

EXEC. PRODUCER: David Peckinpah
EXEC. PRODUCER: Alan Barnette
CO-EXEC. PRODUCER: Tony Blake
CO-EXEC. PRODUCER: Paul Jackson
PRODUCER: Mychelle Deschamps
PRODUCER: Richard Compton
CONS. PRODUCER: Josef Anderson
EXEC. CONSULTANT: Tracy Torme'

Prod. Draft.

PROD. #K1818
12/1/96 (F.R.)



"PARADISE LOST"

Written by
Steve Stolar

Directed by
Jim Johnston

- NOTICE -

THIS MATERIAL IS THE PROPERTY OF UNIVERSAL CITY STUDIOS, INC. AND IS INTENDED AND RESTRICTED SOLELY FOR STUDIO USE BY STUDIO PERSONNEL. DISTRIBUTION OR DISCLOSURE OF THE MATERIAL TO UNAUTHORIZED PERSONS IS PROHIBITED. THE SALE, COPYING OR REPRODUCTION OF THIS MATERIAL IN ANY FORM IS ALSO PROHIBITED.

#K1818

SLIDERS

“Paradise Lost”

CAST

QUINN MALLORY
WADE WELLES
MAXIMILLIAN ARTURO
REMBRANDT BROWN

MICHAEL MILLER
SHERIFF BURKE
BUD
LEN ERICKSON
LAURIE MILLER
TRUDY WHITMORE
PARKER
BOBBY
FRED
ALICE

#K1818

SLIDERS

“Paradise Lost”

INTERIORS:

BASE CAMP FIELD TENT
ERICKSON'S RESTAURANT
PARADISE B & B
ROOM
SHERIFF'S OFFICE
PARKER'S BASEMENT
CAVE
BEAST'S LAIR

EXTERIORS:

BEACH
INCLINE
BLUFF
COVE
CAVE
ENTRANCE
ROCKS
ROAD
FIELD
ERICKSON'S RESTAURANT
SMALL TOWN GAS STATION
BASE CAMP
MAIN STREET
PARADISE B & B
PARADISE PUB

VEHICLES:

JEEP
CARS
SHERIFF'S VEHICLE

#K1818

CHRONOLOGY PAGE

SCENES 1 - 2 NIGHT #1
SCENES 3 - 13 DAY #1
SCENES 14 - 24 NIGHT #2
SCENES 25 - 39 DAY #2

SLIDERS

"Paradise Lost"

TEASER

FADE IN

1 INT. BASE CAMP FIELD TENT - NIGHT

1

Located on a wooded bluff close enough to the ocean that we can faintly hear the POUNDING SURF. A single stark light illuminates MICHAEL MILLER, mid 20's, surrounded by mobile seismic surveillance equipment. He kneels in front of a laptop and mobile fax machine as he holds a cell phone to his ear.

MICHAEL
(excited; into cell
phone)

Laurie, where are you? I can't believe you're not home. I just came across something out here that's gonna blow your mind. I'm faxing you copies of some weird seismic activity. But it's not geological. It's from...

Before he can finish, the WHINE of the generator suddenly fades and the light goes dark, the fax blinks off. Someone's cut the power. A concerned look crosses Michael's face. He starts to rise, winces as he's suddenly blinded by flashlights. Three SILHOUETTED FIGURES invade the tent.

MICHAEL
Hey!

A hand clamps over his mouth. He struggles, but the invaders quickly overpower him, ripping the cell phone from his hand. As he's dragged out...

CUT TO

2 EXT. COVE BEACH - NIGHT

2

A narrow strip of sand surrounded by rocky cliffs. The only light beams down from the headlights of half a dozen cars parked on a rocky bluff above. Michael is dragged away from a rope ladder leading down to the sand by the three invaders: SHERIFF BURKE, 30, powerfully built; BUD, also 25, a thin truck driver; and LEN ERICKSON, 35, a somber townie.

CONTINUED

2 CONTINUED

2

MICHAEL

I swear... I won't tell anybody!

ERICKSON

We know you won't.

They stop in the middle of the beach and release their grip. As the men back away towards the bluff, the people parked above begin to POUND on the hoods of their cars. There's a distinct and eerie rhythm to their actions; something is being summoned.

MICHAEL

What's going on? What are you people doing?!

He starts after the men, but the Sheriff deliberately lays his hand on his gun holster. Michael stops, watches in fear as they climb back up the ladder.

He looks up the bluff. The POUNDING intensifies. He looks at the ladder. It's being pulled up. His breathing's rapid, shallow. Then...

A LARGE SWIRL IN THE SAND

... forms behind him. He hears the shifting grains, turns and stares uncomprehending as the swirl deepens. Terrified, he darts for the bluff. He's cut off by another SWIRL. He zigzags towards the water; another SWIRL forms in front of him. The whole beach becomes a crescendo of POUNDING, SWIRLS. There's nowhere to run.

He cries out as a SWIRL forms under his feet. He slides into the swirl as it cuts deeper into the sand. There's a SCREAM, he struggles, disappears. The pounding stops. SILENCE.

ON THE BLUFF

The three invaders eye the empty beach below. They react grimly as another SWIRL forms in the sand. Then another.

SHERIFF

Damn. It's still hungry.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

3 EXT. BEACH - DAY

3

A different strip of seashore. The VORTEX appears, hovering a few feet above the beach, the OPENING AIMED DOWN toward the sand. Arturo FLOATS out. The VORTEX MOVES HORIZONTALLY a few feet, then Wade FLOATS OUT, makes a soft landing. The vortex continues the pattern as Quinn and Remy also FLOAT OUT out a little further down the beach.

REMBRANDT

Whoa. That was different.

WADE

All our landings have been different since we started using that new timer.

QUINN

(re: timer he holds)
Wish I could explain it, guys. But I didn't invent it.

ARTURO

Time, Mr. Mallory?

Quinn checks the LED readout.

QUINN

Three days and change.

WADE

(enviously eyeing the water)
Definitely long enough for a little swim and sun.

ARTURO

I wouldn't recommend it, Miss Welles.

He points her towards a sign. "Warning: No Beach Activity Allowed. By order, City of Paradise."

WADE

Of course. First time we slide to a beach and it's closed.

REMBRANDT

Just as well. I'm not sure I'm ready to see a certain person in a bathing suit.

CONTINUED

3 CONTINUED

3

ARTURO

(good-natured)

Yes, and I was so looking forward
to swooning over your physique.

QUINN

C'mon. Let's go find "Paradise."

They start across the sand towards a small bluff.

ANOTHER ANGLE - FAVORING SHORELINE

A wave breaks, the foam rushing towards the beach. A RIPPLE
IN THE SAND appears from under the foam, snakes up the shore
towards the unsuspecting Sliders.

The RIPPLE's just gaining speed when the Sliders step off
the sand and onto the rock bluff. The ripple stops, a small
SWIRL appears, then the ripple retreats slowly back towards
the water, as if disappointed.

4 EXT. ROAD - DAY

4

Quinn's the first to crest the bluff and reach the road.
It's a lightly traveled two-lane road similar to PCH.

HIS POV - AN ATTRACTIVE WOMAN

LAURIE MILLER, 25, kneels next to her Jeep, studying a flat
tire. Behind the Jeep is a pickup truck. A man is
approaching Laurie from behind, holding a TIRE IRON. As he
nears her, he raises the tire iron above his head. It looks
like he's about to strike her when...

QUINN (O.S.)

Hey!

Startled, the man drops his arm. He and Laurie turn. We
recognize him as Bud, one of the men from the Teaser.

