

GIANT KILLER SLUGS!

A creature play by
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CHARACTERS

SHERIFF MERRITT, tired of having a heart of gold.

DR. KATE ANDREWS, too smart for her own good, but well meaning.

DAN, a high school kid who's lost his confidence after he cost his track team the championship. Afraid of feelings.

AMY, a straight-edged high schooler who just wants Dan to open up.

CHAD, a bad-ass high schooler, loves smoking reefer and making it with his girl. Also, very sad.

JAMIE, wishes she were more confident. Childhood friend of Amy, trying to run with the cool crowd lately.

JASPER, the town drunk. He used to have an amazing singing voice, back before he worked in the salt mines, but doesn't sing anymore.

HENRY, living his dream: being the school janitor & owning a gun.

CHARLIE, only black man in town, settled as an ambulance driver and gave up on his dream of becoming a big shot doctor.

MAYOR BROWN, unscrupulous and greedy. Willing to risk the lives of countless individuals. Having an affair with his secretary.

CANDY, an incredibly loyal secretary who's in love with her boss The Mayor. Not the sharpest, but one of the sweetest.

BUSINESS MAN, a quick talking deal maker from the big city. Hates all these hicks, but sometimes wishes he could slow things down.

MERRITT'S DEAD WIFE, a ghost who encourages her living husband.

AGREEABLE WOMAN, she just wants to help.

OLD MAN/PARKER/DRIVER, an old man/a scientist/a driver

HUNTER 1/MINER 1/FISHERMAN 1/ELECTRICIAN 1/SURVIVOR 1, blue collar types who are almost all killed violently.

HUNTER 2/MINER 2/FISHERMAN 2/ELECTRICIAN 2/SURVIVOR 2, blue collar types who are almost all killed violently.

GIANT KILLER SLUGS, should be pretty clear. The more the merrier.

SETTING

A small, not necessarily Southern town. Various locations can be suggested with signs, set pieces, video projections, or not at all. **Projections available upon request.**

PROLOGUE

LIGHTS UP on a bare stage. Along one of the walls of the theater is the large entrance to a mine shaft, labeled "Salt Mine."

Plywood cutouts painted to look like trees and bushes are strewn about the stage.

The rear wall is a large projector screen, and as CINEMATIC MUSIC begins to play, a projector REELS to life, illuminating the backdrop. The following scene unfolds as a projected video.

HUNTER ONE

Boy, that storm we had earlier sure did bring up all the worms.

HUNTER TWO

Yeah, we're stepping on 'em.

He grabs a stick and pokes the ground.

HUNTER TWO

You know, we could gather some up and sell em if we just...

From behind them comes a SQUELCHING sound. Like something massive sliding through the mud. Hunter One looks back at it and reacts with a combination of shock and disgust.

HUNTER ONE

Hey, look at this slug over here. It's giant.

Hunter Two turns around, and looks off at it.

HUNTER TWO

Stupid slug, I'm gonna poke it.

He steps just out of frame, poking with his stick.

HUNTER ONE

I don't know, Jim. I wouldn't get any closer.

HUNTER TWO (O.S.)

Ah!

HUNTER ONE looks shocked, horrified.
He's about to run the other direction.

HUNTER TWO (O.S.)

Don't leave me! It's a monster!

Hunter Two SCREAMS in agony as Hunter One tries desperately to figure out what to do. Finally he grabs his gun and moves towards his friend and the Giant Killer Slug.

HUNTER TWO (O.S.)

I'm dying!

HUNTER ONE

No, you can't!

He raises his gun. There's a GUNSHOT.
Then Hunter One begins screaming.

HUNTER ONE (O.S.)

Oh, they're killing me too!

The title comes up in bold lettering:
"GIANT KILLER SLUGS."

The background dissolves into a wide shot of an idyllic small southern town as the show's CREDITS begin APPEARING over MUSIC and footage of an old southern country road, winding through creepy looking trees.

SCENE ONE

JASPER enters, walking along the road projected behind him. Jasper is dressed like a miner, with a long white old man's beard.

Four high school seniors enter in their beat up station wagon, which is a large cutout of a car shape, painted to look like a station wagon. They hold it in front of them as they "drive."

DAN, the driver, is 19 and has a wholesome good-lookingness about him. He's sincere with a good heart, and a letter jacket for track.

DAN

Hey guys. I'm going to ask this old man where we're headed.

AMY, 18, rolls down her passenger window, and the Old Man approaches their stopped car. She's timid, and a bit mousy. Wears her heart on her sweater sleeve.

AMY

Excuse me, sir?

JASPER

What do you want, city kids?

DAN

We were just driving to the old abandoned Miller place, and wondered if you could give us directions?

JASPER

What's a city boy like you want to know for?

JAMIE, 19, pops her head out the back seat window. She's a bit more of a bad girl foil to Amy. Lots of confidence, and a leather jacket.

JAMIE

Hey, just tell us how to get there, Old Man.

CHAD, 19, her boyfriend, leans out the window too. He's a cooler, cockier version of Dan, and probably does drugs.

CHAD

Yeah, we just want to get there already.

He turns to Jamie, smiling, coy and flirtatious.

CHAD

So I can get there.

He and Jamie LAUGH over that one, making eyes at each other, and groping a bit.

AMY

Come on guys!

DAN

It's my Uncle's place, sir. Can you please tell us how to get there?

JASPER turns away from the car, pointing off stage right.

JASPER
There's a path there.

LIGHTNING FLASHES and THUNDER CRASHES.

DAN
Great, thanks!

The kids drive their car offstage.

JAMIE
What a creep.

DAN
He was a weirdo.

JASPER exits. The backdrop dissolves
into a small town diner setting.

SCENE TWO

The trees are turned around to reveal
that on the other side they are painted
to look like street lights.

A sign reads "Specials" and has some
foods listed.

LIGHTS UP on MERRITT, the town's
ruggedly attractive sheriff who wears a
sheriff hat and badge. He looks
exhausted as he drinks a cup of coffee.
His friend HENRY, a big jovial fellow
in overalls sits with him.

HENRY
Nothing like a good cup of Joe, get your mind off of things.

MERRITT
Like how I miss my dead wife still?

HENRY
That's not what I'm saying Merritt. But, are you really
moving to Denver tomorrow?

MERRITT
Yeah. Truck's rented.

HENRY
All because of her though? You'll leave your home?

MERRITT
There's too many memories, Henry. I'm just trying to make it
through today without too many problems.

Merritt's POLICE RADIO crackles.

CHARLIE (O.S.)

Hey Merritt. It's Charlie. I'm talking to you on your police radio. Sounds like your buddy Jasper got a little too drunk again last night, and you're going to have to go help him.

Merritt sighs as he stands and speaks into his radio.

MERRITT

Roger that Charlie. I'm on it.

(to Henry)

See you here for lunch?

HENRY

I don't know where else I'd go. Only diner in town. Don't forget about us little people yet.

Merritt leaves Henry by himself.

HENRY

I'm the janitor of the school.

LIGHTS FADE and the backdrop dissolves into a shot of the deep woods.

SCENE THREE

The streetlights are turned back around to trees as the front of a wooden cabin comes on as well. The mailbox has a sign post hanging off of it that reads "Miller."

Dan, Chad, Amy & Jamie enter in their station wagon, parking in front of the house. MUSIC plays from the car radio.

The girls hop out, excited to inspect the cabin.

CHAD

Pretty smart for a track star. "My uncle's place." You think faster than you run.

DAN

I don't know about that, Chad.

AMY

(teasing)

It's true.

They all LAUGH.

DAN

Why don't you girls head in and check it out? We'll grab the bags.

JAMIE

Don't you love having a big strong boyfriend?

AMY

Jamie!

They leave Dan & Chad behind.

DAN

Hey man, I just wanted to say thanks for coming out here with me and Amy.

CHAD

No sweat.

DAN

I just wanted to get away, what with the track meet --

CHAD

No, I'm serious. Don't mention it. We're gonna make it with our chicks, get loaded... Outta sight, right? Smell you later.

Chad punches Dan on the arm and gets out of the car, heading inside. Dan goes to turn off the radio.

RADIO (O.S.)

This is an important news bulletin for those listening. Meteorologists are saying we've got one heck of a storm coming. That's everything from the radio for now. Maybe turn us on later for more news.

Dan hops out of the car and looks up at the sky, anxious. The background dissolves into ominous shots of the sky as storm clouds gather. The LIGHTS FADE as he exits.

SCENE FOUR

The backdrop returns to footage of the deep woods again. The cabin and woods set remain on stage (minus the car).

The sign post that said "Miller" has been flipped over to show the other side: "Jasper."

Merritt enters, helping a stumbling
JASPER up the steps toward the cabin.

MERRITT

Jasper, I'm not gonna miss carrying your drunk keister up
these stairs.

JASPER

(waves a bottle around)

Come on Merritt! Just like old times. Like the mines.

Merritt lets Jasper go but he falls
over.

MERRITT

When are you gonna pull yourself together? They closed that
salt mine fifteen years ago now.

JASPER

I told you, there's still salt in those mines!

Merritt sits down next to Jasper.

MERRITT

Jasper, move on. I did.

JASPER

I don't know how to do nothing but mine, Merritt. You know
that.

MERRITT

That's not true. What about singing? You used to be a great
singer capable of reaching very high notes with your voice.

JASPER

But that was years ago! I can't do that stuff anymore. Don't
have the voice.

MERRITT

That's probably all the drinking.

JASPER

And what good's my singing anyway? No money in singing.

Merritt stands and crosses, frustrated.

MERRITT

What good's your singing? What harm has your singing ever
done?

Jasper begins to remember as he comes
downstage. He gets off and stands in
front of the Salt Mine entrance in the
house.

JASPER

I'm having a flashback.

FLASHBACK MUSIC plays as the backdrop goes through a wavy flashback dissolve into a shot of the interior of a mine shaft.

TWO MINERS enter from the mine shaft on the wall and work along side the now sober, younger Jasper.

MINER ONE

Jasper, being a miner in a mine is boring.

MINER TWO

What could we ever do to pass the time?

MINER ONE

How about a song, Jasper?

MINER TWO

Yes a song! To while away the hours! This whole town loves singing!

Jasper starts SINGING a work song.

JASPER

OH WHEN YOU WORK IN A MINE/
YOU'VE GOT TO LEARN TO PASS THE TIME/
AN EASY WAY TO DO IT IS WITH A LITTLE RHYME/
AND A HIGH DIDDY DO AND A HIGH DIDDY DEE/
COME ON BOYS, SING A WORK SONG WITH ME!

The other MINERS start to SING along.

MINER ONE

Hooray for songs!

MINER TWO

Hooray for Jasper!

They keep SINGING, louder as the verse repeats. Jasper's really going at it.

