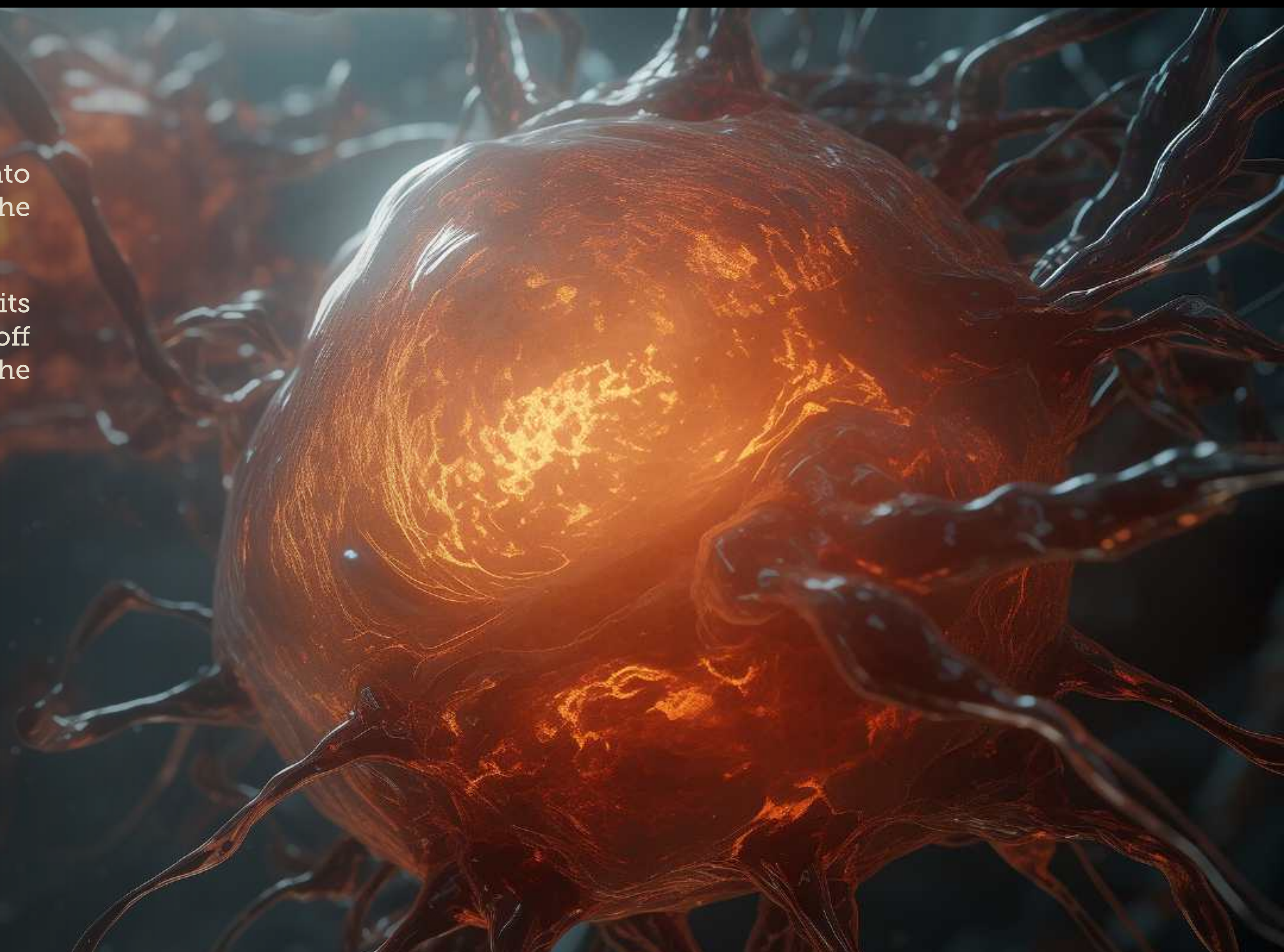
Proteus moves to human host B on physical contact. It PASTES A's neural pattern into B's brain. B now has a personality trait or memory from A. If host B touches others, Proteus moves and pastes A's neural pattern through this group ad infinitum. Only when a human host touches another species or active electrical device does this wildfire contagion stop. If Proteus moves to another species, it overloads that host's brain, killing it. Proteus discharges and RESETS. The memory or characteristic from host A is gone.



THE PROTEUS VIRUS

If Proteus' human host touches a giant tortoise, Proteus moves into the animal's brain and is TRAPPED. Proteus cannot move out the tortoise unless the animal is given an external electric shock.

If Proteus moves into an active electric device, it plays through its current stored neural pattern in loop. If the device is turned off Proteus has no electricity and resets. Human contact with the active device allows the virus to jump again.



17th March 2025



Michael's Fear
of heights
into Emma



Emma's love
for Ed
into Joel



Joel's Brexiteer
views into
Ed



It's moving things
around.

Ed's memory
affair with
Aska
into
Emma



A cinematic scene featuring two men in the foreground, looking towards each other. The man on the left has dark hair and a beard, wearing a dark jacket and a dark scarf. The man on the right is wearing a dark beanie and a patterned sweater. In the background, a crowd of people is visible, including a man in a black shirt and a man in a plaid shirt. The scene is set outdoors with a light, overcast sky.

CHARACTERS

Anthrax Island will do something revolutionary. We will move, remove and swap memories and personality traits between characters. The traditional character arc of gradual internal change and growth through experience will be superseded by immediate and fundamental change brought about by the virus.

MICHAEL WINSTON

MICHAEL (28) was abandoned as a child and grew up in England's care system. He learned to cope with being shunted between institutions and foster families by becoming fiercely self-reliant and lived by the credo: when the world around you is always shifting, you must be the stability in your life. When Michael and Ed became schoolboy friends, Michael finally found someone he mattered to. A few years later Michael took exchange student Aska under his wing and his Triangle Of Friendship was complete. The three friends were inseparable.

As a teenager Michael joined the army, quit after a few years then tried his hand at several jobs before settling on being a personal fitness trainer. As an adult Michael's uncompromising loyalty to Ed and Aska has never wavered. As he is fond of saying "There's nothing stronger than a triangle." He assumes his friends feel the same way but this is Michael's blindspot. He cannot countenance the idea that he, Ed and Aska might one day no longer be the centrepiece of each other's lives. He fears change. On Gruinard, this fear is realised when both he and his friends are infected and fundamentally altered by the virus. This will bring out a darker side of Michael where he tries to manipulate the situation, to ensure things not only go back to how they used to be, but that Ed and Aska stay his forever.





EDWIN HILL

Ed (28) is the survivor of a fraught childhood. His narcissistic, alcoholic mother, a renowned former opera singer, never missed an opportunity to belittle her son or blame him for the injustices she felt the world reserved solely for her. Ed learned to be a social chameleon, adept at fitting in and always desperate to please. In Michael, Ed found the bigger brother figure he had always wanted - someone he didn't have to act in front of. With Michael, Ed could be himself.

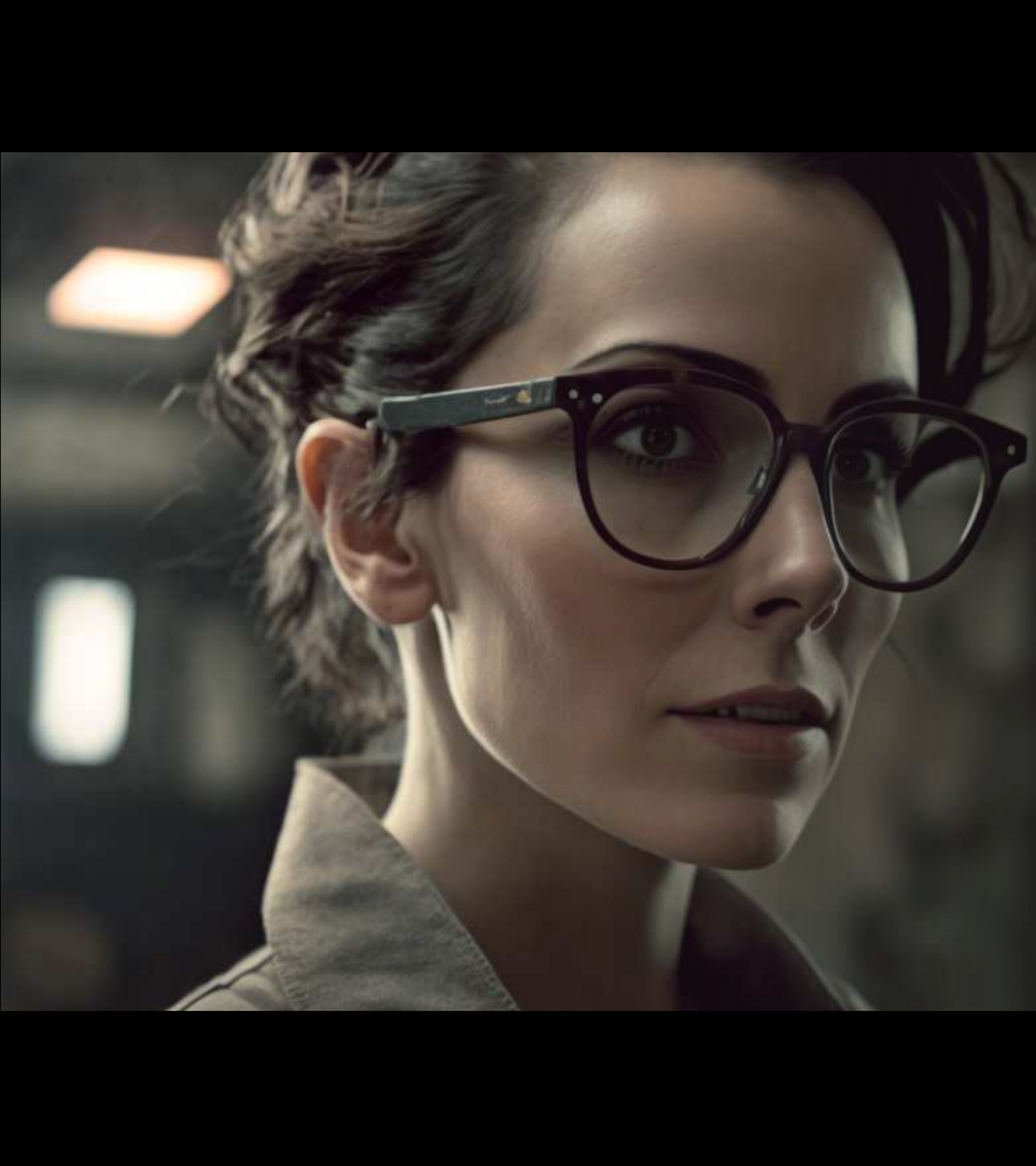
Today Ed is a much loved secondary school drama teacher and small-time theatre actor. On stage, Ed comes alive - he is a gifted storyteller. However, whereas Michael is stoic and proud of who he is, Ed carries a deep (albeit unwarranted) sense of shame and suffers from bouts of depression. He is weak willed, easily swayed, unreliable and self obsessed. Furthermore, last year Ed broke the unspoken pact he had with Michael when he had a secret fling with Aska. Luckily for both Ed and Aska, Michael is none the wiser. Now though Ed is all loved up with his new girlfriend Emma. Ed actually benefits from the personality changing virus when his terrible childhood memories are cut out. Battle lines are drawn however when Michael decides he wants the old Ed back, and those pesky childhood memories have to go back in.

