

Laguna Monsters

by  
Laurence Newnam

© Laurence Newnam, 2012. All rights reserved.

B&W STUDIO LOGO

Satellites circle the Earth like electrons around an atom.  
FADE IN:

FIFTIES FOOTAGE

You know the kind. MISTER SERIOUS narrates.

The Big Bang.

MISTER SERIOUS (V.O.)  
In the beginning there was only a void.  
But eighteen million years ago, the void  
exploded ...

Giant rocks and fireballs are hurled into space.

MISTER SERIOUS  
... setting off a chain reaction of  
physics and chemistry that led to the  
creation of planets and continents ...

Planets and continents take shape.

MISTER SERIOUS (cont'd)  
... and the complex and fragile ecosphere  
that we call Mother Earth.

Mother Earth in all her complex and fragile splendor.

MISTER SERIOUS (cont'd)  
This primordial stew gave way to the  
creation of an unimaginable variety of  
life-forms. Some survived.

Fish.

MISTER SERIOUS (cont'd)  
Others did not.

Dinosaurs looking at falling snowflakes.

MISTER SERIOUS (cont'd)  
Until recently, scientists believed that  
the Ice Age caused the extinction of most  
complex life forms living at the time.

Smug SCIENTIST in a lab coat writes on a blackboard. He  
draws an arrow from ICE AGE to EXTINCTION.

MISTER SERIOUS (cont'd)

Little did they know that a few species survived, by migrating deep into the Earth, through a network of tunnels and caverns that were heated by the Earth's core.

The Earth's core, like a cozy wood stove. SHADOWY FORMS warm themselves.

MISTER SERIOUS (cont'd)

And for reasons that only the Creator knows, these life-forms were eventually sealed off from the surface by the shifting of the Earth's crust.

An earthquake. Tumbling boulders seal off cave entrances.

MISTER SERIOUS (cont'd)

Life evolved on the planet surface. But each generation has its sightings ...

Excited SCOTS photograph the LOCH NESS MONSTER.

SUPER: LOCH NESS, SCOTLAND - 1953

MISTER SERIOUS (cont'd)

... and its myths and legends.

SHERPAS point and babble at the sight of a YETI.

SUPER: MOUNT EVEREST, NEPAL/TIBET BORDER - 1965

MISTER SERIOUS (cont'd)

And as the ecological problems worsen, and the global warming continues, who knows where and when the Earth Mother, Gaia, will choose to re-open the biological vaults to replenish the never-ending supply of life-forms on Earth.

SUPER: SOUTHERN CALIFORNIA COAST - PRESENT DAY

MONTAGE:

A freighter is tossed in the stormy seas off Catalina.

A Richter Scale needle JUMPS INTO THE RED ZONE.

A shadowy LIFE-FORM lurks in a grotto. Red eyes glow as rocks and dust crumble from the shaking cave ceiling. A scaly green hand reaches out.

EXT. NEW YORK CITY - NIGHT

Lightning CRACKS over the rain-drenched skyline.

INT. HOTEL ROOM

A four star suite. The Central Park view is obscured by the raging THUNDERSTORM. TED STEVENSON, 58, is on the phone. His wife, BARBARA, 54, paces nervously. A beautiful California couple with his-and-her portfolios.

TED

(into phone)

Tyler. Hey. Your sister said you had a little shake out there. Everything all right?

He nods 'okay'. Barbara relaxes.

TED (cont'd)

Our flight's at seven. We'll call you from Florence. Once we start the bike tour you won't hear from us too often.

He absently flips through Italian maps and tour brochures. Barbara stands beside him.

TED (cont'd)

I'm sure your brother's welded to the computer screen, right? Here, your mother wants to speak to you.

He hands the phone over.

BARBARA

(into phone)

Hey listen kiddo, I don't want to go all parental on you, but I DO NOT want you filling that house with kids for a summer-long party.

EXT. CALIFORNIA HOUSE - NIGHT

Moonlight over the Pacific illuminates a spectacular cliff-hanging house. Grace Kelly and Cary Grant could have sipped highballs on this precariously perched ocean-front deck.

BARBARA

Now we agreed to let you make your little movie, but no big graduation parties, okay? And promise me you'll eat an occasional vegetable or two.

INT. STEVENSON HOUSE - CONTINUOUS

TYLER STEVENSON, 18, squeezes through the KEG LINE as he walks with his portable phone toward the kitchen of this incredible house full of PARTYING TEENAGERS. He's a loose and lanky graduate of the Rod Stewart school of hair design.

TYLER  
(into phone)  
Sure Mom, if they're genetically  
engineered vegetables ...

A BLACK CAT with an ear bandage crosses in front of him and jumps up on a coffee table full of beer cans, junk food and pot paraphernalia. The Cat's happy-tail knocks a bong over, spilling murky brown bong water onto the white carpet.

TYLER (cont'd)  
I'm kidding. Calm down. We'll take care  
of the house ... yes, Mister Bill is  
fine. His ear's looking better.

Without missing a beat, Tyler ducks into the kitchen and returns with a dish towel. He tosses it to the Teenagers, who are now holding Mister Bill the Cat up and blowing pot smoke into his face.

TYLER (cont'd)  
(re: Mister Bill)  
Do not worry. He's in good hands.

CLOSE ON MISTER BILL'S STONED FACE

TYLER (V.O.) (cont'd)  
He misses you though. I can tell.

AT THE END OF THE ROOM

A stadium-sized state-of-the-art High Definition TV showing a MUTED LA car chase. Judging by the long line of FLASHING police cars, the entire LAPD is in patient pursuit of this turkey in a Minivan.

There must be fifty Police Cars and five Helicopters chasing this one Mini-van.

TEENAGERS

GIGGLE and MUMBLE as they watch the car chase. A Girl LAUGHS and clamps her mouth.

Tyler SHUSHES the crowd .

TYLER (cont'd)  
 It's just the TV. Yes, I know Amanda's number. You put it all on the fridge, remember? I'll call Mrs. Howser if there's a problem, okay?

Tyler opens a huge sliding door and slips out onto the

BACK DECK

where it's quieter. Tucked in one corner - a necking COUPLE, who are rounding first and racing for second.

A TELESCOPE'S POV

Someone is watching the petting session, which breaks up when the Kid with the phone appears.

TELESCOPE PULLS BACK AND SCANS THE HOUSE

This is one snazzy house, alone at the end of a street, jutting out over the ocean. Usually quiet, the place is now crawling with hormonally-enriched Teenagers.

Meet the Laguna Beach High School Graduating Class. Around the front, pimple-faced SOPHOMORE VALETS park expensive cars along Cliff Drive. There's even a HUMVEE parked next to long steps that lead down to the beach cove.

ON THE VOYEUR

BROCK RONDELL, 57, scratches his Beefeater belly as he slurps gin and tonic. He's a never-made-it-movie-star-recluse, living three houses down the beach. His robe hangs loose and he BURPS as he leans forward into the telescope.

A pouting BIMBO comes out on the deck to retrieve him, when a BARKING DOG catches his attention.

AT THE NEXT HOUSE

MRS. DOROTHY HOWSER, 75, watches the party from her deck, a beachfront busybody who's never seen without a housecoat and cigarette. Her little Hair-Dog BUSTER is BARKING wildly.

An incoming ROCK skips across the deck and hits Buster, who YELPS!

Mrs. Howser SHRIEKS and grabs Buster, glaring at the malevolent Rondell, one deck over.

## BACK AT THE PARTY

Tyler talks on the phone while watching the party inside. A Dog BARKS and then YELPS in the distance.

TYLER  
(into phone)  
Okay, Mom. Don't worry about us, okay?  
Look, I gotta go ...

Looking through the door, he watches

## INSIDE

A Kid with a black eye loads the bong and lights it. This is CHASE FORTUNE, 18, dressed in loose casual black, and just entirely too cool and jaded for his years.

Chase is a thoroughbred of Southern California cool. He wears a cell phone headset all the time.

But even Chase can't disguise his infatuation when STACIE WANG, 17, slithers by, oblivious to him, as she opens the door and steps out onto

## THE DECK

She hands Tyler a beer as he talks on the phone.

TYLER (cont'd)  
No Mom, I won't spill Heineken in the hot tub again. I really have to go now, okay?

Stacy is a small, tan, Asian girl with blond hair and a tight hardbody that ripples though the classy little cocktail dress shrinkwrapped around it.

Stacy is unapproachably sexy. The out-of-her-league high school boys admire her in the same way they'd admire a Ferrari they'd never dream of driving.

She leans against the railing, sipping Pellegrino. Tyler is one of the few guys she can relax around.

TYLER (cont'd)  
Okay, well, you guys just have a great time. Walker says he can track you on the web if you keep that GPS thing turned on. Yeah, I know. That's Walker. Okay. Bye.

Tyler puts the phone down on the railing.

TYLER (cont'd)  
(to Stacie)  
Checking up on me.

STACIE  
I like your parents.

TYLER  
God, they're intense.

STACIE  
Do you still have the arrangement?

TYLER  
Dad put it in writing. Can you believe that? If I can get a film accepted into a festival, he'll allow access to my trust fund.

STACIE  
A short?

TYLER  
Feature.

STACIE  
Wow.

TYLER  
Otherwise I have to go to film school. And the trust is locked until I turn twenty-five or get married.

STACIE  
They don't think you're serious?

TYLER  
They don't want me sinking my trust into a film.

STACIE  
Which is what you'd do.

TYLER  
Whatever.

Stacie turns and watches the ocean.

STACIE  
My mom's entertaining the creep again.

TYLER  
(sympathetic)  
The guy that hit on you?



A SCALY GREEN HAND reaches up from below.

STACIE

Yeah. He's got her drinking again.

The hand is feeling its way ... inching closer to Stacie's ankle.

TYLER

You want to crash here tonight? Take  
Amanda's room?

Stacie's touched ... vulnerable. Don't look to see these  
sides of her any time again soon.

STACIE

You sure?

Tyler nods it's okay don't worry about it. Their secret.

Stacie SCREAMS.

It's only WALTER "BURGER" BELLIE, 18, standing on the ground,  
wearing a monster hand and it looks like ...

STACIE (cont'd)

Burger you shit!

Burger is naked. He's also VERY large.

STACIE (cont'd)

Jesus, Burger!

BURGER

(re: hand)

Hey Tyler, where'd you get this?

TYLER

What are you doing?

Fat Burger is the richest kid among a very affluent class.  
He thinks he has to supply premium dope in order to hang with  
the cool kids like Tyler and Stacie.

BURGER

Where'd you get this hand, man? I want  
one.

He's presently very stoned.

TYLER

Chuck's brother at Paramount. It's from  
DEEP SPACE NINE. Where're your clothes?

BURGER

I'm going swimming. You guys wanna come?

TYLER

Find your clothes Burg and come on back  
up before you get us all arrested.

Pouty Burger TROMPS up the stairs. The deck SHAKES hard.  
Surprisingly hard.

TYLER (cont'd)

Hey ... easy, man.

Tyler and Stacie look at each other as the deck SHAKES. They  
watch the phone plummet from the railing.

STACIE

That's not Burger. That's an aftershock.

She grabs his arm.

BURGER

(oblivious)

Awww, Ty-ler, you said we could get  
drunk and throw up and shit.

TYLER

Let's get this started.

INT. STEVENSON HOUSE - MOMENTS LATER

Tyler rummages through a laundry basket and tosses a beach  
towel to Burger, who wraps himself.

A bedroom door opens and WALKER STEVENSON, 16, emerges. He's  
a younger version of Tyler, with shorter but even messier  
hair that's matted down with a telephone headset.

The strange tattoos circling his biceps are crop circle  
glyphs.

WALKER

Was that an aftershock?

It's like Walker didn't even realize there was a party going  
on. The gang seems to know him. ANNIE THYME, 18, gives a  
little wave. Short, long-haired and full-figured, she's the  
nature-girl earth-mother type.

ANNIE

Hi Walker.

Walker barely notices her.

WALKER

Hey.

Surfer LEONARD "FULTON" FULLER, 18, unleashes a great big stoner smile. With a wild head of sun-bleached hair, he looks like Troy Donahue on acid. This dude dresses entirely in hemp-based products.

FULTON

Mister Walkman. Wassup? Caught any aliens on your webcam yet?

WALKER

(awkward)

No. Not really.

Fulton wobbles over and slides a joint to Walker.

FULTON

If they come for you tonight, just share this with 'em. Peace pipe shit.

Walker takes the joint. He looks at it and hands it back.

ANNIE

We're watching car chases. Come on out and party.

WALKER

Thanks. I'm working.

Walker ducks back in his room.

ON TYLER AND CHASE

in the dining room placing papers on an elegant mahogany table surrounded by windows. There's a panoramic view of the moonlit ocean.

Chase goes into the living room and rummages around the table until he finds two remotes. The group is still watching the car chase.

ANNIE

Watch! Here. He hits the guardrail.

Chase CLICKS OFF the TV and the stereo. The group MUMBLES.

CHASE

Guys. Listen up. You know why we're here. Time for our production meeting and then you all can resume your debauchery.

IN THE DINING ROOM

The TEENAGERS straggle in and take seats. A few KIDS stand around the edges. Papers are stacked at each setting. Chase and Stacie at the head. Fulton and Annie. Towel-wrapped sumo-esque Burger brings the bong with him.

Surfer BLAINE "GROVER" STEADMAN, 18, slides in next to Fulton. He's bigger and bulkier than Fulton. With his shaved head, piercings and tatoos, he's almost scary.

GROVER

Fulton.

FULTON

The squimp are gnarly tonight, Dude.

Tyler enters from the kitchen, with a fresh beer. He raises a toast.

TYLER

To graduation. We are survivors.

BURGER

Fuckin' A. School's out for-ever.

He lights his bong and bursts out COUGHING. He passes the bong. The rest of the group MUMBLE AND CHEER.

Stacie pets Mister Bill. She looks bored.

CHASE

Okay, so if you're at the table, you know the agreement. We've been together for four years ...or longer. After this summer we're probably all gonna drift apart and change and move on to greater things.

(he looks at Fulton and Grover)

Except for the surf monkeys that is.

The groups LAUGHS.

FULTON

Yeah, Chase, you Barnie. This time next year we'll be on the North Shore.

CHASE

(dry)

You guys are too extreme.

BURGER

Extreme dildos.

More STONED LAUGHS.

TYLER

We're gonna make a movie. And if you're in the group, we're gonna need you to act, build scenery, make food, carry props or whatever. Chase is the Producer. He'll act as UPM.

Everyone gives a "huh?" look.

CHASE

Unit Production Manager. You've got schedules and assignments in front of you. There's also some partnership documents that require signatures.

STACIE

Explain them.

CHASE

They say we're forming a Limited Liability Corporation. It's legal and standard in the state of California. Your investment share and participation do not expose you to greater liabilities which might result from the action of this group.

BURGER

Which includes some real fucking Ho-dads.

TYLER

Look. It'll be fun.

CHASE

You do share in the profits. You might make money.

TYLER

(to the other Kids standing)  
And you're all invited to be extras. No commitment if you don't want to. But we want to get as many of the class in the film as we can ... something to remember these days.