Suddenly with a RUMBLE, two giant, clearly prop, rocks fall from above. They should be incapable of pinning anybody, yet they pin the miners, who SCREAM.

MINER ONE

Cave in!

MINER TWO

We're all going to die!

MINER ONE

Jasper... your singing...

MINER TWO

It's killing us...

MINER ONE

At least we'll die together...

FLASHBACK MUSIC cues the end of the flashback with the same wavy dissolve back to the woods. Jasper looks haunted, and Merritt stands nearby.

JASPER

I shoulda died with those miners.

Jasper takes a big swig.

Merritt grabs his bottle.

MERRITT

You gotta let go of the past.

He grabs the bottle out of Jasper's hand, and leaves. The dead miners exit as well.

LIGHTS FADE as the backdrop dissolves again to the country road from before.

SCENE FIVE

A black town car (the reverse side of the station wagon cutout) is parked on stage with the hood up.

The DRIVER leans over the engine, inspecting it. From the back seat a smarmy BUSINESS MAN in sunglasses gets out.

DRIVER

Looks like we're having some engine trouble. Might take a little bit to --

The Business Man takes off his sunglasses.

BUSINESS MAN

And how long is that exactly?

DRIVER

Could be a couple hours.

BUSINESS MAN

I'm a very important business man. I don't have a couple hours, I don't even have a couple of seconds.

DRIVER

Well, if someone drives by, we can always ask for a lift. Folks are pretty polite around here.

BUSINESS MAN

I have a meeting with the mayor you dumb hick. Can't you fix it?

DRIVER

You know the funny thing about you city folk?

BUSINESS MAN

Forget it. I'll walk.

DRIVER

If you want.

The Business Man starts to walk away.

BUSINESS MAN

(under breath)

Yokels.

DRIVER

(under breath)

City folk.

The Business Man exits.

DRIVER

Question isn't can I fix it, it's do I want to.

He gets down on the ground, crawling under the car with his legs sticking out.

DRIVER

Let's see what's troubling you Missy. What the heck is this thing?

A SQUELCHING SOUND can be heard from under the car, causing the driver to freak out, his legs writhing.

DRIVER

Ah! Oh my face is being eaten!

His SCREAMS as his legs keep fighting to escape. He seizes up violently.

DRIVER

Oh man.

He goes limp.

LIGHTS FADE. The rear projection changes with a clock wipe to the main street again. The trees are turned back into streetlights, and the specials sign is back.

SCENE SIX

Merritt sits, again drinking coffee, and joking with Henry.

HENRY

I mean, it was sloppy joe day! I woulda mopped it up any other day, but sloppy joe day?

MERRITT

So what'd they do?

HENRY

Heck if I know. Hope it was the principal that had to mop it all up.

He and Merritt LAUGH.

DR. KATE ANDREWS enters. She is cute, but looks like a scientist because she has glasses and a lab coat.

HENRY

Well hey doc! Whatcha doing here in town? I thought you were too busy with your secret projects out at the lab.

Dr. Andrews sits next to Henry.

DR. ANDREWS

Now Henry, you know I can't discuss the lab's secret projects. If ScienceCorp ever found out...

She notices Merritt.

DR. ANDREWS

Oh, Merritt. I mean, sheriff.

MERRITT

Sheriff Merritt's fine.

DR. ANDREWS

(tentatively)

Sheriff Merritt. Good to see you. How's everything in town?

MERRITT

Well, Doctor, things are... um...

DR. ANDREWS

Quiet?

HENRY

Boring as spit's more like it.

They all LAUGH.

DR. ANDREWS

Well, I'll see you later hopefully. Just came in to pick up lunch. Would you give this to the waitress? Lots of science to catch up on!

She hands Merritt some money as she grabs a boxed lunch from the counter.

MERRITT

No problem.

DR. ANDREWS

Thanks. Thanks. Thank you.

She exits.

HENRY

Sheriff Merritt, how about that lady scientist?

MERRITT

Doctor Andrews? What about her?

HENRY

I think she's got a crush on you.

MERRITT

I don't know, Henry. A scientist? Do they get crushes on anything other than science?

HENRY

Seemed mighty keen on you.

LIGHTS FADE as the trees are turned back around. The rear projection dissolves to the woods again. The Old Miller Place is wheeled back on.

SCENE SEVEN

MAYOR BROWN, a fat greasy man in a suit puffs along next to the Business Man, who looks around the woods nearby.

BUSINESS MAN

Are you telling me people would have to park their cars all the way out here? This has to be miles from the entrance.

MAYOR BROWN

Oh, we'd level all these woods and have shuttle services right over to the amusement park. The one we're talking about building.

BUSINESS MAN

You'd be cutting down thousands of trees.

MAYOR BROWN

Who cares about trees?

BUSINESS MAN

The city council?

MAYOR BROWN

I am the city council! There isn't a decision made in this town without me.

BUSINESS MAN

(thinking it over)

Well... that clears up all the important details. Mayor Brown, I think we have a deal.

They shake hands greedily.

MAYOR BROWN

Now, how much is it worth to you to get my help making sure this happens?

BUSINESS MAN

I'll have to speak with my associates, but...

MAYOR BROWN

I'm asking for a bribe. Just to be clear.

BUSINESS MAN

Yes, I understand.

Dan, Amy, Chad, and Jamie enter LAUGHING, until they realize they have company. They share a tense moment with The Mayor and Business Man.

BUSINESS MAN

I thought you said this was all abandoned.

MAYOR BROWN

It is.

He approaches Dan.

BUSINESS MAN

Because if we're going to have trouble with permits we'll just --

MAYOR BROWN

No trouble. No trouble at all.

(to Dan)

What are you doing here?

CHAD

We could ask you the same thing mister man!

DAN

It's alright Chad. No need for name calling.

MAYOR BROWN

You city kids are pretty far from home. Round these parts we speak to our elders with respect.

DAN

I'll have to remember that.

MAYOR BROWN

Y'all better get out of here.

JAMIE

We just got here.

CHAD

And we didn't even get there.

MAYOR BROWN

You're not welcome here city kids. So why don't you just go on back to your liberal college and watch a play or something?

DAN

No, I don't think we'll do that.

CHAD

Plays are for queers.

MAYOR BROWN

We'll see. We'll see about that city boy.

Mayor Brown exits with the Business Man.

DAN
Come on guys, let's just gather that firewood.

JAMIE
Who voted you team captain?

Dan takes this really personally, but tries not to show that it's a sore subject.

AMY
Jamie!

JAMIE
What? We're on vacation!

CHAD
What a nosebleed.
(doing a thick accent)
"round here we speak with respect." I'm a bad ass! I don't respect anything!

JAMIE
Ugh. I hate the woods! Too many creepy crawlies...

DAN
It's just a lot faster gathering firewood if we all chip in.

AMY
Oh, come on Jamie. Just a little bit more. Dan's right, this is a lot faster.

CHAD
And Dan knows about fast!

They all LAUGH and LAUGH and LAUGH because it's such a great joke.

CHAD
Hey guys, check this out!

He points to a small slug hidden under some leaves.

CHAD
A slug!

AMY
Eww!

JAMIE

Oh my god! Keep it away from me!

DAN

Now, Jamie. We have nothing to fear from slugs if we just leave them alone. They would never hurt you unprovoked.

CHAD

Come on! It's not like they even bite.

He starts to reach down to pick it up.

JAMIE

Oh no, don't touch it!

He touches it, and recoils in pain,
YELLING.

JAMIE

Oh no, don't touch it!

Chad pretends to die.

JAMIE

Chad? Baby?

He bursts into LAUGHTER.

CHAD

Ha ha! I totally freaked you Jamie!

JAMIE

That's not funny!

DAN

Come on guys! Quit messing around, and hurry it up.

LIGHTS FADE as they exit.

SCENE EIGHT

LIGHTS UP on the cabin, but the sign
post has again been turned to say
"Jasper."

Jasper is asleep on the ground in front
his house. He wakes up with a start and
grabs for a bottle. He holds it up to
his lips but it's empty.

JASPER

I have to go into the woods.

He gets to his feet and starts heading out into the woods: a tree that stands nearby.

JASPER

I left a bottle of hooch out here in the woods. I left it by a tree.

He looks at the trees surrounding him, but all trees look the same.

JASPER

All these trees look the same!

He walks a bit further until suddenly spotting something horrible.

He shoves a painted bush out of the way to reveal behind it: the dead bodies of the two hunters from before.

They are just skeletons at this point in hunting clothes. He hears a SQUISHING sound, and sees slime on the skeletons.

JASPER

Slime? They were killed by slugs!

Terrified, and shocked sober, he runs back to his cabin.

LIGHTS FADE. The background dissolves into a shot of the city streets again, then a shot of a small town POLICE STATION.

SCENE NINE

Merritt sits alone, with a cup of coffee behind a cutout of a crappy desk. A box of donuts sits on the desk. Nearby is a cut out of a small town holding cell.

Mayor Brown enters.

MAYOR BROWN

I've got a quick little job I want you to take care of.

MERRITT

I hope it is quick. It's my last day, Mayor.

MAYOR BROWN

I'm well aware. And we'll be very sad to lose you. All of us.

MERRITT

Oh, I'm sure some people won't mind it too much.

MAYOR BROWN

I've got those investors here from the big city and I need you to go out to the old --

Jasper stumbles in, white as a ghost.

JASPER

Merritt!

Merritt stands again, again spilling coffee.

MERRITT

Dag gum it, Jasper!

Mayor Brown stands as well, displeased.

JASPER

Merritt! Giant Killer Slugs! It was terrible!

MERRITT

Sorry about this Mayor Brown.

(to Jasper)

What are you talking about slugs?

JASPER

Slugs! I saw them! Dead hunters! Killed 'em! Just bones left!

MAYOR BROWN

Your friend's drunk. He doesn't know what he's talking about.

Jasper grabs Mayor Brown by the lapels of his suit.

JASPER

I'm telling you, there was slugs!

MAYOR BROWN

Get him off of me!

Merritt grabs Jasper and starts laughing.

MERRITT

Were those slugs pink by any chance?

He guides him into the holding cell.

MAYOR BROWN

Lousy drunk.

MERRITT

Why don't you sleep it off? I am sure there is no danger of slugs attacking and killing people. That would be ridiculous.

He laughs again at the thought of it.

JASPER

But... but... Mr. Mayor! I seen those slugs coming up yonder.

The Mayor is engrossed in fixing his suit and hairpiece though.

MERRITT

Just take it easy there Jasper. You'll see.

He leaves Jasper in the cell and goes back to his desk. He picks up his coffee and sits, laughing to himself. Mayor Brown is not amused.

MERRITT

I'm sorry about that, Mayor Brown. What was it you wanted?

MAYOR BROWN

Nothing. Nothing at all. I've got some important calls to make. Thank you for all your hard work.

The Mayor hurries out of Merritt's office, leaving Merritt to smile to himself.

