

Room For Change

written by

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EXT. ALLEYWAY (NIGHT)

The Nassau night life is raging. Folk music is being played, women are screaming and construction is being done to a nearby hut. ISAAC, his wife CAROLYNE, and his son are walking down the alley. Isaac is the tallest of the three he has long dark hair, almost as long and dark as Carolyn's behind him, the third character is half their size walking a few paces ahead.

BOY
(whining)
I'm tired, can we stop now?

CAROLYNE
We've only just left the market, we have to keep going.. I don't want to be caught up in these crowds. ISAAC, how much further is it?

ISAAC
The old pub is still many Kilometers from here, we can stay here for the night. It's dark and quiet enough.

BOY
Yay! It feels like we've been walking forever.

CAROLYNE sits down against the wall of a building in the alley. Her normally silky smooth hair has been blown into knots, her face has lost it's usual glow and is now stained with sand and windburn.

CAROLYNE
(Sighing)
We certainly have been traveling for quite some time now.. Does this pub even have proper beds? I don't want to stay in some flea infested shanty.

Isaac sits next to her and wraps his curly mane into a tamed ponytail. He lays a large wool blanket across the ground to his side.

ISAAC
The Bog's a great pub CAROLYNE, I'll tell you stories of my first stay there once we get this little bug to bed. Come lay over here, *cunug*.

BOY

(Pleading)

But Dad?! You haven't told me a bed time story yet!

ISAAC

You want to hear a bed time story?

BOY

Yes!!

ISAAC

Alright, settle down, lad. I'll tell you a story you won't soon forget.

ISAAC'S son sits down between his parents and Carlyne brushes his curly black locks above his brow. He pushes her hand away, muffs up his hair, and gets under the wool blanket, ready for the story.

ISAAC (CONT'D)

This story is about a group of pirates.

BOY

Pirates!? Pirates are old, Dad, I don't want to hear about stupid pirates.

ISAAC

Oh these aren't just any old pirates little one. These were the roughest, toughest, meanest pirates that ever terrorized the Arabian Sea. They weren't old neither. They had speedboats and machine guns.

BOY

Machine guns!? Pirates didn't use machine guns dad, they had cannons and sailboats.

CAROLYNE

(Interrupting)

Well I'm glad those history books you've been carrying around have done you some good. I mean of all the things you could've carried from the house you bring books?

BOY

Mom, this is dad's story stop being nosy.

Carolynne puts her short nose into the air and laughs at her intelligent son.

BOY (CONT'D)

So how'd they have speedboats?
Pirates need big sailboats for the
whole crew don't they?

ISAAC

Not these pirates. They used the
speedboats to get to the bigger
ships in the water. They'd sail up
real close and then steal the ship
right from under the captains nose!

EXT. THE ARABIAN OCEAN, JUST OFF THE COAST (LATE AFTERNOON)

CUT TO A CU OF A SPEEDBOAT'S ENGINE BOUNCING AGAINST THE
WAVES BELOW. AS THE BOAT IS SAILING, THE CAMERA SLOWLY ZOOMS
OUT TO SHOW THE ENTIRE SPEEDBOAT THAT IS BEING DRIVEN BY THE
CAPTAIN.

Isaac is standing right behind the captain, and there are
four pirates on the front of the ship with AK-47 rifles. The
four are loading their weapons but the FRONT PIRATE is
fumbling with the ammunition.

CAPTAIN

Load the weapon you GAFFE, if you
fall behind on board, we're leaving
you back there.

Gaffe is a Spaniard with long blonde hair. He's tied it into
a ponytail to match his brethren. He's the only crew member
with light hair however so he looks out of place. Gaffe looks
past the captain cringing from his harsh words.

ISAAC

Take it easy on him, AMIIR.
Remember your first freighter?

Amiir scoffs

AMIIR

(With pride)

My first freighter? When I took my
first freighter, I did so without
losing a single man and took the
greatest bounty of the last decade.
What's his excuse?

GAFFE

I don't need an excuse, first I'll show you by taking this freighter. I could steal any ship, even a space ship.

The crew all turn to Gaffe and laugh at his ridiculous statement.

ISAAC

I like the enthusiasm Gaffe, but stealing freighters isn't rocket science. Now shut up, we're here

The crew becomes instantly silent as they stare at the ship ahead of them.

WE TILT TO SEE A LARGE FREIGHTER ALONGSIDE THEIR SMALL BOAT.

A large white glob of bird shit lands on Isaac's shoulder. Amiir laughs at Isaac and gives him a thumbs up.

AMIIR

(Through laughter)
Looks like today might just shape up after all..
(Grinning)

Isaac returns the grin.

Amiir looks up to see a circle of gulls flying along the horizon, just below the setting sun. We can hear them chirping in the distance, and it grows louder.

INT. AVERY'S HOUSE (MORNING)

Birds are chirping in a tall, circular cage in a very modern, white living room. This room is very clean, almost to the point of sterility. There are no sections that are overly decorated. The furniture is functional and black. We see a late middle aged woman coming through the hallway. Her pale blonde hair has a few grey strands poking through. She stops to talk to her birds as a newscast is playing on the HDTV television in the background.

AVERY

Good morning my darlings, who will be the early bird today?

She puts her wrinkled hand into the cage with a single pellet of feed in her hand.

The three doves fly over to her hand and the tallest of the three grabs the pellet. She grabs the bag of feed on the ground and fills the feeder.

Avery goes into her kitchen and starts making breakfast a small screen on the counter is playing the news broadcast that she is listening to while making an omelette.

CUT TO THE NEWS ANCHOR ON TELEVISION.

ANCHOR

The nuclear conflict in Germany is at an all-time high. Officials say that this energy crisis will not be curbed unless the European Union can decide on a standard reaction process. EU regulations state that nuclear energy must be generated in a way that cuts down on uranium waste.

CUT BACK TO AVERY CUTTING BROCCOLI

The eggs are sizzling in the background as she cuts the green trees smaller and smaller.

ANCHOR (CONT'D)

Germany has so far refused to comply with EU standards and has put an embargo on their energy output, resulting in a blackout in most of Eastern Europe.

CUT TO THE SMALL TELEVISION IN THE KITCHEN

ANCHOR (CONT'D)

The blackout has severely escalated the Ukrainian border conflict with Russia,

Avery is in the background cutting into an onion. She pushes the knife into the onion with both hands, one at the top of the blade and on the hilt. She is clearly struggling due to her frail figure.

ANCHOR (CONT'D)

To the point that several countries are set to intervene.

ANCHOR (CONT'D)

Britain has already pledged their support to the Ukrainian government with the promise of 10 warheads from their AWE plant in Lockheed.

She slides the chopped up broccoli and onions onto the knife and drops it into the sizzling pan. She folds the omelet and plates it from the skillet.

ANCHOR (CONT'D)

The Atomic Weapons Establishment has yet to make an official statement on the subject, but an inside source says that they are developing new technology that has the potential to end the conflict swiftly and decisively.

