

CREATURE FROM THE BLACK LAGOON

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FADE IN:

1 EXT. THE EARTH - FROM SPACE

We see clouds, oceans, land. The biosphere. BEGIN CREDITS. Slowly, continents emerge. We move in on South America, focus on Brazil and its great rivers.

DISSOLVE TO:

2 EXT. THE AMAZON - FLYING SHOT - 1988 - DAY

To the whining of an airplane engine, we see below us a winding river surrounded by huge trees. They extend as far as you can see. There is no sign of humanity. The sky is filled with feathery clouds. CONTINUE CREDITS.

3 EXT. A SMALL PLANE

flies over the rainforest, a tiny dot in a field of green. It carries two men. The passenger looks below him as he works. CONTINUE CREDITS.

4 EXT. PASSENGER'S POV - A JUNCTION OF TWO RIVERS

Light, muddy water from the Amazon joins dark, reddish water from the Negro. We follow the darker water. Majestic trees line the river's edge. CONTINUE CREDITS and plane engine.

5 EXT. ANOTHER VIEW OF THE PLANE - THE PASSENGER

is working. He's a cartographer. The plane is full of communications gear. The pilot looks up.

6 INT./EXT. PILOT'S POV - STRAIGHT AHEAD

The clouds are darker. It is raining very hard.

7 INT. PLANE - THE PILOT

is RICHARD CONROY, 38, an American. He wears a Swiss Army watch. He turns to Australian PETE HAZARD, 46. Pete has long, scraggly hair, a cowboy hat and boots. He's using his mapmaking equipment to sketch the land he sees below him.

RICHARD

I was afraid of this.

Pete looks up from his work, looks ahead.

8 PETE'S POV - STORM CLOUDS

are black as high as you can see. Rain, lightning, thunder.

9 INT. PLANE - PETE

turns to Richard, a bit worried.

PETE

Now what?

RICHARD

We'll never get above it.

Pete checks his seat belt, finds it secure. He looks nervous.

10 THE PLANE

flies into a torrent of rain. Lightning flashes. Thunder rolls. Pete tries to continue mapping the area below.

11 BELOW THEM - IN THE JUNGLE

A swarm of bees returns to its nest.

A jaguar seeks refuge.

A crocodile ducks below the surface of the water.

An anaconda follows suit.

Trees and flowers soak up the nourishment the water brings.

Ants carry leaves through increasing floods of downpour.

12 IN THE AIR - PETE AND RICHARD

are jostled. Another flash. Another thunder clap. Pete looks to Richard, concerned.

RICHARD

This's nothing. You should see this place in July.

PETE

No, thanks.

They ride without speaking. END CREDITS. The ride gets rougher. Pete starts to put away his equipment.

Another thunderclap. The engine coughs. Richard grabs at an instrument, tries to get the plane to start again.

13 RICHARD'S POV - THE GAS GAUGE

reads empty.

14 RICHARD

goes pale. Pete hangs on, his knuckles turn white.

PETE

What are you doing?

Richard tries to restart the engine. It won't turn over.

RICHARD

We've got a fuel leak.

(sees Pete's reaction)

Don't worry.

This advice seems particularly inappropriate.

15 PETE'S POV - THE NEGRO RIVER

at a point full of white water leading to deadly rapids.

16 PETE

looks really scared, now.

PETE

We can't land here.

RICHARD

Do I look worried?

PETE

I don't care how you look.

Richard stays calm, keeps working the controls, sees Pete looking down at the rapids.

RICHARD

I wasn't planning to land there.

But the plane is losing altitude fast.

PETE

Uh, Richard... do you have a lifejacket in here?

Richard reaches behind him, hands Pete a jacket.

RICHARD

Don't inflate it unless we crash.

Pete looks sick at the thought.

(CONTINUED)

16 CONTINUED:

The plane grazes treetops.

Pete hangs on. Richard looks frightened, raises the elevator, diverts the plane to the left, sees an opening.

PETE

There! Look! An opening...!

Richard sneaks a look as if to say 'Why didn't I think of that?'

17 THE BLACK LAGOON - THE PLANE

penetrates the trees, shears off its wings as it crashlands. Smoke and dust and leaves everywhere.

18 EXT. THE PLANE

is a wreck. It lies between two huge trees, has damaged a whole strip of rainforest. We detect no movement inside.

19 INSIDE THE PLANE - RICHARD

taps Pete. Both men are dazed. Pete pulls the ring on his lifejacket, and it starts inflating. Richard undoes his seatbelt, reaches over, hurriedly undoes Pete's.

RICHARD

Go! Before this thing blows!

Both men dart out their doors, Pete bouncing off the door because of his inflated jacket.

20 RICHARD AND PETE

run from the plane, trip over thick roots, slip in mud, seek shelter behind a rock. We expect the plane to blow up.

After a moment, we realize it's not going to. Slowly, the men emerge, look out at the plane. All around is jungle.

21 THE PLANE

sits there. No explosion. Fog rises. There is an eeriness to this place. Daylight is far away behind tall trees.

22 RICHARD

is relieved. Pete is unsure what to think.

(CONTINUED)

22 CONTINUED:

RICHARD
I guess it lost all the fuel.

PETE
Great! We'll just go to the gas
station, fill up and take off
again!

The men look around. They've crashed beside a lagoon.

23 THEIR POV - THE LAGOON

is strikingly beautiful. Surrounded by dense jungle, it is
about 60 yards by 200. Tree branches and vines hang over
the dark water. The rain lets up. Fog rises. We hear
toucans, howler monkeys, tree frogs -- a symphony of noise.

24 IN THE JUNGLE - RICHARD

wipes his sweaty forehead. The air is heavy with water.
The chirping and calling from the trees continues.

RICHARD
It does this. It'll rain like a
mother, then suddenly...

Richard looks down, sees his shoes covered by ants. They're
disappearing up his pantsleg.

RICHARD (CONT'D)
Aagh!

He thrusts his foot into a nearby pool of water, shakes his
leg, uses his hand to wash the insects away.

RICHARD (CONT'D)
These guys bite you and you'll feel
it for eight months!

PETE
(checks his own legs)
That's comforting.

The ants dispensed with, Richard starts back for the plane.

RICHARD
Let's go.

PETE
What happened to the fuel?

RICHARD
I don't know. I'll tell you in a
minute.

25 RICHARD

reaches the plane, opens the engine hood. Smoke rises.

26 PETE

goes back to the cockpit, grabs a 35mm camera from below his cracked seat, checks for damage to the camera, takes off the telephoto lens cap, aims, likes what he sees, steps out on his side.

27 PETE'S POV - THROUGH TELEPHOTO CAMERA LENS

The sun is shining. Everything is covered with rain drops. Toucans call from the trees. Monkeys swing in them.

28 PETE

focuses on a monkey.

29 PETE'S POV - THROUGH TELEPHOTO CAMERA LENS

The monkey is frozen in mid-swing when the shutter clicks.

30 PETE

looks up higher.

31 PETE'S POV - THROUGH CAMERA LENS - A BRIGHTLY COLORED BIRD

sits in a tall tree. A long snake is draped nearby.

32 PETE

snaps a shot.

PETE

This is like an ad for Kodak or something.

RICHARD (O.S.)

Hey, Pete...

Pete looks back to the open engine.

33 PETE'S POV - RICHARD

is staring at something ahead in the water. His face is alternately lost behind rising fog and engine smoke.

34 PETE

hurries to Richard's side. Richard grabs the camera, looks through the long lens. Pete peers beside him.

35 THEIR POV - THROUGH TELEPHOTO LENS - THE TIP OF A STONE

sticks out of the water about three feet. There are hieroglyphics on it, and it is covered with vines and low-hanging branches.

36 PETE AND RICHARD

just stare at it.

PETE

What is that?
(Richard is puzzled)
You have a raft, right?

37 A LIFE RAFT

inflates when Richard pulls the cord. The two get in at the edge of the Lagoon.

38 NEAR THE STONE TIP - THE RAFT

approaches. Richard is in front, hangs onto the tip of this stone pyramid while Pete ties the raft to a lowhanging vine.

39 THE STONE AT THE TIP OF THE PYRAMID

isn't quite flush, allowing a slight view inside.

40 RICHARD

is on it, peers down into dark water. Pete holds the camera.

RICHARD

Looks like some kind of temple.

PETE

Who could have put it here?

No answer. He works with the pyramid tip, slides it to one side. Both men look to each other, confused, intrigued.

PETE (CONT'D)

Why is it under water?

No answer. Richard peers into the water, can't see much.

(CONTINUED)

40 CONTINUED:

RICHARD

Gimme a hand.

Richard starts to lower himself into the pyramid.

PETE

Are you sure you should be doing that?

RICHARD

(regarding the camera)

Let me have that.

PETE

(hands him camera)

You won't see much with that lens on it. It's too long.

(no response)

Y'know, it's not waterproof.

RICHARD

(adjusting the settings)

That's okay, I just wanna--

Richard stops talking, stares down into the water. Pete looks curious, wonders what Richard is staring at.

41 THEIR POV - THE DARK SURFACE OF THE WATER

All seems still. Too still.

42 PETE

turns to Richard.

PETE

What?

RICHARD

I thought I saw someth--

A huge webbed, scaly hand EXPLODES out of the water, grabs Richard's face, pulls him below the surface.

RICHARD (CONT'D)

Aaaaagh!

Richard thrashes for just an instant, then is dragged down.

Silence. The entire jungle comes to a sudden stop.

Pete just stares at first, gets his wits about him, undoes the vine, paddles like hell for the plane.

43 AT THE PLANE - PETE

flings the cockpit door open, gets on the radio.

PETE

Come in, anyone. This is KC157A4.
We've just crashed in a lagoon.
Our coordinates are...

He doesn't get to say any more, because as he speaks, an enormous shadow crosses over him. He looks up, screams...

PETE (CONT'D)

No...!

FADE OUT

BLACK SCREEN. SUPERIMPOSE:

FIVE YEARS LATER

44 UP ANGLE - THROUGH THE TREES

as a blazing Amazonian sun blasts down.

45 THE BLACK LAGOON - PRESENT DAY - A RESEARCH VESSEL

is moored. It gleams white against dark water. Loaded with sophisticated equipment, including a helicopter, it's sixty feet long. A hand-carved wooden carranca sits on the bowsprit, to ward off evil spirits, the only funky object on this high-tech vessel, which is named EL DORADO II. The jungle is noisy again. The air is heavy with moisture.

In a rubber Zodiac boat, nearing the pyramid tip, American ABEL GONZALES, 32, talks with JAKE HAYMAN, 47, a Long Island M.D. who fancies himself a Stewart Granger lookalike in safari silks. Jake always looks better dressed than everyone else, and even in a crew as tight as this one, could be considered his own best friend.

With them is Frenchman JEAN-CLAUDE GASTON, 30, fingers dyed chlorophyll green and covered in mud. He is as fascinated with the plant life around him as Jake is with himself.

Back on deck, Italian ADOLPHO PALMINTERI, 35, gold chains at his neck, dressed in whites although the humidity has long since defeated the starch, his collar open, calls out.

ADOLPHO

What is it?!

ABEL

Don't know yet!

(CONTINUED)

45 CONTINUED:

JAKE
(to himself)
Stone... how did they do this?

They row closer. The tip has been put back in place now.
As the raft reaches the tip, Abel starts to climb onto the
stone pyramid. Fish can be seen near the surface.

JEAN-CLAUDE
Careful...!

ABEL
You worry too much.

JEAN-CLAUDE
It keeps me alive.
(looks at pyramid)
This looks Incan.

JAKE
The Incas didn't come this far
in... did they?

ABEL
As far as we know...

Jake throws out the raft's anchor. It splashes into the
lagoon. As Abel straddles the tip, it wiggles.

JEAN-CLAUDE
Watch out...!

Abel almost falls into the lagoon, hangs on. He looks to
Jean-Claude, afraid he'll hear, 'I told you so'. Jean-Claude
says nothing. Abel examines the tip more closely.

ABEL
This thing is loose...!

The radio CRACKLES.

BOBBY (O.S.)
(on radio)
We found something. Come in?

JAKE
(picks up radio)
Yeah. So did we.

46 SHORE OF BLACK LAGOON - THE PLANE WRECK

look like an abandoned ghost ship. Everything is as it was
left five years ago. Vines and cobwebs cover it, as if the
jungle has claimed it for itself. Much of its metal is
rusty, any fabric is decaying.

(CONTINUED)

46 CONTINUED:

Bugs have devoured what food, blood and sweat was there. Birds have made nests in portions of the fuselage. Snakes slither across jagged edges where the wings sheared off. Spiderweb tracks in the windshield have been models for larger webs by local arachnoids. Carcasses of Amazonian bugs lie trapped there.

The foliage has grown up around the plane so much so that the Lagoon is barely visible from it now.

In the sweltering heat, beholding this ruin, puzzled African American BOBBY WHITTAKER, 27, wipes his brow, steps forward, continues on the radio. With him is shirtless HECTOR RAMIREZ, 40, an Amazonian Indian with a Ph.D., kerchief around his neck.

He, too, is bothered by the intense humidity. Unseen animals continue crying from the trees.

BOBBY

(into radio)

It's a plane. A Piper.

HECTOR

(slight Amazonian accent)

No wings.

Bobby reaches the plane, looks inside, sees moldy maps and equipment, a flight log, a couple of old magazines, Pete's weathered cowboy hat, blood stains, a torn seat. Something happened here, something besides the crash. The men try to make sense of it, barely able to think in this hot, heavy air.

BOBBY

They're sheared off. It crashed...
but there are no bodies...

Bobby sees a shoe outside the cockpit, foliage mashed, grown over again. Hector looks back along the path of the crash.

HECTOR

Wait. I see a wing back here.

47 HECTOR'S POV - ONE WING

still sits high in a tree, lodged between branches, now covered with vines, its fabric rotting away.

JAKE (O.S.)

(on radio)

We found something, too.

48 BACK AT THE PYRAMID - JAKE

continues on the radio.

JAKE

Come on over here. Out.

Meanwhile, Abel wiggles the tip of the pyramid.

ABEL

Help me with this thing.

Jake climbs off the raft, which Jean-Claude stabilizes.

49 ABEL AND JAKE

slide the cover off the pyramid. Astounded, they peer into the water, then look at each other. They know they've found something important. Cacophony continues from the jungle.

JAKE

We need an archeologist.

ABEL

Get Jim Treadwell from USC. I'm going in.

JAKE

I wouldn't.

They look at the dark water. Ominous.

ABEL

Jake...

JAKE

Abel, this could be important.
Let's do it right.

Abel looks longingly at the water.

JAKE (CONT'D)

Really.

50 INT. RESEARCH VESSEL - COMMUNICATIONS ROOM - NIGHT

Hector is on the phone. Abel paces, listens. Outside, it's pouring... a tropical rainstorm. Adjacent to the communications gear is a darkroom. We see boxes of photographic paper, a sink, an enlarger, boxes of film.

HECTOR

It looks like an Inca pyramid.

(CONTINUED)

50 CONTINUED:

ABEL
(coaching Hector)
But under water.

HECTOR
But it's under water.
(listens on phone)
No, it looks like it was made to be
under water. That's the strange
part.
(listens)
How soon?

Abel perks up at this, listens.

HECTOR (CONT'D)
How about Charlie McKenna?
(listens, then to Abel)
He's with him.
(back into phone)
We'll wait for Jim. Thanks.
(listens)
Bye.

Hector hangs up.

HECTOR (CONT'D)
Charlie and Jim are both at an
ozone conference in Norway.
They'll be back in about a week.

ABEL
I'd rather have Treadwell anyway.

HECTOR
He'll call.

Abel flicks off the light as the two leave.

51 EXT. ON DECK - HECTOR AND ABEL

emerge, look out over the water, oblivious to the rain.

52 THEIR POV - THE PYRAMID

sits there in the dark, rain falling in the lagoon.

ABEL
I don't want to wait a week.

HECTOR
He's just gonna call in a week.
It'll probably take him another
three days to get down here.

(CONTINUED)

52 CONTINUED:

ABEL

I think ~~we~~ should go in.

HECTOR

I'm with you. I don't think anybody will argue about that.

53 THE RESEARCH VESSEL - GALLEY - NIGHT

Jake, Jean-Claude, Adolpho, and Bobby sit with American CIRRI THOMPSON, 29. She's pretty, with long blonde hair, wears mannish safari clothes. They all drink coffee or tea. An electric bug zapper works in the b.g. Jake, a physician, wears another fashionable silk shirt, applies salve to bites all over Adolpho's legs. Abel and Hector enter, soaking wet.

JAKE

This is Abel Gonzalez, our ichthyologist, and Hector Ramirez, one of our botanists. You already met Jean-Claude. This is Cirri Thompson. Her specialty is trees.

CIRRI

In a manner of speaking. Hi.

They shake. Abel looks askance, suspicious of newcomers.

JAKE

Cirri's with Greenpeace.

CIRRI

Was.