MERRITT

(chuckles)

Giant killer slugs...

LIGHTS FADE. The rear projection dissolves into the deep woods once more.

SCENE TEN

A creek of blue tarp runs across the stage. TWO FISHERMEN sit in chairs nearby.

Chad and Jamie enter coming up to the babbling water.

CHAD

I don't remember there being a river.

JAMIE

Oh, it's a creek. How nice. Chad, isn't it so romantic?

CHAD

Yeah...

They sit together and she puts his arm over her shoulder.

CHAD

I'm bored. You wanna smoke a reefer?

He digs his hand into his pocket.

JAMIE

Yeah! I love smoking reefers.

CHAD

All teenagers do, Jamie.

Chad stops.

CHAD

Oh no! I left my reefers in the car. I'll go back. You stay by the stream, Jamie, okay?

Chad heads off into the woods, Jamie sits on a fallen log looking at the creek and fishermen.

LIGHTS FADE on her and the fishermen, leaving Chad walking alone in the woods.

There's a SQUISHING sound nearby.

CHAD

I can't believe I left my reefers in the --

He stops, hearing the noise and notices a slug on the ground behind a tree. Chad gives a little jump over it.

CHAD

Outta my way, ya big slug!

He walks off, very pleased with himself.

CHAD

Stupid slugs! Not as smart as humans, that's for sure.

LIGHTS FADE. The background dissolves into a shot of an inconspicuous looking business park. A sign reads:
 "ScienceCorp: Reckless Genetics since 1956."

SCENE ELEVEN

LIGHTS UP on an empty space. Dr. Andrews enters as the background dissolves into shots of hallways. She walks around in front of them as a PHONE RINGS somewhere in the distance.

DR. ANDREWS

Hello? Hello?

She slips a little, looking down to see slime covering the floor around her.

DR. ANDREWS

Slime. Parker? Parker!

She runs down the hall into the lab - the backdrop moving as she runs.

A DEAD BODY is thrown on which she runs past. Then another, and another. All covered in SLIME.

She turns a corner and gets to the far stage right area - the science lab - the backdrop changes with her. A few chairs are flipped over near a desk. There are several bodies. She hears a GROAN and rushes towards it.

DR. ANDREWS

Parker!

Behind the desk is PARKER, another scientist with glasses. He's wounded, slimed, on the ground. He is very badly hurt, dying.

PARKER

Kate!

DR. ANDREWS

Parker. What happened?

PARKER

(coughing)

It was horrible... The Super Slugs...

He groans in pain, closing his eyes.
Knowing he's dead, Dr. Andrews cries
out.

DR. ANDREWS

No! Parker!

PARKER

(suddenly)

You've got to stop them...

DR. ANDREWS

What? They escaped?

PARKER

They attacked... Everyone... dead...

He groans in pain, closing his eyes.
Knowing he's actually dead now, Dr.
Andrews cries out.

DR. ANDREWS

No! Parker!

PARKER

(suddenly)

We were fools... Fools to make such monsters.

He GROANS in pain, closing his eyes.

DR. ANDREWS

No! Parker!

There's a CRASH behind her. She
searches for a weapon desperately and
grabs the only thing nearby: a scalpel.
From behind one of the chairs, a SLUG's
ANTENNAE peek out. They gyrate slowly
towards her.

LIGHTS FADE.

The background dissolves into a shot of
MAIN STREET.

SCENE TWELVE

LIGHTS UP on The Mayor's Office. It
looks an awful lot like the sheriff's
office, but the desk might be fancier
looking now.

Mayor Brown sits with a donut, the phone to his ear. He hangs up, looking worried.

MAYOR BROWN

Nobody's answering at ScienceCorp. Where's that pamphlet they gave me?

He digs around and pulls out a ScienceCorp pamphlet.

MAYOR BROWN

(reading)

"In case of emergency, do not hesitate. Immediately contact the national guard." This will just shit all over my reelection.

CANDY, a buxom seductress of a secretary enters holding a fax.

CANDY

The business fellas from the city sent this over, sir. Looks like a budget for the amusement park project.

He grabs it from her, his eyes going wide.

CANDY

Is it a lot?

MAYOR BROWN

Enough to risk a whole lot of lives.

CANDY

I don't know what you're talking about.

MAYOR BROWN

(aside)

I'm sure they can contain them.

CANDY

Mayor Brown?

He looks up to her.

MAYOR BROWN

Oh, just my dogs. Just worried about 'em. They're sick.

CANDY

I'm sure your dogs will be fine. You have such a good heart.

MAYOR BROWN

God.

CANDY

God will look out for your dogs. Will there be anything else, Mr. Mayor? Anything I can do?

MAYOR BROWN

No. No Candy, thank you.

LIGHTS FADE.

The backdrop dissolves to shots of a babbling brook. This dissolves into the woods.

SCENE THIRTEEN

LIGHTS UP on the two fishermen upstage as they pack up their things.

FISHERMAN ONE

Where the hell'd you put my catfish?

FISHERMAN TWO

I didn't touch your stinking catfish. How come you always accuse me of things?

FISHERMAN ONE

Ain't nobody else to accuse.

FISHERMAN TWO

How about yourself? I can't be held responsible for everything you do.

Fisherman One starts looking around his chair.

FISHERMAN ONE

Now why would I hide my catfish? Except to make sure you don't steal it?

Two ANTENNAE poke up from behind his chair.

FISHERMAN ONE

Oh, here it is. Guess I did hide it.

Fisherman Two looks over at it, and sees the head of a GIANT KILLER SLUG (a puppet) peeking out from behind Fisherman One's chair. Its head leans in close to Fisherman One's neck.

FISHERMAN TWO

I don't think that's a catfish.

FISHERMAN ONE

What are you talking about? Course it's a --

The Slug moves in, grabbing him by the jugular.

FISHERMAN ONE

Killing me...

He dies. The slug's head begins to retreat. Fisherman Two is distraught, sobbing. He hits the slug with his fishing rod.

FISHERMAN TWO

Take me too! Don't leave me alone you son of a --!

He grabs the slug, forcing it to bite down on his neck.

LIGHTS UP on Jamie, sitting just across the creek downstage.

She hears a SCREAM, looking over just in time to see the slug climbing up on top of the flailing body of Fisherman Two.

JAMIE

Slug!

She runs off into the woods. The background cuts rapidly to shaky handheld shots of the woods. Jamie runs in place as the two men enter holding tree branches. They slap her across the face and body with them.

Finally, exhausted, she gets to the cabin. The background dissolves to the Miller Place, which is brought onstage.

Chad is outside the cabin.

JAMIE

Oh my god! Chad! There was a giant slug and it killed two fishermen!

CHAD

Come on Jamie! Don't have a cow. A giant slug?

JAMIE

It looked like a giant slug! I don't know what it was. We've got to tell everybody.

Dan and Amy enter from the cabin,
looking confused.

DAN
What's going on out here?

CHAD
Jamie thinks she saw a giant slug attack and brutally kill
two fishermen. That's just classic Jamie.

Amy tries to comfort Jamie.

AMY
Oh, come on Jamie.

JAMIE
No, it killed two fishermen! It was terrible!

Jamie starts crying.

AMY
Jamie. I'm sure there's not a giant slug out there attacking
people.

JAMIE
There was, Amy! We've got to get out of here! We've got to
get into town! We've got to warn them!

DAN
You know what, Jamie? I saw an old radio in the cabin earlier
Jamie. Why don't we just stay calm and call on that Jamie?

JAMIE
You believe me, right?

AMY
Let's just find that radio.

Jamie nods, Amy leads her into the
cabin.

CHAD
She's totally bananas. Loco! Slugs?

DAN
(to Chad)
I don't believe it either but... if there really are two dead
guys out there... well, the police should know.

CHAD
I'll handle it. Jamie! Calm down already!

He enters the cabin.

He exits as LIGHTS FADE. The scene dissolves to a shot of the town's MAIN STREET.

SCENE FOURTEEN

CHARLIE, a black middle aged man stands by a black town car with a sign on it that says "COUNTY MORGUE." He's wearing hospital scrubs and eating a hamburger. He's too old for this shit.

CHARLIE

Boy. Nothing beats working for the county morgue. Oh, who am I kidding? This job is no good. Nothing ever happens in this small town. My shift is almost over and I haven't gotten a single call. I don't want people to die, but I want what I do to mean something. It's hard to be black and work in a small town sometimes.

The RADIO in his ambulance comes alive.

RADIO (O.S.)

This is the radio. We've got two dead fishermen at the creek over by the old abandoned Miller place.

CHARLIE

Oh man. I guess my day isn't over yet after all.

He SIGHS, walks over to the door and picks up the radio.

CHARLIE

(into radio)

I'm on it.

He chucks the rest of his hamburger down and hops into the ambulance. He picks up the radio again .

CHARLIE

(into radio)

Sheriff Merritt? Buddy? Did you hear the radio? I'll see you there.

He puts a siren on top of his car as he "drives" ahead, slowly walking the car forward.

CHARLIE

Good thing it's close by.

The background wipes to the woods once again as LIGHTS RISE.

Two large white blankets cover the fishermen's corpses. Charlie hops out to kneel over them.

Mayor Brown enters.

MAYOR BROWN

Well, if it ain't Charlie. What's it look like?

CHARLIE

I wouldn't know Mister Mayor. Just a couple of dead bodies, you can tell by the white sheets. I leave the medical work to the experts.

Jamie and her friends enter.

JAMIE

It was right over here!

MAYOR BROWN

Well if it ain't the city slickers.

Merritt enters behind them.

MERRITT

You kids from the city?

MAYOR BROWN

Well if it ain't the sheriff.

MERRITT

Mayor.

(back to the kids)

Long way from home out here.

CHAD

Listen buddy, we already got a lecture from the suit!

He points to Mayor Brown.

MAYOR BROWN

What's going on out here? Are these city kids making trouble?

Merritt reads back some of his notes.

MERRITT

We got two John Does. Looks like they were fishing out here when something mauled them. Girl says she saw it.

He points to Jamie.

MAYOR BROWN

Saw it, or did it?

MERRITT

Mayor Brown!

MAYOR BROWN

This is a waste of time, Merritt. And you know it. Just take 'em down to the station.

MERRITT

Why don't you butt out and let me do my job?

(to Jamie)

Well, what'd you see exactly?

JAMIE

It was... It looked like a big... slug.

MERRITT

Are you joking around Jamie?

AMY

Why would Jamie joke around about that?

MAYOR BROWN

This is no time to joke around Jamie. You're interfering with official police business. Do you understand the seriousness of --

DAN

That's what Jamie said she saw, alright?

MAYOR BROWN

Why don't you just lock these teenagers up? Maybe then they'll learn their lesson.

MERRITT

It's fine Mayor Brown. Jamie must not have seen it very well, that's all. I've got this covered.

