

INTERFERENCE WAVE

SHORT PILOT SHOOTING SCRIPT

MIKE LIVES - LANA DIES - WITH DR. HELLSTEIN

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by

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1 EXT. TRUCK STOP PARKING LOT SOCAL - ALL B ROLL! - NIGHT 1

Southern California, 1968.

ELS - IN BY STEPS (S01-3x3) - A garishly lit truck stop, with showers, shirts, unhealthy food, and all the things long-haul distance drivers need.

LS - IN BY STEPS - (S02-2x3) - In back, under the exit ramps of the Interstate, dozens of trucks fill a sprawling, dim, dirt lot. There are semis, auto carriers-- and gasoline tankers.

LS - (S03 - 1x2) - Drivers sleep, or slog to-and-from the harshly-lit diner out by the frontage road.

MS - (S04 - 2x1) - CARL (33), hard looking, approaches and climbs up into a gasoline tanker truck. He's a little too neat looking for a trucker.

CU- OTS (S05 - 2x3)-Carl starting the truck from outside window of truck -

ECU -(S06 2x4) - Hands Turn on the HEATER and even closer adjust the FAN SPEED speed.

LS - (S06A 1x12) - The Truck eases out of the lot onto the frontage road.

TILT DOWN PULL FOCUS TO MS - THEN IN BY 1 STEP TO CU -A MAN lies on the ground at the spot where Carl got in the truck. He is still, and his eyes are open.

TILT UP PULL FOCUS TO ELS - FOLLOW Truck into distance.

2 EXT. MOUNTAINS - MAGIC HOUR - DAY 2

CU- (S07 1x3)) Birds chirp over a quiet background. Mike sits cross-legged on ground. Shot up at him.

ECU- (S08 1x3) ZOOMING IN FROM ECU TO MACRO MAGNIFICATION (HOYA 72mm) SHOT - A HANDFUL OF PILLS FILLS THE SCREEN.

MIKE
(Beyond his limits.)
I can' take this any more!

SMASH CUT TO:

3 EXT. DESERT MOUNTAINS - DAY 3

THEME MUSIC - AGGRESSIVE TEMPO SURF GUITAR ROCK - 1960's

The sky is deep blue above rugged brown mountains.

SERIES OF SHOTS-

- ELS - (S09 1x10) SHOT DESERT MOUNTAIN RANGE -

PAN TILT-DOWN FROM MOUNTAINTOPS FOLLOW 1960's CAR negotiating on a winding road down the dry mountains.

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- LS - (S10 1x3) - PAN FOLLOW SHOT FROM CAR'S LEFT OF MIKE DRIVING

- MS - (S10A 1x2) - Mike Hillimfeldt drives. He's looking a little less desperate than the last scene. He's mid to late 30's, white shirt, horn rim glasses and slicked back hair. He looks very, very smart.

The car veers dangerously around another turn.

MIKE (V.O.)

Most mad scientists want to destroy the world. I want to get out of it.

- MS - (S11 1x5) - TILT DOWN AT FRONT TIRE- FAKE EDGE OF ROAD DRIVING SHOT OF CAR ROUNDING CURVE

- ELS - (S12 1x5) - The car veers recklessly around a turn.

INSERT CREDIT: BRUCE S. MANN as Mike Hillimfeldt

4

INT. OFFICE OF INGA HELLSTEIN MD - DAY

4

MS - (S14 1x6) - INGA HELLSTEIN, 30-ish, pretty doctor in medical coat and clipboard, looks at Mike and shakes her head. Then, is that a bit of a forlorn, beseeching look?

MIKE (V.O.)

Dr. Hellstein keeps trying to fix me.
Good luck with that one.

(Beat.)

I'm quite-

CU - (S15 1x3) OF INGA HELLSTEIN CLOSE UP

MIKE

- fond of disasters.

INSERT CREDIT: <ACTRESS NAME> as Dr. Inga Hellstein

5 EXT. POOLSIDE - DAY 5

CU - (S16 1x3) - LANA VELVINI (23), gorgeous, sits by the pool laughing. Wrinkling her nose with delight as someone pours suntan oil into her open hands.