JEAN-CLAUDE

They were trying to deport her, and she escaped.

ADOLPHO

(regarding the salve)
Ouch!

JAKE

Sorry.

ABEL

(eyes fixed on Cirri)
Why?

CIRRI

They accused me of spiking trees.

ABEL

Were you?

(CONTINUED)

53 CONTINUED:

CIRRI

(coy)
Spiking's illegal.

ABEL

It's also dangerous. A spike in a tree can kill a man if a saw hits it.

CIRRI

We tell them they're spiked. We leave signs.

(sees Abel unmoved)

We're not trying to kill anybody. We're trying to save this place.

ABEL

I was just stating a fact.

Jean-Claude pours himself more coffee, lights up a Galloise.

JEAN-CLAUDE

Don't mind Abel.

BOBBY

He always plays devil's advocate.

(to Abel)

Lighten up, man.

ADOLPHO

Really, you're in good company here.

JEAN-CLAUDE

Anybody who's trying to save the rainforest is on the same side.

CIRRI

(looks suspiciously at
Abel)

The losing side, so far.

JEAN-CLAUDE

We'll get there.

Through with Adolpho, Jake puts the lid on the salve.

HECTOR

Where did they catch you?

CIRRI

Just outside Barcelos. I jumped into the river.

Abel raises his eyebrows. Cirri notices.

(CONTINUED)

53 CONTINUED: 2

BOBBY

That was brave.

ABEL

Between the fish, the snakes and the caimons--

CIRRI

I didn't have much choice. It was that or a bunch of angry Brazilians who want to turn their forest into a shopping mall.

BOBBY

I think I'd choose the fish, too.

HECTOR

Yes, but the crocodiles...

Abel withholds judgment.

JAKE

She wants us to take her in.

Something about the way Jake says that makes him look like a dirty old man. The group is used to his lecherousness.

CIRRI

I'll do anything.

BOBBY

Don't say that.

ADOLPHO

Not to this group.

The men laugh. Cirri doesn't.

CIRRI

You know what I mean. I'll earn my keep. I'm not asking for charity.

JAKE

I'm sure we can think of something.

Everybody knows what he has on his mind.

HECTOR

Can you cook?

CIRRI

I suppose...

(pause)

Yeah, I can cook.

No one looks convinced, including Cirri.

(CONTINUED)

53 CONTINUED: 3

ADOLPHO
She could help me in the engine
room. Seriously....!

Nobody buys that idea. Jean-Claude puffs on his cigarette.
Jake cleans his hands.

BOBBY
You know anything about sound
recording?

CIRRI
I can learn.

BOBBY
I think we should take her on.
(to Abel)
What do you think...?

Abel doesn't speak. Hector breaks the silence.

HECTOR
Fine with me.

JAKE
What do you say, Abel? Make it
unanimous.

Abel looks around the group. Cirri is still suspicious.

ABEL
Where's Mary?

BOBBY
Where else? With her algae.
(to Cirri)
The woman loves algae.

ABEL
Lemme talk to her first.

JAKE
She said okay.

ABEL
Lemme talk to her.

Another bug flies into the zapper. The group watches him
fry. Abel walks out of the room.

JAKE
We try to make everything unanimous
if we can. Cuts down on tension.

(CONTINUED)

53 CONTINUED: 4

CIRRI
(clearly irritated)
Yeah, right...

JEAN-CLAUDE
(Galloise in his mouth)
Don't worry. He's always cautious.

54 INT. LAB ROOM - NIGHT - MARY

PEIRSON, 49, is a pallid Canadian who hardly ever leaves this room. She wears grubby khakis, is hunched over a microscope and several algae slides. Nearby are test tubes filled with algae. Around her are oscilloscopes, cages, tanks, mazes, charts, nets, collecting jars, and books. There is a jaguar in one cage, a howler monkey in another, a toucan in another, a tapir in another. Gum wrappers litter the work table. She chews as she works.

Abel is still in his wet clothes.

ABEL
You know anything about archeology?

Mary shrugs, doesn't look up.

ABEL (CONT'D)
They told you about the pyramid?

MARY
Yeah.

ABEL
Can you help me figure out how old it is?

MARY
(still at microscope)
I thought we were getting this guy from SC.

ABEL
I don't want to wait that long.

MARY
(finally looks up)
What do you need?

ABEL
I just want to know how old it is.

Mary blows a bubble with her gum, lets it pop.

(CONTINUED)

54 CONTINUED:

MARY
I'll have some time tomorrow. I'm
busy right now.

She tries to return to her work.

ABEL
Mary, this is important.

MARY
(back in the microscope)
So is algae.

Abel smiles, watches, finally realizes Mary has forgotten
there is anybody there.

ABEL
Thanks.

Mary keeps working, doesn't look up.

In one of the cages lining the room, the toucan cries out,
eliciting a growl from the jaguar. The howler monkey runs
to the far side of his cage, tries to hide. The tapir
snorts. They all have tags on them. There are several
empty cages in the room, and several tanks containing fish.

ABEL (CONT'D)
Did you meet Cirri?

MARY
(not looking up)
I met her.

ABEL
So...?

MARY
(impatient, chews faster)
I'm trying to count these things.

ABEL
Sorry.
(pause)
I just wanted to know about their
asking you if she could stay.

MARY
(irritated)
They asked me. I said yes. Okay?

ABEL
You think we have enough food?

(CONTINUED)

54 CONTINUED: 2

MARY
Obviously I do or I wouldn't have
said yes. Anything else?

ABEL
No.

Once Mary determines Abel isn't going to ask more questions,
she resumes counting. Abel throws her off with another word.

ABEL (CONT'D)
Thanks.

He leaves.

MARY
Shit....!
Miffed, Mary resumes counting, this time aloud.

55 INT. CIRRI'S QUARTERS - NIGHT - CIRRI

reads some research when there's a KNOCK. She unzips a bug
net, opens her door. It's Jake with 2 bottles of local beer.
We HEAR Adolpho in the b.g., singing an operatic aria.

JAKE
Busy?

She notes the beer, says nothing, backs off, lets him in.

CIRRI
It's nice having air conditioning
in these rooms.

JAKE
Our modest attempt at civilization.

CIRRI
Like the bug zapper in the galley?

JAKE
Even scientists hate getting bit.

CIRRI
And your clothes. Silk, right?

JAKE
We may be in the Amazon, but we
don't have to look like it.
(about the beer)
Thought you might like a sip of
some of the local brew.

She takes it, tries it, doesn't like it.

(CONTINUED)

55 CONTINUED:

JAKE (CONT'D)

Takes a little getting used to.
Like everything else around here.

CIRRI

I think I'll stick to coffee.

Jake shrugs, swigs, notices the journals.

JAKE

What are you reading?

CIRRI

Ornithology journals. Looks like
Bobby's seen every kind of bird
there is.

JAKE

If he hasn't seen it, chances are
it's not classified, and if it's
not classified, chances are it's
down here somewhere. He used to
raise pigeons in Detroit. He's got
hundreds of hours of pigeon tapes
back home. He's come a long way.

CIRRI

Haven't we all? What about you?
What kind of cases do you see this
far down?

JAKE

Malaria, beriberi, dysentery...
lots of bug bites... more than
anywhere else I've ever been... and
I've been everywhere.

CIRRI

Like Adolpho's tick bites? I
noticed you were using some kind of
local remedy on them.

JAKE

Why not? This jungle is like a
pharmacy. I use what works.
Hector tells me that when he was a
boy down here, if they got their
legs covered with ticks, they'd
just go lie down in the river and
let the fish eat them off.

CIRRI

Lovely.

He looks at her too closely for her comfort. She sips.

(CONTINUED)

55 CONTINUED: 2

JAKE
I used to be with Greenpeace.

CIRRI
Really.

JAKE
Iceland. Good organization. You
been with them long?

CIRRI
A few years.

JAKE
I wish more people would get
committed. It's the only way we're
going to save this damned place.

What he really means is 'Do you want to go to bed with me?'.
It shows in his eyes. Cirri sips her beer.

CIRRI
Well, it's like every organization.
It's got its problems.

A KNOCK on the door. Abel opens up, now in dry clothes. He
is embarrassed to find Jake there, and a little irritated.

ABEL
I didn't know...

CIRRI
No, come in...!

Jake is displeased. Abel squeezes into the small cabin.

ABEL
Kinda crowded.
(to Cirri)
You getting settled?

CIRRI
Mary gave me some of her clothes.

ABEL
You got plenty of bug stuff?

CIRRI
Oh, yeah.

ABEL
Mosquitoes are terrible here. I
guess you know that.
(as she smiles)
I just wanted to... well...
apologize.

(CONTINUED)

55 CONTINUED: 3

CIRRI

There's no need.

JAKE

Abel's always like that at first...
rude.

(sees Abel's reaction)

Just kidding...!

ABEL

I didn't mean to make you feel
unwelcome.

CIRRI

You're forgiven.

ABEL

Good... well...
(awkward pause)
sleep well.

He coldly nods to Jake, knows what he's up to, starts to go.

CIRRI

Jake was just leaving, himself.

Jake takes the hint, not too glad.

JAKE

That's right.

(to Cirri)

Welcome to El Dorado II. I hope
you have a pleasant stay.

CIRRI

Thanks.

ABEL

(quietly, as they leave)
'Welcome to El Dorado II'? You
sound like a flight attendant.The men close the door, walk down the hall. Cirri looks at
her beer, dumps the rest into a sink, turns out her light.

56 CIRRI'S CABIN - LATER THAT NIGHT - CIRRI

has trouble sleeping, unzips her anti-bug net, gets up,
dresses, splashes on some bug repellent, heads out.

57 ON THE DECK

of the Research Vessel, as Cirri is hit instantly by the hot, thick air of the Amazon. In the darkness, the forest's canopy seems to envelop the Lagoon in its warm, wet womb. Leaves above the ship, heavy with moisture, drop down on the deck. Within moments, Cirri's clothes stick damply to the contours of her body.

She moves to the railing and gazes out at the pyramid tip jutting ominously from the black waters of the Lagoon, a sentinel from a lost civilization keeping its silent vigil. Cirri blinks, unsure, looks harder, as something moves underwater right next to it.

58 UNDERWATER POV

Looking up at the surface, SEE Cirri above on the deck move closer to the railing. Through the rippling distortion of the water, she looks vulnerable, innocent. There's a noise behind her.

59 CIRRI

startled, whips around as Jake emerges from the shadows behind her.

JAKE

(as he crosses to Cirri
at the railing)

Seeing you alone against the night
reminds me of Ava Gardner in
"MOGAMBO".

He slides over a little closer to her.

JAKE (CONT'D)

So sleek...

Jake picks up her long braid, wraps his hand in it.

JAKE (CONT'D)

... So sensuous against the rawness
of nature...

CIRRI

(laughs good-naturedly
while inching away)

Say, how many of those old movies
have you watched?

Jake, with a weak chuckle, tries to regain his composure, and with the ease of a shape-changer becomes the Concerned Physician.

(CONTINUED)

59 CONTINUED:

JAKE

Hard to sleep out here some nights.
So isolated, and yet... so alive.

Cirri grows increasingly uncomfortable, moving back with each of Jake's moves forward.

CIRRI

You seem to forget I've been down here awhile.

JAKE

I have some sleeping tablets, should you...

CIRRI

(cuts him off)

No thanks.

JAKE

They're non-addictive...

CIRRI

(cuts him off more
forcefully this time)

No thank you.

JAKE

(presses himself on her a
little more insistently)

Maybe you're just a little keyed up...

CIRRI

(breaking away from the
railing)

Maybe I'm just not interested, Dr. Hayman.

60 SOMETHING ALIVE

moves silently, imperceptably under the water. We can almost make out a pair of eyes, soft, inhuman, watching them with fascination.

61 ON THE DECK - JAKE

Jake's silk is starting to wilt. Abel arrives. Distant THUNDER.

ABEL

Hard to sleep, isn't it? I want to get back down there.

(CONTINUED)

61 CONTINUED:

CIRRI

That's what Jake was just saying.

The rain starts falling for real now. Adolpho emerges, still in whites, chains. Closer THUNDER.

ADOLPHO

What's going on?

JAKE

(somewhat grimly)

We can't sleep.

ADOLPHO

I have pills. You want?

JAKE

Thanks, anyway.

(avoids her)

G'night.

Cirri hasn't encountered this much testosterone in ages.

ABEL

'Night.

CIRRI

Good night.

ABEL (CONT'D)

(follows him away)

I was thinking... we could
(undecipherable)...

Adolpho is left with Cirri on deck. She just wants to go back to bed. They look to the sky as more thunder rolls in.

ADOLPHO

He treating you all right?

CIRRI

Everybody's treating me fine.

ADOLPHO

Anyone not treat you fine, you tell
me. OK?

CIRRI

(grits her teeth)

Thank you.

Adolpho slaps at a mosquito on his arm. Rain falls.
Adolpho opens his mouth, enjoys the water.

62 THE CREATURE

watches Cirri go back inside, sees Adolpho on deck, lowers
himself into the water as rain falls harder all around him.

63 EXT. THE BLACK LAGOON - DAY

The tip of the pyramid is in the f.g. The Research Vessel is still there. Abel and Hector are helped by Adolpho as they set up video cameras. Everything is hot and steamy.

Bobby and Jean-Claude sweat as they rig hydrophones for Bobby's dive. The jungle is alive with noises.

Jake is in the rubber boat, nearly overcome by the humidity. He has a notebook, records impressions as he looks around.

Mary is on the Research Vessel, readies test tubes to be lowered into the water. She's chewing gum. Cirri is beside her. She looks at the bowsprit, wonders about the carving.

CIRRI

What's this?

Mary looks up, pushing damp tendrils of hair out of her eyes with the back of her hand.

64 MARY'S POV - THE CARRANCA

glistens in the sun.

65 MARY

turns to Cirri, keeps working, replaces test tube labels with waterproof versions.

MARY

A carranca. Wards off evil spirits. Hector got it for us.

CIRRI

You think there are evil spirits around here?

MARY

Sometimes I think it's us.

CIRRI

Where's he from... Hector?

MARY

South of here. He was raised in a tribe. Now he's got a Ph.D. He's at Harvard most of the year, at their Botanical Garden.

They see Jake trying to write log entries in the rubber Zodiac -- swearing under his breath as the paper rolls into little balls and shreds from the pressure of his hand. Undried ink has stained his forearms and fingers.

(CONTINUED)

65 CONTINUED:

CIRRI

And what's the story with the Good Doctor?

MARY

If it floats, flies or fucks, Jake wants to possess it.

CIRRI

(laughs)

Oh be serious. In the middle of the Amazon?

MARY

Well, you know what they say --
'Any port in a storm...'

Cirri doesn't see Mary's face, which shows some regret.

CIRRI

I dunno. I've been down here a year now, and I'd hold out another year before docking at that port.

MARY

(abruptly)

Gimme a hand here, would ya?

The two lower the test tubes off the side of the boat. They see Abel putting underwater video equipment together.

CIRRI

What about Abel?

MARY

He's not that interested in anything without gills.

CIRRI

I'm not interested in anything with gills.

MARY

This isn't exactly The Love Boat, you know.

CIRRI

(embarrassed, changes the subject)

Can you spare some of that gum? I haven't had a piece in like a year.

(CONTINUED)

65 CONTINUED: 2

MARY

Sorry. I never give out gum. This supply has to last me two months. I learned my lesson in Africa. Three weeks into a four month expedition, I was out.

CIRRI

Hey, it's no big deal.

MARY

Sorry. Policy.

CIRRI

(gets the point, backs off)

I'd better go help them with the video gear.

Mary slaps a mosquito, keeps chewing, doesn't feel at all bad for her stinginess.

66 IN THE WATER - ABEL AND BOBBY

are in the final stages of preparation for a dive. Jean-Claude is helping them when Cirri arrives. He has nearly finished a Galloise.

BOBBY

(to Cirri)

You know anything about hydrophones?

CIRRI

I will soon.

BOBBY

That's the spirit. Get your ass down here.

While Abel changes filters on his video camera, Cirri climbs down beside Bobby and Jean-Claude.

BOBBY (CONT'D)

Hold this for a minute.

Bobby hands her some cable, and together they start to work on Bobby's set-up. Jean-Claude takes his last drag, tosses his cigarette into the water. It starts to float away, smoke still curling up from it.

CIRRI

Um...

(CONTINUED)

66 CONTINUED:

JEAN-CLAUDE

What?

CIRRI

Your cigarette butt...?

Jean-Claude just looks at her.

CIRRI (CONT'D)

(hesitantly)

We're supposedly here to keep this place green, right?

JEAN-CLAUDE

It's biodegradable.

Since he's clearly not going to get it, Cirri reaches into the water, fishes out the butt, throws it in her pocket.

Jean-Claude smirks to himself, climbs up to the boat.

Cirri watches him leave, turns to Bobby.

BOBBY

He's right. It is biodegradable.

Chastened, she goes back to work on the hydrophones.

