

## Last of Eden - Pink Draft

## Specific Page Notes:

- Page 3: I don't follow the 'becuase of high tides' we should find higher ground. When tides are high here, you never think it'll be a problem.
- Page 3: Quinn's : It sounds human. I don't understand why that's surprising to them or why you'd comment in this manner. Wouldn't you probably say: There're people here...
- Page 4: I'm not certain that " they haven't discovered gun powder" is the first observation one would make. It feels sort of awkward. Perhaps it more like: They seem pretty primitive.
- Page 4: Also, considering how on every show we end up in trouble, it feels odd that Quinn is so eager to just go down and meet the locals. Should there be a moment of hesitation, or a forced meeting. A man who discovers them?
- Page 5: Wouldn't Wade say something, a scream maybe, when she falls into the earth. Right now, only Quinn has any lines.
- Page 5: Isn't the teaser more of a pop if you go out right on Wade falling in and the ground closing up? By staying until Brock and the others run away, I feel you lose the immediate punch of Wade's fall.
- Page 9: Quinn's "what the hell kind of place is this?" He's not frustrated with the place, so much as he is with the people. Isn't more like: What kind of people are you that you'd let someone die like this?
- Page 10: A baby's cry is pretty distinct. Once Wade hears the cry, she wouldn't ask the baby questions, since a baby can't talk. Would she instead say: Hang on, I'm coming. I'll find you... that sort of comforting thing.
- Page 11: In the previous scene, Quinn took off in search of tools. In this scene, he comes back, then says they need rope and a shovel. Now, he and Remmy run off.
- Wouldn't it be quicker to have Quinn and Remmy run off the first time and move up their finding useful things. You could still play the confrontation seen, but this way, you wouldn't have Quinn running and back and forth and seemingly accomplishing very little.
- Page 12: Instead of Wade just sitting, inactive, why not have her placing stones over the dead woman's body... A burial act of kindness. She's done what she can, so when the shaking starts, it's time to go.
- Page 13: I feel like you could combine scenes 10 and 12 and save a CGI shot on the towers.

Page 13: Quinn slams Brock down and says " help us or we'll hurt you." A few exchanges later, Quinn asks: "why will you help us when the others won't?"

It seems an odd question, since Quinn just threatened him with bodily harm. Maybe Quinn doesn't have to threaten him at the beginning of the scene.

Page 14: The pacing seems odd that Brock, Remmy and Quinn walk back to the hole (even quickly). What if you combined scenes 15 & 16. While all four men are digging, you could get the information out and then Arturo could open the hole. Saves a shot/scene.

Page 14: In the existing scene there is a typo, Arturo is not present. However, if this is supposed to be Rembrandt's line, it's still only one line in a scene where Quinn has 6 and Brock has 8. Remmy seems a little left out.

Page 16: I'm curious why only Quinn goes down (other than the fact that it's better for our story if it's just Quinn). If Brock's sister is down there, wouldn't he want to go down too? They never discuss who'll be lowered so it plays like only Quinn is expecting to go down. Perhaps Brock was to be lowered next and then, the plan goes awry.

Page 17: We've got about a minute scene up top where Quinn is below, waiting to be hauled up. I'm wondering what he's doing while the rope is static. Should there be an off-screen yell from Quinn: What's going on?

Page 21: Scene 23, where Remmy bangs on the door for help, seems like this should be the first scene of their captivity. And perhaps scene 21, where they discuss the Janeers, is the second scene of captivity. I feel like they're unconcerned about being held hostage and about if Quinn is alright. The banging and screaming for help might add a sense of urgency.

If you need to connect Remmy's screams to getting Brock there it could play several ways. Perhaps, Remmy continues to demand help in both 21 & 23. or perhaps if you moved 23 to top of Act, you'd still follow it with 24.

Or, perhaps you might combine elements of 21 & 24 into the first scene. As it plays now, it feels like a lot of scenes in the Glass tower and maybe combining some would work.

Page 23: I feel like this scene really starts at the bottom of Page 24, when Arturo says: I can't stand it much longer. You could explain his being tied up in a line or two and get right to the need to knock him out.

Page 24: Arturo sucker punches Rembrandt. He takes it awfully well. Wouldn't he be surprised, angry, something.

