

EXEC. PRODUCER: David Moessinger
PRODUCERS: William O. Cairncross
Lester William Berke
Sam Egan
EXEC. STORY EDITOR: Michael Braverman

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QUINCY

SLOW BOAT TO MADNESS

Story By
Sam Egan
and
Marc Taylor

Teleplay

By
Sam Egan

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QUINCY"SLOW BOAT TO MADNESS"CAST

QUINCY
SAM
ASTEN
MONAHAN
BRILL
DANNY
BARTENDER
ED

DR. JANET CARLISLE
CAPTAIN EDWARDS
DR. KNIGHT
CORRINA
ELAYNA NEMEROV
GREGOR NEMEROV
STUART AYNSLEY
LORNA AYNSLEY

MR. CROWLEY
LYLA CROWLEY
CLYDE TIDROW
DIRECTOR
DORFMAN
RAMOS
RON COUSINS
STEWARD
FIRST MATE
A.D.
TALMADGE
DR. LINNAMEN
TOKAMO
NURSE
GIRL
GUNBOAT COMMANDER
RADIO OPERATOR
THE HAG
MAN #1
MAN #2
WOMAN

SETSINTERIORS:

DANNY'S BAR
SHIP:

ELAYNA & GREGOR'S STATEROOM
THE BRIDGE
JANET'S STATEROOM
CASINO
QUINCY'S STATEROOM
CORRIDOR
ENGINE ROOM
DINING ROOM/ENTRANCE
BRIG
MR. & MRS. AYNSLEY'S STATEROOM
GYMNASIUM
CAPTAIN'S QUARTERS
CORRIDOR OUTSIDE JANET'S RM.
INFIRMARY:
DR. KNIGHT'S OFFICE
WAITING ROOM
CORRIDOR
LAB

INTERIORS:

CONFERENCE RM.
BALLROOM
BAR
MR. & MRS. CROWLEY'S STATEROOM
RADIO ROOM
CINEMA ROOM
REGIONAL GOVERNOR'S OFFC.
DR. LINNAMEN'S OFFICE
HELICOPTER

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(ii)

SETS (CONT'S)

EXTERIORS:

DANNY'S BAR
MARE NOSTRUM
MAIN DECK
HARBOR
WAITING ROOM OF INFIRMARY
NATIONAL CENTER FOR DISEASE CONTROL (CDC)
BRIDGE
GUNBOAT
POOLSIDE/JACUZZI
SPORTS DECK
ISLAND (JUNGLE)
QUINCY'S STATEROOM
BEACH
JUNGLE CLEARING
RAIN FOREST CLEARING
BLUFF OVERLOOKING BEACH
BASE CAMP
OCEAN
MAIN DECK OUTSIDE THEATER
SHUFFLEBOARD AREA

QUINCY

SLOW BOAT TO MADNESS

ACT ONE

FADE IN

1 EXT. DANNY'S BAR - ESTABLISHING - DAY 1

2 INT. DANNY'S BAR 2

Decorated for a 'bon voyage' party. For Danny, this is really pulling out the stops. He's rented a half-dozen potted palms, hung some balloons and crepe. The words 'Bon Voyage Quincy and Janet' adorn a wall. At a large table are Quincy, Dr. Janet Carlisle of the Public Health Department and the gang: Asten, Sam, Monahan, Brill, Eddie, and Marc. Danny enters with a tray of exotic drinks, ablaze in their cocoanut shells, topped with fruit on skewers. Oohs and ahs.

QUINCY

I drink that and I'll sleep all the way to Tahiti.

(beat)

Danny, you're too much -- palm trees, flaming drinks....

DANNY

With a little more notice, I coulda had the goldfish singing 'Bali Hi.'

MONAHAN

(looking at his drink skeptically)

Is this for drinking or roasting marshmallows?

ED

(to Janet)

The cruise leaves from Tahiti?

JANET

Actually it's already underway, but that's where we board. Then it's Moorea, Bora Bora, and...

(to Quincy)

What's the last stop?

CONTINUED

2 CONTINUED

2

QUINCY

Papeete...and alota beautiful ocean in between. Boy, am I ready for this trip!

ASTEN

(to Janet)

You've had quite an impact on Quincy, Janet. Last time, we almost had to change the locks to get him to take his vacation.

JANET

I'm almost as bad. But you're looking at two workaholics who are goin' on the wagon. I promised not to mention the Health Department and Quincy swore he wouldn't bring up the coroner's office.

QUINCY

Isn't that the ugly tan building downtown?

Monahan's drink is the only one still aflame.

BRILL

(to Monahan)

Should I ask John to hit it with the fire extinguisher?

Monahan isn't amused.

ASTEN

(to Quincy and Janet)

You two need a lift to the airport?

QUINCY

Sam's taking us...

(to Sam)

How we doin' on time?

SAM

We better get a move on. In case we hit any traffic.

MARC

(to Asten)

Dr. Asten...the gift?

ASTEN

Almost forgot!

CONTINUED

Asten brings a gift-wrapped package out from under the table.

QUINCY
I don't believe this.

BRILL
Go ahead, open it.

Quincy is like a kid at Christmas. Tears open the package and pulls out a brightly colored jockey's outfit. He's completely thrown.

QUINCY
What's this?

ASTEN
(beaming)
Jockey silks.

QUINCY
We're going by ship, not thoroughbred.

SAM
It's for the masquerade party on the ship. Janet told us you probably wouldn't bring a costume.

Janet puts the jockey's cap on Quincy.

JANET
You look adorable.

ED
There's something in there for you too, Janet.

She fishes through the box and pulls out a grass skirt.

JANET
Gee fellas...I don't know what to say.

ASTEN
(raising glass)
Then I'll say it: 'Bon Voyage!'

Everyone shares in the toast except:

3 MONAHAN 3

who tries in vain to blow out the flaming cocktail.

CUT TO:

4 AIRPLANE TAKING OFF (STOCK) - DAY 4

5 EXT. HARBOR (TAHITI) - ESTABLISHING - DAY 5

6 A CRUISESHIP - THE S/S MARE NOSTRUM 6

is still moored to the pier. Sleek, gleaming white, flags flying -- the boarding ramps in place.

7 EXT. THE MAIN DECK 7

Bustling celebration as the ship prepares to depart. Confetti and shouts of "bon voyage" in the air, the sound drowned out by the deep-throated ship's horn.

8 A FILM CREW 8

carrying equipment in a procession. A good-looking actor, RON COUSINS, the film's second male lead, is complaining to the film's director and its backer. ALEXANDER KASSARY, the foppish, middle-aged director, once fancied himself an 'auteur' but now is happy to do any work which will support his bloated lifestyle. The backer, DORFMAN, is a corpulent man in last year's liesure suit, who lives and dies by the 'bottom line.'

RON

Sorry, Kassary. No way.

DIRECTOR

Look, Ron, we didn't get all the rooms we wanted. We had to double up some of you.

RON

Is Clyde sharing a room?

DIRECTOR

Clyde's the star.

RON

And what am I? Chopped liver?

Ron stomps off.

CONTINUED

8 CONTINUED

8

DORFMAN
He should be so lucky.

9 QUINCY AND JANET

9

Confetti-covered. Dressed for the tropics. Quincy is checking some papers.

QUINCY
(reading)
Rooms 121 and 123 -- Paradise deck.

10 CLYDE TIDROW

10

The aforementioned star, strolls by surrounded by a group of beautiful young women. Quincy's head turns, tracks the ladies.

JANET
(looking out to sea)
Just think, Quincy. Seven whole days -- without having to look at a body.

QUINCY
(engrossed)
Yah.

Janet turns, sees him roving.

JANET
Enjoying the scenery?

QUINCY
I don't think I've ever seen so many beautiful girls in one place.

The ship's captain, EDWARDS, a distinguished looking man in his early fifties is greeting the passengers near them. He overhears Quincy's remark.

CAPTAIN
They're shooting a movie on board. Hope it's not an inconvenience.

QUINCY
Nah. No problem.

CAPTAIN
I'm Captain Edwards....

CONTINUED

10 CONTINUED

10

QUINCY

Glad to meet you, Captain. I'm Dr. Quincy -- with the Medical Examiner's office in L.A. This is Dr. Janet Carlisle.

Greetings are exchanged.

11 A BEAUTIFUL BRUNETTE

11

CORRINA GIRARD, the film's leading lady, walks by, hears the introduction. She catches Quincy's eye. Smiles flirtatiously, walks on.

CAPTAIN

That's one of the stars.

QUINCY

Wonder what kinda movie they're making?

JANET

I got the feeling it's not a remake of War and Peace.

12 ANOTHER PART OF THE DECK - A BUSINESSMAN

12

STURAT AYNSLEY, a man in his mid-fifties, whose ability to relax has long since atrophied, strides along, LORNA, his wife trailing behind him. Aynsley stops, looks around, but past her.

AYNSLEY

Where is that steward?

A steward, carrying a set of golf clubs, catches up.

LORNA

There he is.

AYNSLEY

(to Steward)

Make sure those end up in cabin 182.

The steward nods, moves on.

LORNA

(breathless)

Can we rest for a second?

They stop.

CONTINUED

12 CONTINUED

12

AYNSLEY

Rest? We have nothing but
rest for the next week. I may
go out of my mind...if I don't die
of boredom first.

LORNA

C'mon, Stuart. You said you'd
try.

Aynsley reacts, unmoved.

13 EXT. MARE NOSTRUM - NIGHT - ESTABLISHING

13

from above. The floating resort glides through calm waters.

14 QUINCY AND JANET

14

are lying on adjacent deck chairs. A steward is serving
them margaritas. The night is balmy. The smell of the sea
is invigorating. Romance in the air.

QUINCY

How come so quiet, Janet?

JANET

(smiling)

In case this is a dream, I don't
want to wake myself for a while.

QUINCY

I know whatcha mean. I already
feel a million miles away...The
ocean does that.

15 THEIR POINT OF VIEW - THE OCEAN

15

A highway of shimmering light, reflecting the moon above.

QUINCY'S VOICE

So vast...there's nothing else
like the freedom of the open
sea....

16 BACK TO SCENE

16

QUINCY

It's funny -- y'know your
saying this is all a dream.

CONTINUED

QUINCY (Cont'd)

I've had a dream for as long as
I can remember -- about the sea,
about leaving it all behind. Some
day I'll do it....

JANET

Do what?

QUINCY

Live out the dream. Sail around
the world.

JANET

By yourself?

QUINCY

That's the dream.

JANET

(gentle chiding)

What is it with you, Quincy?
Don't you ever count by two's?

QUINCY

I'm not exactly alone right
now, Doctor Carlisle.

JANET

Gee. Glad you noticed.

Quincy leans over and kisses her.

MATCH CUT TO

17 INT. A STATEROOM - A YOUNG COUPLE KISSING

17

There's a knock at the door. They reluctantly interrupt
their smooching. The camera pulls back to reveal, GREGOR
and ELAYNA NEMEROV, a handsome, athletic-looking pair, in
their mid-twenties. Gregor goes to the door.

STEWARD'S VOICE

Room Service.

Gregor opens the door, and the steward wheels in a tray with
a floral arrangement and a bottle of champagne in a silver
ice bucket. A surprised Elayna, embraces her husband. They
talk quietly. Their accents are Eastern European.

ELAYNA

You're wonderful. It's all...
too perfect.

17 CONTINUED

17

GREGOR

A honeymoon should be perfect.

ELAYNA

It's enough to be with you....

They look at each other amorously. The steward pops the cork and pours the champagne.

STEWARD

S'cuse me...but, have I seen you...on TV or somethin'?

GREGOR

(embarrassed)

The Winter Olympics.

STEWARD

(clicks)

The skaters! Right? You two won the gold medal, wasn't it?

ELAYNA

(a pang)

Bronze.

STEWARD

Well, you shoulda won the gold. Yah, I'm remembering. You had that fall. But, I gotta tell ya, you were dynamite.

GREGOR

Dyna...mite?

STEWARD

Y'know, fantastic...outta sight.

ELAYNA

Thank you.

Gregor tips him.

STEWARD

Thank you.

The steward leaves.

GREGOR

(lifting glass)

To us.

CONTINUED

17 CONTINUED

17

ELAYNA
Gregor...this feeling....
(beat)
I want time to stand still for
us.

GREGOR
It will. I promise.

They touch glasses, drink the champagne.

CUT TO

18 ANOTHER DECK - NIGHT - A YOUNG MAN

18

Christopher Lorne, stumbles along this relatively deserted portion of the ship. There's a crazed look in his eyes, as he appears to follow something in front of him. But he is intermittently seized with nausea, cramps, as he staggers along.

19 HIS POINT OF VIEW - A BEAUTIFUL GIRL

19

A spectral, gauzey image. Neither shadow nor substance. She has waist-length red hair and she's wearing an old-fashioned gown and a garland of flowers. She smiles seductively and beckons him on with curling fingers, then scurries ahead.

20 THE YOUNG MAN

20

captivated by the beauty of the girl, whom we see only through his intercut point of view.

CUT TO

21 QUINCY AND JANET

21

continuing to bask in the moonlight and intimate conversation.

QUINCY
What about you? I've been
married. You've never even taken
the plunge.

JANET
Guilty as charged....

QUINCY
How come?

CONTINUED

21 CONTINUED

21

JANET

I'm as stubborn as you are,
Quincy -- in my own way. I guess
we both value our independence too
much. Heaven knows, I've passed
up chances.

QUINCY

Any regrets?

JANET

I dunno...I guess one stateroom
would've been alot cheaper.

Quincy reacts, perhaps reading more into the statement than
Janet intended.

QUINCY

...and alot more fun.

CUT TO

22 THE CRAZED PASSENGER

22

His body convulsing slightly, moves toward a restraining rail.

23 HIS POINT OF VIEW - THE GIRL

23

Simultaneously seductive and innocent, angles her head, blows
him a kiss and...steps over the rail. This could only be a
hallucination: she stands, defying gravity, ten feet beyond
the rail -- fixed in thin air. The copper hair swirling in
the wind. The lips part irresistably.

24 MR. AND MRS. AYNSLEY

24

strolling along the deck, watching disbelieving, as:

25 CHRISTOPHER

25

his arms reaching into the void, steps over the railing and
off the ship.

26 MRS. AYNSLEY

26

reacts, screaming hysterically.

CUT TO

27 INT. THE BRIDGE

27

The nerve center of the ship. The 1ST Mate hangs up a phone.
The Captain looks at him apprehensively.

1ST MATE

Man overboard...less than a
minute ago. Starboard side.

CAPTAIN

Half-ahead. Sixty degrees...
star-board. Prepare to lower a
lifeboat and rescue team.

1ST MATE

Aye-aye, Captain.

TIME CUT TO

28 QUINCY AND JANET

28

watch amongst a crowd of passengers as arc lights illuminate:

29 A LIFEBOAT

29

containing a diver and the blanket-covered body of the boy
is being raised by a winch.

30 THE CAPTAIN

30

is talking to Mr. and Mrs. Aynsley. The latter is still in
shock.

MRS. AYNSLEY

He just walked right off the
edge...didn't even hesitate.

31 QUINCY AND JANET

31

stand nearby, listening.

QUINCY

(ironic)

Get away from it all.

JANET

What?

CONTINUED

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13
(X)

31 CONTINUED

31

QUINCY

Like in the travel posters...
I guess there was just too much
for this guy to get away from....

Janet reacts.

DISSOLVE TO

32 EXT. THE MARE NOSTRUM - DAY

32

The stately vessel cutting a swath through an azure sea.

33 EXT. THE MAIN DECK - POOLSIDE - CLOSE ON A TAROT ARRANGEMENT 33

A card is placed in the middle -- it is the "hanged man."

CORRINA'S VOICE

The hanged man.

The camera pulls back to reveal the handsome leading man,
Clyde Tidrow, surrounded by a bevy of bikini-clad admirers.
Corrina is doing the reading.

CLYDE

What's it mean?

No response.

CLYDE

I want to know!

CORRINA

It means...suffering...despair.
It means an early death.

CLYDE

(flat)

I don't believe it.

DIRECTOR'S VOICE

Cut.

34 A WIDER VIEW

34

A film crew is shooting the scene. Rope barricades keep the
modest spectator contingent back. The Director, Andre
Kassary, wears a Panama hat. Strides up to the actors.

CONTINUED

34 CONTINUED

34

DIRECTOR

(muttering under
his breath)

Lousy, lousy, lousy...

(to Clude)

Clyde, you're the guy every man
in America envies. You've got
money, looks, power, fame, this
yacht and all these girls...Now
you're being told it's all going
to come apart at the seams. I've
got to see you emote!

CLYDE

If you had to read these crummy
lines, you wouldn't be doing much
emoting either.

35 QUINCY AND JANET

35

are watching at the periphery. Quincy is dazzled by it all.
Janet's amused.

36 BACK TO SCENE

36

DIRECTOR

(to the harem)

And girls -- deep breaths, and
more ennui.

(to A.D.)

No print...let's take fifteen
and go again....

A.D.

Take five, people.

