

GORSON COVE : REIGN OF FEAR

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FADE IN:

EXT. LIGHTHOUSE - NIGHT

Rain kisses the sides of the lighthouse. The only light left is in the Light keeper's small house.

INSERT TITLE CARD:

Fear not the storm or the dark;
hear only the beating of thine
heart
Beware the unknown that lieth
below guard thy soul
'tis the only one thou own.

SUPER: AUGUST 3rd, 1929

INT. LIGHTKEEPER'S HOUSE. MAIN ROOM - NIGHT

The room is big enough to house a small kitchen, some chairs and a table.

JOE COTTON, (30's) dressed like a small time hoodlum, sits emotionless in a chair as lightning flickers across his face.

He puts a cigarette in his mouth and lights it. He wiggles out the match's flame.

A clap of LOUD THUNDER shakes the small house.

Already taken a beating over the years, rain DRIPS from the ceiling.

Cotton's eyes look above as the searchlight flickers back on.

Cotton pours a small bottle of gin into a shot glass. He butts his cigarette in an ashtray on the table, leaves it there.

HOWARD OSPREY (mid 30's) comes in the room.

OSPREY

No one is working that thing.
No one's up there. I knew this
was a bad place for a hideout.

COTTON

Would you rather be back in
Chicago, waiting to be a dead
man?

Cotton calmly drinks his gin.

COTTON

Been holding up for a few days
and now you say something?

OSPREY

Was a good idea at the time.
Isn't one now.

COTTON

Ye of little faith.

Slams down his shot glass. A slight echo.

OSPREY

Why couldn't have just gone
into
town? Gorson Cove's got the
hideouts.

Cotton looks at him in anger.

OSPREY

It was a bad idea.

Osprey leaves. Cotton pours another drink, does another
shot.

A drizzle of water from above puts out the smoke from
his ashtray. It SIZZLES.

INT. LIGHTHOUSE - MOMENTS LATER

On the stairway, JACK BORTELLI, (late 20's) sees Osprey
come in.

BORTELLI

You have got to be kidding me.

OSPREY

Told him this was a bad idea.

BORTELLI

It was. So much for the fearless leader. I bet he's taking a drink right now.

OSPREY

Without a care in the world.

The lighthouse leaks. The wind echoes from end to end, and the beacon goes out again.

OSPREY

Who do you think is up there?

BORTELLI

Nobody's up there. I checked.

OSPREY

Check it again.

BORTELLI

Check it again. Tell you what. I'm checking out of here. Get into town, rent a room at that dive, sleep on a bed. A nice bed. Clean sheets, roof that don't leak.

OSPREY

Now you're talking. I'll drive. What about Cotton?

BORTELLI

What about him? He doesn't want to come, leave him here. He loves this place so damn much.

Bortelli and Osprey's attention now goes outside as Osprey opens the door just enough to see-

EXT. LIGHT KEEPER'S HOUSE - CONTINUOUS

A bolt of lightning hits the Light keeper's house and turns it into an instant inferno.

Both men look to the car, with equal shock, as the 1929 Ford is also on fire.

BORTELLI
Joe was in there!

OSPREY
He chose the place.

Cotton gets an arm in before Osprey closes the door. It shuts on his arm, there is no scream.

Osprey quickly opens the door.

INT. LIGHTHOUSE - CONTINUOUS

Cotton, now in a dry suit, enters.

OSPREY
Boss, your clothes.

Cotton stands there, pale. Lightning flashes for a second over his face.

OSPREY
Weren't you in the house?

Cotton gives him only a stare; it makes Osprey more nervous than he already is.

COTTON
Later. We need to get to safety. Get below.

Blank stares from his friends.

COTTON
Please.

BORTELLI
Is it really safe down there?

INT. LIGHTHOUSE. SECRET TUNNEL - MOMENTS LATER

Cotton lights a LANTERN.

He leads the others into a small yet roomy cave under the lighthouse inside the cliff.

The door closes behind them.

Bortelli feels the draft ahead, a look of uncertainty covers his face.