GROVER

What's the movie about?

CHASE

It's a beach -

TYLER

(overlapping)  
monster movie.

STACIE  
A beach monster movie?

TYLER  
It's evolving. I might do a pseudo-  
documentary.

GROVER  
Who's the monster?

They all look at Burger.

BURGER  
You said I was the D.P.

CHASE  
We'll get to that. We're not exactly  
sure how many monsters they'll be.

FULTON  
Is there any surfing in it?

ANNIE  
You don't have a script?

Chase gives Tyler a look.

TYLER  
Goddard said all you need to make a film  
is a girl and a gun.

Tyler paces. He absently whacks his hand with a rolled up  
prospectus.

TYLER (cont'd)  
Look, if I have to depend on all of you  
guys showing up every day, it's not gonna  
happen. So this is gonna have to be  
guerrilla style filming. That means we're  
gonna do this Roger Corman style. We'll  
just get together and shoot as many  
scenes as we can and I'll piece together  
a film ... or maybe even two.

They look dubious.

TYLER (cont'd)  
Trust me.

GROVER  
Who's Roger Corman?

ANNIE  
From the Carol Burnett show.

BURGER  
(spoken through bong bubbling)  
The king of independent filmmakers.

STACIE  
What're you gonna do with the finished  
product?

Chase leans back in his chair. To hold forth.

CHASE  
Tyler needs to get it into a film  
festival. I think we'll be able to sell  
it on the web.

FULTON  
Will it have tits in it? Let's do a  
Spring Break titty film.

Tyler walks over and casually WHACKS Fulton in the back of  
the head.

CHASE  
We're raising enough money for a full  
scale marketing campaign. If we get  
distribution and you're a principal  
investor, you'll get pro rata points.

Is it imagination, or are there BLINKING LIGHTS outside?

CHASE (cont'd)  
You'll all get a copy of the prospectus.  
If you're expecting capital gains this  
year, this might be a good write-off.

STACIE  
What about ...

TYLER  
And some of you that need professional  
reels ... we'll get you what you need.

There's definitely BLINKING LIGHTS outside. They're all  
starting to notice it.

FULTON  
Can I be in Stacie's porn film? I can  
hold wood for hours.

BURGER  
I always knew you could hold your own,  
Dude.

Tyler is about to answer when one of the SOPHOMORE parking valets enters.

SOPHOMORE  
Tyler. Cops outside. They'd like to  
speak with you.

EXT. STEVENSON HOUSE - MOMENTS LATER

Tyler talks to POLICE CHIEF MAURICE LITWACK, 57, and OFFICER DENISE SPELLMAN, 33, of the Laguna Beach Police Department. Litwack unwraps a toothpick and probes his gums while talking.

CHIEF LITWACK  
This your residence?

He cranes his neck scoping the place out. Tyler steps outside and stands beside him, doing the same.

TYLER  
Someday, if all goes according to plan.

CHIEF LITWACK  
We got a call about some nekid kids. Are  
you having a little party here, son?

TYLER  
Yessir. It's the final meeting of the  
Laguna High Parchesi Club, officer.

OFFICER SPELLMAN  
That's Chief Litwack to you.

TYLER  
The chief of police investigates parties?

CHIEF LITWACK  
(looking around as he talks)  
Our department's very much oriented to  
community outreach, son. Especially in  
our beach front community.  
(he decides it's clear)  
Well I can't say that I see any problem,  
but there's an awful lot of cars here.  
(beat)  
You're Ted and Barbara's oldest?

TYLER  
That's my sister Amanda. I'm Tyler.

OFFICER SPELLMAN  
Where're your parents?



TYLER

Out of town. Hey, can I go now? Back to my Parchesi game, I mean.

The Cops get back in their car. They smell a rat.

CHIEF LITWACK

Just don't do anything stupid.

Tyler looks up at the moon as they drive away.

INSIDE THE HOUSE

Tyler flashes a thumbs up as he enters.

BURGER

Did you tell them about our suicide pact?

GROVER

What suicide pact?

STACIE

He's kidding, Grover.

FULTON

(to Grover)

You are such a Barnie.

TYLER

Burger, how many can you fit in the Hummer?

BURGER

No way. I'm too fucked up.

TYLER

C'mon, I'll drive.

(to the Group)

Listen, guys. We're gonna head up to Crystal Cove and film a night scene. It's entitled "a bunch of fucked up graduates go skinny dipping in the ocean."

The Group smiles and LAUGHS. The bong starts swaying. Actually a few things are moving. It's another AFTERSHOCK.

BURGER

(looking at the bong)

Whoa.

They wait it out. They're all California kids. No big deal.

TYLER  
Okay, who's coming with me?

EXT. STEVENSON HOUSE - MOMENTS LATER

The Hummer's lights flash on as it backs out of the drive.

EXT. CAL TECH/ SEELEY G. MUDD BUILDING - NIGHT

The sign on the door says SEISMOLOGY LAB.

SUPER: CALIFORNIA INSTITUTE OF TECHNOLOGY, PASADENA

INT. SEISMOLOGY LAB

AMANDA STEVENSON, 21, scrutinizes a computer screen and scribbles furiously, cigarette dangling from her mouth. She's a cutey, but she's an egghead to the bone.

AMANDA  
I don't know, Martin. This looks  
different somehow.

PROFESSOR MARTIN REASONER, 44, looks up at his prize student. He's a nervous little babyboomer with thick glasses, thinning hair and Converse hightops.

MARTIN  
(re:cigarette)  
Aw c'mon, Amanda. You're gonna get me in  
trouble again.

He walks over to glance at Amanda's screen as she stubs out her butt.

AMANDA  
I can't believe we're still getting  
aftershocks if it was only a four two.

MARTIN  
Catalina station?

AMANDA  
Uh huh. San Clemente Fault. Off Dana  
Point. Close to where I grew up.

Martin leans in and punches a few keys. His brow furrows.

MARTIN  
Bring back the Richter drums. This  
broadband array is for the birds.

AMANDA

(sarcastic)

You don't like the Terrascope? It only cost like three BILLION dollars.

MARTIN

(re: Terrascope)

This says four point two, but my gut tells me something bigger is coming.

AMANDA

You still think there's an offshore cave network down there, don't you? There's only one way to answer that question.

He looks at her. She looks back.

MARTIN

You know why I became a geologist, don't you, Amanda? Because I hate the fucking water!

EXT. PACIFIC COAST HIGHWAY - NIGHT

A caravan of rich kid cars, led by the Hummer, heads north. An old MG Midget pulls alongside, driving in the oncoming traffic lane. Fulton, Grover, and Annie wave and shout. Annie sits up on the back of the car and takes her T-shirt off, waving it like a flag as the MG zooms ahead.

CRYSTAL COVE STATE PARK - MOMENTS LATER

The Hummer pulls onto the beach. Annie, Fulton and Grover run naked into the surf, multiple tattoos glistening in the moonlight. Tyler jumps out and runs after them.

TYLER

(yelling)

Wait. Come back here.

(to Burger)

Get the camera.

A few more Kids pour down to the beach, ready for the great debauchery. Tyler cuts them off. Annie, Grover and Fulton come back. Burger shoulders the Arriflex.

TYLER (cont'd)

Listen, guys, we're doing a movie here. This'll be a great scene to have in the can, but I gotta catch you taking your clothes off.

GROVER  
On camera? No way.

STACIE  
You don't have enough light.

TYLER  
(to Chase)  
Best Boy.

Chase turns on the Hummer's LIGHTS, catching all of them in various stages of undress. They all blink. This is taking the fun out of it.

Topless Annie stands with her arms folded in front of her.

ANNIE  
Tyler. We get naked. You get naked.

Tyler stops. There's a bit of staredown. This is the first test. Who's going to run this film?

Tyler walks to the center of the Hummer's light beams and stops. He pulls off his T-shirt.

TYLER  
Okay, this is the deal. The monsters come from the ocean. In this scene, you don't know they exist ... like in JAWS, before the shark was discovered.

He unbuttons his pants.

TYLER (cont'd)  
We'll fill in the close ups later -

STACIE  
Once you have a plot?

Naked Tyler reaches in the MG and throws Annie her clothes.

TYLER  
Once we have a plot. For now, you're all going to GET dressed so you can get UNDRESSED.

FULTON  
What's my motivation?

BURGER  
I'll beat the shit out of you if you don't. How's that?

FULTON  
Works for me.

A FEW MINUTES LATER

Seen from the back, Burger films while Tyler and Chase direct the action. Three naked butts - two skinny, one fat. Burger has a prominent Gumby tattoo on his butt. The rest of the gang are in the ocean - jumping, diving, splashing, partying.

UNDERWATER POV

Naked Teen legs bobbing and kicking. A lot of bubbles and commotion.

Something is watching.

And whatever it is, it's getting closer and closer to one particular pair of legs that are straying away from the pack.

ON STACIE

In the water. She sees Annie drifting away from the group.

STACIE  
(to Grover)  
Hey, she's getting pretty far out there.

GROVER  
(yelling)  
Annie!

ON THE BEACH

Tyler looks at Chase.

TYLER  
That's enough. Cut the lights.

ON ANNIE

Suddenly alone out in the water. She sobers up when the lights go out. She straightens up and treads water for a second. She can hear them yelling at her now.

FULTON/STACIE/GROVER  
Annie! Come back in!

Something brushes her leg. Her face tightens. What the hell was that?

She swims toward shore.

UNDERWATER POV

The legs are heading back towards the group.

ANNIE

swims faster. That same something brushes her leg again.  
Now she's starting to FREAK - a little. She's struggling.

GROVER

sees that she's in trouble. He swims out to her.

GROVER

Hey girl. Come on back to the party.

Annie hangs on to him.

ON THE BEACH

Tyler, back in his clothes, hands out towels as the Kids emerge.

TYLER

Great job guys, you've set me up with  
enough blackmail material to last a  
lifetime.

CHASE

And we're ahead of schedule.

TYLER

There's no such thing as ahead of  
schedule.

INT. STEVENSON HOUSE/KITCHEN - MORNING

Chase sits in the breakfast nook listening through earphones and working on his notebook computer. On the table are: VARIETY, INVESTOR'S DAILY, a highlighter, a cell phone, a SONY digital video camera, and a Chinese language newspaper.

Tyler's Powerbook is also on the table.

The kitchen is a bit of disaster.

Tyler enters. He must have slept in his clothes. He tosses a script on the table.

TYLER

Draft three. Thanks for the notes. It's still missing something.

He opens the fridge and drinks milk from the carton. Chase stares at the computer.

CHASE

You think we can scrape up forty five thousand?

TYLER

I told you I don't trust the NASDAQ.

Chase gives him a look.

CHASE

NASDAQ was SO last century. This is the Hang Seung,

TYLER

Where's that?

CHASE

Hong Kong market. Pacific Cyberworks.

TYLER

Tell it to Burger. He trades Asian.

Chase looks at him a minute. He picks up a HOLLYWOOD REPORTER.

CHASE

Listen to this.

(reading)

Screenwriter and first time director Fuzz Beaverson begins principal photography on his black comedy "Red Meat and Hand Guns" which stars co-producers Harvey Keitel, Sean Penn, and Steve Buscemi. The feature will be offered exclusively on the web.

He tosses the paper down in disgust.

CHASE (cont'd)

You wanna know how he got that gig? He's like twenty two? You know what he did, he did that "Shakespeare Dogs". A seven minute parody. Shakespeare and Tarantino.

He lights a cigarette.

CHASE (cont'd)

Two years ago he was organizing desert raves. Then he buys a VX one thousand and thinks he's Kevin Williamson.

Tyler puts a bowl down for Mister Bill, who's been waiting impatiently.

TYLER

I thought it was Pulp Shakespeare.

CHASE

Whatever.

(eyes on his computer)

Speaking of the Asian market. Did you sleep with Stacie last night?

Tyler ignores the question. He's just discovered that the coffee pot is empty. He looks accusingly at Chase.

CHASE (cont'd)

(shrugging)

Coffee monsters.

(beat)

That's what WE gotta do. We need a five to ten minute video short, preferably some timely parody, if not a blatant rip off, with enough nipples in it to get their attention. We'll email it to every producer in the Hollywood Creative Directory.

TYLER

Maybe we can make a film first.

CHASE

What's your brother's audience for his web page? He gets, like, what ... fourteen hundred hits a day?

TYLER

Something like that.

Tyler GRINDS COFFEE. Chase winces. Hangover.

CHASE

It wasn't so long ago it took a guy ten years minimum to establish the credentials needed to direct a first run feature. Now you can do it in ten minutes. I'm telling you these people have the attention span of hamsters.



The side door flies open. Amanda rushes in, followed by Martin.

Amanda talks fast, grabbing things from the refrigerator.

AMANDA

Looks like the Warner Brothers had a party last night. This is Martin.

(to Martin)

This is my brother, Tyler and that's -

She leans in to examine Chase's black eye.

AMANDA (CONT'D)

Chase.

(to Chase)

Who'd you piss off this time, Chase?

Chase nods hello at Martin.

CHASE

I disrespected someone.

TYLER

What's going on?

AMANDA

Can't talk. Car's running.

She tosses soda cans to Martin. Then she gathers bread, cheese and cutlery into a bag. Arms full, she still finds a way to grab one of Chase's cigarettes and light it.

She sees Mister Bill with his bandage. She glares at Tyler.

AMANDA (cont'd)

What'd you do to Mister Bill, Tyler? You guys are a mess.

She stoops to pet Mister Bill.

TYLER

Where are you going?

AMANDA

Seismology stuff. Did Mom and Dad call from Italy? Gotta go. Bye.

And they're out the door. They pass Stacie coming in from running.

AMANDA (cont'd)

Hi, Stacie.

STACIE

Hey, Amanda.

Stacie enters. Amanda sticks her head back in. She gives a funny look to Tyler.

AMANDA

You never invite me to your parties.

Tyler just waves bye. He makes notes in his script.

Stacie sits, sweaty and puffing. Chase chain smokes.

STACIE

Morning.

She coughs and crinkles her face.

CHASE

How far'd you run?

STACIE

Just eight. I do five at the gym later.  
It's an off day.

Stacie kneels to pet Mister Bill.

CHASE

(to Tyler)

You gotta forget this Roger Corman fetish  
and go digital. Why the hell are you  
trying to do this on an Arriflex, Tyler?  
This isn't a film school assignment, it's  
the real world out there.

Tyler sets the script down and opens the Powerbook. He  
powers up.

TYLER

What'd you say about the coffee?

CHASE

I didn't say anything about the coffee.

TYLER

Yes you did. A while ago.

CHASE

You mean coffee monsters?

TYLER

Yeh, hold that thought. Just shut up a  
second.

STACIE  
 (re: living room)  
 Who else is still asleep out -

Tyler sits and starts to type. With two computer notebooks back to back, it looks like the boys are playing Battleship.

TYLER  
 (interrupting)  
 Wait, Stace.

Tyler holds his temples.

CHASE  
 (re: Tyler)  
 I gotta get this.

He picks up his video camera and films Tyler. He stands and circles, getting him from all angles.

He stage whispers to Stacie.