67 UNDERWATER - CAMERA'S POV - VIDEO

We see under the lagoon. As we travel, we see sunken tree trunks, plants, fish, rocks. It looks eerie.

68 REVERSE ANGLE - ABEL AND BOBBY

swim behind the camera. Abel runs video, Bobby sound.

69 ON THE RESEARCH VESSEL - THE OTHERS

peer into a shaded monitor. Jean-Claude works with a Nagra, recording the sounds simultaneously on video and audio. All the gear has been specially wrapped to keep local bugs out.

JEAN-CLAUDE

Doesn't seem that deep.

JAKE

Thirty feet, forty.

The swimmers pass a pink dolphin.

70 UNDERWATER - ABEL

points it out to Bobby, who points the hydrophone at it, gets a dolphin yelp before the thing swims away.

71 ON THE SHIP - THE OTHERS

So engrossed in the show, they're oblivious to the bugs that swarm around them and the humidity that glues their clothes to their bodies.

ADOLPHO

Pink dolphin... very rare!

HECTOR

We have a myth about dolphins. We say they come out of the water at night and assume the form of a man.

(pause)

Explains a lot of otherwise inexplicable pregnancies.

MARY

What a strange notion.

JAKE

(almost to himself)

I could see being a dolphin...

MARY

You'll just do anything to get laid.

Jake is aware that Cirri is watching this banter.

JAKE

That's not nice, Mary.

MARY

Oh, are we being nice today?

ADOLPHO

Look...!

On the monitor, we see the swimmers encounter piranha.

72 UNDERWATER - ABEL AND BOBBY

see the piranha, slow their progress, watch them pass.

73 ON THE BOAT - THE TV MONITOR

shows the drama below.

(CONTINUED)

73 CONTINUED:

HECTOR
Don't worry. Piranha almost never
attack people.

JAKE
Almost.

HECTOR
This is the high water season.
They're not that hungry. Besides,
you have to be thrashing to attract
their attention. Really. There
are a lot worse fish to be swimming
with than piranha.

JAKE
Like the candira.

CIRRI
What's that?

JEAN-CLAUDE
(puffing a Galloise)
You don't want to know.

MARY
They're really tiny. They swim up
your--

ADOLPHO
They've reached it.

74 UNDERWATER - ABEL AND BOBBY

have let the piranha pass. They swim ahead, where there
looms a large stone edifice... the pyramid.

75 ON THE RESEARCH VESSEL - THE VIDEO MONITOR

shows what the TV camera sees.

HECTOR
It looks like some sort of temple.
(reads the heiroglyphics)
That's Incan writing.

JAKE
I thought they stayed in the
mountains.

76 UNDERWATER - ABEL AND BOBBY

draw closer to the pyramid. They find heiroglyphics painted
or sculpted in relief on the side: jaguars, fertility signs.

77 ON THE RESEARCH VESSEL

MARY

Who knows what happened when the Spaniards came?

JEAN-CLAUDE

Maybe some escaped.

On the video screen, the camera moves up to one marking.

HECTOR

This one means 'danger'.

JAKE

Maybe OSHA's been down here.

Nobody laughs. Everybody sweats. The divers near the stone, see it's sloped.

78 UNDERWATER - ABEL AND BOBBY

Bobby signals to Abel to ascend. He nods his agreement. They start up: 5 ft, 10, 15, 20. We see their gauges as they ascend. They break the surface.

79 ON THE SURFACE - ABEL AND BOBBY

climb out of the water, spit out their regulators. Abel peers into the open tip once again.

ABEL

Do you realize what this means?

BOBBY

The Incas had swimming pools?

ABEL

I'm going in.

BOBBY

Jake'll have a fit.

ABEL

Fuck Jake. I'll just be a second.

Before Bobby can respond, Abel climbs into the pyramid, disappears with his camera below the water. Bobby looks excited, looks at the still, dark water.

80 BOBBY'S POV - THE WATER

looks just the way it looked when Richard got grabbed.

81 UNDERWATER - IN THE TEMPLE

Abel's underwater light reveals strange ancient scrawlings on the walls as he swims by.

82 ABEL'S AND HIS CAMERA'S POVS - THE MARKINGS

are fascinating, well-preserved, very old. They're very primitive and unusual, mostly to do with underwater life.

83 ABEL

dives deeper, finds old stone furniture, altars, a goblet.

84 ABEL'S POV - THE GOBLET

He grabs it.

85 ABEL

swims toward the surface with the goblet. Suddenly, a shadow darkens Abel's image. He looks frightened.

86 ABEL'S POV - A LARGE FISH

swims by. It's a pirarucu, the Amazon's largest fish.

87 ABEL

is relieved, continues up. His ascent seems to take forever. Shadows keep crossing him, and we think he'll be grabbed.

88 AT THE SURFACE - IN THE PYRAMID - ABEL

surfaces, reveals the goblet. Bobby helps him out. Again, Abel leaves the water slowly, always with a limb exquisitely within arm's reach. He finally gets free.

ABEL

We're gonna need help.

BOBBY

(studying the goblet)
This thing is solid gold!

ABEL

I'm going back down.

BOBBY

No!

89 THEIR POV - INSIDE THE PYRAMID - THE DARK SURFACE

of the water is still once again. We're not sure, but it seems that maybe a large shape passes beneath the surface.

90 BOBBY

helps Abel out of his diving gear.

BOBBY

Let's get the equipment.

Abel looks at him a second, the lust of discovery subsiding.

CUT TO:

91 THE RESEARCH VESSEL

is moored closer to the tip of the pyramid. The crew has gotten the top off completely. They've laid it to one side.

92 ABEL AND JEAN-CLAUDE

are in the pyramid, get outfitted with video and audio gear, the same underwater housings for Abel, hydrophones for Jean-Claude. Cirri readies herself to take down some Nikonos 35mm gear. Bobby finishes up with Jean-Claude.

BOBBY

Say bone-jewer for me down there.
I wish I was going.

JEAN-CLAUDE

(spits in mask, rinses)
It's 'bonjour', not bone-jewer.

BOBBY

Hey, do I criticize the way you talk?

JEAN-CLAUDE

Yes, you do.

BOBBY

OK, then...

93 ON THE RESEARCH VESSEL

The TV monitor on deck shows the video camera's POV.

Mary readies test-tubes to lower into the pyramid itself. Jake is on deck with Adolpho, Hector, Bobby and Mary. Jake examines the goblet.

(CONTINUED)

93 CONTINUED:

HECTOR
It's definitely Incan.

JAKE
This whole area is probably dry
land six months of the year.

ADOLPHO
That temple had to be built before
this place flooded.

BOBBY
But it looks like it was made to be
under water...!

JAKE
That's possible.

HECTOR
You know, there are stories my
people have told for years about
underwater civilizations.

JAKE
Please...

HECTOR
This is what a life of debauchery
will get you... thrown underwater,
chickens, cattle, everything...
(Jake grimaces)
And once a year you come up to find
yourself a maiden... to give you
your child.

MARY
That's the kind of story Jake likes
to hear.

JAKE
Mary's feeling a little aggressive
today.

Jake chafes under Mary's continued harassment.

HECTOR
Really. Underwater civilizations
are widely believed in down here.

JAKE
Hector, you've been smoking too
much of that vine.

Hector smiles.

94 AT THE TIP OF THE PYRAMID - ABEL, JEAN-CLAUDE AND CIRRI
wear scuba tanks.

ABEL
Ready?
(sees Cirri's hesitance)
You don't have to do this.

CIRRI
I love diving. Especially in
warm water.

JEAN-CLAUDE
Well, this is definitely warm.

Abel drops out of sight, followed by Jean-Claude and Cirri.

95 UNDERWATER - ABEL, JEAN-CLAUDE AND CIRRI

drop to the floor of the temple. They have several lights
now. Abel points, and they all start swimming that way.

INTERCUT shots of them with their POV and with VIDEO POV.

They pass stone tables, more hieroglyphics.

Jean-Claude fiddles with his equipment, not getting much
sound except for what they create.

Abel has him on the video for a moment. Jean-Claude shrugs,
makes a sound for the camera.

96 ON THE SURFACE - JAKE, BOBBY, MARY AND HECTOR

watch, fascinated. They see and hear Jean-Claude clown
around. Bobby monitors their audio.

JAKE
What's he doing?

BOBBY
Just checking the sound.

97 UNDERWATER - ABEL

swims up to a primitive wall-painting of a fish-like
creature, starts to examine it. Cirri taps him, signals
that she wants a photo.

Abel poses. Cirri snaps the photo. INTERCUT shots of group
with their POV, VIDEO POV and STILL CAMERA POV.

98 ON THE SURFACE - JAKE, BOBBY, MARY AND HECTOR

watch Video POV, showing Abel, Cirri, and the wall-painting. But what they hear from the hydrophones is a kind of human underwater scream cut off mid-way. The four look curious.

HECTOR

What was that?

On the video, we see Abel and Cirri look around, confused.

JAKE

Where's Jean-Claude?

99 MARY

sits on the open tip of the pyramid, sends the group a distress signal by shining a light down into the temple, flashing it on and off repeatedly.

100 UNDERWATER - ABEL AND CIRRI

look for Jean-Claude. Abel twists around, looks frantically for his friend. Nowhere. At the surface, the light flashes.

Cirri checks around a corner: not there.

The light keeps flashing. Abel sees it, signals that they should surface. He and Cirri start up.

101 AT THE SURFACE - ABEL AND CIRRI

reach the top, remove masks, spit out their regulators.

ABEL

Did you see him?

MARY

He didn't come up. We were watching you.

Abel hands Mary the video gear.

ABEL

Here. I'm going back.

(to Cirri)

You'd better stay here.

He puts his mask back on, starts down. Cirri hands her Nikonos gear to Mary, and without a word heads back down.

102 UNDERWATER - ABEL

looks desperately for Jean-Claude. He swims past the table, the wall paintings, reaches the corner where Cirri looked, disappears around that corner. ~~We~~ hold for a second on an empty frame, then Cirri enters, swims around the corner.

103 DOWN THE UNDERWATER HALL - ABEL

shines his light on the floor, sees skulls, rib cages, assorted bones, tangled and discolored, signs of a bygone culture, silent and broken. He swims past an altar, doesn't see

104 A PAIR OF EYES

watching him. We see them, both in the light of his passing and in Cirri's light as she swims up behind him. Whatever it is ducks out of sight when Cirri swims by.

105 CREATURE'S POV - CIRRI

is beautiful as she swims by. Her long blonde hair flows loose behind her. The cling of her bathing suit shows just how tender she is, how pretty.

106 FURTHER DOWN THE HALL - ABEL

finds another series of passageways. Cirri reaches him, and for the first time, Abel notices her. He looks momentarily exasperated, gets over it and looks puzzled which way to go.

She signals that she'll go one way, he should go another. He signals that he disagrees: they should stay together. She nods, and together they disappear down one corridor.

107 DOWN THE CORRIDOR - ABEL AND CIRRI

encounter a passageway up, only about ten feet long, made of huge blocks of stone. We pass more hieroglyphics here. Abel goes first. Cirri follows. The divers disappear up into another chamber.

108 IN A NEW CHAMBER (TRAPEZOID) - ABEL

surfaces, then Cirri. They spit out their regulators, look around, shine their lights on a fascinating room. This one is shaped like a trapezoid. There are no windows, no apparent doors. The water is only three feet deep, but it drips above from wet and slimy walls, which are made of the same huge blocks of stone. Lizards and spiders crawl along the rough stone surface. The air is steamy.

(CONTINUED)

108 CONTINUED:

CIRRI
Jean-Claude...!

ABEL
(getting no response)
He could be anywhere.

They stand in the water, looking around.

109 CREATURE'S POV. - ABEL AND CIRRI'S LEGS

as they stand in the shallow water, turn around. We draw closer and closer to them. One set of legs is hairy and muscular, the other is smooth and pretty.

110 A HUGE DARK SHAPE

just under the water looks at them with fascination. We can only see a pair of eyes staring.

111 INT. IN THE CHAMBER - ABEL

taps Cirri.

ABEL
Let's go.

The two put their regulators back in, prepare to disappear underwater.

112 THE DARK SHAPE

quickly backs away, disappears.

113 ABEL AND CIRRI

break the surface, begin to submerge.

114 ABEL AND CIRRI'S POV

No sign of the Creature as they head back to the passageway.

115 ABEL AND CIRRI

disappear down the hole leading to the first pyramid.

116 VIDEO SCREEN - JEAN-CLAUDE'S IMAGE

shrugs, makes a sound for the video camera, clowns around. There are other things in frame in b.g., but we don't focus on them. CAMERA REVEALS Jake, Mary, Bobby, Hector, Adolpho, Cirri, and Abel watching the TV in the Vessel's lounge.

ABEL

This is the last we saw of him.

Jake freezes the picture. Cirri scrutinizes the frame.

JAKE

We need a search team.

MARY

A man doesn't just vanish.

HECTOR

In the Amazon? I'm afraid it happens every day.

CIRRI

He may not be dead.

ABEL

Cirri's right.

JAKE

(to Abel)
Maybe.

BOBBY

We gotta think positive.

HECTOR

We do have to keep trying.

ADOLPHO

I know from the Navy how to organize a search.

BOBBY

The Italian Navy? You ever find anything, man?

Adolpho play-slaps at Bobby.

MARY

Is there even a chance that Jean-Claude's still alive?

No one answers. Jake moves the tape to the scream.

JAKE

You tell me.

He pushes play.

117 THE VIDEO SCREEN - JEAN-CLAUDE

unfreezes, the image goes back to Abel and Cirri, and we hear the half-scream. Then silence.

118 INT. LOUNGE

They all look stymied, worried.

119 EXT. SAO PAULO, BRAZIL - DAY

We see from cars, signs, clothes, and architecture we're in a major South American city. A government office building.

120 INT. BRAZILIAN GOVERNMENT OFFICE - SAO PAULO - DAY

Photos of the rainforest on walls. Employees talk on phones, work at computers. Desk fans supplement temperamental air conditioning. CAMERA MOVES IN on the back of a longhaired man with a beard. To his area comes FIDEL, 25.

FIDEL

(Portuguese, no subtitle)

You wanted any of these calls?

Line three.

Figure wheels around in his chair: PETE HAZARD, now 51 and a well-entrenched participant in the barter bureaucracy. His beard doesn't grow completely over the scar from mouth to neck, disappearing into his shirt. He clicks line three.

PETE

(Portuguese)

This is Pete Hazard.

Puzzled Fidel sees Pete's eyes suddenly get fire in them.

PETE (CONT'D)

(English)

Uh huh... Where ya located?

He grabs a map, can't find it, digs through a few more piles of papers, then gestures in frustration to Fidel, who hands him a massive survey book. Pete frantically leafs through pages, finds the right map.

PETE (CONT'D)

OK... Mark the area and back off 'til we get there.

(listens)

Nope... no search party until I see this one for myself.

(MORE)

(CONTINUED)

120 CONTINUED:

PETE (CONT'D)

(listens)

A certified officiale of the
Brazilian government. That good
enough for ya?

(listens)

Permits don't mean squat to me,
schoolboy...

(listens)

No. No.

(listens)

I'll tell you once more. Wait for
me. I can be there...

(looks at his map)

Gimme a day and a half.

(listens)

Well now that's fine and dandy.
But let me give you a little tip...
Get near that pyramid and I'll rip
your lungs out and shove 'em right
up your nose.

With that, Pete slams down the receiver. Fidel looks
puzzled.

FIDEL

(Portuguese)

What was that all about?

PETE

(Portuguese)

Have a seat.

(gets up, puts on coat)

I just left on vacation.

He limps out of his cubicle, takes his map with him.

FIDEL

(Portuguese)

But...

121 INT. RESEARCH VESSEL - COMMUNICATIONS ROOM - DAY

Hector still holds the phone, obviously hung up on. Abel
looks on with curiosity. We see the adjacent darkroom gear.
This is the best equipment money can buy.

HECTOR

Some asshole from the government
wants us to wait before he sends
out a search party.

ABEL

Right. And then he woke up.

122 UNDERWATER - SAME DAY - THE TEMPLE

In the first pyramid, we pass the table, the hieroglyphics, we reach the corner, where Cirri, Bobby, and Abel disappear down the corridor.

123 IN THE TRAPEZOIDAL CHAMBER - CIRRI, BOBBY AND ABEL

reach a divided hall. There are two directions one can go. They are waist deep in water, the air heavy with moisture.

BOBBY

Let's try this way first.

They start down the left. Cirri goes last, hesitates, stops, backs up, goes down the right hall instead, alone.

124 UNDERWATER POV - CIRRI

swims down hall, disappears into an underwater passageway. Something is watching her, moving closer and closer.

125 UNDERWATER - CIRRI

makes it to the entrance of a new chamber, swims up into it. It's deep. Assorted fish swim by - nothing threatening.

126 IN THE ROUND CHAMBER - CIRRI

comes to the surface, spits out her regulator.