ANOTHER ANGLE

A suspicious Quinn jogs towards the Jeep as his friends
crest the bluff behind him.

QUINN

What do you think you're doing?

BUD

(forcing a smile)

The lady's got a flat. Just
helping out.

CONTINUED

4 CONTINUED

4

They both know better, but Quinn didn't see enough to accuse. As the others near, he glances over at Laurie.

QUINN
You okay?

LAURIE
(clearly a lie)
Yes, of course. This man was kind enough to stop.

Bud indicates the new tire, ready to be mounted.

BUD
I'm just about finished.

Quinn deliberately grasps the tire iron that Bud holds.

QUINN
Why don't you let us take it from here?

Bud hesitates a beat, but he's outnumbered. He relinquishes the tire iron, plays the friendly local real well.

BUD
Sure. Hey, I appreciate it. I'm running late anyway.
(to Laurie)
Take care.

She nods lukewarm thanks. Bud shoots Quinn one last phony smile, then passes the Sliders, heads for his truck.

ARTURO
(what was that about?)
Mr. Mallory?

QUINN
I just didn't think he was Auto Club material.

Bud fires up his truck, pulls out and passes them without a look.

LAURIE
(relieved)
Thank you. He was kind of creepy.

QUINN
No problem. Let's look at that tire.

CONTINUED

4 CONTINUED 2

4

They walk out of frame, leaving the other Sliders. Arturo's watching Bud drive away.

ARTURO

I think it's fair to assume we're not home, Mr. Brown.

REMBRANDT

Why's that?

Wade gestures towards the disappearing truck.

WADE

He's driving on the left side of the road.

ON QUINN AND LAURIE

Quinn kneels to inspect the tire.

QUINN

This'll just take a minute.

LAURIE

(fishing)
I appreciate this...?

QUINN

Quinn Mallory.

LAURIE

Laurie Miller.

As Quinn slips the new tire onto the Jeep...

QUINN

Are you a geologist, Laurie?

LAURIE

(surprised)
How did you know?

QUINN

I saw some of your equipment in the back of the Jeep.

LAURIE

My brother and I have been looking for oil deposits up here.

Quinn tightens the last nut. As he puts the flat in the rear of the Jeep...

CONTINUED

4 CONTINUED 3

4

QUINN

Well, when you see him, tell him
this tire just needs a patch.

LAURIE

If I see him.

(off Quinn's look)

I went back to L.A. a few days ago.
Last night, he left this strange
message on my machine. I haven't
been able to contact him since.

(more to convince
herself)

I'm sure he's okay. I'm just being
the big sister.

Quinn smiles reassuringly as the other Sliders approach.

REMBRANDT

Any chance we can catch a ride with
you? Sign back there says it's
seven miles to town.

LAURIE

Please. It's the least I can do.

CUT TO

5 EXT. ERICKSON'S RESTAURANT - DAY

5

Very few people walk the streets, and those that do are
under 35. Laurie's Jeep pulls up in front of the
restaurant, about the only business open. She parks near a
Sheriff's vehicle. As everyone climbs out...

REMBRANDT

Somehow I had always imagined
Paradise as being a little more
lively.

LAURIE

They don't get many tourists here
because of the beach. It's never
open.

(and then)

Let me lock up the back.

As Laurie steps to the back of the Jeep to lock it...

WADE

(sotto)

Anybody got any money so we can
eat?

CONTINUED

5 CONTINUED

5

They look at each other. They don't. Then Remy spots a "help wanted" sign tacked to a post in front of the restaurant.

REMBRANDT

Problem solved.

ARTURO

Ah, restaurant work. Chopping lettuce, washing dishes, taking orders from rude people.

(sighs)

I can't wait.

Laurie joins them and they head towards the front door.

AT FRONT DOOR

An elderly woman, TRUDY WHITMORE, slumps in her wheelchair, getting some sun. As Remy takes the sign down, the woman suddenly becomes agitated, grabs Wade's arm with a bony hand.

TRUDY

(a harsh whisper)

No... don't... leave while you can...

Wade's spooked. She tries to gently pull her arm away, but the old woman won't let go.

TRUDY

Listen to me!

The front door opens and PARKER (25, handsome) steps out, sees Wade's predicament.

PARKER

(friendly)

Let go of the pretty lady's arm, Trudy.

Parker frees Wade's arm from Trudy's grip.

PARKER

You'll have to excuse her. Trudy doesn't like strangers much. Always tries to scare them off.

He smiles at Wade. She smiles back. Then another man appears in the doorway. It's Erickson, from the Teaser.

CONTINUED

5 CONTINUED 2

5

ERICKSON

I think she's had enough sun for
today, Parker.

Parker nods, pushes Trudy inside. Erickson sees the sign in
Remmy's hand.

ERICKSON

Looking for work?

REMBRANDT

If you're looking for help.

ERICKSON

I have two openings. Cook and a
waitress. Or waiter.

ARTURO

(quickly)
Didn't you say you did some cooking
in the Navy, Mr. Brown?

REMBRANDT

(none too happy)
I might have said that.

QUINN

(to Erickson)
And Wade was a waitress when she
was in high school.

WADE

Thanks for remembering.

ERICKSON

Okay then, let's get you started.

He turns and heads inside, Laurie following. Remmy and Wade
fix their friends with cold stares.

ARTURO

Mr. Mallory and I promise we'll do
the dirty work on the next world.

As Quinn and Arturo head inside...

REMBRANDT

(calling after them)
Next two worlds.

6 INT. ERICKSON'S RESTAURANT - DAY - CONTINUOUS

6

CAMERA ANGLES over a table where Sheriff Burke eats his breakfast, his feet up on a chair, leisurely reading a paper. Beyond him, Wade and Remy follow Erickson past some double doors and into the kitchen. Laurie approaches Burke, Quinn and Arturo lingering a few feet back.

LAURIE

Sheriff Burke? I'm Laurie Miller.
I called you about my brother.

SHERIFF

Right. Well, I went up first thing
this morning and looked around his
base camp. Nothing's out of place.
I'm sure he's okay.

Burke returns to his paper.

LAURIE

Well I'm not so sure. Can't you
get a search party together?

Burke raises his eyes to hers, forces a smile.

SHERIFF

I could, but it's a little
premature. Folks often go off
hiking into the woods. He's
probably somewhere in the great
outdoors communing with nature.

LAURIE

He was leaving a message for me
when he was cut off.

SHERIFF

Well, cell phone's don't work too
well up here.

LAURIE

(beat)
Who said anything about a cell
phone?

She and Burke lock eyes. Quinn and Arturo move up.

QUINN

Problem?

LAURIE

The Sheriff won't do his job.

CONTINUED

6 CONTINUED

6

SHERIFF

I'm a one man department. And this town keeps me pretty busy.

Quinn eyes the Sheriff's breakfast, paper, crossed legs.

QUINN

Yeah, you're a real tornado.

The Sheriff's smile fades. He rises. He's one big man.

SHERIFF

I can be.

QUINN

Good. She's got a problem. And it's a little more important than checking your horoscope.

SHERIFF

See, this is why I don't have time to run around looking for people who aren't lost. I gotta take care of troublemakers like you.

They're about to get into it when...

BOBBY (O.S.)

Sheriff!

An agitated 20-year old, BOBBY, approaches.

BOBBY

I gotta talk to you.

He leans in and whispers to the Sheriff. The Sheriff's expression darkens, he nods.

SHERIFF

(to Bobby)
We'll take my car.

The Sheriff takes a last swig of coffee.

SHERIFF

Like I said... this town keeps me busy.