CHASE (cont'd)  
 He's squeezing out a mental big boy.

There's a RAP RAP RAP at the door. They all jump. It's a UPS MAN. Chase turns with the camera and shoots.

TYLER  
 It's for Walker. Just sign for it.

Tyler's commandeered the computer and he's TAPPING away. Chase looks over his shoulder.

The UPS man nods an appreciative hello to Stacie, cocks an eyebrow at Chase's camera, and proceeds to unload boxes. He obviously knows the drill.

A dog BARKS in the distance, as he returns to the truck for more boxes. Stacie signs.

Stacie looks at the guys. What's this?

TYLER (cont'd)  
 FOIAs for Walker.

STACIE  
 What's a foy-a?

Walker enters with droopy shorts and mattress hair. He pads straight to the coffee pot. He doesn't react to Chase, standing on a chair filming with the Sony.

WALKER  
(to UPS man)  
Hey Stan.

STAN THE UPS MAN  
Hey Walker. Slow day.

Stan the UPS man leaves, a little curious about the hardbodied little blond Asian girl and the videographer with the black eye.

EXT. STEVENSON HOUSE - CONTINUOUS

The UPS truck drives away. Buster chases it. Chase sticks his head out the door to film. He retreats back inside.

INT. STEVENSON HOUSE/KITCHEN - CONTINUOUS

STACIE  
What's foy-a, Walker?

WALKER  
(sipping coffee)  
Freedom of Information Act requests.  
This batch is mostly NSA documents.

STACIE  
For your web page?

WALKER  
Um hmm.

STACIE  
You think you could do a web page for me sometime?

WALKER  
Sure.

Walker picks up Mister Bill and leaves.

CHASE  
Doing a web page, Stacie?

STACIE  
Considering it.

She sips from her water bottle and takes a banana from the table.

STACIE (cont'd)  
I can't decide what to spend my  
graduation money on. I need implants but  
I also want a server.

CHASE  
Why do you need your own server?

STACIE  
Do you have any idea of the kind of  
traffic I'll be getting?

She peels the banana and takes a tiny nibble.

CHASE  
So your web page would be ... like sex  
stuff, right?

STACIE  
Right.

Chase films Tyler typing.

CAMARA'S POV

CHASE (O.S.)  
(narrating)  
In between prison terms, his body riddled  
by years of drug abuse, Stevenson  
produced some of his best work.

TYLER  
(not looking up)  
The Caffeinators. How does that sound?

Chase stops filming and sits.

CHASE  
The Caffeinators.

TYLER  
(still typing)  
What do we have to work with? A few cute  
teenage girls, a small beach town, no  
money. This is divine guidance that we  
are to make a cheesy beach monster movie.  
We'll do the Caffeinators like some  
caffeine-crazed hitmen from another  
planet. "Pulp Fiction" meets "Creature  
from the Black Lagoon" meets "The Toxic  
Avenger".

Chase starts filming again. With renewed vigor. He circles  
Tyler.

STACIE  
What are you doing?

CHASE  
"The Making of The Caffeinators".

TYLER  
It'll be an allegory ... or a metaphor  
... you know what I mean. Caffeine will  
represent Communism.

CHASE  
... or atomic energy. Maybe they're  
Coffee Vampires.

TYLER  
Whatever. Every metaphor works in a  
monster movie.

Chase sets the camera down.

STACIE  
EVERY metaphor works in a monster movie?

TYLER  
Every metaphor works in a monster movie.  
The worse they are the better. All we  
need now are Caffeinator outfits.

CHASE  
How about Men in Black meet the Blues  
Brothers?

STACIE  
Dennis Rodman.

TYLER  
Marries the Creature from the Black  
Lagoon.... BLACK lagoon. I like it.

STACIE  
And they can only survive on the surface  
so long before they have to get back to  
their percolators!

Tyler and Chase look at Stacie with a new found respect.

EXT. DANA WHARF - DAY

An official-looking Chevy Suburban with CAL TECH DEPT  
SEISMOLOGY on the side is parked beside a dock. Amanda and  
Martin unload equipment from the Suburban and hand it down to  
CAP'N DAVE DUPREE, 52, standing in his charter fishing boat.

Cap'n Dave looks like a Hell's Angel with his leather skin, gray hair, beard and thousand yard stare. His boat is a 42 foot trawler named WHARF RAT.

The sign next to the slip says: SPECIAL CHARTERS: CRUISING, WHALE WATCHING, FISHING, BURIALS AT SEA.

CAP'N DAVE  
This isn't drug related is it?

They look at him strangely.

CAP'N DAVE (cont'd)  
Not that I have a personal problem with that. I've had a few pharmaceuticals in my day, but I am a lawful seaman.

MARTIN  
Scientific.

He gives Amanda a nervous look as he hands boxes down into the boat.

AMANDA  
You'll be fine.

CAP'N DAVE  
Okay. The other thing you should know is that I don't anchor off Malibu for celebrity weddings. I'll make exceptions for PIs but not for journalists. ESPECIALLY "People" magazine.

Amanda gives Dave a look, as she climbs into the boat.

AMANDA  
We're from Cal Tech. Cal Tech. Department of Geology. Like the sign says. Is that so hard to believe?

He climbs up into the wheelhouse and starts the engine.

CAP'N DAVE  
(yelling down)  
Fine with me. Let's go out into the ocean to study earthquakes. Whatever you say.

EXT. CAPN' DAVE'S BOAT/OFFSHORE - LATER

The boat chugs along. Dave stays up in the wheelhouse, which is decorated like his little clubhouse.

CAPN'DAVE

Can't say we get a lot of earthquakes out here.

Amanda and Martin ignore him as they consult a chart. Martin looks sick.

AMANDA

(to Martin)

You alright?

(to Cap'n Dave)

Slow down, this is good.

Amanda points to the shore.

AMANDA (cont'd)

There. That's Crystal Cove State Park.

Martin taps the chart.

MARTIN

Here. Stop. This is it. The quake was centered here.

Amanda looks up at Cap'n.

AMANDA

You can cut the engines. We'll be a few minutes.

CAP'N DAVE

That's okay. I'll stay out of your hair. You don't mind music do you?

AMANDA

Music's good. It'll cover up the noise while I grind up these dead bodies!

No reaction from Cap'n Dave as he turns his stereo on. GRATEFUL DEAD BLASTS out. Dave glances down and sees that they're busy so he lights a joint.

On deck, Amanda and Martin lower a small video camera off the port side.

Martin is not having fun on the water.

AMANDA (cont'd)

Okay?

Martin smells the reefer. He climbs up the ladder. Cap'n Dave gives him a mean look, but Martin meets his gaze and holds out his hand.



MARTIN

I quit, man. This is for the nausea.

Dave hands it over. Martin tokes, hands back and climbs down the ladder. He steps off the ladder and exhales.

He nods at Amanda and connects the wires to a large video monitor/recorder. Amanda watches all this while smoking a cigarette.

AMANDA

Better?

MARTIN

Yeh, that helps a little.

AMANDA

Just like old times?

MARTIN

Those WERE the days, Amanda. I'm just a shadow of my former self.

ON THE MONITOR

Aquatic static.

ON THE BOAT

Martin scribbles on his pad.

MARTIN (cont'd)

We'll do this in ten yard increments for starters.

Up above, Cap'n Dave tokes and sits back in his rocker.

MARTIN (cont'd)

(watching monitor)

Let's go to twenty five. I'm not getting anything yet.

Starboard rail. A SCALY GREEN HAND REACHES OVER AND GRABS HOLD.

Cap'n Dave's EYES BUG OUT. He leans forward, incredulous.

The other two are oblivious.

AMANDA

Nothing?

Martin checks the monitor. He adjusts a few dials. He flips a toggle. He scribbles.

Google-eyed Cap'n Dave looks. The hand is gone. He looks at his roach and flips it into the wash.

AMANDA (cont'd)  
The line's caught.

Martin glances on the monitor. Nothing.

MARTIN  
Hold on.

Martin goes to the side to help Amanda.

MARTIN (cont'd)  
Don't force it.

ON THE MONITOR

The CREATURE'S FACE FLASHES ON briefly. It's just a second, but it's full dead-on view of a monster staring at the camera.

ON THE BOAT

Cap'n Dave glances down and sees THE FACE on the monitor. It's staring right at him.

CAP'N DAVE  
Uh. Guys ...

Amanda and Martin are pulling on the line when it's suddenly YANKED HARD, pulling the box with it. The monitor slides across the deck and SLAMS into the rail as Martin and Amanda stare in disbelief. The screen goes blank.

AMANDA  
What the hell?

She scrambles to grab the monitor, which is BEING PULLED slowly up the side of the boat. The box must weigh eighty pounds.

MARTIN  
Did it catch on something?

Cap'n Dave scrambles down the ladder to help hold onto the box as the line pulls harder.

AMANDA  
What is it?

MARTIN  
I don't know!

The monitor is inching its way up to the top of the rail. The whole boat is listing to the port now, with the box acting like a fish hook that's caught in its side.

CAP'N DAVE  
Cut that line! It's pulling us over!

MARTIN  
No! It's got a ---

The monitor is pulled the final few inches as it works its way over the railing and suddenly goes flying into the surf, leaving only bubbles behind.

MARTIN (cont'd)  
recorder.

CAP'N DAVE  
Holy fuck. Holy fucking shit.

They stand silently watching the bubbles, when

SUDDENLY the monitor SURFACES and then SKIPS FURIOUSLY ACROSS THE WATER like it's water skiing away from the boat.

CAP'N DAVE (cont'd)  
And I thought I'd seen everything.

AMANDA  
What just happened?

CAP'N DAVE  
What the fuck are you people up to?

He climbs back up his ladder and starts the engine.

EXT. LAGUNA BEACH/DIVER'S COVE - DAY

A heron skims the ocean surface. It's morning. Two black fedoras slowly emerge from the water like surfacing submarines.

TELESCOPE'S POV

The hats surface, followed by two heads, one fat, one shiny, wearing black Raybans. The faces look strange ... unearthly, as the water pours off the hat brims. The BEINGSS are walking out of the depths of the ocean ... onto the beach.

A dog is YAPPING O.S.

BROCK RONDELL

pulls away from the telescope.

BROCK

What the fuck is that?

Sitting on his stool, his ever-present robe hanging open, he reaches for a rifle propped beside the door.

ON THE GUN

It's not a rifle. It's actually just a Daisy BB Gun with a telescopic sight on it.

Holding the gun, Brock sips his Mimosa and leans back into the telescope.

TELESCOPE'S POV

Pulling back. Panning across the beach. A sexy little Blond (Stacie) is sunbathing, face down on a towel while a Surfer (Fulton) rubs oil on her back. Her top is unfastened.

They don't see the two creatures, wearing black suits and sunglasses that are emerging from the surf and heading in their direction.

Pulling back more. It's a goddamn home movie or something. Those kids. There's Tyler with an old Arriflex camera on his shoulder. Chase is holding a boom mike connected to a tape deck hanging by his side.

That goddamned dog won't stop YAPPING.

The scope swings over to the Howser porch where that fucking little mutt stands on the edge BARKING its head off at the beach action. The old lady is nowhere to be seen.

BROCK RONDELL

looks left, looks right, smirks slightly and loads BBS into the gun. He raises the gun.

BB GUN SCOPE POV

Scanning the porch until it finds Buster. This won't hurt much, Buster.

Two feet in pink fuzzy slippers appear.

Brock puts down the gun and squints at Mrs. Howser, standing on the deck squinting back at him in horror.

Brock waves amicably.

EXT. LAGUNA BEACH

They're filming a close up of Stacie and Fulton as the sunbathing couple. A surfboard, transistor radio, and bongo drums are positioned beside the blanket.

Fulton rubs oil on Stacie's back. Burger and Grover, with their Laurel and Hardy bodies, stand watching, dripping wet as the Caffeinators.

Burger lights a cigar while he watches.

STACIE  
Ummmm. Feels good.

FULTON  
Just like waxing my board.

STACIE  
Why do they call you the Big Gun?

FULTON  
Why do they call you the Cimmeron Girl?

Tyler drops the camera. He leans in, getting pissed.

TYLER  
Cinnamon, Fulton. Cinnamon.

FULTON  
Sorry.

STACIE  
(re: Burger's cigar)  
Would you go down wind with that thing?

TYLER  
Pick it up again.

Chase drops his boom and looks up at the beach houses.

CHASE  
I'm picking up the dog.

Stacie looks around. She holds her top and props herself up. Fulton eyes her.

STACIE  
Cut it out.

FULTON  
I thought you WANTED to be a porn star?

STACIE

For one thing, this isn't a porn set, and it's not cool to stare.

She fastens her top.

TYLER

Forget it. Let's finish with the monster close ups.

BURGER

Aw man. You want us back in the water?

TYLER

Come on. Get you hats back on. This won't take long.

He shoos them like a schoolmarm. Burger and Grover trudge dejectedly into the surf. Burger tosses his cigar in the ocean.

GROVER

I keep losing my hat.

FULTON

You Howlie.

TYLER

Just hold it until it cuts the water. Sunglasses. Okay ... zombies. I want zombie faces.

GROVER

You said android faces last time.

TYLER

Zombie faces. Give me mutant android vampire zombie faces.

BURGER

Are we from the future or the past?

TYLER

You're android hitmen from the future coming to earth to steal all the coffee resources for a syndicate of caffeine vampires.

BURGER

Are we coming from an underwater base or where we dropped in the ocean? Are they paying us or are we just programmed-

TYLER

Will you please get in the fucking water.

They submerge themselves. Tyler stands waist deep in the surf filming.

STACIE, CHASE AND FULTON

watch from the beach. Stacie has a towel on. Chase checks a clipboard.

CHASE

Okay. Fulton, you two are on craft service for the afternoon shoot.

He flips his cellphone open.

CHASE (cont'd)

I better check with Annie.

FULTON

What?

CHASE

(into phone)

Annie.

STACIE

We make sandwiches while Mister Coppola and Mister Lucas here do more important things.

CHASE

(into phone)

We need you this afternoon. Can you do it? Awesome.

FULTON

Bite me, Chase.

GROVER

struggles against the surf while Tyler films. Burger tries to hold up his fellow Caffeinator.

TYLER

It's okay. Maybe this wants to be a comedy. Just give me footage.

BROCK (O.S.)

Did you cubscouts ever consider shooting this at the Marina ... in still water?

They all turn to look at Brock, waddling down to the beach in his loosely tied robe and flip flops, holding a drink.

TYLER

You're our neighbor, right?  
Weren't you an actor or something?

BROCK

I was a something.

BURGER

Brock Rondell! Hey man, I got all your movies.

This is the last thing Brock ever expected to hear.

BROCK

Bullshit.  
(lighting a cigarette)  
You think I'm Harry Dean Staunton. You've got no fuckin' idea who I am.

Burger isn't fazed. He knows his movies.

BURGER

GREASED DANGER. LEATHER ANGELS. PLANET OF NO RETURN. X-RAY NURSES. ZOMBIE SLUMBER PARTY. PSYCHO PRISON HOOKERS.

TYLER

(impressed)  
Oh yeah? Hey. You worked with Corman.