Avery takes a bite, but has to hold the food in her mouth from laughing at the television.

INT. BLACK SEDAN

CU OF AVERY'S FACE AS SHE DRIVES.

Avery is driving to work, there is no music playing in the car. Her face is blank, as though she's not taking in anything around her. Driving is nothing more than a routine to her.

She pulls up to the AWE plant, flashes a security badge at the main gate, and drives up to her office building.

INT. ATOMIC WEAPONS ESTABLISHMENT - AVERY'S OFFICE

Avery is hard at work on a computer, her desk is piled with papers, and there is light coming through her office window. On the wall is a picture of a grassy field with some trees in the background and a dull, grey sky. A secretary leans around the corner of her office door.

SECRETARY

MR. EDWARDS would like to see you.

AVERY

Now?

SECRETARY

Yes, he was rather insistent.

Avery sighs and leaves her desk.

INT. ATOMIC WEAPONS ESTABLISHMENT - MR. EDWARDS' OFFICE

MR. EDWARDS is a tall, foreboding man who is extremely well groomed, well dressed in a sharp Italian suit, and giving off an aura of strength and power. He has black slicked back hair that's shine is only matched by his shoes. His office is clean, and on the top floor of the building with large windows that light is streaming through. There's a single fern in the corner of the room which isn't being hit by the light.

MR. EDWARDS

Ms. Lowell, can you tell me why I saw our company on the news today?

AVERY

No, Mr. Edwards, I haven't the faintest idea.

He leans in very closely to her.

MR. EDWARDS

(Questioning)

You mean to tell me that you have spoken with no one from the media?

Avery leans back in her chair in order to maintain appropriate distance

AVERY

(Uneasily)

No, sir, I..

.He interrupts her

MR. EDWARDS

I know of your friendship with a certain Mr. Peters of the Guardian, Ms. Lowell. You were seen at a cafe with him.

AVERY

No sir, we're just old friends, I promise nothing like that happened.
(beat)

MR. EDWARDS

(Sharply)

Tell me.

MR. EDWARDS (CONT'D)
(Still suspicious)
How is Project Delta coming?

Avery composes herself once more.

AVERY
(Professionally)
Yes, sir, we are well under way
with the current project. We're set
to exceed our quota with product
output, but I believe that with
even more personnel..

He interrupts her for a second time.

MR. EDWARDS
I have denied your request before,
and I will do the same again. You
have been given resources, and you
will allocate them properly.

AVERY
(Flustered.)
But if you'd just listen, I think
we could..

He interrupts her for a third time

MR. EDWARDS
(Angry)
For the last time! I will not be
told how to run my programs by an
inferior! Do the job that you have
been assigned, or someone else
will! I gave you this job because
nobody else wanted it. I expect you
to finish it. Or would you prefer
to be back at your old job?

Avery's blue eyes open wider and we see a reflection of the
sun in her eyes.

EXT. PANTEX PLANT (DAY) (FLASHBACK)

We see the sun which is being overtaken by a dark cumulus
cloud. Avery exits the building followed closely by her
niece, who is carrying a CARDBOARD BOX. Avery's niece
FRANCINE is a butch girl with a short brown bob.

The hairstyle doesn't seem to match her figure which is as wide as the BOX she's carrying. The BOX has all of Avery's things from her old desk in it. They walk to her Niece's TRUCK in silence. Her Niece opens the door of the truck.

FRANCINE

Are you sure you've got everything
before we go?

AVERY

I'm never setting foot in that
place again, too many memories.

Avery looks back at the building one last time before she opens her car door. It looks a lot darker than it did just a minute ago because the cloud has completely overtaken the sun at this point.

AVERY (CONT'D)

So if I left anything, good
riddance.

Her niece starts the car and they drive out of the parking lot, leaving the weapons facility in the distance.

INT. THE OLD LOWELL HOUSE (FLASHBACK)

Avery opens the door to an empty house and is followed closely by Francine who is still carrying the BOX. Francine frantically grabs for all of Avery's husband's old possessions as they walk through the halls. She snatches pictures, letters, and anything else she can fit into this seemingly limitless box. Avery's responses are without much emotion to Francine, her mind is clearly elsewhere.

AVERY

(annoyed)

You know Francine, I could have
packed up all of *my husband's*
things on my own.

FRANCINE

Oh auntie Avery I could never make
you do all of this on your own.
After all that's happened, it's the
least I can do.

They turn a corner and we see that most of the walls on this part of the house are barren. There's no furniture in the empty living room, the sound of a crackling duraflame log echoes against the hollow walls.

FRANCINE (CONT'D)

(looking shiftily)

Besides, this place is kinda creepy when there's nothing in it. It's so open, I know I wouldn't want to be here alone.

AVERY

(Dismissing her)

I love that about this place, but I see where you're coming from, deary. Listen all I have left is to pack up my own room. I appreciate the help, but I think I can take it from here. I'll be out to the truck in just a few.

FRANCINE

(relieved)

Oh awesome, thanks Aunt Avery. I'll be tying everything down in the back if you need me.

By the time she says this Francine is already halfway out the front door, leaving Avery alone for one last time in her empty house. She walks to a room at the end of the living room which seems to be glowing a vibrant yellow. She reaches the door and looks in. This room is the only one with any furniture left in it. It contains a crib, a chest full of children's toys and a bookshelf filled with kids DVD's.

Avery leans forward to pick up a china bowl on a shelf, but it falls out of her hands and smashes on the floor. She begins shaking and sits down and cries from all the emotions that she's been holding in.

INT. CAVE JAIL CELL

A beam of moonlight streams through a small hole in the wall of a jail cell that looks like it hasn't been updated since the 1500's.

There is a thick, oak door that seals off the cell from the rest of the world. It is dark, dank, and the sounds of rats crawling occasionally echo's through the stone walls.

The door suddenly bursts open, and the room is filled with light. A tall GUARD in modern, black modern combat armor throws a hooded, tied up PRISONER into the cell.

The guard rips the hood off the prisoner's head and kicks him in the back, which causes the prisoner to fall over.

His head just misses the aluminum toilet which is jutting from the wall. The guard leans down and cuts the ties on the prisoner's hands.

The prisoner rolls over to face the guard, and we finally see the guard's face, which is covered by a helmet, except for lime green, glowing eyes.

PRISONER

Wait, where am I?

The guard punches him in the face, his light blue eyes can be seen through his flickering eyelashes. In an instant he's knocked out. His light brown hair lays tattered across his pale forehead.

The next morning, the prisoner is awakened by the cell door bursting open, and a metal bowl of food being slid across the floor that hits him in the back, where he was laying on the floor. He turns from his sleep.

PRISONER (CONT'D)

Wait, what am I doing here?

GUARD

(Sneering)

You'll find out soon enough. Get comfortable. You're going to be here for a very long time.