Water drips from above.

Wind WHISTLES inside.

THUNDER muffled from outside.

OSPREY

Joe's gotten us out of worse spots before.

BORTELLI

That's not what you were saying a minute ago.

(to Cotton)

You're losing it, Joe.

COTTON

After what we been through in Chicago?

BORTELLI

Wouldn't have gone far. Just into town.

Osprey looks around. Water streams in from below, continues to rise. His eyes widen in surprise: within seconds the flood comes up to everyone's knees.

Cotton coldly turns to them, the water around him not much of a bother.

COTTON

I made a deal that's far better than that local motel. It's just a bit further. We have to stick together. I can't do this alone.

OSPREY

Do what alone?

Now waist deep in water, Osprey and Bortelli consider going back. Behind them nothing but darkness.

COTTON

If you two want to leave, go ahead. You know where the car is.

BORTELLI

The car is toast.

Cotton dangles the keys in the light of the lantern.

COTTON

Here are the keys. Take them if you want them.

No one moves.

Cotton and Bortelli go ahead deeper into the cave,..Osprey heads back.

The lantern light fade into nothing. His friends also vanish, under the water.

Cotton comes up from under the water with the lantern STILL LIT. Cotton has his hat on now, too. Like before, he isn't wet.

COTTON

Listen to me very carefully.

Osprey turns around, the seductive voice of Cotton stops him.

COTTON

Twenty four hours from now those that crossed us will be dead.

Osprey glances back to Cotton.

Cotton reaches out, TAPS his friend on the shoulder. The water is up to Osprey and Cotton's chest, rises to the neck.

COTTON (CONT'D)

I cut a deal, there is a price.

OSPREY

What do you mean, deal? With
who?

COTTON

In or out?

OSPREY

Deal with who, Joe?

Cut off by water, Osprey floats. The lantern floats with
him, all the way to the top to the stone ceiling.

The lantern goes out.

Darkness.

COTTON

There is a way, let me be your
guide.

EXT. LIGHTHOUSE. - NIGHT

The beam flickers on again.

INT. LIGHTKEEPER'S HOUSE - MOMENTS LATER

On fire, Cotton sits there in the chair, a shot glass of
spilled gin beside him on the smoking table.

WATER boils, bleeds and oozes out of the hoodlum's
corpse.

It isn't smoke that rises from his body, but STEAM.

The roof collapses.

SUPER: THE NEXT DAY

INT. UNDERGROUND TUNNEL. CAVE - DAY

Water recedes to reveal:. Two bodies on the cave floor.

Osprey and Bortelli, backs to the wall, opposite each other. A lantern between them LAGS to a WHITE GLOW.

Like poppets, the dead bodies slowly rise up to their feet. From out of the haze, Cotton emerges.

Two streaks of light from the lantern enter the corpses of the two dead men.

EXT. PARSON ROAD - DAY

Two cars drive past a sign that reads "Welcome to Gorson Cove"

EXT. LIGHT KEEPER'S HOUSE - DAY

SMOKE still lightly rises from the Light keeper's house. ROB MILLINGS (40's) drives up along with several FEDERAL agents.

Sheriff ED FLOSS (30s) waits for them.

A burned out 1929 Ford gets Millings' brief attention.

The lighthouse : nothing but ash, dark broken beams and a partial staircase..

FLOSS

Sheriff Ed Floss, Gorson Cove.

Floss tips his hat to Millings, but doesn't shake his extended hand.

MILLINGS

Rob Millings, Prohibition Agent.

Millings steps into soft mud where the lighthouse used to be. The further he goes, deeper the mud.

Millings examines the remains of a spiral staircase.

FLOSS

Who were they? What did they do?

MILLINGS

Suspects in a gangland hit a few months ago. Someone gave us a tip that they came here, this town..

FLOSS

Beats me why they would. Wait a minute. Those killings in Chicago?

MILLINGS

If we thought that, I wouldn't be alone. Cotton, Bortelli, Osprey. They're just someone's pointing the finger at, lead everyone on a fool's chase.