All of them are paying attention now, gathering around Brock.

BURGER

Tyler think's he's Corman's love child.

They realize they're all still standing in the ocean and come out.

BROCK

Yeah? Maybe you wanna pay me the eight thousand dollars he owes me.

He plops down in front of Stacie and THUMPS the bongos. He leans over to offer his hand to Stacie.

BROCK (cont'd)

Brock Rondell.

STACIE

(unimpressed)  
So ... you're like some famous has-been?



CHASE  
What happened?

BROCK  
To what?

CHASE  
Your career.

BURGER  
Yeah, man. You studied with Lee  
Strasberg.

BROCK  
Pretentious motherfucker. I just did it  
to get chicks.

BURGER  
You knew Kerouac ...

Brock starts coughing.

BROCK  
(coughing)  
Yeah, I knew a lot of faggots back in  
those days.

GROVER  
(to Tyler)  
Are we done here?

TYLER  
Can we buy you lunch or something?

BROCK  
Is that old witch up on her deck watching  
us?

TYLER  
Mrs. Howser?  
(he looks)  
Yeah.

BROCK  
Just a minute.

Brock stands up with his back facing the Howser house. He  
leans forward and lifts his robe to moon Mrs. Howser.

EXT. HUSKY BOY - LATER

The sign out front says HUSKY BOY Hamburgers and Pastrami.

MAMA SAN, impossible-to-guess-her-age, shoves a tray through the window to Grover and Burger, now in dry clothes.

Burger has a fresh unwrapped cigar in his shirt pocket.

MAMA SAN  
Double Double Double Triple.

BURGER  
Triple Double?

MAMA SAN  
(irritated)  
Dou-ble Tri-ple.

GROVER  
Monkey style?

She nods wearily.

BURGER  
Give me a sixty four ounce Big Choker  
half Pepsi and half Mountain Dew.

She's known these kids for years but you would never know it.

Burger and Grover walk over to join Chase and Brock at the picnic tables overlooking Pacific Coast Highway.

Brock bites into a pastrami.

GROVER  
You were in SUNSET POINT, man. You were  
the board shaper.

BROCK  
Fuckin' oater.

BURGER  
With Tab Hunter.

BROCK  
Used to give him wedgies. PISS him off.

Tyler and Stacie bring their trays from the window. Brock slides over and pats the seat for her to join him.

CHASE  
You working these days?

Brock lasers him with a "now whaddayu think, dipshit, does it look like I've been working?" look.

TYLER

I'd be happy to write you into our movie.  
It might be fun, right?

Brock drums up his best scoffing look. Playing hard to get.

BROCK

Oh, your little super eight high school  
show and tell project? Well, golly gee,  
I don't know what to say.

TYLER

We're shooting on sixteen black and white  
and a Sony VX one thousand digital  
video. We'll convert the sixteen and  
edit everything in Adobe Premiere five  
oh. Chase, Burger and I are producing.

Brock is eating. He never looks up.

BROCK

Three blind mice.

TYLER

We think we can get into a festival next  
season.

CHASE

Or sell it on the net.

BROCK

Why, I must have give-a-shit stamped on  
my forehead.

CHASE

If we could attach your name, I can get  
financing.

BROCK

I wouldn't count on that, Sparky. My name  
hasn't been attached to anything more  
than child support payments in the last  
thirty years.

Mustard drips from his mouth.

STACIE

These guys know what they're doing.

He looks at her. Admires her spunk.

BROCK

Is that so?

EXT. PACIFIC COAST HIGHWAY - DAY

Tyler driving Chase in his red Corvair convertible.

IN THE CORVAIR

Chase talks on his ever-present cellphone, looking cool with his sunglasses.

CHASE

(into the phone)

No, man, he finds out Brock is attached, he'll take the meeting. And I think I got New Line showing some interest.

(beat)

Yes, they're still buying.

(beat)

Awesome. Why don't you come down to the set. Come watch dailies if you want. Hey man you're breakin' up on ... Hello? Hello?

TYLER

We don't have dailies, Chase.

CHASE

Sure we do. This is so fuckin' money I'm creamin' myself. The Armenian dry cleaner's in for five thousand, and he thinks he can round up five more if the NASDAQ holds.

They pass a UPS truck. The driver waves at Tyler.

CHASE (cont'd)

You know him?

TYLER

They all know the car. What are you promising these guys?

CHASE

They just want a few product placements.

TYLER

Of what? Dry cleaning supplies?

CHASE

I'm talking to Starbuck's. Well, I plan to talk to Starbuck's. Some type of Caffeinator promotional ... like napkins or coasters. Somethin' we can hit Sundance with ...

(MORE)

CHASE (cont'd)  
a blitzkrieg promotional of Caffeinator  
mugs or something.

TYLER  
Who needs a film if you have cool coffee  
mugs?

CHASE  
What about Stacie? You know she's ready  
to go with this porno thing. We might  
as well get with the program. We make  
up a few silly false names. No one will  
know. It'll help finance the important  
stuff.

TYLER  
I like the coffee mug idea.

CHASE  
Soft focus, lots of meadows and  
sprinklers and car washes. The straight-  
to-video market always needs product. The  
appetite is enormous. And what a way to  
get chicks!

EXT. STEVENSON HOUSE - LATER

Stacie's on her mid day run. She looks bionic - just  
impossibly fit. She approaches the house as a UPS truck is  
leaving. The driver BEEPS and waves. The Cal Tech Suburban  
is there also.

Annie is leaving. Her hair is wet. Is it imagination, or  
does she have a half-smirk?

ANNIE  
Hey Stace.

STACIE  
Hi Annie.

INT. STEVENSON HOUSE/KITCHEN - CONTINUOUS

Stacie sticks her head in. Amanda and Martin are eating  
lunch.

STACIE  
Hi, Amanda. Where'd Tyler go?

These two are just cordial, but they have no common ground.  
Stacie nods at Martin. She's not interested in being chatty.

AMANDA  
Haven't seen him. Ask Walker. He's back there.

Stacie smiles absently and enters.

AMANDA (cont'd)  
How's your Mom?

Stacie's passed through already and yells back.

STACIE  
She's just great. She makes sure of that.

Amanda and Martin return to their business - looking at a map. She lights a cigarette and gives him an imploring look.

AMANDA  
We have to go back.

MARTIN  
On the boat? No way.

Mister Bill jumps up on the table. Amanda sets him down. Martin stares at the bong on the table.

MARTIN (cont'd)  
Did I ever tell you why I became a geologist?

#### WALKER'S BEDROOM

Stacie KNOCKS lightly and pushes the door open. Walker looks up from his computer. He's wearing his headset over wet hair.

Actually it looks like he has two monitors. And all kinds of little video cameras and cords and lights. The posters on the wall detail things like alien morphology and field identification of alien spacecraft. Serious shit.

Walker takes a minute to refocus. He's surrounded by cereal bowls and highrise stacks of empty Coke cans.

WALKER  
Oh. Hey. Stacie.

STACIE  
(tentative)  
Okay?

WALKER

Yeh. Sure. Long as you don't mind being on the web.

He points. She looks. There's at least four cameras pointed at her.

WALKER (cont'd)

Tyler's not here.

STACIE

I know. I just thought I'd say hi. Talk to you about a web page and stuff.

WALKER

Hi.

STACIE

You .. eh ... had any trouble lately? Things been okay?

(indicates cameras)

Did you catch any of them?

WALKER

You mean aliens?

STACIE

Yeah.

WALKER

A bunch of us were taken about a month ago. We're all part of the hybrid breeding project and I think they wanted to show us our offspring.

He clicks onto another screen.

WALKER (cont'd)

I think we got some video of the abduction. Want to see?

STACIE

No. Thanks, though. Maybe you could file some type of reverse paternity suit or something.

Walker resumes typing.

WALKER

You need a web page?

STACIE

Yeh, it's kinda like hardcore. You okay with that?

WALKER

Sure. If that's your thing ...

STACIE

I hate it. But I only need to do it for six or seven years and I can retire.

WALKER

But you hate it.

STACIE

Most people do what they hate for thirty years.

EXT. BURGER'S HOUSE - LATER

The Corvair pulls up to a very nice house. An Orange County rich kid's house. The kind that Newport Beach orthodontists can afford.

Burger is in the driveway doing some spray paint touch-up on the Hummer. He's got a large sheet protecting the rest of the body.

Tyler and Chase admire the work.

TYLER

You found the right color.

Burger tosses the sheet and the paint into the back of the Hummer.

BURGER

You can't just use just any paint on a Hummer. Nooo. You gotta use special Hummer paint with, like, Kryptonite in it. It costs about eighty dollars a pint.

INT. BURGER'S HOUSE/BURGER'S ROOM - CONTINUOUS

The room looks like a cross between Tower Records and Circuit City. Custom floor-to-ceiling shelves with a rolling library ladder. Every kind of electronic equipment imaginable, along with guitars, books, magazines food wrappers, baseball cards, Anime posters, Fillmore posters, black lights, and a disco ball in the middle.

There's also a large grow-light nurturing some cannabis babies.



On his hands and knees, Burger burrows through piles of videos. Tyler strums an acoustic guitar, while Chase peruses PENTHOUSE.

BURGER

What's he doing coming out of retirement for us?

CHASE

He thinks he'll get to see Stacie naked.

Chase gives a sideways glance at Tyler.

CHASE (cont'd)

Who knows? Maybe he will.

BURGER

There's a bud in the ashtray.

TYLER

Isn't your mom gonna be home soon?

BURGER

It's liposuction Tuesday.

(beat)

Oh, no, wait. Today, I think it's vaginal rejuvenation.

CHASE

(in pure disgust)

Jesus Christ. Yuck.

Burger spots something.

BURGER

Wait ... here it is.

He hands the video to Chase.

CHASE

(reading)

AMPHETAMINE FEVER starring Jayne Mansfield and Brock Rondell.

Chase displays it to Tyler, who keeps strumming.

BURGER

(re: video)

Turgid stuff, man.

Burger lights the pipe. He passes it to Chase who takes.

BURGER (cont'd)  
(re:pot)  
Siberian four twenty seven. Gold  
medalist in Amsterdam in ninety seven.

Chase exhales. He examines the video.

CHASE  
You mean turbid.

BURGER  
What?

TYLER  
Torrid.

Chase offers to Tyler, who shakes no.

BURGER  
Yes. All of that and more.

TYLER  
How's your British accent, Burger?

CHASE  
Welsh.

TYLER  
How's your Welsh accent, Burger?

Burger tokes and COUGHS.

BURGER  
What the fuck are you talking about?

TYLER  
Chase is telling his investors that this  
will be a small, character driven Welsh  
film. We all have to learn Welsh accents  
now.

BURGER  
Awesome.

Chase tokes.

CHASE  
Look at the history. There's Scotland.

TYLER  
Local Hero. Trainspotting.

CHASE  
Ireland.

TYLER  
My Left Foot. Crying Game.

CHASE  
England.

BURGER  
Full Monty. Lock Stock and Two Smoking  
Barrels.

CHASE  
So what's left in the British Isles?

BURGER  
Wales. Fucking brilliant.

CHASE  
You just have to say shite a lot. That's  
all.

TYLER  
And eejuts.

BURGER  
Eejuts.  
(Welsh accent)  
What the shite do those eejuts think  
they're doin'?

TYLER  
Oh, and ...

CHASE  
Da.

Burger computes.

BURGER  
Your Da's an eejut. He's full of shite.

TYLER  
You got it.

CHASE  
So this will be a quirky little film by  
Welsh slackers.

TYLER  
Welsh junkie slackers.

Burger tokes.

BURGER  
Soccer slackers. Slacker hooligans.

CHASE  
Right. From Austin.

BURGER  
The Kingdom of Slack.

Tyler puts the guitar down and stands. Chase shakes his head.

CHASE  
(re:pot)  
This is good shite, this Norwegian five  
thirty seven triple crown or whatever the  
fuck it is.

EXT. OCEAN - DAY

The Wharf Rat chugs along.

ON DECK

Martin helps Amanda strap on scuba tanks. Cap'n Dave glares  
down from his perch. A shotgun stands within reach.

CAP'N DAVE  
(yelling down)  
If anything weird happens, I am not  
waiting around.

They ignore him. Amanda holds a camera. They have a new  
video monitor on board.

CAP'N DAVE (cont'd)  
Do you understand what I'm saying?

MARTIN  
I shouldn't have let you talk me into  
this.

CAP'N DAVE  
(loudly)  
I shouldn't have let you talk me into  
this.

AMANDA  
I used to dive all the shipwrecks around  
here.  
(she points)  
Down there. The John C. Butler.  
Destroyer class. Sixty feet down.

MARTIN  
How'd it get there?

AMANDA  
Target practice.

The engine stops.

AMANDA (cont'd)  
Don't worry. I'll be right back.

She takes the camera and jumps into the water.

Martin looks up. Cap'n Dave stands guard with his twelve gauge.

MARTIN  
(re: gun)  
Do you mind?

A NEARBY BOAT

is in commotion.

It's a professional fishing charter called NUCLEAR FISHIN' headed in the direction of the Wharf Rat. It's full of DRUNKEN IDIOTS. One Idiot, SKEETER, wrestles with an enormous catch.

SKEETER  
It's gotta be a marlin!

Idiot ROY eggs him on.

ROY  
Hold 'em Skeeter! You hold that bad boy!

UNDERWATER POV

It's the biggest Marlin you ever saw.

But something is closing in on it. Fast.

NUCLEAR FISHIN'

The COMMOTION continues as Skeeter fights the big one.

The boat closes on the WHARF RAT.

WHARF RAT

Martin looks up.

MARTIN  
Isn't that boat getting a little close?

Cap'n Dave looks miffed.

CAP'N DAVE  
Hey you dickwads. Back off.

UNDERWATER POV

Closing in on a thrashing Marlin.

NUCLEAR FISHIN'

Roy holds onto to a straining Skeeter. Their faces are red.  
The water churns around the thrashing Marlin.

The line SNAPS, sending Skeeter and Roy flying backwards.

The Captain looks up to see the Wharf Rat and veers away just  
in time. The fishing Idiots watch as

a pool of BLOOD AND BUBBLES appear where there once was a  
fish.

SKEETER  
Jesus H.Christ.

The boat circles the blood. The fishing Idiots gawk.

SIXTY FEET DOWN

Amanda swims, unaware of all the commotion. She aims the  
camera at the ocean floor.

The CREATURE APPEARS. It's shredding a Marlin when it sees  
Amanda off in the distance. Humanoid. Scaly. Red glow-in-  
the-dark eyes.

The Creature drops the fish and lunges off in the direction  
of Amanda.

ON AMANDA

Minding her own business. Unaware that a hideous monster from  
the bowels of the earth is bearing down on her.

She sees it. She freaks for a second and then she swims for  
her life.

THE CREATURE

is getting bigger. As if it's unfolding. Wings unfold from  
its scaly ribbed back. Part demon. Part gill man. Total  
monster.

FORTY FEET DOWN

The chase is on. Amanda had a head start. She's kicking furiously. The bottom of the boat can be seen.

ON THE WHARF RAT

Martin stares at the monitor.

MARTIN  
This doesn't look right.