He brushes past Quinn and exits with Bobby.

LAURIE

Great. Now what am I going to do?

CONTINUED

6. CONTINUED 2

6

QUINN

We can help. We've got a couple of days here.

(to Arturo)

Laurie and I will check out the base camp, see what kind of job the Sheriff did.

ARTURO

Fine. I'll get us a room and see what I can pry out of the locals.

LAURIE

(touching his arm)

Thank you.

Arturo nods, then she and Quinn exit. Arturo glances around at the other young locals having breakfast. They're staring back at him, odd smiles on their faces. Arturo reacts, then...

CUT TO

7 EXT. FIELD - DAY

7

A sheet is pulled back, revealing what's left of a dead man. Everything from torso down is gone. The tatters of his uniform indicate he was a mailman.

BUD (O.S.)

It's Al.

SHERIFF (O.S)

Was Al.

WIDEN TO REVEAL

The Sheriff, Bud and Bobby stand at the edge of a SINKHOLE. The body's perched on the edge, a trail of SHINY SLIME encircling it. Bobby holds a bucket and a trowel.

BUD

Third time she's come this far inland.

SHERIFF

Her appetite's getting bigger.

BUD

It's not supposed to be this way.
(and then)
We gotta start feeding her more.

CONTINUED

7 CONTINUED

7

BOBBY

Got any suggestions? We can't
start feeding it our families.

SHERIFF

Some outsiders came into town
today. They'll do.

Now his eyes meet Bobby's He indicates the ground.

SHERIFF

Make sure you get it all.

Bobby gets down on his knees, jams the hand trowel into the
slime and starts tossing it into the bucket.

CUT TO

8 EXT. SMALL TOWN GAS STATION - DAY

8

Laurie's at a vending machine as Quinn pumps gas into her
Jeep. He curiously watches half a dozen kids play a pick-up
game of soccer in the nearby street. Odd, since there's an
EMPTY PARK ADJACENT TO THE GAS STATION. As he replaces the
hose, the soccer ball gets away and rolls toward Quinn.

He plays with it a beat, passing it back and forth between
his feet. Then he kicks the ball back, but it's off the
mark. It bounces into the park, rolling near an area
cordoned off with police tape.

QUINN

Sorry. I'll get it.

He jogs into the park. The kids stop... and stare.

ANOTHER ANGLE

Quinn approaches the ball near the police line that we now
see encircles a SINKHOLE. As he picks up the ball, a ONE-
ARMED MAN out on the sidewalk (FRED, 38) spots him.

FRED

Hey! You crazy?! Get out of
there!

Quinn grabs the ball and turns to the man.

QUINN

Something wrong?

CONTINUED

8 CONTINUED

8

FRED
(realizes Quinn's a
stranger)
Ah... that ground could give way.
A uh... water main broke under
there.

QUINN
Appreciate your concern.

Quinn heads back toward the street. He's still in the park when a RIPPLE APPEARS IN THE GROUND BEHIND HIM. The kids see it, Quinn doesn't. The old man and the kids stare in silent anticipation as the RIPPLE starts after Quinn.

THE RIPPLE'S POV - GROUND LEVEL

Quinn's just a few feet ahead and the ripple's getting closer as it picks up speed.

ANGLE - SIDEWALK

The ripple's almost upon the unsuspecting Quinn when he steps off the grass and onto the sidewalk. The RIPPLE disappears under the sidewalk.

QUINN
(tossing ball to kids)
Here you go.

No one moves to get it. They just stare, mesmerized. The moment unnerves Quinn. Uncomfortable, he walks back to the Jeep, occasionally glancing back at the kids and the one-armed man who keep staring, and we...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

9 EXT. PARADISE B & B - DAY - ESTABLISHING 9
A quaint place off the Cabot Cove main strip.

10 INT. PARADISE B & B ROOM - DAY (HOTEL SET) 10
ALICE (25, wholesomely charming) opens the door. Arturo is with her (PAUL, her husband, hangs silently by the door).

ALICE
I was surprised when Mr. Erickson called. We don't get many visitors this time of year.
(opens the window)
You don't mind the breeze, do you?

ARTURO
Not at all.
(then; steps toward her)
Perhaps you didn't hear me in the hall, when I asked if you knew a young man named Michael Miller.

Alice looks at Paul. He shakes his head deliberately.

ALICE
We don't know the name.

ARTURO
If you wouldn't mind asking some of your friends --

ALICE
They wouldn't know him either.
(off Arturo's look)
I'd know. If somebody's new in town, we all know.

ARTURO
Yes. I suppose you would.

ALICE
(pulls a card)
You'll be set, as soon as you fill out the registration card.

He takes the card to the desk and sits as he fills it out. She fluffs the pillows on the sofa as he writes.

CONTINUED

10 CONTINUED

10

ALICE
Just skip the credit part. Len
vouched for you and that's good
enough.

ARTURO
(nods; writes; then)
Next of kin?

ALICE
City ordinance. In case something
happens.

ARTURO
Well, you won't have to worry about
that with us. We don't have any
families... around here.

She and Paul exchange a smile behind Arturo's back. He
hands the card back to Alice. She heads for the door,
passing a framed black and white photo. It's of the
Paradise B & B. Alice, bearing a much different hairstyle
and wardrobe, stands out front, proudly.

ARTURO
I must say, black and white is
quite a good look for you.

He notices the date hand-stenciled at the bottom in white
letters. 1927.

ARTURO
Nineteen twenty-seven?

ALICE
That's not me. That's my Gram,
Annie. She founded the bed and
breakfast. That was opening day.

Alice smiles, as if remembering the day herself. Arturo
takes a close look at the photo.

ARTURO
Exceptional likeness.

ALICE
People always say that.

She and Paul exchange yet another subtle smile. She opens
the door to leave, turns back to him.

ALICE
We're so happy you're here.

CONTINUED

10 CONTINUED 2

10

They exit. Arturo looks back at the picture, almost puzzled, pulling on his glasses for a better look.

CUT TO

11 EXT. BASE CAMP - DAY

11

CAMERA PANS the camp. It's been left untouched. Quinn and Laurie are in the tent. All the flaps have been pulled back, so the tent is essentially exterior. Laurie works at a laptop sitting on a table.

LAURIE

I don't care what the Sheriff says.
He didn't just walk off.

(indicates a nearby coat)

No one leaves without their coat,
or their laptop -- or their car.

QUINN

Whatever happened to Michael must
have had something to do with this.

Quinn compares the fax Laurie received to a wall chart of the local area.

LAURIE

I've looked at that fax a million
times, Quinn. Whatever Michael was
trying to send didn't make it.

QUINN

(reading fax; then)

What does Milt E-X-P mean?

LAURIE

John Milton wrote Paradise Lost.
Get it? If we found oil out here,
Paradise would be lost -- That's
Michael's sense of humor, that's
why he named the computer files for
this expedition after Milton.

QUINN

Milt-EXP is a file name?

(off her nod)

If the file's still in there

A beat, then she reacts, deflated.

LAURIE

Damn. They're all gone. Someone
deleted them.

CONTINUED

11 CONTINUED

11

QUINN

Let me in there.

She slides out, lets Quinn at the computer. As he types...

QUINN

The information could still be in here, as long as the memory hasn't been written over. It might take a while, but I can reconstruct it.

LAURIE

Wait. You don't have to.
(just remembering)
The field transmitters have three-day memory. We can reconstruct the fax by calling up the original data.

Quinn pushes the laptop her way.

QUINN

Go.

Laurie types. The screen fills with a myriad of graphs, numbers, data. So fast, you can't even focus.