MAYOR BROWN

I'm giving you a look. Because I'm not happy.

MERRITT

Just let me do my job. Go be the Mayor.

The Mayor reluctantly exits. Merritt waits until he's gone.

CHAD

What a sleazebag!

Merritt tries not to smile.

MERRITT

Listen, are you serious? Was it really a giant slug Jamie?

She nods.

MERRITT

You kids get back in that cabin.

They start to move.

MERRITT

Don't go anywhere till I tell you.

They stop.

MERRITT

Go on.

They leave. Merritt turns over to Charlie and the dead bodies. Dan stops just before exiting.

DAN

Hey! Do you think it's true?

Merritt turns around, dramatically. He's tense, but trying not to show it too much. Dan looks to him expectantly. Merritt finally decides to say what he's thinking.

MERRITT

I don't know...

Dan nods and leaves, understanding the gravity of that dramatic conclusion.

Merritt bends over the dead bodies and pulls up the corner of the blankets. Underneath is just a slimy skeleton dressed as a fisherman.

MERRITT

What do you know about slugs, Charlie?

Merritt examines the skeleton.

CHARLIE

I couldn't pay for college Merritt. Not after I lost my scholarship. I remember it like it was yesterday. It was the big singing championship against Harvard, and I made it to the final rounds, but I didn't stretch my singing muscles properly. I was young, and cocky, and didn't think I needed to. But I did. And I hurt them. I hurt them real bad Merritt. After I lost my scholarship, I had to start working at the morgue because I couldn't afford my dream of becoming a big shot doctor and moving to the big city where things matter.

(remembering)
 But I did take one class and we talked about slugs a little... the only thing I remember about them is...

(thinks)
 Gosh, Merritt, I can't think of it. I'm real sorry.

He hangs his head, embarrassed.

CHARLIE
 I'm a failure. Don't even remember the one class I did take.

Merritt pats him on the back.

MERRITT
 Don't worry about it Charlie. You aren't a failure. What you're doing's important.

CHARLIE
 I guess you're right.

MERRITT
 Now toss these dead bodies into garbage bags and haul them over to the morgue.

Merritt starts to head off.

CHARLIE
 Hey Merritt! What are you thinking?

MERRITT
 You got a gun at home Charlie?

CHARLIE
 Shoot. That bad?

Merritt gets to the edge of his cop car downstage. He turns and looks at Charlie for a dramatic moment. This should be even more dramatic than his moment with Dan.

MERRITT
 (finally)
 I don't know.

Merritt starts his car and "drives" as the lights fade around him. He drives and drives, the streets of his town projected behind him, center stage.

MERRITT
 First Jasper, now these two dead bodies and the teenagers. Something's going on...
 (he stops himself)

My wife was right, I can't keep worrying about everyone else. I've got to worry about myself. I may be Sheriff Merritt, but I'm also just Merritt, the man. Shift's over in twenty five minutes. Just ride it out, keep your head low, and move to Denver. A place for people to start over.

On the backdrop, a picturesque postcard of Denver is shown, with "Denver: A place for people to start over" written across it. Merritt's DEAD WIFE's face is also projected in a ghostly form, haunting him on screen.

LIGHTS FADE. The rear projection dissolves into Main Street.

SCENE FIFTEEN

LIGHTS UP on the Mayor, sitting behind his desk. Candy is perched across the desk, like a cat.

He smokes a cigar, and plays with a large model of an amusement park sitting on his desk.

MAYOR BROWN

And the mine's already loaded with explosives...

CANDY

Oh, Mayor Brown...

MAYOR BROWN

...so we can hole that up and start building as soon as we get the money.

CANDY

I love it when you explain important things to me.

MAYOR BROWN

I love being important.

Dr. Andrews enters his office.

DR. ANDREWS

Mr. Mayor!

MAYOR BROWN

Dr. Andrews!

DR. ANDREWS

Mr. Mayor, I have some terrible news!

MAYOR BROWN

Shouldn't you be out at the labs working on...

DR. ANDREWS

This is deadly serious.

CANDY

Oh no, are you his veterinarian?

MAYOR BROWN

Why don't you excuse us for a moment, Candy?

She gets off the desk and exits.

MAYOR BROWN

I don't appreciate you coming here Andrews.

DR. ANDREWS

The ScienceCorp lab, it's been breached. Right now you have four mutant slugs somewhere on the edges of town.

MAYOR BROWN

Mutant slugs? On the edge of town you say?

DR. ANDREWS

Only if they haven't come any closer by now.

MAYOR BROWN

How dangerous can slugs be?

DR. ANDREWS

Mr. Mayor, these slugs, they're big. They're giant.

MAYOR BROWN

They don't even have bones.

DR. ANDREWS

These slugs killed both of my lab partners!

MAYOR BROWN

Did I mention I have investors here? I have a lot of reasons not to do anything about this.

DR. ANDREWS

Can you at least speak to Sheriff Merritt?

MAYOR BROWN

(checks his watch)

Too late by now I'm afraid. He's leaving town, you know? We're having a little surprise party for him, you should stop by.

DR. ANDREWS

Why won't you listen to reason?

MAYOR BROWN

I don't have to listen to reason. I'm the mayor of a small town.

He starts to shove her out of his office.

MAYOR BROWN

Now if you'll excuse me, Candy and I have some important administrative work to discuss...

DR. ANDREWS

You'll regret this.

She leaves, Candy reenters.

CANDY

Mr. Mayor, what was that about?

MAYOR BROWN

Candy, if I did something... horrible. Would you --

CANDY

Do you have to put one of your dogs down? Mr. Mayor?

MAYOR BROWN

What's done is done.

LIGHTS FADE. The rear projection has another clock wipe to Main Street a bit later.

SCENE SIXTEEN

LIGHTS UP on the interior of the police station.

Merritt sits at his desk, packing up a box of his belongings.

Dr. Andrews rushes in, panting and out of breath.

DR. ANDREWS

Merritt!

MERRITT

Kate! I mean... Dr. Andrews, what is it?

DR. ANDREWS

It's terrible! The lab! The slugs! We've got to warn everyone!

MERRITT

What? Your lab works on slugs? You're joking around. Henry put you up to it.

DR. ANDREWS

Who would put me up to this?

MERRITT

Henry, he's the janitor of the school.

DR. ANDREWS

No! It's not a joke. There are slugs, giant killer slugs, on the loose!

MERRITT

Well, you're going to have to file a police report Dr. Andrews. During normal business hours.

He begins to usher her out of his office.

DR. ANDREWS

But, but, Sheriff Merritt --

MERRITT

Not anymore I'm not.

He takes his badge off, setting it down.

DR. ANDREWS

Your whole town could be in danger.

MERRITT

It isn't my town. I'm moving to Denver.

DR. ANDREWS

But Merritt!

He pushes her out, and sits again. She's confused and disappointed in him, but so is he.

MERRITT

I don't know if it ever was my town.

Merritt pulls an unopened bottle of whiskey from his desk. It's calling to him, and he fights the urge to drink it. LIGHTS UP on the holding cell right next to him, where Jasper is sleeping. Merritt thinks for a second, then turns to the cell.

Jasper?

MERRITT

He leans over, shaking Jasper awake.

MERRITT

Jasper, get up!

Jasper struggles awake.

JASPER

Where am I?

MERRITT

Where'd you see those slugs?

JASPER

Out between my place and the old abandoned Miller place.

MERRITT

Dang it. She was right. How come they're always right?

JASPER

You talking about the slugs that killed those fellas?

He heads out the door. The background dissolves to the town's main street.

Merritt walks out, putting his hat on his head, chasing after Dr. Andrews.

MERRITT

Dr. Andrews! Kate!

She turns around.

DR. ANDREWS

What? Are you trying to tease me again about this?

MERRITT

No. I believe you. I don't want to at all but I do, so...
Kate, I --

Jasper enters from the police station.

JASPER

Merritt, you left the cell unlocked. You weren't going to drink this were you?

He holds up the whiskey bottle, now half empty.

MERRITT

Jasper, you're sure you didn't see those guys over at the creek?

JASPER

The guys I saw were in the middle of the woods. I know what woods look like.

MUSIC begins and the LIGHTS start to change.

JASPER

I'm having another flashback.

The background dissolves in waves to the trees from the woods once more. Jasper looks at the trees surrounding him, but all trees look the same.

JASPER

All these trees look the same.

The scene returns to normal as Merritt talks. He starts to get into the police car. Dr. Andrews and Jasper follow suit.

MERRITT

Dr. Andrews, we have two John Does at the morgue right now. Do you think you could tell me if they were killed by these slugs or not?

THUNDER BOOMS overhead, with a FLASH of LIGHTNING. Merritt and Dr. Andrews share a worried look.

DR. ANDREWS

I'll do my best, Merritt.

He hits a switch and the SIRENS roar to life as he guns the engine down the road. LIGHTS FADE.

SCENE SEVENTEEN

The background dissolves to the wood and its trees again as the cabin is brought on.

Chad and Jamie are getting pretty hot and heavy on the bed stage right. Her shirt's off and he's trying to take off her pants when she stops him.

JAMIE

I don't know Chad. Maybe we should just...

Chad GROANS. He's not happy, even angry.

CHAD

(even angry)

Maybe we just what, Jamie?

JAMIE

I don't know. I just saw two guys get killed by a slug over by the creek.

Chad pushes back even further, very disgruntled.

CHAD

There's no such thing as giant killer slugs! When are you going to learn that Jamie?

JAMIE

Maybe we should just take it slow for tonight.

Chad jumps to his feet.

CHAD

I don't take it slow, Jamie! I'm a bad ass rebel! You know that Jamie!

JAMIE

I know that, but --

CHAD

Ugh! I'm gonna go get some alcohol out of the car! And drink it!

LIGHTS FADE on the bedroom as he crosses into another room towards center stage, where Dan & Amy are sitting on the couch.

CHAD

Hey lovebirds, you got the keys to the car? I'm gonna get drunk.

DAN

Sure.

Dan, shaking his head, gets the key and tosses it to Chad. Chad opens the door and stands there, looking at the pouring rain.

CHAD
Man, it's really coming down!

AMY
Shut the door, Chad!

Chad turns, smiling.

CHAD
(teasing)
What's the matter, Amy, afraid of a wittle wain?

He heads out, slamming the door behind him.

AMY
Gosh! Sometimes he can be so...

DAN
I know, I know.

AMY
He was joking, but...
(whispering)
I don't like this rain, Dan. It gives me a bad feeling...something evil about it...

LIGHTS FADE on them as CHAD heads outside the old abandoned cabin. It rains on Chad.

He walks gingerly through the mud towards the parked car downstage left.

CHAD
It's so muddy and rainy out here.

He hears a SQUISH and stops, looking at his foot.

CHAD
My foot's covered in slime!