37 CORRINA

37

who flirted with Quincy in the opening, is among the pul-
chritude. She again makes eyes at Quincy, as she and the
other girls disperse for the break. She struts temptingly by
Quincy, then suddenly crumples with a squeal, as her high
heel apparently catches on something.

38 QUINCY

38

comes to her aid, feeling the ankle for signs of injury.

QUINCY

It's all right...I'm a doctor.

CONTINUED

CORRINA

Oh, Doctor, my ankle....

QUINCY

Easy now...nothing's broken....

(turning foot)

How does this feel?

CORRINA

Oooh...hurts.

QUINCY

Probably a slight sprain. I'll
massage it a bit.

(picking up high
heel with his other
hand)

I've always thought they oughta
register these things as lethal
weapons.

CORRINA

My name's Corrina...what's yours?

QUINCY

Quincy.

CORRINA

You have remarkable hands,
Doctor Quincy. I'm feeling
better already....

Janet finds it all pretty funny.

QUINCY

I'll have the steward bring you
an ice pack. That oughta take
care of any swelling.

He starts to get up.

CORRINA

Oh, don't stop.

(beat as Quincy
resumes the massage)

I'll bet your patients are very
loyal....

QUINCY

Well...so far, no complaints....

Janet rolls her eyes.

DISSOLVE TO

39 EXT. THE MARE NOSTRUM - NIGHT - ESTABLISHING

39

QUINCY'S VOICE
...not even a little?

40 INT. JANET'S STATEROOM - NIGHT

40

A deluxe cabin. Quincy is there. Janet sits at a nightstand brushing her hair. The connecting door to Quincy's cabin is open.

JANET
If it'll make you feel any
better, I'll say I felt jealous.

QUINCY
But you didn't....

JANET
No.

QUINCY
If I wasn't spoken for...I coulda
swept that girl right off her
feet.

JANET
(dry)
I'm sure a light dusting would've
been sufficient.

QUINCY
Maybe you're not the only one
who appreciates a man with a
little vintage to him.

JANET
In women, it's called aging.

QUINCY
You're really not jealous?

JANET
I can't see getting upset about
a little floozy who's hung up on
doctors....

QUINCY
I dunno...I can't blame the girl,
really. I'm hung up on a doctor
myself...Doctor.

CUT TO

41 INT. SHIP'S CASINO - NIGHT 41
A small, smoke-filled, lavishly appointed, gaming parlor. Red-flocked walls, green felt tables. There are a few slot machines, one of which is occupied by Jason Talmadge, a middle-aged lumber executive from Seattle.

42 MED. SHOT - TALMADGE 42
in the throes of a hallucinogenic daze, aggravated by a painful knotting in his gut. He puts his coin in the slot and pulls violently on the arm, muttering non-sequitars.

43 SOME NEARBY PLAYERS 43
watch uncomfortably, assuming the man to be drunk.

44 CLOSE ON TALMADGE 44
A primal fear in his eyes. As if a gun were to his head.

45 HIS POINT OF VIEW - THE SLOT WINDOW - THREE SKULLS 45
in a row. Bells go off. Then: A vile assortment of lizards and worms come slithering down the payoff tray.

46 AN ELDERLY WOMAN 46
watches incredulously as Talmadge backs away from his winnings, as if they were death itself. He looks around nervously, then runs from the room. The woman shrugs, walks over to the slot machine and collects the coins.

47 HER POINT OF VIEW - THE SLOT WINDOW 47
Three lemons in a row.
CUT TO

48 INT. JANET'S STATEROOM - NIGHT - JANET AND QUINCY 48
JANET
(looks at her watch)
It's getting kinda late. I think I'll turn in.
QUINCY
(awkward)
Yah...me too.

CONTINUED

48 CONTINUED

48

Quincy gets up -- reluctantly. Starts to go. Turns.

QUINCY

Got everything you need?

Janet nods, patiently.

QUINCY

(indicating door)

Want me to leave this open?

JANET

(smiling)

Go ahead. I trust you.

QUINCY

You do? I mean...why wouldn'tcha?
I guess I'll...(artificial yawn)
hit the sack.

JANET

G'night, Quincy.

QUINCY

'Night.

He goes into his stateroom. Janet's amused, but also a trifle torn.

QUINCY'S VOICE

Pheww!

He walks back in, wrinkling his nose.

QUINCY

You smell that?

JANET

What?

QUINCY

Varnish. They were working on
my storage cabinets...it's still
not dry. I don't think I can take
those fumes.

JANET

I don't smell anything.

CONTINUED

QUINCY

See. You can breathe in here.
You think...maybe...I could...
uh...I mean, it's not for me.
It's for my sinuses.

JANET

Quincy, please. Let's not play
games. We decided to take this
cruise, to see...if we might have
some kind of future...not to create
a past.

QUINCY

But Janet, it's not like we're
teenagers.

JANET

Exactly my point.

Quincy is shut down.

QUINCY

(weakly)

What about the fumes?

JANET

Just close the door. I don't
think they'll bother me.

QUINCY

Oh.

Quincy thinks about it for a moment, then exits, closes the
door.

49 INT. QUINCY'S STATEROOM - QUINCY

49

reacts, frustrated.

CUT TO

50 INT. SHIP'S CORRIDOR - NIGHT - TALMADGE

50

crazed and disheveled. Acutely paranoid. Creeps sideways
down the corridor, his back to the wall. His breathing
labored, he tries to loosen a tie that isn't there.

51 A SHIP'S STEWARD

51

is wheeling a room service cart down the hall and notices
Talmadge's strange behavior.

52 VARIOUS VIEWS - INTERCUT 52
as the Steward pursues Talmadge down the corridor, through a door, down a ladder, past a door marked "Engine Room."

53 INT. ENGINE ROOM 53
A couple of crew members discuss something on a clipboard, and are oblivious to:

54 TALMADGE 54
entering the steamy, noisy chamber. He passes them unseen. As he makes his way along, his behavior is consistent with the hallucinations we see:

55 HIS POINT OF VIEW - FLAMES 55
swirl up through the smoke. Men shrouded in black hoods, wielding huge shovels. To Talmadge, it's the bowels of Hell.

56 THE STEWARD 56
enters the engine room, spots Talmadge, pursues cautiously.

57 TALMADGE 57
panic-stricken, watches as the Steward approaches.

58 HIS POINT OF VIEW - THE STEWARD 58
is a hooded executioner, eyes blazing yellow through the slits in the mask. Flames lick at his heels. Nooses descend from nowhere.

59 TALMADGE'S POINT OF VIEW - INSERT - A MEDIEVAL-LOOKING WEAPON 59
a spiked steel ball on a handle.

60 THE STEWARD 60
backs away, as Talmadge wields what is actually a wrench.

CONTINUED

60 CONTINUED

60

STEWARD
Take it easy, fella. Just put
that thing down....

Talmadge continues to advance. The Steward picks up the
nozzle of a nearby fire hose, and stands with his hand on
the faucet.

STEWARD
Don't come any closer....

61 TALMADGE'S POINT OF VIEW

61

The "executioner" holds the head of a boa constrictor,
coiled menacingly at his feet.

62 TWO SHOT - RESUME REALITY

62

Talmadge rushes the Steward, hitting him on the head with
the wrench. The Steward falls unconscious, dropping the hose.
Talmadge picks up the hose with great care, holding it just
behind the nozzle.

63 HIS POV - THE SNAKE

63

weaves its head back and forth, menacingly, as he holds it.

64 ANOTHER ANGLE

64

as the berserk Talmadge takes the hose and wraps it tightly
around the torso and neck of his unconscious victim. He then
knots the end of the hose and turns on the valve.

65 CLOSE ON THE STEWARD

65

Immobilized. The water swells the hose, squeezing the man's
body, choking the life out of him. The Steward comes to, but
is too weak to free himself. His body convulses as his lungs
fight for air.

66 A CREWMAN

66

hears the disturbance, sees Talmadge crouched over the body.

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(X)

67

TALMADGE'S POINT OF VIEW - THE VICTIM

67

is in the relentless grip of a boa constrictor which hisses triumphantly.

END OF ACT ONE

ACT TWO

FADE IN

68 EXT. MARE NOSTRUM - DAY - ESTABLISHING 68

69 INT. SHIP'S CORRIDOR 69

Outside his stateroom. Quincy comes out of the room and is met by Captain Edwards, Dr. Knight -- the ship's doctor, and Chief Security Officer, Ensign Ramos.

CAPTAIN

Doctor Quincy? Sorry to have wakened you at this ungodly hour... but, there've been some pretty ungodly events.

(beat)

This is Doctor Knight, ship's surgeon -- It was his suggestion to ask for your help. And this is Chief Security Officer, Ensign Ramos.

Greetings are exchanged, though subdued.

CUT TO

70 THE THREE MEN - TRACKING SHOT 70

CAPTAIN

No one's touched the body...y'know, Doctor, I've been a Captain for over half my life and this is the first murder I've had under my command.

DR. KNIGHT

We're just fortunate to have as emminent a medical examiner as Doctor Quincy on board.

CAPTAIN

We wouldn't want any of the evidence mishandled, or anything in the report to be less than a hundred percent accurate.

QUINCY

Do you have a suspect?

CONTINUED

70 CONTINUED

70

RAMOS

Better than that, Doctor. We have the killer. He's in the brig now. A passenger -- businessman. Jason Talmadge.

QUINCY

Any weapons found?

As they reach the door of the Engine Room:

CAPTAIN

(after a beat)

You'd...better look for yourself.

71 INT. ENGINE ROOM - MED. SHOT - UPWARD ANGLE ON QUINCY

71

as he examines the victim. The Captain, Dr. Knight and Ramos hover around him, as well as the two crew members who captured Talmadge.

QUINCY

...cranial contusion...probably knocked him out, but that's not what killed him.

CAPTAIN

The hose?

QUINCY

It looks like compression asphyxia. The bruise pattern on the neck indicates considerable pressure was exerted when the hose was on....

CAPTAIN

How do you suggest we proceed?

QUINCY

You'll wanna take pictures from every angle, before you move anything...We'll need some lights down here.

72 QUINCY'S POINT OF VIEW - INSERT - A WRENCH ON THE GROUND

72

QUINCY'S VOICE

This is probably what he was hit with.

73

BACK TO SCENE

73

QUINCY

After you've got the pictures,
put all the physical evidence
in separate plastic bags...use
gloves...Keep the body on ice,
if possible.

DR. KNIGHT

We've already got that suicide
victim in a walk-in freezer we
cleared out....

CAPTAIN 1

(shakes his head)

Been one hell of a trip so far,
hasn't it.

RAMOS

(to Quincy)

Doctor, I hope you'll help keep
this as quiet as possible. I'm
sure you can imagine what kind of
problems we could have, if word
gets out there's been a murder
on board.

Quincy reacts.

DISSOLVE TO

74

EXT. MARE NOSTRUM - DAY - ESTABLISHING

74

75

INT. DINING ROOM - DAY - QUINCY AND JANET

75

are having breakfast.

JANET

What time did you finally get
to sleep last night?

QUINCY

Must've been close to three....

JANET

So horrible. I'm just glad
they caught that guy -- sounds
like a real Marquis de Sade.

CONTINUED

75 . CONTINUED

75

QUINCY

(troubled)

Does a lumber executive from Seattle with an unblemished eighteen years with his company strike you as the deranged killer-type? Ramos, the Security Officer did some checking. Apparently the guy was acting strangely in the casino just before it happened.

JANET

I'll tell ya, the straight-arrows are the ones you gotta look out for. People come unglued all the time....

QUINCY

I'd still like to talk to the man...There's just something off about all of this.

Dr. Knight approaches.

QUINCY

There's the ship's doctor....
(as Knight reaches them)

Doctor Knight, this is Doctor Janet Carlisle.

DR. KNIGHT

How do you do, Doctor?

They shake hands.

DR. KNIGHT

(to Quincy)

I think you should come look at the man they're holding in the brig....

QUINCY

Good, I was just telling Janet I've been wanting to talk to him....

DR. KNIGHT

That's going to be a little difficult. We just found him -- dead.

Quincy reacts.

CUT TO

76

INT. SHIP'S BRIG - CLOSE ON THE BODY OF JASON TALMADGE

76

splayed on the floor of the small holding cell. The angle widens to reveal Quincy, Janet and Dr. Knight standing over the body.

QUINCY

...looks like there were some pretty severe convulsions before death.

DR. KNIGHT

Body was burnin' up. I got a liver temp of one-o-five.

JANET

A high fever might explain his going crazy and killing someone....

QUINCY

But what explains the high fever?

(beat)

It's strange...we've got pronounced cyanosis in the face...the gums, lips. But no color at all in the extremities...

(to Janet,

rhetorically)

Where've we seen that before?

JANET

The drowning victim!

QUINCY

At the time I thought it might've been from heat loss, bringing on vasal constriction before death... But then the water here probably isn't cold enough.

DR. KNIGHT

Wait a sec' Doctor. Are you suggesting that the man who drowned was suffering from the same condition this man was in?

JANET

Maybe that man didn't commit suicide after all. Maybe...he just...went over the edge... mentally.

CONTINUED

QUINCY

Until we're sure what it was
that killed this man, and the
man they fished out of the water,
we could be sitting on a powderkeg.

DR. KNIGHT

What are you suggesting, Doctor
Quincy?

QUINCY

The only way I know of getting
to the truth -- I'd like to do
the autopsies.

Dr. Knight and Janet react.

CUT TO

QUINCY

...I'd perform the autopsies
with Doctor Knight's assistance,
and then send tissue samples back
to my lab in L.A. for analysis....

CAPTAIN

Doctor Knight, what's your
feeling?

DR. KNIGHT

The longer we wait, the more
chance there is of something
hazardous escaping our detection....

CAPTAIN

I've got to confess, I still
don't see much evidence of a
hazard....

QUINCY

That's precisely the reason for
the autopsies. We've got to
know more.

CAPTAIN

(ambivalent)

Under maritime law, I am
empowered to authorize it...

(to Doctor Knight)

Are we really equipped to do
this kind of thing?

CONTINUED

77 CONTINUED

77

QUINCY

The facilities are hardly ideal...but with a little improvising...I'm sure we can make do. We'll need some plastic sheeting, some sealable sterilized containers for specimens...Have you got an autoclave?

DR. KNIGHT

How 'bout a pressure cooker from the kitchen...we can use Mason jars.

QUINCY

Fine. Something for fixing tissues...any formaldehyde on board?

DR. KNIGHT

No...Will rubbing alcohol do?

QUINCY

That'll work. Really, that's about it.

(to Captain)

All we need now is your permission.

Captain Edwards mulls it over.

CUT TO

78 INT. INFIRMARY - DAY - QUINCY AND DOCTOR KNIGHT
are at work over the body of Jason Talmadge.

78

QUINCY

...Jason Talmadge -- male Caucasian
...age forty-seven, height one-hundred fifty-six centimeters, weight approximately one-eighty. Gross evidence of vasal constriction prior to death -- grey pallor in the extremities...the nail beds are white....

79 THE AUTOPSY

79

continues. Quincy has just opened the body cavity.

CONTINUED

79 CONTINUED

79

QUINCY

My God.

DR. KNIGHT

Massive internal hemmhoraging.

QUINCY

Let's clear away some of this blood.

Dr. Knight hands Quincy a kitchen ladle, which he uses to transfer excess blood to a bucket.

QUINCY

Most of the hemmhoraging is around the intestines...especially the connecting tissue, the mesentaries.

DR. KNIGHT

Looks like some pretty large infracted areas.

QUINCY

We can confirm it once they have a micro-section to work with in L.A. But...it looks like something caused the blood vessels to narrow, then maybe some thrombii formed, the vessels clogged, swelled up and burst, flooding all this dead tissue....

DR. KNIGHT

Aren't many things I know of that could tear up a man's insides like that.

QUINCY

Let's get some tissue samples prepared. No way to know what we've got here, until the tests are run in a lab.

DR. KNIGHT

Right.

QUINCY

Then I want to start in on our drowning victim. Maybe he can tell us something this man couldn't.

CUT TO

80

INT. SHIP'S GYMNASIUM - ELAYNA

80

is working out with an exercise machine, designed to build up the legs. She finishes the last of her repetitions. Sweating, winded, she collapses next to:

81

A PREGNANT WOMAN

81

LYLA CROWLEY, about thirty years old, who is doing her La Maas exercises. She's well along in her pregnancy -- about seven months.

ELAYNA

How much longer?

LYLA

About two months...And three days.

ELAYNA

(smiles)

I'm Elayna Nemerov.

LYLA

(extending hand)

Lyla Crowley...This your first cruise?

ELAYNA

Yes.

LYLA

Us too. I was a little worried about going -- being so close 'n all to term. But Richard talked me into it. You have any kids?

ELAYNA

(blushes)

It's only our honeymoon.

LYLA

It's been eight years since our honeymoon. I almost gave up hope...

(looking down)

this would ever happen.

ELAYNA

I'd like to have a child, someday.

LYLA

You're young, Elayna.