CAP'N DAVE  
That's it. I've seen enough.

He starts the engine.

Bubbles and commotion on the surface. Martin leans over the rail.

Amanda bursts through and grabs the ladder.

AMANDA  
(hysterical)  
Go! Go! Go!

Martin is uncertain. He looks at Cap'n Dave.

CAP'N DAVE  
Pull her up! I'm outta here!

He guns it. The boat lurches off. Amanda clings on to the ladder.

MARTIN  
Amanda!  
(to Cap'n Dave)  
Stop!

AMANDA  
Go!

A SCALY GREEN HAND grabs her ankle as she tries to climb up the ladder.

Amanda is hysterical.

Martin grabs Cap'n Dave's gun by the barrel and clubs the Creature's hand away from Amanda.

The Creature releases and Amanda scrambles up the ladder.

MARTIN  
Go!  
(to Amanda)  
Are you okay?

AMANDA

I think so.

The look at her flippers. Shredded. Cap'n Dave is truly pissed.

CAP'N DAVE

I knew you two were trouble.

Martin puts a blanket around Amanda as she stares out in shock.

EXT. MOSS POINT - DAY

The guidebooks call it a hidden gem. It's a 50 yard line of rocks jutting out into the ocean near Tyler's house.

Stacie in jeans and T-shirt sits on a rock contemplating life. She looks exotic, maybe even melancholy.

BURGER (O.S.)

Shit.

PULLING BACK reveals Burger wiping ocean spray off the Arriflex with his T-shirt. He's waist deep in the water.

STACIE

I told you you'd need plastic.

Chase steps out on the rocks to talk to her, carrying a clipboard and walkie-talkie.

CHASE

Can you flip your hair or something?

STACIE

What's this for, Chase?

CHASE

We'll find a place to use it.  
(he looks around)  
It's a good light.

BURGER

I'm ready.

Chase steps back out of frame. Stacie does a few hair flips while Burger circles around slowly.

CHASE

(quietly)  
These would make good glamour shots you know. It's a pretty sexy setting.



STACIE

You mean you'd like me to take my clothes off.

CHASE

That is a prerequisite for your career path, isn't it?

Stacie turns and looks through him.

STACIE

Here comes Steve McQueen.

ON TYLER AND BROCK APPROACHING

Brock is wearing a Cowboy duster and carrying his rifle. Tyler walks beside him.

TYLER

You don't by any chance have a sawed-off shotgun, do you? Or any handguns?

BROCK

I have a Heckler & Koch M P five K nine millimeter. It's not hugely powerful, but it's still a motherfucker. It's small and loud. It'll certainly do the trick. What'd you have in mind?

TYLER

Never mind. Here's the deal. You're the bounty hunter from the future, here to take back the Caffeinators. You meet the Cinnamon Girl, who might be your daughter. You're a cross between the Road Warrior and Clint Eastwood. You got any cigars?

BROCK

This shit's been done to death. You know that?

Stacie, Chase and Burger are gathered to meet them.

TYLER

Yeah, and it works every time.

BURGER

Hey man.

TYLER

Burger. You gotta cigar?

BURGER  
(suspicious)  
Yeah, why.

TYLER  
Give it Brock.

BROCK  
(to Stacie)  
Hello, my little cumquat. You're looking  
comely today.

Burger reluctantly produces a cigar and lights it for Brock.

TYLER  
A girl and a gun.

BROCK  
Loose shoes and a warm place to shit.

Tyler ignores him and pulls some papers from his jeans.

TYLER  
Here's your dialogue.

BURGER  
Is this the inciting incident that  
propels the action forward through the  
first act?

Tyler looks at him funny.

TYLER  
It's just an encounter.  
(to Stacie and Brock)  
But you guys ... its like you know each  
other already. She's your daughter from  
a past life. She reminds you of your -

BROCK  
(interrupting)  
Just give me the lines, Beaver.

CHASE  
(re: video camera)  
I need the digital This needs color.

He leaves.

TYLER  
Okay. Until he's get back, we get Brock  
out on the rocks ... smoking his cigar  
... awaiting destiny.

STACIE  
It's not out there.

BROCK  
Does she come with me?

TYLER  
No, this is just ... well, we'll do a few shots. We'll get you alone and then we'll try one or two with Stacie in it.

BROCK  
You don't really have a script here, do you?

TYLER  
Yeah we have a script. And now I'm rewriting it for you.

BURGER  
You worked with Corman. Tyler's got the same approach. You take advantage of the situation whether you got a script or not.

BROCK  
Okay, but only if there's lots nudity.

He reaches in his coat and pops open a sixteen ounce Budweiser.

ON MRS. HOWSERS DECK

Chief Litwack listens to an agitated Dorothy Howser, as she points down at the beach. There's a man ... THAT man, with a gun.

Chief Litwack nods and looks down. Buster stands GROWLING at Litwack's pants cuffs.

INT. STEVENSON HOUSE - MOMENTS LATER

Walker eats cereal and reads ABDUCTION! magazine. The door bursts open. Martin and Amanda come in, frazzled.

WALKER  
Hey. What's going on? You all right?

AMANDA  
This is Walker.

WALKER  
What happened?

MARTIN  
Your sister encountered something in the ocean.

AMANDA  
It was like this sea monster or something.

Walker goes back to reading.

WALKER  
Underwater base.

AMANDA  
What?

WALKER  
Underwater UFO bases. The Dracos have them. Reptilians. I know people I can call. They're kinda like exterminators.

Martin gives Amanda a "what's he talking about?" look.

AMANDA  
Walker, this was not an alien from an underwater UFO base.

WALKER  
How do you know?

EXT. MOSS POINT - MOMENTS LATER

Chief Litwack advances cautiously on Brock and the kids. He has his gun drawn.

CHIEF LITWACK  
Drop your weapon!

They all turn. Burger swings around with his Arriflex. Chase is holding the digital video. Both are aimed at Litwack now.

BROCK  
I'm not HOLDING the weapon, you dipshit.

TYLER  
(soft)  
Awesome. Keep rolling guys.

CHIEF LITWACK  
Stop the filming!

TYLER  
Sorry. What?

Litwack lowers his gun.

CHIEF LITWACK  
(re: gun)  
Lemme guess. Your friend here's a  
Parchesi hustler here to claim his debts?  
(re: Burger and Chase)  
Stop filming, gentlemen.

STACIE  
Or what? You'll shoot?

CHIEF LITWACK  
Do you have a permit for that?

Brock speaks into his sleeve.

BROCK  
(TV voice)  
One Adam Twelve. Man with a movie  
camera. Illegal cinema in progress.  
Request backup.

CAMERA'S POV (BURGER'S 16MM)

CHIEF LITWACK  
Do you have a city-issued filming permit?

RESUME SCENE

TYLER  
(pointing)  
See that. That's my house. See that.  
(re: Brock)  
That's his house. You're telling us we  
can't shoot a little home movie on the  
beach in front of our own houses?

CHIEF LITWACK  
This isn't a home movie. I've had  
reports of lighting crews, sound  
equipment, and beach monsters.

CAMERA'S POV (CHASE'S VIDEO)

Litwack's face contorts in close up.

CHIEF LITWACK (cont'd)  
PUT THAT DAMN CAMERA DOWN NOW!

Litwack shakes his finger at Tyler.

CHIEF LITWACK (cont'd)  
What we have here ... is a failure to  
communicate.

TELEVISION SET

Back at Tyler's house. The living room TV is showing video  
footage of Litwack.

CHIEF LITWACK (cont'd)  
(on TV)  
PUT THAT DAMNED CAMERA DOWN NOW!

His voice is MUTED.

TYLER (V.O.)  
(Strother Martin voice)  
What we have here ...

INT. STEVENSON HOUSE/LIVING ROOM - CONTINUOUS

Tyler sitting on the top of the sofa, holding the remote.  
Chase, Stacie, Annie, Fulton scattered around.

TYLER/CHASE  
(Strother Martin voices)  
... is a fail-yure to co-mun-i-cate.

The others are cracking up.

TYLER  
I cannot believe he said that. I could  
have lived a lifetime and never heard  
that line said seriously.

CHASE  
By a cop.

TYLER  
By a cop.

FULTON  
He's a Barnie cop.

Burger enters with a cup of beer and Mister Bill.

BURGER

Oh man, I'll be glad when that keg is finished.

He lets the cat down.

ANNIE

Hey, I almost forgot. There was a car chase on the radio.

BURGER/FULTON

Car chase!

They stop the video. Tyler finds the channel.

STACIE

There. That looks like the Five.

FULTON

Harbor Freeway.

ANNIE

That's LAPD, not CHP.

ON THE TELEVISION

An overhead newscopter view of seven LAPD cars chasing a pickup. The sound is muted.

CHASE

It's The Car Chase Channel.

FULTON (O.S.)

Turn the sound up.

Tyler hits the mute. The SOUND comes up.

COPTER REPORTER

(on TV)

Well Dave, this has been going on since four o'clock and he seems to be circling through the same neighborhoods in Hacienda Heights. At one point what looked like the suspect's mother ran out and tried to get in the back of the truck.

Video replay.

THE GANG (V.O.)

Ooohhh.

BURGER (V.O.)  
(whiney perp's voice)  
Awww Mooom, I'm doin' a car chase here!

BACK TO SCENE

Walker comes out of his bedroom on his way to the kitchen.

TYLER  
(to Walker)  
Was Amanda here again? With that guy  
from school?

Walker stops briefly.

WALKER  
Yeah.

TYLER  
Anything going on?

WALKER  
Nah.

He heads into the kitchen.

Annie heads into the kitchen. Chase's cell phone CHIRPS.

CHASE  
(into headset)  
This is Chase.

Stacie walks over to Tyler.

STACIE  
I'm going to work out.

EXT. STEVENSON HOUSE - MOMENTS LATER

Tyler and Stacie out in the driveway. Working their way  
towards her VW BEETLE convertible.

STACIE  
Brock gives me the creeps.

TYLER  
Yeah, me too.

Buster BARKS in the distance.

STACIE  
What's in it for him?



TYLER

They're gonna do a retrospective of his work at the American Film Market. He wants to say he's still working.

She leans on the car and looks at him.

STACIE

When are we gonna finish our conversation?

TYLER

God, I hate that dog.

STACIE

You promised me a reel, Tyler.

TYLER

(getting flustered)

Stacie, if you're really serious about this, you can go up to the Valley and find about eight thousand guys willing and able to make fuck films with you.

(beat)

I don't see that in you. I think you're doing it to piss off your mother.

The BARKING continues.

STACIE

Yeah, well, that's one of the perks. That, and an income bracket well into the six figures if you help me get started right.

TYLER

Which means what? You'll do your professional blow jobs on later films and for now you just want me to do a soft focus glamour shoot of you flashing your tits?

She's in tears.

STACIE

Fuck you.

She starts the car. He can't find any more words. She drives off. More BARKING.

EXT. HOWSER'S DECK - MOMENTS LATER

Buster is BARKING at something on the beach. He jumps down off the deck, just as Mrs. Howser comes out.

MRS. HOWSER  
Buster?

ON BUSTER

Sniffing his way down to the ocean.

THE CREATURE LURKS

in the rocks. Watching the dog.

CREATURE'S POV

Approaching the YAPPING DOG which is having a conniption as the shadow closes over it.

THE STEVENSON'S DECK

Tyler looks down at the moonlit ocean. The YAPPING continues in the distance and then changes to a single sharp YOWL and stops.

Tyler looks around. He glances at Brock Rondell's deck, but its empty.

Annie steps out onto the deck.

ANNIE  
Hey, Tyler.

TYLER  
Hi.

ANNIE  
When's Walker's birthday?

TYLER  
July.

ANNIE  
July what?

TYLER  
Seventh, I think. It might be the ninth.

ANNIE  
Cancer. Hmmm. That makes sense.

They both stare out into the darkness.

EXT. CAL TECH CAMPUS - DAY

Amanda and Martin stroll down the Olive Walk towards the water garden.

MARTIN

We have to tell someone, Amanda.

AMANDA

Who? Who's gonna believe it? The Coast Guard? The police?

He shakes his head no.

AMANDA (CONT'D)

Fox News? The Department of Defense?  
Hard Copy? Unsolved Mysteries?

MARTIN

No, someone here. A scientist.

AMANDA

OK. Let's ruin our careers why don't we?  
(beat)  
Ever hear of John Mack. At Harvard? You know what they did to him when he started researching alien abductions? Ask Walker about that sometime.

She lights a smoke.

MARTIN

This isn't an alien abduction. It's a biological anomaly of some sort. An undiscovered species. It has to be reported.

She turns and looks at him hard.

AMANDA

It's a fucking sea monster, Martin.

INT. BROCK RONDELL'S HOUSE - EVENING

KNOCKING on the door. The house looks like it was decorated by Hunter S. Thompson.

Messy haired Brock pads into the living room with his robe open as usual.

BROCK  
Hold your goddamn horses.

He grabs a loose handgun from the coffee table and shoves it in his pocket before opening the door a crack.

It's Officer Spellman.

BROCK (cont'd)  
You better not be selling something.

OFFICER SPELLMAN  
Sorry to bother you sir, but we have reports of a missing dog. You wouldn't know anything about that would you?

BROCK  
You look great in uniform, you know?  
Ever get a chance to use those handcuffs?

OFFICER SPELLMAN  
Your neighbor said she saw you aim a firearm at it.

Brock picks up the BB gun leaning in the corner.

BROCK  
I confess. I shot it with my high powered BB gun.

Spellman slides a business card through the crack.

OFFICER SPELLMAN  
Let us know if you see anything unusual.

BROCK  
I'll certainly sleep better knowing you've set a dragnet.

He shuts the door.

INT./EXT. CAPPUCCINO EXPRESS - EVENING

A drive through coffee hut at the north end of Laguna. Annie leans out and hands a Latte to a woman in a Porsche.

The film crew descends upon this scene. Tyler and Chase with the digital video and a light. Burger and Grover dressed as the Caffeinators. Tyler calls a huddle.

TYLER  
Okay, she closes up after this car. We gotta move quick.  
(MORE)

TYLER (cont'd)

I want as many scenes as I can get from different angles. This is the Night of the Living Dead scene. You two come out of the bushes and walk towards the stand. Then we'll go inside.

CAFFEINATOR MONTAGE #1

Art house angles of the Caffeinators approaching the Cappuccino Express, doing the Frankenstein walk.

Tight shots of Caffeinator zombie faces.

Inside the Hut, Annie tidies up for closing.

She turns. Two horrible Caffeinators are at the window.

EXT. MOSS POINT - MOMENTS LATER

A FLASHLIGHT BEAM cuts through a strange ground fog as it sweeps the beach. Very X-Files.

MRS. HOWSER (V.O.)

(shaky yell)

Buster!?

It's Mrs. Howser, in curlers and housecoat.

Something glints.

ON A DOG'S NAME TAG

with bits of fur around it.

MRS. HOWSERS' FACE

contorts. She picks up the tag. She mouths "Buster". She's lost her voice. She falls to her knees.

A SHADOW

falls on Mrs. Howser. She turns and looks up at.

THE CREATURE

Right on top of her, eyes blazing.