EMMA LENOIR

EMMA (26) is Ed's new girlfriend. As a child Emma had major surgery to remove ovarian cancer. She recovered but the mental scars run deep and today she is a health obsessed germaphobe. Emma's body is her temple. She is a beautiful, scatter-brained mix of doting British and Moroccan parents and is a Youtube influencer. On camera she presents herself as a peace loving yoga teacher, champions the benefits of meditation and has a reputation for offering oddball (and often completely fatuous) lifestyle tips.

Emma's interest in self healing and therapy, as frivolous as they may appear, are just the tonic for Ed during his bouts of depression. On the island Emma learns she is pregnant. When the virus exposes Ed's affair with Aska, Emma is heart broken. The traditional family values that are so important to Emma mean she is willing to forgive Ed his indiscretion to ensure they bring up their child together. However when a thirst for violence is implanted into Emma, a new world of murderous possibility opens up. She has Aska, her rival for Ed's affections and a threat to her future happiness, firmly in her crosshairs.





ASKA EKRE

ASKA (29) is the youngest child of a renowned Swedish neurosurgeon. She grew up in a large, loving household in which science and discovery were lauded as gifts with which the enlightened should save the world. She is analytical to a fault but has the rare gift of being able to keep calm when others lose their heads. For Aska, there are no problems in life, only solutions.

Aska's work as a pathologist means she has a matter of fact attitude towards death. She is fascinated by the dark side of human nature, hence her love of dark tourism. She has recently come out of an abusive relationship and her ex has been stalking her since they split. Turning up outside restaurants, following her home, calling her night and day, he has made the last 18 months pure hell. Unsurprisingly Aska now has a serious aversion to feeling controlled, or with authority figures in general, which has caused her problems at work. Now though she is on holiday with the boys and can finally breathe. Aska has always secretly had a soft spot for Ed. As far as she's concerned the possibility of more one night stands will always be on the table for them, figuratively and literally. When the virus turns the tourists against each other, Aska focuses on finding a cure. However, when her and Ed's affair comes to light, she must deal with the fact that she is now one of the problems and not the solution.

JOAL McCALLISTER

JOAL (48) grew up on the Scottish Coast and is an authority on local history. He is a skilled hunter, deeply respectful of the land but cold and precise when in the kill zone. Three years ago Joal had an affair whilst his wife was battling cancer. She left him and took their sons. Joal misses the boys terribly. He earns a meagre salary working shifts at a whisky distillery and is well known in town as a larger than life character, a heavy drinker with a talent for finding an argument.

Though he is charismatic and engaging, Joal is an outspoken nationalist, a racist and has a violent temper. Since his wife left he has been on a downward spiral of drinking and fighting. Always looking for extra ways to supplement his kitty, Joal ferries the dark tourists to Gruinard in his boat. He too will be infected by the virus. His aggressive temperament is cut out and transplanted into others with dire consequences. For the first time Joal is free of the prejudices that have shackled him. Now though he has to deal with the guilt that comes with suddenly having a conscience and acknowledging the trail of destruction he has caused.





THE TORTOISE

Scientists discovered that when a human host of Proteus touches a giant tortoise, the virus moves into the animal's brain and is TRAPPED there. Due to the animal's unique electrical frequency Proteus cannot move out of the tortoise unless the animal is given an external electric shock. This biological oddity gave the scientists a way to contain and control how Proteus moved. They fitted the tortoise with a device to stimulate the virus into jumping.

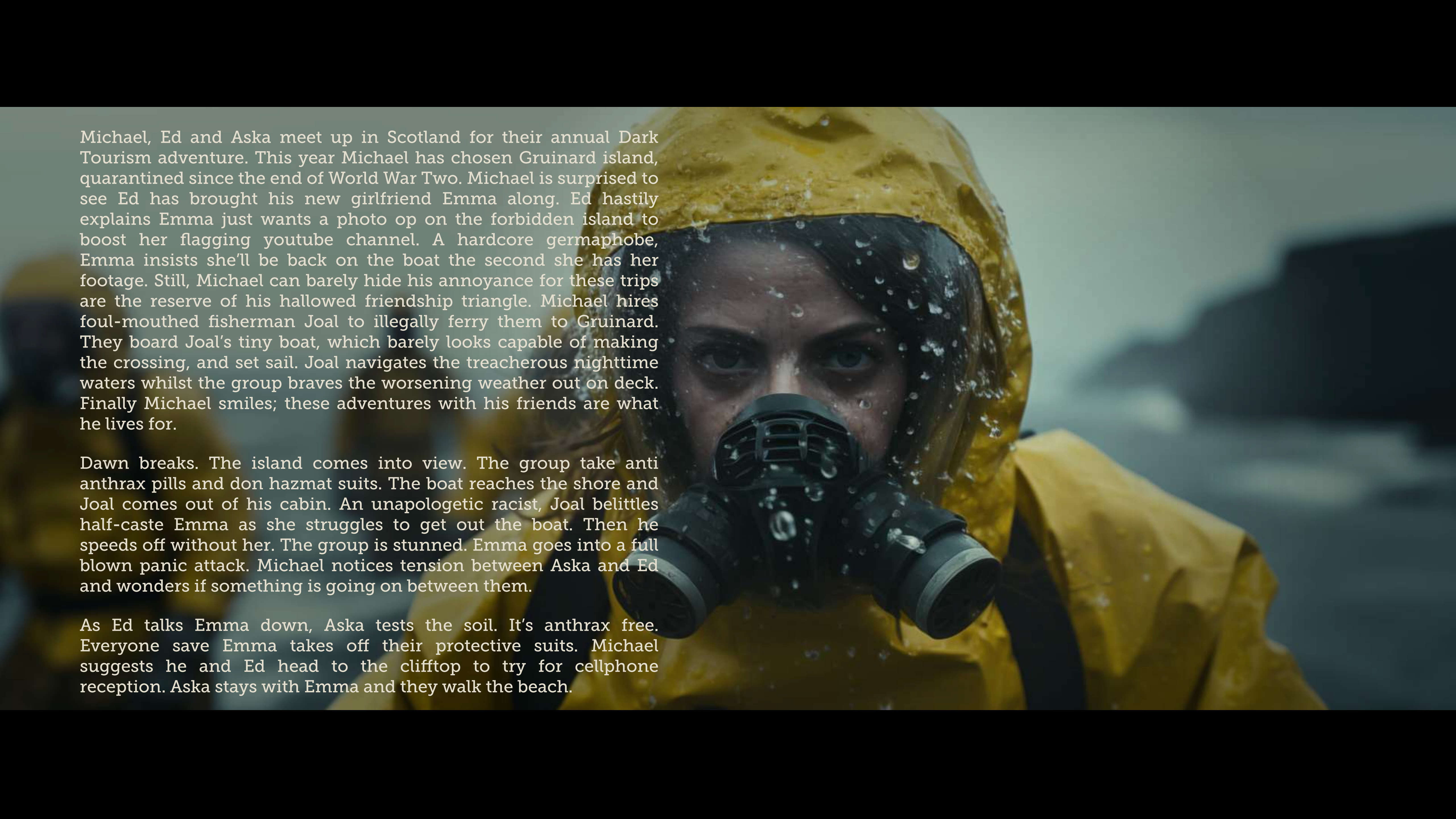
The animal was trained to go to the receptor pad of Gruinard's giant computer when Proteus moved into it. This unique machine would then cut out Proteus' current neural network and add it to its giant database of human memories and neural patterns. Proteus remains in the tortoise during this process but afterwards is empty and can be triggered to jump again with an electric shock.