CONTINUED

81 CONTINUED

81

Elayna helps Lyla to her feet. Lyla looks in the mirror.

LYLA
Sometimes I think I may look
like this for the rest of my
life....

ELAYNA
(sincere)
I think it's beautiful.

LYLA
(innocent)
That's what Richard says.

Elayna reacts, warmly.

CUT TO

82 EXT. SHIP'S VOLLEYBALL AREA - DAY

82

An impromptu game between some of the ship's crew, the film
company crew, and some of the starlets.

83 JANET

83

stands watching at the periphery.

84 HER POINT OF VIEW - ENSIGN RAMOS

84

is serving.

85 THE GAME

85

The point is hotly contested, before Ramos and one of the
girls fall together, going for the ball. Laughter and
adlib ribbing. Janet approaches.

JANET
Ensign Ramos?

RAMOS
yes?

JANET
Could I have a word with you?

CONTINUED

Ramos considers asking Janet to wait, but hands the ball to a teammate and walks over to her. The game continues in the b.g.

JANET

Didn't mean to spoil your fun...
I'm Doctor Janet Carlisle with
the Department of Health in L.A.
I'm told you're the officer in
charge of the investigation.

RAMOS

(playing dumb)

What investigation would that
be, ma'am?

JANET

I'm an epidemiologist, Ensign,
and I've been briefed by Doctor
Quincy. Now, please, let's not
waste any time....

RAMOS

Do you have some additional infor-
mation?

JANET

I was hoping you did. Have you
spoken to people who knew either
of the men?

RAMOS

Would it be rude, Doctor, to
ask what your interest is in
this?

JANET

Until the cause of death is
determined in both cases, I've
got to assume there's...something
on this ship which could kill
again.

RAMOS

(reluctant)

I'll get my notes....

CUT TO

86

INT. INFIRMARY - CLOSE ON CHRISTOPHER LORNE

86

The camera pulls back to reveal Quincy and Dr. Knight working over the body.

QUINCY

...Cyanosis consistent with drowning, but the same pallor in the limbs...and the nail beds, they're white.

DR. KNIGHT

Couldn't the cold have caused that kind of vasal constriction?

QUINCY

That's what I thought at first...
(beat)

Let's see what we can find.

DISSOLVE TO

87

THE AUTOPSY

87

continues.

QUINCY

The water didn't do that....

DR. KNIGHT

All broken up...looks like several major vessels ruptured.

(beat)

What about the lungs?

QUINCY

Petrecheal hemmhoraging...the stress from the lungs fighting for air....

DR. KNIGHT

Then we're still talking about a drowning.

QUINCY

There's no doubt about that -- the water in the lungs, the damaged air sacs...the poor kid drowned all right...But, why did he throw himself in the water?

CONTINUED

87 CONTINUED

8

DR. KNIGHT

What d'you think? Did he have
the same thing in his system
that our murderer did?

QUINCY

At this point, it's impossible
to be sure. The drowning could've
masked some of the symptoms...
but there're some pretty dis-
turbng similarities ---

DR. KNIGHT

...the lack of cyanosis in the
extremities, the internal bleeding
...what else?

QUINCY

An act of madness.

Dr. Knight reacts.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN

88 EXT. MARE NOSTRUM - AERIAL VIEW - DAY - ESTABLISHING

88

CUT TO

89 INT. CAPTAIN'S QUARTERS - DAY

89

A cabin befitting the commander of a luxury liner, like the Mare Nostrum. Captain Edwards, Quincy, Janet, Dr. Knight, and Ensign Ramos are reviewing the status of the investigation.

CAPTAIN

...let's assume for a minute that, as Doctor Quincy suggests, the deaths are related...What are the possibilities? Just what've we got here?

QUINCY

It could be a drug of some kind....

JANET

Several witnesses who saw both men prior to death reported they were acting in bizarre ways -- perhaps a drug was causing them to hallucinate or become paranoid....

RAMOS

But we didn't find a trace of drugs in either of the victims' rooms -- and we turned 'em inside out....

QUINCY

Their outward behavior suggests a drug, but the massive tissue breakdown...the hemorrhaging... that says toxin, or a virus, possibly a bacteria. We even took brain tissue to check for parasites that bore into the brain and cause violent behavior.

DR. KNIGHT

Now, it's up to the lab tests.

CONTINUED

89 CONTINUED

89

JANET

(to Captain)

How soon can we get the samples
off to the Center for Disease
Control?

CAPTAIN

The Navy helicopter'll be
here tomorrow....

QUINCY

(thinking)

With CDC going full tilt, we
should have something definitive
before Friday.

CAPTAIN

We dock at Moorea on Friday.

JANET

So if there is a problem, we
can handle it before anyone
leaves the ship.

CAPTAIN

Any unusual cases turning up in
the infirmary, Doctor Knight?

DR. KNIGHT

Run-of-the-mill. Sea sickness,
a scraped knee, a pregnant woman
whom I'm watching...and that's
really just nerves....

CAPTAIN

I'd say this was more likely a
case of overlapping tragedies
than anything else....

RAMOS

I think we should be careful
not to alarm the passengers....

CAPTAIN

Doctor Quincy, Doctor Carlisle...
I deeply appreciate everything you've
done...I just hope we haven't
scuttled your vacation entirely.

QUINCY

Not at all.

CONTINUED

89 CONTINUED - 2

89

CAPTAIN

If you don't have plans for
this afternoon, you're welcome
to....

QUINCY

Actually, we do...we were invited
to watch them shoot their movie....

JANET

That's right, it's Ethel
Barrymore's big scene. I
wouldn't miss it for the world.

Janet bats her eyelashes conspicuously.

JANET

(to Quincy)

Oh, Doctor...please don't stop.

QUINCY

(taking it well)

Go on...get outta here....

Quincy and Janet exit. The Captain and Dr. Knight react,
smiling. It's harder to charm Ramos.

90 EXT. MAIN DECK - DAY

90

91 CLYDE TIDROW

91

The leading man, is lounging in a hammock, attended to by his
swim-suited harem. Two girls wave palm fronds, one massages
his neck, one his feet, another manicures his nails.

92 THE DIRECTOR

92

surrounded by the crew watches with controlled disgust. A
portly balding man in a leisure suit the color of an after
dinner mint, strides up to him, unhappy, agitated. He is
Mr. Dorfman, the film's primary backer.

DORFMAN

Look, Kassary, this may be the
first movie I ever invested in,
but I know what it costs when
production is running as far
behind as we're behind. What d'ya
want me to do? Rent this boat for
another week, so you can get it
perfect? Nobody wants perfect...
then want...y'know...action.

92 CONTINUED

92

The Director has been listening with less than rapt attention. He now turns to the film, with equal contempt.

DIRECTOR
(to A.D., bored)
Let's go.

A.D.
Quiet. Settle please...we're rolling.

DIRECTOR
(sigh)
Action.

Quincy and Janet are taking it all in.

93 CORRINA

93

walks up to Clyde, carrying a drink on a silver tray.

CORRINA
(cold)
Your drink.

She turns to go.

CLYDE
You.
(beat)
You hate me, don't you.

No answer.

CLYDE
Come. Sit down.

CORRINA
Yes, sir.

She sits down next to him, stiffly. He plays with her hair.

CLYDE
Let's see that pretty neck.

With no finesse at all, Clyde begins to massage her neck. Corrina is obviously annoyed, beyond what the role requires.

CORRINA
Oww!

CONTINUED

93 CONTINUED

93

She leaps up.

CORRINA
What am I, a horse?!

94 THE DIRECTOR

94

frantically tries to find this line in the script.

95 RESUME CLYDE AND CORRINA

95

CLYDE
You said it darling. I didn't.

DIRECTOR'S VOICE
Cut, cut! What's going on? Will
somebody tell me?!

CORRINA
He was hurting me.

CLYDE
She's crazy.

CORRINA
(to Clyde)
The script says massage, not
strangle.
(to Director)
I'm not letting him touch me!

CLYDE
(under his breath)
I've heard that before.

DIRECTOR
(exasperated)
Kids. We're wasting time.

DORFMAN
And money.

CORRINA
Dr. Quincy.

96 QUINCY

96

is caught off-guard.

CONTINUED

96 CONTINUED

96

QUINCY

Huh?

CORRINA

Could you demonstrate to this
...oaf, the proper way to
massage a woman's neck.

QUINCY

Me? No. Uh-uh...I'm no actor.

JANET

That's not stopping anyone else.

97 CORRINA

CUT TO

97

lying blissfully in the hammock, feeling the magic of
Quincy's fingers on her neck.

CORRINA

A little higher...Ooh...
That's it...Oh, doctor....

98 CLYDE

98

looking thoroughly disgusted, walks off the set..

99 QUINCY AND THE GIRLS

99

One of the girls touches his arm, as he works on Corrina.

GIRL

Doctor, I get these terrible
pains in my back. Do you think
you could...do something?

Janet reacts amused. The director slumps back in his chair.

DIRECTOR

(to no one in
particular)

Who is that guy?

DISSOLVE TO

100 EXT. MARE NOSTRUM - ESTABLISHING - NIGHT

100

JANET'S VOICE

You really were a riot out there
today.

101 INT. JANET'S STATEROOM

10

Quincy and Janet are sitting shoulder to shoulder on the couch, sharing the last of a bottle of wine. Janet's a little tipsy. If Quincy is, he's not showing it.

QUINCY

All in a day's work.

Janet pours the last of the wine.

JANET

Y'know, the masquerade ball's tomorrow night.

QUINCY

(ho-hum)

Can't wait.

JANET

You gonna do it?

QUINCY

Do what?

JANET

Put on that adorable jockey outfit.

QUINCY

Come on. I'd rather go naked.

JANET

Where's your sense of humor?

QUINCY

Where's your sense of decency? Whoops. Wrong question.

JANET

(on impulse)

Then, put it on for me now.

QUINCY

You got a thing for jockeys or what?

JANET

Go in your room, put on the outfit. Surprise me.

Quincy slaps at his pockets.

QUINCY

I can't. I locked myself out of my room.

CONTINUED

101 CONTINUED

10

JANET
(smiling)
Liar.

QUINCY
(indignant)
Would I lie about something like
that?

Janet coolly reaches into his breast pocket, pulls out his
room key.

QUINCY
(feigning surprise)
I thought I checked that pocket.

Janet holds the front door of her cabin open.

JANET
Goodnight, Quincy.

CUT TO

102 INT. QUINCY'S STATEROOM

102

A dour Quincy stands in front of a full-length mirror.
Dour because he now sports the ridiculous costume --
complete with boots, cap and riding crop.

QUINCY
(muttering under his
breath)
I must be outta my skull....

There's a knock at the door.

QUINCY
(to himself)
Ah...the pangs of guilt.

A SULTRY VOICE
Dr. Quincy....

He smoothes his hair, opens the door. Reacts in astonishment.
It's Corrina. She's wearing a lacey (but not revealing)
dressing gown. She holds her hand over her neck.

CORRINA
My neck's been kinda....

Corrina stops cold, gapes at Quincy

103 HER POV

10.

Quincy looks perfectly absurd. More so, because in his surprise at seeing Corrina, he has momentarily forgotten his get-up.

QUINCY
Corrina. What's wrong?

104 CORRINA

10.

starts backing away.

CORRINA
Nothing...just...uh, thought
I'd say hello...Hello.

Quincy realizes the missed opportunity. It's agony.

QUINCY
Corrina....

CORRINA
Sorry to bother you.

She walks away. He follows her into the hall, the door closing behind him.

QUINCY
See, it's a costume. I don't
normally do this. They said
it'd be adorable....

CORRINA
Oh it is. Perfectly adorable.
(under her breath)
And perfectly kinky.

She skips off down the corridor, leaving Quincy in full regalia outside his cabin door, which he now discovers has locked behind him.

QUINCY
No!

He looks in vain for the key; he disgustedly knocks on Janet's door.

QUINCY
Janet! It's me!

JANET'S VOICE
Don't you ever give up?

CONTINUED

104 CONTINUED

10.

QUINCY
I'm locked outta my room!

105 INT. JANET'S STATEROOM

10'

Janet shakes her head in dismay, turns off the light and rolls over.

JANET
(quietly)
How stupid do you think I am?

QUINCY'S VOICE
Janet! I really did lock myself out! Honest!...Janet!

106 INT. CORRIDOR

106

A distinguished looking couple walks toward Quincy. He tips his cap. They react astonished.

QUINCY
(mortified, but making the best of it)
You didn't see a horse come through here didja?

They are aghast. Even a little fearful. They quicken their step and take a wide turn around him.

QUINCY
Big fella. Four legs. You couldn'ta missed him.

107 ANOTHER ANGLE

107

The world's biggest jockey, leans against the wall, exhausted. Slides into a sitting position. Falls asleep.

108 ANOTHER CORRIDOR - CORRINA

108

Looks up and down the hall, knocks on a door. A steward walks by in the b.g.

109 THE DOOR

109

opens, revealing Ron Cousins. He's obviously delighted to be receiving this late night caller.

CONTINUED

109 CONTINUED

10

CORRINA
(innocent)
...I thought maybe we could go
over some lines....

RON
C'mon in.

CORRINA
Y'know, I just saw the wierdest
thing.

The door closes behind them.

CUT TO

110 EXT. MARE NOSTRUM - ESTABLISHING - DAY

110

111 INT. CORRIDOR OUTSIDE JANET'S ROOM

111

Quincy, now normally attired, knocks on Janet's door. She
opens it.

JANET
I see you finally made it into
your room last night.

QUINCY
No thanks to you. If you had
any idea what I went through...!
(thinks better of
it)
Dr. Knight wants to see us in the
infirmary.

Janet reacts.

JANET
Be right there.

CUT TO

112 INT. INFIRMARY - DR. KNIGHT'S OFFICE

112

Dr. Knight is reading from his files. Quincy and Janet sit
across from him.

CONTINUED

112 CONTINUED

11

DR. KNIGHT

The first came in at six-thirty this morning -- Ellentree, Raymond. They found him in the laundry room, babbling, hysterical. He had to be subdued.

(beat)

The woman came in about an hour ago. She was under a deck chair. Also hysterical. Hallucinating. Not as violent though.

QUINCY

High fever?

DR. KNIGHT

I'm afraid so. I'd like to see them admitted to a hospital as soon as possible.

113 INT. INFIRMARY WAITING ROOM - MRS. CROWLEY

11

enters, timid, apprehensive. She hears the voices from Knight's office.

QUINCY'S VOICE

Doctor, is there any significant doubt in your mind, that these two cases are related to the victims we autopsied?

Mrs. Crowley reacts.

114 INT. KNIGHT'S OFFICE

114

DR. KNIGHT

I wish there were.

JANET

I think I better start investigating who and what these people were exposed to.

DR. KNIGHT

That'll help alot. Dr. Quincy -- I'd appreciate your updating Atlanta on our status.

(anxious)

I'll go report this to Captain Edwards.

He exits.

CUT TO

115

EXT. WAITING ROOM - DR. KNIGHT

115

walks out of his office and is intercepted by the pregnant woman, Mrs. Crolwey.

MRS. CROWLEY

(upset)

Doctor Knight, you've got to help me. I'm so worried, I can't tell you...We've heard rumors...that there's a disease or something...Doctor, if anything happened to my baby....

She fights back the tears.

DR. KNIGHT

Please, Mrs. Crowley, you've got to calm yourself. Remember what I said the biggest danger was?

MRS. CROWLEY

I know, I know... 'calm down, take it easy.' But I can't take it easy. I just can't. Not until I find out what's going on!

DR. KNIGHT

We have had...something going around, but remember there are six hundred passengers on this ship -- and only a handful have gotten sick. There's no reason to think it'll affect you or your baby. You came on the cruise to relax, right?

Mrs. Crowley nods.

DR. KNIGHT

So relax. Your child's going to be all right.

MRS. CROWLEY

(wants to believe him)

You really think so?

(proud)

I felt a kick again this morning ...so strong.

CONTINUED

115 CONTINUED

115

DR. KNIGHT
No pain though?

MRS. CROWLEY
No...it's the most wonderful
feeling in the world....

DR. KNIGHT
(warm)
You might feel differently a
couple of months from now, when
he demands his own place in the
sun....

MRS. CROWLEY
Her, doctor. Elizabeth-Ann.

She feels her abdomen.

CUT TO

116 EXT. NATIONAL CENTER FOR DISEASE CONTROL - ESTAB. - DAY 116
A sign identifies the place as such.

DR. LINNAMEN'S VOICE
We'll have a helicopter out there
as soon as possible to pick up
those cultures, Quincy.

117 INT. DR. LINNAMEN'S LAB 117
Technicians work in the b.g. Linnamen is, a senior doctor
at CDC.

118 INTERCUT - QUINCY 118
where we left him -- in Dr. Knight's office.

QUINCY
I just hope they tell you
something.

DR. LINNAMEN
I'll be putting a small army of
personnel on it -- soon as the
specimens arrive. Anything else
we can help you with?

CONTINUED

118 CONTINUED

118

QUINCY

There is one thing. I think it might help if I could start on the micro-sections, right here on the ship.