127 CIRRI'S POV - THE ROUND CHAMBER

is also sloped to a pyramid top. At the very top, we see daylight through cracks between the huge blocks of stone. The water is deep here, but there is even more air above.

128 CIRRI

keeps looking for Jean-Claude in this strange, huge place.

129 BELOW THIS - THE PAIR OF EYES

follows her every move. INTERCUT as necessary.

Finally, the dark shape moves out of shadows, and for the first time we fully see the CREATURE.

(CONTINUED)

129 CONTINUED:

Half-man, half-fish, he is huge, powerful. His body is plated, covered with scales, yet his skin is almost translucent, areas of green broken up with mottled colors, silvery around his gills. His hands and feet are webbed, with huge claws on each digit. And his face -- a fish mouth, and inside razor-sharp rows of teeth used to rend and tear flesh. And his eyes -- alive, not simply blank fish eyes, but more human -- glowing with cunning, emotion, intelligence.

He swims after Cirri.

130 NEW ANGLE

We see Cirri above, the Creature below. They swim in synchronization. It is a ballet between Beauty and the Beast. The Creature swims closer and closer to Cirri, looks like he may attack her.

131 ON THE SURFACE - CIRRI

is unaware of this as she keeps swimming in the large chamber.

132 BELOW - THE CREATURE

comes even closer to her now, the light from the surface allowing a clearer look at his grotesque, strong body, his strange hybrid face, the eyes staring.

133 ON THE SURFACE - CIRRI

keeps swimming, suspects nothing.

134 BELOW - THE CREATURE

reaches out, almost tentatively, touches Cirri's ankle. Strength meets beauty.

135 ON THE SURFACE - CIRRI

feels something, recoils, looks around, ducks underwater.

136 CIRRI'S POV - UNDERWATER

Nothing... just artifacts, weeds and stones. A small fish swims by.

137 THE CREATURE

hides behind a stone pillar, his eyes shining as he watches her from a distance.

138 CIRRI

surfaces, spits out her regulator, sees Bobby coming out of another doorway. He's been swimming on the surface, doesn't notice huge spiders on the wall behind him.

BOBBY

Where'd you go?

CIRRI

I took the high road.

BOBBY

Look, we've got to stick together.

When he sees Cirri's expression, he turns to see what she's looking at, quickly moves away from the spiders.

BOBBY (CONT'D)

I'm sure they don't bite.

Just then, one spider devours a lizard, practically eating it whole. It makes a horrible squeal as it dies. Bobby and Cirri exchange a glance, move away. Abel swims in from behind Bobby. He, too, has no regulator in his mouth.

ABEL

(half-mad, half-scared)

What the hell happened to you?!

BOBBY

(cutting in)

She went the other way.

ABEL

What're you, nuts? Come on, don't get cute on me now, Cirri.

BOBBY

I told her.

ABEL

(calming down)

This place gives me the creeps.

BOBBY

We were just thinking the same thing...

CIRRI

Let's go back.

The group starts back, once again getting ready to submerge.

139 EXT. RIO NEGRO - DAY

SYMPATHY FOR THE DEVIL blasts as Pete pushes his rickety engine nearly to the breaking point. He is heading up river full speed in a rusty old clunker of a motorboat. There's a canopy over Pete's head, a cabin with broken windows before him. He wears a cowboy hat and boots, smokes a hash pipe, has red eyes, seems to be mumbling to himself.

Jungle noises surround him. A howler monkey scolds him as he passes under a tree, so Pete empties his pistol into the branch the monkey's on till it gives way, causing the monkey to splash into the water below. He thrashes toward shore.

PETE

Fuckin' animal...

Pete leaves his boat on automatic pilot as he leans into the cabin to reload his pistol.

140 IN THE CABIN

SEE various old tapes strewn around a Taiwanese tape deck, a box of explosives, a rifle and several ammo clips, scuba gear, a harpoon gun, some Brazilian beer bottles and half-eaten bags of potato chips, and the pistol ammo Pete loads into his handgun. Pete is still mumbling to himself.

PETE

What'd he ever do to you?

(pause)

It's not me, man... it's the principle of the thing.

(pause)

You're full of shit.

(pause)

I have certain rights...

(pause)

We hold these rights to be self-evident...

(sings along)

Pleased to meet you... Can't you guess my name? But what's troublin' you is the nature of my game...

141 BACK ON DECK - PETE

returns, twirls the cylinder of his pistol, fires another shot toward some sunning crocodiles, scattering them into the murky water. He's pleased with himself.

PETE

Assholes...

(shouts at crocodiles)

You don't fuck with me!

142 LONGER SHOT - RIO NEGRO

As the boat steams toward its target, Pete's voice echoes through the rock'n'roll.

PETE

...me! ...me! ... me!

His face is red and his vision blurry in the heat. He cackles to himself, takes another toke.

143 INT. THE TEMPLE - DAY

Flashlight beams move in arcs through the mist, land on huge blocks of stone, sending lizards and spiders scurrying for darkness. Cirri, Abel and Bobby have joined Jake, Adolpho and Hector. We're in the "Second Pyramid", the trapezoid where the water is only three feet deep. They walk through the dark water. Sporadic shouts for Jean-Claude. No answer.

144 EXT. BLACK LAGOON - PETE

pulls up to the Research Vessel, rock'n'roll still blaring out his speakers. He looks totally wasted, sees no one here.

145 INT. RESEARCH VESSEL LAB - COUNTRY MUSIC - MARY

is trying to count specimens while listening to country music on her shiny Nakamichi stereo tape deck when she gradually becomes aware that she's being drowned out by rock'n'roll blaring outside. She looks irritated, climbs to a porthole, looks out.

146 MARY'S POV - PETE'S BOAT

is drawn up beside the larger, cleaner vessel. It's an ugly wreck: needs paint, needs washing. No sign of anyone aboard.

147 MARY

looks puzzled, starts to leave when she is run into by a wild-eyed Pete, who almost knocks her over.

PETE

Where are they?

MARY

Who?

PETE

The early Christians. Who do you think? The people who live on this boat.

(CONTINUED)

147 CONTINUED:

MARY

Who are you?

Pete helps himself to Mary's gum, peels himself a piece.

MARY (CONT'D)

That's not to share.

Pete doesn't care, plops it in his mouth, starts to pocket the pack, but Mary grabs it, puts it in her own pocket. Pete eyes her once for her potential as a sex partner, seems to abandon the thought, starts to focus on all the sophisticated equipment, the caged animals.

MARY (CONT'D)

You didn't answer my question.

PETE

Pete Hazard. Department of the
Infuckingterior Amazonian Territories.

He flashes his I.D. Mary's more impressed by the sheer power of his presence -- rude, crude and unattractive. The alcohol from his breath alone could put a rhino in a coma for a week.

PETE (CONT'D)

You didn't answer my question.
Where are they?

MARY

Looking for one of our scientists
who disappeared day before yesterday.

PETE

By the pyramid?

Mary just looks at him like that was a stupid question.

PETE (CONT'D)

Ignorant, stupid, sons of bitches...

MARY

Excuse me?

PETE

(to himself)

Probably took their boyscout knives
and sling shots along with them.

MARY

Isn't there anyone else with you?

PETE

Are you promiscuous?

(CONTINUED)

147 CONTINUED: 2

MARY

What?

Pete sits at Mary's cluttered work table, seems fascinated by her assortment of knick-knacks: an Elvis button, model Beatles, a wind-up hopping penis, a Japanese dinosaur.

MARY (CONT'D)

Don't touch any of that!

Pete just smiles. He looks totally insane, capable of anything. Mary decides she doesn't like this crazy guy.

MARY (CONT'D)

I'll be right back.

She leaves, nervous at his presence, climbs up to the deck.

148 ON THE DECK - MARY

looks at the pyramid, then to Pete's crummy boat. She looks frustrated as Pete joins her. He recognizes the pyramid.

PETE

The gates of Hell, if you ask me.

MARY

(after a pause)

They should be up soon.

The tape from his boat ends.

PETE

I wanted to get one of those that keeps going, you know, when the tape ends? This is a cheap Taiwanese thing. Remember when the Japanese were the ones who made the cheap things? You're old enough.

MARY

(ignoring the barb)

How'd you get that scar?

PETE

What scar?

Sorry she asked, Mary decides not to push it.

PETE (CONT'D)

I speak two languages.

(Mary smiles)

Fluently.

(she keeps quiet)

How 'bout you?

(CONTINUED)

148 CONTINUED:

MARY

Five. Six, counting Esperanto.

That kills that subject. The two just sit there, look out at the pyramid. The sun bears down on them, unyielding.

PETE

I like a brainy woman.

(Mary starts to let down
her guard a little)

They're more creative in bed.

Mary's jaw clenches and she looks away toward the pyramid.

149 IN THE TRAPEZOIDAL CHAMBER

In the dimness of this room, steam rising around him, Bobby hits his foot on something.

BOBBY

Aaagh!

Jake and Adolpho are right there, try to help him.

JAKE

You cut?

BOBBY

I'm OK.

JAKE

Is it bleeding? We don't want to
attract piranha.

ADOLPHO

I get the first aid kit... yes?

BOBBY

It's OK, really.
(checks his foot)
No blood.

They reach into the water, pull up ribs, clavicles, a femur. Ghastly reminders of the grim task at hand. They look like they came from rather small humans.

Across the room, Hector searches with Abel and Cirri.

ABEL

Lot different from spiking trees,
hunh?

CIRRI

Why do I get the impression you
don't approve of my work?

(CONTINUED)

149 CONTINUED:

ABEL

I didn't say--

HECTOR (O.S.)

Folks...

Abel and Cirri turn to see Hector bending over something in the water. He looks sickened. The others move closer.

150 CLOSER VIEW - HECTOR

has found the skeleton of Richard Conroy. His Swiss Army watch, now slimy and smashed, is still on the bones of his wrist. His clothing has mostly rotted away.

HECTOR

You know, my people believe that if you die in the water, you have to stay here. No heaven for drowners. You belong to the water... and to the creatures in the water.

ABEL

(re: Swiss Army watch)

I don't think this guy was one of your people.

BOBBY

(touch of gallows humor)

'... takes a licking, keeps on ticking...'

Abel and Bobby start to help Hector carry the bones. Some of the bones separate, splash into the water, have to be retrieved. The group looks disconsolate.

151 EXT. THE RESEARCH VESSEL - DECK - DAY

The bones of Richard Conroy are laid out on the deck. Hector, Jake, Bobby, Cirri and Abel listen to Pete. (Mary has escaped below deck.)

PETE

For a bunch of smart boys you don't listen so good.

ABEL

Jean-Claude is still down there.

PETE

Or what's left of him.

Pete turns and levels his gaze at the group. Suddenly almost sober.

(CONTINUED)

151 CONTINUED:

PETE (CONT'D)

And you'll each pay with your life
if you try to take your friend out
of there.

He turns his attention back to the pyramid and shouts.

PETE (CONT'D)

Animal rights....!

He fires his pistol toward the pyramid. Abel and Jake try
to calm him down.

ABEL

(moving towards Pete)

Easy.

PETE

Back off! Don't touch me! I hate
to be touched. Know what I mean?

JAKE

Yeah. Sure. It's okay.

ABEL

We just don't want you firing your
gun so close to us.

Pete's eyes may be red-rimmed and his moves a little shaky,
but there is a deadly certainty to his voice when he speaks
again.

PETE

I'm gonna kill it.

Cirri and the men exchange looks to each other.

ABEL

We just wanna get our friend and
get out of here.

PETE

Noble gesture. I was noble once.
And once upon a time I tried to get
my friend out too.

He jumps up suddenly, his face a twisted grimace of pain,
and stabs a tobacco-stained finger toward the pile of rubble
that was once Richard Conroy.

(CONTINUED)

151 CONTINUED: 2

PETE (CONT'D)

And that's how ~~much~~ fucking good it did me!

(suddenly intense)

The Creature is like nothing you have ever seen, and it will take the skin right off of your bones!

(rips open his shirt)

Like this.

There is a long moment of silence while his audience takes this all in. The men are exhausted. It's too hot to fight down here. Pete sits back.

PETE (CONT'D)

I was found by Yanomame Indians. Married two of them. They do that around here. Although they kinda lost their sense of humor when I started bringing whores home.

(to Cirri)

Pardon my French. How many languages do you speak?

CIRRI

One.

PETE

I speak two.

(changing subjects)

I don't know where they are now. Probably back here somewhere.

(sudden shout)

Ungrateful bitches!

(calmer again)

Anyway, I want you out of here.

HECTOR

Let me see your I.D. again.

Pete obliges.

PETE

(to himself)

Tell them it's for their own good.

(to them)

It's for your own good.

(to himself)

Show them the whole scar.

(to them)

It goes further down.

ABEL

We believe you.

(CONTINUED)

151 CONTINUED: 3

HECTOR
(handing back I.D.)
You don't have jurisdiction over
us. Our permit is through the
University of Brazil.

PETE
(not losing a beat)
I was hoping we didn't have to get
technical. You want to get
technical?

He walks over to his boat, disappears into his cabin.

BOBBY
This guy's whacko.

JAKE
Humor him and he might go away.

ABEL
I'm just afraid he might hurt
himself.

HECTOR
Or one of us.

Pete emerges from his boat, and before anyone can stop him,
he unpockets a hand grenade, throws it toward the pyramid,
falling about thirty feet short. There is a tremendous
explosion, water spouting high into the air.

ABEL
Are you crazy?!

PETE
(looking crazy)
Do I look crazy?

JAKE
Those structures are priceless!
What are you doing?!

PETE
I'm gonna blow the fucker up.
(sudden soft tone)
Unless you want to help me.

Everyone realizes that this is an irrational man.

HECTOR
(gently)
That stone is very old.

ABEL
It's very fragile.

(CONTINUED)

151 CONTINUED: 4

JAKE
No explosives, man. You'll destroy
it all.

PETE
I've waited five years for this. I
just haven't known where to come.
Now I know. Now you can help me,
or you can leave.
(to himself)
Let 'em go. You can do this by
yourself.

CIRRI
(humoring him)
I think he's right.
(ignoring dirty looks)
I think we should put him in charge
of the search.

ABEL
Cirri's right. He has the most
experience.

JAKE
Good idea.

PETE
(softens a little)
This can be a group thing.

BOBBY
I'm for it...

HECTOR
Can we do this without explosives?
Just curious.

PETE
Harpoons. I figure we get him with
harpoons.

CIRRI
Good thinking.

ABEL
I'm with you.

JAKE
We'd better start in a few hours.
We've been down too long. We'll
get the bends.

(CONTINUED)

151 CONTINUED: 5

PETE
I'm ready. I'll be on my boat.
(to Cirri)
You wanna come to my boat?

CIRRI
Thanks, anyway.

Pete nods, limps back to his boat. The others look like he's totally crazy.

BOBBY
Now what?

ABEL
(to Adolpho)
Let's call Barcelos immediately.
We need this guy out of here.

Adolpho disappears.

JAKE
Hand grenades. Where did he get
hand grenades?

152 INT. THE RESEARCH VESSEL - LABORATORY ROOM - DAY

The room is in the kind of organized disarray that only Mary can understand. The cages, the test tubes, the storage vaults, the oscilloscopes, the bunsen burners, the charts... the stuff of scientific inquiry are strewn haphazardly around the room. A pack of gum is on Mary's bench.

Mary is working at her bench when Cirri comes in. On Mary's tape, Loretta Lynn sings FIST CITY.

SONG
(on tape, in b.g.)
If you don't wanna go to Fist City,
you better detour 'round my town,
cuz I'll grab you by the hair of
the head, and I'll lift you right
off the groun'...

CIRRI
Do you ever come out of here?

MARY
(not looking up)
Not usually.

(CONTINUED)

152 CONTINUED:

CIRRI
What do you think of that guy?
(no response, Cirri
squirms)
I think he's a maniac.
(no response)
I came to see if I could get you
anything...?

MARY
(still not looking up)
No.

CIRRI
Coffee? Tea? Glass of water?

MARY
(still not looking up)
Did you hear me?

CIRRI
I heard you. I just thought--

MARY
(looks up for first time)
If I say no I mean no.

CIRRI
Did I do something to offend you?

MARY
(looks back at her work)
I don't like to say things twice.
I'm busy.

CIRRI
Excuse me.

A little shaken, she starts to leave.

MARY
Also...

Cirri stops, turns back to Mary, who doesn't look up.

MARY (CONT'D)
Don't ever offer to bring anybody
coffee. They'll never let you
quit.

Cirri leaves. Untouched, Mary keeps working, chews her gum.

153 INT. RESEARCH VESSEL'S COMMUNICATIONS ROOM - ADOLPHO
seems frustrated as he tries to raise someone on his radio.

(CONTINUED)

153 CONTINUED:

CIRRI
What's with Mary?

ADOLPHO
In what way you mean?

CIRRI
Is she always so antisocial?

ADOLPHO
(laughs)
Yes. It is not you.
(pause)
You remind me of a girl in Palermo.