The guard slams the door shut, and the prisoner goes to the window of the cell and looks out into the desolate wasteland. He begins breathing heavily as the reality of his confinement sinks in. He takes the spoon out of the bowl and scratches a tally mark into the wall to mark his first day in captivity.

EXT. THE ARABIAN OCEAN, ALONGSIDE A GOVT. FREIGHTER (NIGHT)

Captain Amiir and his crew look up at the 50 foot wall of the ship in front of them. Amiir grabs an aluminum can of oil from beneath his seat and dips his hand in. The crew moves out of his way because he has rage in his eyes. He smacks his oil-stained hand against the hull and uses it as a canvas.

AMIIR

So here we are, at the base of the hull.

He draws their route upward as he describes it.

AMIIR (CONT'D)

There are three extendable ladders
attached to the sides of this boat.
You three,

He takes his oil soaked hand off of the ship, and waves at
the three pirates besides Isaac, Gaffe, and himself.

AMIIR

...Will hold the bases of these
ladders as we climb to the top.
It's late, so we should have enough
time to hold the ladders for you
three to get up as well. The more
men up there, the better.

He draws a quick line to the right and a quick line to the
left.

AMIIR (CONT'D)

From there us three will go right,
and you left. You don't make a move
until you hear us give you the
signal. It's a quiet night, and we
need to keep it that way.

He draws a circle on the right and a swooshing J motion on
the left

ISAAC

(interrupting)

When we start shooting you three
better have some heads marked
already. Because those first few
seconds are hell men, let me tell
you. The more bodies we drop from
the start, the more likely that
we'll all be standing at the end of
it.

AMIIR

(Angry)

And don't speak out of line.

(To Isaac)

Imbecile.

Amiir puts the can of oil back under the his seat and wipes
his hand on his face like war paint.

AMIIR (CONT'D)

Let's go.

(To the other 3)

You grab the ladders.

(To Isaac and Gaffe)

Grab the Uzi's and strap the extra
AK's to your backs just in case.

The crew follows orders quickly. In no time the ladders are raised and edged against the hull of the boat. The three begin climb rapidly at first. As they ascend, Isaac and Amiir seem to race, looking back at one another aggressively. In no time, the two leave Gaffe and are over the lip of the hull.

Gaffe has stopped in his tracks halfway, looking down at the crew who are still holding the ladders. The pirate holding his ladder whispers up to him.

PIRATE

Gaffe, get a move on

GAFFE

I can't, I's scared of heights..

(Stuttering)

Ya-- Ya'-- Ya' never said nothing
about the height.

Isaac looks down to Gaffe who is trembling so much he's making the ladder tap the lip of the hull frantically.

ISAAC

(whispers)

Gaffe, get up here. You're already
halfway up.

GAFFE

Or I's halfway down.

AMIIR

You're about to be all the way
dead, if you don't get the fuck up
here this minute.

Gaffe takes the blow of Amiirs words to heart, causing him to cringe hard and rock the ladder backwards. Isaac leans forward and grabs the ladder, slamming it back against the hull. Which causes a loud vibration against the ship, the crew below looks around.

ISAAC

Either get up here or get the hell
out of the way Gaffe, you're
starting to cause a ruckus.

Gaffe scrambles up the ladder when he hears the slightly more encouraging tone from Isaac.

GAFFE

(Amazed)

I made it. I climbed that whole thing, finally I can climb. First fifty feet, next to the moon.

He says this and looks up towards the moon, entirely serious.

AMIIR

If you don't get out of their way,
I will shoot you dead, here and now.

Gaffe gets off the ladder and the other three scramble up. Gaffe, Amiir and Isaac drop the ladders into the water. They make a plopping sound and sink in seconds.

AMIIR (CONT'D)

Slight change of plans though, I can't deal with this loon.

Amiir points to Gaffe.

AMIIR (CONT'D)

(to Isaac)

And since you do such a great job ordering him around, you two can take the men up front. Us four will take the captains upper deck. Unless you can't handle it..

ISAAC

(Instantly)

We can handle it no problem, just remember to give the signal before you start shooting.

The crew nods at each other and they go their separate ways. Isaac and Gaffe only go a few steps before he opens his mouth.

GAFFE

I'm scared Isaac, I can't lie. This shit is intense man, how do you do it?

ISAAC

It's not for everyone. My first time boarding a freighter was harsh. Way worse than anything we'll be going through tonight.

GAFFE

Yeah? How so?

Isaac tells the story as they crouch through the uninhabited deck of the ship.

ISAAC

Well it was my first ship, but I'd known Amiir for awhile before then. Amiir had done it once before with his father so he thought he knew everything.

EXT. SPEEDBOAT ON THE ARABIAN SEA (FLASHBACK) (DAY)

A young Amiir and Isaac stand on the ship with a few unrecognizable faces in the background. In front of them is a large government frigate which is covered in armed guards.

AMIIR

Alright men, in this freighter is enough ammunition to get us in the game. We'll have more guns than any pirate on this ocean. Now let's cause some chaos!

With that the men open fire on the freighter. Bullets whizz past Isaacs ears as he continuously fires at the upper deck, killing the men with rifles around the edges. Amiir trolls the boat closer to the frigate.

AMIIR (CONT'D)

(Shouting)

Alright men, grab the ladders and hoist. Before more show up.

The men grab three ladders from along the edge of the boat. Amiir, Isaac and another pirate hold the ladders while three pirates climb. They make it halfway but are stopped in their tracks by something above them.

ISAAC

Why'd you pussy's stop climbing?
Too weak to make it all the way up
in one go!?

Isaac's remark is answered only by a forceful stream of water which pushes their boat sideways. Above them the men are holding hoses that shoot water at a rapid rate. They steady the hose and knock the three pirates off of the ladders sending them plummeting into each other, and then into the water. Amiir turns to the other two.

AMIIR

We have to go!

ISAAC

We can't just leave them in the water to die.

AMIIR

If we don't, we die. Now, throw those things overboard and lets go.

Isaac tosses the ladder while Amiir starts the engine, they sail off defeated.

INT. CAVE JAIL CELL

The guard comes back several days later to deliver food. The prisoner looks more unkempt, but not unhealthy. The guard again slides food across the floor to our prisoner. As he's closing the door, he fails to notice a bird that flies into the cell just before the door shuts.

As the prisoner is eating, he hears the bird, which causes him to put his food down and investigate the source of the noise. He discovers the bird after a few seconds, and sees that it has a small note attached around its leg.

The prisoner unfurls the note and reads it. The note reads, "I have been here for three days. I was flying a ship with a family on it that hoped to escape to safety, yet we all ended up here. Please tell me this has gotten into a friend's hand. - William".

The prisoner hurriedly scrawls on the back of the note "William! Thank God you're alive! I was beginning to think everyone was lost! What happened to our ship? Have you seen my family? Please, we've got to get out of here. - Oliver"

OLIVER ties up the note just as he found it to the doves leg. The bird takes a few steps and then flies off into the corner of the room. He looks to the bird and then towards the small window that stands 10 feet above the floor.