After getting a feel for the ground, Millings walks towards the edge of the cliff.

FLOSS

But here you are.

MILLINGS

Right.

Taps Floss' arm.

MILLINGS

Lucky me.

Millings looks over the cliff, sees the water splash on the rocks below.

FLOSS

I wouldn't get too close if I were you. Just saying.

Millings takes a few steps back, eyes Floss.

MILLINGS

I don't think they left.

EXT. TOWN SQUARE - DAY

Millings drives around Gorson Cove town square. Life in the small town is active, friendly.

A family walks under an awning on one side of a street; the two children enjoy ice cream cones.

A small Catholic Church with a small but impressive cathedral tower overlooks main street. Ironically, the church is right next to DAVIE'S BILLIARDS, with a sign that is hard to miss.

Millings pulls in front of the Vandercook Diner. As he goes inside, he fails to see OSPREY,

Osprey taps a serrated knife behind his back. He looks down on the two children, who find his scarecrow like look threatening.

The parents take the children, move away from the man's space. The parents do not react to Osprey, but rather to the children's dismay..

MOTHER

Come along.

INT. VANDERCOOK DINER - DAY

Couples, young and old, about social business..Millings sits alone at the bar counter.

MILLINGS

Coffee, please.

The WAITRESS (early 50s) nods with a friendly smile. All the makeup known to man cannot hide her bits of white hair overtaking her once silky raven hair, nor the wrinkles around her eyes.

WAITRESS

In town long?

TONY (20s), takes the seat next to Millings.

MILLINGS
(to Waitress)
Not long enough.

TONY
Need to talk to you.

Millings gives him a once over.

MILLINGS
I know you?

TONY
No. I know you. You're the out
of town G-man.

Outside of the window: Osprey watches them. COTTON, and Bortelli join him. Both Cotton and Bortelli, like Osprey, dress in tweed and the brim of the fedora hats cover their eyes.

MILLINGS
Where are they?

TONY
The guys you're looking for?
Dead and gone, so I hear. But
that's not what I want to talk
to you about.

MILLINGS
What, then?

Tony passes a small envelope to him.

MILLINGS
What's that?

TONY
You look like a sharp fellow.
You may not find who you were
looking for, but let's suppose
you started looking for other
people in other places.

MILLINGS
If I were you I'd take that
back before I make you eat it,
and you'll have to dump it out
to get it back.

TONY

Not sharp, G man.

Takes the envelope back.

MILLINGS

Right.

Millings grabs him, slams his face down hard on the counter. Twists his arm behind his back. Leans in.

TONY

Anyone can be bought.
Everyone's for sale.

MILLINGS

Is Cotton hiding in town
somewhere?

TONY

No. He's dead.

MILLINGS

You killed him, then.

TONY

No. We didn't!

MILLINGS

We?

TONY

He and his two friends was
supposed to show. They never
did. They went to that old
lighthouse - and I just found
that out this morning.

MILLINGS

This morning. Who tipped you?

TONY

Someone said so. Someone said
they died.

MILLINGS

What was the plan?

TONY

Whack them.

Millings slaps Tony in the back of the head.

TONY
That's all I know.

MILLINGS
Who gave them up?

Tony does not answer.

MILLINGS
Where is the speakeasy?

Millings takes out his gun, puts it against Tony's right cheek. Releases the safety.

A few people in the diner glance over the action. Return to their burgers.

EXT. TOWN SQUARE - DAY

Millings leads Tony out into the street at gunpoint. Sheriff Floss meets them halfway. From a distance, Cotton, Osprey and Bortelli watch.

FLOSS
Hold on, Millings. Let him go.

MILLINGS
When I'm done with him.

FLOSS
You don't need him. I could take you where you need to go.

Floss nods over to the church.

The three men walk fast down the street.

MILLINGS
You know where it is?

FLOSS
Everyone knows. But do you want to go in there, that's the problem.

MILLINGS

How much are they paying you?

FLOSS

It's my family.

INT. CHURCH - MINUTES LATER

Light pours in from the church windows..