EPISODES



A man with a beard and dark hair is shown in a dark, claustrophobic environment. He is surrounded by large, shaggy, brown-furred creatures. A hand is pressed against his face, and he has a look of intense fear or distress. The lighting is low and dramatic, highlighting the textures of the fur and the man's features.

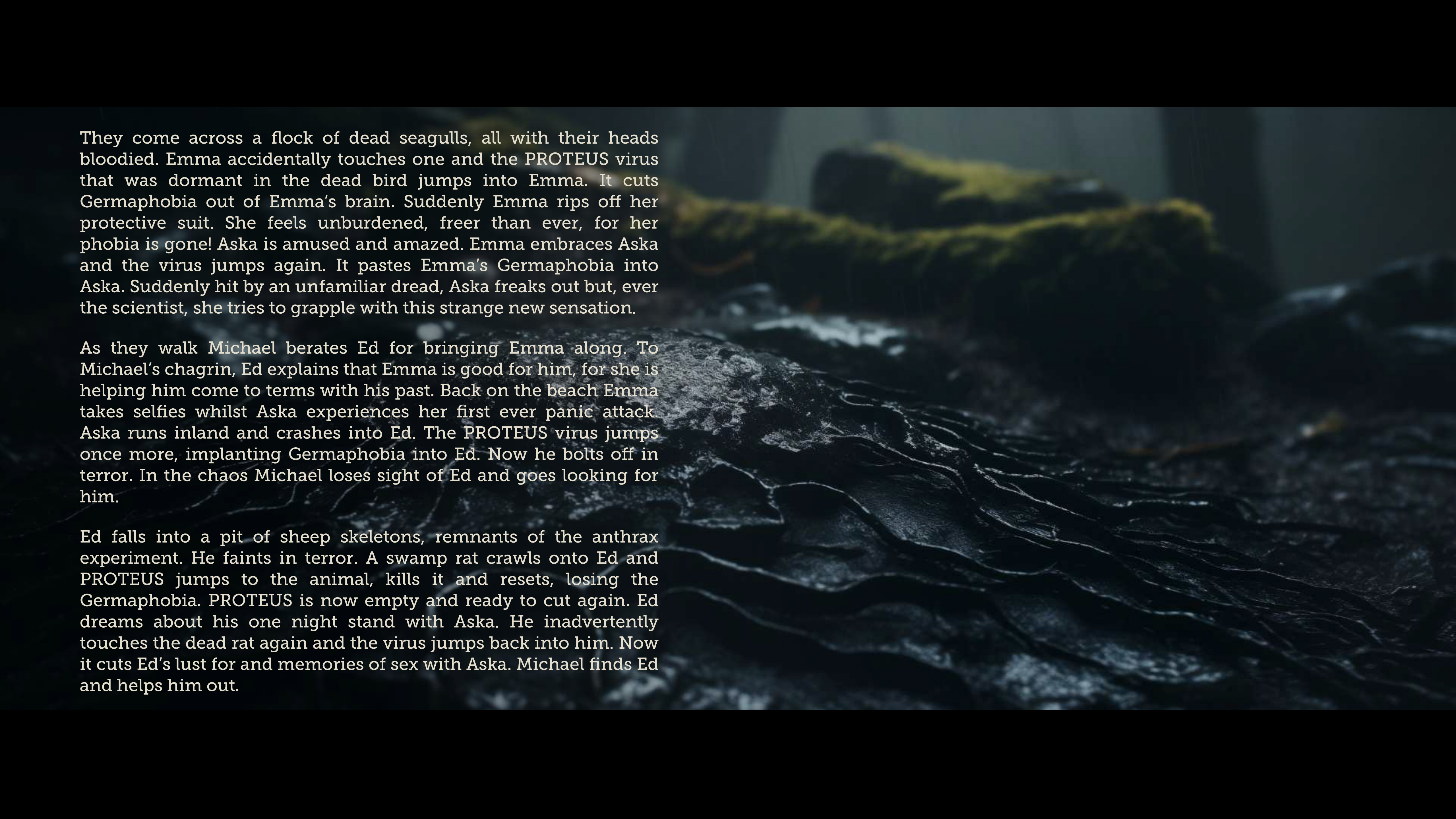
EPISODE 1
Fear



Michael, Ed and Aska meet up in Scotland for their annual Dark Tourism adventure. This year Michael has chosen Gruinard island, quarantined since the end of World War Two. Michael is surprised to see Ed has brought his new girlfriend Emma along. Ed hastily explains Emma just wants a photo op on the forbidden island to boost her flagging youtube channel. A hardcore germaphobe, Emma insists she'll be back on the boat the second she has her footage. Still, Michael can barely hide his annoyance for these trips are the reserve of his hallowed friendship triangle. Michael hires foul-mouthed fisherman Joal to illegally ferry them to Gruinard. They board Joal's tiny boat, which barely looks capable of making the crossing, and set sail. Joal navigates the treacherous nighttime waters whilst the group braves the worsening weather out on deck. Finally Michael smiles; these adventures with his friends are what he lives for.

Dawn breaks. The island comes into view. The group take anti anthrax pills and don hazmat suits. The boat reaches the shore and Joal comes out of his cabin. An unapologetic racist, Joal belittles half-caste Emma as she struggles to get out the boat. Then he speeds off without her. The group is stunned. Emma goes into a full blown panic attack. Michael notices tension between Aska and Ed and wonders if something is going on between them.

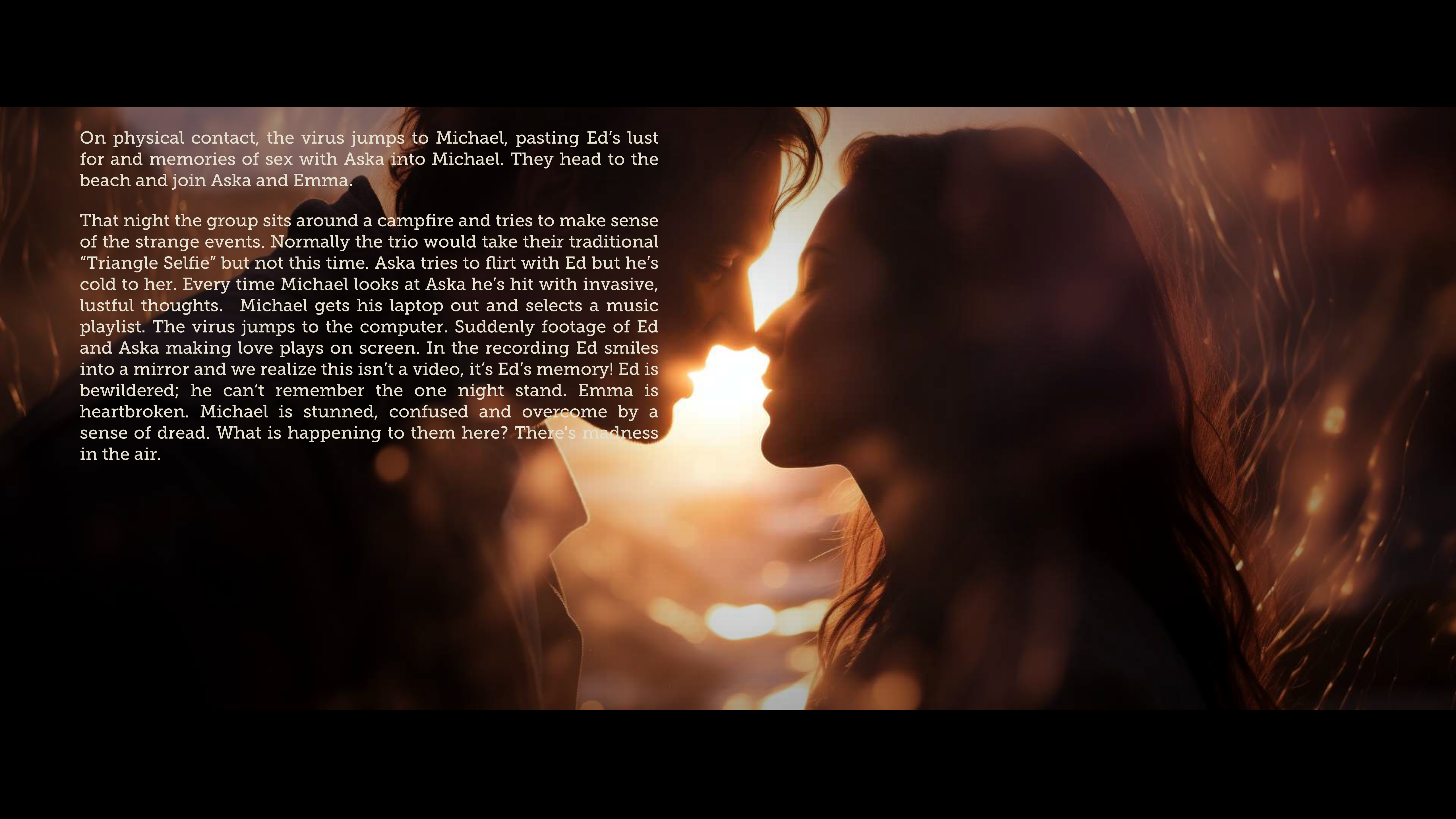
As Ed talks Emma down, Aska tests the soil. It's anthrax free. Everyone save Emma takes off their protective suits. Michael suggests he and Ed head to the clifftop to try for cellphone reception. Aska stays with Emma and they walk the beach.