MIKE (V.O.)

Except the one where when I lost everything.

ECU - (S16A 1x3, slow motion) rubs SUNTAN OIL on a smooth thigh

SURF GUITAR PLAYS A MOURNFUL TONE

INSERT CREDIT: <ACTRESS NAME> as Lana Velvini

CU - (S16B 1x3) -Lana moves away sensuously, her face obscured, to a darker place.

DISSOLVE TO:

6 EXT. DESERT - NIGHT 6

ELS - (S17 1x6) Surf Music FADES and a LOW UNSETTLING STATIC SOUND OVER MURMURING simmers.

Night in the barren desert, a ghostly, glowing figure slowly approaches, its features, size, sex indistinguishable

The STATIC is joined by the whole picture dissolving into video noise.

MATCH CUT TO:

7 INT. CONTROL ROOM NUCLEAR PLANT ALL B ROLL!- DAY 7

FADE IN:

LS - (S17 1x6) - GREENSCREEN - Control panels crowd around desk consoles. Four men busy themselves checking gauges, and pressing buttons containing lights.

LS - (S18 1x15) - GREENSCREEN - Mike speaks with authority into a phone and leans back in his chair.

MIKE

They're ramping up and running right, John.

(Pause.)

(MORE)

MIKE (CONT'D)

As cool as a millionaire sitting on his yacht.

(Pause.)

I'll have the backup formulas in about -

LS - (S19 1x3) INSERT Mike looks at his watch, a minimal fifties design.

MATCH CUT TO:

8 I/E. ON HIGHWAY NEARER POWER PLANT - ALL B ROLL!- DAY 8

ELS - (S20 1x20) - The gasoline tanker roars onward. In the cab, Carl checks a military-looking chronograph watch.

MIKE (O.S.)

- a week.

(Beat.)

Only need them- if a meteor hits the place.

The truck moves upward onto a bridge.

9 INT. CONTROL ROOM NUCLEAR POWER PLANT AGAIN - DAY 9

CU - (S21 1x15) - Mike hangs up and spins slowly in his chair toward Fred (23), who's even more precociously smart-looking and awkward than Mike.

MS - (S22 1x5) -

FRED

I'm surprised John's willing to wait past opening day for the formulas.

(Feigns searching around.)

I'm expecting a meteor any time now.

MS - (S23 1x9) -

MIKE

(Takes a moment to consider Fred's likability.)

You're the only meteor here, Fred.

TILT UP AND FOLLOW

Mike stands up and picks up a small satchel.

MIKE (CONT'D)

Lana's waiting. Got to go.

CU - (S24 1x9) - OTS Mike faces away from Fred, who's in the background.

FRED
(Enviously.)
I wouldn't want to keep her waiting.

Fred's face in background looks dreamy after mentioning Lana, Mike's, in the foreground, looks pained.

10

EXT. PARKING LOT OUTSIDE PLANT - DAY

10

In his car, Mike's game face dissolves into hopelessness.

CU - (S25 1x9) - He suddenly looks so frail without the platform of his expertise. He's just a lonely, despairing man with clumsy horn-rimmed glasses on.

ECU - (S25 1x6) - He reaches into his satchel and pulls out a prescription pill bottle that rattles full.

INSERT PILL BOTTLE CLOSE UP-

Sweeney's Pharmacy
Phone ME 4-2189 Blackthorn St.
Lana Hillimfeldt 12-2-1967
Phenobarbitol:
Take One at night for Sleep
No refills.

TO SCENE-

CU - (S26 1x7) - Mike shakes it, feeling its heft, the number of pills.

The satchel produces another similar bottle, and he sets it down, neatly aligned with the first.

CU - (S27 1x12) -Mike drives off towards the mountains to the East. His car drifts past the last gas station on the way into the wilderness.

MIKE (V.O.)
Yes, Lana's waiting- but for the other
Mike.