LAURIE

I've told the computer to call up the last few hours of the day Michael disappeared...

There's a BEEP. An image fills the screen. In SLO-MO we see a big blob moving upward on a graph. The movement repeats, as if on a loop. They exchange a look.

LAURIE

This doesn't make any sense.
(taps some keys)
Maybe this will give us a better image.

A BRIGHT YELLOW screen comes on. Suddenly, it SPLITS IN TWO. The image on the left is frozen. But the image on the right is moving: a big blob surging across the screen.

QUINN

What is that?

LAURIE

The computer's programmed to cut in if there's any seismic activity.

Quinn points to the moving image.

CONTINUED

11 CONTINUED 2

11

QUINN

So something's moving underground.

LAURIE

Impossible. There's nothing out there that could move through earth like that.

QUINN

(studies the sonar)
But something is -- and whatever it is, it's probably the key to finding Michael.

They share a look.

12 INT. RESTAURANT - DAY

12

After lunch, not so busy. We FIND Arturo, Rembrandt and Wade in a booth: break time.

ARTURO

This whole town is pleasant to the point of nausea. But no one will tell you anything of value.

WADE

Maybe they don't think they have anything interesting to tell you.

ARTURO

But they do. Take the town cemetery for instance -- twenty-seven deaths before nineteen forty-nine. But after that, only three. And you know what they say if you ask them about it..?

REMBRANDT

I'll bite. What do they say?

ARTURO

They say nothing. You get the same response if you ask about Michael Miller.

Parker walks across the restaurant, giving Wade a smile. She smiles back, then clues back into the conversation --

WADE

I should get back.

CONTINUED

12 CONTINUED

12

REMBRANDT
Yeah, my break's up, too.
(stands; to Arturo)
Look, when I was touring, I spent a
night in a speck of town called
Eustis.

WADE
I've been there -- Florida, right?

REMBRANDT
(nods; then)
It was hurricane season, so I never
got further than the hotel bar.
But after two hours, I knew more
about that place than I ever wanted
to know.

ARTURO
Yes, perhaps a visit to the local
pub might be just the thing.

Remmy heads towards the men's room. Parker looks to Wade
again. They share yet another smile. Arturo takes notice.

ARTURO
Careful, Miss Welles. I believe
you have competition for his
attention.

Arturo indicates another table, where Trudy has also noticed
their shared smiles. She eyes Wade coolly. Trudy curls a
bony finger at Wade, beckoning her.

ARTURO
(teasing)
Perhaps she's going to call you
out.

WADE
Don't worry, Professor. I'm pretty
sure I could take her.

They share a smile. Arturo heads for the door. Wade
CROSSES to Trudy's table... Smiling as she arrives --

WADE
Is there something I can get
Trudy grabs Wade's wrist, speaks in a harsh rasp.

TRUDY
Go away.

CONTINUED

12. CONTINUED 2

12

Her hand grips Wade tightly. Wade doesn't want to cause a scene, but

WADE

Mrs. Whitmore... Let go of me.

TRUDY

Get out.

(louder now)

Get out!

Trudy's nails dig into Wade's flesh. Parker sees this confrontation, heads that way. But is distracted by a CRASHING NOISE.

A young, healthy busboy (he looks 25), carrying a heavy load of dishes, collapses near the kitchen door. Rembrandt, exiting the restroom, is the first to his side.

REMBRANDT

(kneeling next to him)

Somebody get a doctor.

Parker and Erickson exchange a worried look. As Rembrandt reaches for the man's wrist to take a pulse, Erickson and others rush over, pull Rembrandt away.

REMBRANDT

Hey, hey... what're you doing?

As Remy is pulled away, he drops the man's wrist. Before the young busboy is surrounded by other townies, WE SEE his arm fall to the floor. The flesh is now OLD AND SHRIVELED.

ANOTHER ANGLE

Pushed aside, Rembrandt tries to see past the crowd, can't. Wade comes up next to him.

REMBRANDT

What's with these people? I was helping that boy.

WADE

For whatever reason, they don't want your help.

(looks to Trudy)

And it's pretty clear some don't want us here at all.

CUT TO

13 EXT. ROAD/FIELD - DAY

13

Quinn drives Laurie's Jeep. She is tracking movement on the laptop computer.

LAURIE

Left, left --

Quinn shanks the Jeep left, into a farmer's field, then stops. In the middle of a field is a huge SINKHOLE, a TRACTOR TILTED into it -- motor still running. There is no farmer in sight.

QUINN

Where is it..?
(off her silence)
Do you see it?

LAURIE

When it stops, I lose it...

Now, they look out, realizing the tractor is driverless.

QUINN

Where do you think Farmer John went?

LAURIE

Let's hope he went for help.

Quinn hops out of the Jeep, heading for the tractor. Laurie stays behind, eyeing the laptop, waiting for the movement to start again. Quinn bends down, touching the ground -- which is rock hard.

QUINN

This stuff is baked solid.
(stands; sizes the hole)
You know, whatever made this hole,
had to be huge.

A look. A realization that whatever is out here is quite a beast. Now Quinn sees a blob of clear goo on the ground. He reaches over and touches the blob. It disgusts him. The SONAR BEEPS. They both look startled.

LAURIE

It's moving, under that bluff.

She means the bluff behind Quinn. He rushes to the driver's side (wiping off his hands) and hops in, GUNNING the engine, spinning the Jeep and driving towards the bluff --

CUT TO

14 INT. PARADISE B & B ROOM - NIGHT (N2)

14

Wade is in the living room as Rembrandt comes out, showered and ready for bed. She's looking in the mirror.

REMBRANDT
That was so weird with that guy today.

WADE
Parker said he was going to make it.

REMBRANDT
I guess I'm just glad it turned out all right.
(yawns)
I'm beat --

Now he notices Wade is actually PRIMING in the mirror.

WADE
I think maybe I'll go for a walk.

REMBRANDT
(smiles)
And maybe see if you can run into Parker.

She ignores him, heads for the door.

REMBRANDT
So, should I wait up or not?

WADE
Not. I'll be back in an hour.
(off his doubt)
Really.

REMBRANDT
Ah huh. But be sure to say hello to Parker for me.

She gives up. They share a smile as she exits.

CUT TO

15 EXT. PARADISE B & B/MAIN STREET - NIGHT

15

Wade exits the B & B doorway, noticing that down the street, several people enter Erickson's restaurant.

She heads that way, arriving to find the lights are off, the "closed" sign is up and, looking through the window, it's easy enough to see that there's no one inside. She tries the door and to her surprise, it opens.

16 INT. ERICKSON'S RESTAURANT - NIGHT - CONTINUOUS

16

Wade enters, a bit uncertain.

WADE

Hello?

No one answers exactly... But she does hear a man's MUFFLED VOICE. She follows the voice to a side door leading to a BANQUET ROOM. She puts her ear to it and HEARS --

ERICKSON (O.S.)

...we reaffirm our commitment to the community, to each other, and to the vow that binds each and everyone of us for the duration of our lives --

Intrigued, Wade opens the door a crack.

HER POV - THE BANQUET ROOM

The room is entirely lit with candle-power. She SEES half the town, bowed before Erickson in some kind of dark ritual.

ALL

(a chant)

We vow our silence. We vow to keep the secret...

ERICKSON

As you all know, we lost Tom Sammon in the restaurant today.

There's a MURMUR of REGRET from the group.

ERICKSON

He lived a good life -- all one hundred and three years of it.

Now, there's a MURMUR of approval. Wade is puzzled -- 103?? Tom Sammon looked 25.