The background image is a dark, atmospheric photograph of a rocky coastline at night. The foreground shows dark, jagged rocks with white foam from waves crashing against them. In the background, the sea is dark with white foam from waves breaking further out. The sky is dark and overcast. The overall mood is somber and mysterious.

They come across a flock of dead seagulls, all with their heads bloodied. Emma accidentally touches one and the PROTEUS virus that was dormant in the dead bird jumps into Emma. It cuts Germaphobia out of Emma's brain. Suddenly Emma rips off her protective suit. She feels unburdened, freer than ever, for her phobia is gone! Aska is amused and amazed. Emma embraces Aska and the virus jumps again. It pastes Emma's Germaphobia into Aska. Suddenly hit by an unfamiliar dread, Aska freaks out but, ever the scientist, she tries to grapple with this strange new sensation.

As they walk Michael berates Ed for bringing Emma along. To Michael's chagrin, Ed explains that Emma is good for him, for she is helping him come to terms with his past. Back on the beach Emma takes selfies whilst Aska experiences her first ever panic attack. Aska runs inland and crashes into Ed. The PROTEUS virus jumps once more, implanting Germaphobia into Ed. Now he bolts off in terror. In the chaos Michael loses sight of Ed and goes looking for him.

Ed falls into a pit of sheep skeletons, remnants of the anthrax experiment. He faints in terror. A swamp rat crawls onto Ed and PROTEUS jumps to the animal, kills it and resets, losing the Germaphobia. PROTEUS is now empty and ready to cut again. Ed dreams about his one night stand with Aska. He inadvertently touches the dead rat again and the virus jumps back into him. Now it cuts Ed's lust for and memories of sex with Aska. Michael finds Ed and helps him out.



On physical contact, the virus jumps to Michael, pasting Ed's lust for and memories of sex with Aska into Michael. They head to the beach and join Aska and Emma.

That night the group sits around a campfire and tries to make sense of the strange events. Normally the trio would take their traditional "Triangle Selfie" but not this time. Aska tries to flirt with Ed but he's cold to her. Every time Michael looks at Aska he's hit with invasive, lustful thoughts. Michael gets his laptop out and selects a music playlist. The virus jumps to the computer. Suddenly footage of Ed and Aska making love plays on screen. In the recording Ed smiles into a mirror and we realize this isn't a video, it's Ed's memory! Ed is bewildered; he can't remember the one night stand. Emma is heartbroken. Michael is stunned, confused and overcome by a sense of dread. What is happening to them here? There's madness in the air.



EPISODE 2
Love




It's night on the mainland. In a pub Joal splashes the cash, buying a round of drinks for everyone except two Asian men. One of them takes umbrage and he and Joal fight. Joal beats the man to a bloody pulp, is arrested and thrown in jail. The next morning he wakes up and begs to be let out. He needs to pick the dark tourists up for his second payment.

On the island everyone waits for Joal. They look shell shocked. Several hours after the agreed pick up time they accept the inevitable; Joal isn't coming. Whilst emotions are raw Michael is the voice of calm. Now that they are indefinitely stranded, he proposes he and Ed look for food. After that they must figure out a way off the island. Aska tests soil and water, looking for answers. Emma refuses to have anything to do with Aska and walks away. In a secluded cove, Emma vomits. Aska has followed Emma and states the obvious; Emma's pregnant. Emma is distraught; the first person to know is the woman who fucked her boyfriend.

As Michael and Ed walk, Ed confesses that not only can't he remember his night with Aska, he can't remember her at all! Then they discover a concrete bunker and go inside. It's an old science lab full of smashed pieces of discarded technology and papers from a bygone era. Michael is sure the answers to what is happening are in here somewhere. Ed picks up a newspaper. The headline reads "Kennedy Assassinated!". Michael reasons "This is no World War Two bullshit. This is The Cold War." They find photos, taken in the very room they are in now, depicting men in prisoner outfits, fighting to the death. But where are the bodies?

Michael and Ed tell the women about the lab. Emma tells Ed she's pregnant and he's ecstatic; he's always wanted to be a dad.



This is his chance to move on from his own terrible childhood. Michael is mortified; his triangle is falling apart. This time though, he keeps his feelings to himself. The group heads to the bunker. On the way Michael grills Aska about her affair with Ed. She confesses that she loves Ed. Suddenly Michael is hit by a wave of sexual longing for Aska. It takes all his self-control not to make a move on her. They reach the bunker and inside Aska rifles through papers. Michael opens a jammed side door and a huge tortoise almost falls on top of him. There is a small electronic device implanted in its neck. The virus jumps from Michael into the tortoise. The animal moves past Michael and everyone follows it down a winding corridor. It leads them into a room inside of which is a giant, archaic looking computer. The animal presses its head against a receptor pad but nothing happens. The computer is dead. Aska tries to fire up the generator to no avail.

Ed and Emma go for a walk. Ed begs Emma to forgive him, insisting he has no feelings for or memories of Aska. Emma doesn't believe Ed's convenient bout of "Aska-amnesia". Back in the lab Michael can't fight his new feelings any longer. He kisses Aska. She pushes him off and screams at him. She is absolutely apoplectic. Michael of all people knows the misery her obsessive stalker ex has put her through recently. Chastened and embarrassed, Michael comes to his senses and apologizes. Aska calms down and they talk about these invasive feelings everyone is experiencing. Something on the island must be doing this to them.

The tortoise ventures outside for the first time in years. It looks down the mountainside to the beach. A boat is coming into shore. It's Joal. The boat scrapes the sand, Joal jumps off and loads his shotgun.



A cinematic photograph capturing a person from a low angle, walking through shallow water. The person is wearing a dark trench coat and black rubber boots. The scene is set at sunset, with a bright, golden sun low on the horizon, creating a strong backlighting effect. In the background, three other figures are silhouetted against the bright light, standing on a pier or walkway. The water splashes around the boots, and the overall atmosphere is dramatic and somber.


EPISODE 3
Hate

The tortoise is enjoying its first excursion outside in decades when a bobcat attacks it. On contact, PROTEUS jumps to the bobcat, killing it instantly. The virus resets, losing the neural network containing Ed's sexual attraction to Aska. The tortoise moves on.

Emma and Ed see Joal on the beach below. They run to meet him, hoping the nightmare has come to an end. However Joal blankly refuses to take anyone off the island just yet. First he has to shoot a wild deer for his arresting officer; this being the slightly unorthodox condition the officer set Joal before releasing him. So Emma and Ed reluctantly tag along as Joal goes hunting. After several hours Joal finds the dead bobcat. He goes to examine the animal. Emma implores him not to and this triggers a diatribe of racist invective from Joal. He touches the carcass and Proteus jumps to Joal. It cuts out his violent temper. Suddenly Joal is calm. In fact he's never felt so relaxed, as a long suppressed, earthy decency within him comes to the fore. To Emma's surprise, Joal compliments her. He hugs her to apologize and PROTEUS jumps to Emma, pasting Joal's violent temper into her. Emma steadies herself on Ed and the virus jumps to Ed and pastes Joal's violent temper into him. Now both Emma and Ed have Joal's violent temper simmering within them.

Back in the lab Michael finds notes detailing the genesis of the PROTEUS virus. He and Aska decipher the scientific jargon: this thing is a cold war mind-control weapon.



A group of scientists in white lab coats are standing in a laboratory setting. They are looking towards the camera with serious expressions. The background is slightly blurred, showing more people and laboratory equipment.

Whilst Aska gets gloriously lost in labyrinthine scientific theory, Michael wants to know how to stop the disease and reverse the changes. His friends are his world. He needs them as they always were.

Outside, Joal misses a golden opportunity to bag a deer as the weather turns. There's no way the boat can sail now so Joal agrees to head to the bunker with Emma and Ed. They reach the bunker where Michael tells them about the Proteus virus. Michael insists everyone avoid direct physical contact with one another until they understand what they're dealing with. Then Aska flirts with Ed. Their natural chemistry triggers a jealous rage in Emma. She is consumed by a sudden thirst for violent revenge, grabs a knife and stabs Aska. Michael grabs Emma and disarms her. Seeing Michael manhandle his girlfriend, Ed is hit by the same violent rage. He smashes a chair over Michael. The ex-soldier reacts instinctively, punches Ed and knocks him unconscious. Unsurprisingly, he is traumatized by what he's done. With Joal's help Michael takes Emma to the med bay and they lock her inside.