PAN BACK FROM MIKE - PULL FOCUS TO ELS VIEW OUT LEFT REAR CAR WINDOW - Out the window is the blank desert, as we pan back towards the front of Mike's windshield, we are...

DISSOLVE TO:

11 I/E. FRONT YARD OF MIKE AND LANA'S HOUSE (FLASHBACK) -DAY 11

LS - (S28 1x3)...walking towards Mike and Lana's front door.

INSERT-

ECU - (S29 1x4) - CLOSE ON a set of keys opening a door. The attached tag says "4316 Rose Hill Ln."

TO SCENE-

MS - (S30 1x4) - Lana is willowy and lovely such that she looks out of place in the tract house.

CU - (S31 1x4) - She's touching up her vampish outfit as Mike walks in.

MS - (S32 1x2) -

MIKE
(disturbed but not surprised.)
You're...going? I'm just getting home.

ECU - (S33 1x4) -

LANA
(Irritable.)
You just watch the Twilight Zone and read.

Her sad face is distant.

ECU - (S33 1x4) -

MIKE
(tries to make a joke.)
That show's good.

ECU - (S33B 1x4) -

Lana doesn't want to "get it," rolls her eyes, and doesn't look at him.

ECU - (S35 1x6) -

Mike sees that and his face drops.

LANA
Aliens, monsters and a guy who...

MS - (S35B 1x1)

She picks up a WALKIE-TALKIE from inside a distinctive CARRYING CASE and hands it to him. He numbly takes it while staring at her almost in tears.

LANA (CONT'D)

Here, play with your walkie-talkie. Like they're going to call so you'll save us from some big disaster.

(Mutters.)

The Twilight Zone. I feel like I'm in it.

(More detached.)

My sister invited me over.

MS - (S35C 1x4) - She makes her way to the door.

A GUITAR sits silently witnessing her departure.

CU - (S36 1x3) -

MIKE

We used to go there together.

LANA

We used to do a lot of things together.

She pauses, the door closes. His head sags.

MS - (S37 1x12) - He walks, looking a bit lost, into their bedroom.

He idly lifts a COAT of Lana's. A MATCH BOOK falls out.

INSERT-

ECU - (S37A 1X2) MATCH BOOK

MIKE'S REPAIRS
WE FIX IT GOOD!
ME7-1212

TO SCENE-

ECU - (S38 1x4) - Mike picks it up and throws it--

MATCH CUT TO:

12

EXT. MIKE'S CAR ON HIGHWAY FURTHER OUT OF TOWN - DAY

12

HIGHWAY NOISE Cuts in sharply.

CU - (S39 1x3) - Mike's hand continues throwing, something flies out the car window and falls by the roadside.

INSERT-

ECU - (S40 1x10) - The set of keys seen prior, keys to 4316 Rose Hill Ln. lying by the side of the road.

TO SCENE-

TILT UP FROM KEYS PULL FOCUS TO RECEDING REAR OF MIKE'S CAR

ELS - (S41 1x10) PAN-TILT FOLLOW MOVING CAR- Mike enters the dry mountains outside the city, His car tiny against the vastness of the desert.

CU - (S42 1x20) - The car radio croons a sad, surf guitar song. The radio host speaks.

RADIO ANNOUNCER

That was the Surftones playing "Last Stop in Eden." The polls for the Democratic primary are still open. Robert Kennedy may overcome Hubert Humphrey's current lead.

LS - (S43 1x5) - A sign indicates the turn for the "<Find a Convenient Park Sign anywhere B-Roll> ."

13 I/E. PARK PARKING LOT - MAGIC HOUR 13

LS - (S44 1x12) - Mike parks, and collects camping equipment from his car. He trudges across the deserted parking lot.

MS - (S45 1x12) He stops short, goes back and pulls out the DISTINCITVE CASE that held the WALKIE TALKIE from the trunk and stumbles away from the car under the load.

