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"PARADISE LOST"

Written by
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Directed by
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REVISED PAGES:

1st Pink Revs.	Full Script
1st Blue Revs.	4-6, 9-15, 22-25, 28, 30-34A, 37-39, 42, 45,46, 48,49
1st Yellow Revs.	8, 9, 21-23, 26
1st Green Revs.	1, 7, 7A, 11, 13, 23, 23A, 32A-34A., 36-37, 39, 44 45, 51, 51A, 54
2nd White Revs.	Sets, 37-37B, 40, 53-54
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#K1818

SLIDERS

“Paradise Lost”

SETS

INTERIORS:

BASE CAMP FIELD TENT
PARADISE BEACH CAFE
PARADISE BED & BREAKFAST
LOBBY
SHERIFF’S OFFICE
CELL AREA
PARKER’S HOUSE
LIVING ROOM
CAVE
BEAST’S LAIR

EXTERIORS:

PARADISE BEACH
MAIN STRIP
INCLINE
BLUFF
COVE
ROAD
CAVE

(X)
(X)

ROAD

FIELD

BASE CAMP
MAIN STREET
PARADISE BED & BREAKFAST
SMUGGLER’S COVE
PARADISE BEACH CAFE
STAIRWELL/BASEMENT
PARKING AREA
SHERIFF’S OFFICE
PARKER’S HOUSE
BACK AREA

VEHICLES:

JEEP
CARS
SHERIFF’S VEHICLE

#K1818

CHRONOLOGY PAGE

SCENES 1 - 2 NIGHT #1
SCENES 3 - 13 DAY #2
SCENES 14 - 24 NIGHT #2
SCENES 24A - 38 DAY #3
SCENE 39 DAY #4

(X)

#K1818

SLIDERS

“Paradise Lost”

CAST

QUINN MALLORY

WADE WELLES

MAXIMILLIAN ARTURO

REMBRANDT BROWN

MICHAEL LEVY

SHERIFF BURKE

BUD

(X)

LAURIE MILLER

TRUDY WHITMORE

PARKER

(X)

FRED

ALICE

(X)

SLIDERS

"Paradise Lost"

TEASER

FADE IN

1 INT. BASE CAMP FIELD TENT - NIGHT (N1)

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 LEVY, 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, (30, a thin truck driver) and PARKER WHITMORE (25, handsome).

(X)
(X)

CONTINUED

2 CONTINUED

2

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

PARKER (X)
We know you won't.

They stop in the middle of the beach and release their grip. (X)
As the men back away towards the bluff, several people (X)
begin to POUND on ceremonial drums. There's a distinct and (X)
eerie rhythm to their actions; something is being summoned.

MICHAEL (X)
(afraid, disoriented)
What's going on? What are you
people doing?!

He looks up the bluff. The POUNDING intensifies. His (X)
breathing's rapid, shallow. Then...

A LARGE SWIRL IN THE SAND

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

He cries out as a SWIRL forms under his feet. He slides (X)
into the swirl as it cuts deeper into the sand. There's a
SCREAM, he struggles as he's dragged through the sand, (X)
clawing fruitlessly... He then disappears. The pounding (X)
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 (D2)

3

A different strip of seashore. The VORTEX appears, hovering above the beach, the OPENING directly overhead. The Sliders are spat out, violently, landing face first in the sand.

(X)

REMBRANDT

(spits out sand)

I really hate this new timer.

WADE

(shakes sand from hair)

All our landings have tanked since we started using it.

QUINN

(re: timer he holds)

I'll keep adjusting it until we find a landing we like.

REMBRANDT

At least one we can live through.

ARTURO

Time, Mr. Mallory?

Quinn checks the LED readout.

QUINN

Three days and change.

Quinn looks around, spotting a sign that reads: "DANGER, Beach Closed, By Order, City of Paradise Beach."

(X)

(X)

(X)

QUINN

C'mon, let's find "Paradise."

(X)

They start across the sand towards a small bluff.

(X)

CUT TO

(X)

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.

He sees LAURIE MILLER, 25, next to her Jeep, with a flat. Behind is a pickup truck. Bud approaches Laurie from behind, holding a TIRE IRON. He makes a subtle motion with the tire iron. Something about it alarms Quinn.

QUINN (O.S.)

Hey!

Startled, the man backs off a step. He and Laurie turn. Quinn jogs towards the Jeep as his friends crest the bluff behind him.

QUINN

What do you think you're doing?

CONTINUED

4 CONTINUED

4

BUD
(forcing a smile)
The lady's got a flat. Just
helping out.

They both know better, but Quinn didn't see enough to
accuse.

(X)

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

(X)

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

(X)

(X)

BUD
Sure. I'm running late anyway.

(X)

Bud heads for his truck.

(X)

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

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

Bud pulls out, passing them with a look.

(X)

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

CONTINUED

4 CONTINUED 2

4

QUINN

No problem. Let's look at that
tire.

They walk out of frame, leaving the other Sliders.

(X)

REMBRANDT

(re: Bud's truck)

Nice set of wheels, huh?

(X)

(X)

ARTURO

Yes. I haven't seen a vehicle
like that since the late 50's...

(X)

(X)

(X)

Wade notices a sign which tells us Paradise Beach is 7 miles
away. The next town after that (BARNETTE) is 45 miles.

WADE

Seven miles to town.

(X)

Unhappy looks between them...

ON QUINN AND LAURIE

(X)

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

(X)

QUINN

Are you a geologist, Laurie?

LAURIE

(surprised)

How did you know?

CONTINUED

4 CONTINUED 3

4

QUINN

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

LAURIE

My assistant 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...

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 always
imagine the worst.

Quinn smiles reassuringly as the other Sliders approach.