DR. LINNAMEN

I agree completely. I'll have a cryostat sent out on the same flight.

QUINCY

Thank you, doctor.

DR. LINNAMEN

Quincy. I've been in situations like this before -- twenty-six men dying on a carrier in the Atlantic. Only eight from the virus. The rest from panic -- lost at sea when they overloaded a liferaft.

QUINCY

(sober reflection,
beat)

Let us know...the minute you find anything.

DR. LINNAMEN

You too.

119 INT. MR. AND MRS. ANYSLEY'S STATEROOM

119

Mrs. Aynsley is trying on her costume for the evening's ball -- a kimono and Japanese wig. Her husband is quite agitated, as he watches her.

AYNSLEY

...Some kind of killer bug. All you have to do is get breathed on by the wrong person, and you're as good as dead.

LORNA

Nonsense.

AYNSLEY

It's not nonsense! And it's what made that kid jump off the ship....

It's still a chilling memory for Mrs. Aynsley.

CONTINUED

LORNA

(shaken)

Why did you have to remind me
of that?

(beat)

This was supposed to be a wonderful
trip. It still could be,
Stewart.

AYNSLEY

The sooner we're off this ship,
the better. If this thing delays
my arrival in L.A. by even a few
hours....

LORNA

Now, you're jumping to conclusions.

AYNSLEY

(heated)

I told you we were cutting it
too close. But you had to have
your cruise. And I had to come
along.

(almost threatening)

If I don't close the Gimler deal...
we won't be looking at vacations...
or much of anything.

LORNA

(stung)

Please, Stewart. Get dressed.

AYNSLEY

I'm not going.

LORNA

(determined)

I've given up alot of things for
you -- maybe too many...That's
probably my fault. But I'm not
giving up this trip -- or this
night.

(beat)

Now, please. Get dressed.

Mr. Aynsley acquiesces, reluctantly.

DISSOLVE TO

- 120 EXT. MARE NOSTRUM - ESTABLISHING - NIGHT 120
Multicolored lights are strung from stern to bow. Festive music can be heard.
- 121 INT. ELAYNA AND GREGOR'S STATEROOM 121
The couple has already donned their costumes. They are the classic clowns Pierot and Pirette. Elayna spins gracefully.
- ELAYNA
How do I look, Monsieur Pierot?
- GREGOR
(enchanted)
You're the most...beautiful creature...in the whole world.
- Elayna is touched by the openness of Gregor's declaration.
- ELAYNA
You know what you are to me.
- GREGOR
(gropes for this)
Up til now...we've lived for others...our government, our coaches...our parents, the crowds...Now, maybe...we'll live a little for ourselves.
- 122 INT. BALLROOM - NIGHT 122
The masqueraders are arriving. The expected assortment of costumes -- some elaborate, others no more than a mask.
- 123 ELAYNA AND GREGOR 123
in costume, are lost in intimate conversation we can't hear.
- 124 MR. AND MRS. AYNLEY 124
She's a geisha. He's a Japanese war lord -- one who downs his bourbon like a good ol' boy.
- 125 CORRINA AND CLYDE 125
She a gypsy. He's a cowboy. He signs an autograph for a giggling teenage girl. Corrina sees something that causes concern.

- 126 CORRINA'S POV - RON 126
walks into the room, dressed as a devil. He seems a bit wobbly.
- 127 RON'S POV - THE MASQUERADERS 127
The camera is handheld, the image distorted with a fisheye. The masks become increasingly grotesque.
- 128 RESUME - RON 128
obviously disoriented, now. He stumbles past Elyana and Gregor who are dancing to the music, which to him has become unbearably loud.
- 129 ELAYNA AND GREGOR 129
improvise a dance around the apparently drunken devil -- all in fun. A strobe light comes on, further abstracting their dance.
- 130 RON'S POV - THE CLOWNS 130
have become malevolent. Strobe. The camera follows their dizzying circles. Their faces are now covered with African masks. They laugh and point at the camera, cruelly.
- 131 RON 131
sinks to his knees, unable to handle it any more.
- 132 INSERT - HIS POV - A SWORD AND SCABBARD 132
hang from a nearby swashbuckler.
- 133 RESUME - RON 133
lunges and grabs the sword.
- 134 ANOTHER ANGLE - RON 134
crouches low and begins stalking Elayna, who backs away. There are shrieks, as he backs her toward a wall. The strobe is turned off. The music stops.

135 RON'S POV - ELAYNA 135

A grotesque clown continues to torment him, laughing.
Silent. Slo Mo.

136 GREGOR 136

waits for the right moment, and tackles Ron from behind.
The sword is knocked out of his hands and slides across
the floor.

137 " RON AND GREGOR 137

struggling. Others join in to subdue the berserk actor.

CUT TO

138 INT. CAPTAIN'S QUARTERS 138

Quincy and Janet are talking to the Captain.

QUINCY

...they've got him tied down in
the infirmary. Doctor Knight's
got him sedated....

CAPTAIN

I sent Ramos down to the man's
room.

JANET

Which, not incidentally is near
the rooms of both the murderer
and the boy who drowned....

The significance is not lost on the Captain. Ramos enters.

JANET

Did you find anything?

RAMOS

(shaken)

The man's cabinmate...he was in
bed -- sick as a dog. I told
Dr. Knight....

QUINCY

If there was any doubt, Captain,
it's gone now. We've got a
ruthless epidemic on this ship --
that we can't even identify.

CONTINUED

138 CONTINUED

138

QUINCY (Cont'd)
(beat, grim)
Maybe the dying has only begun.

They react.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

139 EXT. MARE NOSTRUM - DAY - ESTABLISHING 139

The whirring of a helicopter's blades can be heard.

140 EXT. THE MAIN DECK - QUINCY, CAPTAIN EDWARDS, AND RAMOS 140

The Captain and the security officer look up as the chopper descends. Quincy makes a note on a clipboard as a crewman loads the last of four ice chests onto a platform, inside a cargo net. The crewman covers the ice chests with a tarp.

141 A SMALL CROWD 141

has gathered to watch. Among the onlookers are Mrs. Aynsley and Mr. and Mrs. Crowley. Mr. Anynsley looks apprehensive.

142 INSERT - HIS POINT OF VIEW - THE CARGO 142

The tarp has left one corner of one of the ice chests exposed. Clearly visible is a label marked 'CAUTION -- BIO HAZARD.' Mr. Aynsley reacts.

143 THE CREWMAN 143

cinches up the opening of the cargo net and attaches it to a hook which has been lowered from the helicopter. Quincy and the others are blown around by the backwash of the rotor.

144 THE HELICOPTER - FROM BELOW 144

still hovering about thirty feet above the deck, brings the ice chest aboard. A crewman places a large wooden crate into the cargo net and lowers it.

145 THE CREWMAN 145

guides the crate onto the deck, unhooks it. The helicopter buzzes off as Quincy and the Captain inspect the shipment.

CAPTAIN

Looks like you got the equipment
you wanted.

CONTINUED

145 CONTINUED

145

CAPTAIN

(to crewman)

Get this down to the infirmary
and see that it's uncrated....

RAMOS

(to Quincy)

How long before we get an answer
from CDC on those samples?

QUINCY

Once they're in Atlanta -- I'd
say...a couple of days for
bacteriology -- Maybe longer if
it's a virus....

RAMOS

No quicker.

QUINCY

The Center for Disease Control has
the best lab of its kind in the
country. The only way we're gonna
find out anything sooner, is if we
get lucky on the frozen sectioning
I do.

(beat)

I better make sure that cryostat
wasn't damaged in transit....

JANET'S VOICE

Quincy!

She approaches carrying a notepad.

QUINCY

Hi, Janet. You come up with
anything?

JANET

Nothing terribly useful. For
a while there, all of our victims
had boarded at the beginning
of the cruise. But I just checked
the infirmary -- two of the new
cases got on in Tahiti when we did.

QUINCY

Are their cabins near one another?
Any patterns at all emerging?

CONTINUED

JANET

Not much rhyme or reason, that I can see yet. The victims are from every corner of the ship. Except for three cases in adjacent rooms -- all from the film company.

QUINCY

Do you have any idea how long that group'd been together -- before the cruise started?

JANET

A little over two months. They started out in Italy, then shot in Kenya for three weeks before flying to the South Pacific where they boarded.

QUINCY

(perks up)

Kenya?

JANET

That's right....

QUINCY

Janet, when was the last time you came across a case of African Hemmhoragic Fever?

JANET

African Hemmhoragic? You can't mean it...As far as I know, there's never been a case reported in the United States.

QUINCY

What if it were picked up in Kenya? Alot of symptoms match... Janet, this whole ship could be incubating one of the deadliest viruses that exists!

JANET

(grim)

And one of the most contagious....

CUT TO

146

INT. INFIRMARY LAB - QUINCY

146

is making an adjustment on the cryostat. Doctor Knight enters, removing his surgical mask. He looks exhausted.

DR. KNIGHT

You get 'er all set up all right?

QUINCY

Just fine. I should have my first series of frozen tissue sections in an hour or so...How are the patients?

DR. KNIGHT

I just filled the last available bed...It's curious though -- 'bout half are running a high fever. The other half is hypothermic -- some four and five degrees below normal.

QUINCY

And the other symptoms?

DR. KNIGHT

Everything else is the same. Some are sicker than others...but I'm sure we're only up against a single enemy....

QUINCY

Two enemies, doctor. The disease and time.

DISSOLVE TO

147

INT. CORRIDOR OUTSIDE INFIRMARY

147

Janet meets an exhausted Quincy.

QUINCY

What time do we come into port?

JANET

(checking watch)

About forty-five minutes.

QUINCY

We've had to expand the infirmary into two adjacent cabins. Once we're in port, at least we'll be able to get the serious cases to a hospital.

CONTINUED

147 CONTINUED

147

JANET
Don't be so sure.

QUINCY
Why not?

JANET
Come look....

Quincy walks up to the porthole.

148 THEIR POINT OF VIEW - A GUNBOAT
pulls alongside the ship.

148

CUT TO

149 EXT. THE BRIDGE

149

Captain Edwards and Ensign Ramos. In the b.g. is the 1st Mate.

RAMOS
Why would they send a gunboat
to escort us into port?

CAPTAIN
(uneasy)
Maybe we're not going to dock
after all....

150 EXT. THE GUNBOAT

150

The Commander of the vessel addresses the Mare Nostrum's Captain and crew with a megaphone.

GUNBOAT COMMANDER
(accent)
Captain Edwards -- The Public
Health authorities on Moorea
have barred your entry into the
harbor...You are ordered to
retreat to international waters
and drop anchor, until further
notice.

151 EXT. DECK - GREGOR

151

watches and listens, anxious, troubled.

152 INT. BRIDGE OF THE MARE NOSTRUM

152

The Captain and Ramos listen to the chilling message.

GUNBOAT COMMANDER'S VOICE
I repeat, you are not authorized
to bring your ship into harbor.

Captain Edwards reacts.

CUT TO

153 INT. GREGOR AND ELAYNA'S STATEROOM - DAY

153

Elayna is writing postcards on the bed. Gregor storms in full of purpose.

GREGOR
We must prepare to leave.

ELAYNA
Gregor, you heard that warning --
they won't let us dock.

GREGOR
But they are going to let us die
out here...all of us. No one
will be let on -- no one will be
let off.

(beat)
We can't wait any longer...
People...something is making
them crazy...That man -- at the
ball -- he might have killed you!

ELAYNA
I don't know what you're asking.

GREGOR
Tonight...late. We'll swim
ashore.

ELAYNA
Swim?

GREGOR
It's seven...maybe eight kilo-
meters.

ELAYNA
But what if we're seen?

CONTINUED

GREGOR

What if we stay, Elayna?

Elayna has no answer.

GREGOR

We mustn't risk our happiness.

(beat)

Remember the finals? We led all of them -- the Russians, the Americans. We skated like one...your eyes were blazing, and the lifts, the camels, the salkas, the death spiral -- everything perfect -- like a dream.

(gesturing)

The gold medal was ours. We only had to reach for it.

(beat, painful)

And then it was over. All the years. The training. The hopes...

ELAYNA

It was my fault. I came out of my spin too soon. It threw off your timing...

GREGOR

Stop it! It wasn't your fault. And not mine.

(beat)

Fate...chance, something stepped in and robbed us of the victory.

(emotional)

I won't let it take our future.

Elayna reacts.

CUT TO

Janet is talking to Corrina and a couple of the other girls who are in the outdoor jacuzzi.

JANET

...the three guys on your movie who got sick -- did they... socialize much?

CONTINUED

154 CONTINUED

154

CORRINA

(snide)

Maybe you should check with the social director.

JANET

Ms. Girard, I don't like asking these questions any more than you like answering them. If it'll help though, I can...be more blunt.

CORRINA

Please, be blunt.

JANET

If someone had been sharing a room with one of them -- even for a night -- we'd want to isolate that person for a while -- just to be on the safe side.

CORRINA

The safe side of what?

JANET

We don't know what's making people sick yet, Ms. Girard, but trust me...you don't want it happening to you.

(beat)

Now. Did any of you see any of the three guys who came down sick -- after hours?

CORRINA

No, sweetheart. Sorry to disappoint you.

(beat)

When do we get to talk about your love life?

JANET

I'd hate to bore you.

CORRINA

I don't bore easily.

JANET

(touche)

I'll bet.

Janet leaves Corrina seething in the bubbles.

DISSOLVE TO

155 EXT. MARE NOSTRUM - ESTABLISHING - NIGHT 155

156 EXT. DECK - GREGORY AND ELAYNA 156

stroll arm-in-arm down a sparsely populated area of the deck. Suddenly:

157 GREGOR 157

ducks away, between some structures and rigging. Elayna keeps watch.

158 INSERT - A CANVAS COVER 158

is lifted by Gregor, to reveal a coiled three-quarter inch rope.

159 GREGOR 159

ties the rope to a section of railing. Tests it. Whistles.

160 ELAYNA 160

hears the signal, slips away unseen to join him.

161 THE RAILING - ELAYNA 161

climbs over the rail, firmly grasping the rope.

162 A SECTION OF THE HULL 162

The girl expertly lowers herself.

163 THE RAILING - GREGOR 163

from below, watches her progress intently, at times, apprehensively.

164 ANOTHER ANGLE 164

Gregor holds onto the rope and goes over the railing.

165 A SECTION OF THE HULL
Gregor descending.

165

CUT TO

166 THE WATER - NIGHT

166

Gregor and Elayna swim silently toward shore.

DISSOLVE TO

167 EXT. SUNRISE OVER THE WATER

167

168 EXT. DECK - A CREWMAN

168

is going about his business. His attention is caught by something.

169 HIS POV - THE ROPE

169

flung over the side, which Gregor and Elayna had used the night before.

CUT TO

170 EXT. SPORTS DECK - QUINCY, JANET, AND RAMOS

170

Tracking shot. Ramos is briefing them as they make their way toward the bridge.

RAMOS

...we don't know how many people may have jumped ship. Or, for that matter, if anyone did.

QUINCY

Any lifeboats...lifejackets missing?

RAMOS

No. And all the rafts are accounted for.

JANET

What about the people? Have you started a head-count.

RAMOS

My men have been at it since seven.

CONTINUED

170 CONTINUED

170

QUINCY

You really think someone could've made it all the way to shore?

RAMOS

Not unless he were a helluva swimmer.

They walk by the driving range.

AYNSLEY'S VOICE

Officer Ramos!

Ramos turns, sees Aynsley.

RAMOS

(to Janet and Quincy)

This guy's been a real pain.
I'd better talk to him. I'll catch up later.

Quincy and Janet proceed on to the bridge. Ramos walks over to:

171

AYNSLEY

171

who's been practicing his iron shots on the driving range.

RAMOS

Problem sir?

AYNSLEY

I was about to ask you the same question. When do we get this bucket moving again?

RAMOS

I'm not in a position to say....

AYNSLEY

You want to talk positions? Let me tell you the position I'm in. I'm on the verge of a deal that could make me a very rich man. If I'm not in L.A. to conclude the transaction personally -- I could be wiped out. Is this getting through?

RAMOS

Yes, sir.

CONTINUED

171

CONTINUED

171

AYNSLEY

Now, when can you get me back to port?

RAMOS

No one can leave the ship. At least not right now.

AYNSLEY

What about a helicopter? I'll pay for the damn thing!

RAMOS

I'm sorry sir. It's just not something we can do for anyone. Hopefully, we'll get clearance to dock -- maybe in a couple of days.

AYNSLEY

And if we don't? Maybe you'd like to rot on this stinking ship. I wouldn't.

Ramos reacts, forced to contain his anger.

CUT TO

172

INT. BRIDGE

172

Quincy and Janet enter. Captain Edwards is on the phone. He's taking notes. The First Mate is in the b.g.

CAPTAIN

(into phone)

Yes...uh-huh. Thanks.

He hangs up.

CAPTAIN

Did Ramos fill you in?

QUINCY

He said someone may have tried to escape.

CAPTAIN

I just got the word -- two passengers are not accounted for...