14 EXT. MIKE'S CAMPSITE IN MOUNTAINS - NIGHT 14

ELS - (S46 1x10) - PAN AROUND SURROUNDING PEAKS - Rocky, desert mountains encircle a tiny campsite.

MS - (S47 1x7) - Firelight flickers across Mike's face. Mike looks at something far away that he can't see.

CU - (S48 1x15) - A BUZZING sound from the suitcase startles him.

Mike opens it and fumbles with a huge walkie-talkie, clearly learning as he goes.

The hard voice of a MILITARY MAN, comes from the walkie-talkie.

MILITARY MAN (O.C.)
Code seven-seven-four-one
(Beat.)
Seven-seven-four-one. Do you read.

MIKE
(uncertain)
Hello?

MS - (S49 1x8) - Mike searches through the suitcase.

MILITARY MAN (O.C.)
Identify yourself.

MIKE
Mike Hillimfeldt.

MILITARY MAN (C.O.)
Password!

LS - (S50 1x8) - Startled, Mike drops the walkie-talkie right into the fire where it sits upright squawking.

He manages to kick the walkie-talkie back out of the fire and picks it up with a sock.

CU - (S51 1x15) -

MIKE
Bravo four thousand four hundred and fourteen.

MILITARY MAN (O.C.)
You are verified. Bad news. Some nut drive a truck into the plant.

A voice in the background breaks in. INT. POWER PLANT CONTROL - DAY

CU - (S51A 1x2) -

Fred leans over toward the walkie talkie, sweating with eyes open wide.

FRED (O.C.)
About ninety percent of the cooling is blown out.

15 EXT. CAMPSITE IN SIERRAS - MAGIC HOUR - DAY 15
 ECU - (S52 1x20) -

MIKE
 Are there any breaches?

FRED (O.C.)
 Not yet. Charlie's at fourteen hundred
 degrees. They can't take that. A
 thousand's the limit.

MIKE
 Reroute all coolant from Alpha to
 Charlie.

FRED (O.C.)
 Which valves do it?

MIKE
 I don't know off-hand.

FRED (O.C.)
 You don't know!? I'm scared.

MIKE
 That just means you're smart.

16 EXT. GAS STATION - (FLASHBACK) - DAY 16

LS (52A 1x3 B-ROLL) - Lana pulls up to pumps in the gas
 station.

MS (52B 1x2) - A MIKE JONES (27) walks up to the car with
 a familiar air.

CU (52C 1x3) OTS INTO CAR (- POSS CAN BE SHOT NOT IN GAS
 STATION

MIKE JONES
 It looks fast just sitting here with you
 in there.

CU (52D 1x6) - HANDHELD FURTHER INTO CAR (52D 1x3) -
 Lana's face lights up. She looks forward and oscillates
 the steering wheel left and right, as if rounding quick
 turns.

LANA
 It's the bestest and the fastest-
 (Turns to him with suggestive
 narrowed eyes.)
 -right?

As she speaks the pace of her left-right steering slows 'til it's a sensuous dance.

MIKE JONES

Yup. Six o'clock.

He taps the top of the car door perfunctorily as he walks off. There was a touch of coldness and command in his voice, it was not a romantic tone.

CU (52E 1x6) - Lana sits still in the car a long moment, and a look of sadness comes over her face.

LS (52F 1x6) - FROM AHEAD OF HER CAR - A CAR honks behind her.

17 INT. MIKE AND LANA'S HOUSE LIVING ROOM (FLASHBACK) - DAY 17

LS (53 1x3) - The walls are painted a garish red.

MS (54 1x3) - Paintbrushes sit in a bucket, cans of paint on a dropcloth.

CU (55 1x2) - MIke stands bewildered at the paint job and winces a bit.

MS (56 1x2)

LANA

(Responding to an insult.)

You don't like it. You think I'm stupid.

CU (57 1x2)

MIKE

No. It's just... a red living room? It's like the inside of a headache.

ECU (58 1x3) - Lana has tried so hard, and she can never impress him.

LANA

This took me three hours. It looked so boring.

(Sharply.)