REMBRANDT

Any chance we can catch a ride with
you into town?

WADE

It's a little too far to walk it.
(re: the sky)
And it looks like it might rain.

(X)
(X)

LAURIE

Please. It's the least I can do.

CUT TO

4A EXT. PARADISE BEACH - MAIN STRIP ,

4A

A town frozen in time. Quaint, bucolic. Slightly odd in a
way that's difficult to pinpoint. Laurie's jeep pulls
through town...

4B INT. JEEP - DAY

4B

Laurie is driving. Quinn is in the passenger seat, the others are in back. Quinn is trying to tune in something on the radio, with little luck. There's a lot of STATIC...

CONTINUED

4B CONTINUED

4B

QUINN

Not a lot of stations around here.

LAURIE

We're miles from everything.

Finally, something comes in clear: It's a NEWS REPORT.

RADIO (V.O.)

President Perot again brought the country to the verge of nuclear war by threatening to bomb Mexico. In an impassioned call to Perot, U.N. secretary-general, Saddam Hussein, pleaded for peace between the hostile nations.

(X)

Quinn shakes his head. The Sliders exchange amused looks as Laurie pulls into a parking spot.

LAURIE

Main street is just around the corner. The Sheriff usually has breakfast at the Beach Cafe.

(X)

(X)

They all exit the car.

5 EXT. MAIN STREET - PARADISE BEACH CAFE - DAY

5

As they come around the corner, they notice very few people walk the streets, and those that do are ALL UNDER 30.

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.

Wade moves up to Rembrandt, ahead of the others.

WADE

(sotto)

We got any money left, so we can eat?

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

(CONTINUED)

5 CONTINUED

5

REMBRANDT

Problem solved.

ARTURO

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

(sighs)

I can't wait.

They head towards the front door, Remmy takes the sign down
as Parker Whitmore steps out -- sees the sign in Remmy's
hand.

PARKER

Looking for work?

(X)

(X)

REMBRANDT

Yeah. You the manager?

(X)

(X)

PARKER

(smiles)

Manger, owner, waiter, cook
which is why I could use some help
here. I've got two openings.

(X)

(X)

(X)

(X)

ARTURO

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

(X)

QUINN

And Wade, you waitressed in high
school, right?

(X)

Wade and Remmy exchange a look...

PARKER

Okay then, let's get you started.

They all head inside, Parker and Laurie slightly ahead.
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...

WADE

(calling after them)

Next two worlds.

(X)

6 INT. PARADISE BEACH CAFE - DAY - CONTINUOUS

6

An elderly woman, TRUDY WHITMORE, slumps in her wheelchair by the door. As the Sliders enter, Trudy grabs Wade's arm...

(X)

TRUDY
(a harsh whisper)
Leave while you can...

(X)

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

TRUDY
Listen to me!

Parker sees Wade's predicament, frees her arm from Trudy's grip.

(X)

(X)

PARKER
Let go of the pretty lady's arm,
Trudy.
(turns to Wade)
You'll have to excuse her. Trudy
doesn't like strangers much.
Always tries to scare them off.

(X)

Parker gives Trudy a stern look, then leads Rembrandt and Wade into the back.

(X)

(X)

CAMERA ANGLES over a table where Sheriff Burke eats his breakfast, his feet up on a chair, leisurely reading a paper. Laurie approaches Burke, Quinn and Arturo find a table.

(X)

CONTINUED

6 CONTINUED

6

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

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.

(X)

Burke gives a light shrug... Laurie looks angry. Quinn
moves up.

QUINN
Everything okay?

LAURIE
No. The Sheriff won't do his job.

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

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

CONTINUED

6 CONTINUED 3

6

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.

(X)

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

PARKER (O.S.)

Sheriff...

Parker comes from the back...

(X)

PARKER

Bud just called.

(X)

Parker throws a look at Laurie and Quinn. Pulls the Sheriff aside and speaks low. The Sheriff nods. He then heads out -- passing by Quinn and Laurie.

(X)

(X)

(X)

SHERIFF

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

He brushes past, and exits.

(X)

LAURIE

Great. Now what am I going to do?

CONTINUED

6 CONTINUED 3

6

QUINN
We'll help. We've got a couple of
days here. I'll go with you up to
the base camp. The Professor'll
ask around town.
(smiles)
I'm sure we'll find Michael
somewhere.

(X)
(X)
(X)
(X)
(X)
(X)

Laurie smiles, thankful to have a friend to help.

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.

It's Al. BUD (O.S.)

Was Al. SHERIFF (O.S)

WIDEN TO REVEAL

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

BUD
Third time she's come this far
inland.

SHERIFF
Her appetite's getting bigger.
(and then)
We gotta start feeding her more.

BUD
Who you gonna start feeding her
with... our families?

CONTINUED

7 CONTINUED

7

SHERIFF
(a beat, a look)
Some outsiders came in today.
They'll do.
(indicates the ground)
Make sure you get it all.

Bud gets down on his knees, jams the hand trowel into the
slime and starts tossing it into the bucket. (X)

DISSOLVE TO

8 EXT. PARKING AREA - DAY

8

Laurie and Quinn approach her Jeep. He watches half a dozen
kids play a pick-up game of soccer in the nearby street.
Odd, since:

QUINN
That's weird.
(indicates the kids)
Why play on cement when you have
all that grass?

Laurie looks at the kids, too. Now 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.
(to Laurie)
Be right back.

She nods. 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. (X)

Quinn grabs the ball and turns: The kids have all lined up
near the park perimeter. They watch him fearfully. (X)
(X)

CONTINUED

8 CONTINUED

8

Quinn stops, puzzled by their fear. A RIPPLE APPEARS IN
THE GROUND BEHIND HIM. The kids see it, Quinn doesn't.