From behind the steps of the cabin, a Giant Killer Slug sticks its head out, reaching up to Chad.

CHAD
Jamie was right!

He tries to kick the slug away, but it grabs his ankle, bringing him down. It makes some SQUISHING NOISES and soon, a second slug pokes out near Chad's face.

CHAD

Giant killer slugs! They're eating my arm off!

The Slug attacks his face as he screams in horror and agony.

CHAD

I'll see you soon, ma! AAAAAH!!!!

LIGHTS FADE outside and RISE inside.

The distant sound of a SCREAM echoes through the room, just as Dan and Amy are kissing.

AMY

(shocked)

What was that?

Dan and Amy pause, looking around. There's an even quieter SCREAM in the background.

DAN

Oh, that's just the wind.

AMY

Dan, it sounds like screaming!

DAN

Wind sounds like that sometimes. In hurricanes.

LIGHTS FADE.

SCENE EIGHTEEN

The backdrop changes to shots of Main Street once more, as action returns to the police station.

The two skeletons now lay across the desk as Dr. Andrews looks very scientistly, studying them as Charlie watches her, mimicking her actions. Merritt and Jasper look on.

DR. ANDREWS

It was definitely the super slugs. Look at the viscosity of this slime.

She demonstrates that the slime is very slimy.

CHARLIE

Bodies don't get that slimy for weeks. She's right.

DR. ANDREWS

Is there anybody else outside of town who'd be at risk?
Because their lives could be in grave danger.

JASPER

What about those city kids out at the Miller place?

Merritt turns from the corpses,
shocked.

MERRITT

Oh my...

THUNDER roars outside. They all look
out the window at the rain now coming
down hard, the wind kicking it up
almost sideways.

Merritt grabs a nearby radio and goes
to turn it on.

MERRITT

(gravely)

This is no normal storm.

He turns on the radio.

RADIO

Welcome to the radio. We have another special bulletin for
you: This is no normal storm.

MERRITT

I knew it!

RADIO

The wind sounds like that for a reason. That's right, it's a
hurricane, folks. Do not go outside.

CHARLIE

But what about --?

RADIO

No matter what. That's pretty much everything from the radio
for now. Oh look, a tree!

The Radio cuts out, leaving only
static.

MERRITT

The storm must have knocked out the radio.

DR. ANDREWS

We can't just leave those kids out there. What are they going to do?

MERRITT

(gravely)

They'll have to take care of themselves.

DR. ANDREWS

But Merritt --!

MERRITT

I can only take care of so many people, Kate. I'm a sheriff, not a super hero. Just tell me, what exactly are we up against?

DR. ANDREWS

We needed smarter slugs....for our science. But to make them smarter, we had to give them bigger brains, so we made the slugs bigger. Sure, they got smarter because of it, but they also became more aggressive.

MERRITT

But slugs are slow! We'll just outrun 'em.

DR. ANDREWS

I hope so.... Unless...

MERRITT

(laughs uncomfortably)

Unless what? They learned how to go faster?

OLD MAN (O.S.)

Help! Help!

An OLD MAN barges into the morgue,
covered in slime.

DR. ANDREWS

Oh my!

MERRITT

What happened?

JASPER

Herbert!

OLD MAN

Slug... attacked me...

MERRITT

Help me lay him down.

JASPER

Herb you just rest here a minute.

He and Charlie help him onto the desk.

OLD MAN

So fast... so fast...

He closes his eyes, with a sigh, dying.

CHARLIE

Did he just say...

He pops back to consciousness suddenly.

OLD MAN

Those were some fast slugs!

He closes his eyes, with a sigh, dying.

CHARLIE

He's dead now.

DR. ANDREWS

They've learned how to go faster.

LIGHTS FADE on the police station. The background dissolves to storm clouds, LIGHTNING FLASHES. Ominous MUSIC plays.

SCENE NINETEEN

LIGHTS UP on the woods outside the Miller Place as Dan, Amy, and Jamie look for Chad. Rain falls from above them onto the stage via watering pot. The other stage hand shakes a sheet of aluminum to make STORM sounds.

DAN

Chad!

AMY

Chad!

JAMIE

Chad! Come on, this isn't funny, baby!

Dan starts to head into the woods when he stops suddenly and bends down. He's standing over Chad's skeleton, coated in slime, a look of terror frozen on its skull face.

Oh my gosh!

AMY

Baby? Chad? Honey?

JAMIE

Is he...?

AMY

Dan slowly goes down to feel whether
Chad's spine has a pulse.

Yes... Yes, he's dead.

DAN

AAAH! CHAD! We never even got there!

JAMIE

Jamie begins sobbing. Amy grabs her and
tries to calm her down.

He's covered in... slime.

DAN

He looks up to Amy.

Amy, Jamie was right.

DAN

I told you! I told you!

JAMIE

Get back in the cabin and lock the doors you two. I'm going
for help.

DAN

Come on, Jamie. Jamie, come on.

AMY

She grabs the sobbing Jamie and brings
her up to the cabin's porch, as Dan
heads for their station wagon. He gets
in and starts driving.

With this faulty windshield leaking I can't see a thing!

DAN

The car SLAMS into something, LURCHING
to a halt.

Darn it! I hit a log.

DAN

Steam erupts from the engine, and Dan decides after a moment to get out and inspect things.

He walks to the front of the car, and moves a large fallen tree branch. He goes to brush the hair out of his eyes, but sees his hand is covered in slime.

DAN

The road's blocked.

DAN moves the log.

DAN

Oh no. Slime.

He turns to see a giant killer slug poking its head out from behind a rock.

DAN

Slugs!

Dan ditches the car, running back to the cabin.

DAN

Slugs! Slugs!

Amy eyes him when he returns.

AMY

Slugs?

DAN

The road's blocked, and there are slugs everywhere now!

He holds out his slimy hand for the girls to examine. Amy gets up, looks at his hand for a moment then looks up to meet his gaze.

She turns to Jamie.

AMY

Gosh! If only we had believed you earlier Jamie.

JAMIE

We've gotta go get help!

DAN

We can't. The road's blocked. Car's stuck behind a log.

JAMIE

Let's run for it then!

DAN

We can't run when it's wet out like this. It's too muddy.
We're trapped in this cabin.

They let this sink in for a moment.

JAMIE

You're just afraid of taking chances! After what happened at the last track meet.

AMY

Jamie!

DAN

No, Jamie's right. I cost my team the race by being reckless once before. That track wasn't even as muddy as it out there now. There's no way I'm going to risk my team's lives. I think our best bet is to wait till this thing clears up.

JAMIE

What do you know? You're just a washed up track star!

She exits, pissed off.

AMY

Jamie! He is not washed up! Jamie!

DAN

Maybe I am.

LIGHTS FADE as the storm rages on.

The backdrop dissolves to Main Street once more.

SCENE TWENTY

LIGHTS UP on the city streets.

Two Electricians are working on the street. ELECTRICIAN ONE lowers ELECTRICIAN TWO down into a manhole with a rope.

ELECTRICIAN TWO

(as he disappears from view)

Storm's already shorting out the city grids.

ELECTRICIAN ONE

I wish just once we could get a stormy day off. What I wouldn't give for the chance to sit inside with a good book and look out at the rain.

ELECTRICIAN TWO (O.S.)

And some cocoa. Lower me a bit more. Something's moving down here and I want to see... -- Ahhh! They're eating my legs! Get me out of here!

Electrician One tries to crank
Electrician Two back up to the surface.
His line jerks violently. He can't do
it.

ELECTRICIAN ONE

Help! Help! I feel like we're always alone!

LIGHTS FADE.

SCENE TWENTY ONE

LIGHTS UP on the police station, where
four dead bodies are lying across the
desk now.

The LIGHTS FLICKER as Dr. Andrews looks
through a microscope.

Merritt digs through a duffel bag,
pulling out ammunition.

CHARLIE

Power's shorting out.

Jasper sits up on the desk. There are
only three dead people, and Jasper.

DR. ANDREWS

Well, we have to warn everybody in the town somehow.

MERRITT

I can't go around door to door and talk with the whole town.

JASPER

Hell, half the town's in here Merritt. And half of them's
dead.

Merritt looks at the bodies on the
desk.

DR. ANDREWS

I'm so sorry. This is all my fault. I shouldn't have... I
killed these people.

She starts to cry.

MERRITT

Stick your sorry's in a sack. What's done is done. You've just got to try to use your science to do some good for a change. And I've got to use my gun.

He pulls a gun out.

CHARLIE

I'm coming with you Merritt.

JASPER

I'll stay here.

DR. ANDREWS

I'll come too. I can do science anywhere.

Merritt hands Charlie a gun. They start to head out.

DR. ANDREWS

Merritt! You forgot one thing.

MERRITT

Oh, Jasper'll come with us once he realizes he's stuck here with three dead bodies.

DR. ANDREWS

No.

She picks his badge up and pins it onto him.

DR. ANDREWS

Sheriff.

MERRITT

Doctor.

He tips his hat and heads out, Charlie and Dr. Andrews follow. After a moment alone with the dead guys, Jasper follows suit.

JASPER

Goll darn slugs.

LIGHTS FADE. The background projection now shows the Main Street.

Merritt and company walk on as Henry enters from the other side with a couple SURVIVORS.

The two hug each other.

HENRY

Merritt!

MERRITT

Henry! Thank god you're alright!

HENRY

Did you see those slugs out there around Jones Street? They're attacking the town. Must be millions of 'em.

MERRITT

Listen... we've got to get everyone somewhere safe. You've got the keys to the school right?

Henry nods.

HENRY

Of course I do. I am the janitor of the school. Your best friend Henry, the janitor, who has a gun. Oh, I just remembered... we can't go to the school.

MERRITT

We aren't safe here. We can lock the school down.

HENRY

I'd really rather not go there.

MERRITT

What is it Henry?

HENRY

Your... uh... you were leaving today, so we were gonna throw you a little surprise party.

MERRITT

Really?

HENRY

Yeah. Whole town was gonna go. Say thanks for all these years.

MERRITT

That means a lot, Henry.

A WOMAN with Henry screams, pointing.

WOMAN

The slugs! They're coming!

A Super Slug begins crawling on from stage left.

HENRY

Alright, alright. Let's talk about feelings later. I'll take everyone to the school.

MERRITT

And Henry? Try not to --

HENRY

Be killed slugs? You got it, pal.

Merritt turns to Dr. Andrews, Jasper, and Charlie.

MERRITT

You three follow Henry over there. I'll head across the street to the town hall. Try and help anyone along the way.

DR. ANDREWS

We'll do our best.

HENRY

Everyone got some sort of weapon?

The group nods and murmurs in assent.

HENRY

Alright, let's get a move on then!

He whips a gun out, shooting it into the air as he runs off.

HENRY

Yeehaw! I'm Henry, the janitor! I have a gun and the keys to the school! Whoo!