Like a math book.

MS (59 1x2) -

MIKE

I read those for work, how do you think we pay for this place?

ECU (60 1x2) -

LANA
(Sarcastic.)
So busy in your important world.

CU (61 1x2) -

MIKE
(Tired and irritated.)
Don't be like this.

MS (62 1x2) -

LANA
(Interrupts, really losing
it)
Like what?! I'm fun!! You're the one-

Mike has hit his limit. A more primitive, roaring man not seen before bursts up and his voice is louder, deeper.

CU (63 1x2) -

MIKE
Don't be like an ignorant...

It takes a visible, gross motor to keep the words stuffed inside now. But he manages it.

CU (64 1x5) -

LANA
Bitch!! Bitch!! That's what you were
going to say!
(Cold and threatening.)
Not everyone is so mean.
(Lets it sink in, quieter.)
And I let them know just how much I like
it.

Mike is humiliated and ruined emotionally. Lana is ashamed at cruelly mocking him. They're both strangely quieter.

ECU - (65 1x5) -

MIKE
Does it help he has the same name? So you
don't get confused, after he washes the
grease off?

ECU - (66 1x5) -

LANA

There's no confusing him with you.

LS - (67 1x5) -

They are both exhausted and ashamed, and Lana starts crying as she walks away,

FADE TO BLACK

18 EXT. ROADSIDE IN DESERT (FLASHBACK) - NIGHT 18

ELS (S68 1X3) - A 1960's CAR sits at the side of the road near a tree with smoke rising from it, its nose right against a telephone pole. It looks like it has crashed.

[FAKE THIS BY PARKING THE CAR WITH THE HOOD OPEN AND THE FRONT BUMPER TOUCHING THE TELEPHONE POLE, SHOT FROM BEHIND AND ADD SMOKE IN POST.]

MS (S69 1X3) - Looking in the driver's window, a MAN is hunched over the steering wheel, inert.

CU (S70 1X7) - Lana is folded partially into the front passenger leg-space, her open-eyes face twisted to the side and her back facing us. One arm is askew in an ugly way above her head against the window as if gesturing or help. But she's dead. From this angle we see the driver's pant's have been unzipped.

She is naked from the waist up and has jeans on. Empty beer cans are around her on the passenger floor.

19 EXT. CAMPGROUND LATER - NIGHT 19

ECU (S71 1X2) - We are close on Mike's sweating face.

FRED (O.C.)

I can't get alpha to turn off. Seventeen hundred. There's no way. There's no way.

MS (S72 1X2) -

MIKE

(Strange, detached tone)
It could be worse.

FRED (O.C.)

What?

CU (S73 1X3) -

MIKE

(More alert now)

Fred, just stay calm. Remember, you got an "A" in Johnson's physics class. That's impossible, so I know you can do this. Pull the emergency lever on the right towards you.

MS (S74 1X3) -

FRED (O.C.)

Got it.

(Pause.)

It's heating up! Do you have the calculations?

MIKE

I need more time. Shut down Alpha now.

ECU (S75 1X3) - Mike scribbles rapidly.

MILITARY MAN (O.C.)

What can I do?

ELS(S76 1X3) - Power plant in the distance.

FRED (O.C.)

(To Military Man)

Do you see anything out that window-- flames, steam-- coming out of the blue wall?

ECU (S77 1X3) - Mike listens to them.

MILITARY MAN (O.C.)

Steam--is a Negative...

(beat)

Positive on flames. Where's the fire extinguisher?

ECU (S78 1X3) - MACRO SHOT 3/4 WITH MIKE'S EYE FILLING SCREEN.

FRED (O.C.)

No, it's hotter than fire in there, it won't help- Don't!

LS (S79 1X5) - Over the radio, a door slams, Mike pauses as he hears the chaos. He hears a explosion over the radio.

MS (S80 1X3) -

FRED (O.C.) (CONT'D)

Oh, no.

CU (S81 1X15) - Mike's face pours sweat now. He writes as his face quivers.