JANET

Who?

CONTINUED

172

CONTINUED

172

CAPTAIN
That olympic couple. The skaters.
(checks notes)
Gregory and Elayna Nemerov.

QUINCY
At least we know they'd be in
good enough shape to survive the
swim.

CAPTAIN
I certainly hope so.

FIRST MATE
(to Captain)
A call for you sir. It's the
regional governor -- from the
island.

The Captain reacts, takes the phone.

173

INTERCUT - INT. REGIONAL GOVERNOR'S OFFICE - DAY

173

The regional governor, Tokamo sits behind a large desk,
flanked by his nation's banners. A military-looking police
official, sits across from him.

TOKAMO
Captain Edwards?...I'm Governor
Tokamo. I've just received some
distressing news: two passengers
from your ship were seen swimming
ahsore, in the early hours this
morning....

CAPTAIN
Yes, Governor. We're aware they're
missing.

TOKAMO
And how many more, Captain?

CAPTAIN
Just the two.

Tokamo exchanges a skeptical look with the police official.

TOKAMO
We had hoped you'd make it clear
to your passengers that no one
was to leave the ship -- that we
wanted no part of your diseased
population.

CONTINUED

CAPTAIN

At this point, we have no reason to think either of these people is in any way sick.

TOKAMO

No insult intended, Captain, but your assurances are meaningless.

CAPTAIN

With your permission, I'd like to send a small party to the island to retrieve them.

TOKAMO

Absolutely not! No one...No one else is to leave the ship. To disobey is to risk the most dire of consequences...My own men will see to it that they're returned to the ship.

Captain Edwards holds his hand over the phone, whispers to Quincy.

CAPTAIN

(to Quincy)

He wants his people to bring them back.

QUINCY

No! It's too dangerous.

CAPTAIN

(into phone)

Governor, I'd like you to speak to Dr. Quincy. He's familiar with our medical problem.

Quincy takes the phone.

QUINCY

Governor, we don't think the couple on your island represents a health threat, but if they do... it would be best if your people did not go near them.

TOKAMO

We don't need your lectures, doctor. Six years ago, an epidemic killed over two hundred people here....

CONTINUED

173

CONTINUED - 2

173

QUINCY

Then you must see the need for every precaution.

(beat)

Look, when you locate those kids, keep your men away. But call us. We'll arrange to pick them up.

TOKAMO

I will...keep you informed.

174

EXT. ISLAND - GREGOR AND ELAYNA

174

trudge through the dense vegetation. Gregor appears far more winded than does his wife. Elayna sees a nearby fruit tree.

ELAYNA

Look Gregor! Papayas -- right on the tree there. We could hide here for a long time, if we had to.

175

CLOSE ON GREGOR

175

his back is turned to Elayna. He's sweating, grimacing, holding his gut. Something is terribly wrong.

CUT TO

176

INT. BRIDGE

176

QUINCY

(to Captain)

I've got two guys in L.A. who are trained both in handling communicable disease and in mountain search and rescue...

(to Janet)

Sam and Marc....

(to Captain)

If they won't let any of us off the ship, we can fly in our team and they can bring those kids back.

CAPTAIN

But what about the danger to them?

JANET

They could bring bio-hazard gear.

CONTINUED

173 CONTINUED - 2

173

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CONTINUED

176 CONTINUED

176

QUINCY
Anti-contamination suits...

Captain Edwards thinks for a moment.

CAPTAIN EDWARDS
Go.

CUT TO

177 INT. REGIONAL GOVERNOR'S OFFICE

177

Tokamo leans back in his chair, lights a cigar. His police chief waits eagerly for instructions.

TOKAMO
I want the finest marksmen you
have dispatched to the point
where they were last seen...

(beat)

They are to locate any and all
persons who escaped from the
Mare Nostrum...We can't afford
another epidemic like the last
one...

(beat)

Tell your men...shoot to kill.

The police chief reacts.

FADE OUT

END OF ACT FOUR

ACT FIVEFADE IN - REPRISE

178 INT. DANNY'S BAR - DAY

178

A sign reads "Bon Voyage Quincy and Janet".

NARRATOR'S VOICE

Here are some scenes from Part One
of 'Slow Boat to Madness.'

ASTEN

You've had quite an impact on Quincy,
Janet. Last time, we almost had to
change the locks to get him to take
his vacation.

CUT TO

179 EXT. DECK OF THE MARE NOSTRUM - DAY

179

JANET

Enjoying the scenery?

QUINCY

I don't think I've ever seen so
many beautiful girls in one place.

CAPTAIN :

They're shooting a movie on board.
Hope it's not an inconvenience.

QUINCY

(the good sport)

Nah. No problem.

CUT TO

180 INT. GREGOR AND ELAYNA'S STATEROOM - NIGHT

180

STEWARD

S'cuse me...but, but have I seen
you...on TV or somethin'?

GREGOR

(embarrassed)

The Winter Olympics.

STEWARD

The skaters! Right?

CUT TO

181 EXT. DECK - NIGHT - JANET AND QUINCY

181

JANET

I'm as stubborn as you are,
Quincy -- in my own way. I guess
we both value our independence too
much. Heaven knows, I've passed
up chances.

QUINCY

Any regrets?

JANET

I dunno...I guess one stateroom
would've been alot cheaper.

QUINCY

...And alot more fun.

CUT TO

182 INT. JANET'S STATEROOM - NIGHT

182

JANET

We decided to take this cruise to
see if we might have some kind of
future...not to create a past.

QUINCY

But Janet, it's not like we're
teenagers.

JANET

Exactly my point.

CUT TO

183 EXT. DECK - NIGHT

183

184 MR. AND MRS. AYNSLEY

184

strolling along the deck, watch disbelieving as:

185 CHRISTOPHER

185

his arms reaching into the void, steps over the railing and
off the ship. Mrs. Aynsley reacts, screaming hysterically.

CUT TO

186 INT. SHIP'S CASINO - NIGHT - CLOSE ON TALMADGE

186

A primal fear in his eyes. As if a gun were to his head.

187 HIS POINT OF VIEW - THE SLOT WINDOW - THREE SKULLS 187
in a row. Bells go off. Then: A vile assortment of lizards
and worms come slithering down the payoff tray.

CUT TO

188 INT. ENGINE ROOM - TALMADGE AND THE STEWARD 188

189 TALMADGE'S POINT OF VIEW - THE STEWARD 189
is a hooded executioner, eyes blazing yellow through slits
in the mask. Flames lick at his heels. Nooses descend from
nowhere.

CUT TO

190 TALMADGE 190
takes the hose and wraps it tightly around the victim. He
knots the end of the hose and then turns on the valve.

191 TALMADGE'S POINT OF VIEW - THE VICTIM 191
is in the relentless grip of a boa constrictor.

CUT TO

192 EXT. QUINCY'S STATEROOM - NIGHT - QUINCY, KNIGHT AND EDWARDS 192

CAPTAIN

Doctor Quincy? Sorry to have wakened
you at this ungodly hour...but
there've been some pretty ungodly
events.

CUT TO

193 INT. DINING ROOM - DAY - QUINCY, JANET AND DR. KNIGHT 193

DR. KNIGHT

I think you should come look at the
man they're holding in the brig....

QUINCY

Good...I was just telling Janet I've
been wanting to talk to him....

DR. KNIGHT

That's going to be a little difficult.
We just found him -- dead.

CUT TO

194 INT. SHIP'S BRIG - JANET, DR. KNIGHT AND QUINCY

194

DR. KNIGHT

What are you suggesting, Doctor Quincy?

QUINCY

The only way I know of getting to the truth -- I'd like to do the autopsies.

CUT TO

195 INT. INFIRMARY - QUINCY AND DR. KNIGHT

195

QUINCY

The drowning could've masked some symptoms...but there're some pretty disturbing similarities ---

DR. KNIGHT

The lack of cyanosis in the extremities, the internal bleeding ...what else?

QUINCY

An act of madness.

CUT TO

196 INT. MR. AND MRS. AYNSLEY'S STATEROOM

196

AYNSLEY

Some kind of killer bug. All you have to do is get breathed on by the wrong person, and you're as good as dead.

LORNA

Nonsense.

AYNSLEY

It's not nonsense! It's what made the kid jump off the ship....

CUT TO

197 INT. CAPTAIN'S QUARTERS - QUINCY, JANET AND CAPTAIN EDWARDS

197

QUINCY

We've got a ruthless epidemic on this ship -- that we can't even identify.

(beat, grim)

Maybe the dying has only begun.

CUT TO

198 EXT. WAITING ROOM - DR. KNIGHT AND MRS. CROWLEY

198

LYLA

(upset)

Doctor Knight, you've got to help me. I'm so worried, I can't tell you...We've heard some rumors... that there's a disease or something...Doctor, if anything happened to my baby....

She fights back the tears.

CUT TO

199 DR. KNIGHT'S OFFICE - INTERCUT WITH DR. LINNAMEN'S CDC LAB

199

DR. LINNAMEN

Quincy. I've been in situations like this before -- twenty-six men dying on a carrier in the Atlantic. Only eight from the virus -- the rest from panic....

QUINCY

Let us know...the minute you find anything.

CUT TO

200 EXT. THE BRIDGE - CAPTAIN EDWARDS AND RAMOS

200

RAMOS

Why would they send a gunboat to escort us into port?

CAPTAIN

(uneasy)

Maybe we're not going to dock after all....

CUT TO

201 INT. GREGOR AND ELAYNA'S STATEROOM - DAY

201

GREGOR

We can't wait any longer...People...something is making them crazy....

ELAYNA

I don't know what you're asking.

GREGOR

Tonight...late. We'll swim ashore.

CUT TO

202 EXT. SHIP - NIGHT - A SECTION OF THE HULL 202
Elayna expertly lowers herself.

203 THE WATER - GREGOR AND ELAYNA 203
swim silently toward shore.

CUT TO

204 INT. BRIDGE - CAPTAIN EDWARDS, JANET AND QUINCY 204

QUINCY

(to Captain Edwards)

I've got two guys in L.A. who are
trained both in handling communi-
cable disease and in mountain
search and rescue...

(to Janet)

Sam and Marc.

(to Captain Edwards)

If they won't let any of us off
the ship, we can fly in our team
and they can bring those kids back.

CAPTAIN

But what about the danger to them?

JANET

They could bring bio-hazard gear.

QUINCY

Anti-contamination suits.

Captain Edwards thinks for a moment.

CAPTAIN

Go.

CUT TO

205 INT. REGIONAL GOVERNOR'S OFFICE - DAY - TOKAMO 205

leans back in his chair, lights a cigar. His police chief
waits eagerly for instruction.

TOKAMO

I want the finest marksmen you have
dispatched to the point where they
were last seen...

(beat)

They are to locate any and all
persons who escaped from the Mare
Nostrum...We can't afford another

CONTINUED

205 CONTINUED

205

TOKAMO (Cont'd)
epidemic like the last one...
(beat)
Tell your men...shoot to kill.

The police chief reacts.

DISSOLVE TO

206 EXT. ISLAND - DAY - ESTABLISHING

206

NARRATOR'S VOICE
And now, the conclusion of 'Slow
Boat to Madness.'

207 EXT. JUNGLE - GREGOR AND ELAYNA

207

Over Titles. Gregor and Elayna make their way through the tangle of vegetation. The trek has been wearing on both of them, but Gregor is in far worse shape than his mate. At the point where he can no longer hide it. Exhausted, he staggers to a fallen log and sits down.

GREGOR
(panting)
I've got to rest....

ELAYNA
But we just...
(assesses his
condition, worried)
Gregor! You're flushed....

GREGOR
I'm...still weak. From the swim.

ELAYNA
You don't look well.
(touches his brow)
There's a fever.

GREGOR
(defensive)
I'm fine...At least we're off that
...godforsaken ship.

ELAYNA
(increasingly
anxious)
What if...
(can't say it)
We've got to get help. A doctor.

CONTINUED

207 CONTINUED

207

ELAYNA (Cont'd)

If we go back to the beach we can
find the town.

GREGOR

No!

(beat, grim)

They'll only send us back to the
ship. They could be looking for
us now!

(summons strength,
rises)

I'm ready.

He starts to move on. Elayna remains frozen. Gregor turns,
hesitates, then walks back to her.

GREGOR

Elayna...If they...return us to
the ship...I...I can't explain it.
But I know, I'll die there....

Elayna reacts, overwhelmed.

CUT TO

208 EXT. ANOTHER PART OF THE JUNGLE - A MARKSMAN'S POINT OF VIEW 208
THROUGH CROSS HAIRS OF A RIFLE'S SCOPE - A RIDGE - DAY

The ridge is scanned, but there is no sign of life.

209 TWO MARKSMEN

209

Natives of this South Pacific isle have stopped to rest. They
wear jungle camouflage military fatigues, recognizably not
American. They carry high-powered rifles, with mounted scopes
and a radio. One marksman is sighting the ridge, the other,
swigging water from a canteen, studies a map of the area.
Suddenly, a noise in the brush.

210 ANOTHER ANGLE - THE MARKSMEN

210

with chilling speed, both have their weapons cocked, aimed
and ready to fire at the source of the disturbance.

211 THEIR POINT OF VIEW - AN IGUANA

211

slithers through the brush.

212 THE MARKSMEN

212

smile. Put down their weapons.

CUT TO

213 EXT. MARE NOSTRUM AT ANCHOR - DAY - ESTABLISHING

213

QUINCY'S VOICE

I've cleared it with Dr. Linnamen
at the Center for Disease Control.

214 INTERCUT - ASTEN'S OFFICE - DAY

214

ASTEN

I know. I was on the phone with
him less than ten minutes ago.
Quincy, I just can't believe it
...How many sick now?

Asten is on the telephone, obviously worried.

215 INT. DR. KNIGHT'S OFFICE

215

QUINCY

Eleven....

ASTEN

Not to mention three deaths.

QUINCY

Just make sure Sam and Marc know
this is no jet-setter's holiday.
Even with the bio-hazard suits,
there're dangers. If one of those
kids is sick, this thing could make
'em pretty hard to handle.

ASTEN

Some of the work they've done in
search and rescue has been down-
right...treacherous. You know that.

QUINCY

And I'll need an answer pronto.

ASTEN

I've already asked Sam and Marc.
I couldn't talk 'em out of it if
I tried.

CONTINUED

215 CONTINUED

215

QUINCY

(quiet appreciation)

I knew they'd come through.

ASTEN

They'll be shuttled to a military flight within the hour -- Linnamen arranged it.

QUINCY

I just hope they run into those kids before people on the island do. I'd hate to see this epidemic spread.

(beat)

It's not like anything else I've ever seen before.

ASTEN

Quincy.

(gruff affection)

I'll tell you what I told Sam and Marc. No heroics. I want you all back here, safe and sound. Janet too. Hang in there, now.

QUINCY

Thanks.

CUT TO

216 EXT. JUNGLE - DAY - GREGOR AND ELAYNA'S LEGS

216

negotiating the dense foliage. The camera pulls back to reveal Elayna, leading the way, keeping up a light banter. A feverish Gregor falls behind, his steps less steady. At first she doesn't notice.

ELAYNA

It wasn't your skating, Gregor. Not that you weren't wonderful on the ice. But everyone said that Serge would've been a better partner. Only...I wasn't hopelessly in love with Serge....

GREGOR

So tired...I....

Elayna turns, runs back to him.

ELAYNA

Gregor! This is crazy...please, you can't keep this up!

CONTINUED

216 CONTINUED

216

Suddenly a shot shatters the silence. Elayna screams, grabs at her shoulder, grimacing in pain. Gregor reacts, jolted by the awareness that Elayna's been hit.

GREGOR

Elayna!

ELAYNA

Get down!

They hit the ground. Crawl toward the shelter of a rock.

CUT TO

217 THE MARKSMEN

217

peering through their rifle sights, uncertain that anything is really out there.

218 THEIR POINT OF VIEW THROUGH CROSS HAIRS - THE AREA NEAR
GREGOR AND ELAYNA

218

A lifeless tableau. No sign of the couple. Then a deer steps into frame.

219 THE MARKSMAN

219

who fired, puts down his weapon in frustration. He gestures for the other gunman to put down his rifle, believing he fired in error, but not altogether sure.

CUT TO

220 A FALLEN TREE

220

We can just make out Gregor and Elayna huddled together in the vine-covered tangle. The sound of footsteps in the brush. The camera pans up. Rack focus to:

221 THE MARKSMEN

221

walking by them, some thirty feet away, unaware of their presence. They continue on.

222 ELAYNA

222

wipes the sweat from Gregor's face with her shirtsleeve. Her wound is apparently superficial. Gregor seems increasingly disoriented. Elayna's face reflects enough anguish for both of them.

DISSOLVE TO

223 EXT. JUNGLE - NIGHT

223

The sounds of exotic fauna. Gregor lies on a makeshift bed of philadendron leaves, eyes closed, face beaded with perspiration. He rolls his head from side to side.

224 CLOSE ON GREGOR

224

The piercing shriek of a macaw, causing him to bolt up in terror. He's hyperventilating.