CIRRI
Really?

ADOLPHO
She is very beautiful. Very
popular with the men. But she is
very lonely.

CIRRI
I don't feel lonely.

ADOLPHO
h, but she is.
(moves closer)
We were lovers for a year.
(touches her)
She had skin just like yours.

CIRRI
Hmm. Well... we're different
people.

ADOLPHO
(takes his hand away)
Oh, I did not mean to offend you.

CIRRI
It's OK.

ADOLPHO
I would rather cut my hand off than
offend a lady like you.

CIRRI
That won't be necessary. I'm fine.
(pause)
Was that you singing yesterday?

ADOLPHO
You hear that? Tosca. I love
Puccini. He is from my city.

(CONTINUED)

153 CONTINUED: 2

CIRRI

It's very pretty. You have a nice voice.

ADOLPHO

Thank you. You like me to sing it for you any time, I sing it.

CIRRI

Tell you what. We find Jean-Claude, I want you to sing it for us all.

ADOLPHO

I don't think we will find Jean-Claude.

CIRRI

Why do you say that?

ADOLPHO

This Amazon is a bad place.

Silence.

CIRRI

I have to go now.

She smiles, leaves. Adolpho lets out a breath of desire, returns to his radio.

ADOLPHO

(on radio)

Birdsong. Come in, Birdsong. This is El Dorado II. Please come in.

(pause, flicks dial)

Can anybody out there hear me?

No response.

154 EXT. ON DECK - CIRRI

practically runs right into Mary.

CIRRI

(coldly)

Excuse me.

MARY

I was looking for you.

CIRRI

Why?

(CONTINUED)

154 CONTINUED:

MARY

I think I owe you an apology.

(no response)

Nobody interrupts my work without getting their head chewed off.

CIRRI

Hey, you were busy. It's my fault.

MARY

Algae is my life.

CIRRI

I guess so.

MARY

But it's no excuse to be rude.

(touches her shoulder)

We need to stick together.

(looks to rainforest)

It's a jungle out there.

(the women laugh)

Anyway... I apologize.

She gets out a stick of gum, and Cirri thinks she's going to give it to her as a peace offering. Instead, Mary throws it in her own mouth, chews, walks off. Cirri forces a smile.

155 INT. BOBBY'S CABIN - NIGHT

Adolpho, Abel, Hector, and Jake are piled in with Bobby. They're whispering.

ADOLPHO

Someone has pulled circuit boards out of every single piece of communications gear we have.

JAKE

What about spares?

ADOLPHO

We don't have spares. I mean, we shouldn't need them. We have three sources of communications. Whoever did it knew what he was doing.

HECTOR

What do you mean 'whoever did it'?

ABEL

I think we know who did it.

(CONTINUED)

155 CONTINUED:

BOBBY

Man, if he's trying to kill us, I say we strike first. We don't need this kinda shit.

ADOLPHO

What are you saying?

JAKE

We should at least get rid of his explosives.

HECTOR

How?

ABEL

Mary?

The men think. Around them, the jungle is alive with sounds.

ABEL (CONT'D)

Tomorrow. While we're down there.

156 TEMPLE - ABEL, JAKE, BOBBY, CIRRI, HECTOR, ADOLPHO AND PETE

continue to hunt for Jean-Claude. They have lights, which illuminate wall paintings, altars, architectural oddities, as well as huge spider webs, lizards, and dripping water.

157 ABEL, JAKE AND BOBBY

swim in an organized search pattern under the 3-foot-deep water. (We are in the second chamber, the trapezoidal one.) We hear them breathing, see them dive down with a splash, then come up a moment later, blow the water out their snorkels, and continue looking below the water's surface.

158 CIRRI, HECTOR, ADOLPHO AND PETE

search nooks and crannies above the water level. Pete has a harpoon gun, nearly jabs Cirri with it.

CIRRI

Careful where you point that thing.

PETE

Phallic, right?

(she rolls her eyes)

That's the way women are.

(to himself)

They think everything's phallic.

His companions try to ignore him, keep searching.

159 EXT. PETE'S BOAT - DAY

Mary steps onto the deck, skulks toward the cabin, almost trips on a wire across the door. She stops, looks at it, looks in.

160 MARY'S POV - PETE'S RIFLE

is wired to shoot anyone who enters. Behind it are the explosives. Ants and other bugs crawl over empty potato chip bags.

161 MARY

just stares, can't believe it.

MARY

This is bullshit.

(exits mumbling)

I ain't dyin' for no crazy person.

162 ABEL AND JAKE

surface, spit out their regulators. Abel looks to Hector. Both men's facial expressions reveal they have failed.

ABEL

I don't know what else to do.

Bobby surfaces, spits out his regulator.

BOBBY

I found another door.

The two other scuba divers sigh, check their air gauges, put their regulators back in, and join Bobby under water.

163 UNDERWATER - BOBBY

leads the way as the group of three swims down to a vertically downward hatch.

164 AT THE HATCH - ABEL AND BOBBY

try to lift it, but it won't budge.

Jake brings over a rock, starts hammering on it. Abel and Bobby try it again. This time the door comes open.

Bobby leads the way, each shining a flashlight as he goes.

165 CRYPT

This sub-chamber is low in height, narrow and long. There are bones here, some lying in stone beds, others lying scattered on the floor.

166 THE SWIMMERS' POV

It looks like some kind of graveyard. Ceilings are low. The light beams add eeriness to an already strange locale.

167 JAKE

comes across a corpse with the flesh still mostly intact. It's Jean-Claude.

He overcomes his initial start, taps Abel, who signals Bobby that they've found something.

Everyone swims to the corpse.

168 JEAN-CLAUDE

has been slashed down across his face, neck and chest. (We may or may not notice at the moment, but it is a similar pattern to the one which gave Pete his scar... only deeper.)

Cartilage protrudes around the nose, bone sticks out around the jaw and breastplate. The flesh is waterlogged. Rigor mortis has set in. One arm has been torn off.

169 JAKE

cradles the corpse, and with Abel's help, they swim out of the crypt.

170 BOBBY

stays behind, finds Jean-Claude's missing arm, still with the flashlight on the wrist, grabs it, swims after the men.

171 IN THE TRAPEZOIDAL CHAMBER - ABEL, JAKE AND BOBBY

surface with Jean-Claude's corpse and arm.

172 CIRRI, ADOLPHO, HECTOR AND PETE

hurry to their side.

(CONTINUED)

172 CONTINUED:

JAKE
(to Hector)
We found him.

BOBBY
(showing the arm)
I've got this.

HECTOR
Jesus.

ABEL
What could have done this?

PETE
I won't say I told you so.

JAKE
Let's go.

They put on their diving masks, disappear underwater with Jean-Claude's remains.

173 UNDERWATER

The group disappears into the tunnel from the second pyramid to the first. Cirri follows. For a moment, she seems to fall behind. When she is all alone, we seem to be seeing her from a POV. Finally, she disappears after the others.

174 EXT. PYRAMID TIP - MARY

is eating a mango when she lowers a large basket.

One by one, the group comes up with its gruesome cargo, lifts Jean-Claude onto the basket. Bobby adds the arm. All look sick, except Pete, who looks vindicated.

Mary loses her appetite, drops her mango in the water, helps haul the basket to the ship.

PETE
(to himself)
I bet they believe you now.

The scientists look to Mary for some indication that her mission succeeded. She can't talk in front of Pete, but when he isn't looking, she shakes her head.

175 INT. ABEL'S CABIN

is modest. Mounted fish, fish skeletons, books and papers are strewn everywhere. Abel stands in front of his air conditioner, lets it blow across his shirtless body, closes his eyes with pleasure. Outside, rain, thunder. A KNOCK on his door interrupts his reverie. He opens it, finds Cirri.

ABEL

Hi.

CIRRI

Can I come in?

ABEL

(throws on a t-shirt)

Sure.

He clears a chair for her, gestures for her to sit. She remains standing, takes in all his fish artifacts.

CIRRI

You like fish...?

ABEL

You know, I never caught one. My brothers did, but my hook was always empty.

CIRRI

Maybe you should've used bait.

Abel knows she isn't here to talk about fish, looks at her expectantly. She tries to be tough, but tears give it away.

CIRRI (CONT'D)

I was the last person to talk to him.

ABEL

What could you have done differently?

(no response)

You haven't seen much death, have you?

The question surprises Cirri. She just stares at Abel.

ABEL (CONT'D)

Look, Jean-Claude loved plants. He was only thirty, but this was his sixth trip to the Amazon. He'd already catalogued seven new species of fern, one of which he thinks... thought... could be useful against heart disease.

(CONTINUED)

175 CONTINUED:

CIRRI

That makes it all right?!

ABEL

My point is he was doing what he wanted to be doing.

CIRRI

I guess you need to believe that. Me, I didn't see that many plants down there.

ABEL

Ease up, will you?!

(trying to convince himself)

He wasn't just into plants. He loved it down here.

(pause)

I hope I'm as lucky when I go.

CIRRI

I want to die in my bed, peacefully.

ABEL

Cirri, before I got into fish, I was going to be a doctor. I was a volunteer for three summers during college. I saw a lot of people die in their beds. It may sound funny to say, but Jean-Claude was lucky.

CIRRI

You're right. It sounds funny to say.

(voice breaking)

He was torn apart!

Abel awkwardly puts his arm around Cirri as she sobs.

176 THE VIDEO SCREEN

shows Jean-Claude in his last moments alive.

177 THE GROUP

watches closely. They're assembled in the Vessel's lounge. Pete isn't here. It's still raining outside. Abel pushes a freeze frame on an image of Jean-Claude looking happy.

178 THE TV SCREEN

Jean-Claude's face. There is plenty of room in the b.g. of the frame, but we don't notice that now.

179 THE GROUP

JAKE

I guess we don't need that search team.

CIRRI

What are we gonna do about this Pete guy?

Nobody has any answers.

MARY

I'm not going on his boat again.

HECTOR

He was pretty harmless today.

ABEL

Yeah, today. What about tomorrow?

180 ON THE RESEARCH VESSEL - THAT NIGHT - JAKE

addresses Adolpho, who is in the rubber raft, ready for a journey. It's still raining. Jake wears an Armani safari rainjacket. They talk quietly, aware of Pete's boat.

JAKE

We need somebody from the Brazilian authorities. We can't lock him up on the say-so of an American.

ADOLPHO

I'll be back in two days... three at the most.

ABEL

Good luck.

Adolpho waves good-bye, starts the engine, takes off. The others wave to him.

181 DOWN A TRIBUTARY LEADING TO THE NEGRO RIVER - ADOLPHO

opens the engine full throttle. He seems to enjoy getting away from the Lagoon. He starts singing an aria from Tosca, rain coming down all around him.

182 ADOLPHO

reaches the Negro River. He's fully into his aria, when

BLAM!

The back of his head is taken off with a rifle blast, his blood mingling with the falling rain.

183 PETE

lowers his rifle, paddles a small lifeboat after the rubber raft, which is heading straight for a tree by the shore.

By the time he's a third of the way there, the raft collides with the tree, diverts to the middle of the river. Adolpho's corpse finishes slumping over.

Pete keeps paddling in the rain.

184 CIRRI'S CABIN - THAT NIGHT

The rain is starting to let up. Cirri awakens, something on her mind. Like everyone in this climate, she sleeps naked. She unzips her antibug net, throws on a shirt, turns on a light, finds her pants, exits.

185 THE RESEARCH VESSEL - NIGHT

Cirri makes her way down a corridor. Bugs start attacking her. She doesn't even bother to swat them away.

186 THE LOUNGE (TV ROOM) - NIGHT

All is dark. Cirri enters, turns on the TV, turns on the VCR, pushes play.

187 THE TV SCREEN

Jean-Claude clowns around for a moment.

188 CIRRI

pushes on-screen rewind, and we watch him in reverse.

She pushes play again, and at a particular frame, she freezes the image... it is the same image we last saw of him, with plenty of room in the background.

Cirri studies the frame for a moment, squints, thinks.

She runs out of the room, TV still in freeze position.

189 MARY'S CABIN - MARY

opens her door, a bit flushed from sex.

190 CIRRI

stands in the hall, talks through a crack in Mary's door.

(CONTINUED)

190 CONTINUED:

CIRRI
I need your help.

MARY
Um...

A NOISE behind. Jake is there. He throws his clothes on.

JAKE
We were just talking.

Cirri is too surprised to speak. Jake carries his shirt, leaves Mary's bed, disappears down the hall. Mary looks embarrassed.

MARY
It's not that I like him.

CIRRI
You don't owe me any explanations.

MARY
I'm saying this for my own benefit.
He fills a need, that's all.
(pause)
Whattaya want?

191 DARKROOM - MARY

unlocks the door, lets Cirri in.

MARY
Want me to stick around?

CIRRI
It's just a hunch. I thought I saw something.

MARY
Where?

Cirri is too busy to answer, feels for the light in the dark. We see for the first time a well-equipped darkroom.

Cirri grabs a camera, which is still covered in a protective wrap to keep bugs out, runs out of the room, leaves the light on. Mary follows her.

192 BACK IN THE LOUNGE (THE TV ROOM) - CIRRI

takes the lens cap off the camera, goes up to the image on the TV, advances it a few frames, studies it, advances it another frame, adjusts it so there are no white lines.
(INTERCUT views of the TV frame as necessary.)

(CONTINUED)

192 CONTINUED:

MARY

You wanna tell me what this is all about?

CIRRI

If it's about anything, yes.

Mary is confused, just watches.

Cirri fixes her shutter speed on the 35mm camera, adjusts the f-stop, takes a picture.

193 CIRRI'S 35MM CAMERA'S POV - THE FRAME

on the TV screen. We hardly see Jean-Claude in what she is framing. She concentrates on the background.

194 CIRRI

brackets her exposure, takes another picture, and another, and another. Mary just looks on.

195 DARKROOM - CIRRI

runs water over photographic paper, and slowly we see an image appear: it is the background of the TV image. It's a blur. Mary is still with her.

ABEL (O.S.)

(groggy from sleep)

What are you guys doing?

Cirri doesn't answer, grabs the camera again, takes a picture of her recent photo.

ABEL (CONT'D)

(emerging from shadows,
to Mary)

What's she doing?

196 CIRRI'S 35MM CAMERA'S POV - THE BACKGROUND

of the photo. There's a strange shape there. Shutter clicks.

197 MARY AND ABEL

look at each other, puzzled. Abel looks at the photo. He and Mary seem to understand what Cirri is up to.

198 MORE WATER

runs into the darkroom sink. A picture emerges: a blow-up of the image behind Jean-Claude, far in the distance. It's hard to read, not distinct, but it's human in shape.

199 CIRRI

turns to Abel and Mary.

CIRRI

That's not us.

ABEL

(perking up)

We were on his right side.

Abel and Mary study the image for a moment.

CIRRI

Then what is it?

Abel and Mary study the image for a moment.

MARY

A man...?

Abel is fascinated with the image on the photo.

CIRRI

There was nobody else down there.

Cirri compares the two photo blowups.

200 CIRRI'S POV

On the closer one, a practically unviewable collection of lines and dots give an impression of a human shape.

201 CIRRI

just stares at it. Abel and Mary stare, too.

ABEL

Unless we listen to crazy Pete.

MARY

Give me a break. Anyway, how could he breathe?

CIRRI

Maybe it's some kind of fish.

(to Abel)

You're the expert on fish.

(CONTINUED)

201 CONTINUED:

ABEL

There aren't any like this...
anywhere.

HECTOR (O.S.)

There's another explanation.

The others turn to see that Hector has joined them.

MARY

What?

HECTOR

(hesitates)

I was going to say...

(pause)

Never mind.

Cirri, Mary and Abel stare at him, wait for him to go on.

HECTOR (CONT'D)

Shamans.... tribal medicine men...
are supposed to take the shape of
wild creatures... they're supposed
to defend an area from hunters or
fishermen.

CIRRI

That's ridiculous.

HECTOR

That's why I didn't want to say it.

MARY

You think Jean-Claude was attacked
by a shaman...?

HECTOR

I'm just trying to make sense of...
(points at photo)
this.

The four look at the strange image magnified on the photo.

202 UNDERWATER - THE CRYPT - DAY

Abel and Cirri swim along the floor, pass skeleton after
skeleton, reach a stone door in the floor.

They push it in, and it falls to a lower floor.

The two look afraid, shine their lights in, look around.

203 ABEL AND CIRRI'S POV - INTO THE LOWER CRYPT

Bones everywhere. There must be a hundred skeletons down here. The light plays across them, hits stone walls, where strange primitive heiroglyphics seem to celebrate fish-men.

204 ABEL

is unsure, disappears into the lower crypt. Cirri follows.

205 LOWER CRYPT

Abel's light reveals strange altars. He approaches some heiroglyphics that seem to indicate some kind of man-fish king. Abel starts examining the bones.

206 CIRRI

swims up to one set of bones, looks closely, is startled, brings a hand bone to Abel's attention.