CAMERA ZOOMS OUT OF THE WINDOW AWAY FROM OLIVER'S CELL AND SHOWS THE SPRAWLING PRISON COMPLEX WITH A FEW ARMED GUARDS AT THEIR STATIONS AND SEARCHLIGHTS TURN ON. THIS SHOT SHOULD SHOW THE REALITY OF OLIVER'S SITUATION AND MAKE THE VIEWER REALIZE THAT IT'S GOING TO BE A LOT HARDER THAN OLIVER COULD EVER DREAM.

EXT. ALLEYWAY (MIDNIGHT)

Isaac's face is older and much less eager than it once was. He reaches into his coat grabbing for something.

BOY

So what happened on the first ship?

He grabs his flask from underneath his robes and takes a swig.

ISAAC

I'm getting to that next little cunug, just relax.

He takes a second and third swig from his flask and settles down further onto the wall once more.

ISAAC (CONT'D)

So everything was all set for Gaffe and our hero. But Amiir had made a very stupid decision.

EXT. GOVT. FREIGHTER (MIDNIGHT)

Amiir leads the other three in silence as they crouch across the dark freighter's deck. They reach a ladder and Amiir ascends it with the quickness of a cat. The others follow.

They come upon the first cabin. Inside is a large SCIENTIST in a white lab coat. He's writing on a small pad of paper, and is surrounded by delicate chemistry equipment. Amiir sneaks into the cabin quietly.

INT. GOVT. FREIGHTER (MIDNIGHT)

The scientist turns his pale face to grab a cigarette and a lighter from his desk. Amiir has entered unnoticed. He takes advantage of the situation and runs up to grab the scientist. At the moment that he goes to grab him from behind, the scientist lights the cigarette. This causes Amiir's face to burst into flames from the oil he put on earlier. He screams in response.

The other pirates run in to rescue Amiir. The largest of the three puts out the fire on his face but Amiir just lays there.

VIDEO CUTS TO BLACK BUT THE AUDIO IS STILL CLEAR

PIRATE 2

You just blinded our captain you
fucking asshole. If we wasn't gonna
kill you before, we sure as hell
are now!

The footsteps of the pirates get quieter as they walk away
from Amiir and closer to the scientist

SCIENTIST

Wait, stop! Please. I'm an
American, I speak English just as
you. We must be able to communicate
some sort of way out of this.

PIRATE 3

Hah! A way out of this? You didn't
need to say you was American,
coulda' told from just that. How's
about I cut out your tongue first
so we don't have to hear no more of
that Western peace and love
dribble.

SCIENTIST

No! I have a wife and a child...

His voice becomes muffled from a hand over his mouth. There's
a sound of waving arms and a clear struggle. Then a harsh
SNAP and silence once more.

VIDEO RETURNS. WE SEE A LS OF THE FOUR MEN IN THE CABIN

The scientist is on his back but his head is turned around,
so his face is towards the ship

PIRATE 2

Always with their wives and their
kids, I got a wife and kid at home
too, yah know. That's why I'm
robbing these sorry bastards.

PIRATE 3

Alright boss we'll take it from
here, you can still drive right?

AMIIR

I can't see a fucking thing you
pigheaded idiot.

AMIIR (CONT'D)

This whole missions a flop, you three should send the signal and just kill the lot on this ship. That won't be revenge enough for my beautiful face though. We won't be done here til' we sink this fucking ship to the bottom of the ocean.

The other three pirates exit the cabin and shoot a flare into the air. From there only gunfire can be heard below as a few men scream in agony.

INT. CAVE JAIL CELL

It has been several days since the message from the bird, and there has been no response yet. The passage of time is recorded on the wall and evident in the growth of facial hair on Oliver's face. The guard opens the door for his usual feeding routine, and slams the door shut as usual when he leaves.

The spark of an idea is visible in Oliver's eyes as he looks at the small bowl with a new hope.

Oliver promptly takes the bowl, and tosses the contents out the window. He then sits on the floor, looking satisfied with himself.

He then repeats this for several more days, until the guard brings Oliver food, and Oliver sways on his feet and falls over. This is where the guard realizes that Oliver hasn't been eating. He slams the door shut, and you can hear him on a radio calling for backup.

The door shortly reopens, and Oliver is hoisted unceremoniously to his feet and half dragged out the door by two guards. We see that the facility is dimly lit, and his cell is in a long hallway of cell doors. As they round the corner, they come to a small atrium that's filled with guards, and has several hallways leading off of it, and stairs leading to a catwalk that serves as the second floor, also leading out of the atrium.

The guards continue to drag him to a room down one of the hallways. They burst in to a well-lit room with a chair in the middle of the room with straps on it. They cruelly strap Oliver in. Guard 1 stands behind Oliver. Guard 2 stands in front of the door, facing Oliver.

OLIVER
(Groggy)
What's going on?

GUARD 1
You will eat.

OLIVER
But I'm not hun-

Oliver has no time to finish the word because Guard 1 immediately takes out a taser and jams it into Oliver's back and shocks him. There is a loud sound of electrical buzzing when the taser makes contact.

OLIVER (CONT'D)
(In agony)
AAAAAAAAAAAAAGH!!

Oliver slumps into the chair, breathing extremely heavily and covered in sweat. He is still conscious, but only just. There are small tendrils of smoke rising from behind him where the taser struck.

GUARD 1
How's your appetite now?

OLIVER
I don't..

He doesn't have time for any more words. Guard 1 immediately tasers him again, and as Oliver screams in pain, the guard punches his face with herculean strength. Oliver's head swings to the side and he is completely unconscious.

There is more smoke rising off of his body now, and he slumps forward in his chair.

GUARD 2 walks over

GUARD 2
Check his vitals.

Guard 1 checks for Oliver's pulse.

GUARD 1
Ah, he's... wait.
(beat)
He's alive.

GUARD 2
Take him back to his cell. See that
he eats.

GUARD 1
Affirmative.

EXT. SPEEDBOAT ON THE ARABIAN COAST (MIDNIGHT)

Amiir stands as he steers the boat and looks towards the shore, concerned. Isaac and the crew are sitting down, looking into their laps, waiting for Amiir to talk first. Behind them the boat is burning brightly. There is an explosion on deck, and it begins to sink.

AMIIR
(Furiously)
Of all of the ships in the Arabian Ocean, you imbeciles had to choose a freighter filled with scientists! Any other ship would have had something of more value. What happened to the easy days, Isaac!?

Isaac looks up half halfheartedly to his blabbering captain.

AMIIR (CONT'D)
(Sneering)
We used to take on cruise ships, just you and me. We'd have all of the women and diamonds we could ever ask for.

ISAAC
(reasonably)
We scared the cruiselines from ever coming out here. You know that, and it was you who said we should start doing this. Stealing from the government and taking for ourselves, you said.