ERICKSON

Let's have a moment of silence.

The people bow their heads. Wade tries for a better look.

ERICKSON

Very good. Extend your bowls.

The townsfolk (still bowed) extend small, wooden bowls. Erickson, carrying a bucket, ladles in a CLEAR, GELATINOUS GOO, which is greedily scooped up by the receiver and slurped up immediately. White goo drips down fingers, faces. Gross doesn't do this justice.

CONTINUED

16 CONTINUED

16

People clamor for seconds...

ERICKSON

Relax, there's plenty to go around.

Wade's seen enough. She closes the door when a HAND clasps over her face. It's Parker. He whispers into her ear.

PARKER

You shouldn't have seen this.

DISSOLVE TO

17 EXT. PARADISE PUB/MAIN STREET - NIGHT - LATER

17

The door opens, we HEAR IRISH MUSIC and general LAUGHTER. Fred, the one-armed man who warned Quinn earlier, stumbles out. Arturo comes out behind him, helping him straighten up.

FRED

I can make it.

ARTURO

Of course. But if you wouldn't mind, I could use the help home myself...

Fred eyes him, then begins to laugh.

FRED

You're alright, Max.

ARTURO

You too, Fred.

They start down the street. Fred looks around, nervously. He stays clear of any grassy area. He moves to Arturo, literally leaning on him as they walk

FRED

I got a secret, it's a big one.

ARTURO

I promise not to tell another living soul.

FRED

You know what I told you about my flap here...

(waves his stump)

It's all a lie.

CONTINUED

17 CONTINUED

17

ARTURO
You didn't lose it in the
American-Canadian Border War?

Fred shakes his head in an exaggerated motion -- which causes him to lose his balance. Arturo reaches out to steady the man.

FRED
Lost it right here in town. Right here. I was just mowing the grass, minding my own damn business when that damn beast got me!!

Fred stops walking, flaps his stump as if to wipe a tear.

ARTURO
What?

But before Fred can answer, HEADLIGHTS catch the two men. Fred looks over fearfully...

FRED
I didn't say nothing. I didn't say nothing!

He scampers away, afraid of the Sheriff, who's stepped out of the car and is coming towards Arturo...

ARTURO
Fred, wait a minute.

SHERIFF
Let him be. You and I have some business.

ARTURO
What sort?

SHERIFF
There's a body, down at the beach that needs an I.D. I'll drive.

The Sheriff turns, heading towards the car. Arturo pulls him back.

ARTURO
Why me..? I don't know anyone from this town.

SHERIFF
You know your friends. We think the one at the beach is the girl.

CONTINUED

17 CONTINUED 2

17

Wade..?

ARTURO

The Sheriff nods. And off this horrible turn, we

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

18 INT. JEEP - NIGHT - MOVING

18

LAURIE
I can't believe how fast that thing
is moving.

CLOSE ON LAPTOP SCREEN

Dots of light blink on the grid map as the amorphous shape
moves across the screen. Then it suddenly veers off.

RESUME SCENE

LAURIE
Wait. It's changing directions
again.

QUINN
Must be female. It can't make up
its mind.
(off Laurie's quick look)
Joke. Tell me which way. PCH is
dead ahead.

LAURIE
Turn left. I think it's heading
for the beach.

19 EXT. ROAD - NIGHT - CONTINUOUS

19

The Jeep rockets onto PCH from a side road, barrels off into
the darkness. A PAIR OF HEADLIGHTS flick on and a TRUCK
appears out of the darkness, falls in behind the Jeep.

CUT TO

20 EXT. COVE - NIGHT

20

Arturo jumps off the rope ladder to the sand. He doesn't
wait for the Sheriff, hurries to a sheet-covered body. It
covers a slight frame. Arturo closes his eyes for a beat,
then steels himself and kneels down. He rolls back the
sheet.

ARTURO'S POV - THE BODY

Mangled, tattered, dead. But not Wade. Al.

RESUME SCENE

CONTINUED

20 CONTINUED

20

A flood of relief fills Arturo's face, then confusion. What the hell? He turns, finds he's alone. The Sheriff's on the bluff, pulling the ladder up. He's flanked by car HEADLIGHTS flicking on to HIGH BEAMS. The lights spotlight the cove below.

ARTURO

What the devil...

He glances around. It's high tide; there's nowhere to go. Above him, people begin to POUND on their car hoods. Behind him, we see a SAND RIPPLE appear near the foaming waves. He runs for the bluff, tries to climb up. But he can't. He falls back onto the sand, a sense of panic gripping him.

21 INT. JEEP - MOVING - NIGHT - SAME TIME

21

LAURIE

(eyeing laptop)
Pull over. Now.

Quinn jerks the right hand drive car to the side of the road, inland from the sand.

LAURIE

It's stopped at the beach.

She scrambles out.

22 EXT. BEACH ROAD - NIGHT - SAME TIME

22

A pair of HEADLIGHTS pinpoint them as they exit the Jeep. Bud's pickup screeches to a stop behind them. Quinn gestures for Laurie to cross the road towards the beach.

QUINN

Go!

Laurie hesitates as Bud jumps out of his truck. She starts across PCH. Bud moves towards her.

BUD

Get back in the Jeep.

Quinn positions himself between Bud and Laurie.

BUD

(nearing)
Maybe you didn't hear me.

QUINN

I heard you.

CONTINUED

22 CONTINUED

22

Bud throws a punch, Quinn ducks it and responds. Bud's out before he kisses the pavement.

QUINN
I just didn't listen.

LAURIE
(behind him)
Quinn...

He turns to her. She's on the far side of the road. For the first time, Quinn becomes aware of DISTANT POUNDING.

LAURIE
What is that?

Quinn dashes across PCH, grabs her arm on the run.

QUINN
C'mon.

23 EXT. COVE - NIGHT - SAME TIME

23

Arturo sees the ripple near, starts to back away. But he's trapped. A SWIRL. He steps away. Another SWIRL, he's almost sucked in, scrambles free. The POUNDING intensifies. Defiant, Arturo looks up at the bluff.

ARTURO
You are a cloistered coterie of
deficient people!

His last words before a SWIRL forms under him. He's sucked down into the sand.

24 EXT. BEACH INCLINE - NIGHT - SAME TIME

24

Quinn and Laurie crest the incline, scan the beach. The cove's down the coast some three hundred yards. In an instant, the POUNDING stops. The high beams are dimmed to normal and cars begin to pull away from the bluff.

ON QUINN AND LAURIE

They don't know what they saw. But they know it's not good. HOLD ON their frustration, then...

DISSOLVE TO

25 INT. SHERIFF'S OFFICE - MORNING (D2)

25

Someone's BANGING on the front door. Loud, incessant. The Sheriff appears from a back room, passes a single, empty cell. Burke buttons his shirt; he just got up. He unlocks the front door. Remmy barges in.

SHERIFF

(annoyed)
What do you want?

REMBRANDT

I want you to get your butt out of here and find my friends. They're gone.

The Sheriff yawns, moves to his desk.

SHERIFF

Gone, huh? You sure? When was the last time you saw them?

REMBRANDT

Last night. The Professor was going to find a bar and Wade went to take a walk.

The Sheriff slips on his holstered gun.

SHERIFF

Maybe they both found a bar and they're sleeping it off together.

Remmy fights to hold back his anger.

REMBRANDT

Look, Wade wanted to see if she could meet up with that guy Parker.

SHERIFF

Well, there's your answer. For all you know, the girl's with Parker voluntarily. Women do seem to be attracted to him. And as for this "Professor," well, maybe he got lucky too.