ELAYNA'S VOICE

It's all right, Gregor...It's all right.

225 ELAYNA

225

steps out of the tall grasses, with a plastic container full of water. The arm grazed by the bullet is now bandaged with a piece of clothing. Kneeling next to Gregor, she wets a torn rag and places it on his forehead. Strokes his face.

ELAYNA

It's only a bird. There's nothing to fear....

GREGOR

(with only the slimmest grasp on reality)

Only a bird....

He collapses back onto the bed of leaves. Elayna brings the bottle to his lips. He drinks it down quickly.

ELAYNA

There's a stream...less than thirty yards from here...The water's nice and cool...It'll bring down your fever.

GREGOR

Only...a bird....

ELAYNA

We'll go there in the morning.
(beat)

It'll pass. I'm sure of it.

She mops his brow. The worried look belies the optimism of her statement.

DISSOLVE TO

226 EXT. ISLAND - DAWN - ESTABLISHING 226

227 EXT. JUNGLE - GREGOR AND ELAYNA 227

walk along. Gregor's fever seems to have subsided over the night, but he requires some help from Elayna as they make their way. The sound of a helicopter, growing closer.

228 CLOSE ON ELAYNA 228

Looks skyward, alarmed. She guides Gregor under some protective brush.

229 INT. HELICOPTER - DAY - SAM, MARC AND NAVY PILOT 229

SAM
(pointing)
Down there! This side of the stream.

MARC
I don't see anything.

SAM
Something was moving...
(to pilot)
Put us down as close as you can to that spot.

CUT TO

230 ELAYNA AND GREGOR 230

peeking out from under their cover, watching the helicopter buzz away. They start up again.

CUT TO

231 EXT. BEACH - DAY - SAM 231

hopping off the helicopter, which keeps its rotor turning. Marc follows, tossing their gear to Sam, first. It includes two backpacks, a communications radio and a self-inflating raft.

232 SAM AND MARC 232

fight off the swirling sand as the helicopter takes off. They dust themselves off.

CONTINUED

232 CONTINUED

SAM
Set up the radio, Marc.

CUT TO

233 INT. INFIRMARY LAB - QUINCY

is hunched over a microscope, as Ramos, the security officer, enters.

RAMOS
Doctor Quincy, the team from L.A. is on the island. We've got 'em on the radio. Go ahead...they're tied into that phone.

Quincy reacts, pleased. Picks up the phone.

234 INTERCUT - EXT. BEACH - SAM AND MARC

SAM
(into radio)
Quincy?

QUINCY
Sam! You made it!...You guys can really move. What'd they do? Shoot you out of a cannon?

SAM
Close to it.
(beat)
Quincy, we may have spotted them from the air -- about a half mile into the jungle.

QUINCY
As soon as they're in sight...get those protective suits on. You brought 'em, didn't you?

SAM
Not exactly dressing for the weather, but yah, we've got 'em. How's it going on the ship?

QUINCY
Not good, Sam. We're still wrestling with...a phantom. Three patients critical.

CONTINUED

234 CONTINUED

DR. KNIGHT'S VOICE

Two.

Dr. Knight stands in the docrway, exhausted.

QUINCY

Just a sec', Sam.

Quincy looks at Dr. Knight, expectantly.

DR. KNIGHT

Mr. Ellentree just died. There
was no way to stop the hemorrhaging
...He's number four.

He snaps off his gloves and tosses them aside in frustration.

QUINCY

(to Sam, sober)

You better get started, Sam.

SAM

We'll keep you posted. Over and
out.

CUT TO

235 EXT. JUNGLE CLEARING - DAY - ELAYNA

235

is practically carrying Gregor as they arrive at the bank
of a small stream running through the clearing.

236 CLOSE ON GREGOR

236

He's burning with fever.

237 INSERT - THE SUN - STOCK

237

blazes down. Relentless, white heat.

238 ELAYNA AND GREGOR

238

Elayna sits Gregor down next to the shallow stream, propping
him up against a tree.

ELAYNA

The fever's coming back...Easy
Gregor...you're so hot...deep
breaths. That's it...yes...you're
going to be okay, my darling....

CONTINUED

238 CONTINUED

238

She splashes water on him. Looks at him worried.

GREGOR

(delirious)

I'm on...I'm on fire...Elayna...
Burning...I'm on fire....

ELAYNA

We've got to get the fever down!
C'mon.

She grabs Gregor from behind -- under the arms -- and drags him a few feet to the stream. Immerses him waist deep into the shallow brook. She gently lets water drip from her cupped hands over his head and torso.

ELAYNA

Gregor, listen to me. You're very
sick...I've got to get help. Do
you understand? I've got to go.
The stream will cool you down...I'll
be back as soon as I can -- with a
doctor. Okay?

It's clear that Gregor has not understood a word. Elayna looks at him, sadly, lovingly. Kisses his fingertips and caresses his cheek.

ELAYNA

(more to
herself)

I won't let you die. I won't.

She takes a final look, gets up. Strides into the brush.

TIME CUT TO

239 EXT. JUNGLE DAY - GREGOR

239

still feverish, his eyes open a little.

GREGOR

Elayna?...Elayna?

With great effort, he rolls his head to look for her. Stops.
Sees something which frightens him. But he can't move.

240 HIS POINT OF VIEW - A FUNERAL PROCESSION

240

is passing through the trees nearby. A corpse is on a
bamboo bier borne by four cloaked figures, whose faces are
shrouded by their medieval vestments. As they come closer:

- 241 GREGOR 241
reacts horrified.
- 242 HIS POINT OF VIEW - THE BODY 242
can clearly be seen. It is his own! The monk-like figures carry the body to a funeral pyre, which is erected near the stream. They place the bier on top of the pyre.
- 243 GREGOR 243
helpless, in the grips of this devastating hallucination, thrashes in the shallow water as if restrained and trying to get away.
- 244 A "MONK" 244
kneels in front of the pyre. Places kindling at its base.
- 245 A SECOND "MONK" 245
begins to vigorously rub two sticks together near a small mound of dry leaves. Smoke begins to rise from the resultant friction.
- 246 CLOSE ON "CORPSE" OF GREGOR 246
lying peacefully atop the pyre.
- 247 GREGOR 247
His heart racing, continues to watch the nightmare unfold.
- 248 ANOTHER ANGLE - FROM BEHIND GREGOR - THE GROVE OF TREES 248
he's facing is in fact, empty, but for him.
- 249 INSERT - GREGOR'S POINT OF VIEW - THE MOUND OF LEAVES 249
ignites. The flame licks at the kindling.
- 250 HIS POINT OF VIEW - THE "MONKS" 250
step back, drop their heads, in grotesque reverence.

ccb #55314/55319

89
(X)

251 CLOSE ON GREGOR

251

screaming, as he watches his own immolation.

FADE OUT

END OF ACT FIVE

ACT SIX

FADE IN

252 EXT. ISLAND - DAY - ESTABLISHING

252

253 EXT. JUNGLE - SAM AND MARC

253

weary. They've stopped to make radio contact with Quincy. Their large backpacks, with climbing, camping, and medical supplies, are leaning against a tree. Sam speaks via the radio.

SAM

(tired, disappointed)

We found the stream, all right. But there's no sign of them. To tell you the truth, Quince, I'm not even sure this is the same place we saw from the chopper.

254 INTERCUT - INT. CONFERENCE ROOM

254

The new command center for the investigation. A number of blackboards are set up, with tabulated data on the mystery ailment and its victims. Janet is completing some entries, using her notes as the reference. Quincy is in the f.g. on the phone with Sam.

QUINCY

What you're telling me is you're lost.

MARC

That's one way of putting it.

SAM

This terrain is pretty slow-going. They may just be hiding out.

QUINCY

The local authorities haven't found them either. The radio room intercepted a radio communication from their search team.

SAM

It's good to know we're not the only ones looking.

CONTINUED

254 CONTINUED

254

QUINCY

(troubled)

I'm not so sure. The regional governor in charge of this didn't exactly inspire my confidence. Be careful out there, will ya?

SAM

Compared to keeping up with you, Dr. Quincy, this is smooth sailing.

QUINCY

All right, Sam. Call me again in an hour. Sooner, if you get lucky.

SAM

Will do.

Quincy hangs up. Looks at Janet, who sees he's anxious.

QUINCY

I hope I did the right thing, sending Sam and Marc out there.

JANET

They know what they're doing. I'm sure they'll be fine. If you want to worry about something, take a look at this.

She gestures to the chalkboards. He meets her there.

255 INSERT - A CHALKBOARD

255

covered with empirical data.

JANET'S VOICE

Major symptoms, secondary symptoms, onset of illness, frequency of primary contacts....

256 RESUME - JANET AND QUINCY

256

JANET

That's normally enough data for a short dissertation on a disease. We add it all up and we can't even get the first sentence.

QUINCY

What's more depressing is that the

CONTINUED

256 CONTINUED

256

QUINCY (Cont'd)
Center for Disease Control isn't
doing any better.

JANET

(sighs)

It's not their fault, either -- it
just takes so blasted long to
culture bacteria...and viruses
take even more time.

QUINCY

And that's the one provision this
ship could run out of first.

Janet reacts.

CUT TO

257 EXT. RAIN FOREST CLEARING - LONG SHOT - GREGORY

257

still planted in the stream, his upper body slumped against
the bank. He is motionless and, from this distance, possibly
dead. The camera moves in and disproves that, but barely so.
Gregor has a bluish tinge to his skin, and far from burning
up with a raging fever, he is shivering, as if from extreme
cold.

258 HIS POINT OF VIEW - THE CLEARING

258

He's still hallucinating, but the image is benign, impression-
istic. The lush plant life is enhanced with video effects
which break down the image into tiny squares of fluctuating
color.

SMASH CUT TO

259 ELAYNA - TRACKING SHOT

259

running through the jungle, frantic, ignoring the lashing
she's getting from overhanging foliage. She stops.

260 ANOTHER ANGLE - ELAYNA

260

gulps down lungfuls of air, looks around.

ELAYNA

(shouting)

Help! We need help! Somebody,
please!

CUT TO

261 EXT. ANOTHER PART OF THE JUNGLE - THE MARKSMEN 261

trudge on, watchful. The very distant sound of Elayna's cries. One of them stops the other. Uncertain, they listen.

262 THE ALERTED MARKSMAN 262

stands frozen. But now the cries have stopped. A bird squawks in the distance. They wait a moment, before shrugging and moving on.

CUT TO

263 EXT. MARE NOSTRUM AT ANCHOR OUT TO SEA - DAY - ESTABLISHING 263

264 INT. MR AND MRS. CROWLEY'S STATEROOM 264

Janet is going over some routine questions with the Crowleys -- the couple who's expecting.

JANET

...Arnold Simmons, Jason Talmadge,
Ron Cousins, Robert Ellentree, and
Elayna and Gregor Nemerov.

MR. CROWLEY

No...Don't believe I've met any of
them. Not by name, anyway.

LYLA

The last names you mentioned....

JANET

(perks up)

The Nemerovs?

LYLA

I met Elayna. They're the ones
who swam ashore, aren't they?
(concerned)

Have they been located yet?

JANET

Not yet.

LYLA

Really a lovely girl. Dr. Carlisle,
does she...have this thing?

JANET

Actually, we don't know if either
of them belongs on this list...We're

CONTINUED

264 CONTINUED

264

JANET (Cont'd)

only concerned with isolating
people with prolonged exposure to
the first names I mentioned. When
did you see Elayna last?

LYLA

A couple of mornings ago. In the
solarium.

JANET

Did you notice anything odd about
...how she looked, her behavior?

LYLA

Uh-uh. She seemed fine.

Janet makes a note.

JANET

Appreciate your time.

MR. CROWLEY

Sure. Bye.

Janet exits.

LYLA

She was keeping something from us,
Richard. Did you get that feeling?

(beat)

That girl...I could've been exposed!

(a building hysteria)

Our baby...Richard...the baby!

She begins to sob. Mr. Crowley embraces her.

MR. CROWLEY

It's okay, sweetheart. Don't cry,
babe....

CUT TO

265 INT. RADIO ROOM - THE RADIO OPERATOR

265

is monitoring communications, as a calculating Mr. Aynsely
enters. The Operator takes off his headsets.

RADIO OPERATOR

Sir, only authorized personnel in
here. Sign's on the door.

CONTINUED

265 CONTINUED

265

AYNSELY

Sorry...I just wanted to see
about getting a call out.

RADIO OPERATOR

You can just dial 8 from your room
for ship-to-shore.

AYNSELY

(ignoring the
suggestion)

Dandy little setup you got here.
Used to be a radio man myself...
Korea. Is that the sending unit?

RADIO OPERATOR

(one buff to another)

Yes, sir. Frequency modulation
here...decoder bank....

AYNSLEY

Darn near looks like the one I
handled in the Gulf of _____.

RADIO OPERATOR

Could be the same one. But, I
really....

AYNSLEY

(lowers voice, even
though they're alone)

Son, I've got...kind of a personal
call I wanna make. I mean personal.
Might even turn three shades of
crimson if I thought anyone else
was listening in...Catchin' my
drift?

RADIO OPERATOR

Uh...sort of....

AYNSLEY

Go get yourself a cup of coffee,
son.

(pulls two bills out)

266 INSERT - TWO ONE HUNDRED DOLLAR BILLS

266

AYNSLEY'S VOICE

This oughta cover it.

267 RESUME AYNSELY AND THE RADIO OPERATOR

267

The Radio Operator hesitates, then smiles, nervously takes the money, exits.

CUT TO

268 INT. SHIP'S BAR - JANET

268

is going over her notes. She sits at a table alone, sipping a pina colada and munching on a guacamole snack. Ensign Ramos enters, sees her.

ENSIGN RAMOS

Ah, Dr. Carlisle, mind if I join you?

JANET

Please.

He sits down next to her.

JANET

(sighs)

First thing I do after this vacation is to take a vacation.

RAMOS

You get to everyone on your list?

JANET

I think so. Which at least means we've isolated everyone with prolonged, primary exposure to a victim.

RAMOS

Not quite.

JANET

What do you mean?

RAMOS

I was just questioning some of the stewards. Some scuttlebutt on Ron Cousins...the actor. Seems he did have a late night visitor after all.

Janet reacts.

CUT TO

269 INT. SHIP'S DINING ROOM - CLOSE ON CLYDE TIDROW

269

wearing a tuxedo, nibbling on a squab drumstick which he holds in one hand, a glass of champagne in the other.

CLYDE

(coy)

Maybe I'm wrong...maybe one of you
isn't trying to kill me...Maybe
all of you are.

CORRINA

If I didn't know better, luv...I'd
say you were a little paranoid.

The angle widens to reveal a banquet table. The other places
are occupied by the bevy we're now accustomed to seeing --
including Corrina.

DIRECTOR'S VOICE

Cut and print it...very nice.

270 INT. ENTRANCE TO DINING ROOM - QUINCY, JANET AND RAMOS

270

enter, approach the set.

271 THE DIRECTOR

271

is trying to make sense out of the script. Mr. Dorfman, the
backer, is at his side.

DIRECTOR

(to cameraman)

John, let's try to get 'em all in
the next shot -- you may have to
go to a 12 or 14....

JANET'S VOICE

Excuse me....

The Director turns and sees the new arrivals.

DIRECTOR

We're right in the middle of shoot-
ing. Could you....

JANET

(interrupting)

Mr. Kassary, I'm Dr. Carlisle.
I'm afraid that one of your people
is going to have to be confined to
an isolation area on 'B' deck...

CONTINUED

271 CONTINUED

271

JANET (Cont'd)

Three of you on this film have already been hit. We want to avoid anyone else getting sick.

DIRECTOR

Look, I'm sure this can all be straightened out tomorrow...I really don't have the time....

QUINCY

Maybe you didn't understand the doctor. We can't have highly exposed people moving around the ship at will!

(beat)

Hopefully, we're only talking about a day or two -- if we're lucky, maybe no more than a few hours....

DIRECTOR

(suspicious)

You work for the shipping line?

QUINCY

I'm a medical examiner from L.A.
-- Dr. Quincy.

RAMOS

I work on the ship, Mr. Kassary -- and it's Captain's orders -- we've got to get high-risk people out of circulation.

DIRECTOR

Who're we talking about, anyway?

JANET

(looking at
list)

Corrina Girard....

Corrina reacts, angry, betrayed. She shoots a danger-look at Janet. The Director is so outraged...he laughs.

DIRECTOR

This is a joke, right? Big laugh? Scare-the-daylights-out-of-the-director time? Okay...fun is fun, but we're making a film here....

CONTINUED

271 CONTINUED - 2

271

QUINCY

This isn't particularly funny for any of us, Mr. Kassary.

DIRECTOR

Let me set you people straight. You wanna take one of my bit players? Fine. I'm not going to the mat over it. But, Corrina... She's the star of this movie. She is the movie!

CLYDE

Now, wait a minute!

JANET

You'll have to work around her... until we get the all-clear from the Center for Disease Control.