The crowd trails after him, followed up by Jasper and Dr. Andrews.

LIGHTS FADE.

SCENE TWENTY TWO

LIGHTS UP inside the Mayor's office.
The Business Man is standing by himself. Merritt enters abruptly.

MERRITT

Mr. -- Where's the mayor?

BUSINESS MAN

He and his secretary went off to --

MERRITT

Mayor Brown! I'm evacuating the town.

The Mayor enters with Candy haphazardly following, adjusting their clothes.

MAYOR BROWN

Where the heck are those bonds?

CANDY

Oh hello Sheriff Merritt.

MERRITT

Mayor Brown, you have to come with me to the school.

MAYOR BROWN

What are you talking about, evacuate?

MERRITT

The whole town is under attack. You three need to follow me out to the school.

MAYOR BROWN

The slugs made it into town?

BUSINESS MAN

Slugs?

MERRITT

I didn't say anything about slugs.

MAYOR BROWN

I have to find those city finance bonds!

CANDY

I don't know what those are.

MERRITT

We can't wait, we gotta go now!

BUSINESS MAN

Are you nuts? I'm just a business man here on business! We gotta wait till somebody comes to help.

MERRITT

I'm the only one coming.

MAYOR BROWN

We're right behind you Sheriff. You head off, protect the rest of our people.

MERRITT

Y'all better hurry.

Merritt exits. The Business Man turns on Mayor Brown.

BUSINESS MAN
What in god's name is going on here, Brown?

MAYOR BROWN
I've just got to find those city finance bonds.

Merritt exits again.

CANDY
I don't know what those are.

A giant slug enters, behind Mayor Brown's back. Rather than just poking its head out from behind things, this one is crawling, completely on its own, directly across the stage.

CANDY
Oh my gosh! Your dog really is sick!

MAYOR BROWN
(looking up at her)
What?

CANDY
Is that your dog? He doesn't look very --

She points over to the giant killer slug.

Terrified, Mayor Brown jerks upright, bracing himself against the desk.

MAYOR BROWN
Of course that's not! I don't even have --

The slug attacks Mayor Brown, Candy runs for it, out the doors as the Mayor starts SCREAMING in agony. He is completely wrapped up in the slug as it attacks him.

MAYOR BROWN
AAAAHH!

CANDY
Mr. Mayor! No! I love you Mr. Mayor!

Candy, panicking, begins to run off.

Dogs!

CANDY

The Business Man looks over confused.

Slugs!

BUSINESS MAN

He panics, running off.

Sheriff, wait!

BUSINESS MAN

He exits. The background dissolves to shaky handheld shots of Main Street. Candy and the Business Man runs down the road, catching up to Merritt, who waits impatiently.

Massive slugs litter the stage now as Merritt, Candy, and the Business Man run.

Henry enters from the other side of the stage, holding open the school doors.

HENRY

Merritt! This is the school where I work! Get inside!

Merritt looks back and sees a giant slug behind them, getting closer.

Wait for us!

BUSINESS MAN

They killed the mayor!

CANDY

Hurry you two!

MERRITT

He turns to fire a shot at it, misses. The Business Man & Candy reach the school doors, ducking inside. Merritt turns to follow them, slips in a puddle of slime and falls hard onto the ground.

I slipped in slime!

MERRITT

Merritt!

HENRY

The super slug quickly approaches Merritt as he struggles to stand and aim his shotgun. Henry runs from the doors towards him to help.

It squelches to a halt, and stares at Merritt. He stands, lifts his shotgun, and takes aim. The slug flies at him, at the same time that Henry dives in front of Merritt, IN SLOW MOTION, blocking the slug's path and falling in a struggling mess with it.

Merritt tries to aim at it, but can't get a clean shot as Henry fights with the slug.

MERRITT

I can't get a good shot!

HENRY

GRRAAAH!

MERRITT

Henry! No!

(to slug)

Hey slime brain!

Merritt shoots the slug, which explodes in a heap of slimey goo. It flies straight into the Business Man, who reacts with disgust and horror. Merritt ducks down to the dying Henry.

MERRITT

Henry, you're all covered in slime.

HENRY

That slug got me real bad.

MERRITT

I should have... it's all my fault.

HENRY

It's not your fault. It's not. You're my best friend Merritt. You have to keep everyone safe, not because you're a great sheriff. Because you're a great man.

MERRITT

You can't leave me all alone.

HENRY

You'll never be alone in this town, Merritt. That's what I've been trying to tell you.

(he touches Merritt's face)
Okay, I reckon I'm gonna die now.

Henry goes limp. LIGHTS FADE on the school.

SCENE TWENTY THREE

The background dissolves once more to shots of the woods.

LIGHTS UP on Jamie as she paces back and forth inside the cabin. She's highly agitated.

Amy sits nearby watching her nervously and Dan stands rooted in front of the windows, peering out at the rain.

DAN
I think it might be starting to clear up. Maybe another couple of hours.

JAMIE
We don't have another couple of hours! They killed Chad! They're going to kill us! We're all going to die.

Amy stands, goes over to Jamie and tries to console her.

AMY
Jamie, you've got to calm down. We're going to be fine. It's gonna be just fine, Jamie.

She tries to give Jamie a hug, but Jamie shoves her away.

JAMIE
Don't touch me! You're glad he died, huh? I heard the way you talked about him! You hated him! I bet you're glad the slugs ate him.

AMY
The slugs are trying to kill all of us Jamie!

JAMIE
Not me! I'm getting out of here!

She heads towards the door. Dan tries to reason with her.

DAN
Jamie! Don't do it. The radio said to stay inside.

JAMIE

Oh get bent Dan. All you ever do is listen to what people tell you. Coach said. Dad said. The radio said. What about what your brain says?

DAN

Killing yourself won't bring Chad back.

JAMIE

Yes it will!

She heads outside.

Amy ducks her head after her, but Jamie is already running full-speed in the dark and rain, away from the cabin. The backdrop cuts to quick handheld shots of woods. Hidden stagehands slap Jamie with tree branches again. JAMIE calls for Chad while DAN and AMY yell for her.

AMY

Jamie! No!

DAN

No! Jamie!

AMY & DAN

Jamie! Jamie! Jamie!

AMY

Catch her Dan.

DAN

I can't.

AMY

Use your track.

DAN

It's too dangerous with this mud. I'll fall in the mud. I'll fall in the mud and the slugs will kill us all. Everyone always falls in the mud.

Amy starts to cry. Dan looks deflated. He sits.

DAN

I don't really do what everyone tells me, do I?

AMY

Almost everyone.

Amy... I...

DAN

He goes to hold her.

Don't. Don't touch me.

AMY

LIGHTS FADE.

SCENE TWENTY FOUR

The backdrop wipes to a shot of the school house.

LIGHTS UP inside the school.

It's filled with some tables and platters of food. A large banner hangs reading "Happy Retirement Sheriff Merritt."

The several survivors of the slug attack are strewn about the gymnasium. Dr. Andrews inspects SURVIVOR ONE's leg wounds.

SURVIVOR ONE

I never thought I'd make it. Doctor, you've got to help me.

SURVIVOR TWO

And me, Doctor. Help. The slugs got me real bad.

SURVIVOR ONE

They got me worse.

DR. ANDREWS

I am a doctor, but not a medicine doctor. I'm a science doctor. I don't know anything about...

She sighs as Charlie enters, resting his hand on her shoulder.

CHARLIE

It's alright, Dr. Andrews. I know a little medicine.

She turns to look at him.

DR. ANDREWS

Oh thank gosh. I just sent Jasper for the first aid kits.

CHARLIE

That's good. Maybe you know more about medicine than you give yourself credit for after all.

He turns back down to Survivor One.

CHARLIE

Now, first thing we need to do is elevate this wound.

SURVIVOR ONE

I've seen so many people die.

CHARLIE

Me too.

Dr. Andrews turns to Jasper.

DR. ANDREWS

Jasper, start cleaning this place up. There are dead slugs and slime everywhere.

Jasper starts cleaning as Merritt enters.

JASPER

Doesn't this school have a dag gum janitor?

Merritt reacts badly to this.

DR. ANDREWS

Merritt! What is it?

MERRITT

Henry... the super slug...

She stands to comfort him.

DR. ANDREWS

Oh my! I'm so sorry. Here, c'mon. Come with me. Let's get you away from these people.

She takes him about six feet away, as Merritt starts to cry. There is definitely no more privacy here. She has no idea what to do.

DR. ANDREWS

Were you... close?

Merritt stands, rubbing his face dry, looking a little more composed now.

MERRITT

Me and Henry, we grew up with each other. I used to talk about how I wanted to marry my high school sweetheart and become sheriff and he always... talked about how he... he wanted to be janitor and have the keys to the school and a gun.

Merritt sobs into Dr. Andrews' arms.

DR. ANDREWS

There, there. It's...

MERRITT

He would've loved cleaning up all this slime, and these dead slugs. Oh Henry! Why'd you leave me all alone?

DR. ANDREWS

He didn't. Look, there's a whole banner up for you. This town loves you Merritt. You just have to let it.

Merritt looks up and notices the decorations for his retirement party. He cries again.

MERRITT

Henry!

DR. ANDREWS

We're all here for you, Merritt. And we all love you.

He looks up at her, wiping his nose and eyes.

The Business Man enters holding the dead corpse of the giant killer slug, clearing his throat.

BUSINESS MAN

I don't, you son of a bitch. And you can pay for my three piece suit that you covered in slime.

Merritt turns to him, wiping his eyes.

BUSINESS MAN

I thought you small town folks were the strong silent type.

Merritt slugs him across the jaw, knocking him unconscious.

MERRITT

How's that for the strong silent type?

Merritt goes to check in with Charlie and the victims of the slug attacks.

MERRITT

How you doing Charlie? Sir?

The Business Man starts to get up, rubbing his jaw.

DR. ANDREWS

Here, let me have a look at that.

She picks up the slug carcass that was laying across him. It's a big awkward heavy slab of gooey-ness.

LIGHTS FADE. The backdrop dissolves to a shot of the woods.

SCENE TWENTY FIVE

LIGHTS UP on Jamie, alone except for the tree cutouts which are crowded around her.

Jamie, scratched up and disheveled, stumbles through the mucky woods.

Her feet SQUISH as she walks. She stops, but there is still a SQUISHING noise. Frightened, she turns and sees a little puppet bunny.

It hops along and she sighs in relief.

JAMIE

Oh, thank the fucking lord. You're just a bunny.

WHAM! A super slug comes out of nowhere, falling from directly above, and slams onto the bunny with a goopy cunch. Jamie SCREAMS.

JAMIE is then attacked and killed by the slug. From off, we hear Dan & Amy as Jamie is attacked by the giant slug.

DAN (O.S.)

Jamie!

AMY (O.S.)

Jamie!