207 THEIR POV - THE HAND

It looks like a web!

208 ABEL AND CIRRI

look at the skeleton he is holding, see its hands, feet, and head are different from that of a human skeleton.

The divers' eyes reveal their excitement.

Abel signals that they should head up. They swim to the upper crypt, carrying some of the bones they have just found. They disappear into the upper crypt.

209 UPPER CRYPT - ABEL AND CIRRI

swim down the length of this crypt, head for the door they took in. It's blocked! They look to each other, startled. They push. Nothing budes.

They put down the bones. They push again. Still no luck.

Abel grabs a bone from a nearby skeleton, uses it as a lever, tries to move the obstruction. No luck. Abel checks his air.

210 ABEL'S POV - HIS AIR PRESSURE GAUGE

reads two hundred pounds.

211 ABEL AND CIRRI

swim around, look for alternative exits to this crypt, poking the ceiling here and there. No luck.

212 THE MAN-FISH BONES

seem to mock them, as if to say they'll soon have company.

213 ABEL

swims back to the original hatch, tries again. Nothing. They check their air.

214 CIRRI'S POV

She has sixty pounds.

215 CIRRI

fighting panic, tries to crash through the barricade that has been set up over their escape route. It won't budge.

216 ABOVE THEM - THE CREATURE

piles more big rocks over the hole, seems to know what he's doing. Incredibly strong, he works with fury, determination.

217 BELOW - ABEL

is down to eighty pounds, alternates breathing with Cirri. Each breath shows the gauge lowering.

218 ABOVE THEM - THE CREATURE

sees someone's light approaching. At first, he is torn, doesn't want to quit, but as the light draws closer, we see caution in his eyes. Finally, he swims away. He is extremely graceful in the water, swims effortlessly.

219 ABEL AND CIRRI

are down to practically no air. They share Abel's tank, try not to use much. As they alternate breathing, each grows very solicitous of the other.

Suddenly, the blockade above them gives way. Hands reach down. Jake is here with Pete. The two men find Abel and Cirri, start to pull them up. They are each handed an "octopus" (the spare regulator each diver carries).

(CONTINUED)

219 CONTINUED:

Jake feeds air to Cirri, Pete to Abel. They suck in the first fresh oxygen they can, get revived. Suddenly, Cirri points strenuously down below her.

Jake goes with Cirri as she grabs up one of the man-fish skeletons, carries it up.

They follow Abel and Pete up the hatch.

220 IN THE FIRST PYRAMID

The divers head straight up for the apex, stop a few feet beneath the top to decompress.

Pete looks at his watch. All four are astounded by the bones that Cirri holds.

221 AT THE SURFACE

The divers break the surface of the water, find Hector and Bobby waiting. Cirri and Abel reach for each other, fall into each other's arms, happy to be alive.

HECTOR

What took you so long?

CIRRI

(to Pete and Jake)

Did you see it?

PETE

It's down there. We know that, now.

Jake shakes his head, sees a bond has formed between Cirri and Abel.

ABEL

Somebody didn't want us to find this.

He reveals the webbed hand. Hector and Bobby look astounded.

222 THEIR POV - THE BONES

appear to be half-man, half fish.

223 NOBODY

can believe what they're seeing, except Pete.

(CONTINUED)

223 CONTINUED:

ABEL

Do you know what this means?

BOBBY

Moby Dick was really Ahab?

PETE

It means you have to listen to me.

(to himself)

They didn't believe me.

Nobody is paying any attention to him. He's too weird.

HECTOR

Let me see it.

Cirri hands the bones to Hector, leans against Abel.

224 THE CREATURE

watches from a clump of underwater reeds, sees Abel and Cirri be affectionate, seems to appreciate this view of the male and female of the human species for the first time. Fish near him nibble ticks and other parasites off him.

225 ABEL

puts his arm around Cirri.

ABEL

And to think we almost didn't get to show this to you.

CIRRI

(referring to bones)

We came a few pounds of air away from joining these guys.

(to Jake and Pete)

Thanks.

The two nod.

226 THE CREATURE

darts away, swims beautifully. As murderous as he is, it's intriguing to watch him swim through water with such grace.

227 BACK WITH THE GROUP

JAKE

I think I want to become an anthropologist.

(CONTINUED)

227 CONTINUED:

HECTOR

This changes everything.

ABEL

We've got to get Mary to date it.

BOBBY

No offense, but this is out of Mary's league. We need an anthro man...

PETE

What we need to do is find this thing and kill it.

JAKE

(ignoring Pete)

This man-fish challenges every theory of evolution we've grown up with!

ABEL

We owe it to posterity--

PETE

Wait a minute! What has posterity ever done for me?!

ABEL

(ignoring Pete)

We need anthropologists down here. And archeologists.

PETE

(to himself)

They should wait.

(to the group)

I think you should wait.

JAKE

This is not some little league thing we're dealing with here. They're going to be reading about this for the next hundred years....! I mean, this may be the goddam missing link! We're going to change the way the world figures out where it came from. We need anthropological expertise.

(to Pete)

Don't you see the necessity of capturing and studying this thing?

PETE

You can study it in a pickle jar, and that way, it won't hurt anyone.

(CONTINUED)

227 CONTINUED: 2

ABEL
Let's just find it first. ~~We need~~
help. If only our fucking phones
worked.

Everyone tries not to look at Pete, the obvious culprit.

PETE
Don't look at me. I don't know
anything about fixing phones...

Nobody believes him.

228 EXT. COPTER'S POV - THE BLACK LAGOON - DAY

The Research Vessel is moored by the tip of the pyramid.
The copter is obviously off its pad, nearby foliage
flattened by the rotor wash from its takeoff. Nearby is the
farthest shore of the Lagoon. All is steamy.

We see shrouded in undergrowth, partially hidden by a hill
of dirt, the remains of a larger portion of the temple.
Through dirt and vines and trees, large discolored blocks of
stone protrude. Large ants crawl all over it.

ABEL (O.S.)
This thing goes on and on.

229 COPTER - PETE

Abel looks back at the pyramid tip. Hector is with them.

ABEL
(continuing)
That trapezoid we were swimming in
must be here...
(pointing)
The round chamber here...
(pointing)
Which means we've got a three-part
structure of some sort.

HECTOR
Unless we find more.

The copter circles overhead. The men keep their eyes peeled.

ABEL
Let's go back.

230 DECK OF RESEARCH VESSEL - MARY

readies the pad for landing. The copter approaches.

231 COPTER'S POV - THE DECK

of the Research Vessel grows closer and closer.

232 THE COPTER

lands, rippling nearby water. Pete, Abel and Hector get out.

MARY

They said to tell you they've
already gone down.

233 INT. ROUND CHAMBER - CIRRI, BOBBY AND JAKE

shine lights in the chamber, slog through water. It has a
pyramid roof, a crack of sunlight in the ceiling. Jake and
Bobby have harpoons, Cirri a knife.

JAKE

So we have to find him before Pete
does.

BOBBY

We don't have to let Pete in here.
Where's Adolpho?

JAKE

He should be back by now.

BOBBY

You notice we haven't heard any
more about the Brazilian
government? I guess they don't
give drug tests to their employees.

JAKE

Or sanity tests.

CIRRI

How are you going to keep him out?

JAKE

We've started to take care of that.
Let's just hope we find this thing
before he does.

Cirri finds something on the wall, above the water level.

CIRRI

Something feels funny here.

She runs her hands along the wall. Bobby and Jake join her.
They define a doorway with their fingers.

JAKE

Try pushing.

(CONTINUED)

233 CONTINUED:

The three push, and the block of stone gives way. There is a splash on the other side of the wall.

The three look at each other, then back to the opening.

Jake goes first. He crawls through, harpoon in hand. Splash! He suddenly disappears below the opening.

Cirri and Bobby hurry through, shine their lights down.

234 CIRRI AND BOBBY'S POV - THE UNDERGROUND LAKE

is by far the largest chamber they've encountered. Pools of sunlight, created by holes in the land above it, illuminate a surreal landscape of rich plant life and moist and jagged rock. Jake is in the water below them.

JAKE

This thing is deep. Maybe bottomless.

235 CIRRI AND BOBBY

climb through the opening, prepare to drop down and join Jake. Cirri intentionally leaves her light in the opening, to let the others know where they've gone.

236 CREATURE'S POV - CIRRI AND BOBBY

drop to the water below, join Jake, unaware that every movement they make is being watched.

237 THE LAKE

is eerie, with a low rocky ceiling, several small islands, stalagmites and stalactites protruding into the narrow opening between water and ceiling. The searchers fan out.

238 THE CREATURE

drops lower in the water, so that only his eyes protrude. He looks frightened that he'll be discovered, stays low.

239 CREATURE'S POV - CIRRI, BOBBY AND JAKE

start swimming in his direction, unaware of his menacing presence. Their lights occasionally throw a beam near him.

240 THE CREATURE

ducks below the surface of the water just as a light beam washes over the area.

241 UNDERWATER - THE CREATURE

swims away. Despite his bulk, his movements are graceful.

242 THE CREATURE

reaches an island, crawls up out of the water onto dry land. He hunches his body, contorting it, and suddenly water begins pouring out of pouches in his arms and legs.

Now his skin begins subtly changing color as he starts to inflate his lungs. A deep, breathy sound hisses from the Creature as air rushes into his lungs. His eyes undergo a transformation, the pupils taking on more detail, the flat shiny fish-lens disappearing.

Suddenly, he stands erect, dark and reptilian, yet somehow partly human. He glances around, hurries to the shelter of some rocks.

243 IN THE WATER - JAKE

stops the group.

JAKE
Did you hear that?

BOBBY
What?

JAKE
Listen.

They listen, but all is quiet now.

JAKE (CONT'D)
I thought I heard breathing.

244 INT. OPENING TO THIRD PYRAMID - ABEL, HECTOR AND PETE

arrive on land, Pete with a harpoon, Hector and Abel with knives. They lower themselves down, see Cirri's light shine through the mist, where she left it in the wall entrance.

PETE
Over there...!

The three reach the water, swim to the light, climb to it.

245 THEIR POV - THE UNDERGROUND LAKE

A hidden sanctuary for centuries, suddenly revealed. Cirri, Bobby and Jake swim below.

246 INT. UNDERGROUND LAKE - ABEL, HECTOR AND PETE

jump into the water here, swim to join Cirri, Bobby, Jake.

JAKE

Nothing yet.

PETE

Let's start at one end and spread out so we cover as much area as possible...

HECTOR

We can move across the lake until we've searched the whole place.

JAKE

If there's something in here, we'll find it.

They swim to the wall below the opening, spread out.
(Notice there is also a passage underwater, directly under the surface entrance, that leads to this lake.)

247 THE CREATURE

Still on land, he watches them prepare to search, focuses on Cirri, ducks behind a rock, avoiding discovery. His claws extend further, muscles tighten, octopus-like ink oozes from his forehead, involuntary biological defense mechanisms.

248 THE GROUP

gets ready to dive.

JAKE

Dive down, step back three feet, come up, and repeat it until we've covered the whole thing.

ABEL

If we do it in unison, it'll work better.

HECTOR

Let's go.

Pete lags behind the others, but they all put their regulators in, dive down.

249 THE CREATURE

senses imminent danger, scurries to a natural hiding place in the stone. He stops, looks back at the group.

250 CREATURE'S POV - THE GROUP

surfaces, dives again, still unaware they are being watched by the one they seek. Cirri is the focus of his attention.

251 THE CREATURE

is frustrated, blinks (a land-based activity), breathes louder, flexes his muscles, runs farther away.

252 THE GROUP

comes up once again, approaches the island. All is deadly quiet except for the splashing of the swimmers.

ABEL

Nothing here.

PETE

Let's keep going. We know the thing is amphibian.

Pete fingers the trigger of his harpoon gun.

HECTOR

One more time.

They all dive down.

253 THEIR POV - UNDERWATER - THE FLOOR

of the lake is dirt and stone. Plants float by. Others grow in the lakebed soil. An electric eel swims by.

254 THE GROUP

freezes, watches the eel. Pete readies the harpoon, in case.

255 THEIR POV - THE LAKE FLOOR

The eel goes by, and we swim on. As we approach the surface, we see bubbles, then break through to the air.

256 THE GROUP

swims along the surface till they hit land, take off their scuba gear, drag it several yards before depositing it by the natural hiding place previously used by the Creature. They spread out, resume their search pattern, now on land.

As they search, Bobby is suddenly hit by something from above. An Iguana has fallen off a branch above him. It is as scared as Bobby is, claws him as it scurries off.

Pete fires his harpoon, misses, too quick on the trigger.

Abel shines a light on the branch above them.

257 ABEL'S POV - THE REST OF A FAMILY OF IGUANAS

are still there. They look harmless.

258 THE GROUP

JAKE

Are you OK?

BOBBY

(nods)
I hate that.

They continue their search.

259 CREATURE'S POV - PETE

reloads his harpoon gun. The spear tip looks lethal.

260 THE CREATURE

shudders, ducks down. More ink leaks out pores in his forehead. CAMERA FOLLOWS as he crawls to the scuba tanks. He looks powerful, but he seems to be in a defensive posture, stays low, misses being seen by the lights.

261 BOBBY

tries to get his light working. In the darkness, he rattles it, starts to open it to check the battery. He turns slightly and there stands the Creature, right next to him, its eyes hot and burning.

Astounded, Bobby opens his mouth, as if to say something...

262 THE CREATURE'S CLAW

as suddenly the claws snap forward, extending like stiletto blades!

263 WHAM!

as the Creature swings his arm, lashing out...

264 BOBBY

as the Creature's claws rake across his face,
blood spraying from the deep gouges in his
flesh!

Bobby screams, stumbles backward, as...

265 THE CREATURE

moves, racing toward the water. He takes a breath, his chest expanding, his webbed feet splashing in...

266 HECTOR

has heard the scream, hurries to Bobby's side.

HECTOR

Bobby!

He's horribly gouged, bloody. His body twitches; he GASPS, trying to force life back into him, fails, dies...

267 PETE

rushes in, sees...

268 THE CREATURE

diving under the water.

269 PETE

FIRES his harpoon after him, missing, starts after the thing.

PETE

Quick. Before we lose it!

ABEL

We have to get him out of here.

Pete doesn't care, thinking only about the Creature. He grabs his gear, reloads his harpoon gun, enters the water.

The others gather around dead Bobby.

270 UNDERWATER - THE CREATURE

reaches another passageway, swims through it, disappears. CAMERA MOVES to find Pete coming up behind him, eyes fierce, finger on the trigger of the harpoon gun.

He swims to the passage the Creature took, looks into it. He is aghast.

271 PETE'S POV - THE UNDERGROUND

lake is a kind of shrine to these Creatures. Several complete skeletons lie on what look like funeral biers, piled almost to the ceiling of this cavern. The assortment of Creature ancestors extends into the water.

272 PETE

shines his light on the eerie bones, doesn't know what to think, reels with confusion. Insanity meets astonishment.

273 FARTHER AWAY IN THE LAKE - THE CREATURE

swims to safety, disappears among the reeds.

274 EXT. BESIDE THE BLACK LAGOON - DAY - THE GROUP

is now assembled. Abel, Cirri, and Pete stand at the opening of the pyramid in the ground we saw from the air. They are surrounded by a forest of huge trees, gigantic ferns, puddles of stagnant water breeding millions of bugs.

Farther away, Hector and Jake stand at another opening.

HECTOR

(shouting to the others)
Here's another one!

JAKE

It goes directly to the lake!

Cirri, Abel and Pete run through soggy woods to join them.

275 HECTOR

grabs a nearby vine, hacks off a piece, shows it to the others. He handles it carefully, as if it could hurt him.

HECTOR

This will stop it. We get Mary to mash up this bark, throw this in the water, and we'll have him in no time.

(CONTINUED)

275 CONTINUED:

The others look confused.

ABEL

It'll knock him out.

276 INT. LAB ROOM ON RESEARCH VESSEL - MARY

finishes mashing the bark into a fine powder. Hector supervises. The others watch silently.

HECTOR

Now mix this in with it.

He hands her another herb from a pouch. Mary looks curious.

HECTOR (CONT'D)

Don't get it on your skin.

Mary obeys.

HECTOR (CONT'D)

Mix in one part of this with four of the bark.

Mary does so. When it's done, she looks to Hector.

HECTOR (CONT'D)

That's it.

(explains to the others)
My people use this for fishing. We just increased the dosage here.

277 INT. THE UNDERGROUND LAKE - A HOLE

has been opened wide enough for men to lower themselves with ropes. Pete and Hector reach about two feet above the water, then stop. Each holds a container of powder. Hector nods, and each drops powder into the water. When they're finished, they put tops back on the containers.

HECTOR

Now we wait.

Each takes a harpoon, dips it in a pasty substance Hector carries, assumes a position ready for shooting, and waits.

PETE

What if he's not in this part of the lagoon? What if he's back by the first pyramid?

HECTOR

Would you go there if somebody were trying to find you?