(X)

(X)

THE RIPPLE'S POV - GROUND LEVEL

Quinn's just a few feet ahead and the ripple's getting
closer. As it picks up speed, Quinn moves toward the kids.

(X)

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.

(X)

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

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

10 INT. PARADISE BED & BREAKFAST - LOBBY - DAY 10
Warm, homey, but a little odd. ALICE (25, wholesomely charming) is behind the lobby desk. (PAUL, her husband, hangs silently by the back door). Arturo is checking in.

ALICE
I was surprised when Mr. Whitmore called. We don't get many visitors this time of year.

ARTURO
We won't be staying long. We're just passing through.

Alice and Paul exchange a pleased look.

ALICE
(hands Arturo a card)
You'll be all set, soon as you sign in.

ARTURO
(takes card; then)
I don't suppose you met a young geologist who was working up here - Michael Levy?

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.

CONTINUED

10 CONTINUED

10

A beat. She smiles, indicates the card Arturo is holding.
He begins to fill it out...

(X)
(X)

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

ARTURO
Next of kin?

(X)

ALICE
City ordinance. In case something
happens.

ARTURO
Well, you won't have to worry about
that with us. The four of us are
the only family we have.

(X)
(X)

She and Paul exchange a smile. He hands the card back to
Alice. As she turns for a key, Arturo notices on the wall
behind her a framed black and white photo. It's of the
Paradise Bed & Breakfast. Alice, bearing a much different
hairstyle and wardrobe, stands out front, proudly.

(X)
(X)

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. 1941.

(X)

ARTURO
Nineteen forty-one?

(X)

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 hands Arturo a key...

(X)

ALICE
We're so happy you're here.

CONTINUED

10 CONTINUED 2 10
She and Paul grin oddly. Arturo takes the key and moves off...

10A OMITTED 10A(X)

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.

CONTINUED

11 CONTINUED

11

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

(X)

QUINN

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

(turns to her)

Any way to reconstruct this fax?

(X)

(X)

LAURIE

I could call up the original data.
The field transmitters have a
three day memory.

(she types something)

I'll download it now.

(X)

(X)

(X)

(X)

QUINN

Tell the computer to only bring up
the last few hours before Michael
disappeared.

(off her look)

It'd make sense. He'd probably
just discovered what he was trying
to send.

(X)

(X)

(X)

(X)

(X)

(X)

(X)

CONTINUED

11 CONTINUED 2

11

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

(X)

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.

(X)

LAURIE
This doesn't seem right.
(taps some keys)
Maybe this will give us a better
image.

(X)

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
when the sensors pick up any
seismic activity.

Quinn points to the moving image.

QUINN
So something's moving underground,
right now.

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

CONTINUED

11 CONTINUED 3

11

QUINN

Obviously, there is.
(studies the sonar)
This must be what Michael was
trying to tell you about.

They share a look.

11A EXT. PARADISE BEACH CAFE - DAY

11A

After lunch, not so busy. Wade, Arturo and Rembrandt are
seated at an outdoor table. It's breaktime.

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
Levy. I suspect, you'd get the
same answer if you asked about the
color of the sky.

WADE

If you ask me, it's a weird place.
Half the people who come in won't
even let me take their order.
They'll only talk to Parker.

REMBRANDT

It's a small town. They're not
used to outsiders.

(CONTINUED)

11A CONTINUED

11A

ARTURO

(looks around)

Or people over thirty. Have either of you noticed? Besides Trudy, I'm the oldest person in town.

WADE

No wonder you don't like this place.

She's teasing him. Rembrandt checks his watch.

REMBRANDT

I should get back.

WADE

Yeah, my break's up, too.
(smiles; stands)

Don't give up, Professor. I'm sure you'll weedle some information out of someone.

ARTURO

Not this group. They're extraordinarily tight-lipped.

REMBRANDT

Look, when I was touring, I spent a night in a speck of town called Mount Dora.

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 that a gal named Deanne was sleeping with the town doctor, that the mayor skimmed twenty grand to buy a new boat and that

ARTURO

Yes, yes, Mr. Brown. Point well taken. Perhaps a visit to the local pub might be just the thing.
(moving off)

I'll see you back at the hotel.

Arturo disappears down the boardwalk.

12 INT. PARADISE BEACH CAFE - CONTINUOUS

12 (X)

As Wade and Rembrandt move back into the restaurant, she
sees Parker carrying a handful of plates, heading for a
table...

(X)

(X)

(X)

(CONTINUED)

12 CONTINUED

12

WADE

Parker, let me take those...

PARKER

I'm sure the patrons would much rather see your pretty face than mine. But if I tried to hand these to you now, they'd just drop all over the floor.

He crosses to the table. Wade smiles, watching him go.

REMBRANDT

You like him, don't you?

WADE

What's not to like? He's cute. He treats his grandmother great... I don't know. Something about him -- he's not like most guys his age...

REMBRANDT

Well, just be careful, Wade. Could be you're stepping on another woman's territory.

Rembrandt indicates another table, where Trudy eyes Wade coolly. Trudy curls a bony finger at Wade, beckoning her.

REMBRANDT

(teasing)
I think she's going to call you out.

WADE

Don't worry, Remmy. I'm pretty sure I can take her.

They share a smile. Remmy moves to the kitchen. 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.

Her hand grips Wade tightly.

WADE

Mrs. Whitmore... Let go of me.

CONTINUED

12 CONTINUED 2

12

TRUDY
Get out.
(louder now)
Get out!

Trudy's nails dig into Wade's flesh.