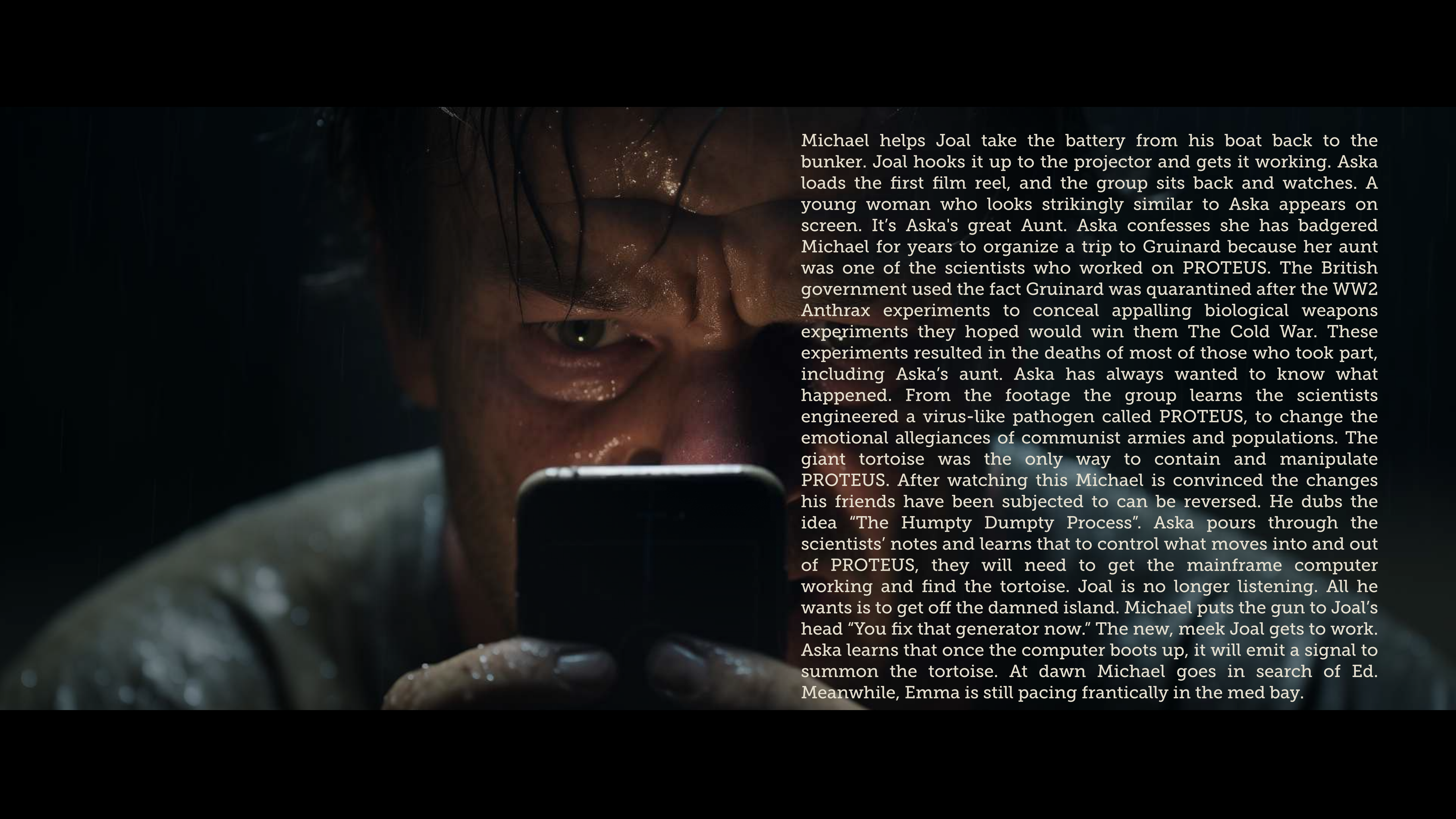
Aska treats her wounds as Michael paces, distraught that his friends are turning on one another. Joal sees the photo of the prisoners who similarly tore each other to pieces decades ago in that very room. Michael tells everyone to put the hazmat suits back on. He goes to check on Ed but his friend has gone. Michael goes out to look for Ed but it's pitch black and the weather is brutal. Eventually he gives up and returns to the lab.

That night Emma is still in the grips of uncontrollable rage. Worried she will lose the baby, Aska gives her a sedative. For Joal it's all too much; he wants to get back to the mainland, weather be damned. Michael stops him; "No one leaves this island until we're all back to who we used to be. And if that means turning you back into a racist asshole, so be it". Outside in the storm, with the PROTEUS Virus and Joal's violent temper bubbling inside him, Ed wanders aimlessly. Michael, Aska and Joal scour the complex for answers. Aska finds an old film projector and reels of "Top Secret" footage. However the bunker's archaic generator is dead. Joal takes a look at the projector and suggests he might be able to use the electric battery from his boat to kick start it.

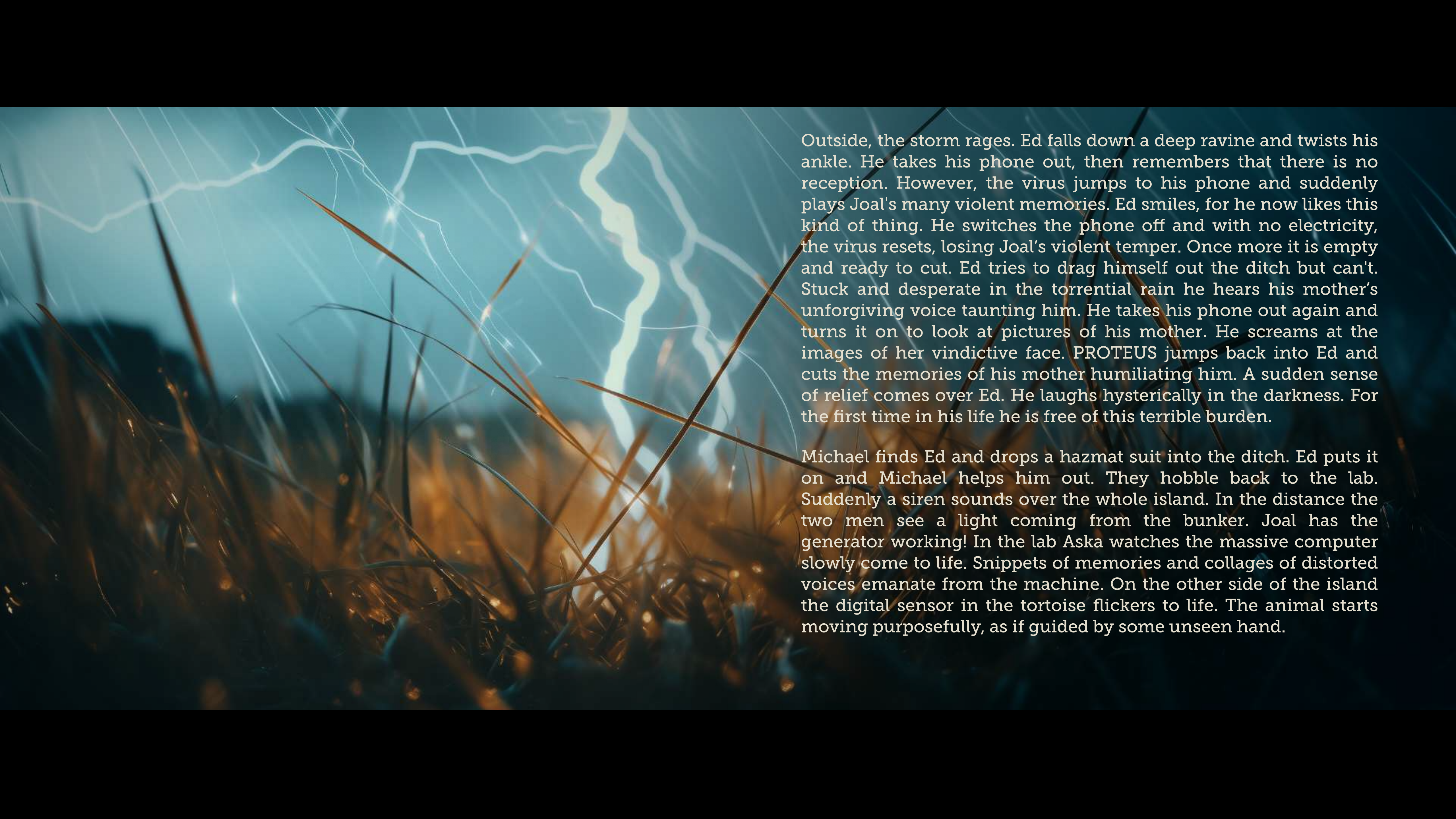


A group of men in military uniforms are shown in a dark, industrial setting, cheering with their arms raised. In the background, a Union Jack flag is visible. The scene is dimly lit, with a single light source casting a glow on the men's faces and hands. The overall atmosphere is one of intense emotion and collective action.