FRED (O.C.) (CONT'D)

What's the formula? What's the solution?

(Now getting frantic.)

Just guess! Just give me a guess!

Mike continues writing. And sweating

MIKE

Which reactor is after Alpha?

CU (S82 1X2) -

FRED (O.C.)

Bravo, you moron!

Mike writes a couple seconds more, then stops.

CU (S83 1X 10) -

MIKE

Valve eighty goes to fifty percent. Valve seventy goes to forty.

(Pause.)

Keep opening and closing one and two to set up an interference wave.

FRED (O.C.)

What?

20 INT. MIKE AND LANA'S HOUSE BEDROOM (FLASHBACK) - DAY 20

MS (S84 1X5) - Mike and Lana linger, sitting side by side on the bed facing the window.

MIKE

(Softer.)

To release the pressure without melting the valves.

But the atmosphere is anything but bedroom-ish.

MS (S85 1X2) - THEY'RE FRAMED AGAINST THE WINDOW.

A packing box sits on the floor between them. She has a coat on. He doesn't.

CU (S86 1X2) - Lana gets up. Mike's face couldn't get any sadder.

ECU (S87 1X4) - MACRO AT FINGERTIP LEVEL - As a last gesture, she reaches out and touches his shoulder, then turns and leaves.

MS (S88 1X4) - Mikes sits in silence. A long wait while Lana goes down the stairs.

The door slams with a muffled sound as she leaves.

CU (S89 1X4) - We are CLOSE ON Mike's face. We hear the door--

MS (S90 1X4) - --SLAMMING again, fainter and--

It's like watching someone get whipped.

LS (S91 1X15) - again, fainter still.

SERIES OF SHOTS OF VARIOUS PARTS OF THE HOUSE-

MS (S92 1X8) - The Kitchen sink. The faucet drips.

CU (S94 1X6) - In a dark room, in blackness, we see a strip of light coming from under a closed door.

DISSOLVE TO:

MS (S95 1X4) - Now looking out the kitchen window above the sink

MS (S96 1X4) - looking into an open closet door, inside only blackness.

21 EXT. OUTSIDE OF HOUSE - DAY 21

Everything is still. The sun is shining.

22 INT. DR. INGA HELLSTEIN'S OFFICE - DAY 22

MS (S97 1X20) - Inga sits down in her chair.

INGA

We were talking about letting go.

MS (S98 1X5)

MIKE

She's living with him now.

(Beat.

(MORE)

MIKE (CONT'D)
 Pleading tone- for it not to
 be true.)
 She doesn't have to. I give her enough
 money.

CU (S99 1X3)

INGA
 You want to stop thinking about her -
 living with him.

LS (S100 1X5)

MIKE
 It's like being chewed on.

ECU (S101 1X5)

MIKE (CONT'D)
 - a piece - pieces gone.
 (Incredulous.)
 You want me to tell you this?

CU (S102 1X5)

Inga's face shows it's hard for her, too.

INGA
 It's hard sometimes.

MS (S103 1X7)

INGA (CONT'D)
 (Beat. A little awkward.)
 But, you have to know someone will listen
 when you're hurt.

Dr. Hellstein looks away, a bit embarrassed. Her eyes drop
 down a shy way. She blushes just a little. It looks like
 she trying to hide an attraction to him.

MS (S104 1X5) - Mike seems not to notice, he looks
 desperate and then his chest heaves with sobs. His mouth
 opens when he tries to speak but can't control his
 breathing and grimaces violently.

MIKE
 Hurts.

Dr. Hellstein looks a little desperate too, but restrains
 herself and is able to calmly wait.

DISSOLVE TO:

23 EXT. MIKE'S CAMP LATER STILL - NIGHT 23

ELS (S105 1X4)

The sun is almost coming up.

LS (S106 1X5) - The vegetation in the mountains is beautiful.

MS (S107 1X5) - Mike looks exhausted. He picks up a bottle of unopened whiskey and unscrews the cap. The walkie talkie sits on the ground nearby.