Amiir looks at Isaac in disbelief. The crew looks ready to back Isaac if Amiir were to retaliate.

ISAAC (CONT'D)
I never wanted to take too much from those cruisers, REMEMBER? I told you that if WE milked the cruise ships for too long, people would see that it wasn't an unrelated incident. They caught on the moment YOU started taking too much, and killing too many.

AMIIR

What is this talk of ME taking too much? Can a homeless person live too comfortably? Can a hermit make too many friends? Can a refugee be too safe? These aren't things that concern the other, because they've lived their lives without. I'm here to live fully, and to better myself. If you idiots have a problem with that, I can find myself a new crew. Maybe some Spaniards so at least when they babble on, it will never make sense.

The crew looks at each other solemnly and they don't speak for the rest of the ride.

LS WE STOP FOLLOWING THE SHIP, AND IT SAILS OUT OF SIGHT TOWARDS THE LIGHTS ON SHORE

EXT. PORT OF BERBERA

LS THE SPEEDBOAT PULLS ALONG SHORE, A FEW HUNDRED METERS AWAY FROM THE ACTUAL PORT.

Amiir sails the boat up to a small dock outside a pub. The crew get out and fasten the boat to several wooden pylons near the edge of the dock. Isaac pulls a large cover from underneath the back seat and drapes it over the entire boat. The boat cover is a white skull and crossbones over a black backdrop.

INT. BERBERIAN PUB

The crew walks into the pub without having said a word to each other. Amiir goes directly to the BARTENDER

The bartender smiles at Amiir.

BARTENDER

Looks like you had a rough night,
the usual?

Amiir looks back at the bartender in disgust.

AMIIR

No, not tonight these scum will be paying for themselves. I'll have a pint.

The bartender reaches down to grab a pint glass. The largest of the pirates, a Somalian native who goes by FARUQ, finally speaks up.

FARUQ

Wait, Amiir. You said when we first started that if we had a night out, good or bad, we would drink to it.

AMIIR

Did I ever say that I would be paying for your sniveling asses? Maybe next time, you guys can pick the ship and we can blame you for your fuck ups.

ISAAC

That's not fair, you're going back on your word Amiir.

The bartender hands Amiir a pint and looks hopefully to Isaac. Isaac looks back as if to say he who won't be buying anything.

AMIIR

Clearly no one's word means shit around here, so I may as well. You told me that we would find a decent crew that could pull off real jobs. And yet, here you lot stand before me.

Amiir takes a long swig of his beer and breathes in relief of the tasty beverage.

ISAAC

That's not fair, we were all ready to take that ship.. But you decided to kill everyone and destroy everything. Murder isn't the answer, it's just a means by which we get things Amiir, I think you're forgetting that.

The whole crew looks as if they agree with Isaac. But when Amiir looks to them they are clearly fearful of what he may do in retaliation. Amiir puts down his pint of beer next to him and begins to yell at Isaac.

AMIIR

(Screaming)

Fair? There is nothing fair in leadership! I am your captain, you are my crew. And as a crew I expect you to fall in line...

While Amiir screams at Isaac, he doesn't see that Faruq has made his way behind him. Before Amiir can get any further into his lecture, Faruq brings the pint glass down onto his head. From here the entire bar gets into the action. A man that was standing to their right who overheard all of this proceeds to tackle Isaac, who he sees as a threat. Isaac knocks the man off of him, and the crew begins to gang up on Amiir, who is looking around confused amongst the fighting. For the first time, Amiir is alone, with no support. His crew circles around him, and we hear the assault blow by blow. When they back away and the energy in the room calms down, we see Amiir a bloody mess, a pathetic lump. A sharp contrast of the lively man we saw before.

INT. ATOMIC WEAPONS ESTABLISHMENT - AVERY'S OFFICE

CU OF A PICTURE ON AVERY'S DESK THAT SHOWS THE MAN THAT WAS JUST PLEADING ON THE SHIP ISAAC WAS ON, REVEALING THAT HE WAS AVERY'S HUSBAND,

ZOOM OUT TO AVERY IN HER OFFICE WORKING.

Avery is hard at work on her computer. Her screen is just as cluttered as her desk is, multiple windows open, email notifications, and she moves between them with what looks like indifference.

She turns away from the computer and picks up her office phone, and dials the secretary.

AVERY

(Confidently)

Yes, Carmen, please let Mr. Edwards know that I've sent him the final draft of Project Delta.. Yes, thank you.

Avery puts down the phone, satisfied. As she sends an email, Avery is distracted by her phone buzzing.

The messages are superimposed on the lower right corner of the screen, as if we were looking at the phone too. New message from John Peters, telling her that he had a good time with her at the cafe, and would like to see her again. She reads this and smiles. She responds that she would like to see him too. They continue their correspondence over a brief time, and set up another date for next week.

The secretary comes in to Avery's office.

SECRETARY

Mr. Edwards would like to see you.

AVERY

(Smugly)

I'm sure he would.

INT. ATOMIC WEAPONS ESTABLISHMENT - MR. EDWARDS' OFFICE -

MOMENTS LATER

Avery walks into the office and sits down in front of Mr. Edwards' desk. She seems more confident than the last time she was here.

MR. EDWARDS

(Condescendingly)

So, you've finally completed your contribution to Project Delta.

AVERY

(Indignantly)

Yes, Mr. Edwards, I have.

MR. EDWARDS

And you believe that you've done everything in your capacity to utilize an efficient process?

AVERY

Of course I do.

MR. EDWARDS

I do not. The amount of space in the reactor clearly allows for nearly twice as much U-235 as your original design.

AVERY

Yes sir, but if you increase the Uranium count by even a minute amount..

MR. EDWARDS
(Interrupting)
We are going for as much energy
output as possible, are we not?

AVERY
(Agitated)
Yes, but..

MR. EDWARDS
(Interrupting again)
And this is what you were tasked
with several months ago, is it not?

AVERY
(Frustrated)
Yes, sir, but..

MR. EDWARDS
(Angrily, almost shouting)
Then why have you not done so? I
expect this facility to run at its
fullest capacity! We are trying to
help people, Ms. Lowell, not
pacify..

AVERY
(Interrupting, yelling
over Mr. Edwards)
WE WOULD ALL DIE!! That much U-235
in one reactor is enough to
completely throw off the
stabilization of the reaction! The
entire facility would melt down and
you would have a disaster of
catastrophic proportions on your
hands!

Mr. Edwards springs to his feet.

MR. EDWARDS
(Incredulous, and then
furious.)
YOU WILL LEAVE THE MANAGING OF THIS
COMPANY TO ME!
Thank you for your input, Ms.
Lowell, but you will leave your
reservations at home, where you
will promptly be returning. This
reactor will be built without any
further help from you! Your
contributions are appreciated, and
your opinions swiftly dismissed.