DIRECTOR

Uh-uh. No way. You just don't make do when your star gets yanked....

DORFMAN

Excuse me...if I could get a word in here...I'm the sucker who's payin' for this fiasco. And this argument's already cost me a couple of grand. I paid for the use of this boat, and nobody's gonna shut my movie down over some phony flu scare.

CORRINA

Hey, don't I have a say in this?

DIRECTOR

No.

(to Quincy et al)

Now, will you all kindly clear out? We'd like to do our work.

JANET

Not until you've complied with the Captain's order.

272 CORRINA

272

gets up from the table and slides over to Quincy.

CONTINUED

275 ANOTHER ANGLE

275

They emerge through a wall of bamboo and stop in their tracks, mesmerized by the idyllic place they've stumbled onto.

276 THEIR POINT OF VIEW - A TROPICAL POOL

276

fed by a glistening waterfall. Nestled among lush oversized ferns, tendrils unfurling in the dappled sunlight. Flowers abound.

277 SAM AND MARC

277

awed, and thoroughly exhausted.

MARC

I didn't see 'paradise' on the map, did you?

SAM

Incredible...

(beat)

What d'ya say we set up a base camp here? We can cover more ground without this load.

MARC

Hallelujah.

(removes his pack)

Not a bad place to catch our breath.

CUT TO

278 SAM

278

with his face in the water, gurgling. Shakes it to refresh himself.

279 MARC

279

is standing under the waterfall. He steps out from under it. Looks up at its source.

MARC

I'm gonna have a look from the top.

CONTINUED

272 CONTINUED

272

CORRINA

(cooing)

Gee, Dr. Quincy...Honestly, I
don't think I've ever felt better.
Do I look unhealthy to you?

QUINCY

That's not the point, Corrina.
You could be incubating a danger-
ous germ...without feeling any-
thing.

CORRINA

But, doctor, if you take me off
the set, I may not end up in this
scene -- at all! You wouldn't
want that, would you? After we've
gotten off to such a good start?

QUINCY

I'm sorry, Corrina. We'll try to
keep the isolation period as brief
as possible....

CORRINA

(thwarted, looks
at Janet with
hatred)

She put you up to this. I know
she did.

Corrina stomps out.

CUT TO

273 EXT. JUNGLE - DAY

273

274 A HAND-HELD CAMERA FOLLOWING SAM AND MARC
laboring under their sixty-pound packs.

274

SAM

(panting)

I feel like an ant crossing a
golf course....

MARC

Yah...with a full set of clubs.

sd #55314/55319 102
(X)

279 CONTINUED

279

SAM

Here.

(throws him
compact
binoculars)

Take these.

CUT TO

280 EXT. THE CREST OF THE ROCK - MARC'S FINGERS

280

hoist him to the top.

281 ANOTHER ANGLE

281

Marc flips open the binoculars and scans the landscape.

282 MARC'S POINT OF VIEW - THE VERDANT TERRAIN

282

vignetted for binoculars. Inanimate, but suddenly: A flash of color and motion. Then a glimpse of Elyana.

MARC'S VOICE

Sam! I think I see one of 'em.

283 SAM

283

high angle.

SAM

(urgent)

Come down and get your suit on!

CUT TO

284 SAM AND MARC

284

in their anti-contamination suits, walking stiffly through the jungle. Sam sees something.

SAM

(points)

There!

285 THEIR POINT OF VIEW - ELAYNA

285

approaches, but still doesn't see them.

CONTINUED

285 CONTINUED

285

SAM'S VOICE

Elayna?

She reacts, startled, but not terrified, until she sees:

286 SAM AND MARC

286

moonmen on a desert isle. She screams.

SAM

It's okay. We're friends! We
want to help.

ELAYNA

(hysterical)

Please! Don't shoot! I beg you....

MARC

Elayna, we were sent by the ship
to bring you back...

(reacts to look)

These suits are just a precaution.

ELAYNA

(her fear subsiding)

Are you...doctors?

SAM

Not exactly...But we have medical
supplies. Is your husband sick or
hurt?

ELAYNA

He's sick...very sick. You've
got to help him!

SAM

I'll just radio the ship. It
won't take a second.

ELAYNA

Please, no!

Sam looks at her, puzzled.

ELAYNA

There are soldiers...or police, I
don't know, but...they tried to
kill us.

CONTINUED

286 CONTINUED

286

Sam looks at Marc skeptically.

ELAYNA

If you don't believe me -- explain
this.

She pulls off her makeshift bandage.

SAM

(to Marc)

It does look like a bullet graze...

(to Elayna)

I want to get some antiseptic on
that.

He looks through his supplies.

ELAYNA

If you use the radio...they might
pick it up.

287 SAM

287

dabs on the antiseptic, considers her warning.

SAM

Alright, let's go.

CUT TO

288 INT. BRIDGE - CAPTAIN EDWARDS AND QUINCY

288

Quincy looks at his watch.

QUINCY

(anxious)

That's not like Sam. I asked him
to call an hour after we spoke...
That was more than two hours ago....

CAPTAIN

Could be problems with the radio.
Or...maybe they found something.

Quincy reacts.

CUT TO

sd #55314/55319 105
(X)

289 EXT. JUNGLE CLEARING - DAY - ELAYNA, SAM AND MARC 289
Elayna leaves the others, runs the last twenty yards.

290 HER POINT OF VIEW - GREGOR 290
is motionless, even bluer than before. Still in the stream.

291 RESUME - ELAYNA 291

ELAYNA
(anguished)
Gregor!

She runs up to him, drops. Cradles his body. His eyelids flutter open.

ELAYNA
He's alive! He's alive! Quick...
do something!

292 SAM AND MARC 292
join her. Sam feels for the boy's vitals.

SAM
(to Marc)
Help me get him out of here.

Marc and Sam drag Gregor onto the bank. Sam begins wrapping him in whatever he can.

SAM
Get Quincy on the radio.
He looks at Elayna pointedly.

SAM
(to Elayna)
We've got to risk it.

CUT TO

293 INT. BRIDGE - THE CAPTAIN AND QUINCY 293
The First Mate picks up the phone in the b.g.

FIRST MATE
For you, Dr. Quincy. From the island.
Quincy hurriedly takes the phone.

294 INTERCUT - EXT. JUNGLE CLEARING

294

QUINCY

Quincy.

MARC

It's Marc. We found the Nemerovs.
The girl's okay...some exposure...
exhaustion. But we've got a pretty
sick kid here....

Sam motions for the headset. Takes it from Marc.

SAM

Quince?

QUINCY

Yah, Sam. How bad off is he?

SAM

Pulse is weak. Metabolism way down.
He's hypothermic, Quincy.

QUINCY

You sure?

SAM

He's been sitting in a cool stream
for hours -- he's losing heat....

QUINCY

You have to warm him up -- get his
temperature back to where he can
maintain his own body heat...

(to himself)

Can't risk body to body contact...

(to Sam)

Dry him off. Get him out in the
sun...You have your bio-hazard suit
on?

SAM

Yes.

QUINCY

One of you...has to take off the
suit and put it on the boy...It's
the best insulation you've got out
there.

SAM

We'll do it, Quincy.

CONTINUED

sd #55314/55319

107
(X)

294 CONTINUED

294

QUINCY

Once he's stable, you think you
can get him back to the ship?

SAM

We've got a raft...I'm sure we
can.

295 EXT. ANOTHER PART OF THE JUNGLE - THE MARKSMEN

295

are crouched next to their radio, listening to the communica-
tion.

QUINCY'S VOICE

(over the radio)

Good luck, Sam, Marc. We'll see
you soon.

One gunman clicks off the radio, reacts pleased. The other
checks his rifle for ammunition. Satisfied, he slams the
chamber home.

FADE OUT

END OF ACT SIX

ACT SEVEN

FADE IN

296 EXT. JUNGLE - DAY

296

Sam and Marc support Gregor, his arms draped over their shoulders. Gregor wears the decontamination suit shed by Sam. Marc still wears the suit, but has taken off the mask portion. Elayna carries the medical supplies.

CUT TO

297 EXT. BLUFF OVERLOOKING BEACH - DAY - THE MARKSMEN

297

partially concealed by the brush, wait patiently for their prey.

CUT TO

298 EXT. BASE CAMP - SAM AND MARC

298

The waterfall site, where their gear is stashed. Sam and Marc are finishing the assembly of a makeshift stretcher -- their backpack frames lashed together.

299 ELAYNA AND GREGOR

299

She lovingly watches over her husband.

300 RESUME - SAM AND MARC

300

SAM

How far you figure from here to the beach?

MARC

Three-quarters of a mile...maybe less.

SAM

Give me a hand with him, Marc.

Sam and Marc lift Gregor onto the stretcher.

CUT TO

301 EXT. THE MARE NOSTRUM AT ANCHOR - DAY - ESTABLISHING 301
the vessel moored in deep water.

QUINCY'S VOICE
I'd feel a lot better if we could
send a launch for them.

302 INT. BRIDGE - QUINCY AND CAPTAIN EDWARDS 302

CAPTAIN
I wish I could do that, Doctor.
But we're talking about a govern-
ment that sends its greetings by
gunboat...
(beat)
I've got six hundred people on this
ship to worry about -- I can't
risk a confrontation.

Quincy reacts, frustrated.

CUT TO

303 EXT. FRINGE OF JUNGLE - DAY 303
adjacent to the beach. The rescue party has made it.

304 SAM AND MARC 304
put down the stretcher. Marc pulls a cord. Their raft
inflates.

305 THE BLUFF - THE MARKSMEN 305
react to the noise. One of them lifts his rifle, cocks the
weapon. The other motions for him to wait.

CUT TO

306 SAM AND MARC 306
lift the stretcher. Elayna is behind them, towing the raft,
which has the rest of their supplies in it. As they take a
step toward the beach, out of the tall brush: a shot rings
out. They scurry back to cover. Two more shots miss them,
shattering the bark of a nearby branch. They all hit the
ground. Elayna covers her helpless mate.

CUT TO

307 THE BRIDGE - QUINCY AND THE CAPTAIN

307

The First Mate is in the b.g. The sound of the distant gunfire.

QUINCY

Did you hear that?

CAPTAIN

Gunfire.

(to First Mate)

Get me the governor on the island.

Now!

CUT TO

308 EXT. JUNGLE - SAM, MARC, ELAYNA AND GREGOR

308

crouched behind the dubious protection of a large rock.

CUT TO

309 THE MARKSMEN

309

confident that their prey is cornered, watch with binoculars.

310 INT. BRIDGE

310

The First Mate holds the telephone receiver.

FIRST MATE

(to Captain)

Governor Tokamo, Sir.

CAPTAIN

(to Quincy)

Go ahead, Dr. Quincy.

Quincy takes the phone.

QUINCY

Governor Tokamo, this is Dr. Quincy.

TOKAMO

I remember, Doctor.

QUINCY

Governor, we have reason to think your men are firing on innocent people!

CONTINUED

310 CONTINUED

310

TOKAMO

Not innocent people. Threats to
the health of our people!

(beat)

You were warned.

QUINCY

They represent no danger to you at
all! There is a sick boy with
them, but he can't pass on the
illness -- there's no time to
explain! If you harm any one of
them, it'll create an international
incident that can only hurt your
country.

(beat)

Governor, call off your men!

Tokamo ponders the ultimatum.

CUT TO

311 THE SIDE OF THE BLUFF - THE MARKSMEN

311

are beginning to make their way down a trail to the beach,
to finish their work. The sound of a call on their radio.

312 ONE MARKSMAN

312

stops the other one. Kneels down, puts on the headsets and
listens.

313 THE SECOND MARKSMAN

313

senses something has gone wrong. Watches his partner.

314 THE FIRST MARKSMAN

314

angrily switches off the radio. Kicks it in frustration.

CUT TO

315 EXT. JUNGLE - SAM

315

has crawled to a position where he can see the bluff. He
reacts, startled.

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112
(X)

316 THE BEACH

316

First one, then a second rifle are thrown down the cliff, hitting the beach with an undignified thud.

317 THE BLUFF TRAIL - THE MARKSMEN

317

walk away in the other direction, unarmed.

318 THE JUNGLE - SAM AND MARC

318

react.

SAM

Get Quincy on the radio. Tell him
to get a bed ready for the boy.
We're comin' in.

DISSOLVE TO

319 EXT. OCEAN - DAY - THE RAFT

319

with Sam and Marc paddling, and Elayna, tending after Gregor, pulls up next to the Mare Nostrum.

320 INT. CONFERENCE ROOM - DAY

320

Quincy and Janet are debriefing Sam and Marc. They sit at a large table, with notes strewn over it. Sam and Marc have their shoulders draped with wool blankets. They answer questions between spoonfuls of hot soup.

QUINCY

I'm still not clear on how he
ended up in the stream.

SAM

His wife says she sat him in
the water to bring his fever down --
she said he was burning up.

QUINCY

It brought the fever down, all right.
Another couple of degrees and his
metabolism would've stopped cold.

Dr. Knight enters, joins them at the table.

QUINCY

(to Dr. Knight)

How's the boy?

CONTINUED

320 CONTINUED

320

DR. KNIGHT

Stable. For how long, I can't say. But he seems to be fighting it. Temperature's close to normal.

SAM

Was this the first subnormal temperature you've encountered with this thing?

DR. KNIGHT

No, as a matter of fact. There've been depressed readings in at least two of the other cases....

JANET

But it's the first time we've seen the temperature swing in one victim.

QUINCY

If what we're dealing with can knock out the body's temperature regulator...maybe it's not a disease after all....

DR. KNIGHT

Back to a poison or a drug?

QUINCY

CDC could be culturing bacteria and viruses from now until doomsday ...and it could be a poison.

MARC

But they're doing toxicology too, aren't they?

JANET

Of course, but I sent them over four hundred separate samples of food and drink...

(beat)

As of this morning, they were only about halfway through the process.

QUINCY

I'll call Dr. Linnamen on this. Maybe he can speed things up.

CONTINUED

320 CONTINUED - 2

320

Ramos enters.

RAMOS

(to Quincy)

Excuse me. Dr. Quincy, did you request a helicopter for today -- for specimen pickup, or any other reason?

QUINCY

No. Not since Sam and Marc were dropped off. Why?

RAMOS

We got a chopper coming down... Looks like a charter aircraft.

QUINCY

What's it here for?

RAMOS

I think we better find out.

CUT TO

321 EXT. MAIN DECK - AERIAL VIEW

321

as the helicopter makes its descent.

322 MR. AND MRS. AYNSLEY

322

stand nearby, all of their luggage stacked and ready. Mrs. Aynsley holds her hat as the helicopter lands.

LORNA

If anything was going to get me over the fear of airplanes, this cruise was it.

AYNSLEY

Let's go!

They grab their luggage and head for the chopper.

323 MR. AYNSLEY

323

begins frantically tossing luggage to a helicopter crewman on the aircraft, who drops a rope ladder.

324 QUINCY AND RAMOS

324

come running up to the makeshift helipad.

AYNSLEY

(to Gilroy)

Hurry, damn it! Lorna.

Move it! Forget the luggage!

A small, befuddled crowd watches. Ramos runs up to Aynsley, who is about to climb the rope ladder ahead of his wife. Ramos pulls him back.

RAMOS

Where the hell do you think you're going?!

AYNSLEY

Get your hands off me! We're getting off this death trap!

RAMOS

You're not going anywhere....

AYNSLEY

(threatening)

Ensign, I know enough shipping people to keep you out of work for a lifetime. It'd just take a few phone calls.

RAMOS

Don't try and threaten me.

AYNSLEY

I paid for this helicopter...and we're going to use it. Nobody gives a damn about the people on this ship...they're happy to watch us die off...one at a time. Well, it's not going to happen to us. We're getting out of here!

QUINCY

You say nobody cares about the people on this ship -- you've got some gall, Mister. Because as far as I can see...you don't give a damn about people on or off this ship. You just want to save your own skin....

CONTINUED

AYNSLEY

What you choose to do is your concern, doctor. What I choose to do is mine.

QUINCY

Not quite...because what you're talking about doing might be putting more lives in jeopardy than you can imagine.

AYNSLEY

We're not sick! We just want to keep it that way....

QUINCY

Survival of the richest? Is that it? Because you have the money to do it? Is that what gives you the right to court disaster -- to risk carrying something hazardous off this ship...to God knows how many people?!

AYNSLEY

Look, we'll even send the helicopter back with supplies...just tell us what you need.

QUINCY

You don't understand, do you?

Ramos begins to remove the luggage from the helicopter in the b.g.

LORNA

(emotional)

We just wanted to see our family again...Is that such a terrible crime?

QUINCY

No.

(beat)

I guess the crime...is forgetting that everyone on this ship wants exactly the same thing.

The Aynsleys react. Chastised, defeated.

gives the signal, and the helicopter takes off.

DISSOLVE TO

326 INT. CAPTAIN'S QUARTERS - NIGHT

326

Quincy, Janet and Sam are briefing the Captain. Janet seems very tired.