The three men have the place to themselves, until FATHER CONNERY walks out to greet them.

FLOSS

Step aside, Father Connery.

CONNERY

What's going on here?

Father Connery, confused, heads towards the main doors. He sees Cotton, Osprey and Bortelli outside. They stare back at him from a short distance away.

From the distance, they look like black shadows in the middle of the day.

Father Connery turns around, but Millings, Floss and Tony are gone.

A worried look on his face. When he looks back to the doors, the three men outside have vanished. Like they were never there.

INT, CHURCH. BACK ROOM - MOMENTS LATER

A storage area with priest and altar boy robes, chalices, crosses. Tony leads Millings and Floss to them. Floss nods to Tony. Tony moves the rack of robes aside, opens a previously concealed door.

INT. UNDERGROUND TUNNEL - MOMENTS LATER

Tony leads them down a small flight of stairs. Low lights flicker on and off, but when they get to the bottom of the stairs...

CRATES align a side of a wall. The narrow, low level tunnel goes on as far as the eye can see. Pipes and plumbing all around.

Millings examines an open crate. Stuffed inside the loose hay are black glass bottles.

TONY

It's not too late. You can still walk.

MILLINGS

Shut up.

TONY

I'm telling you. Those three goofs aren't down here.

They continue on, step in and around crates big and small. All three have to keep their heads down, as the ceiling of the tunnel refuses to accommodate anyone over five and a half foot.

MILLINGS

Why the church, not the pool hall?

TONY

That's the first place someone would look.

Two TOWNSPEOPLE (20s) seated on a crate, share a drink and a smoke. The two men eyeball the trio as they pass, but say nothing.

Next to the men, a young kid, ROBERT (11) sits alone, keeps to himself.

Millings takes a glance at the youth,

MILLINGS

Even got little kids down here?

TONY
Insurance policy.

MILLINGS
What's that supposed to mean?

A new entrance.

MILLINGS
What's this?

TONY
Being worked on. New tunnel,
heads out to the diner.

MILLINGS
Not a lot of people here.

TONY
Maybe later tonight.

MILLINGS
No, I think there's some other
people down here. Not everyone
thinks Cotton is dead. I don't.

TONY
If we were here, he'd get
whacked.

MILLINGS
I rest my case. There's someone
else down here.
(looks to another
section of tunnel)
Where does this go?

TONY
(confused)
I don't know. It's new.

MILLINGS
You mean 'being worked on'.

FLOSS
No, he's right. It's new.

Millings takes Tony down the new tunnel. It is so new
nobody has strung up any makeshift electrical system
down this way.

EXT. CHURCH - DAY

Father Connery looks around the town before him.

Father Connery sees Cotton, Osprey and Bortelli who stand to his far left and right in front of him -.who stare back into his eyes.

Cotton floats forward, keeps locked eyes with Father Connery. Connery breaks the gaze, his eyes flash towards Cotton's feet, which do not move as the thug comes closer.

COTTON

Bless me, Father, For I have sinned.

Connery, now bug eyed, sees Cotton in a whole new and disturbing way.

CONNERY

What you are about to do, do quickly.

Osprey taps his knife behind his back.

INT. UNDERGROUND TUNNEL

Floss reaches in a breast pocket, takes out a book of matches. Strikes one, lights an oil lantern. It becomes the only illumination.

Like the tunnel that joins it, the ceiling is not high and the area narrow and cramped.

Moisture drips from above. No pipes.

TONY

I'm telling you. It's new. It hasn't been here before.

FLOSS

He's telling the truth, Millings.

MILLINGS

This is, what, headed east?

TONY

It hasn't been here before. And yes, this is east.

MILLINGS

Towards the lighthouse. What's left of it.

TONY

A few miles away.

MILLINGS

In that direction though. And just so happens someone sold it and moved away.

FLOSS

Millings, nobody has worked on-

MILLINGS

I'm not saying from this side. Makes sense. There's a place under the lighthouse, that's where Cotton, Bortelli and Osprey went. It was a tunnel nobody knew about but them. They knew they were going to be killed. This isn't new. It was sealed off.