- Page 25: We haven't had a Wade scene in 13 minutes. That seems like a long time not to have checked in with her story.
- Page 26: Wade's line: "Do you have the baby? Where's the baby?" seems kind of silly. She doesn't know who she's talking to, she doesn't seem afraid. She can't even be sure these are the same creatures who took the baby since we never hear the baby cry or gurgle...
- And, if she thinks they might have the baby, would she really throw a chunk of concrete in that direction? Wouldn't she be worried about hurting the baby?
- Page 26: A horrible smell would usually proceed the finding of a decomposed body.
- Page 26: Are we missing a good opportunity to show another culture living in this underground world? Is their way of telling dates (i.e. their calendar) different than ours. Is their alphabet like ours (so we can read it), but slightly different. I feel like in this set up, a little difference would go a long way.
- Page 26: Would it save any production to condense scene 27 so that Quinn sees the plaque and then the earth shakes, dropping concrete that just misses him.
- This would eliminate the need for more bones and an additional CGI shot (if that's what it is) of the ceiling with light coming thru.
- Page 27: When Brock brings the water and rags, he already knows Arturo has some kind of rash. We don't really need him to ask What's wrong with him. Maybe Remmy should ask Brock "what's wrong with him" and Brock could still say: "doesn't matter. This will heal him". Otherwise, I'm wondering, if Brock has to ask, does that mean he didn't know Arturo wasn't well -- and if he didn't know, why bring the water and rags?
- Page 28: I think Alan's going to freak on your scene count... Here's a spot where I think you have one scene numbered as two. Isn't the Ext. Info Office and Int. Info office essentially the same thing?
- Or, could you play this entire scene inside the Info center, eliminating 29 altogether.
- Page 29: I'm confused on scene 30. Wade's already in the office, but at the end of the scene, she scrambles away "into the office." Do you mean, inner office?
- Page 31: I don't understand why Wade thinks this world is any weirder than the others they've been on. Wouldn't her take be more that the creatures down here are weird.

Page 31: Scene 33 plays like our two guys suddenly understand this world very well. I don't understand why Wade concludes this "must've been a long time ago". I also don't understand how Quinn knows it was at least a few hundred years ago. What is he basing this knowledge on?

Also, is it important that Wade speculates they're the first live ones they've seen this close. I would assume that if people have been falling into the lower world for hundreds of years, there's got to have been others who survived. Wade shouldn't be the only one to have fallen and lived.

Page 32: I think scene 34's slugline is supposed to be omitted.

I don't understand why they think they should grab the baby from a group of incredibly vicious creatures when they have no plan of escape. From what we've seen, there is no way to get out. Therefore, by stealing the baby, all they do is anger a group that outnumbers them and has really sharp teeth. That kind of makes our guys a little stupid and worse, reckless, since when those things come for us, they'll probably kill the baby too.

Page 32: If you played the entire Quinn arriving, snatching the baby sequence Ext. Info office. You save some scenes and set up.

Page 32: Scenes 36 and 37 seem to be the same location.

Also, they show how we've foolishly angered the creatures and endangered the baby. Are we sure that's what we want our heroes to do?

Page 34: You could eliminate a CGI shot by omitting scene 38 and opening directly on 39.

Page 34: There seems to be a logic flaw in Brock's discussion of the illness. He says it never causes that reaction. Then speculates that maybe it did, because they're not from the planet. Then, when asked if Arturo will be alright, Brock is assertive in that he will. But how could he be, since he's unfamiliar with this reaction?

The, right after he's assured Remmy that Arturo will be fine, he tells Remmy he's unsure why it affect Arturo more (which means he doesn't understand what's going on and can't say he'll be well).

It's also odd that twice Brock has stated he doesn't understand why Arturo's so affected and then he jumps to: Has your friend been ill? An odd question from a man who grew up in a world devoid of illness.

Is it possible that Brock has seen this reaction before, from the time before the water, or in a rare case of illness in the community?

You establish that the creatures eat humans. I don't understand why they left Quinn. Why didn't they eat him when he was unconscious. It seems convenient.

Page 36: I thought Arturo and Remmy were being held captive here. However, now Rembrandt makes it seem like they can come and go at their own leisure. ... "you can catch up to us" I'm unclear on the set up in the glass tower.

Page 37: Again, the logic of Brock's knowledge of the rash. In order for this scene to work, Brock has to understand what's wrong with Arturo. As written, he doesn't, therefore this scene seems off.

Perhaps if Arturo didn't respond to the healing waters, he might be incredibly sick and therefore forced to tell Remmy about his illness. It's not clear to me why he chooses at this moment to reveal the secret. Seems he could simply deny it and since he's well now, play the reaction off to a simple allergy.

page 38: Small note. Friends are usually the ones keeping secrets from one another.

page 38: Again, I don't understand the glass tower set up. Earlier, they were locked in. Remmy banged and yelled for help. Now, when he leaves Arturo, isn't he leaving his friend in a prison? If Brock needs to open the door, how do they expect Arturo to catch up to them?

Page 39: Why does Brock want to wait up top? Isn't he concerned about his sister, the baby? He seems pretty content to let others risk their lives for his needs. That makes me like him less.

Page 40: Remmy crack about building a subway in LA is funny. However, Brock's question: What's L.A. seems limited. Wouldn't it be more like: subway, L.A.? I don't understand. Remmy could shake his head: Neither do I.

Page 40: Aren't scenes 45 and 46 the same scene?

Having Remmy yell twice for Quinn and not for Wade seems wrong. He should give a yell for each of them.

Page 41: I don't understand why a pack of creatures is tailing Wade. "Hot Pursuit" means they want to catch her and presumably hurt her... But actually, it seems they're following her. Why? Why didn't they hurt her? Why don't they just take the baby back? I'm totally confused on the creatures behaviours.