QUINCY

We just spoke to Dr. Linnamen at CDC. All their bacteriology was negative -- and no signs yet of any known virus. They're still looking.

JANET

They were speculating about a possible mutant form of African Hemorrhagic Fever, but that's nothing more than a theory....

QUINCY

It could well be a disease we haven't come up against yet -- But we did ask them to push on the toxological tests...in case it is a poison.

JANET

I've already got a ton of data on the eating patterns of each victim -- but I haven't had a chance to collate it yet.

SAM

(to Janet)

Maybe Marc and I can give you a hand with that.

CAPTAIN

Y'know, I don't mean to sound ungrateful, but here you've got all these doctors and chemists and technicians and machines -- lasers, computers, whatnot...and nobody, I mean nobody knows what the hell is killing people on this ship!

QUINCY

Captain, if doctors were all-knowing, all-powerful and unerring, then...maybe none of us would have to pray. We could just wave the wand of science over this or any other problem and it'd just go away...

(beat)

CONTINUED

326 CONTINUED

326

QUINCY (Cont'd)

But our machines are just machines
...and we're only...human.

The Captain reacts.

CUT TO

327 INT. JANET'S STATEROOM - ON JANET

327

Quincy is in his cabin, o.s. The door between is open. Janet sits on the edge of the bed, slightly stiff, trembling almost imperceptibly. She looks at her hands as if they were alien to her. The door to Quincy's room is open.

QUINCY'S VOICE

Tomorrow, I wanna go over all that
data you collected -- the food in-
take, distribution, all that....

Janet doesn't respond. Maybe doesn't hear. She gets up, goes to the closet, somewhat dazed. She shakes her head, trying to fend off the gathering storm. Confused, she takes a hanger from the closet, starts to put her coat on it...But then sees something in the closet. She blanches, drops everything and lets out a blood-curdling scream.

328 HER POINT OF VIEW - A MEDUSA

328

A nightmarish vision -- a hag, with a frightwig of twisted, matted white hair, deep-set, bloodshot eyes, broken yellow teeth, and skin like parched leather. The image is fleeting, but we recognize the witch as a grotesque version of Janet herself!

329 BACK TO SCENE

329

Quincy runs into the room, trying to comfort Janet, who is hysterical. She breaks away from him, looks at the closet, terrified. Quincy looks into the closet.

330 HIS POINT OF VIEW - THE CLOSET

330

Some clothes on hangers. No apparitions.

331 BACK TO SCENE

331

Quincy is very worried. He approaches Janet, who backs away

CONTINUED

331 CONTINUED

331

as if Quincy were an intruder she'd never laid eyes on before.

QUINCY

Janet...tell me! What's wrong?

Janet....

Janet remains terrified.

332 HER POINT OF VIEW - THE MEDUSA/HAG

332

advances toward her, the bony fingers eager to grasp.

THE HAG

(cackling, mocking)

Janet, what's wrong? What's wrong,

Janet?

(laughter)

333 BACK TO SCENE

333

Janet withers into a sobbing heap on the floor. She looks up at Quincy and screams.

Quincy reacts, unnerved.

FADE OUT

END OF ACT SEVEN

ACT EIGHT

FADE IN

334 EXT. MARE NOSTRUM - ESTABLISHING - DAY 334

The ship is anchored.

335 INT. INFIRMARY - ON JANET 335

Strapped to her hospital bed, she looks as if she's been through the inner rings of hell. Though her eyes are closed, her lips move silently, her limbs twitching occasionally under the restraints. Pan to Dr. Knight. He looks at her chart and feels her cheek. Several other patients are in the infirmary -- some tied down; others apparently sedated.

336 INT. INFIRMARY WAITING ROOM - QUINCY 336

is extremely agitated. A Nurse/Receptionist sits at a desk.

QUINCY

I've gotta see her...I'm sure
Doctor Knight will understand.

NURSE

My instructions are not to let
anyone in the infirmary -- period.

Quincy impulsively goes for the door to the infirmary before the Nurse can do anything but shout ineffectually.

NURSE

Doctor Quincy!

337 INT. INFIRMARY - QUINCY 337

enters, and stops, seeing Janet. Doctor Knight approaches, moved.

DR. KNIGHT

I'd rather you weren't in here,
Quincy.

QUINCY

How is she?

DR. KNIGHT

(hedging)

Well -- she's steady. Things
haven't deteriorated -- The
hallucinations come and go.

CONTINUED

337 CONTINUED

337

QUINCY

Could I have...just a moment with
her? Please.

Knight considers it.

DR. KNIGHT

(resigned)

I guess both of us have been
exposed a dozen times over to
whatever the hell is on this ship.
Go on...she's pretty well knocked
out with a sedative I gave her...
I wouldn't try to wake her.

338 QUINCY

338

stands at Janet's bedside -- very emotional.

QUINCY

Some vacation...huh.

Janet moves fitfully but she is unconscious throughout this.

QUINCY

(to the sleep-
ing Janet)

Just wanted you to know that...
you're gonna be okay. I'm not
about to let anything happen to
you, y'understand? You don't
wanna go and break up a team
like we've got...You're very
special to me, Janet...You really
are.

CUT TO

339 INT. SHIP'S CINEMA - DAY - THE SCREEN

339

The grainy image of a body sinking into the ocean. It's the
classic silent film about the spirit of the sea -- Mare
Nostrum.

340 THE AUDIENCE

340

illuminated in the flickering light is enjoying the screening.

341 A MAN

seems increasingly disturbed by the images. He paws at his arms, uncomfortably. Suddenly, he leaps up, runs up to the screen and begins pounding his fists against it, clawing maniacally at the image on the screen. He turns toward the audience.

342

342 CLOSE ON THE MAN

The projected image dances over his crazed features. He looks down at his arms and tries to purge himself, scraping at the moving patterns of light.

MAN

I'm burning!

He screams.

WOMAN'S VOICE

(hysterical)

He is one. He's got the disease!

There are screams, and the frantic shuffle of feet toward the exit. By the time the house lights come on, it's pandemonium. People pushing, jostling, shouting.

343

343 A WOMAN

is knocked down by the stampede. Her hand is stepped on. She grimaces in pain.

CUT TO

344

344 EXT. MAIN DECK - OUTSIDE THEATRE

The mob pours out onto the deck, but the hysteria doesn't subside.

345

345 PASSENGERS

run aimlessly. A Woman stumbles. A man helps her to her feet.

MAN #2

(puzzled)

What's wrong? What's going on?

WOMAN

(crying)

There's no way to get away from it
...We're all gonna die.

CONTINUED

345 CONTINUED

345

She breaks away from him and continues running. The man reacts, jolted.

CUT TO

346 INT. BRIDGE

346

The 1st Mate enters, breathless. The Captain is at the ship's controls.

1ST MATE

People are going berserk, Sir.
They're out of their minds!

The Captain thinks for a moment, then switches on the ship's P.A. He talks into the microphone.

CAPTAIN

This is Captain Edwards speaking.
Your attention please. I urge
you to stay calm. I repeat --
stay calm. There's no need to
be overly alarmed.

347 SEVERAL SHOTS OF PASSENGERS

347

listening apprehensively to the Captain's announcement.

CAPTAIN'S VOICE

(over P.A.)

We do have a medical problem on
board but we're working on contain-
ing it...there's far more danger
in panic over unsubstantiated
rumors. I assure you, the crew
and some very able medical personnel
are doing everything they can to
deal with this crisis. But your
cooperation is of the utmost
importance.

DISSOLVE TO

348 INT. CONFERENCE ROOM - NIGHT - QUINCY AND SAM

348

sit at the large table, with reams of notes, charts, etc.
scattered about. Nearby, Marc transfers data to the chalk-
boards.

DISSOLVE TO

al #55314/55319

124

(X)

349 QUINCY, SAM, AND MARC

349

The long night drags on. They're all exhausted, but the analysis of the material goes on. Silent, montage-like.

DISSOLVE TO

350 EXT. THE MARE NOSTRUM - ESTABLISHING - DAY

350

Still anchored several miles off the island.

QUINCY'S VOICE

Janet was covering all the bases...
right from the beginning....

351 INT. CAPTAIN'S QUARTERS - QUINCY, SAM, MARC, DR. KNIGHT,
AND CAPTAIN EDWARDS

351

QUINCY

She compiled data on the eating habits of all but the most recent victims.

CAPTAIN

And?

QUINCY

We collated them during the night -- some interesting patterns showed up.

He refers to his notes.

QUINCY

You serve breakfast, lunch, dinner, and a midnight buffet. A little over half the victims had breakfast prior to being stricken. Sixty-five percent had lunch...Seventy-four percent dinner. The midnight buffet was only thirty percent.

CAPTAIN

So it's more likely that something served at dinner was responsible?

SAM

Not necessarily. Janet found that something correlated higher than any of the meals.

DR. KNIGHT

What?

CONTINUED

351 CONTINUED

351

QUINCY

More than ninety percent of the victims had an afternoon drink in one of the bars.

CAPTAIN

Something they all drank?

QUINCY

Possibly...

(beat)

We've got to close down the bars until we find out what's going on.

Suddenly the sound of the ship's engine, revving to the red line.

CAPTAIN

(taken aback)

The engines are on -- I don't understand! We're still at anchor!

He grabs the telephone and taps out a number.

CAPTAIN

This is the Captain...what the hell is going on? Why are the engines fired up?

A long beat, then the Captain hangs up incredulous.

CAPTAIN

(dazed)

Martin -- the 1st Mate -- he said the sea asked him to do it....

The boat is beginning to lean. The creaking sound of the mammoth vessel straining against the anchor which is firmly lodged on a sand bank.

CAPTAIN

We're fighting the anchor!
We've got to stop him!

And they head for the door.

CUT TO

352 THE DINING ROOM - PARTIAL SET

352

A table and some chairs slide, and crash into a wall.

CUT TO

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126

(X)

353 EXT. SHUFFLEBOARD AREA

353

Passengers frantically trying to stay on their feet.

354 QUINCY AND THE CAPTAIN

354

run along the deck, struggling for balance. Suddenly, the anchor chain snaps. The ship is righted with a violent motion that knocks virtually everyone off their feet.

CAPTAIN

We're cut loose! The anchor chain snapped!

CUT TO

355 INT. BRIDGE

355

The 1st Mate is beyond disoriented -- he's demonic. He alternately strikes at obstacles invisible to us, and slaps at the ship's computer controls, haphazardly, gleefully.

356 QUINCY AND THE CAPTAIN

356

burst in, accompanied by three seamen, and Security Officer Ramos. The 1st Mate tries to strike one of the sailors, but the blow is glancing. After a brief flurry, the raving man is subdued.

RAMOS

(to Captain)

The brig, sir?

CAPTAIN

No...the man's sick. Take him to Doctor Knight -- in the infirmary.

The Captain hits the appropriate switches and the engines grind to a halt. The seamen and the berserk 1st Mate exit.

QUINCY

(determined)

How many bars are on the ship?

CAPTAIN

Three that are opened to passengers....

QUINCY

We better move fast. If the poison doesn't destroy us...mass hysteria could....

CUT TO

357 EXT. DECK - OUTSIDE SHIP'S BAR

357

Quincy, Captain Edwards and Ramos walk briskly through the entrance. Moans of agony are heard from within.

358 INT. BAR

358

The three of them rush inside and find:

359 MRS. CROWLEY

359

The pregnant woman, writhing on the floor in agony. Her husband kneels helplessly at her side.

CAPTAIN

(grim)

Looks like we've got another one....

Quincy comes to her aid -- feeling her pulse, and her abdomen.

QUINCY

She's gone into labor.

(to Ramos)

Tell Doctor Knight and have them bring a stretcher!

MR. CROWLEY

But she can't be in labor! It's barely seven months....

QUINCY

(to Mrs. Crowley)

Deep breaths...And don't try to fight it...

(to the Captain)

The contractions are incredibly severe....

MR. CROWLEY

Help her, Doctor! Do something!

Two sailors enter with a stretcher, put the woman on it.

QUINCY

(to Mr. Crowley)

She's in good hands with Doctor Knight.

Mr. Crowley starts to go with his wife but the Captain stops him.

CONTINUED

359 CONTINUED

359

CAPTAIN

I'm sorry, Mr. Crowley. No one
but patients and staff are allowed
in the infirmary.

QUINCY

(contemplative,
then like a bolt
from the blue)

Ergot!

CAPTAIN

What?

QUINCY

Ergot! It's a fungus which produces
one of the deadliest toxins in
nature. But in small medicinal
doses, it's used to induce labor
in difficult pregnancies!

MR. CROWLEY

But Lyla wasn't on any medication
at all!

QUINCY

(it's coming
together)

It all fits! The vasal constrictions
...the hot and cold fevers, and
ergot is a very close cousin to LSD.

CAPTAIN

The hallucinations! People going
crazy! But where?!

QUINCY

(to Mr. Crowley)

Was your wife eating or drinking
just prior to the attack?

MR. CROWLEY

She's been real nervous. We were
having a drink....

Crowley nods to a nearby table. Quincy walks over and finds
two half-finished drinks. A molded tortilla with the remnants
of some guacamole and a near-empty bowl of chips.

QUINCY

(to Bartender)

What are in these drinks?

CONTINUED

359 CONTINUED - 2

359

BARTENDER

Rum and cola.

Quincy sniffs the drinks.

QUINCY

What about this hors d'oeuvre?

BARTENDER

Guacamole and chips. It's a happy hour specialty.

MR. CROWLEY

Look, I ate more of it than she did -- and I don't feel a thing!

Quincy picks up the molded tortilla -- a small piece has been broken off.

QUINCY

What about this?

BARTENDER

It's a flour tortilla pressed into that bowl shape. Some people eat it but it's mainly ornamental, to hold the dip.

QUINCY

(to Mr. Crowley)

Did your wife nibble any of this, Mr. Crowley?

MR. CROWLEY

Yes she did....

QUINCY

And you didn't.

MR. CROWLEY

No. Is that what did it?

QUINCY

(to Bartender)

How many of these have you served on the cruise?

BARTENDER

Quite a few. But like I say, usually we end up just throwing it out. Matter of fact, we just sent one of these appetizers up to the bridge a couple of hours ago -- to the First Mate.

CONTINUED

Quincy and the Captain look at each other significantly.

QUINCY

(to Bartender)

I want you to collect all these tortillas, from anywhere on the boat and bag them for me. No one else is to touch them, or any other flour product -- until we're sure...

(suddenly
realizes)

My God!

(to Captain)

If that woman's contractions are the result of the ergot, they could be violent enough to crush the fetus....

QUINCY

The only hope is an immediate caesarean...We've got to tell Doctor Knight!

DISSOLVE TO

360 INT. INFIRMARY WAITING ROOM

360

Quincy, the Captain and Mr. Crowley wait anxiously for the news. Suddenly, the silence is broken by the cry of a newborn infant. Mr. Crowley reacts with tears of joy.

CUT TO

361 DR. KNIGHT

361

pokes his head out of the door.

DR. KNIGHT

(to Mr. Crowley)

Not the biggest baby I've ever seen --

(smiling)

But she sure is pretty...and your wife's resting comfortably. I expect she'll be all right.

QUINCY

(to Mr. Crowley)

Congratulations.

CONTINUED

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(X)

361 CONTINUED

361

CAPTAIN
(with a sigh)
To all of us.

FADE OUT

END OF ACT EIGHT

TAG #1

FADE IN

362 EXT. MARE NOSTRUM - DAY - ESTABLISHING

362

363 INT. JANET'S STATEROOM

363

Janet is in bed, propped up with pillows, looking much better. Quincy saunters over to the porthole.

QUINCY

(excited)

Land ahoy!

JANET

(glum)

Great. We finally get to dock and I'm stuck in bed...you sure I can't get off for a couple of hours?

QUINCY

Doctor's orders. The anti-toxin may have knocked out the worst of your symptoms, but you're still pretty weak.

JANET

How're the others doing?

QUINCY

Good progress on all fronts. Mother and baby are doing fine. And Gregor...the skater...he was walking around this morning....

JANET

That's really wonderful.

QUINCY

By the way, in case you had any doubts, we got confirmation on the ergot in the tortillas from CDC.

JANET

Where did the stuff come from?! Do they know yet?

QUINCY

I talked to Ramos. They traced the tortillas back to a middleman who had substituted some of the ship's provisions for cheaper alternatives.

CONTINUED

QUINCY (Cont'd)

The shipping line came down hard on the guy -- they're pressing charges.

JANET

Quincy -- there's no reason for you to stay cooped up in here. Why don't you go out and enjoy yourself?

QUINCY

Actually, I did promise to help someone out....

JANET

Always the good samaritan. Why don't you do something for yourself for a change?

A knock on the door. It opens before either of them can respond. Corrina walks in.

CORRINA

(seductive)

Clyde's not happy with the lighting on the next scene -- he's thrown another tantrum. We're ready for you to stand-in now...Doctor.

Janet laughs. Quincy smiles sheepishly.

CUT TO

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(X)

TAG #2

A Final Tag in Danny's bar. The whole gang welcoming
back the intripid heroes.

(TO COME)