EPISODE 4
Humiliation

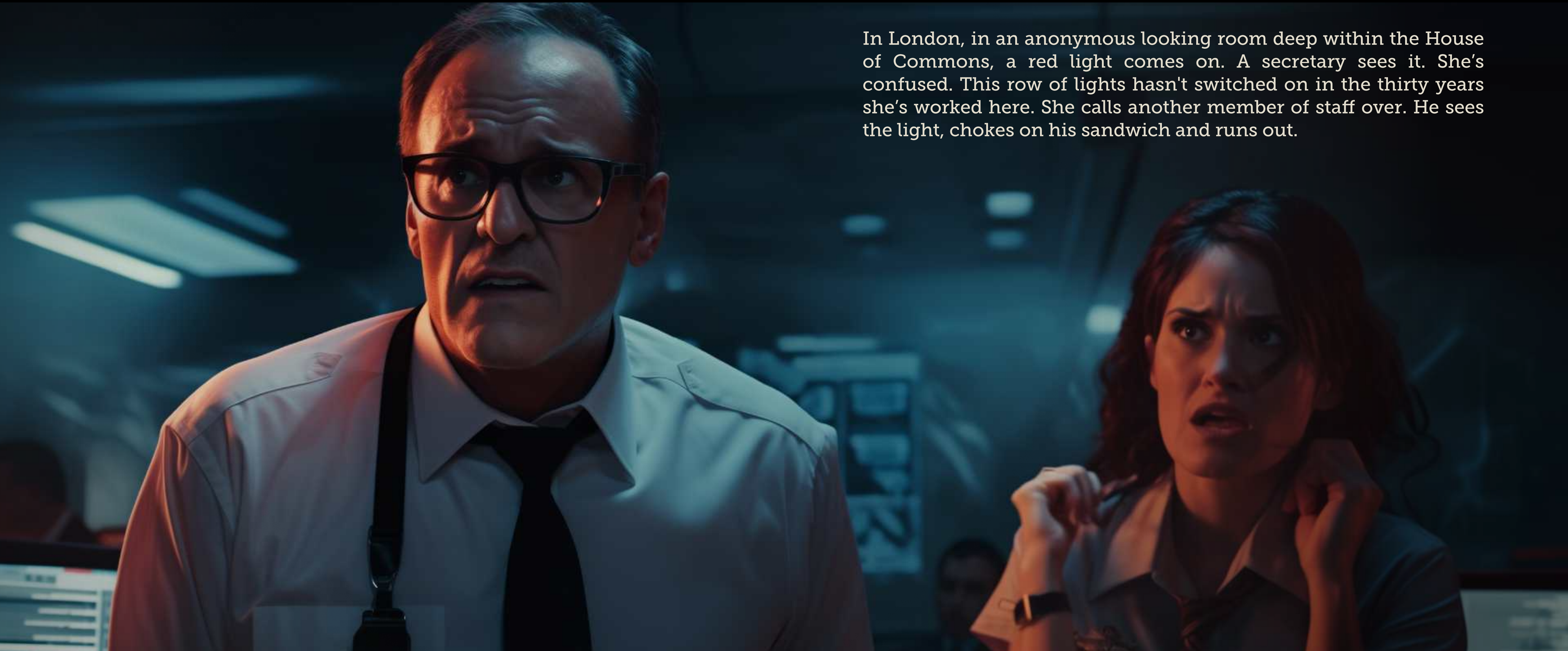


Michael helps Joal take the battery from his boat back to the bunker. Joal hooks it up to the projector and gets it working. Aska loads the first film reel, and the group sits back and watches. A young woman who looks strikingly similar to Aska appears on screen. It's Aska's great Aunt. Aska confesses she has badgered Michael for years to organize a trip to Gruinard because her aunt was one of the scientists who worked on PROTEUS. The British government used the fact Gruinard was quarantined after the WW2 Anthrax experiments to conceal appalling biological weapons experiments they hoped would win them The Cold War. These experiments resulted in the deaths of most of those who took part, including Aska's aunt. Aska has always wanted to know what happened. From the footage the group learns the scientists engineered a virus-like pathogen called PROTEUS, to change the emotional allegiances of communist armies and populations. The giant tortoise was the only way to contain and manipulate PROTEUS. After watching this Michael is convinced the changes his friends have been subjected to can be reversed. He dubs the idea "The Humpty Dumpty Process". Aska pours through the scientists' notes and learns that to control what moves into and out of PROTEUS, they will need to get the mainframe computer working and find the tortoise. Joal is no longer listening. All he wants is to get off the damned island. Michael puts the gun to Joal's head "You fix that generator now." The new, meek Joal gets to work. Aska learns that once the computer boots up, it will emit a signal to summon the tortoise. At dawn Michael goes in search of Ed. Meanwhile, Emma is still pacing frantically in the med bay.

A dramatic scene of a storm with lightning striking a field of tall grass. The lightning is bright white and jagged, illuminating the dark, stormy sky. The grass in the foreground is tall and thin, some of it is lit up by the lightning, creating a golden glow. The overall atmosphere is intense and chaotic.

Outside, the storm rages. Ed falls down a deep ravine and twists his ankle. He takes his phone out, then remembers that there is no reception. However, the virus jumps to his phone and suddenly plays Joal's many violent memories. Ed smiles, for he now likes this kind of thing. He switches the phone off and with no electricity, the virus resets, losing Joal's violent temper. Once more it is empty and ready to cut. Ed tries to drag himself out the ditch but can't. Stuck and desperate in the torrential rain he hears his mother's unforgiving voice taunting him. He takes his phone out again and turns it on to look at pictures of his mother. He screams at the images of her vindictive face. PROTEUS jumps back into Ed and cuts the memories of his mother humiliating him. A sudden sense of relief comes over Ed. He laughs hysterically in the darkness. For the first time in his life he is free of this terrible burden.

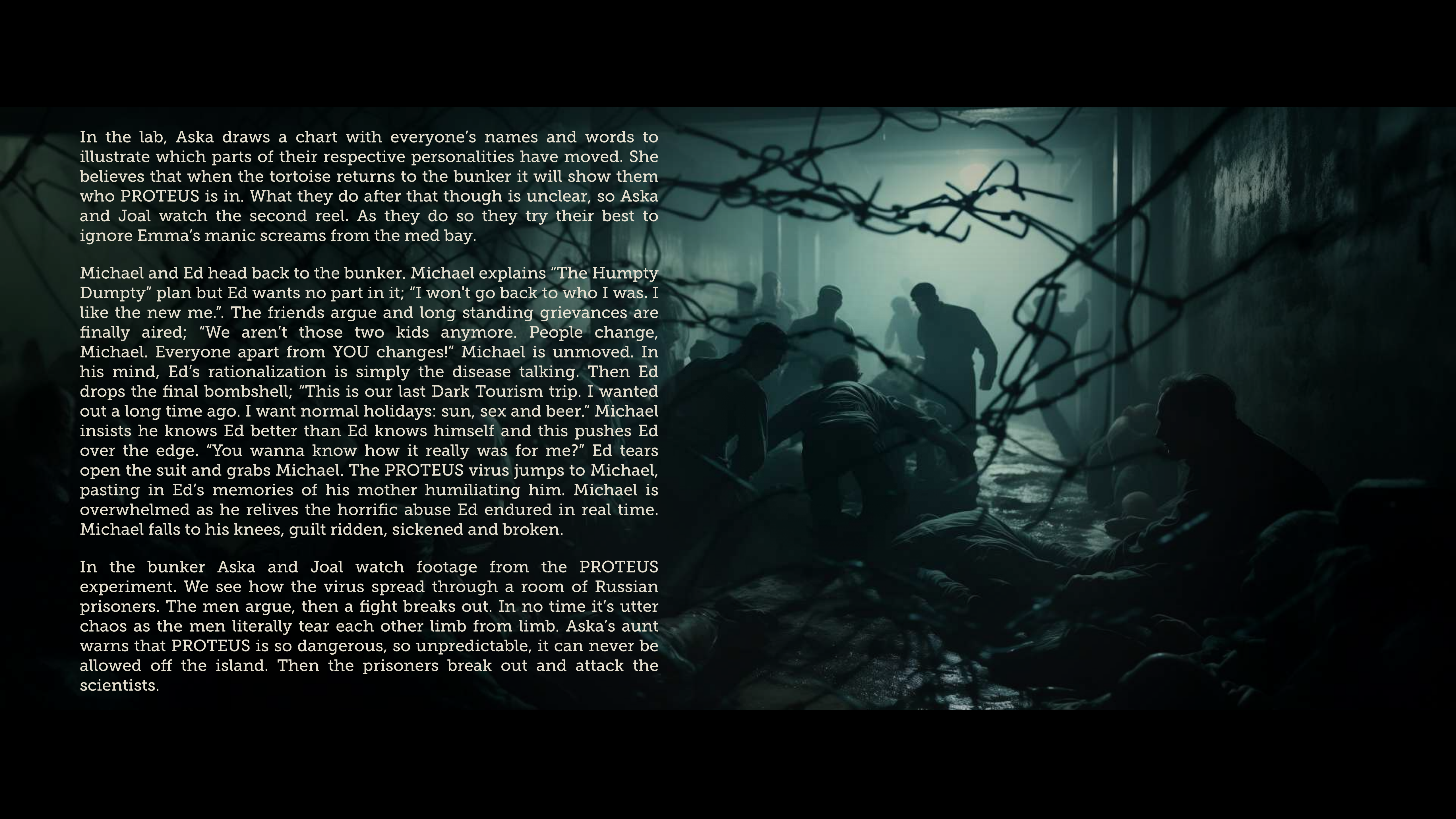
Michael finds Ed and drops a hazmat suit into the ditch. Ed puts it on and Michael helps him out. They hobble back to the lab. Suddenly a siren sounds over the whole island. In the distance the two men see a light coming from the bunker. Joal has the generator working! In the lab Aska watches the massive computer slowly come to life. Snippets of memories and collages of distorted voices emanate from the machine. On the other side of the island the digital sensor in the tortoise flickers to life. The animal starts moving purposefully, as if guided by some unseen hand.



In London, in an anonymous looking room deep within the House of Commons, a red light comes on. A secretary sees it. She's confused. This row of lights hasn't switched on in the thirty years she's worked here. She calls another member of staff over. He sees the light, chokes on his sandwich and runs out.

A woman with dark hair is shown in a close-up, screaming with her mouth wide open and eyes wide. She is wearing a dark, possibly wet, top. The background is dark and industrial, with several bright, out-of-focus lights that create a bokeh effect. The overall mood is one of intense fear or distress.