JAMIE

Chad I love you!

She dies. LIGHTS OUT. The backdrop dissolves to the school again.

SCENE TWENTY SIX

LIGHTS UP downstage left where Dr. Andrews examines a super slug corpse as Merritt looks on.

DR. ANDREWS

Science seems to indicate the Super Slugs are communicating with the other slugs, using their antennae. They've probably taught the others to be smarter and faster too.

Merritt turns and slams his hand against the wall in frustration.

MERRITT

You scientists never leave well enough alone, do you? Always taking slugs that are perfectly dangerous enough and...

He gestures at the half dissected super slug.

MERRITT

How the hell are we supposed to stop these monsters?

DR. ANDREWS

Their antennae are super-sensitive to ultra high frequencies. Maybe we could get to the radio tower and --

MERRITT

Kate you're a genius!

He turns the radio on.

It clicks on, but there's only STATIC.

MERRITT

Where's the radio?

DR. ANDREWS

It must still be down from the storm.

There is some loud BANGING, some SCREAMS, a loud CRASH.

He turns to leave and find the source of the commotion.

MERRITT

Stay here. Keep working. Without that radio, you're our only hope.

He leaves. She stares after him sadly before looking back down at the slug.

LIGHTS FADE on Dr. Andrews as they RISE center stage. Merritt walks over to see the Business Man is slimed and dying.

BUSINESS MAN

Sheriff, sheriff...

MERRITT

Yes?

BUSINESS MAN

You were right. I am an asshole.

MERRITT

Don't say that.

BUSINESS MAN

But that's how you have to be when you live in the city and do business.

MERRITT

You can change.

BUSINESS MAN

I wish... it could have been different but... it can't be. You small town folks aren't that bad after all. Oh, I think I'm going to... yep, I'm dying.

He dies.

The two survivors, Candy, and another AGREEABLE WOMAN are standing around, scared.

MERRITT

(to the Agreeable Woman)

Check all the doors. I want someone protecting every entrance and exit. We can't let this happen to someone we like.

AGREEABLE WOMAN

Yes sir!

She runs down the hall.

MERRITT

You get back in the gym.

The two survivors walk back along towards the gym, followed by Candy.

CANDY

What is wrong with all these dogs?

Merritt looks down at the dead business man. A few small slugs enter.

MERRITT

God save us.

LIGHTS FADE.

SCENE TWENTY SEVEN

The backdrop dissolves to a shot of woods. LIGHTS UP On the cabin.

Dan tries to splatter some slugs with a fire poker. He fights them off with all his might, but they continue a slow progress into the room.

Amy stands looking back into the other rooms, she turns to Dan, terrified.

AMY

Dan! They're coming in from all over.

DAN

I know! You don't have to tell me! I can see with my eyes, Amy!

AMY

I'm sorry, Dan, it's just... I don't what to do!

DAN

Do you think I do? The whole track team thought that, Amy. The whole school. I can't do it anymore. Jamie was right. I just do what coaches tell me. Or what my dad tells me. Or what my dad's coaches tell me. I don't even know what I feel most of the time.

AMY

I'm sorry Dan.

DAN

Don't be sorry. I'm sorry. I let Jamie go, Amy. Amy, I killed Jamie.

He starts to cry.

AMY

Dan, that's a feeling! You're feeling something. But can we--

DAN

Don't tell me what to do, Amy! I can't handle the pressure anymore.

He cries even harder. His tears fall onto the ground around him, onto the slugs. They start SMOKING, hissing, writhing in agony.

AMY

Dan?

DAN

I know, I'm a failure!

AMY

Dan, your tears!

DAN

Don't make fun of me Amy! I thought at least my girlfriend would --

AMY

No, Dan. Keep crying! Your tears! They're killing the slugs!

DAN

What?

He looks down. The slugs around him have all turned belly up.

DAN

My tears?

AMY

Dan! You have to cry!

DAN

I... I don't know if I can still?

AMY

Use your feelings. Let them just... Out. You know?

DAN

I don't know how!

AMY

How do you feel about Chad dying?

He starts crying again.

AMY

And Jamie, probably.

DAN

Jamie!

AMY

Jamie. Dan, here. Cry over these slugs!

She grabs him and starts swinging his head around over slugs as he SOBS uncontrollably.

The slugs HISS and shrivel up as they're hit by Dan's strong tears. Amy clears a path through them towards the front door of the cabin, which she opens.

LIGHTS RISE on the woods outside the cabin. Dan and Amy stand on the threshold, looking out at what must be millions of slugs.

AMY

Yipes. They're everywhere.

Dan looks up, sniffing.

DAN

At least the rain stopped.

LIGHTS OUT.

SCENE TWENTY EIGHT

The scene changes to the halls of the school house.

Merritt stands guard at the door as Dr. Andrews runs on.

DR. ANDREWS

Sodium Chloride!

MERRITT

What?

DR. ANDREWS

Sodium Chloride. When the slug came into contact with my lab coat, it started hissing and shriveling up. I couldn't figure out what it was. But it was your tears Merritt! Your tears kill slugs.

MERRITT

What? My tears?

DR. ANDREWS

No, all tears. Because they have salt in them. Salt kills slugs!

MERRITT

So we should all just cry on them!

He points to the Agreeable Woman.

MERRITT

Cry on that slug!

AGREEABLE WOMAN

Sure thing!

She starts crying on the slugs as Dr. Andrews and Merritt talk.

DR. ANDREWS

We'll need more than that. We'd need a whole mountain of the stuff to kill all of the slugs.

MERRITT

(thinking)

What about a mine?

DR. ANDREWS

A what?

Jasper enters.

MERRITT

Jasper! Are you sure about the salt mine? Is there still salt in it? Really?

JASPER

I don't know why, after fifteen years, you'd care all of a sudden.

MERRITT

Darn it Jasper! Is there salt in there or isn't there?!

JASPER

Of course there is! Of course. I've been going on and on for over a decade. "There's salt in those mines! Why'd they close that mine? It's still full of salt." Not once have you expressed any interest in salt or mines, Merritt.

MERRITT

I'd never seen Giant Killer Slugs before either.

LIGHTS OUT.

SCENE TWENTY NINE

The background dissolves once more to the woods.

LIGHTS UP on Dan and Amy surrounded by trees and slugs, trying to make their way to the car.

DAN

I'm drying out.

He shakes his head in a protective circle around the two of them.

AMY

We've got to make it.

DAN

I can't. I can't cry anymore Amy. I'm sorry.

AMY

It's okay, Dan.

DAN

I let out all my feelings. Well, almost all of them.

AMY

Well let that feeling out, Dan.

DAN

I love you, Amy.

AMY

Oh Dan, I love you too.

DAN

You do?

AMY

Of course, I'm your girlfriend.

DAN

I was so afraid that you wouldn't. Not after I slipped in the mud at the last track meet. I looked like such a goober.

AMY

You aren't a goober. You're my goober.

They kiss. Dan pulls away, steeling himself for something.

DAN

I'm going to try for the car. You stay here, my tears will protect you.

AMY

Oh, Dan, don't.

Dan struggles to say this. It's very difficult.

DAN

I'll... outrun them. With my track. I have to. I'm your boyfriend.

He kneels, re-tying his shoes. He stands, and puts his hands on Amy's shoulders.

DAN

Amy, if I fall in the mud...

AMY

You won't.

Dan runs full speed through the slugs. Some go flying, others cling to his shoes. He slips, almost going down, but regains his balance as he gets to the car. He yanks the door open, hopping in. This takes about five seconds and is incredibly anticlimactic for something that's such a big deal.

He gets into the car and drives it back over to where Amy is, which takes longer than it did to run.

AMY

Dan! Dan!

DAN

I'm coming Amy, hold on!

AMY

I don't know if you can see it, Dan, but they're getting closer. Their little slug bodies are piling up on top of each other, and pretty soon they'll be able to slime their way over each other and into the... Oh here they come! They're right by my --

Dan finally gets to her and opens a car door.

DAN

Need a ride?

Amy dives into the car.

AMY

Phew! Just missed it. They poured over each other to right where my feet were.

I know. I saw.

DAN

Dan hits the gas, sending a few slugs
spewing up into the air behind the car.
LIGHTS OUT.

SCENE THIRTY

The backdrop cuts to the interior of
the school. Merritt and Jasper hold
salt shakers in their arms. Dr. Andrews
stands nearby, Charlie still working
with the survivors.

Merritt grabs a chair and stands on it.

MERRITT
Alright everyone, listen up.

JASPER
He's going to make a speech!

SURVIVOR ONE
The sheriff's going to make a speech.

SURVIVOR TWO
I can see.

Everyone stares at Merritt expectantly.

MERRITT
We've been doing a great job fighting those slugs off. But we
can't stay holed up here forever. We've got to kill these
slimy monsters before they kill us.

SURVIVOR ONE
But how, sheriff?

MERRITT
Salt.

SURVIVOR ONE
Salt?

SURVIVOR TWO
What are we gonna eat em?

MERRITT
Dr. Andrews here is a scientist, and she says that salt's the
only --

SURVIVOR TWO
How can we trust her?

The Agreeable Woman nods fervently.

AGREEABLE WOMAN

Yeah!

SURVIVOR ONE

She created the damn things out in that secret government lab!

The Agreeable Woman again nods fervently.

AGREEABLE WOMAN

Yeah!

The crowd is starting to get a little unruly.

MERRITT

We've got to trust her!

He pulls Dr. Andrews over near him.

SURVIVOR TWO

But she's a scientist!

AGREEABLE WOMAN

Yeah!

The crowd starts to get unruly.

MERRITT

People, people!

He can't get their attention. Candy stands up on a table, YELLING.

CANDY

Listen up everyone! Listen up! Listen! Citizens!

She takes her top off so she's standing just in her bra. Everyone stops to look at her.

CANDY

Thank you. Sheriff Merritt here just wants to help the town, and as acting mayor, as do I. What do you need Sheriff Merritt?

MERRITT

We need to lure those slugs in the salt mine, and then... I don't know we have to trap them somehow.

CANDY

Mayor Brown said the mine's already lined with explosives. He... was explaining important things to me.

MERRITT

Just in time, too. So, we blow it up once they're inside. We just have to get out there somehow.

SURVIVOR ONE

Well how in the heck are we gonna do that?

MERRITT

Does anyone have a car?

AGREEABLE WOMAN

Yeah! Do you mean here? Not here, at home. But you can use it if you want.

People look to each other in the hopes that maybe somebody does.

LOUD BANGS echo suddenly from the door to the outside. Everyone stops and stares as the noises continue to grow louder and louder.

Merritt hops down and goes over to the door warily. He readies the shotgun at his shoulder and signals for a few people to stay on guard.

The thuds from the door continue to grow more frantic. But now they can hear YELLS and SCREAMS from outside.