CONTINUED

12 CONTINUED 3

12

Parker sees this confrontation and heads that way, but is distracted by a CRASHING NOISE. The busboy, Tom, carrying a heavy load of dishes, collapses near the kitchen door. Rembrandt is the first to his side.

(X)
(X)

REMBRANDT
(kneeling next to him)
Somebody get a doctor.

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

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

As Remmy is pulled off. Before the young busboy is surrounded by other townies, WE SEE his arm MORPH into an OLD AND SHRIVELED arm.

ANOTHER ANGLE

Pushed aside, Rembrandt tries to see past the crowd, but can't. He missed the morphing. 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.

(X)

CUT TO

12A
THRU OMITTED
12B

12A
THRU
12B

13 EXT. ROAD/FIELD - DAY

13

Quinn drives Laurie's Jeep. She is tracking movement on a hand-held device we'll call a seiso-meter.

LAURIE
Left, left --

CONTINUED

13 CONTINUED

13

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

CONTINUED

13 CONTINUED 2

13

LAURIE
Damn. I've lost it, again...

QUINN
(re: tractor)
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 seiso-meter, 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)
Whatever tunneled under this has to
be huge.

A look. A realization that whatever is out here is quite a beast. Now Quinn sees a blob of blue goo on the tractor rail. He reaches over and touches the blob. It disgusts him. The seiso-meter BEEPS. They both look startled.

LAURIE
It's moving again, 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

13A INT. PARADISE BED & BREAKFAST - LOBBY - DAY

13A

Wade and Parker hurry in. They're both soaked, despite his best efforts to shield them with an umbrella.

PARKER
So much for keeping you dry...

He smiles his apologies.

WADE
Well, it was a nice try anyway.
Thanks for walking me home.

Wade takes a step into the B & B... Parker naturally moves in with her.

CONTINUED

13A CONTINUED

13A

PARKER

I hope there'll be other
opportunities to do it again.

He gives her a look, clearly a man interested.

WADE

You know, I'm only in town a few
days, Parker.

PARKER

Any way I can get you to stay?

WADE

(flattered, but)
Sorry. That's just not possible.

PARKER

Too bad. I like having you here.

WADE

I'm glad at least somebody does. I
got the distinct feeling a lot of
people here didn't.

PARKER

I told you, pay no attention to
Trudy...

WADE

It's not just Trudy. You saw how
some of your customers wouldn't
talk to me.

PARKER

Don't worry about them. They just
don't have any manners.

He smiles, making Wade feel a little better. He takes a
step towards Wade, as if, maybe he's thinking of kissing
her. Alice appears from the back.

ALICE

(friendly, but)
Parker Whitmore. What're you doing
here?

PARKER

Just making sure Wade got home
alright.

ALICE

Well -- she's home now, isn't she?

CONTINUED

13A CONTINUED 2

13A

A beat, a look. Wade and Parker exchange a smile.

PARKER

Right.
(to Wade)
See you in the morning.

WADE

Thanks, Parker, for everything.

He exits. Wade turns to find Alice watching her. Alice smiles, fakely. Wade heads up the stairs, Alice still watching her keenly.

DISSOLVE TO

14 OMITTED

14

14A EXT. PARADISE BED & BREAKFAST - NIGHT (N2)

14A

A light rain is falling. Remmy dashes under the overhang, surprised to find Wade sitting in a chair...

CONTINUED

14A CONTINUED

14A

WADE

Hey... I thought you were going to close up?

REMBRANDT

Parker let me go early.

(X)

WADE

Did he say how Tom was?

REMBRANDT

Yeah. Said he was fine...

Wade nods.

REMBRANDT

Where you headed at this hour?

WADE

I thought I'd take a walk. Maybe go down to the beach.

REMBRANDT

Ah huh...

(then; with a smile)

If you hurry, you might be able to catch Parker at the restaurant.

WADE

What makes you think I'd want to do that?

REMBRANDT

I saw the way you two smiled at each other all day.

(X)

(X)

WADE

I'm going for a walk, that's all.

(steps away from him)

I'll be back in an hour.

(off his doubt)

Really.

She gives him a look. Enough already. They share a smile as she walks off.

CUT TO

15 EXT. PARADISE BED & BREAKFAST/MAIN STREET - NIGHT

15

Wade SEES several people enter the Paradise Beach Cafe.

(CONTINUED)

15 CONTINUED

15

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. PARADISE BEACH CAFE - 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 set of stairs. She puts her ear to it and HEARS

SHERIFF (O.S.)

I'm not sure why she's feeding this much, but let's hope she calms a bit...

There's a murmur... Intrigued, Wade opens and enters.

SHERIFF (O.S.)

Good news is, the more she eats, the more of the "gift" she leaves for us...

16A INT. STAIRWELL/BASEMENT

16A

As she comes down the stairs, she sees through the wall of mesh wiring. The room is entirely lit with candle-power. She SEES half the town, bowed before the Sheriff in some kind of dark ritual. He is mixing a substance in a large bowl.

ALL

(a chant)

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

SHERIFF

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

There's a MURMUR of REGRET from the group.

SHERIFF

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

CONTINUED

16A CONTINUED

16A

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

SHERIFF

Let's take a moment for him.

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

SHERIFF

Okay, let's eat.

The townsfolk (still bowed) extend small, glass bowls. Sheriff Burke, carrying a bucket, ladles in an IRIDESCENT BLUE, GELATINOUS GOO, which is greedily scooped up by the receiver and slurped up immediately. Blue goo drips down fingers, faces. Gross doesn't do this justice.

People clamor for seconds...

SHERIFF

Relax, there's plenty to go around.

Wade's seen enough. She backs up slowly, but stops 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. SMUGGLER'S COVE/MAIN STREET - NIGHT - LATER

17(X)

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.