MRS. HOWSER

faints as the shadow engulfs her.

INT. LAGUNA HARDBODIES GYM - NIGHT

The place is full of perfect faces and magazine cover bodies. None of them are sweating as hard as Stacie, on the treadmill, running like she means it.

Tyler walks up behind her, looking very out of place. She sees him in the wall mirror in front of her. She straddles the moving belt and looks at him only in the mirror at first.

TYLER

This is where you spend half your life?

Stacie just breaths hard and looks.

TYLER (cont'd)

We missed you tonight.

STACIE

Sorry to mess up your movie.

TYLER

I didn't mean that. The film can wait.

She still looks at him only in the mirror.

TYLER (cont'd)

Stop on over tonight if you want. Okay?

STACIE

Maybe.

TYLER

We're doing the beach party tomorrow. At least that's the plan.

(beat)

We can talk some more, you know, about that other -

STACIE

(interrupting)

Tyler, I'm still in the movie, alright. We'll talk later.

She starts running again. He gives a little wave and leaves. She stops running and, finally, turns and looks after he's gone.

EXT. STEVENSON HOUSE/DECK - LATER

Tyler paces with the phone.

There's a group of PEOPLE inside, slightly visible through the glass doors.

TYLER  
(into phone)  
Bring that turquoise Strat. That's  
exactly -

An OLDER MAN approaches tentatively.

TYLER (cont'd)  
They're inside.

Tyler points. The man comes up the stairs, nods and enters.

TYLER (cont'd)  
(into phone)  
But we'll need an acoustic if we do the  
clam bake scene.

Car LIGHTS shine. Someone else just arrived. Amanda gets out of her Honda and grabs an overnight bag. She comes up the steps to the deck.

TYLER (cont'd)  
(surprised)  
Hey, Amanda.  
(into phone)  
Call you back.

AMANDA  
(re: group)  
What's going on?

TYLER  
It's Walker's monthly abduction support  
group.

AMANDA  
How late does that go? I gotta get up  
early.

TYLER  
You're crashing here tonight?

AMANDA  
Yeah. Didn't Walker tell you?

A WOMAN opens the sliding door and runs out SOBBING. Neither Amanda or Tyler react.

TYLER  
Tell me what?

AMANDA

About the sea monster.

A MAN follows the woman, concerned. Again no reaction from Tyler and Amanda as he cuts between them and goes down to the beach.

TYLER

What are you talking about?

AMANDA

There's some kind of creature ...  
(pointing)  
out there. It attacked me.

Stacie appears out of nowhere. At the bottom of the stairs.

TYLER

Hey ... Stacie.

Stacie comes up the stairs.

STACIE

Hi.

Stacie looks at Amanda ... is she taking her bedroom back?  
Amanda looks at Tyler ... is he sleeping with Stacie?

TYLER

I guess this makes me the normal one in the family.

AMANDA

Tyler. I'm serious. I don't think now is the time to be filming a beach movie.

TELESCOPE'S POV - DAY

Beach party in progress. Girls in bikinis. Surfers trying to impress them. Tyler directing. Chase on video. Burger shoulders the Arriflex. Everybody's in the water.

THE TELESCOPE SWINGS OVER

to the Howser deck. No yapping dog. No Mrs. Howser.

ON BROCK RONDELL

leaning into the telescope and talking on a cellphone.

BROCK

(into phone)

Well, Howard, what can I say?

(MORE)



BROCK (cont'd)  
A quirky little independent film. I'm  
not at liberty to discuss this any  
further.

Still talking, Brock stands and goes to the side of the deck  
to urinate.

BROCK (cont'd)  
What? Yes, I'm on location. Now I want  
you to find me the next BLAIR WITCH  
PROJECT. Earn your fee for once.

#### BEACH PARTY MONTAGE

SURF MUSIC UP as:

Annie and the GIRLS splash in the waves.

Fulton and the GUYS show off on surf and boogie boards.  
Tyler directs while Chase and Burger film on video and 16mm.

Sultry Stacie strolls down the beach carrying a turquoise  
Stratocaster. The crew leads with cameras. A real MTV type  
of ridiculous scene.

Amanda watches from the deck with binoculars. Walker takes  
the binoculars and looks himself.

Now there's a surfing Caffeinator. It's Grover.

The guys and gals gather round Grover as SURF GUITAR rings  
out. Fulton jumps in on bongos. Burger sets his camera down  
and takes over a guitar playing Caffeinator.

Kids dance. Stacie does a slow, erotic Twist in front of  
Burger.

BROCK (O.S.)  
Hep cats! Cool Daddies! Jive monkeys!

They turn. Brock has his drink and his cowboy duster.

BROCK (cont'd)  
Love those hormones.  
(to Stacie)  
Did anyone ever tell you you remind them  
of Yvette Mimieux?

She ignores him.

TYLER  
You got your gun?

Brock takes a swig, then stands at attention and salutes Tyler.

BROCK  
Armed and dangerous, Huckleberry.

Tyler faces the troops, Chase films Tyler.

TYLER  
Okay, gang. Next setup is in the water.

FILMING NEW SCENE - LATER

Kids in the water, same as before, except Brock stands off to the side. Stacie's in the water this time. Burger's back with the camera.

TYLER (cont'd)  
Okay, Stacie, swim out a little further.

Amanda and Martin approach.

AMANDA  
Tyler, don't let them get in the water like that. I told you what was out there.

TYLER  
(dismissive)  
You saw something off Dana Point, Amanda.

Chase films this exchange.

MARTIN  
We saw something off the coast of Southern California, Tyler. There's been several significant earthquakes on the coastal shelf.

TYLER  
Look ... the whole point of this scene is to look like the monsters attack. They're all coming right back in. All right?

Amanda's not happy.

AMANDA  
Don't fuck around with this, okay?  
(re: Brock)  
Who's the Road Warrior?

TYLER

Brock Rondell. He's that asshole that lives next to Mrs. Howser.

Amanda turns and stares into Chase's camera.

AMANDA

Get a job, Chase.

She and Martin leave.

Tyler turns to Brock and the crew.

TYLER

Ready, Brock? You're gonna put the fear of God in them. We're rolling.

Brock stomps to the water's edge.

BROCK

(screaming)

Get out of the fucking water!

He SHOOTS his pistol into the air.

Chase gives Tyler a look. They weren't expecting that.

CHASE

This motherfucker is certifiable.

TYLER

Now Mrs. Howser will be on the phone.

Tyler looks back at the Howser house. Unusually quiet.

ON STACIE

She hears the gunshot. It scares her. She's the furthest out and starts to swim in.

Something grabs her leg. She SCREAMS.

ON THE BEACH

Tyler grabs Burger and points toward Stacie.

TYLER

Zoom in on Stacie.

Stacie SCREAMS again. She's flailing her arms. The other kids are starting to come out of the water, a little shocked at the intensity of it all.

TYLER (cont'd)  
(under his breath)  
Okay, Stacie. That's good.

ON STACIE

She breaks loose and swims like mad. She looks back.  
and SEES THE CREATURE BRIEFLY. Just beneath the surface.  
She's hysterical.

ON THE BEACH

They watch as Annie and Fulton wade out to meet hysterical Stacie.

CHASE  
I didn't know she had it in her.

Brock wades out in the water, holding his gun. His coat floats behind him. They bring Stacie in and she collapses on the sand.

STACIE  
It was real! It was real, goddamn it!

They're all getting a little uncomfortable. Stacie looks at Tyler.

STACIE (cont'd)  
(crying)  
It grabbed me!

Brock SHOOTs. He empties his gun into the ocean. Nothing there.

Except. Something pink washes ashore. Tyler holds Stacie as Fulton retrieves it and brings it over.

A wet fuzzy pink slipper with seaweed dangling from it.

EXT. MRS. HOWSER'S DECK - EVENING

Tyler, Chase, Amanda and Martin are snooping around, looking more concerned by the moment. Chase films digital video. Martin shines an impressive flashlight.

TYLER  
(to Amanda)  
Her door's open. Let's go in.

Amanda looks at Martin. He nods "you go ahead". She enters with Tyler.

Chase aims the camera at Martin as he looks around the house with the light.

CHASE  
You're a professor at Cal Tech?

MARTIN  
Is this an interview?

CHASE  
Home movie. What's a seismologist doing chasing sea monsters?

CAMERA'S POV

Martin holds the light under his chin to create the famous monster effect.

MARTIN  
I think this has something to do with the recent offshore seismic activity. I really don't expect to find a sea monster. I'm sure there's a logical explanation.

BACK TO SCENE

Amanda and Tyler come out of the house.

AMANDA  
She's not there. What'll we do now?

INT. STEVENSON HOUSE - MOMENTS LATER

The usual gang is in the living room. Burger, Fulton, Grover. The table is littered with take out bags from the Husky Boy.

The PHONE RINGS, but can barely be heard over the TV which is showing an LA Freeway car chase.

BURGER  
(re: TV)  
Come on Air Nine. Stay with it.

FULTON  
(singsong)  
You're gonna have to refuel.

The PHONE is still RINGING. Walker comes out of his bedroom. Burger hands him the phone and turns back to the car chase.

A few seconds later, Annie comes out of Walker's room, looking a little disheveled.

Burger and Fulton notice this and raise their eyebrows. Grover is oblivious.

WALKER

Hello.

He walks into the kitchen to hear.

WALKER (cont'd)

Hey Mom. How's Tuscany?

He steps out on the deck. Brock is talking to Stacie, who looks like she's leaving.

WALKER (cont'd)

Nothing happening here, really. Summer stuff.

Stacie waves "bye" to Walker as she heads down the steps. Brock follows her.

STACIE AND BROCK

stand outside the house in the shadows.

BROCK

I've got some friends in the valley. We can get you a career, young lady. There's a healthy market for Asian skin.

STACIE

I'll pass.

She tries to leave. He grabs her arm.

BROCK

You're not Chop Suey. You're prime rib. You know that.

STACIE

Get your paws off me.

She tries to pull away. He squeezes.

BROCK

I've got connections.

She breaks away and storms off. He lights a cigarette and watches. Then he walks off.

INT. LAGUNA BEACH POLICE STATION - NIGHT

Chief Litwack is on the phone. He makes faces at Denise Spellman, like this is a pain-in-the-ass call.

CHIEF LITWACK

(into phone)

Listen, young lady, I know you're brother's filming some sort of monster movie without a permit. This better not be part of the movie.

EXT. MRS. HOWSER'S DECK - CONTINUOUS

Amanda hands the cell phone to Martin

AMANDA

Here. You tell him.

MARTIN

(into phone)

Hello. This is Martin Reasoner. I'm a professor at Caltech. Hello? Hello?

Chase takes the phone back.

CHASE

Sorry, guys. It's been acting up.

INT. LAGUNA BEACH POLICE STATION - CONTINUOUS

Chief Litwack hangs up the phone.

CHIEF LITWACK

(to Spellman)

Now they're pretending to be college professors.

He stares out the window.

CHIEF LITWACK (cont'd)

I hate summer.

EXT. CLIFF DRIVE - MOMENTS LATER

Stacie climbs into her VW convertible, parked next to the beach steps. She starts the car.

The SCALY GREEN HAND APPEARS. It's been lurking on the steps.

Stacie puts the car in 1st. It won't budge. The Creature grabs the front bumper as it comes up the stairs.

Stacie puzzles, then FREAKS when the CREATURE RISES IN FRONT OF THE CAR. It pulls itself up by the front bumper.

She jams the car in reverse. GEARS GRIND. She tries again. The Creature is RISING UP IN FRONT OF HER CAR.

HYSTERICAL, she finds reverse and turns on the lights and tries to back out.

The CREATURE STOPS DEAD in the lights. Frozen in terror.

ANOTHER LIGHT BEAM hits the creature. It turns. More fear. It half runs/half tumbles down the beach steps to the Divers Cove beach and disappears into the night.

Martin's flashlight follows it down, as Tyler, Amanda and Chase run to Stacie.

INT. STEVENSON HOUSE/LIVING ROOM - MOMENTS LATER

Stacie shivers with a blanket. The gang is standing around her. That's Chase, Martin, Burger, Annie, Fulton, Grover. Tyler hands her a tea. Walker has come out of his room. A MUTED car chase is on the TV. Amanda holds Mister Bill.

MARTIN

Maybe we should call the police again.

AMANDA

What good will that do?

TYLER

No one's gonna believe it.

Burger lights a joint and offers it to Stacy.

BURGER

Here. It's a crossbreed of Honduran Green Leaf lightly tinged with Soma Skunk. It'll help you chill.

STACIE

No thanks.

He offers it up. Martin slinks up and sheepishly takes the joint.



CHASE  
(discreetly)  
Be careful. That's extreme shit.

Martin nods.

BURGER  
This is so fucking cool. Just like a  
beach monster movie, or something.

STACIE  
Shut up Burger. It's not chasing you.

BURGER  
It knows I'd whup it's motherfucking sea  
monster ass 's why.

CHASE  
We should film this.

He goes for his camera.

TYLER  
Why?

CHASE  
Marketing. Promotional material.

TYLER  
Chase is an Access Hollywood kind of guy.

Chase and Tyler exchange looks.

WALKER  
I think I can help.

They all look at him, surprised.

WALKER (cont'd)  
I mean I've got some ideas. If we can get  
this thing on a web camera, I can  
broadcast the picture. It'll get  
noticed.

AMANDA  
Walker this isn't the Thing From Outer  
Space.

WALKER  
No, I know, Amanda. It's The Beast From  
Twenty Thousand Fathoms.

Martin's glazed eyes swing back and forth as he watches the  
conversation.

MARTIN

Cool.

SETTING THE TRAP MONTAGE

BONGOS AND SURF GUITAR as:

Walker and Annie run wires down the steps to Diver's Cove.

Amanda and Martin make connections to a small video camera on the deck railing.

Stacie sweats on the treadmill. She's running harder than usual.

Amanda and Martin pour over nautical charts in the kitchen.

The UPS man gives funny looks as he unloads boxes and Chase films him.

Walker carries his computer monitor from the bedroom to the kitchen table.

Brock sits in his robe watching himself in an old Biker video. He's looking pretty fucked up.

EXT. STEVENSON HOUSE - DAY

Tyler and Chase are on the deck.

CHASE

I made some notes on the script.

Tyler looks at him in disbelief.

TYLER

We seem to have abandoned the script.

CHASE

Yeh, well, that's like the first note I made.

Tyler looks over at Brock's deck and sees Brock watching them through his telescope.

Brock gives a cute little wave. Tyler gives a cute little wave back.

TYLER

What about Jack Nicholson? Don't you think he's a liability?

CHASE

A gift from the god of B movies.

The Hummer pulls into the driveway and Burger and Grover get out grinning. It looks like they've been smoking dope. Burger pulls a box from the back.

Tyler and Chase walk down the steps to meet them.

BURGER

I scored, man.

TYLER

Yeh, where?

GROVER

We had to go all the way to Long Beach.  
This fucker drives like a lunatic.

Burger grins. He pulls a box out of the bag.

BURGER

Inflatable squimp. I have found my soul  
mate.