FRED (O.C.)

Temperature's at twelve hundred. Could it still blow?

ECU (S107 1X5) - Mike's haggard, unshaven. His eyes starting to look unfocused.

MIKE

(Voice hoarse.)

No, it's over, for now.

24 INT. POWER PLANT - DAY 24

CU (S108 1X5) - Fred looks tired too. But still deferential to Mike.

FRED (O.C)

How long do I keep opening and closing one and two?

MIKE

(Casually.)

Oh, about as long as you feel like it.

ECU (S109 1X5) - Fred looks puzzled.

FRED (O.C.)

What? I thought you said we needed an interference wave.

25 EXT. CAMPSITE IN SIERRAS - DAY 25

MS (110 1x3) - Mike shows the faintest trace of a smile.

MIKE

(Mischievously)

To interfere with you getting hysterical.

26 INT. POWER PLANT - DAY 26

CU (S111 1X5) - Fred smiles slowly, you can see he glows with appreciation for his friend.

27 INT. MIKE'S HOUSE (FLASHBACK) - NIGHT 27

CU (S111 1X1) - Mike opens the door to-

CU (S112 1X3) - DETECTIVE BRAVANO, in his 40's, wearing a suit, who looks down, averting Mike's eyes.

28 EXT. DESERT - NIGHT 28

ELS (S112 1X5) - The ghostly figure from the opening credits comes closer. We can see it's a woman, but not who.

DET. BRAVANO (O.C.)

There's been an accident.

The ghostly figure comes closer.

DISSOLVE TO:

29 EXT. HOUSE SWIMMING POOL (FLASHBACK) - DAY/MAGIC HOUR 29

Lana's sister's house.

MS (S113 1X5) - A clean, well kept back yard. A pool is blue under the sun.

MS (S114 1X5) - Mike lounges on the patio.

MS (S115 1X5) - Nearby, Lana swims, fluid and graceful as a porpoise.

MS (S116 1X4) - Mike walks to the edge of the pool and watches.

MS (S117 1X5) -

LANA

My sister left us the whole place for the day.

CU (S118 1X2) -

LANA (CONT'D)

(Backstrokes sensuously)

The water's -

ECU (S119 1X3) centered on Lana's mouth.

LANA (CONT'D)

- perfect.

MS (S120 1X5) - On Mike.

MIKE

Water's the only thing that gets bigger
when it's gets colder.

MS (S121 1X5) - Lana pauses in her movement, rotating her head upright.

ECU (S122 1X8) - She looks right at Mike, gazing up a bit with hooded eyes.

Her voice is now sensuous and inviting, soothing and sexual.

LANA

Scaredy-cat. Big baby. Scared to come in
the water.

MIKE (O.S.)

It's beautiful. With my new job we could
get something like this.

While Mike talks, Lana rises halfway out of the water, subtly pouts and wriggles, pressing her breasts toward him and watching his reaction, then gives him a questioning look, indicating "why don't you want me?", then smiling.

She's almost comical, but not quite. A born seductress.

She relaxes and moves to a less blatant mode.

LANA

(Impressed by his smarts.)

You're always figuring things out. Come
in!

Mike knows something's up, but is not too quick on the uptake when a girl is offering herself.

MS (S123 1X4) - Lana swims toward the edge.

She pours up out of the water to stand close to him, right in front of him.

SERIES OF SHOTS OF LANA'S BODY CHEAT-REPEATED TIME PERIOD-

ECU (S124 1X2) - Sluicing water flows down her neck and upper chest.

ECU (S125 1X2) - Sluicing water flows down the center of her upper back neck and upper chest.

ECU (S126 1X2) - Sluicing water flows down the front of her upper thigh.

END SERIES OF SHOTS-

MS (S127 1X2) - She presses a long and sensuous kiss onto his mouth, sweet, gradual and nurturing.

ECU (128) 1x2) - She makes the kiss wantonly sexual, rhythmically opening and closing her mouth as she massages his. Even Mike is starting to warm to her.