CONTINUED

17 CONTINUED

17

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
(suddenly serious) (X)
You and your friends should leave (X)
here... (X)

ARTURO
Why? (X)

FRED
(beat; then) (X)
You know what I told you about my
flap here... (X)
(waves his stump)
It's all a lie.

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. (X)
A SIREN flips on for just a beat. They turn. Fred looks (X)
over fearfully...

FRED
I didn't say nothing, Max. If he (X)
asks -- I didn't say nothing! (X)

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

ARTURO
Fred, wait a minute.

CONTINUED

17 CONTINUED 2

17

SHERIFF

Let him be. You and I have some
business.

ARTURO

What sort?

SHERIFF

Get in -- There's a body down at
the beach that needs an I.D.

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.

ARTURO

Wade..?

The Sheriff nods. And off this horrible turn, we --

18
THRU OMITTED
19

18
THRU
19

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

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. A slow, deep pounding of a drum begins. 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.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

21 INT. JEEP - MOVING - NIGHT - SAME TIME

21

LAURIE
(eyeing seiso-meter)
That's weird. It just made a
radical turn... It's headed towards
the beach.

Quinn jerks the car around.

QUINN

Hang on.

He makes another turn, onto

22 EXT. BEACH ROAD - NIGHT - SAME TIME

22

The jeep moves down the road.

QUINN

Where is it?

LAURIE

I think it stopped. Just over the
bluff.

QUINN

We'll get there faster if we cross
on foot.

They exit the jeep. Headlights catch them from the opposite
direction. Quinn gestures for Laurie to cross the road
towards the beach.

QUINN

Go!

Laurie hesitates as Bud jumps out of his truck. Bud moves
towards her.

BUD

Get back in the Jeep.

Quinn positions himself between Bud and Laurie, moving
towards the bluff...

BUD

(nearing)
Maybe you didn't hear me.

CONTINUED

22 CONTINUED

22

QUINN
I heard you. I just didn't
listen. (X)
(X)

Quinn and Laurie keep moving. Angrily, Bud pulls Quinn
back, throws a punch. Quinn ducks it and responds. Bud
goes down.

QUINN
I suggest you just stay down.

Bud sneers at Quinn and lunges. They have a small dust up, (X)
until Quinn lands a solid punch. Bud goes down, out cold. (X)
Quinn shakes his hand out -- it's stinging from the fight.

QUINN
What was his problem? (X)
(X)

CONTINUED

22 CONTINUED 2 22

LAURIE

Quinn... What's that sound? (X)

For the first time, Quinn becomes aware of DISTANT POUNDING. Curious, they move off towards the bluff -- (X)

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

Alright. You've had your fun.
Now, please. Let me up!

He's suddenly sucked down into the sand, dragged, clawing for life and then: nothing. He's gone.

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. The high beams are dimmed to normal and cars begin to pull away from the bluff. The beach is too dark to actually see anything.

LAURIE

What just happened down there?

QUINN

I don't know. I'm gonna check it out.

Quinn starts down the rocks...

DISSOLVE TO

24A EXT. COVE - EARLY, EARLY MORNING (D3) 24A

Quinn and Laurie walk the beach, not seeing anything but an odd, long drag mark.

QUINN (X)
Something was dragged here.
Something big and heavy.

LAURIE (X)
(a shrug) (X)
We've been up and down this beach. (X)
Nothing's out here. (X)

QUINN (X)
Bud stopped us for a reason. (X)
Something happened down here. (X)

Quinn looks around, uncertain. He checks his watch.

QUINN (X)
It's almost seven. Maybe the (X)
Sheriff can get Bud to tell us (X)
what was going on. (X)

They head off towards the rock area they climbed down.

25 OMITTED 25

25A EXT. SHERIFF'S OFFICE - MORNING 25A

The Sheriff pulls in as Rembrandt is coming down the street.

REMBRANDT
It's about time you showed up.
I've been calling for over an hour.

SHERIFF
We're on our own clock, 'round
here.

REMBRANDT
Yeah, and it runs a little slow.

The Sheriff gives him a look. Slams the car door shut.
Pulling on his gun belt...

SHERIFF
You need something, or did you come
down here just to insult me?

REMBRANDT
My friends are missing. I need you
to help me find them.

CONTINUED

25A CONTINUED

25A

SHERIFF
(nods, no big deal)
When was the last time you saw
them?

REMBRANDT
Last night. The Professor never
came back from the pub and Wade
went for a walk. She never came
back from that either.

The Sheriff heads to the office door, UNCONCERNED.

SHERIFF
The girl probably ended up at the
bar -- and now they're sleeping it
off together.

Remmy fights to hold back his anger.

REMBRANDT
Look, I think Wade was going to
stop by the restaurant to find
Parker...

CONTINUED

25A CONTINUED

25A

The Sheriff's expression darkens.

REMBRANDT

Why don't you get into your office
and call him? He might've seen
her.

SHERIFF

If she did, there's your answer.
Parker's always had good luck with
women...

(smiles; then)

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.
If you're not going to do anything
about it, maybe the state police
will.

Remy turns to walk off...

SHERIFF

Okay.

Remy turns back.

SHERIFF

C'mon in. I'll give Parker a
call.

REMBRANDT

(heads back)

Alright.

The Sheriff opens the door to his office, ushering
Rembrandt inside first. As Remy enters, the Sheriff pulls
out his gun and strikes Rembrandt from behind. We HEAR a
body THUD to the ground.

26 OMITTED

26

26A EXT. PARKER'S HOUSE - DAY - ESTABLISHING

26A

A large, two-story, perched on a hill at the edge of town.

26B INT. PARKER'S HOUSE - LIVING ROOM - SAME TIME

26B

CLOSE on Wade's TIED hands. She's working rope, loosening the bind. Parker enters.