FLOSS

Well then that means... That means this just happened today.

MILLINGS

Right. And these tunnels were not built in a day. What's the history?

FLOSS

They were always here, town built on top of a series of caves.

MILLINGS

So, again, it's possible that these tunnels could connect to other undiscovered tunnels that could lead to other areas, such as the lighthouse on the cliff?

FLOSS

Well, yeah.

MILLINGS

I rest my case. Just one question, Floss. Did you know about the hit?

FLOSS

Look, I don't know if those three had anything to do with what happened in Chicago. But I do know their kind. Fellas like this one, and that Nick Chenetti, small time hoping to get big.

MILLINGS

And that makes it okay?

FLOSS

They should do what they need to do and get out of here. Come to think of it, you should do the same.

Wiggles out the match, lights another.

TONY

Those aren't going to last forever, we should go back.

MILLINGS

What's the matter, little man, afraid of the dark?

TONY

You bastard, put away that piece and you'll see how afraid I am.

MILLINGS

Tough guy.

Millings puts his gun away.

MILLINGS

Where's this "Nick"?

FLOSS

Staying in town, him and his girl. Keeping a low profile. He's connected, though. I can't touch him.

MILLINGS

That'll change soon enough.

FLOSS

Are you out of your mind? I have a family. If those guys are down there somewhere...

MILLINGS

You'll help me collar them. You'll be a hero. Think about that. They turn on you, I'll back you up. You understand?

Pats him on the shoulder.

MILLINGS

It'll be alright. By the way...

Millings holds up an unlit oil lantern of his own..

MILLINGS

Someone's been down this way.

Floss remains silent.

MILLINGS

You going to stand there, or are you going to light me up?

INT. MOTEL - NIGHT

NICK CHENETTI, comes home slightly drunk with a showgirl named LUCY around his arm. She is more sober than he is, but not by much.

They are in good spirits as they enter. As they walk in, they discover that the room is flooded with water.

NICK

What the hell? The floor's all wet.

LUCY

You must have left the sink running. Or the tub.

NICK

Whole damn floor is flooded. It's soaking my shoes.

Looks around the apartment.

NICK

Didn't leave nothing on.

LUCY

Well I'll turn it off for you.

She takes off her coat and reveals a low cut dress.

LUCY

Or do you just want me to get in it?

Nick watches her as she shows off her dancer legs.

NICK

(with a grin)

Don't leave nothing on.

She goes to the bathroom. He looks at the floor again. Despite the promise of sex, his attention is back to the soaked floor- and his shoes.

NICK

My good shoes too. I just had them shined up this morning.

An unseen assailant knocks him backward. No hands have pushed him, no leg had kicked him. He simply tumbles.

Nick falls to the floor, water soaks the rest of his clothes.

Osprey kicks Nick hard in the side.

NICK

Lucy!

An unseen force pulls Lucy out of the bathroom, stripped down to her underwear. She kicks, screams.

Bortelli appears like a phantom living. Turns her around.

Osprey picks up Nick, pushes him on a sofa.

The third intruder calmly pulls up a chair.

Cotton gives Nick a cold stare.

Cotton's appearance is striking: one half of him blends in with the shadows, the other blotted out by moonlight.

All that Nick can really make of that cold face is an unblinking eye and part of a mouth.

NICK

Cotton.

COTTON

Set us up-

NICK

Least let Lucy go.

Nick looks to Osprey, who shows off his knife. Nick trembles in fear, but not due to the knife.

Osprey moans, a small sea crab emerges from his mouth.

Nick scrambles to his feet, not knowing what to do. He looks to Lucy, sees Bortelli feel up her right breast.

NICK

Let her go!

Nick lunges at Cotton, hits him hard. Part of Cotton's cheek rips off, revealing black seaweed. Cotton bleeds water.

Osprey vomits seaweed all over Nick's suit. A few small crabs and worms follow in the mix. Nick screams.

Osprey closes his eyes, aroused by the terror. Without thought, he slits Nick's throat with his knife.