REMBRANDT

(tightly)
Three people have disappeared in this town in the last two days. Now if you're not going to do anything about it, maybe the state police will.

CONTINUED

25 CONTINUED

25

The threat hangs there, then Burke reaches for the phone, dials a number. He and Remmy lock eyes as the call goes through, then....

SHERIFF

It's me, Len. Meet me at Parker's house. We got a problem.

He hangs up.

REMBRANDT

Okay. Now what about the Professor?

SHERIFF

He's not missing. I know exactly where he is.

He pulls out his gun, levels it at Remmy.

CUT TO

26 INT. PARKER'S BASEMENT - DAY

26

Shadows hide the corners. The only light comes from a basement window near the ceiling. Light suddenly floods the stairs as a door is opened at the top. Parker heads down, dragging a fighting Wade.

PARKER

Blame yourself, Wade. You could still be nice and warm in your bedroom if you had stayed in there like I told you.

He shoves her stumbling down the stairs, then backs up towards the door.

PARKER

Now just relax. I'll be back with something for you to eat.

Wade snatches a tin can off a shelf and hurls it at him.

WADE

Eat this.

It bounces off the door as Parker LOCKS it behind him. Wade scans the darkened room, sees it's decorated like a bedroom. She spots the window near the ceiling. But it's too small to escape through. A picture nailed to a nearby wall catches her attention.

CONTINUED

26 CONTINUED

26

CLOSE ON PHOTO

A faded photo of Parker embracing a beautiful young woman.

TRUDY (O.S.)
Pretty, wasn't she?

RESUME SCENE

Startled, Wade turns to find Trudy wheeling herself out of the shadows.

WADE
Trudy? What are you...
(and then)
Trudy, listen... you've got to help me.

Trudy rolls past her, oblivious. She studies the picture.

TRUDY
They were so in love. This was taken on the honeymoon.

Wade kneels next to the old woman.

WADE
Trudy, please... focus.

Trudy finally looks at her, reaches out and lays a hand on Wade's arm.

TRUDY
I can't help you escape. Fight Parker. Don't eat what he brings you.

WADE
Why? What is it?

A confused Wade watches as Trudy turns her wheelchair away. She's ashamed at what she's about to reveal.

TRUDY
There's a creature... a beast... our sin. The town feeds it human flesh to keep it alive.

A horrified Wade tries to fathom her words.

CONTINUED

26 CONTINUED 2

26

TRUDY
Drifters. Criminals.
(glances over her
shoulder at Wade)
Outsiders. People that won't be
missed.
(turns away again)
It leaves something behind...
something that helps people live a
long time... and look young until
the day they die.

PARKER (O.S.)
It will keep you young, too.

Wade and Trudy react, look up to see Parker heading down the
stairs, holding a bowl.

WADE
But... why me?

PARKER
Because you're beautiful.

TRUDY
And he wants a new wife. Someone
to replace me.

Off Wade --

CUT TO

27 INT. SHERIFF'S OFFICE - MORNING - DAY

27

Rembrandt paces in the single cell, a PADLOCK keeping him
in. He reacts to someone jiggling the locked front door.

REMBRANDT
Hey! Hey! I need help in here!

QUINN (O.S.)
Rembrandt?

REMBRANDT
Q-Ball. In here.

A beat, then the door shudders as Quinn kicks it from the
other side. He kicks it again and the door splinters open.
He barrels through, pulling Bud with him, his hands tied
with rope. Laurie follows. As Quinn nears the cell...

QUINN
What the hell is going on?

CONTINUED

27 CONTINUED

27

REMBRANDT

A load of trouble, that's all I know. The Sheriff just left to go after Wade.

QUINN

Why Wade?

REMBRANDT

I don't know!

Quinn spots a GUN RACK on a nearby wall. He pushes Bud towards Laurie, heads for the rack.

QUINN

Where's the Professor?

REMBRANDT

Never came back last night.

Quinn grabs a shotgun off the rack, pops the barrels open. Both are loaded. He snaps them closed, heads for the cell, snatching a pair of HANDCUFFS off the desk as he passes.

QUINN

(tosses them to Laurie)
Just do one wrist.
(then)
Get back, Remmy. It might ricochet.

Rembrandt flattens himself in the safest corner. Quinn aims at the padlock, FIRES a round. It blasts open. As Remmy steps out, Quinn turns to Laurie.

QUINN

(re: Bud)
Cuff him to the back bars.

She leads Bud into the cell.

REMBRANDT

We have to get to Parker's house. Wherever that is.

Quinn steps into the cell as Laurie finishes securing Bud to a cell bar.

QUINN

Where does this Parker guy live?

BUD

I forget.

CONTINUED

27 CONTINUED 2

27

Quinn pumps the second shotgun round into the barrel. Hefts it towards Bud.

QUINN

This help?

CUT TO

28 INT. PARKER'S BASEMENT - DAY

28

The bowl's on the table, Parker stirs the slime. He stands between Wade and the stairs. She keeps her distance.

PARKER

The fact is Wade, I'm saving your life. If you leave, you'll be sacrificed like your friend last night.

WADE

What are you talking about?

PARKER

The big guy, the Professor? He's dead. And it's only a matter of time until the rest of your friends are, too.

As this news sinks in for Wade...

PARKER

You can be happy here, Wade. I'll be a good husband. Ask Trudy.
(approaches the
wheelchair)

She's mad at me now, but she has to admit that since her stroke, I've taken good care of her.

Parker leans down, kisses her fondly on the top of her head.

TRUDY

But what of the fifty years before that?

PARKER

No marriage is perfect, honey.
(and then)

What's it going to be, Wade? Eat and live... or don't and die.

Wade lowers her eyes to the floor a beat, then raises them and meets Parker's.

CONTINUED

28 CONTINUED

28

WADE
I don't want to die.

Parker steps to the table, raises the bowl.

PARKER
Then come. And live.

Trudy watches sadly as Wade nears the table. Parker digs out a spoonful of slime, raises it to her lips to feed her.

PARKER
You'll get used to the taste.

WADE
I'm not going to have to.

She clasps her hands and UPPERCUTS them into the bowl, smashing it back into Parker's face. He stumbles backwards over the table as she darts for the stairs.

Wade scrambles up the stairs, but Parker lunges, snares a leg. She kicks back at his sprawled frame, catching him in the face. Wade breaks away, nears the top when the door opens and SHERIFF BURKE enters, gun drawn.

SHERIFF
Where do you think you're going?

WADE
Look, I...

SHERIFF
Shut up.

He cocks the gun. Wade backs down the stairs as the Sheriff descends.

SHERIFF
A little domestic problem, Parker?

The Sheriff stops halfway down the stairs as Wade retreats to where Trudy sits. He eyes Parker suspiciously.

SHERIFF
What's that on your face?

Parker realizes, trowels a finger of slime from his lips. He glances at Wade, understands all.

SHERIFF
You swore an oath, Parker. You know better than to betray us.

CONTINUED

28 CONTINUED 2

28

PARKER

It's not betrayal if she becomes my wife.

SHERIFF

You should have asked the council for permission first. But maybe they'll still approve it.

(off Parker's hope)

Then you can be sacrificed as husband and wife.

Parker charges the Sheriff on the stairs. The Sheriff calmly FIRES. Parker staggers, collapses into Burke.

QUINN (O.S.)

Burke!

Still entwined with Parker, Burke glances over his shoulder to see Quinn launch himself at a CROSS BEAM over the stairs. He snares it like a parallel bar and kicks out with his foot, catching Burke square in the jaw. Burke and Parker tumble to the concrete floor.