MR. EDWARDS (CONT'D)

You have failed to meet my expectations since you arrived at this company, and I have spent much time wondering why we've kept you on as long as we did. You will pack your things, and turn your ID badge in to Bertram on your way out. Good day, Ms. Lowell.

Avery is unable to believe what she's hearing, she begins to walk out, but turns to face him one more time.

AVERY

If you do this, you'll kill us all!

MR. EDWARDS

(Ferociously)

I SAID, GOOD DAY!

Avery is flustered and leaves the room hurriedly. Mr. Edwards turns to his phone.

MR. EDWARDS (CONT'D)

(On the phone)

Yes, send an officer up to see Ms. Lowell out of the building. Then get Frank on the phone. We have a great undertaking on the way.

INT. CAVE JAIL CELL

Oliver is sleeping on the floor of his cell, when a bird flies between one of the bars on the cell door with another note attached to its leg.

Oliver stirs from his sleep, and awakens immediately when he sees the bird. He races over to it and hurriedly unfurls the note.

The note reads, "Oliver, thank god you're alive! I saw your family when they were brought in, your wife and child are alive, but they weren't in good shape when I saw them. I think that with the right planning, we could save them."

Oliver considers the note for a second, and then looks worried.

OLIVER

My... *child*? Oh no, what about..

Oliver is cut off as we CUT TO Flashback.

INT. JAIL COMPLEX - WILLIAM'S MEMORY

We see a man slumped in the corner of a cell, barely conscious. He is dressed in an officer's uniform that has been dirtied by the cell. In the distance, a door slams, and voices are heard. This causes the prisoner to stir and look through the 3 slats on the wooden door of his cell.

There are four GUARDS, 2 in front, and 2 behind a WOMAN and her CHILD. The Woman has a bruise on her face as though she's been slapped hard, and walks with a slight limp. The Child has a scratch on one cheek, and a bloody arm.

GUARD 1

Move along!

WOMAN

Please, I'm try- Agh!

The Woman is kicked in the back by a Guard behind her, and she falls hard to the stone floor.

CHILD

Mama!

The Child tries to run to the woman, but another guard cruelly yanks them back by the hair, causing them to wimper in pain.

The Guard hoists the Child up by the hair, so that the two are eye level, tears are streaming down the Child's face, but they make no noise.

The Mother is on the ground but turns and watches silently in horror.

GUARD 2

(Menacing)

That's right, don't you dare make a noise, you *shit*.

I had a lot of fun dealing with your brother, and he was a whiner if there ever was one. Keep quiet, or you'll be joining him soon.

The Mother gets back to her feet, and is pushed forward by a GUARD before she can say anything to her Child. The group continues down the hall, past William's door.

THE GUARDS ARE OFF SCREEN NOW, BUT WE SEE WILLIAM BY THE CELL DOOR, DESPERATELY LISTENING FOR MORE INFORMATION.

GUARD 1
They've been a right pain in the
ass, this lot.

GUARD 2
Lets see if the lower levels teach
them any discipline.

GUARD 1
You read my mind.
()

EXT. THE REACTOR

Two news anchors in the BBC studio are getting ready for their broadcast. They arrange their notes, and receive the countdown to begin their story.

WS OF ANCHORS AT DESK

ANCHOR 1
The Atomic Weapons Establishment is
unveiling their reactor today,
which has potential to solve the
European energy crisis.

THE ACTUAL NEWSCAST IS SHOWN ON THE SCENE, AS IF THE VIEWER WERE WATCHING IT.

ANCHOR 2
With much of Eastern Europe in
total blackout, this reactor will
be a worldwide beacon of relief.
And now, we go live to the site for
the unveiling and initiation of
this great undertaking.

THE NEWS CAST ZOOMS IN TO THE REACTOR SITE AS THE NEWS GRAPHICS FADE AWAY AND THE ANCHOR'S VOICE FADES OUT. THE REACTOR IS LARGER THAN LIFE, IT COULD LIKELY BE SEEN FROM SPACE. WE ARE THERE NOW. ZOOM IN ON MR. EDWARDS AT A PODIUM IN FRONT OF THE REACTOR. THERE ARE NEWS TEAMS AND AUDIENCE MEMBERS CROWDING THE SITE, ALL CLAMORING TO BE CLOSE ENOUGH TO THE SPEAKER, WHOSE VOICE BOOMS OUT OVER THE CROWD.

MR. EDWARDS
(Full of pride; with
relish.)
Today!

CUT TO A FAMILY IN A FOREIGN HOUSE EAGERLY WATCHING THE BROADCAST.

MR. EDWARDS (CONT'D)
Today marks the beginning of a new
era!

CUT TO PEOPLE IN A BAR STOPPING THEIR REVELRY TO WATCH THE BROADCAST.

MR. EDWARDS (CONT'D)
Today, we rewrite history..

CUT BACK TO THE INTERIOR OF A FARM HOUSE IN THE MIDDLE OF NOWHERE, AN OLD COUPLE WATCHES THE BROADCAST ON A TV IN THEIR LIVING ROOM.

as the generation that got
civilization back on track!

CUT BACK TO THE REACTOR SITE, SLOW ZOOM IN ON MR. EDWARDS, THE CAMERA IS SLIGHTLY BELOW HIM TO MAKE HIM LOOK TALLER AND MORE MAGNIFICENT.

MR. EDWARDS (CONT'D)
(As if preaching)
This reactor is powerful enough to
give light back to the entire
planet, not just this continent.
Today is not the day we save
Europe. Today.. Today, friends, is
the day we save the world!

Mr. Edwards pauses to let the impact of his words sink in as the crowd goes wild. He turns to his engineers.

MR. EDWARDS (CONT'D)
(As if introducing a
celebrity.)

And now, the moment we truly have
all been waiting for.. The moment
we make history.. Gentlemen!
Commence the reaction!

The crowd roars with excitement now, their cheering before
was nothing compared to this. Confetti cannons shoot shreds
of colorful paper into the air, partially obscuring our view.

A thunderous mechanical sound is heard, and then the reactor
whirs into life. We hear the reactor beginning, and the
whirring is louder and louder as Mr. Edwards stands below in
the center of it, with his arms outstretched. The reactor is
overwhelmingly loud now, and extremely high pitched.

EXT. ALLEYWAY (LATE NIGHT)

Carolynne has fallen asleep against Isaac. Isaac's son looks
incredibly enthused about the story he's being told. He
stares up at his dad as if he were the greatest storyteller
alive. Isaac continues to take swigs from his flask as he
tells his story.

BOY
Stop drinking so much dad, if you
keep this up we'll never get to the
end.

Isaac looks half drunkenly confused and half repulsed by his
son's statement.

ISAAC
Stop drinking!? Boy this liquor is
the memory elixir I need to keep
telling you the damn story, but if
you don't want to hear anymore you
can just go to sleep.

Isaac says this slyly knowing that he's won.

BOY
That's what you always say dad, but
every night you still fall asleep
before me and you never finish the
story.