TELESCOPE'S POV

Brock watches as Burger displays a box with the title  
PLEASURE MATE 2000.

He opens the box and holds up the flaccid plastic doll, which  
slowly unfolds.

EXT. DANA WHARF - DAY

Amanda, Martin, Tyler and Chase are on Cap'n Dave's Boat.  
The Cap'n doesn't look happy. Martin doesn't like this any  
better.

CAP'N DAVE

No.

AMANDA

Come on. We'll pay extra.

Amanda lights a smoke.

CAP'N DAVE

You're not diving?

AMANDA

No diving.

MARTIN  
(to Amanda)  
It looks a little choppy out there.

CAP'N DAVE  
(re: Tyler and Chase)  
Who are these guys?

AMANDA  
He's my brother.

CAP'N DAVE  
Why is it I have a normal life except  
when you two come around and then  
suddenly I see the Creature from the  
Black Lagoon?

MARTIN  
You saw it?

Tyler takes the camera from Chase and discreetly holds it at  
his side and films.

CAP'N DAVE  
(pointing)  
It tried to climb on board while you two  
were playing scientist.

CHASE  
(sober)  
It tried CLIMBING ON BOARD?

EXT. THE WHARF RAT/OFFSHORE - LATER

The boat pitches in the strong surf. Amanda, Martin and  
Tyler are lowering the inflatable doll off the back. It's  
tied to a rope. Martin looks sick.

CAP'N DAVE  
Now what are you doing?

TYLER  
Burial at sea.

CAP'N DAVE  
That costs extra.

CHASE  
Wow. Look at the surf.

MARTIN  
No thanks.

He goes to the side and heaves.

AMANDA

He hates it I keep bringing him out here.

Tyler sees something on shore.

TYLER

There's Grover.

Chase pulls out his phone and dials.

EXT. LAGUNA BEACH/MAIN BEACH - CONTINUOUS

Grover stands on top of the life guard tower waving a flag.  
Burger stands down below on the boardwalk.

Burger's cell phone RINGS.

BURGER

(into phone)

Check point Charlie.

(beat)

Yeh. We figured that was you. Grover's  
got the first shift.

Grover looks into binoculars.

GROVER

(yelling down)

Ask 'em who's heaving off the side.

BURGER

(yelling up)

I lost the connection.

Burger lifts the Arriflex and films the Wharf Rat.

EXT. THE WHARF RAT/OFFSHORE - CONTINUOUS

All-puked-out, Martin leans over the side, both arms bracing  
himself. The others are busy trawling with the Love Doll  
monster bait.

MARTIN'S POV

The CREATURE'S face surfaces and looks right at him.

ON MARTIN

Frozen in terror.

RESUME SCENE

Martin can't believe what he's seeing.

MARTIN

Hey guys ...

Faster than a blink, the CREATURE'S green scaly arm comes up and GRABS MARTIN'S ARM

and pulls.

Amanda turns and sees Martin being pulled over the side.

AMANDA

Martin!

The others run to grab Martin's legs.

Except Tyler, who is filming.

AMANDA (cont'd)

Tyler!

ON THE TELEVISION

The action continues in a series of blurred scenes and frenetic camera movements.

TYLER (O.S.)

Here! Watch.

INT. STEVENSON HOUSE/LIVING ROOM - CONTINUOUS

Tyler, Chase, Amanda, Burger, Fulton, Annie and Walker watch the footage. Green faced Martin sits sullenly with a blanket around him.

WALKER

Did you get him?

ON THE TV

A quick blurred image of the Creature pulling on Martin.

FULTON

Mother-fucker.

BURGER

God damn.

SHOTS are fired. The Creature releases. The camera swings around to show Cap'n Dave with his shotgun. He sees the camera. The image swings wildly and then cuts off.

RESUME SCENE

The gang sit transfixed.

CHASE

The Discovery Channel. A and E. No, no ... biotech firms. THAT's where the funding is these days. This is a biotech gold mine.

EXT. STEVENSON HOUSE - NIGHT

Tyler and Stacie are walking around the house. They stop at periodic checkpoints where Walker has installed video cameras, lights and motion sensors.

TYLER

Sorry we never finished our discussion.

STACIE

Brock offered to help me.

Tyler waves an arm. A light comes on. He looks at the miniature video camera.

TYLER

I'm sure he did. He offered to co-star, too, right?

STACIE

He's a lech. They're all leches.

They walk to the next point, at the base of the stairs. Tyler stops and looks her in the eyes.

TYLER

So why do you do this to yourself?

STACIE

How is my thing different than what you're doing?

Tyler waves a hand. Another light comes on.

TYLER

I'm not trying to punish my mother.

STACIE

Thank you Doctor Freud.

She walks off.

TYLER  
Stacie! Hey!

She stops and looks. Grover walks up.

TYLER (cont'd)  
That thing is out there!

GROVER  
Hey guys.

STACIE  
(to Grover)  
You're goin' my way?

GROVER  
Back to guard duty.

STACIE  
Guard me first, Grover.

She takes his arm and walks.

TYLER  
(yelling after her)  
Where're you staying tonight?

No answer.

Tyler HEARS something. He turns. It's Burger and Fulton.

FULTON  
(re:Stacie)  
Would you please hurry up and nail her.

BURGER  
You're givin' us all blue balls.

TYLER  
Where're you going?

BURGER  
Supply run.

FULTON  
Burgers, beer and bullets.

BURGER  
Nutrition, ammunition.



FULTON

And some condoms for your hound dog brother.

BURGER

He seems to be the only one gettin' laid around this place. And he's barely old enough to drive.

They walk to the Hummer.

TYLER

How's the film stock holding up?

Burger gives a thumbs up and climbs in the Hummer.

INT. STEVENSON HOUSE - NIGHT

Walker stares at the monitor on the kitchen table. Annie rubs his shoulders. Amanda and Martin stand behind them eating pizza.

MARTIN

You do this type of thing a lot? Video surveillance?

ANNIE

This guy never sleeps. He aims cameras at his bed in case he's abducted.

AMANDA

He was the first eight year old with an abduction web page.

(re: screen)

Are all the cameras working?

ON THE SCREEN

Video shots from the cameras mounted outside the house.

WALKER (O.S.)

Looks like it.

RESUME SCENE

Martin paces.

MARTIN

You know as a scientist, I can't really accept that you're being abducted by aliens.

WALKER

No, they're not as plausible as sea monsters.

(re: screen)

Something's happening out on the street.

ON THE MONITOR

A motion sensor light FLASHES on. The camera is aimed at Cliff Drive which runs beside the house.

RESUME SCENE

Tyler enters and grabs a slice of pizza. He leans in to look at the monitor.

AMANDA

Jesus, Walker. It's really working.  
There's something out there.

They all lean in closer.

Then, there's a collective heart attack.

AMANDA/MARTIN/ANNIE

Aah!

ON THE MONITOR

A huge scary kitty Cat face.

RESUME SCENE

They all sit back.

ANNIE

Mister Bill. I'll go get him.

ON THE MONITOR

A SCALY GREEN HAND reaches down toward the Cat.

THE GANG

collectively SCREECH

AMANDA/MARTIN/ANNIE

Oh, no! Mister Bill!

EXT. WALKING PATH - MOMENTS LATER

The path that connects Cliff Drive to the main beach Boardwalk. It winds along the shore and overlooks the beach.

Stacie and Grover stop.

GROVER  
You're sure?

STACIE  
I'm fine. Thanks.

Grover walks on. Stacie sits looking out at the ocean.

A hand reaches out and strokes her hair from behind.

She turns, startled.

It's Brock. He's very drunk.

BROCK  
Something about a full moon brings out  
the monster in me.

STACIE  
Get lost.

BROCK  
Is it really safe for you to be out here  
alone? Where're your boyfriends?

STACIE  
Go fuck yourself, Brock.

His face can't hide that he's hurt.

BROCK  
I'm not that bad of a guy once you get to  
know me.

STACIE  
Get away from me.

BROCK  
But why the blondie look? I'm not sure I  
get it.

FURTHER UP THE PATH

Tyler sees the shadows on the bench.

TYLER  
Stace?

STACIE  
Tyler!

Brock picks up Stacie and throws her over his shoulder.

BROCK  
Let's go for a swim. It'll be fun.  
He carries her down the winding steps.  
Tyler sees them disappear down the steps.

TYLER  
Stace!

ON THE STEPS

Stacie pummels Brock but he's too big and too drunk to feel much.

BROCK  
Whoa there, Firecracker. I'm not goin'  
to hurt you.

EXT. MAIN BEACH/LIFEGUARD'S TOWER - CONTINUOUS

The Hummer has pulled up onto the beach. Grover is just arriving by foot. Burger is dressed in camouflage, with ammo belts and black face.

GROVER  
This is a Double Double, right?

BURGER  
Surf monkey style.

FULTON  
Barnie style.

GROVER  
Did you go up to the window like that,  
man? Dressed like Sergeant Rock?

FULTON  
(laughing)  
You shoulda' seen the Mama San. She  
thought she was back in Da Nang.

BURGER  
Poon tang.

Surf monkey locker room.

BURGER (cont'd)  
Later man.

The Hummer pulls away.

Grover walks toward the tower with the food. He spots something happening along the beach. He sets the food down and gets his binoculars and flashlight.

He peers through the binoculars.

GROVER  
(to himself)  
What the fuck's goin' on?

He dials a cellular.

GROVER (cont'd)  
(into phone)  
Hey, it's Grover.

SHAW'S COVE BEACH

Brock carries Stacie along the rock wall, among the shadows.

INT. STEVENSON HOUSE/KITCHEN - CONTINUOUS

The war room. Walker monitors the screens with Martin and Amanda. Chase films the situation. Walker hands the phone to Chase.

CHASE  
Yeah.  
(beat)  
No, man, I just got back. They said  
Tyler went out looking for her.  
(he listens)  
Okay, I'm coming down.

Chase disconnects.

MARTIN  
What's going on?

CHASE  
I don't know yet. You guys hang tight.

He heads out the door.

EXT. STEVENSON HOUSE - CONTINUOUS

Chase walks towards cliff drive when

he's SUDDENLY HIT BY LIGHTS.

It's the Hummer. Burger gets out dressed in his full battle regalia.

CHASE

Awesome.

Fulton climbs out. He's amused.

FULTON

How do you like Nick fucking Fury?

BURGER

Go ahead and laugh, pencil dicks.

CHASE

(to Fulton)

Give Sargeant Rock a Three Musketeers or something. Keep him occupied.

EXT. SHAW'S COVE - NIGHT

Tyler walks down the steps with the light.

TYLER

Stacie?

(beat)

What's going on, guys?

ON BROCK AND STACIE

Brock is out of breath. He drops Stacie. She stands up to him.

STACIE

What are you doing? Are you crazy?

BROCK

What's wrong with you? Don't you recognize genuine affection?

STACIE

You're such a jerk.

BROCK

Yeah, I know.

TYLER

is making his way down the steps and sweeping the flashlight along the beach.

A LIGHT FLASHES from the lifeguard tower. It's Grover sweeping his light beam.

CHASE

is making his way down the path.

CHASE

Tyler?

TYLER'S LIGHT

sweeps across Stacie and Brock.

TYLER

Brock!

STACIE

Tyler!

BROCK

Hold on, Huckleberry. It's not what you -

Tyler runs and TACKLES Brock.

STACIE

Tyler, wait.

A SCALY GREEN HAND

comes out of the water and grabs a nearby rock.

BROCK AND TYLER

stand up and dust off.

Stacie stands beside Tyler now.

STACIE (cont'd)

He's just being a jerk.

TYLER

Leave her alone, Brock.

Brock starts to answer, but he sees

THE CREATURE

rising up out of the water.

AN UNGODLY SOUND comes from its mouth.

STACIE AND TYLER

turn. It's right behind her.

TYLER (cont'd)  
Stacie, run!

Tyler aims the light at the Creature.

But it's too late. The Creature sweeps up Stacie in its arms.

Stacie SCREAMS.

CHASE

nearby. Hears the scream and runs down the stairs.

EXT. MAIN BEACH/LIFEGUARD'S TOWER - CONTINUOUS

Grover shines the light and sees the Creature grab Stacie.

He grabs the cell phone and frantically dials.

THE CREATURE

stumbles toward the water. Stacie kicks and pounds it.

BROCK  
Don't panic!

STACIE  
(yelling)  
Yeah, right!

Tyler runs toward it waving the flashlight. This confuses the Creature. The Creature stumbles around, not sure where to go.

Chase runs towards them and stops dead when he sees the Creature holding Stacie.

CHASE  
Oh shit!

Tyler tries to steer it away from the water.

Brock picks up a big rock, ready to throw.

Then ...

the Creature SNIFFS the air.



INT. STEVENSON HOUSE - MOMENTS LATER

Walker is on the headset phone, tapping away at the keyboard. Martin, Amanda, Fulton, Burger and Annie stand behind him.

WALKER  
(into phone)  
I got you. I see it.

BURGER  
Jesus. We were just down there.

Martin exhales finally.

AMANDA  
What about Mister Bill?

BURGER  
Let's go.

They all head towards the door - except Walker and Annie. Walker stares at the screen like an air traffic controller.

Amanda taps him.

AMANDA  
Let's get down there. We'll call the police on the way. They have to believe us now.

WALKER  
You go. I can patch the video stream into the web. I'll get somebody's attention.

They're on their way out the door. Amanda looks back over her shoulder at her brother.

AMANDA  
They'll never believe it's real.

ANNIE  
Yes they will.

EXT. MAIN BEACH - MOMENTS LATER

The Creature sniffs, still holding Stacie. Brock, Tyler and Chase stand near the water, tentative and scared.

Stacie pounds on the Creature. It ignores her. It's trying to locate that smell.

AT THE LIFEGUARD TOWER

Grover watches as the Creature seems to be heading ...

GROVER

Oh shit.

towards him.

Grover takes his flashlight and stands outside of the tower, waiting.

The whole gang follows the Creature up the beach towards the tower.

STACIE

Help me you guys!

CHASE

How?

TYLER

Just keep it away from the water.

They all advance cautiously.

The Creature is going right towards Grover.

GROVER

(shaky)

Stacie?

They've got it circled, like a wild animal.

The Creature drops Stacie and LUNGES

for the Husky Boy bag,

The Creature RIPS open the bag and devours a few fries.

It LOOKS UP at the gang, grabs the food, and RUNS INTO THE TOWER.

Tyler, Grover, Chase, Stacie and Brock stand ... stunned and perplexed.

BROCK

Motherfucker was hungry.

GROVER

Goddamn he's gnarly lookin'.

UNGODLY MEAT-EATING SOUNDS come from the tower. They stand scratching their heads.

INT. LAGUNA BEACH POLICE STATION - NIGHT

Chief Litwack is on the phone. He's got a copy of AMERICAN LAW ENFORCEMENT MANAGEMENT magazine in his lap.

Officer Spellman enters. Litwack extends the phone out and ROLLS HIS EYES for her benefit.

CHIEF LITWACK  
(into phone)  
...where exactly is this?

INT. THE HUMMER - CONTINUOUS

Burger drives. Fulton, Martin and Amanda. Amanda yells into the carphone.