(X)

(X)

PARKER

Don't fight this, Wade. I'm doing you a favor.

WADE

Right. I really needed to be kept tied up all night.

(X)

PARKER

You don't understand, but you will.

WADE

My friends will figure out where I am. They'll be coming for me.

PARKER

We have plans for the two that're left -- and they don't include rescuing you.

(off her look; two?)
The big one, the Professor, sad what happened to him.

WADE

What happened?

Parker exits. Wade pulls at her binds, yells angrily --

WADE

What did you do to him!

TRUDY (O.S.)

They sacrificed him to the beast.

Wade turns to see Trudy wheeling in from the room's second entrance. Wade gives her a horrified look.

TRUDY

(eerily wheels closer)
The creature needs human flesh to stay alive. They feed it drifters, criminals, outsiders. People who won't be missed.

WADE

(slow; realizing)
...They fed him..?

CONTINUED

26B CONTINUED

26B

Trudy nods solemnly. Wade looks like she may be sick, she can't fathom this entire concept.

TRUDY

Years ago, this whole town was nothing more than a uranium mine. We had an explosion in the hole. It killed fifty people, but it created one mutated beast.

(X)
(X)
(X)

(beat; the irony)

Parker was actually trying to kill it when he discovered it left something behind, something that helps people live a long time and look young until the day they die.

(X)

WADE

The disgusting stuff they were eating...

(X)

Trudy nods. Wade hears Parker approaching, pulls her binds.

(X)
(X)

WADE

Help me, Trudy, please. I need to get out of here.

PARKER (O.S.)

There's nowhere for you to go.

Wade and Trudy look over. Parker is approaching with a small, glass bowl filled with blue goo...

PARKER

You either become one of us, Wade, or you'll be sacrificed with the others.

(offering the bowl)

Choose this and you choose to be young for the rest of your life.

(X)

CONTINUED

26B CONTINUED 2

26B

TRUDY

You may look young, Parker, but inside, you're as old and decrepit as I look. And everytime you feed someone to that beast, you take one step closer to hell.

PARKER

Don't start with me.

TRUDY

At least when I finally die, I won't have the blood of innocent people on my conscience, or my hands.

(X)

PARKER

You fool! This is a gift. And I'm not going to waste it, like you.

(X)

He turns to Wade, pushing the bowl at her lips

PARKER

Drink.

(X)

WADE

(shakes, no)

Why are you doing this?

(X)

PARKER

I want you to stay with me.

TRUDY

He wants a new wife -- someone to replace me.

(X)

Trudy throws a hateful look at Parker, then turns her gaze towards a black & white photo of Parker and a much younger Trudy. Wade suddenly realizes the horrible truth of their relationship.

CUT TO

27 INT. SHERIFF'S OFFICE - CELL AREA

27

Rembrandt paces in the cell, shaking the bars, a padlock keeping him in. He HEARS the front door open.

CONTINUED

27 CONTINUED

27

REMBRANDT
Hey! Hey! In here.

QUINN (O.S.)
Rembrandt?

REMBRANDT
Q-Ball -- get me out of here.

The door leading to the Sheriff's office shudders as Quinn kicks it from the other side. It splinters open. Quinn barrels through, pulling Bud along (his hands are tied). Laurie follows.

QUINN
What the hell is going on?

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

QUINN
Why Wade?

REMBRANDT
I was hoping you'd know.
(then)
The Professor's missing, too.

Quinn turns to Bud, shoving him against the wall, hard.

QUINN
What's going on in this town? Why do people keep disappearing?

BUD
You won't like the answer.

Quinn pulls him up by the shirt --

(X)

QUINN
Trust me, I'd like to know anyway.

BUD
You won't hear it from me.

Disgusted, Quinn throws Bud back against the wall.

QUINN
Whatever this town's into, we're not going to be part of it.

CONTINUED

27 CONTINUED 2

27

BUD
(smiles sickly)
Too late.

Quinn makes a move to toss the guy again

REMBRANDT
Forget him, Q-ball. I think the
Sheriff's headed to Parker's. I
told him Wade might be there.

LAURIE
I know where he lives, it's listed
on one of Michael's charts.

REMBRANDT
You guys better go on without me.

QUINN
Hang on...

He moves into the UNSEEN Sheriff's office and comes back a
second later with a shotgun and handcuffs. He cocks the
gun, aiming it at the padlock.

QUINN
Step back, Remmy.

Remmy does. Quinn blasts the lock, which opens. He throws
Remmy the handcuffs. (X)
(X)

QUINN
(re: Bud)
Cuff him to the bars. (X)
(X)

CUT TO

28 INT. PARKER'S HOUSE - DAY

28

The bowl's on the table, Parker stirs the slime. Wade looks
around, tugging at her rope, desperate for a way out.
Trudy is staring out a window...

PARKER
You can be happy here, Wade. I'll
be a good husband. Ask Trudy.
(indicates Trudy)
She's mad at me now, but she has to
admit that since her stroke, I've
taken good care of her.

CONTINUED

28 CONTINUED

28

TRUDY

I won't be party to this.

Parker and Trudy exchange a hateful look... then Trudy wheels out of the room.

Parker crosses to the room's doorway, watching Trudy go.

PARKER

(beat, turns back)
What's it going to be, Wade? Eat
and live... or don't and die.

Wade lowers her eyes to the floor a beat. The rope that's tied to the radiator is loosening. She pulls... again gently... Parker crosses back...

WADE

I don't want to die.

Parker raises the bowl toward her lips: An offering.

PARKER

Then taste. And live.
(dips bowl toward her)
You'll get used to the taste.