(CONTINUED)

277 CONTINUED:

PETE
This thing can't know that.

Hector shrugs.

278 UNDERWATER - JAKE

is ready with his harpoon at the underwater entrance to the underground lake. Abel faces the other way, with his own harpoon. Bubbles rise from their scuba gear.

279 AMONG THE BONES OF HIS ANCESTORS - THE CREATURE

senses the presence of toxins, starts to swim away.

280 ON THE SURFACE OF THE UNDERGROUND LAKE - PETE AND HECTOR

dangle from ropes, waiting, poised for a kill. Below, fish begin to surface, float on the water, paralyzed.

PETE
Works fast.

HECTOR
They're just paralyzed. If we get him, it'll have to be in this first hour. After that, it wears off.

281 UNDERWATER - THE CREATURE

swims for the passageway. As he approaches, Jake sees him, taps Abel, who looks his way, too.

He gets close enough for Jake to fire.

WHOOSH!

The harpoon impales the Creature in the stomach.

282 ABEL

shoots his harpoon, but the Creature flails at just the right moment, and the harpoon misses.

283 THE CREATURE

swims away, harpoon still in him.

284 AT THE SURFACE OF THE UNDERGROUND LAKE - THE CREATURE

floats up. Pete and Hector fire their harpoons, each hitting him. The first harpoon is still in him, too.

285 UNDERWATER - THE CREATURE

swims down, tries to pull out the harpoons, fights grogginess, starts to float to the surface, fights it, swims, starts to float again, fights it, tries to swim, gets increasingly groggy, finally succumbs to the power of the paralyzing agent, floats to the surface.

286 AT THE SURFACE - HECTOR AND PETE

are ready with a big net.

287 THE CREATURE

floats to the top, unconscious, all biological defenses defeated.

288 PETE

reaches behind him for a Bowie knife.

PETE

We should kill him before he wakes up.

HECTOR

Nobody's killing him.

PETE

That's what you--

Hector pulls out a pistol, cocks it, points it at Pete.

HECTOR

Maybe you didn't hear me.

Pete sees he can't get away with it, puts his knife away.

PETE

You can put that away now.

They look eye to eye. When Hector is satisfied that Pete will behave, he puts away his gun. They lower their net, start scooping up the Creature.

(CONTINUED)

288 CONTINUED:

PETE (CONT'D)
I can't believe you pointed that
thing at me...!
(to himself)
These people are violent...!

Hector gives Pete a dirty look. Pete decides to shut up.

289 ANOTHER ANGLE - THE CREATURE

is in the net, being raised to the hole above the lake. He offers no resistance. His threatening bulk rests quietly.

290 ABOVE GROUND - THE CREW

stares at the Creature as he comes up, is transferred into a barred cage. (We have seen this cage before, in the Research Vessel's Lab.) The crew is all in awe of this thing, mindful of the two deaths he has caused so far.

JAKE
Have you ever seen anything like
it?

CIRRI
He looks so strong.

PETE
He is strong.

Abel glowers at this thing which killed two of his friends. Everyone feels the same way. Especially Pete.

MARY
Do you know what this does to
theories of evolution?

HECTOR
We haven't even seen the beginning
of the mess this is going to make.

ABEL
Let's get him secure before he
wakes up.

291 ON THE RESEARCH VESSEL - THE LAB ROOM - THE CREATURE

is awake now. His eyes look betrayed. He sits in a shiny steel cage in the room full of test tubes, specimen jars, jungle photos and a bug zapper. He dispassionately watches insects fly into the thing and get electrocuted.

(CONTINUED)

291 CONTINUED:

His cage is filled halfway with water, so that if he desires, he can immerse himself. There is a seat, so he can rise mostly out of the water if he wants to. At the moment, he is mostly immersed. Ink exudes from his pores.

He looks to the jaguar, the howler monkey, the toucan, the tapir, sees tanks with pirarucu, lungfish, a manatee, a giant turtle. There's a full-length mirror nearby.

292 MARY

is in the room, works with test tubes, pours a colored liquid into one containing a different colored liquid, examines the new color, writes down the results.

Abel looks at the Creature through bars. Cirri enters.

293 THE CREATURE

looks up, his eyes round, soft, his brow furrowing. He tilts his head slightly as he watches...

294 THE CREATURE'S POV - CIRRI

looks tender, pretty, kind.

295 CIRRI

turns to Mary and Abel. Mary is still chewing gum.

CIRRI

He looks pitiful in there.

ABEL

He killed Jean-Claude and Bobby. I don't think pitiful is the word.

CIRRI

I wonder how much he knows.

ABEL

I think he's intelligent.

CIRRI

Like a porpoise?

ABEL

If he's that smart, he could be as smart as a man.

MARY

Can you give me a hand with this?

(CONTINUED)

295 CONTINUED:

Abel helps Mary pour liquid from a vat through a funnel into a smaller vat. Cirri, meanwhile, studies the Creature.

296 CIRRI'S POV - THE CREATURE

suddenly looks shy, tries to wipe the ink from his brow.

297 CIRRI

looks the Creature right in the eye.

MARY

We need you, too.

Cirri turns, sees Abel and Mary having trouble with the vat. She helps them.

298 THE CREATURE

watches the humans, then sees their activity in the mirror. He moves slightly, gets a glimpse of himself in the mirror.

He is startled at first, tries to move back into the cage. A moment later, he gets up the courage to peek again. This time, he looks a little longer, moves his hand and sees his hand move in the mirror. He's fascinated.

299 MARY, ABEL AND CIRRI

finish their chore, look over to the Creature.

300 THEIR POV - THE CREATURE

is still looking in the mirror. He backs up, moves forward, moves his hands.

301 MARY, ABEL AND CIRRI

watch with fascination.

CIRRI

Do you think he knows it's a mirror?

MARY

That's kind of a difficult concept.

ABEL

Maybe he can handle difficult concepts...

302 THE CREATURE

sees he is being watched, suddenly gets shy, tries to climb further back into his cage, has nowhere to go. He looks to the humans, plaintively.

303 CREATURE'S POV - CIRRI

looks good enough to eat.

304 CIRRI

looks to the scientists.

CIRRI

You should give him some kind of IQ test.

ABEL

We'll get him to some anthropologists and do that.

MARY

I'll be right back. Keep an eye on this vat, will you?

Abel nods, and Mary exits.

305 THE CREATURE

is trying to see into the mirror again. He looks at Cirri, then at her image in the mirror, then back to Cirri. His breathing is audible, raspy.

306 ABEL

walks up beside Cirri.

ABEL

Did you notice he has both lungs and gills?

CIRRI

(nods)

Mary said you were only interested in things with gills.

ABEL

She was right.

(they look at Creature)

He has very efficient gills. You should see him swim.

(CONTINUED)

306 CONTINUED:

CIRRI

Do you think maybe some kind of
fish mated with some kind of man, I
mean a long time ago?

ABEL

His ancestors have to be very old.
I would guess five million years...
maybe more. Jake said his spine
predates hominids by at least two
million years.

Abel looks at Cirri. She grows uncomfortable at the stare.

CIRRI

What?

ABEL

(touches behind her ear)
What's this?

Afraid it's an Amazonian bug, Cirri jumps.

ABEL (CONT'D)

No.

(feels it)

Try breathing.

(she breathes)

Is this a gill?

CIRRI

(relaxing)

Don't scare me like that. I
thought I had a bug on me.

Abel doesn't dare proceed further, but he's clearly looking
at Cirri with affection. She returns his look.

307 THE CREATURE

watches, doesn't like what he sees. More ink starts coming
out his pours. His eyes show anger.

308 CREATURE'S POV - ABEL AND CIRRI

in person, then we move to the mirror. For the moment, the
Creature seems to be surrounded by Abel and Cirri.

309 THE CREATURE

begins to SLAM his fists against the cage. He is extremely
powerful, his arms DRIVING into the metal, denting, gouging,
weakening the bars.

310 CIRRI AND ABEL

separate, watch him a moment.

ABEL

What's wrong?

311 THE CREATURE

is wild with rage. Now he hurls his whole body against the metal bars, ripping at them with his claws.

312 CIRRI

walks closer to the cage.

CIRRI

(to the Creature)

Easy, boy.

ABEL

You talk to him like he's a dog.

CIRRI

(shrugs)

Maybe he's cousin to a dog. Who knows?

ABEL

You're not much of a scientist.

313 MARY

comes back, sees the Creature thrashing around his cage. He's bouncing off the bars, now, stressing them further.

MARY

What's his problem?

ABEL

I don't know. He just started up.

Jake and Hector rush in, their eyes frantic.

HECTOR

What's going on?

JAKE

(to Cirri)

What'd you do to him?!

CIRRI

We didn't do anything!

(CONTINUED)

313 CONTINUED:

HECTOR

We need more paralyzing agent!

He finds a container of the chemical, tries to put it in a hypodermic needle, drops the first one, smashing the glass. He rifles through a drawer, gets another needle.

CIRRI

(to the Creature)

It's OK. Calm down.

ABEL

Don't get too close!

314 THE CREATURE

is going wild now, keeps banging. His breathing sound gets louder and louder, starts sounding like a roar.

315 HECTOR

has the needle ready, tries to approach the Creature.

HECTOR

(muttering to himself)

Sit still!

The Creature will have no part of it. He tries to swat the scientist away, can't reach him with his claws.

316 HECTOR

tries to get the needle near him, but the Creature bats it out down. It smashes on the floor. The Creature roars.

HECTOR

Don't touch it!

Jake starts to clean it up carefully while Hector runs out.

ABEL

What do we do?

MARY

I don't know!

Hector runs in with a harpoon gun, tips a harpoon in the substance, aims it at the Creature.

CIRRI

Let's not get him any angrier.

Woosh! Hector fires. Cirri looks the other way.

317 THE CREATURE

is hit, howls, bangs more furiously than ever, finally succumbs to the drug, collapses, quiet.

318 CIRRI, ABEL, MARY, HECTOR AND JAKE

look relieved.

JAKE

I think we should leave today.

MARY

You said tomorrow! I haven't finished this test!

JAKE

You saw what he did.

ABEL

I'm with Jake. We can come back here for that. There's no doubt we'll be back here. For now, let's just get this guy out of here.

Mary looks unhappy.

MARY

Give me a few hours, at least. I'm right in the middle of something.

The rest look to each other for approval.

ABEL

Two hours?

MARY

Three.

JAKE

All right. But the rest of us should start getting ready to pull out.

ABEL

What about Adolpho?

JAKE

We'll meet him in Barcelos.

Mary gets back to work. Cirri takes one more look at the Creature, slumped unconscious in his cage, leaves the lab.

JAKE (CONT'D)

I think she likes him.

(CONTINUED)

318 CONTINUED:

ABEL
(sarcastically)
What's not to like? C'mon, let's
get back and pick up those ropes.

The two men leave Mary alone to her tests, the Creature collapsed in his cage, the bug zapper continuing its job.

319 INT. PETE'S BOAT - DAY

Pete tries to control his inebriation, shows Cirri in, trips over weapons, is embarrassed at the mess in his cabin, insects all over the room. An Animals tape plays: WHEN I WAS YOUNG.

PETE
Come in!

CIRRI
I just wanted to...

PETE
(getting out local beer)
Can I get you--?

CIRRI
No, thank you.

PETE
(brushes bugs off seat)
Sit here.

Cirri remains standing.

CIRRI
I just wanted you to know--

PETE
Did I show you these...?

Pete gets out wax paper bags full of small lizard claws, shows them to Cirri. She doesn't know what to say.

PETE (CONT'D)
You know what these are?
(she doesn't)
Iguana.
(smiles, picks one up)
This kind's protected.
(proud)
I get 'em anyway. Here.
(offers one to her)
Touch it.

She touches it, smiles gingerly.

(CONTINUED)

319 CONTINUED:

CIRRI

I just wanted to tell you they're planning to leave in a few hours.

Pete immediately takes his claw back, puts it in the bag.

PETE

They're making a mistake.

CIRRI

They don't want you to do anything... you know... dangerous.
(awkward pause)
They plan to be back.

PETE

They're not taking that thing with them, are they?
(before she can answer)
They'll never get him out of the country. You realize that.
(confidentially)
I work for the government.

CIRRI

I think they're going to the University of--

PETE

What they need to do is work through me. Tell them they have to work through me.
(sudden fury)
If they don't, I'll blow the shit out of everything down here!

CIRRI

That's what they were--

PETE

They sent you here to humor me, didn't they? They sent you here because they thought I wouldn't...

CIRRI

They just want you to know.

PETE

They're crazy. I mean certifiable. All of them. You didn't come here with them, did you?

(CONTINUED)

319 CONTINUED: 2

CIRRI

No.

(Pete blocks the doorway)

Uhm, Pete, I have to get back.

(Cirri squirms)

They're waiting for me.

PETE

Did I show you what he did to me?

CIRRI

I really have to--

Pete rips open his shirt, grabs Cirri's hand, pushes it right onto his scar.

PETE

I can't feel it when you touch it.

CIRRI

You told me.

He sees she's not responding, loses interest himself, drops her hand.

PETE

You don't want your beer?

(before she can answer)

Can I have it?

She nods, and he drinks it, steps away from the door.

PETE (CONT'D)

(forgetting urgency)

Thanks for stopping by.

Cirri, puzzled, smiles, hurries out. Pete enjoys The Animals as he drinks.

320 ON THE RESEARCH VESSEL - THE CREATURE

motionless in his cage. Slowly, he opens one eye. Stares, half-lidded, focused.

321 CREATURE'S POV - MARY

works at her test-tubes. Her concentration is intense. On the corner of her bench is a pack of gum.

322 THE CREATURE

slowly, carefully reaches through the bars of his cage.

323 HIS CLAW

moves, the tips reaching the handle of a broom. He closes his digits around the broom handle...

324 THE CREATURE

quietly brings the broom closer to the cage. His eye is still open as he watches...

325 CREATURE'S POV - MARY

hasn't noticed. She is still working. The gum hasn't moved.

326 THE CREATURE

extends the broom handle till it tickles the pack of gum, slides it to the corner of the bench, where it teeters above the floor. The Creature withdraws the broom.

327 MARY

moves a glass vial, and it is just enough movement to cause the gum pack to fall to the floor.

Mary looks up from her bench, irritated, sees the gum on the floor, gets up, walks over to it, bends to pick it up when

328 WHAM!

The Creature swings his arm, claws WHOOSHING through the air, slicing across Mary's neck!

Mary recoils, falls, blood spurting from an artery.

MARY

Aaagh!

Suddenly, the Creature reaches out, grabs her ankle, pulls her to the cage. He grabs her body, lifts it, pulls her into the bars. Her head is jammed between metal. The Creature yanks, hard, crushing her head. She utters no more sound.

329 MARY'S BODY

slides to the floor, as the Creature works on the bars, tries to get the cage door open.

330 HECTOR

runs in, sees Mary dead, runs for the harpoon gun, starts to load it when the Creature manages to bend the metal in the cage, bursts through its door, starts after Hector.

Hector makes it out the door just in time, SLAMS it on the Creature as the animal swipes at the door, shattering wood. The other caged animals begin to make noises.

331 THE CREATURE

goes on a rampage, smashes test-tubes, vats, bunsen burners. Inadvertently, a fire starts. Flames instantly spread across the floor, set off small EXPLOSIONS.

Through the smoke, the Creature sees himself in the mirror. He stops, stares. A beat.

Then he turns, grabs the cage itself, and in an incredible feat of strength, lifts it and throws it across the room, SMASHING through a window...

332 EXT. THE RESEARCH VESSEL - THE CAGE

flies out a window, lands in the Lagoon, followed by various other pieces of equipment, including the mirror. Pete stumbles to the door of his cabin, drunk.

333 UNDERWATER - THE CAGE

sinks. Other gear comes down near it, followed by the pirarucu, the lungfish, the huge manatee, and the turtle.

334 IN THE LAB - THE CREATURE

continues smashing, throwing. The bug zapper is destroyed.

The Creature runs to nearby cages, lets other animals loose: the jaguar, the monkey, the toucan, the tapir. He simply swipes at the locks with his claw, and they give way. The animals run out, are met by lapping flames.

335 ON DECK - CIRRI

sees Hector escape from the lab, sees flames reach the deck. She grabs a fire extinguisher, starts down the stairs.

HECTOR

No! He's loose!

Cirri pauses just long enough for the jaguar to run past her, jump off the deck and into the water.

336 INTO THE LAGOON - THE JAGUAR

makes his escape. He is beautiful to look at.

337 ON PETE'S BOAT - PETE

sits baffled, tries to figure out what's going on.

338 ON THE RESEARCH VESSEL - CIRRI AND HECTOR

take the stairs down, listen to the thrashing.

339 INT. THE CREATURE

makes it to the darkroom, smashes all in sight, including all adjacent communications gear, sees his photo, puts a claw through that and the table beneath it.

340 ON THE STAIRS - HECTOR

has another harpoon, loads it with tranquilizer, heads down.