Cotton approaches Lucy and Bortelli. Locks eyes with Lucy.

COTTON

As for you. We have plans for
you.

Cotton holds up a LANTERN that lights itself with a magical white glow.

A crab crawls on Nick's chest, walks over his bloody neck.

INT. UNDERGROUND TUNNEL. CAVE - NIGHT

Millings, Floss and Tony step into a lightly flooded part of the tunnel, water shoe-deep. More of the tunnel takes on a more burrowed out jagged rock formation.

Spots of mildew and mold.

Moisture drips down above them.

A small but noticeable streak of light blinks quickly a short distance away.

FLOSS

What was that?

His voice: an echo.

MILLINGS

I told you. Someone else is
down here.

TONY

Aw, damn it.

Kicks around loose seaweed off his shoes.

TONY

Seaweed all around here-

MILLINGS

Knock it off, shut up.

The mysterious light ahead vanishes. As they approach the spot where the light was, there is no one around them.

FLOSS

Maybe it was a reflection.

They move on.

They pass by a bit of earth ceiling that forms into Nick Chenetti's face. The face is an open, silent scream. From out of the mouth of the new formation: the legs of a helmet crab.

EXT. LIGHTHOUSE. CLEARING - NIGHT

With some effort, Millings pushes off some dirt and charred wood. He exits from the ground, puts his lantern beside him on the ground.

Offers Floss a hand.

Floss comes out of the pit, gets the second lantern aside. Both men take a break.

A scared shit-less Tony follows. They leave him as he struggles up.

FLOSS

Well, nothing like a long walk back.

MILLINGS

Just go home. I'll catch up with you. Hang around here.

FLOSS

You are crazy.

MILLINGS

I'll be fine.

FLOSS

Still going to put in a good word for me, right?

Tony finally gets out of the opening.

TONY

How about me?

A SET OF HEADLIGHTS turns on and blinds all three men.

Millings gets up first.

MILLINGS

You call someone?

FLOSS

Maybe Deputy Walken figured where we were going.

TONY

No damn way.

The burned out 1929 Ford, bright headlights speeds towards them with no seen driver behind the wheel.

The three men split up. The car smashes over the lanterns, creates small fires in the process.

Cut off in mid-scream, Tony's rag doll body rolls over the car's hood and both he and the car dive over the cliff.

Millings and Floss hurry to the edge, peer over, dumbstruck. Both men are trying to process what just happened.

The ground trembles beneath them. They back up.

They turn around.

Something ENORMOUS slowly erupts comes out of the ground, like a Gothic castle in the form of a mud and worm covered lighthouse. It's mass shoves aside the last remains of the old lighthouse.

Both men are speechless at the forbidding building in front of them.

Lightning flashes not from the sky, but from the Dark Lighthouse searchlight.

The unmanned searchlight flickers.

Three figures appear in the beam, then float down. They touch ground before Floss and Millings.

Osprey and Bortelli behind him, Cotton opens his eyes, stare down the men.

Cotton puts his finger to his lips.

COTTON

Shhh...

.

Sounds of light, cheerful instrumental flute music,

Both Millings and Floss see something other than the taunting ghosts as the flute music becomes louder. Out of the shadows of darkness, Lucy appears.

The flute is her never ending high-pitched note.

Behind her siren voice, about a hundred children and teens, boy and girl, aged from 5 to 18, follow.

COTTON

There will be no children in
Gorson Cove.

Lucy floats in the air. The children continue on the path towards the cliff. The young people are caught in a trance like state.

Millings gets in front of them, blocks them. They walk past him. He grabs one young boy - the same one with the ice cream earlier that day. Millings drags him away.

Floss watches in horror as the tranced youth pass under Lucy and walk off the cliff in rows. He reaches out...

FLOSS

Todd! Jenny!

Two of the teens glance back to him. They take a step towards the edge, fall off...

FLOSS

Home, home I got to get home!

He sprints away, but Bortelli grabs a Tommy gun out of the mud, and opens up a burst that puts instant blood holes through Floss. Floss does a death dance as he falls.