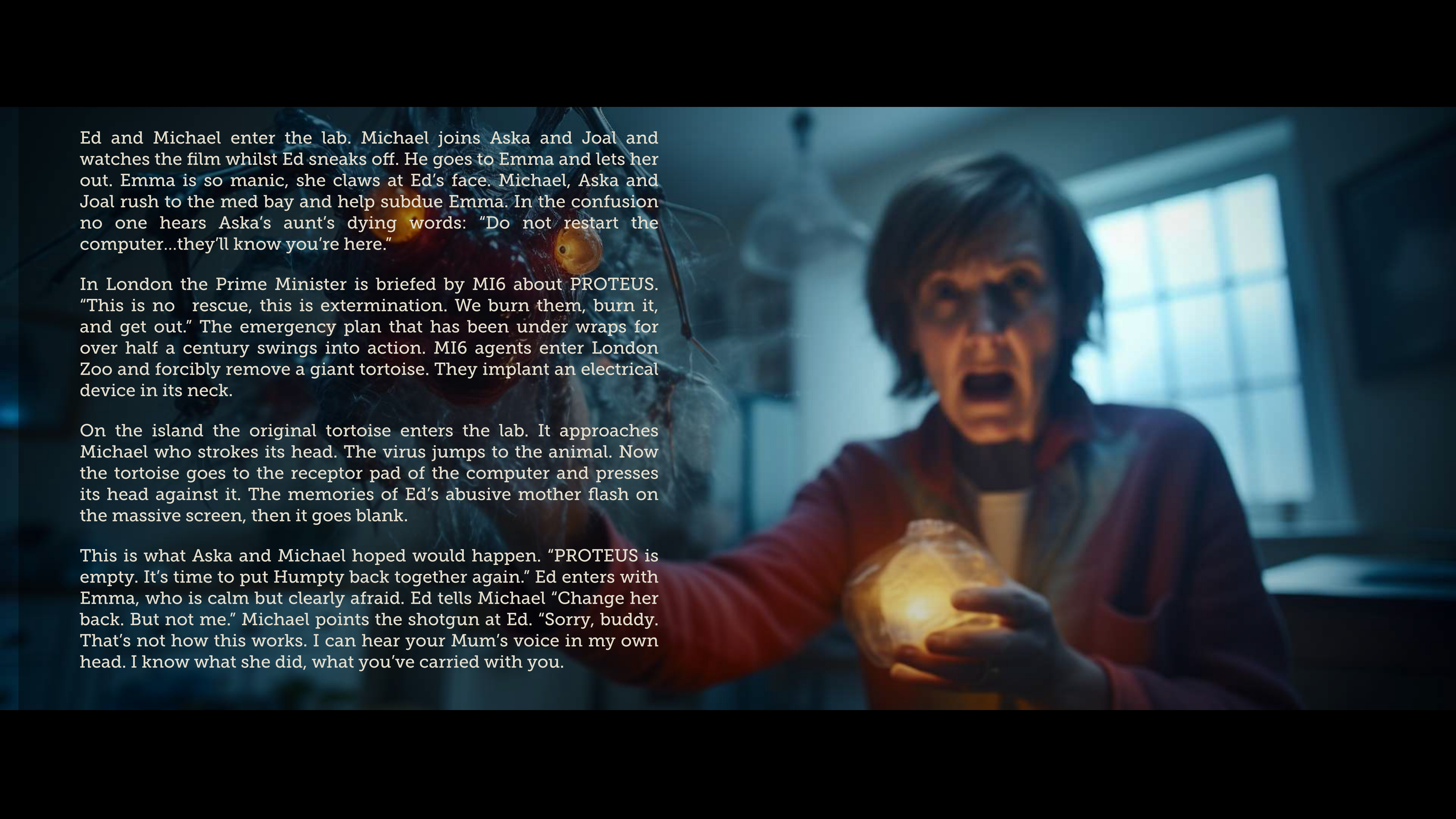
EPISODE 5
Truth



In the lab, Aska draws a chart with everyone's names and words to illustrate which parts of their respective personalities have moved. She believes that when the tortoise returns to the bunker it will show them who PROTEUS is in. What they do after that though is unclear, so Aska and Joal watch the second reel. As they do so they try their best to ignore Emma's manic screams from the med bay.

Michael and Ed head back to the bunker. Michael explains "The Humpty Dumpty" plan but Ed wants no part in it; "I won't go back to who I was. I like the new me." The friends argue and long standing grievances are finally aired; "We aren't those two kids anymore. People change, Michael. Everyone apart from YOU changes!" Michael is unmoved. In his mind, Ed's rationalization is simply the disease talking. Then Ed drops the final bombshell; "This is our last Dark Tourism trip. I wanted out a long time ago. I want normal holidays: sun, sex and beer." Michael insists he knows Ed better than Ed knows himself and this pushes Ed over the edge. "You wanna know how it really was for me?" Ed tears open the suit and grabs Michael. The PROTEUS virus jumps to Michael, pasting in Ed's memories of his mother humiliating him. Michael is overwhelmed as he relives the horrific abuse Ed endured in real time. Michael falls to his knees, guilt ridden, sickened and broken.

In the bunker Aska and Joal watch footage from the PROTEUS experiment. We see how the virus spread through a room of Russian prisoners. The men argue, then a fight breaks out. In no time it's utter chaos as the men literally tear each other limb from limb. Aska's aunt warns that PROTEUS is so dangerous, so unpredictable, it can never be allowed off the island. Then the prisoners break out and attack the scientists.

A woman with dark hair, wearing a red jacket, is shown in a dark, industrial setting. She is holding a glowing yellow orb in her hands. Her expression is one of intense focus or concern. The background is dimly lit, with some structural elements visible.

Ed and Michael enter the lab. Michael joins Aska and Joal and watches the film whilst Ed sneaks off. He goes to Emma and lets her out. Emma is so manic, she claws at Ed's face. Michael, Aska and Joal rush to the med bay and help subdue Emma. In the confusion no one hears Aska's aunt's dying words: "Do not restart the computer...they'll know you're here."

In London the Prime Minister is briefed by MI6 about PROTEUS. "This is no rescue, this is extermination. We burn them, burn it, and get out." The emergency plan that has been under wraps for over half a century swings into action. MI6 agents enter London Zoo and forcibly remove a giant tortoise. They implant an electrical device in its neck.

On the island the original tortoise enters the lab. It approaches Michael who strokes its head. The virus jumps to the animal. Now the tortoise goes to the receptor pad of the computer and presses its head against it. The memories of Ed's abusive mother flash on the massive screen, then it goes blank.

This is what Aska and Michael hoped would happen. "PROTEUS is empty. It's time to put Humpty back together again." Ed enters with Emma, who is calm but clearly afraid. Ed tells Michael "Change her back. But not me." Michael points the shotgun at Ed. "Sorry, buddy. That's not how this works. I can hear your Mum's voice in my own head. I know what she did, what you've carried with you."

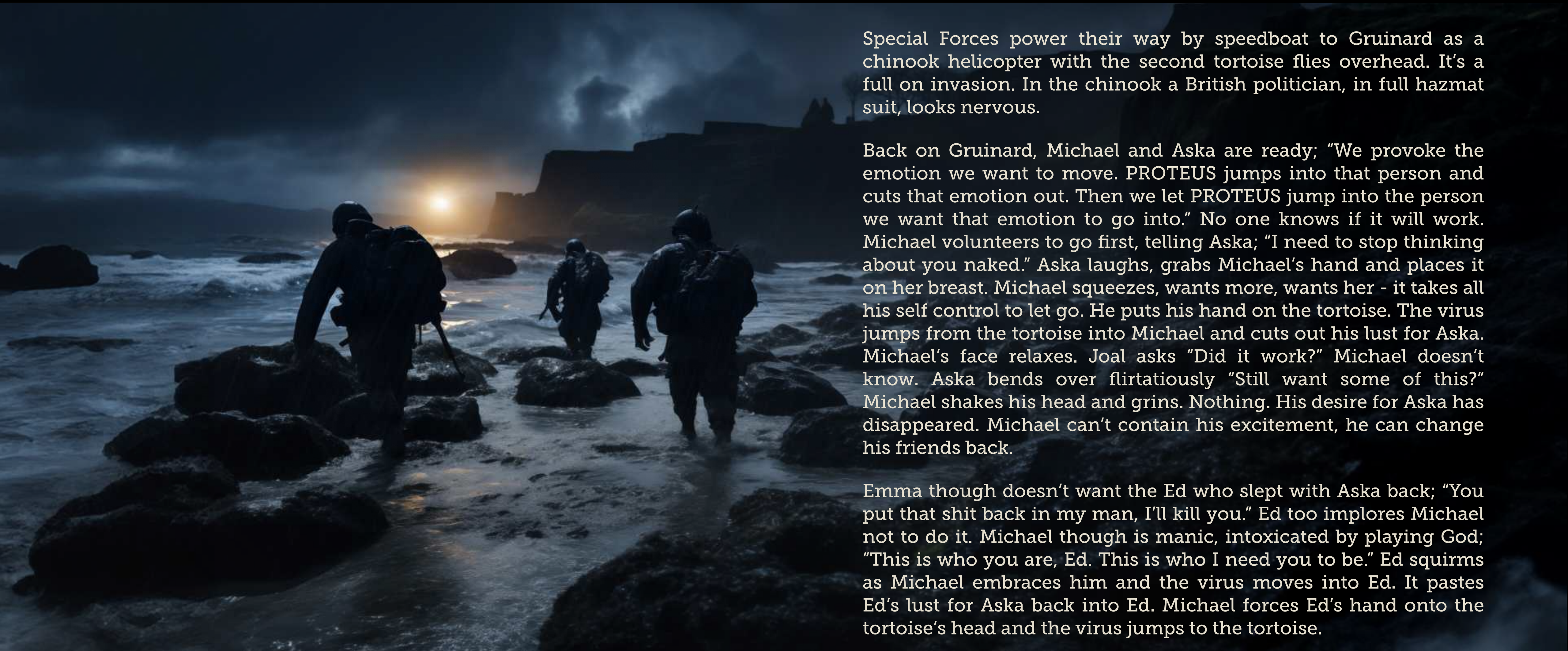
But that made you, Ed. It made my friend and he needs her back.
You'll thank me when we're done."