AMANDA  
At the main beach!

CHIEF LITWACK  
(on carphone)  
If you kids think this is funny, I can  
change your mind real fast. This is the  
last time I'll warn you.

The phone disconnects.

BURGER  
Shit-for-brains.

They can't believe it.

EXT. MAIN BEACH/LIFEGUARD'S TOWER - CONTINUOUS

The Hummer's LIGHTS shine on the tower as it pulls up.

The gang is still surrounding it - tentatively, while the Creature devours Husky burgers.

Tyler goes over to the Hummer.

MARTIN  
What's happening?

TYLER  
It's inside.

Amanda hands him the camera.

TYLER (cont'd)

Thanks.

Tyler starts filming.

TYLER (cont'd)

Okay, call nine one one, first.

AMANDA

We did. They don't believe us.

Chase walks over. Tyler hands him the camera.

TYLER

(to Chase)

See if you can get a high angle.

CHASE

Don't hurt this thing, Tyler.

TYLER

Don't hurt it?

CHASE

Do you have any idea what kind of biotech bidding war we could have for this thing? We could pay for ten movies.

Tyler leans into the Hummer.

TYLER

Burger, are you up for a mission?

BURGER

Not if it's impossible. I only do mission difficult or below, man.

TYLER

(playing along)

This is Mission Difficult, Mister Hunt.

(to the others)

You guys get out.

They all look at him. He's dead serious. They can tell. They climb out of the Hummer.

CAMERA'S POV (VIDEO)

Aimed at the Hummer. Tyler is leaning in and talking to Burger, who nods repeatedly.

RESUME SCENE

The Hummer speeds off. Tyler walks over and dials a number on Chase's cell phone while it's still on his belt. He takes Chase's headphones and puts them on.

CREATURE SCREECHES from the tower drown out Tyler's voice. They all turn to look.

MARTIN

What's it doing in there?

STACIE

Eating.

TYLER

Alright, we gotta keep our lights on this thing. We have to keep it in here.

BROCK

We need more food. What'd you have, Grover?

GROVER

Double Double.

BROCK

Surf monkey style?

Grover's insulted. Like, how else would it be?

GROVER

Yeah...

TYLER

We'll need more.

BROCK

Why not get 'em some beer too?

TYLER

(to Grover)

Is your car here?

GROVER

(dejected)

Alright ... I'll go get the food. But I need some money.

EXT. PACIFIC COAST HIGHWAY - NIGHT

The Hummer hauls ass.

BURGER (V.O.)

Hello. Is this the Highway Patrol?

INT. HUMMER - CONTINUOUS

Burger is driving like a maniac and talking on the car phone.

BURGER  
(into phone)  
Yeah, well, there's something going down  
on the Four Oh Five you guys ought to  
know about.

EXT. HUSKY BOY - MOMENTS LATER

Mama San is staring out the order window at Grover and Chase.  
Chase is filming with his video while he orders.

MAMA SAN  
You want how many Double Double?

CHASE  
Fifteen please. With fries.

GROVER  
Surf monkey style.

CHASE  
Surf monkey style.

Mama San is a little put out.

GROVER  
And a Pastrami while we're waiting?

Chase swings the video around to look at Grover.

CAMERA'S POV (VIDEO)

Grover looking into the lens.

GROVER (cont'd)  
What?

Chase's phone RINGS.

CHASE  
(into phone)  
This is Chase.

He listens and hangs up.

CHASE (cont'd)  
(to Mama San)  
Double onions.

RESUME SCENE

Mama San is not happy.

MAMA SAN

We just crose the grill. We crose in  
ten minute.

CHASE

Please. It's very important. Can you  
just fry up some meat or something?

EXT. MAIN BEACH/LIFEGUARD'S TOWER - CONTINUOUS

Fulton, Brock, Amanda, Tyler, Martin and Stacie pace  
nervously.

The Creature's HEAD appears at the door.

They all shine lights in its eyes. It retreats, SCREAMING.

Stacie shivers. Tyler puts his arm around her.

TYLER

You all right?

She pulls back a little.

STACIE

I don't know yet.

He leans over to look in her eyes.

TYLER

You scared the hell out of me.

She looks back. Brock slinks over.

BROCK

How's the movie going for you now,  
Sparky?

TYLER

You're a dick, you do know that don't  
you?

INT. STEVENSON HOUSE - MOMENTS LATER

Walker has his headset on. He's talking to someone who  
appears to be on the computer monitor.

WALKER  
 (into headset)  
 Colonel ... this one's the real thing.  
 (beat)  
 I don't think this is from a base. It's  
 domestic.

ANNIE'S POV

Looking over Walker's shoulder at the monitor.

A mysterious man dressed in black. He's talking to Walker through his computer. He looks very serious, very ominous.

WALKER (cont'd)  
 (into headset)  
 Yes it's a secure line.  
 (beat)  
 Majestik needs to know about this.

The screen goes blank.

WALKER (cont'd)  
 (talking to blank screen)  
 You know where to find me.

He turns to Annie.

WALKER (cont'd)  
 Tyler better be right about this.

Walker takes a sip of his Coke. He sits back and takes off the headset.

NOISE FROM THE TV in the living room is spilling over. Annie walks into the living room. Something's got her attention. She picks up the remote and TURNS UP THE VOLUME.

ANNIE  
 Oh, my God.

ON THE TELEVISION

Nighttime helicopter POV of a Humvee parked in the middle of the San Diego Freeway. A large man is doing something ....

NEWS REPORTER  
 (on TV)  
 To sum up where we stand right now, the Humvee is still parked in the southbound Four Oh Five ... there's a Sig Alert as police have stopped traffic in all southbound lanes. Wait a minute ...  
 (MORE)



NEWS REPORTER (cont'd)  
Skeeter Buck in Sky Six ... you see something?

It's Burger. He's kneeling down on a large white sheet that he's spread out on the road.

COPTER REPORTER  
Steve, I think he's spray painting something on the sheet.

NEWS REPORTER  
Well, we all remember the man who unfurled the message about HMOs about two years ago. Unfortunately, that incident ended in tragedy as -

COPTER REPORTER  
(interrupting)  
Steve. I think we can make it out now. It's a little hard because we have to stay above the police helicopters that are swirling right above the Hummer.

Burger stands and admires his work. The sheet says: CHP SUCKS. COME AND GET ME. DON'T SHOOT OR I'LL KILL MYSELF.

COPTER REPORTER (cont'd)  
(reading)  
"Don't shoot or I'll ... kill myself."  
He's getting back into the vehicle, Steve. It looks like he's moving.

NEWS REPORTER  
And he's taking the entire CHP with him, Skeeter. How many cars do you estimate?

COPTER REPORTER  
Oh it's at least FIFTEEN cars and three helicopters, Steve. The ENTIRE freeway is lit up like Cape Canaveral ...wait, it looks like he's taking the Newport Coast Road exit.

INT. STEVENSON HOUSE - MOMENTS LATER

Annie runs into the kitchen. Walker looks up.

ANNIE  
Walker! It's Burger! On TV!

EXT. NEWPORT COAST ROAD - MOMENTS LATER

Burger is doing the O.J. thing. Helicopters, police cars, gawkers lining the streets.

INT. HUMMER - CONTINUOUS

LOUD METAL PULSATES and Burger rocks as he drives. FLASHING LIGHTS all around him.

He dials the phone.

BURGER  
(to himself)  
Man, what you gotta do to get a policeman  
these days ...

The phone connects.

INTERCUT - BURGER'S HUMVEE/ CHASE AT THE BEACH

CHASE  
(into phone)  
This is Chase.

BURGER  
(into phone)  
Commander Slack.

Chase hands the headset to Tyler.

CHASE  
Burger.

TYLER  
Yeah.

BURGER  
Tell me you still have the creature. If  
you don't I'm in a world of fucking hurt.

EXT. MAIN BEACH/LIFEGUARD'S TOWER - CONTINUOUS

Tyler disconnets.

TYLER  
Keep filming. It'll get interesting in a  
second.

CHASE

Yeah, it IS pretty fucking boring at the moment.

Martin walks up, holding a cell phone.

MARTIN

I think I got someone at the Marine Institute coming up.

TYLER

Well there you go. We're out of the woods.

INT. STEVENSON HOUSE - MOMENTS LATER

Walker and Annie are riveted to the TV.

The phone RINGS. Walker still has his headset on. He picks up.

WALKER

(into mouthpiece)

Hello. Hi, Mom.

(beat)

I'm okay. What time is it over there?

He MUTES the TV. Annie plays with his hair.

WALKER (cont'd)

Not much. They're down at the beach.

EXT. FRENCH COUNTRY INN - CONTINUOUS

Barbara and Ted Stevenson, dressed in the best Banana Republic bike expedition clothes. Sunlight streams through the windows. Barbara stands at a pay phone. They're both more tanned and beautiful than ever.

BARBARA

Are you guys eating okay?

Ted taps his watch and gives "the look".

BARBARA (cont'd)

Okay, Walker, you're Dad is doing his impatience thing. I guess the group is getting ready.

(beat)

Yeh, we start pretty early. Okay, Sweetheart, you guys behave. Right. Bye.

EXT. LAGUNA BEACH - MOMENTS LATER

Burger's Hummer leads the police convoy and helicopters down the main street. He pulls up at the Lifeguard Tower.

INT. SKY SIX NEWS COPTER - CONTINUOUS

The Copter Reporter looks down at a bizarre scene.

COPTER REPORTER

Dave, the Driver is getting out. He's being greeted by a group of people who seem to be surrounding a tower. I guess that's the lifeguard station.

EXT. LAGUNA BEACH/MAIN BEACH - CONTINUOUS

Chief Litwack's car pulls up, lights FLASHING. He's staring at a line of CHP cars barricading the Hummer. The CHP COPS all have their guns drawn, but they're still trying to figure out the scene too.

Litwack gets out of his car. He still has that toothpick.

CHIEF LITWACK

What the hell is goin' on here?

He looks up at the three helicopters that are shining SEARCHLIGHTS down on the scene.

Then he sees Tyler walking towards him, grinning. Stacie stands beside him. Chase is filming on video.

TYLER

What we have here, Chief... is a failure to co-mun-i-cate.

EXT. PACIFIC OCEAN - MOMENTS LATER

A black HELICOPTER is flying low and fast over the ocean.

INT. BLACK HELICOPTER - CONTINUOUS

The COLONEL, dressed in black SWAT clothes, addresses four steely eyed INSERTION TEAM MEMBERS, also dressed in serious high tech SWAT.

THE COLONEL

(yelling over noise)

Two minutes until insertion!

(MORE)

THE COLONEL (cont'd)  
Same rules as Serbia. We go in, we do  
our business, we get the hell out of  
there,

EXT. PARK CITY - NIGHT

The streets are teeming with festival goers trudging happily  
through the snow.

SUPER: SUNDANCE FILM FESTIVAL - EIGHTEEN MONTHS LATER

INT. MOVIE THEATER - NIGHT

The room is packed. They're all watching a film. Every third  
person whispers into a cell phone.

ON THE SCREEN

The Laguna Beach lifeguard tower is bathed in the police  
lights from the cars and the helicopters.

Several cops, including Chief Litwack and the CHP CAPTAIN,  
are talking to Burger and Tyler. Townspeople are watching  
from beyond the police tape.

The Captain has to yell over all the noise.

CHP CAPTAIN  
Why don't you tell us what's really going  
on?

SUDDENLY, before anyone knows what hit them, a large, sleek  
black Helicopter comes in low over the horizon and hovers  
over the beach.

PANDEMONIUM! Everyone is totally confused and astounded.

The camera jerks and swings wildly among different  
situations. Only bits of sound are picked up here and there.

Much GRUNTING and BREATHING and SCREAMING. The B.G. SOUND is  
a constant wash of helicopters.

Five BLACK OP TROOPERS jump off the copter and secure the  
situation. The Colonel runs over to Litwack, Tyler and the  
CHP Captain. He seems to be addressing them very firmly. He  
flashes some ID.

CHASE (O.S.)  
Jesus Christ! Who the fuck are these  
guys?

The camera swings around. It shows a Trooper talking to Brock. Brock quickly steps aside and two men enter the tower.

Another Black Op Trooper seems to be flirting with Stacie, who is perfectly calm and flirting right back.

BLACK OP TROOPER VOICE (O.S.)

Hey. You with the camera!

The camera swings around to see another trooper coming straight towards the lens. This guy means business.

CHASE (O.S.)

We're trying to get a biotech firm here!

Suddenly The Creature runs from the Tower. It's totally freaking out. It runs toward one of the Troopers and grabs him.

TYLER'S FACE appears briefly, leaning into the lens.

TYLER

Are you getting this!

The camera swings again.

The other Troopers SHOOT! It's some type of tranquilizer. The Creature falls.

The camera is JERKING WILDLY and Chase is BREATHING HEAVILY as he tries to protect the camera.

The other Trooper is distracted. Now that they've got The Creature down, the Black Helicopter hovers above and drops a net. The Troopers roll The Creature into the net.

CHASE (O.S.)

Jesus Christ!

It's over before any knows what hit them. The Helicopter touches down for a few seconds and the Troopers jump aboard. The Colonel pauses and points toward the police with a warning finger, then he climbs aboard.

The Helicopter lifts off, carrying The Creature bound in the net beneath it.

The Black Helicopter flies low and fast out over the Pacific.

Fade out.

The first few credits flash.

A FILM BY TYLER STEVENSON

BLIND MICE PRODUCTIONS  
and CHASE FORTUNE PRESENT  
THE CAFFEINATORS.

STARRING BROCK RONDELL AND STACIE CHANG

The remaining credits roll.

IN THE THEATRE

The lights come up. There's WILD APPLAUSE.

ROBERT REDFORD gets up and walks to a podium in front of the screen. He holds his hand up for the applause to stop, but it continues.

He smiles his golden smile, rarely seen these days. He waves for Tyler to come up.

ON AN EASEL

next to Mr. Redford

is a promo poster for the film. It says:

THE CAFFEINATORS  
starring Brock Rondell  
with Stacie Chang - Penthouse Pet of the Year

RESUME SCENE

Tyler stands, looking awkward and happy.

Chase stands. He has a shit-eating-grin.

The APPLAUSE continues.

Stacie stands. Her hair is short and natural black now. She looks lovely, even though her new implants seem a little big. A FEW WOLF WHISTLES RING OUT.

Brock stands, looking very slim and slick in a tux. He's gone Hollywood. The APPLAUSE SWELLS FOR HIM.

These four walk to the podium and are greeted by Redford. The APPLAUSE simply will not die down. Now, everyone's on a cell phone.

Tyler points to his cast in the audience.

One by one they stand.

Burger, Fulton, Grover, Annie, Walker, Amanda, and Martin stand. They're all wearing "BLIND MICE PRODUCTIONS" T-shirts.

Burger unfurls a little banner that says "CHP SUCKS". The audience laughs and the APPLAUSE PICKS UP again.

Stacie gives Chase a peck. She turns and gives Tyler a very big kiss and takes his hand.

Mr. Redford smiles and winks at Stacie.

The APPLAUSE continues.

FADE OUT.

THE END