341 INT./EXT. THE CREATURE

finishes destroying the darkroom, starts up the stairs, sees Hector coming down with the harpoon gun.

WOOSH! The tranquilizer harpoon just misses him.

342 HECTOR

has an Oh-Shit expression on his face, backpedals up the stairs, runs into Cirri.

HECTOR

I missed.

Cirri and Hector both run for cover.

343 THE CREATURE

clomps up stairs, runs across deck, jumps into the water, right before Pete's eyes.

344 IN THE WATER - THE CREATURE

deflates his lungs, activates his gills, swims away gracefully.

345 PETE

is beside himself, sputters to find the words, dry fires his rifle after the Creature, realizes his gun is empty, runs back into his cabin, emerges with a fist full of hand grenades, starts pulling pins, tosses the things into the water. Tremendous explosions go off near the pyramid.

346 HECTOR AND CIRRI

just stare at the huge water spouts, then see Pete fall flat on his face on his deck. They look at each other in defeat, see the flames rising higher and higher.

347 JAKE AND ABEL

approach the Vessel with their pram loaded with ropes used in the underground lake. They hear a huge EXPLOSION.

348 ABEL'S POV - THE RESEARCH VESSEL

is aflame. The water in the Lagoon ripples from all the explosions. Plentiful debris smokes before it sinks.

349 JAKE AND ABEL

row faster, their pram coming alongside the Vessel. They see Pete lying passed out on his deck.

They meet Hector, charred from the conflagration.

HECTOR

He got away!

ABEL

Where's Cirri?!

Hector has no answer, looks around. No sign of her.

The two disembark from their pram, and we hear the sound of a fire extinguisher below. Abel runs down, followed by the others. CAMERA FOLLOWS.

350 ABEL'S POV - CIRRI

stands amidst black smoke, is putting out fire in the lab. Several small fires have started nearby.

351 ABEL

joins her, tries stamping out small fires.

(CONTINUED)

351 CONTINUED:

ABEL

What blew?

CIRRI

Some chemicals. Here.

(hands him extinguisher)

Use this.

(grabs another one)

Over there!

She points to the darkroom. Abel starts spraying over there while Cirri finishes where she is. The radio and phone console are totally blackened from explosions.

Hector and Jake help them. Jake runs to Mary's side.

JAKE

No...!

The extinguishers continue spraying the fire. Mary is beyond help.

352 PETE'S POV FROM HELICOPTER - DOWN A RIFLE SIGHT

The jungle around the third chamber. No sign of the Creature. All is quiet except for the chop of copter blades.

353 IN THE COPTER - HECTOR AND JAKE

are aboard with Pete. They look suspicious but tolerant of their companion.

PETE

You guys do what you want. I'm staying here.

JAKE

Killing this creature is not the answer.

PETE

It's my answer. I have a debt to settle.

HECTOR

This thing may be the key to where mankind came from.

PETE

He may be the key to Paradise. I don't give a shit.

354 ON THE RESEARCH VESSEL - ABEL

tries to comfort Cirri. They're sweaty, blackened with soot.

ABEL
He's no baby seal, is he?

CIRRI
I don't understand what happened.

ABEL
How's your head?

CIRRI
Oh, I'm okay. Just sore.

ABEL
I'm sorry you had to go through this.

CIRRI
Are you kidding? I wouldn't miss this. Besides...

They look at each other, the look finishing her sentence. They kiss tenderly, their arms slowly entangling.

CIRRI (CONT'D)
I haven't been with anyone for a long time.

ABEL
Neither have I.

A NOISE.

CIRRI
What was that?

Abel looks out a hole in the damaged wall, sees nothing. He opens the lab door, looks into the hall, comes back in.

ABEL
Nothing.

Abel's about to close the door when Cirri smiles, opens her arms to him. He moves to her. As they begin to embrace...

355 CRASH!

The Creature BLASTS into the room!

Pushes Abel aside with a HISSING swipe of his claw.

Grabs Cirri.

(CONTINUED)

355 CONTINUED:

Lifts her up in his arms.

She tries to fight him off, but she's no match for his strength and speed. She pounds his flesh to no avail as he carries her off...

356 ABEL

crawls to his feet, trying to shake off the blow...

357 ABEL'S POV

as the room goes wild on him.

358 ABEL

falls, stands, tries to run after them. He is woozy, wounded, has trouble moving.

359 THE CREATURE

dives off the deck of the Research Vessel, Cirri in his arms. She is struggling.

360 IN THE LAGOON - THE CREATURE

swims to the top of the first pyramid, dragging Cirri under the surface for a time. She gasps for air, screams.

CIRRI

Noo!

BAM!

A rifle shot ricochets off the top of the pyramid, chipping away some of the stone.

The Creature, Cirri in his arms, dives into the top of the pyramid. Cirri takes a breath. They disappear under water.

361 THE HELICOPTER

draws closer. Pete FIRES again, this time in frustration.

362 PETE'S POV - THE TIP

of the pyramid is vacant again. Nearby, Abel stumbles to the deck of the Research Vessel.

363 UNDERWATER - THE CREATURE

swims quickly, powerfully, disappearing with Cirri down the passage to the second chamber. Cirri's face is contorted, eyes bulging, as she tries to hold her breath...

364 THE HELICOPTER

has landed. Pete, Jake and Hector pile out, run to Abel, who is loading up on dive gear.

HECTOR

It'd be faster to go down the ropes directly into the lake.

Able nods. The three arm themselves, pull the ropes out of the canoe, run back to the copter.

PETE

This is all your fault... he should be dead by now.

365 THE CREATURE

comes up in the third chamber. Cirri's mouth EXPLODES in a GASP as she sucks in a gulp of air. The Creature carries her to the entrance of the Underground Lake, and in a flash they splash down out of sight.

366 IN THE UNDERGROUND LAKE - THE MEN

start down the ropes from the hole in the roof. Pete has his rifle, Hector a pistol, Abel and Jake harpoon guns. Everyone's adrenaline seems to be pumped up.

ABEL

What about that chemical?

HECTOR

It's lost its potency by now.
Look.

The fish are gone. This satisfies Abel, who SPLASHES into the water, turns on his regulator. Jake follows. Pete and Hector stay on the surface, inflate a life raft.

367 UNDERWATER - ABEL

swims ahead of Jake, eyes keenly searching for Cirri. A light aids his search, but it is dark and musty in here.

368 ON THE SURFACE - PETE AND HECTOR

have their raft inflated. They paddle it across the eerie underground lake, their lights illuminating fascinating rock formations, their guns ready at their side. Pete checks his ammo, checks the bolt action on his rifle.

369 UNDERWATER - THE CREATURE

sees Cirri's face, her eyes glazing over as she tries to hold her breath. She's in trouble.

But now the Creature pushes down next to her mouth. He moves his lips up against hers, almost as if he intends to kiss her, and exhales a huge bubble!

Cirri opens her mouth, eagerly taking it in, gulping it down into her lungs.

Now the Creature arcs his body and they dive down out of sight.

370 UNDERWATER - BEHIND THEM

quite a distance, Abel and Jake continue across the lake.

Above them, Pete's light flashes on and off, on and off.

Jake notices, taps Abel. The two surface.

371 AT THE SURFACE - PETE AND HECTOR

wait for the two to get their breath. Pete points ahead.

PETE

Look.

Abel and Jake turn their heads, see a grotto up ahead.

372 THE MEN'S POV - THE GROTTO

Daylight pours into the mouth of a cave. It's beautiful, like something out of a fairy tale.

373 THE MEN

swim and paddle toward the grotto. The eeriness of their surroundings contrasts with the beauty ahead of them.

374 UNDERWATER - THE CREATURE

swims toward the surface with Cirri. Slowly, like an erotic ballet, he continues to breathe with her, into her mouth.

She hungrily sucks in air, works to stay alive. Her eyes stare into the Creature's eyes as he places his lips over hers, exuding bubbles of oxygen. Somehow the fear has almost gone from her face.

375 AT THE SURFACE - THE CREATURE

breaks through, carries Cirri up out of the water. She COUGHS, breathes, GASPING for air, as he carries her up onto the land.

The Creature gently places her on the ground, one hand on her back, as he contorts next to her, water pouring out from his limbs. Cirri stares as the Creature's chest expands, his lungs inflating.

Now she stares into his face, and he into hers. Just a beat, and then the Creature grabs her again and carries her off into the grotto.

376 ON THE FAR SIDE OF THIS GROTTO - THE MEN

arrive. The three swimmers walk onto the land. Pete pulls the raft onto the rocks, scrapes it onto dry land.

They immediately come across three routes: one down to the left, one up to the center, one down to the right.

ABEL

(indicating the left)

I'll try here.

PETE

We should stick together.

JAKE

(indicating the center)

I'll go this way.

(indicating the right)

Pete, why don't you try down there?

PETE

Really. We should stay together.
Don't underestimate him.

HECTOR

(to Abel)

I'm coming with you.

(CONTINUED)

376 CONTINUED:

JAKE
(to the others)
I'll go with Pete.

They disperse, Hector and Abel going one way, Jake and Pete taking the center route.

377 JAKE AND PETE

follow a path leading to a waterfall. Mist rises as the powerful water crashes down. Pete sees tracks leading off in another direction.

PETE

Wait.

But Jake doesn't hear him, and steps forward...

378 UNDER THE FALLS - JAKE

emerges, sees...

379 JAKE'S POV - CIRRI

lying on a rock, dazed, in shock. Her clothes are torn, soaked, dishevelled.

380 JAKE

runs toward her...

381 JAKE'S POV - MOVING

toward Cirri, when suddenly the Creature steps INTO FRAME, standing between him and Cirri.

382 JAKE

raises his harpoon gun.

383 CIRRI

looks over, sees...

384 JAKE

firing his harpoon into the Creature. WHACK! The tip THOCKS into the Creature's side. The Creature ROARS in pain.

(CONTINUED)

384 CONTINUED:

Jake immediately grabs for another harpoon, tries frantically to load it into his gun...

385 THE CREATURE

lurches toward Jake, a feral GROWLING ripping from his throat.

386 JAKE

turns, runs, trying to reload his harpoon gun as he goes. He has trouble doing it on the move.

387 THE CREATURE

follows, right on his heels, makes a grab for Jake...

388 JAKE

SNAPS the harpoon into place, turns...

389 THWOOSH!

Jake shoots a second harpoon into the Creature's mid-section.

But the Creature keeps coming, his arm swinging back, and as Jake tries grabbing one more harpoon, the Creature's arm lashes out in a blurring arc...

... and slices off Jake's head in one move!

390 JAKE

has begun a scream. It's cut short when the head flies to the ground. But his body is still moving, and blood spurts from the neck as it continues lurching around until it reaches an incline and falls over.

391 THE CREATURE

runs back under the falls, grabs Cirri, takes her further into a maze of rocks. She tries to fight him off, but her strength is no match for him.

392 ABEL

stops Hector. They both look afraid.

(CONTINUED)

392 CONTINUED:

ABEL
Did you hear ~~that~~?

The two men have both heard the sound, start backtracking toward its source.

393 UP AT THE TOP - PETE

has followed the tracks to where a stream feeds the waterfall, cocks his rifle, looks carefully around. Sweat glistens on his forehead.

394 HECTOR AND ABEL

reach the point where they had split up.

HECTOR
(runs up to the center)
I'll try here.

ABEL
(going to the right)
I'll go down here.

395 HECTOR

reaches the waterfall. No sign of Cirri. But he finds...

396 JAKE'S HEADLESS BODY

lying in a small ravine.

397 HECTOR

vomits. While his head is down, the Creature strikes! He SLAMS a claw into Hector's back, crushing his spine.

Hector looks up, and there is the Creature with Jake's harpoon still in him. While dying, Hector tries to raise his pistol in front of him, FIRES, but misses.

The Creature swings again, this time crushing his face.

Hector drops to the ground, his mangled body lying motionless.

398 AT THE WATERFALL - ABEL

reaches Pete. They've heard the scream and the shot, so they run down.

399 NEW ANGLE - ABEL AND PETE

take the path Jake and Hector took. They find Jake's head, then his body, then Hector's lifeless body just beyond it, his pistol at his side.

ABEL
(picks up pistol)
What have we done...?

The two men run under the waterfall, stand at the spot where Cirri was lying. Abel sees wet marks on the rock.

ABEL (CONT'D)
She's around here somewhere.

The two men follow a small stream, walk in it up to their knees. There comes a point where a cave diverges in two directions. They split up. CAMERA FOLLOWS PETE. A few yards later, he sees something.

400 PETE'S POV - THE CREATURE

is standing just thirty yards before him, pulling one of the two harpoons out of his belly. He hurls it away, stands defiantly staring back at Pete.

401 PETE

slowly raises his rifle, a smile crossing his lips. He sights down on the Creature. This is what he's been waiting for for five years.

PETE
Fuckin' animal...

He squeezes the trigger.

BLAM!

The rifle fires right into the Creature. But...

CRASH! Instead of hitting him, the bullet shatters a full-length mirror-- the same one which had been on the Research Vessel.

As Pete reacts, the Creature steps out right beside him! He's been hiding there all along.

The Creature's claw grabs Pete's face, and for a beat they stare into each other's eyes. The Creature's expression: hard, intelligent, aware. And now Pete suddenly realizes what he's been hunting all these years, and that he's been outsmarted by an 'animal'...

(CONTINUED)

401 CONTINUED:

CRUNCH! The Creature squeezes Pete's face, then drives his head into his shoulders. The Creature then lifts Pete and throws him to one side, into a shallow pool.

Pete's nerves cause his legs to twitch in the water as his blood drips down...

Instantly, the water starts churning, turning red, as piranhas devour what remains of Pete's corpse. It only takes them a few seconds, and they move on, leaving the pool peaceful, only Pete's clothes and rifle lying there.

402 THE CREATURE

stands staring down at Pete's remains. His expression is hard, cold. Then he slowly moves off...

403 ABEL

walks slowly down his rock corridor, harpoon ready, pistol in his belt. He must choose whether to turn or not, always stays on the main path. CAMERA FOLLOWS.

The path comes out in a scenic cave with three small waterfalls on one side of it. It is the most beautiful, most unspoiled place yet seen in this paradise.

404 ABEL'S POV - CIRRI

She is lying on a rock, entwined by a 45-foot long anaconda. It hasn't yet started to crush her, but it's moving into position, begins to tighten its coils.

405 ABEL

fires his harpoon into the snake, and it writhes in pain. He empties the pistol into the big snake, pulls out a dive knife, begins hacking as it starts to crush the woman.

Cirri revives, tries to scream, but the scream is cut off by the tightness of the anaconda's grasp.

Abel keeps hacking, more desperate as time goes on.

Cirri gasps for breath, looks around her, tries to scream, but nothing comes out, she is held so tightly.

Abel keeps hacking until

406 THE CREATURE

comes out from behind him, and for just a moment, he stares at the sight of these two humans, together struggling against this huge snake.

MOVE IN CLOSE on the Creature's face, as he seems almost touched by them...

He reaches Abel, pushes him aside against a rock...

Abel's head CRACKS against the stone, knocking him out.

Then the Creature turns his attention to the anaconda.

The huge snake tries to envelop the Creature as well, but he doesn't get very far. The Creature tears it as if it's crepe paper, throws pieces everywhere... then moves slowly over to Cirri...

She screams as she sees pieces of the snake lying all around her, and as she sees Abel lying beside the rock.

The Creature bends down to Cirri. She is crying. The Creature looks at her, trying to understand what she is saying, what these SOBBING SOUNDS mean...

Cirri looks at him, sees the harpoon in his belly.

She stops crying for a moment, reaches out to the harpoon...

... and pulls it out of him, throws it to the ground.

The Creature looks in her eyes. There's only the sound of her breathing.

He reaches out, tries to touch her with his claw, but he seems to know that to touch her might mean to harm her, so he slowly withdraws.

The Creature's eyes show desire, regret.

Now he turns, walks slowly to the water, always looking back at Cirri. He slowly backs down into the water, disappears from sight.

Cirri sobs once again. With the Creature gone, she stands, limps to Abel's slumped body, tries to revive him.

CIRRI

(softly)

Abel... Abel...

She brushes her hands across his face, checks his breathing, begins to attempt CPR when his eyes flutter open.

ABEL

Hey...

(CONTINUED)

406 CONTINUED:

She laughs at the good news that he is still alive.
Overjoyed, ~~she~~ starts to kiss him.

ABEL (CONT'D)

I'm not in the mood. Not now.

She laughs, strokes hair out of his eyes, helps him to his feet, starts to limp away with him.

407 ON THE PATH TO THE GROTTO ENTRANCE - CIRRI AND ABEL

limp toward the sunlight. Their breath is shallow as Cirri helps Abel walk away.

408 AT THE SURFACE OF THE WATER - THE CREATURE

rises, raising his head so that just his eyes look out at the departing humans.

MOVE IN to his eyes, staring, and as he slides slowly back down into the water, we

FADE OUT

THE END