Isaac is taken back once more by his sons statement but this time he smiles back acknowledging his son's intelligence.

ISAAC
Alright, alright cunug I'll save
the liquor for later.

He says this and takes one last swig of his flask which he drains in one gulp. He puts the empty bottle in his pocket.

ISAAC (CONT'D)
So where were we?

BOY
The pub

ISAAC
Oh, right, right. So the crew had a
scuff with the captain. If only he
knew what we had in store for him
later that day.

The boy notices Isaac's slip-up but doesn't say anything. Isaac doesn't even realize what he's said to his son.

EXT. BERBERIAN PUB (MORNING)

Amiir lays on the ground with his head against a bag of rice. His clothes are ripped from the fighting. The light from the sun slowly creeps across his face. Once the light hits his eyes he groans loudly and buries his face deeper into the bag.

INT. BERBERIAN PUB BEDROOM (MORNING)

Isaac is sitting on his bed rummaging through papers while the rest of the crew sleeps. Each crew member has his own bed and his own wench. The clock inside strikes 8 which causes a bell to toll eight times. The women all wake up promptly, they already have their things collected and they leave together. The bed next to Isaac's is empty. Isaac sets his papers to the side, he gets up and begins to talk much like a leader would.

ISAAC
Alright gentlemen, today's another
day.

The crew begins to stir out of their beds. Gaffe is the first up and he looks to Isaac expectantly.

ISAAC (CONT'D)

I've found us a government freighter that's just off the coast. It's exporting 200,000 barrels of oil across the sea, and we're going to make sure it doesn't get there.

The crew responds with a cheer as they look at each other, the fear in their eyes that Amiir had instilled is now wavering.

FARUQ

So how are we going to go about this? I'm NOT going to come back empty handed again. My family needs to eat. And I need a drink.

The rest of the crew rallies again clearly agreeing with Faruq.

ISAAC

Today will be different than any other expedition we've gone on.

He looks seriously at his crew, who sit with baited breath.

ISAAC (CONT'D)

Today there is no captain, only the crew. We'll take the ship and we'll return to the harbor leaderless. When we begin to board I'll give the signal, and everyone will yield what they're doing.

FARUQ

Why would we yield? I thought you said we're going to take this ship.

ISAAC

Sometimes in order to move forward, you must take a step back first.

The crew recognizes that Isaac is suggesting a mutiny. The door swings open and a battered Amiir enters like a dog with its tail between its legs.

ISAAC (CONT'D)

Oh how the mighty have fallen, Amiir do you have something to say to us?

The crew looks at Amiir with hate in their eyes.

AMIIR

I came up here to tell you lot,
that I'm sorry. I've been harsh on
ye' for nothing. It's not your
fault that we didn't come back with
a booty last trek, it's mine. Now
let me buy all of ye' a pint before
we head out.

Amiir looks to Isaac first. Isaac nods in response to Amiir's apology. He then looks to the crew who repeat the nod given by Isaac.

AMIIR (CONT'D)

(to Isaac)

From the grin on your face I take
it that you found a ship?

ISAAC

(loathingly)

Oh, I found a ship, brother. It's a
tough one, but they can handle it.

AMIIR

(Clears his throat)

Don't you mean, WE can handle it?

ISAAC

Right, we...

Isaac puts both of his hands over his mouth as if he was praying. He isn't praying however, just figuring out how to not tell Amiir what he has planned.

ISAAC (CONT'D)

Listen Amiir, we all appreciate the
beer and the promises. But we need
to have a real conversation about
last night...

AMIIR

Oh we can save that petty nonsense
for later, there's 6 beers
downstairs with your names on them.
Either we can chit chat for an hour
and let those beers get warm.

He says this and looks around. The crew responds as expected, they begin to stir because they haven't had a drink in a few days.

AMIIR (CONT'D)
Or we can go downstairs grab us
those beers, and then go earn
ourselves a pile of cash.

The crew rallies behind this statement and begin to cheer as they walk out the door.

Amiir and Isaac are the only two left in the room.

AMIIR (CONT'D)
Don't try anything stupid brother,
we've been doing this together for
a long time.

ISAAC
Yes brother, we have. A bit too
long.

Isaac exits on this statement and leaves Amiir standing in the doorway. He stares intensely at Isaac as he walks away down the hall. The look of hatred fades to one of fear once Isaac is out of sight. He then takes off, out of the room and down the stairs to his expectant, hostile crew.

EXT. SPEEDBOAT ON THE SOMALIAN COAST (MIDDAY)

MS OF GAFFE AND FARUQ IN THE FRONT OF THE BOAT

They're looking straight ahead to the English cruiser. The ship is smaller than the previous frigates. It's darker than the previous ships as well. Amiir is piloting the boat from the back but he's seated this time. Isaac is looking at a portable GPS and comparing his surroundings to the little green arrow blinking on and off.

AMIIR
So how much further...
(sarcastically)
Captain?

The crew laugh at this statement and look to Isaac for his response.

ISAAC
Oh, captain? I'm flattered, I could
really get used to that Amiir, I
really could.

AMIIR
How about a bet then?

Gaffe bursts into the tense scene.

GAFFE

Oh, oh, oh, a bet. I'll put 100
shillings down on Captain Amiir.

Isaac looks at Gaffe, half flabbergasted by his outburst and half disappointed in his response.

ISAAC

Gaffe!

GAFFE

(quickly)

Sorry, Isaac sir, but you see the
size of this native fuck.

He says this extending his hand out to Amiir which Amiir snatches out of the air and squeezes. Amiir looks deep into Gaffes eyes. Gaffe struggles to break the grip, clawing at his hand like a coyote in a trap.

ISAAC

Cut that shit out, Amiir. Can't you
just be civil for one expedition?

AMIIR

We're pirates Isaac. There is no
civility or chivalry among thieves.

Amiir and Isaac stare intensely at eachother once more and Amiir relinquishes Gaffes hand. Gaffe squeezes his hand and kisses his fingertips as they regain color. Faruq interrupts this time.

FARUQ

(To Amiir)

So this bet...?

Isaac nods in response to this, expecting Amiir to continue.

AMIIR

Oh right, the bet. Isaac we've
known eachother since childhood.

ISAAC

(reluctantly)

I know Amiir, you remind me
constantly.

AMIIR

And I've ALWAYS been the captain
right?

The crew nods subconsciously as if to answer this question.

ISAAC

Right.

AMIIR

Well today I'm going to let you play captain and IF you can return to the shore with this ship in tact, you can be the captain of the crew forever. I'll walk away. I can see how you're all looking at me and I just hope I make it out of this endeavor with the rest of my face.

Amiir says this and his right hand goes to his scarred face. For the first time Amiir has lost his confidence, and he looks genuinely frightened.

AMIIR (CONT'D)

But if you can't make it across the sea with this vessel, you'll see the contrary. You'll never be the true captain of this ship, or this crew. You'll let me walk away, alive.