At gunpoint Michael forces ED to sit and ties him to a chair. Aska
coaxes the tortoise over. Ed screams.



EPISODE 6
Grief





Special Forces power their way by speedboat to Gruinard as a chinook helicopter with the second tortoise flies overhead. It's a full on invasion. In the chinook a British politician, in full hazmat suit, looks nervous.

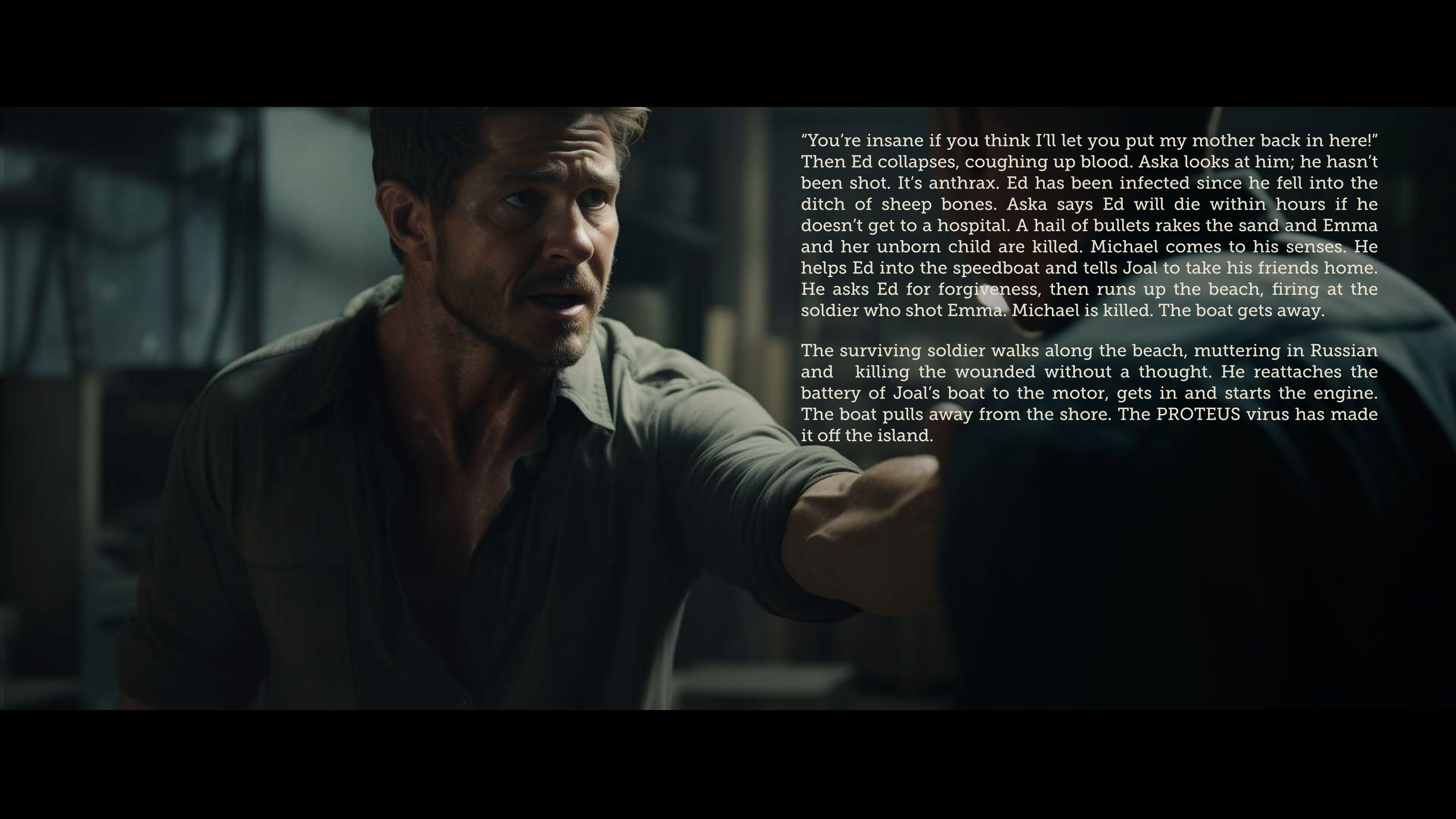
Back on Gruinard, Michael and Aska are ready; "We provoke the emotion we want to move. PROTEUS jumps into that person and cuts that emotion out. Then we let PROTEUS jump into the person we want that emotion to go into." No one knows if it will work. Michael volunteers to go first, telling Aska; "I need to stop thinking about you naked." Aska laughs, grabs Michael's hand and places it on her breast. Michael squeezes, wants more, wants her - it takes all his self control to let go. He puts his hand on the tortoise. The virus jumps from the tortoise into Michael and cuts out his lust for Aska. Michael's face relaxes. Joal asks "Did it work?" Michael doesn't know. Aska bends over flirtatiously "Still want some of this?" Michael shakes his head and grins. Nothing. His desire for Aska has disappeared. Michael can't contain his excitement, he can change his friends back.

Emma though doesn't want the Ed who slept with Aska back; "You put that shit back in my man, I'll kill you." Ed too implores Michael not to do it. Michael though is manic, intoxicated by playing God; "This is who you are, Ed. This is who I need you to be." Ed squirms as Michael embraces him and the virus moves into Ed. It pastes Ed's lust for Aska back into Ed. Michael forces Ed's hand onto the tortoise's head and the virus jumps to the tortoise.



The animal places its head against the receptor pad of the computer. The memories of Aska and Ed having sex play on the huge monitor. In tears, Emma looks away. Michael looks at the computer in awe.

An explosion rocks the lab, followed by a hail of bullets. Everyone ducks for cover. The computer is damaged. Random images of love, heartbreak, then mass murder flash on screen. The tortoise moans in pain as random, fragmented neurological patterns course en masse through the virus. The tortoise rolls away as the computer short circuits. The Dark Tourists rush to the exit moments before Special Forces burst in through a side door. A soldier trips over the tortoise and the virus jumps to the soldier, pasting one of the Cold War Russian prisoner's desire to kill into the soldier. He staggers back, touches another soldier and the virus jumps again, offloading the same desire to kill. The Special Forces turn on each other as PROTEUS moves through their ranks, the madness spreading like wildfire. Once again the bunker is a bloodbath. A soldier shoots at the helicopter, bringing it crashing down. The Dark Tourists rush down an overgrown side of the cliff to avoid the Special Forces. Close to the shore they come across a ditch full of skeletons - the original Russian prisoners. As they make for the Special Force's motor boat Michael picks up a discarded machine gun and tells everyone to stop; "When they're done killing themselves, we go back to the lab and finish what we started!" Ed is sure Michael has lost his mind.

A close-up shot of Brad Pitt in a dark, industrial-looking environment. He has a serious, intense expression, looking slightly to the right. His right arm is extended forward, hand open. The lighting is dramatic, with strong highlights on his face and arm against a dark background.

"You're insane if you think I'll let you put my mother back in here!" Then Ed collapses, coughing up blood. Aska looks at him; he hasn't been shot. It's anthrax. Ed has been infected since he fell into the ditch of sheep bones. Aska says Ed will die within hours if he doesn't get to a hospital. A hail of bullets rakes the sand and Emma and her unborn child are killed. Michael comes to his senses. He helps Ed into the speedboat and tells Joal to take his friends home. He asks Ed for forgiveness, then runs up the beach, firing at the soldier who shot Emma. Michael is killed. The boat gets away.

The surviving soldier walks along the beach, muttering in Russian and killing the wounded without a thought. He reattaches the battery of Joal's boat to the motor, gets in and starts the engine. The boat pulls away from the shore. The PROTEUS virus has made it off the island.

A large tortoise is walking towards the camera in the foreground. In the background, a crowd of people in winter clothing is walking on a city street. The scene is dimly lit, suggesting an overcast day or a tunnel.

FRANCHISE POTENTIAL

Anthrax Island will run over three seasons.

At the end of Season One some of our tourists make it off the island. In Season Two they return to their old lives. Families and friends quickly sense something is amiss. The Proteus virus has reached the mainland where it again wreaks havoc in new, albeit isolated social groups. At the end of Season Two Proteus gains access to the telecommunications network and the internet. It can now move anywhere. In Season Three Proteus reaches the corridors of power and begins to replicate. It seems there is no way of containing the madness. Aska and co return to Gruinard to look for answers.

WHAT WE ARE LOOKING FOR

Whilst our characters do experience classic narrative arcs, there are also dramatic, sudden changes to their personalities. This means the audience, cast and the director will all be experiencing something new.

The partner we are looking for will be as excited as we are by the thrilling, mind bending possibilities of our story. Anthrax Island is going to be one hell of a ride.



A dramatic scene of two firefighters in full yellow protective gear standing in a dark, rainy landscape. They are looking towards a bright fire burning in the distance, with smoke rising into the air. The rain is falling heavily, creating a sense of urgency and danger.

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