She clasps her hands and UPPERCUTS them into the bowl, smashing it back into Parker's face. He stumbles backwards. Wade is now free, able to pull her hands out of the ropes. She kicks Parker as he reaches for her, and then dashes out the back.

28A EXT. PARKER'S HOUSE - FRONT AREA

28A

Wade exits the house. Sheriff Burke is coming up the steps. He grabs her... Wade struggles under his grip.

(X)

(X)

SHERIFF

Where do you think you're going?

(X)

WADE

I'm sure the hell not going to be
the next meal...

(X)

SHERIFF

Optimistic, aren't you?

(X)

CONTINUED

28A CONTINUED

28A

PARKER

Let her go, Burke.

Parker's on the porch. Burke looks up at him, angrily --

SHERIFF

What's that on your face?

Parker realizes, trowels a finger of slime from his lips.

SHERIFF

You idiot, Parker. You should have asked the council for permission to feed her.

PARKER

Why? So they could deny me?

Parker steps closer to the Sheriff, pulls his arm.

PARKER

I said, let her go.

The Sheriff pushes him away. Parker lunges and they struggle. Wade breaks free just as the Sheriff pulls his gun and SHOTS PARKER. Parker falls onto Burke.

QUINN (O.S.)

Burke!

Quinn launches himself at the Sheriff. Parker tumbles to the grass. Quinn gets a good punch in -- knocking the Sheriff out.

Remy hurries to Wade (he carries the shotgun). Laurie trails. Quinn turns to see Burke (unconscious), and next to him, Parker MORPHING into an old man...

REMBRANDT

Okay. Who's going to explain that?

WADE

It has to do with the stuff they eat. The stuff that the creature leaves behind.

The three exchange a look: Huh?

CONTINUED

28A CONTINUED 2

28A

WADE

The Professor...

(too hard to say)

Trudy said he was fed to some
thing that lives by the beach.

(X)

(X)

QUINN

(realizing)

That's what Bud was trying to keep
us from seeing.

(X)

(X)

(X)

Quinn moves off, struggling with the news.

(X)

LAURIE

Michael...?

Wade shakes her head, uncertain. Still, Laurie looks
devastated. Then --

TRUDY (O.S.)

They could all still be alive.

(wheels out)

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

(X)

Quinn crosses to her...

QUINN

How do you know that?

TRUDY

Because, I've been inside her cave.
It was just luck I escaped. But
what I saw -- others cocooned,
saved like food for winter.

(a bitter memory)

That's why I wouldn't eat the
"gift." I keep seeing those
people...

QUINN

Where's the cave, Trudy?

TRUDY

The cove... the cove.

CUT TO

28B EXT. BLUFF

28B

The Jeep is parked, but empty...

29 EXT. COVE - DAY

29

The Sliders come around the corner, carrying equipment (gas can, detonators, rifle). Laurie holds the seiso-meter.

LAURIE

I've got a read. It's moving over there.

Quinn and Rembrandt look around, eyes peeled.

REMBRANDT

What exactly are we looking for?

QUINN

You'll know when you see it.

Laurie walks cautiously towards the water.

LAURIE

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

QUINN

We'd better move to the rocks.

The Sliders do, but Laurie hangs back a bit. Wade turns and sees a ripple heading towards Laurie...

CONTINUED

28A CONTINUED 3

28A

TRUDY

Because, I've been inside her cave. It was just luck I escaped. But what I saw -- others cocooned, saved like food for winter.

(a bitter memory)

That's why I wouldn't eat the "gift." I keep seeing those people...

QUINN

Where's the cave, Trudy?

TRUDY

The cove... the cove.

CUT TO

28B EXT. BLUFF

28B

The Jeep is parked, but empty...

29 EXT. COVE - DAY

29

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CONTINUED

29 CONTINUED

29

Laurie!

WADE

ANGLE - A RIPPLE IN THE SAND

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

Run! Hurry!

QUINN

Laurie turns, sprints towards the rocks. 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.

Help me, Quinn. Don't let it...

LAURIE

And she's sucked under...

Laurie!

QUINN

Rembrandt's on a dead run to help. But too late. Laurie's gone. Quinn picks up the seiso-meter. And off his horror and disbelief, we --

(X)

(X)

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

30 EXT. COVE - DAY - CONTINUOUS

30

Wade and Rembrandt are at the cave, attaching timers to the charges they carried out with them. Quinn emerges from the cave, blue goo all over his hand.

QUINN
(holds up his hand)
It's in there.

WADE
What is it? Did you actually see it?

QUINN
No. But I think it could be some kind of freak nemertean.

REMBRANDT
Is that Latin for big freaking worm?

QUINN
Something like that.
(then; anger rising)
That thing's had its last meal.

Quinn picks up a gas canister and checks the weight...

QUINN
Time to put a slug on the barby...

INTERCUT:

31 EXT. BLUFF - DAY - CONTINUOUS

31

Laurie's jeep's here, empty. The Sheriff drives up, hopping out of his car, heading for the cliff, where a rope ladder already is. He goes over and down.

BACK TO SCENE 30

Quinn holds both gas canisters. Wade holds the charges. Remy holds the shotgun. They're at the cave opening. Here they come, ready or not.

CONTINUED

30 CONTINUED

30

Ready... QUINN

(not)
Oh yeah. WADE

REMBRANDT
I say -- bring on the big worm.

He cooks the gun, anxious to use it. The Sliders exchange a look, then move a step forward.

A SHOT rings out and a bullet cuts through the can. Gas streams out. The Sliders hit the sand, taking refuge at the far outcropping of rock. It's the Sheriff firing at them. Remmy fires back.

QUINN
Can you keep him busy?

REMBRANDT
Not a problem.