Quinn drops down and hurries to Wade, Remmy right behind with the shotgun. Laurie trails.

QUINN

You okay?

Wade nods, then reacts to something behind Quinn.

WADE

Oh my God...

Quinn follows her stare. Burke's unconscious. Next to him, Parker takes his last breath, then MORPHS into an old man.

REMBRANDT

Okay. Who's going to explain that?

WADE

I can, but later.

(then)

Guys, I have some bad news. The Professor's dead.

(off their reactions)

Parker said he was fed to some creature that lives by the beach.

Quinn glances at Laurie on the stairs.

QUINN

I think we saw it.

CONTINUED

28 CONTINUED 3

28

TRUDY

But he could still be alive.

Surprised, they turn to her.

TRUDY

The beast keeps the sacrifices
alive until she needs to eat.

WADE

How do you know?

TRUDY

Because it took me.

(then)

I was one of the first. It took me
to a cave, somewhere near the cove.
There were people inside, still
alive. But I found a way out.

She gestures to the overturned bowl of slime on the floor.

TRUDY

That's why I won't eat that. It
reminds me of that day... and those
people.

LAURIE

Quinn. My brother and your friend.
It's possible they're still alive.

Quinn nods, gestures to Burke.

QUINN

Remmy, get his car keys. Come on
Wade, we're out of here.

WADE

Come on Trudy. We'll take you
upstairs.

TRUDY

No. Just leave. I'll be okay.

REMBRANDT

Come on, then. The Sheriff called
Erickson, he could be here any
minute.

Wade gives a last look to Trudy, then follows her friends up
the stairs. HOLD ON Trudy, then...

CUT TO

29 EXT. COVE - DAY

29

Low tide. The Sheriff's car and the Jeep are parked on the beach. The Sliders huddle outside the Jeep as Laurie eyes the seismic equipment inside. Nothing. Then, activity.

LAURIE
I've got a read. It's coming this way.

Quinn and Rembrandt fan out around the Jeep, eyes peeled.

REMBRANDT
What exactly are we looking for?

QUINN
You'll know when you see it.

Laurie strides towards the water, leaving Wade beside the Jeep.

LAURIE
At the angle it's traveling, it should surface a few feet off shore.

Quinn and Remy start to drift towards her.

WADE
(at Jeep; eyeing laptop)
Laurie? Something's happening. I think it's changed direction.

LAURIE
(near water)
Which way?

Wade looks at the computer, then across the sand towards the foam at the water's edge. She points.

WADE
There!

ANGLE - A RIPPLE IN THE SAND

It appears from under the foam. And it's headed right towards Laurie.

QUINN
Laurie, run!

Laurie turns, sprints back towards the safety of the Jeep. But she stumbles, slips. Quinn races for her, but the ripple beats him. A SWIRL forms, Laurie's sucked down. She SCREAMS. Quinn dives for the swirl, snags her hand.

CONTINUED

29 CONTINUED

29

QUINN

Laurie!

Rembrandt's on a dead run to help. Quinn struggles to keep his grip as he's pulled a few inches into the swirl. Remy arrives, but too late. Laurie's wrenched from Quinn's hand and disappears into the sand. Off their horror

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

30 EXT. COVE - DAY - CONTINUOUS

30

Quinn, Remy and Wade stare in silent disbelief at the spot where Laurie disappeared. We HEAR a SIGNAL from the monitor in the Jeep. Quinn rushes to it, reads the screen, looks down the beach.

QUINN

It's heading that way, toward the cliff.

(watches the screen)

It's going down. It leveled off at twenty feet.

INTERCUT SCREEN

WADE

What the hell is it?

QUINN

A freak mutation. I'd say it's some kind of acanthocephalan.

REMBRANDT

Is that Latin for big freaking worm?

QUINN

It's a parasite found in humans.

(checks screen)

It's coming up, back to sea level. Turning right. It stopped.

Quinn taps a couple of keys on the computer. Remy points to the screen.

REMBRANDT

What's that?

QUINN

An overlay map of the coast. These dark areas are subterranean chambers, possible oil deposits.

WADE

(wryly)

It stopped for gas?

QUINN

My guess is that's its cave.

CONTINUED

30 CONTINUED

30

Quinn climbs into the driver's seat.

QUINN
Let's go. Get in.

As they do, Quinn opens a wooden box, pulls out some seismic charges and timers.

QUINN
Remmy, how much gas we got in those cans?

Remmy shakes the cans.

REMBRANDT
They're both full.

QUINN
Just enough for a barbecue.

ANOTHER ANGLE

Quinn drives off down the beach, around the cove. Camera moves to REVEAL a car pulling up on the bluff.

31 EXT. BLUFF - DAY - CONTINUOUS

31

Erickson and the Sheriff jump out.

SHERIFF
They're heading for the cave.

ERICKSON
Good, then the creature will get them.

SHERIFF
We can't take that chance. Grab the ladder.

But Erickson doesn't move.

SHERIFF
Come on.

ERICKSON
I can't. What if it comes back?

Erickson heads back to his car.

CONTINUED

31 CONTINUED

31

SHERIFF
(shouts after him)
If something happens to the
creature, we're all gonna die!

Erickson doesn't respond, fires up the car. Angry, the Sheriff drops the ladder over the side. It's up to him.

CUT TO

32 EXT. CAVE ENTRANCE - DAY

32

The Jeep is parked near the cave mouth, passable at low tide. Wade and Remy wire the charges to timers.

REMBRANDT
Now wrap the black wire on the post
and secure it.

Remy wraps a piece of electrical tape on the device to hold the charge and timer together.

REMBRANDT
A piece of tape around the whole
thing, and that's it.

Wade admires her work with mixed emotions.

WADE
The things you learn while sliding.

Quinn comes running out from the cave entrance and over to them.

QUINN
It's in there.

He holds up his hand. It's got slime on it.

WADE
Did you see it?

QUINN
Heard it.
(and then)
How many charges we got?

REMBRANDT
Four.

WADE
That enough?

CONTINUED

32 CONTINUED

32

QUINN

It's gonna have to be.

Quinn grabs the shotgun they took from the Sheriff's office.
Wade picks up a gas can.

A SHOT rings out and a bullet cuts through the can. Gas
streams out. The Sliders hit the sand.

ANGLE - THE SHERIFF

hiding behind a rock, FIRING again with his .45

BACK TO SCENE

Quinn returns FIRE. The Sheriff takes cover.

QUINN

Remmy, keep him busy.

REMBRANDT

Done.

Quinn tosses the shotgun to Remmy. Wade carries the
charges, Quinn picks up the gas.

QUINN

See you inside.

They exchange a hopeful look. Remmy turns the shotgun in
the Sheriff's direction.

QUINN

(to Wade)
Ready?

WADE

(not at all)
Oh, yeah.

REMBRANDT

Go!

Quinn and Wade start running for the cave entrance.

ANGLE - THE SHERIFF

who looks up to see them and takes a couple of SHOTS...

ANGLE - QUINN AND WADE

run as the bullets kick up sand by their feet, just missing
them.

CONTINUED

32 CONTINUED 2

32

ANGLE - REMBRANDT

returns fire and makes the Sheriff drop down again.

ANGLE - THE CAVE ENTRANCE

as Quinn and Wade make it safely inside.

ANGLE - REMBRANDT

chambering another shell, looking over the Jeep, ducking down when the Sheriff racks a few SHOTS into the Jeep, blowing out the tires, shattering some glass.