Dr. Andrews opens the door and Dan and Amy enter.

AMY

Sorry about that.

AGREEABLE WOMAN

Not problem at all! We were just hoping for a car.

MERRITT

It's a darn good thing you kids made it out of there alright.

DAN

Well, the two of us.

MERRITT

There were four of you. It would have been different if I'd done something sooner.

DAN

Same goes for me.

MERRITT

Mind if I borrow those car keys?

Dan tosses Merritt the keys.

DAN

Be my guest.

JASPER

Hold on you two! Nobody knows those mines better than I do. I'll lead those slugs in, and signal you with the alarm. Then BOOM. We trap the slugs.

MERRITT

Oh, that simple, huh? Why don't we just do what you tell us Jasper.

DAN

No. You're going to do what I tell you. I'm going to be the one luring the slugs.

MERRITT

No way, city boy! Jasper knows those mines.

DAN

But I know track.

This shuts Merritt up.

DAN

(to Jasper)

Jasper, you're just gonna have to give me directions.

JASPER

(eyes him warily)

Just like before... Alright city boy. But how we gonna get them all to follow us out there?

DR. ANDREWS

I've got that covered, Jasper. Pheromones.

She pulls out a little beaker of fluid.

DR. ANDREWS

We used it in the lab to attract them to things.

MERRITT

Kate, thank god for science.

Jasper and Merritt hop in the car. Dan follows suit.

CHARLIE

Once you lure all those slugs out there, I'll get my car from the morgue and follow you.

MERRITT

Good thinking, Charlie. We might need a... a doctor.

They shake hands.

CHARLIE

You really mean it, Merritt? I could be a doctor?

MERRITT

I already believe you are. Now you just gotta believe in yourself.

Charlie moves back to give Dr. Andrews a chance to say goodbye to Merritt.

DR. ANDREWS

Good luck, Merritt.

She gives him a peck on the cheek.

MERRITT

Kate?

DR. ANDREWS

Yes Merritt?

MERRITT

You did good.

DR. ANDREWS

Thanks.

MERRITT

Kate?

DR. ANDREWS

Let's talk about our feelings once you blow those slugs up.

AMY

I love you Dan!

DAN

I love you too Amy! Thanks for giving me feelings! It feels good to let them out.

Merritt rolls up his window and she stands. She signals to those nearby, and as the car exits, people begin throwing salt shakers off with it.

LIGHTS OUT on the school as they drive in the car towards the old abandoned salt mine in the audience.

SCENE THIRTY ONE

The cabin is back onstage, but the mailbox has now turned around to reveal the other side is painted as a control panel. It is in fact labeled "Control Panel." The post that normally reads "Miller" is turned around once more to read "Control Booth."

MERRITT

Dan, are you sure you want to do this? What if you don't get out in time?

JASPER

Those rocks fall mighty fast.

DAN

Sheriff, my coach always told me that my track would mean I'd have to make tough choices. But using my track for good, to save this town and these people? That's an easy choice to make. I just wish I'd made it sooner.

MERRITT

Ok.

The car stops at the mine and Dan hops out of it. Jasper points to the entrance out in the house of the audience.

JASPER

Mine shaft's just down this hill.

MERRITT

You better make sure you get out of there in time.

DAN

You better make sure you blow that mine.

Merritt and Jasper walk toward the control booth.

Dan heads towards the mine entrance, pouring pheromones onto himself.

DAN

Follow me slugs! Follow me!

Some slugs enter and follow him as he makes his way down, off the stage and towards the mine. Jasper and Merritt watch anxiously.

The last of the slugs enters the mine.

MERRITT

That's the last of them.

An ALARM starts blaring, lights flashing.

MERRITT

And that's the signal.

JASPER

He isn't out yet.

MERRITT

We can't wait!

JASPER

Boy, you better get out of there!

Merritt reaches over to press a big red button. Nothing happens for a moment, then BOOM! The mine erupts in a cloud of smoke and rock. Jasper and Merritt dive to the ground as large fake rocks fly at them from the wings.

Jasper crawls over to look at the mine shaft, leaving Merritt behind. He's been trapped underneath a large rock.

JASPER

I'm not losing another man to that mine!

Jasper starts trying to dig through rubble. Suddenly, and several feet from where Jasper was looking, Dan's hand dramatically sticks out from the collapsed mine shaft.

JASPER

Kid! You're alive!

Jasper manages to yank him out. Dan coughs, covered in dust and rubble.

JASPER

You did it! You killed the...

He hears a SQUISHING noise, and slugs start crawling from under the rocks.

DAN

Uh oh.

JASPER

Merritt! Help!

A SIREN ROARS nearby as Charlie pulls up in his car, next to Merritt.

CHARLIE

Merritt!

The LIGHTS FADE over the rest of the stage, leaving Merritt alone in a pool of light, dying.

His DEAD WIFE enters, in a hospital gown.

MERRITT'S DEAD WIFE

Merritt.

Merritt looks up at her, confused.

MERRITT'S DEAD WIFE

Merritt, you need to ask for help. I couldn't. I couldn't ask, and that's why I died.

MERRITT

I miss you, so much.

MERRITT'S DEAD WIFE

I miss you too, but you need to live.

MERRITT

I can't.

MERRITT'S DEAD WIFE

You can. But not by yourself. You can't do it by yourself. You need to ask for help, honey.

The LIGHTS begin fading as she dissolves into the background.

MERRITT'S DEAD WIFE

Ask for help...

She's gone. Merritt is alone.

MERRITT

Help. Help!

The LIGHTS begin to rise as he struggles. He hears Charlie in the darkness.

CHARLIE

Merritt, are you alright?

MERRITT

Charlie! You've got to help me!

The LIGHTS return to normal, the siren wails as Charlie struggles to get the rock off of Merritt, and just manages.

CHARLIE

Are you okay?

MERRITT

I... I can't breathe.

CHARLIE

Merritt! I think your lungs are collapsed.

MERRITT

Do something.

CHARLIE

I'm not a doctor!

MERRITT

Yes you are. Believe. I'm dying...

Merritt starts coughing, wheezing, and collapses.

CHARLIE

Not on my watch!

He makes an incision along the side of Merritt's chest, and sticks a plastic tube from his bag inside. It starts draining blood out.

Merritt SCREAMS in agony, writhing.

CHARLIE

Sorry!

Merritt COUGHS, his eyes close as he collapses, still.

CHARLIE

Merritt?

Merritt suddenly sits up.

MERRITT

You did it!

Charlie hugs Merritt, which hurts a bit.

MERRITT

How'd you learn to do that?

CHARLIE

Draining dead bodies.

JASPER

Help! Merritt!

Jasper and Dan are now surrounded by slugs, trapped.

DAN

Help!

Merritt and Charlie turn to see them.

MERRITT

Their antennae are super-sensitive to ultra high frequencies!

JASPER

What?

MERRITT

You've got to sing Jasper! Use your singing!

Jasper, terrified, looks around at the slugs as they're now inches away from him and Dan.

JASPER

I can't.

MERRITT

Sing!

He nervously tries to clear his throat, coughing as he does so. He stands upright, getting ready.

Jasper opens his mouth wide, begins singing in a high pitched tone, his voice cracking a little.

LA -- JASPER

His voice cracks. The slugs continue their approach as he clears his throat again.

JASPER
(getting higher)
LA LA LA LA...

The slugs' antennae begin gyrating rapidly, their bodies quivering.

Jasper keeps singing, singing his heart out but the slugs do not explode. They are now surrounding Merritt and Charlie as well.

DAN
It's not working!

MERRITT
Goll darn it! What in tarnation's going on!

Dr. Andrews enters.

DR. ANDREWS
It's not enough! They're absorbing the soundwaves! It's science!

Charlie starts down the hill towards them, SINGING as well.

CHARLIE
LAAAAA!

The slugs' bodies begin quivering even more violently. But they're still moving in on our heroes.

He and Jasper begin singing a super high-frequency, operatic duet together as Charlie comes closer and closer.

DR. ANDREWS
It's still not enough!

Merritt grabs Kate's hand.

MERRITT
Kate, if we get eaten by giant slugs, I just want you to know...

Merritt's Dead Wife returns.

MERRITT'S DEAD WIFE

Ask for help. You can't do it alone.

Merritt turns back to the audience.

MERRITT

Help! We can't do it alone!

The survivors enter in the audience, as the lights come up on the house.

CANDY

I brought the whole town!

She motions to the audience.

Merritt looks to the entire audience.

MERRITT

Thank god you're all here! We need you to help us sing to kill the slugs!

DAN

Help!

DR. ANDREWS

Sing for science!

MERRITT

Sing for your town!

CANDY

Sing for your mayor!

The audience should start singing by this point, if not, keep vamping.

Merritt turns to look at the slugs, whose bodies begin undulating, expanding.

MERRITT

You're doing it!

DR. ANDREWS

Keep it up!

Suddenly, a slug erupts in a mass of slime. Then another, and another. Everyone keeps singing until the last slug explodes.

When the final slug explodes, everyone starts CHEERING, WHOOPING, and APPLAUDING loudly. They run towards Jasper and Charlie.

They both bow nobly, and the crowd lifts them up on their arms, high into the air.

MERRITT

Looks like we made it old friend.

JASPER

I guess there wasn't any salt in that mine after all.

Jasper puts his arm around Merritt. As they walk off, everyone LAUGHS heartily at this light humorous end note.

Dan puts his arm around Amy and grabs her tight.

AMY

Well that sure was an eventful weekend.

They exit as everyone LAUGHS heartily at this light humorous end note, leaving Charlie all by himself.

CHARLIE

Hey Merritt, how did your wife actually die?

LIGHTS FADE on CHARLIE and RISE On the town hall, where Candy, dressed like a slutty mayor, is presenting Merritt with a commendation from the city.

CANDY

And it is with great pleasure that I give you the Mayor Brown medal of honor, Sheriff Merritt.

She puts it over his head.

He takes it off.

MERRITT

Miss Mayor, I'm going to share this with the whole town. We can each wear it one day a year.

Dan approaches Merritt.

DAN

Merritt, we're heading by Denver if you want a ride.

MERRITT

No thanks Dan. I'll leave the big city stuff for you teenagers. This town's my home.

DR. ANDREWS

You're going to stay?

MERRITT

Just promise me you won't be doing any more science.

He kisses her. Dan & Amy hop in their car and drive away as everyone waves goodbye to them, slowly fading into the distance.

EPILOGUE

Dan & Amy drive along a country road.

AMY

Do you think we can skip first period? I've had enough chemistry to last me a lifetime.

DAN

I'd feel pretty good about that.

They kiss. They drive past a sign that reads "Denver 50 miles." Their car exits.

A Giant Killer Slug starts squishing along across the stage after them.

LIGHTS FADE.

Credits roll across the rear projection of mountain roads as the slug continues to squish forward.

THE END?