Millings struggles with the kid. The teens surround them, and push them forward. They go to the edge. As the last row falls, Millings holds onto the kid as hard as he can; the kid halfway over the edge.

Cotton stands over Millings, watches the fight for life. Millings' eyes go wide as he sees some octopus-like thing in the water below, in a frenzy.

Cotton puts his foot down on Millings hand, presses. Knuckles crack. Millings loses his grip, the kid falls into the octopus arms.

Millings, shocked, remains there.

INT. UNDERGROUND TUNNEL - NIGHT

Water bursts in, floods the tunnels. Crates smash, wood drifts. A handful of people, trapped, rush to get out. They are not successful.

EXT. CHURCH - NIGHT

A bunch of town residents, in tears. Before them: the church on fire.

Father Connery rises up from the ground on a scarecrow cross like position. His face riddles in fear.

A 1929 Ford, all spit shine new, headlights blinding, pulls up.

The residents, blinded, turn...

Cotton, Osprey and Bortelli stand in front of the car.

COTTON
Residents of Gorson Cove!

INT. UNDERGROUND TUNNEL - NIGHT

Sounds of an axe blade break into wood.

Millings enters the speakeasy tunnel through the Billiards secret door. Light pours in behind him.

All he can see is bodies floating around him in the water.

COTTON (V.O.)
We have made our deal. Now it
is time for all of you to make
yours.

There is one body that Millings sees in particular: It gets his undivided attention.

The young ROBERT cries for help.

Millings gets in the water, and pulls him out.

COTTON (V.O.)
Anyone who doesn't...

EXT. CHURCH - NIGHT

Osprey throws his knife, it lands in Father Connery's chest. The man slumps over, hangs his head down.

COTTON
Will look something like that.

WAITRESS
So you'll kill us all?

Cotton reaches out to her, one of the men around her steps between her and Cotton.

Cotton grabs one of them by the hand. In seconds, the would be HERO shivers, his breathing stutters.

His left hand and wrist drains out fluid, blood mixed with beads of water. Soon his entire face loses shape. He falls to the ground, dead.

His face: gone. Nothing left but a blank stare. His flesh waxy, melted like a candle over his nose and mouth. His cheeks thin, tight against his skull.

Cotton touches the Waitress.

Her face changes- wrinkles fade. Hairs once white go back to raven brunette.

EXT. PARSON ROAD - NIGHT

Millings drives his car fast along the road. In the passenger seat, the young Robert.

COTTON (V.O.)

Consider the children a down payment for some of you. For others, choose a loved one or friend...

EXT. COUNTRY HOUSE - NIGHT

Millings pounds on the door of the house.

The door creaks open.

INT. COUNTRY HOUSE - NIGHT

Millings looks down on the scared kid on the couch.

MILLINGS

You mean you didn't go off the edge of the cliff?

ROBERT

The bodies came in with the flood, Mister Millings.

MILLINGS

You were already in the
speakeasy tunnel?

ROBERT

They wanted me to wait for my
uncle. He never came.

MILLINGS

Who's your uncle? He live near
here? In Gorson Cove?

ROBERT

No, he was coming in from
Chicago. His name is Joseph.
Joseph Cotton.

Millings takes a step back.

EXT. CHURCH - NIGHT

Some of the residents of Gorson Cove: dead in the street
in front of the church.

Cotton looks into the faces of the residents who remain
alive.

COTTON

Any new residents here must pay
the same price.

INT. UNDERGROUND TUNNEL. CAVE - NIGHT

A white glow pulses over the flooded cave. Scores of
dead bodies of young people float. Above them, faces
form magically into the rock.

Faces of teens in an open scream; children in tears, .

COTTON (V.O.)

In return, so long as everyone
remains in order, there will be
order.

EXT. CHURCH - NIGHT

Lucy joins Cotton, holds him seductively. He kisses her, seaweed slides between their mouths. When the kiss is over, Cotton looks back to the townspeople:

COTTON

We run this town now. We run
Gorson Cove.

FADE OUT.