33 INT. CAVE - DAY

33

Quinn and Wade make their way through the dark cave, flashlights in hand.

WADE

(whispers)
Quinn?

QUINN

(whispers)
What?

WADE

(hopeful)
Maybe it won't be there.

QUINN

We want it to be there.
(and then)
It couldn't have gone too far.
I'll call it back by beating on the gas can.

WADE

(resigned)
Great. Wouldn't want to miss a chance to see it up close.

Quinn shines his flashlight on the walls as he walks. He stops, examines some of the rocks more closely.

QUINN

Pitchblende. This place is a uranium mine. That could explain the mutation.

We HEAR a sound, a moaning coming from deeper in the cave.

CONTINUED

33 CONTINUED

33

WADE

What's that?

QUINN

The wind. There has to be an opening to the surface.

Quinn and Wade walk a few more steps, turn a corner.

WADE

Oh, God.

34 INT. BEAST'S LAIR - DAY - CONTINUOUS

34

They enter, find light streaming in from a hole in the ceiling. Lined up on the floor are several hundred egg pods, translucent, filled with writhing little bodies.

On the cave wall, wads of slime substance, holding human bodies in place, as if coated in shrink wrap. There's Arturo, Michael, and Laurie.

QUINN

Max!

Quinn charges across the room to Arturo.

ANGLE - WADE

Wade follows behind, stepping between the rows of eggs. As she passes, the egg cases quiver, following her movement.

ANOTHER ANGLE

Quinn claws at the slime wrapping. Arturo's eyes are closed. He looks asleep. Quinn takes a pulse. He's relieved to find a heartbeat. Wade joins Quinn, begins pulling off the wrapping.

QUINN

He's in some kind of suspended animation.

WADE

Look what mom brought home for dinner. There's enough for everyone.

Quinn and Wade pull the last of the slime wrap off and Arturo is released from the wall. They lay him down on the sandy floor of the cave. Arturo's eyes open. Wade pops her canteen. Arturo sips the water, coming back to his senses.

CONTINUED

34 CONTINUED

34

ARTURO

How did you get here so fast?

QUINN

Fast? You were taken here last night.

(to Wade)

Start freeing the others. I'm going to set the charges.

Quinn and Wade spring into action. We HOLD on Arturo, shaking off the sleep.

35 EXT. CAVE -

35

Remy looks at the mouth of the cave. He's got to make a move. He peeks over the top of the Jeep. TWO SHOTS make him duck. Gotta go. Remy takes a breath, stands up to return fire and lay cover. BOOM, BOOM, CLICK. Remy pumps the shotgun again. CLICK.

Remy ducks back down, searches frantically on the floor of the Jeep for any more shells. Nothing.

REMBRANDT

One. That's all I need. Just one.

36 EXT. ROCKS - DAY - SAME TIME

36

The Sheriff heard the click. He knows what it means. He stands up, advances in a combat stance, ready to fire.

SHERIFF

(shouts)

Stand up, put your hands over your head. Step out.

ANGLE - REMMY

searching in the Jeep. Then he finds something. He looks down at the gas can with the hole in it.

ANGLE - SHERIFF

advancing closer to the Jeep.

SHERIFF

Let me see your hands.

CONTINUED

36 CONTINUED

36

The gas can with a bullet hole comes sailing over the Jeep, lands in front of the Sheriff. He's puzzled. Gas pours from the hole onto the sand. He looks up as Rembrandt rises from behind the jeep.

ANGLE - REMBRANDT

who has a flare gun in his hand. He fires at the gas can.

ANOTHER ANGLE

It's a hit. The gas can EXPLODES, knocking the Sheriff on his back. Remmy takes advantage of the moment and runs for the cave.

Remmy makes it inside before the Sheriff struggles to his feet, gathers his senses, shields his eyes from the blinding burning flare. The Sheriff starts after Remmy.

37 INT. CAVE - DAY - SAME TIME

37

Laurie climbs out of view through the top of the cave. Wade follows her, then Arturo.

ARTURO

Don't overstay your welcome.

Arturo climbs out of sight. Quinn picks up the gas can, starts throwing gas on the eggs. He looks up as Remmy comes running in.

REMBRANDT

We got a problem.
(sees the eggs)
What the hell is this?

QUINN

The nursery. What problem?

REMBRANDT

He has more bullets.

QUINN

(points)
You can climb out that way. I'm
right behind you.

Remmy starts climbing out. Quinn picks up the gas can, starts beating on it. The ground ripples on the cave floor. Quinn sets the timers for one minute. He beats on the can.

ANOTHER ANGLE

CONTINUED

37 CONTINUED

37

The Sheriff steps around the corner. Quinn sees him just in time to step clear of the bullet that slams into the cave wall.

ANGLE - SHERIFF

about to take another shot at Quinn when the floor beneath him starts to ripple. He loses his footing for a moment and that's all the time Quinn needs to make a dive for the gun.

They both go down, the gun flies out of the Sheriff's hand.

ANOTHER ANGLE

Quinn rolls on top, decks the Sheriff. Quinn lunges for the gun, but the Sheriff grabs his leg, pulls Quinn back, then dives over him to get to the gun first.

The Sheriff stands up, aims at Quinn to pull the trigger when suddenly behind him, the earth RIPPLES and THE CREATURE APPEARS, RISING UP OUT OF THE SAND.

The Sheriff turns around and FIRES at the beast, but it does no good. The beast consumes the Sheriff, then disappears back into the sand. Quinn doesn't waste a moment. He climbs out as fast as he can.

38 EXT. BEACH BLUFF - DAY - CONTINUOUS

38

Quinn emerges from the cave. The others are standing off a safe distance away. Quinn starts running. He's barely clear when the ground shakes and there's a large EXPLOSION. Quinn's knocked down by the concussion. A column of FIRE and SMOKE blasts from the cave roof straight up into the sky.

ANGLE - THE SLIDERS

as Quinn gets to his feet, joins the others.

MICHAEL

I don't know how you all did it,
but thanks. From both of us.

QUINN

We can celebrate later. Right now
I think we better get out of here.

They all start walking away. Quinn falls in with Laurie.
We FOLLOW.

CONTINUED

QUINN

(to Laurie)
Who can you tell about this?

LAURIE

There's a guy I heard of at the
FBI. He investigates this sort of
thing.

CAMERA MOVES from the group, walking away to see the last of
the ocean and the beach, and the fire sending thick black
smoke into the blue Pacific sky.

DISSOLVE TO

39 EXT. BEACH - NEW WORLD

39

The vortex opens depositing the Sliders like products on a
conveyor belt. Plop. Plop. Plop. We HEAR a drumming.

ARTURO

My God, are we back where we
started?

QUINN

I don't think so. Look.

THE SLIDER'S POV - POLYNESIAN MEN

wearing loincloths and carrying small painted shields
running at full tilt towards us.

ANGLE - THE SLIDERS

as they form ranks, ready to repel the charge. But the men
split and run past them, heading for the waves.

The Sliders watch as the men's shields become belly boards
as they hit the surf. Quinn looks back up the beach. The
drums keep beating.

QUINN

I think it's going to be all right.

REMBRANDT

How much time do we have?

Quinn consults the timer. He smiles.

QUINN

Two weeks.

CONTINUED

39 CONTINUED

39

REMBRANDT

Oh yeah. R and R.

They all smile. Then we see why.

ANOTHER ANGLE

Beautiful Polynesian men and women holding food, drink and flower leis approach. They've landed in a tropical paradise.

QUINN

Aloha.

As they enjoy the warm greeting from the natives, we...

FADE OUT

THE END