It's getting darker and darker, details of her are lost.

MS (S129 1X12) - Lana suddenly breaks away, goes to lie on a CHAISE LOUNGE her legs askew, wriggle a bit, looks at him winsomely , holds her arms out.

She is an irresistibly inviting shadow.

He sort of stumbles over and sinks onto her.

FADE TO DARKER.

It is almost dark. Crickets chime. They are on the chaise.

LANA (CONT'D)
(Just above a whisper.)
Do you know what I like?

FADE TO DARKER.

ECU (S129 1X12) - Lana moves her mouth close to Mike's ear to speak-

FADE TO BLACK.

30

EXT. CAMP - DAWN

30

MS (S130 1X15) - Mike sits at the burnt-out fire, dejected.

LANA (O.C.)
Did you like that?

He takes another swig of whiskey. He looks at the bottles of pills.

ECU (S131 1X2) - The walkie-talkie squawks.

MS (S132 1X15) -

FRED (O.C.)
 (Groggily.)
 You did great Mike.
 (Slowing even more.)
 I've got to sleep now.

MIKE
 You did great.

FRED (O.C.)
 Thanks.
 (Beat.)
 Sorry about calling you a dimwit.

MIKE
 It was "moron", and I am. You're still a comet, Fred.

There is a pause.

FRED (O.C.)
 Meteor.
 (Beat.)
 I'm a meteor.

LS (S132 1X15) - The sun's coming over Mike. It's impossible to read his expression.

The area around the campsite is beautiful in the day.

LANA (V.O.)
 Big baby. Come in the water.

The new light is unbearable.

FADE TO BLACK.

LANA (V.O.)
 Scaredy cat. Scared of the water.
 (Beat.)
 That's what I need.

There is a long, black pause.

A sparse, solo surf guitar melody lightly echoes.

FADE IN:

31 EXT. DESERT - NIGHT

31

LS (S133 1X4) - The ghostly figure comes closer and we can see it's Lana, dead.

CU (S134 1X6) - Her hair is disheveled and she has a blanket wrapped around her. She approaches and looks forlornly at Mike.

LANA

(She sounds tired.)

I know I was wrong, Mike. I love you,
come to me.

She hangs her head.

LANA (CONT'D)

(Exhausted.)

I know I was wrong.

32 INT. DOCTORS OFFICE - DAY

32

CU (S135 1X5) - Dr. Hellstein is seated in her office.

LS (S136 1X4) - Mike shambles in looking absolutely wasted, ruffled, grimy, and disheveled and slumps into the chair, eyes downcast.

CU (S137 1X2) - Dr. Hellstein looks sympathetic but unsure.

LS (S138 1X3) - A few moments pass, they wait.

CU (S139 1X6) - Mike pulls out two pill bottles from his pocket and places them on a table, still looking down.

MS (S140 1X3) - She looks at him kindly.

CU (S141 1X9) - He finally is able to look up at her, his eyes defeated and full of tears.

MS (S142 1X3) -

INGA

(Searching for something non-
cliche to say.)

You'll make me look bad if you do
yourself in, Mike.

MS (S143 1X7) -

MIKE

I don't think you could look bad, Dr.
Hellstein.

He knows he's being inappropriate, and his expression is a mixture of self-mocking, slapstick comedy, and heartbreak. His head sinks down again.

CU (S144 1X7) - Inga's face is a mixture of exasperation at his impertinence and relief he tried some humor.

She recovers and regards him with maternal calm, he is slumped, hanging his head.

ECU (S145 1X5) -

MIKE (CONT'D)

She calls. At night.

CU (S146 1X2) -

INGA

I can tell.

LANA (V.O.)

Come to me.

ECU (S147 1X2) -

MIKE

How?

ECU (S148 1X2) -

INGA

(Mystified.)

I don't know.

ECU (S147 1X2) - Mike is baffled, exhausted.

FADE TO BLACK

Lana's voice fades as it repeats.

LANA (V.O.)

Scared to go in the water.

THE END