Page 41: Remmy asks what those things are. Wade replies that she want the baby and that she escaped an hour ago, but she never answers his question.

Also, is it reasonable to think that's Wade's been running for her life for an hour?

Page 41: Quinn essentially attacks these creatures, who have, to date, nurtured a human baby, left him alone when he was injured and have been following Wade, but yet have hurt her.

He seems callous by attacking them. In fact, the way the creatures have been written, they seem nice, imbued with human kindness and curious qualities. I like them. I'm rooting for our guys to somehow befriend them. Instead, Quinn viciously attacks them, which feels like an awful thing for our hero to do.

Page 42: Remmy tells us Max will be waiting for them up top. I don't understand why he thinks this. We never saw a plan hatched (although we could assume), when Remmy left, he was quite rude to Arturo (they were fighting) and, from my understanding, Arturo can't leave unless someone opens the door for him. If Brock's already up top, who's going to let Arturo out?

Page 43: Act 3 ending might be more suspenseful if you end on Page 41, as "they" approach Rembrandt and Wade with rocks.

Page 44: You could eliminate a CGI shot by omitting Scene 48 and opening directly onto 49.

Page 44: Scene 49 is problematic for me on several levels.

1) The Sliders are strangers here. These creatures have adapted sight for low light and probably, you could surmise, have exceptional olfactory and auditory senses (logical defense mechanisms for a species that lives in an area that sight is the least valuable of the senses). How is it that they can't find us in their own lair?

2) Wade seems incredibly bitchy. What do you know about babies? You changed diapers?

3) And here's my stereotypical response to Quinn being the best baby sitter -- geek (to put it mildly).

I'm worried that his being into kids, baby-sitting etc, takes an enormous amount away from our efforts to make him more studly and heroic.

When he gets to the part about missing having a brother or sister and needing someone to "share things with", I got a little uncomfortable about what you're setting up. If Quinn babysat when he was 11 or 12, you're saying that he liked hanging out with kids that were babies or under two. This seems kind of pathetic.

Don't get me wrong, there is something incredibly charming about a grown man who's good with babies, but then again, if that same man told me he'd loved babysitting because he was lonely as a kid, I'd be a little weirded out by him.

I just strongly feel that this baby-interest is so damaging to Quinn as the heroic stud.

Page 46: If they run out of time, they'll take the baby with them. Isn't that presumptuous of them? Brock, the Uncle, is up top. They can't just take the baby.

I understand what you're going for -- that they won't leave the baby in the underworld. But isn't it more heroic to not slide until the baby's safe?

Page 46: It's not clear how or when Arturo arrives. Why doesn't Arturo just come with them when they leave the glass tower?

Page 48: They never discuss the timer or when they slide until page 46 and then, on this page, suddenly it's 20 minutes to slide. Do we need the time pressure?

Page 48: I'm sorry to say this but, the creatures seem to come and go and be kind or threatening when it's most convenient for the story process. I'm not clear on their sudden need to attack Quinn and Remmy.

If it's because the baby is getting away, wouldn't they react bizarrely, agitated, etc... As Wade goes up the rope? As it is now, it seems that you're saying they're attacking because they outnumber Quinn and Rembrandt. But, they've outnumbered our people almost from the start.

Page 49: If Quinn is coming out of the hole, he would see Keegan. It might look odd if he's yelling up questions blindly, before he sees Keegan.

Wade got up there a good minute or so before Quinn. Wouldn't Brock have already asked about the sister? Would Brock already be holding the baby?

Page 50: Quinn is awfully bold telling them they must leave this area now, that this world will one day fall down, that if they leave, they have a chance for a whole new life.

First, he has no idea if any land exists outside this area (I taking this from the fact that Brock asked us if there's land East. He's obviously not sure).

Second, Quinn said that whatever happened before, happened hundreds of years ago. I took that to mean that it could be a year, ten years or hundreds of years before the next cataclysmic event.

Third, their life up top is pretty good, thanks to the Janeers. What makes Quinn believe that they'd benefit from a new life in an unknown area, without the comforts of home?

Fourth, Quinn adamantly urges all of them to leave, even though he has no idea if there's any place to go on this world. But, he does know that he could take some of them to the next world. But he doesn't offer. Instead, he urges them to risk all for the unknown, then says: See ya. I've got a better ride. It feels awfully cavalier of Quinn to urge people to go where no man has gone before and then desert them.

Page 50:

Brock's sudden courage to leave is puzzling. He has always wanted to go, but I thought he didn't because he had no idea if there was any place to go. Now, he's risking it all to leave and he's urging others to come with him. But to where? It hasn't been established that there's anywhere to go. If perhaps there was a legendary Janeer city somewhere. That would help me.

Page 52: Quinn making fun of dropping and bouncing a baby isn't a great message to send to our viewers.

Page 52: I don't see the payoff in Keegan and Creature #3's meeting. Are they going to become friends? Is the creature waiting for night so he can come up and kill people? I'm puzzled.