QUINN
(to Wade)
We're going to have to run for the cave.

WADE
Why not? Can't be any dumber than walking into the creature's living room.

She and Quinn exchange a smile. Quinn turns to Remmy

QUINN
See you inside.

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

REMBRANDT
Go!

Quinn and Wade run for the cave entrance. The Sheriff takes a couple of shots, sand kicks up around their feet.

Rembrandt returns fire. The Sheriff drops down again, allowing Quinn and Wade to make it safely inside the cave...

32 OMITTED

32

33 INT. CAVE - DAY

33

Quinn and Wade make their way through the dark cave, flashlights in hand. Quinn shines his 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
how it might've mutated.

(X)

WADE
Yeah. That's what Trudy said
happened.

(X)

(X)

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

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 phosphorescent blue eggs. They seem to breathe, shimmering blue.

On the cave wall, wads of blue slime substance, hold two human bodies in place, as if coated in shrink wrap. Arturo and Laurie are inside. There are three other recent "pods" that are now empty.

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.

CONTINUED

34 CONTINUED

34

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. He is still covered in thick, blue goo. 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.

ARTURO

How did you get here so fast?

QUINN

Fast? You were taken here last night.

(to Wade)

Get Laurie out. I'm going to set the charges.

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

35 EXT. CAVE - DAY

35

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

REMBRANDT

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

He clicks again. Nothing...

CONTINUED

35 CONTINUED

35

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

SHERIFF

(shouts)
Stand up, put your hands over your head. Step out.

Remmy looks around. What can he do? The Sheriff is advancing on him.

Remmy spots a bag of stuff they brought down and the gas can with the hole in it. He smiles.

SHERIFF

Step out... Now!

The gas can with a bullet hole comes sailing out, lands in front of the Sheriff. He's puzzled. Gas pours from the hole onto the sand. He looks up as Rembrandt rises up, firing a flare gun at the gas can.

It's a direct hit. The 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.

36 OMITTED

36

37 INT. CAVE - DAY - SAME TIME

37

Laurie finds a watch in one of the empty pods. She pulls it out, wiping goo from it. Wade comes up next to her.

LAURIE

This was Michael's.

A look. A beat.

WADE

I'm so sorry.

Laurie nods. Arturo moves toward the second exit.

CONTINUED

37 CONTINUED

37

ARTURO
Wade, Laurie -- this way...

(X)

Wade and Laurie move off. Wade passes Quinn.

(X)

WADE
Don't overstay your welcome.

(X)

Wade, Laurie, Arturo exit. Quinn picks up the gas can,
starts throwing gas on the eggs. He looks up as Remmy comes
running in.

(X)

CONTINUED

37 CONTINUED

37

REMBRANDT

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

QUINN

The nursery. What problem?

REMBRANDT

He had more bullets.

(X)

QUINN

(points)
Get out that way. I'm right
behind you.

(X)

Remy 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

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.

CONTINUED

38 CONTINUED

38

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. He turns, shielding himself from the still emerging flames. He then joins the others. CAMERA PULLS UP and away as the Sliders and Laurie walk off down the road. Off this HIGH, WIDE SHOT --

DISSOLVE TO

39 OMITTED

39

39A EXT. BLUFF - NEW DAY (D4)

39A

Rembrandt, Wade and Arturo (who's cleaned up, in new clothes) stand at the bluff, looking out over the ocean. Laurie's jeep, packed with Michael's belongings, is behind them.

WADE

It's so beautiful. Hard to believe this was the setting for something so horrible.

REMBRANDT

Fifty-four years of sacrifices. Just so a handful of people could stay perpetually young. Makes you sick just to think about it.

Quinn comes up the ladder. Arturo helps him over the side.

ARTURO

How'd it look in there?

QUINN

Charred. Nothing lived through that.

ARTURO

Good. Good. Nothing should.

WADE

Where's Laurie?

CONTINUED

39A CONTINUED

39A

QUINN

She wanted a minute alone. To say
goodbye.

They all nod, looking out over the bluff. Wade comes up
next to Arturo... She gives him a hug, a look.

ARTURO

Yes, Miss Welles. I'm glad to be
alive as well.

He hugs her back. Now, Laurie comes up, Quinn helping her
over. She looks drawn.

QUINN

You alright?

LAURIE

(nods solemnly)
I didn't think it was going to be
that hard.

Quinn gives her a hug. Quinn checks his timer...

QUINN

Almost time. Are you sure you
don't want to come with us?

LAURIE

I have to admit, exploring new
worlds sounds like fun, but I like
exploring this one.

The Sliders gravitate towards Quinn. Laurie smiles, then
looks to all of them

LAURIE

Thank you again, for everything.

QUINN

I'm sorry we couldn't really help.

LAURIE

But you did. It's better to know
what happened. It's the only way
you can deal with it. Thanks to
you, his family won't spend the
rest of their lives waiting for him
to come home.

Quinn nods. Laurie pulls Michael's watch from her pocket.

CONTINUED

39A CONTINUED 2

39A

LAURIE
Michael was an adventurer, too. He
loved traveling, loved discovering
new things. I think he'd like it
if you wore this.

QUINN
(takes it)
I'd be honored too.

She straps it onto his wrist. The time is clear.

QUINN
Last chance...

LAURIE
(shakes her head)
Happy trails.

QUINN
Likewise.

A shared smile. Quinn activates the timer. Laurie gets
into her jeep, firing up the engine. Waves goodbye.

The Sliders leap: Arturo, Rembrandt and then Wade... Quinn
and Laurie share a smile, then he leaps.

We HOLD ON Laurie, watching the vortex... We HEAR it closing
up and SEE the light disappear. And off her look, we --

FADE OUT

THE END