Amiir extends his left hand in confidence, looking his old friend in the eyes. This is the first time Amiir has treated anyone around him as an equal.

ISAAC

Deal.

FARUQ

Oh come on! What kind of bet is that?

AMIIR

The only one that matters. The title of captain means everything in our world. You,

Amiir looks to the rest of the crew, not facing Isaac this time.

AMIIR (CONT'D)

...low lives might not get it. But Isaac and I understand, he who controls the ship controls your world. All this time,
(to Isaac)

AMIIR (CONT'D)
You've just watched from the
passengers seat. Today,

Amiir removes his hand from the engine block and the boat slows to a stop. He beckons for Isaac to take the handle.

AMIIR (CONT'D)
you can have the wheel.

Isaac looks to Amiir with regret in his eyes for what he has planned to do. Isaac grabs the throttle, squeezes hard and they're off once more.

INT. I.S.T.A. BUILDING - DAY

The Inter Stellar Transportation Agency is located in Gipsy Hill, London, and has an excellent view of the London skyline through it's large, panoramic windows. The interior of the building is futuristic and white, and in the large atrium, there is a fountain display with exotic green plants, and at the desk is a female RECEPTIONIST behind 2 widescreen computer monitors, dressed in business professional attire with chic glasses and a headset. There are people going back and forth through the building. Some dressed as officers, pilots, engineers, employees, and of course, patrons. Over the loudspeaker, a cool female voice announces things like "Book your trip to Mars for Founder's Day, slots are filling quickly." and "The I.S.T.A. Is pleased to announce the latest in luxury interplanetary travel. Come celebrate with us, the unveiling of our newest fleet in June."

Avery walks through the front door straight past everyone, she takes in nothing as she beelines to the reception desk. She is clearly not herself, "frazzled" would be too calm a word to describe the mental state she's in.

Avery approaches the RECEPTIONIST.

RECEPTIONIST
(Not bothering to look up
from her screens)
Yes, hello, welcome to the
I.T.S.A., how might I be of service
today?

AVERY
(Speaking quickly)
I need to commission a ship,
quickly.

RECEPTIONIST

And what would be the nature of
your flight?

AVERY

(Briefly contemplating)
Immediate relocation.

RECEPTIONIST

(Quickly typing and
looking something up)
Ah, yes, that normally would not be
problematic...

(Looks up from computer
screen)

Unfortunately, our fleet is nearly
entirely departed at the moment,
save for one Captain's Shuttle that
is scheduled for flight later
today.

(Condescendingly)

And seeing as you're clearly not a
Captain, I must say, you really
have no chance of riding along.

AVERY

(Desperately)

PLEASE, there must be something you
can do! I only need 5 seats, for
myself and my son's family,

Avery slams her purse on the counter

AVERY (CONT'D)

Money is not a problem for me, I
can pay our way, whatever it costs!

RECEPTIONIST

(Smugly)

Madam, I suggest you calm yourself
down. There is just not-

A CAPTAIN approaches the desk, he is a tall man in a smart
military coat. He is moderately decorated, and has a trimmed
beard and mustache. He is very well groomed and gives off an
aura of authority. His voice carries when he speaks, and he
is commanding.

CAPTAIN

(To receptionist)

April, do excuse me for
interrupting, but I need to confirm
our schedule. Have any conflicts
arisen?

RECEPTIONIST

(Extremely professionally)
No, sir. The cargo was loaded
several hours ago, and your flight
crew is completing pre-launch
inspections as we speak. Your ship
should be ready within the hour,
sir.

CAPTAIN

(With a smoldering smile.)
Excellent, April, thank you. You
really are worth every dollar they
pay you.

RECEPTIONIST

(Gently blushing)
Thank you, sir.

The Captain winks slyly at the receptionist and begins to
walk away. Avery turns to him as he's leaving.

AVERY

(Imploringly)
Please, sir, wait!

CAPTAIN

(Taken aback that he would
be addressed by this
strange woman.)
Yes?

AVERY

Please, sir, I beg you, please take
my family and I with you!

CAPTAIN

(Puzzled)
Madam, I'm not entirely sure I
understand...

AVERY

(Insistent)
Please sir, we're in grave danger..
I don't have time to explain, but
if my family stays here very much
longer, we're certain to die.

CAPTAIN

(Sternly)
Is someone threatening you?

AVERY
(Desperate for any way
onto the ship)
Yes, yes we're being threatened.

CAPTAIN
(Reasonably)
Well, I'm sure that this isn't a
problem that the local authorities
couldn't hand-

AVERY
(Talking over him)
No sir, it's far past that! Please,
I can pay anything you wish.

CAPTAIN
(Contemplating)
Hmm..

Avery shoves her purse into the Captain's hands.

AVERY
Here! Take it all, there's much
more where that comes from.

CAPTAIN
(Taken aback)
Look, Ma'am, if you're clearly this
desperate, I can help you. We'll
talk about money later. I do have
four seats left, I think we could
accommodate you for the time being.

AVERY
(Crestfallen)
Four?...

CAPTAIN
(Regaining himself)
Yes, four seats.

AVERY
(Knowing the choice she
has to make)
Very well. I'll gather my family.

CAPTAIN
(Warning)
Meet us at launch pad 6 in 45
minutes, we have an extremely tight
schedule, and we will not wait for
you.

The Captain begins walking away.

AVERY

Y- Yes, sir. Thank you so much, I
cannot tell you what this means.

EXT. ENGLISH CRUISER (LATE AFTERNOON)

Isaac and the crew have pulled up alongside the English Cruiser. We can see now that the ship is pitch black, which is a much different shade than the normally light grey stainless steel ships. Right above them the characters F036 can be read on the hull of the ship.

ISAAC

Alright, so this time I've decided
that our once great, captain will
lead us into battle

Isaac says this and looks to Amiir

ISAAC (CONT'D)

There are very few men aboard this
ship

He says this and pulls out the can of oil from the back of the boat. He dips his hand in and begins to illustrate their plan, just as Amiir had done earlier. He draws a large oval to represent the ship

ISAAC (CONT'D)

Typically the living quarters for a
small ship like this are on the aft
end.

He says this and puts several dots on the right side of the oval.

ISAAC (CONT'D)

At this time they should all be in
the mess hall however, so we should
be able to take this cleanly and
efficiently...

AMIIR

(interrupting)
With no casualties!

Faruq laughs out loud, louder than he had intended. Amiir and Isaac both shoot him a look. Amiir looks scorned whereas Isaac looks as if Faruq were about to spoil a great surprise. Gaffe looks down in embarrassment .

FARUQ
(sarcastically)
Right... No casualties.

Isaac ignores their squabbling, and continues. He dips his hand in the oil a second time.

ISAAC
(Louder)
Gaffe and I,

Gaffe looks up excitedly at Isaac.

ISAAC (CONT'D)
As soon as Amiir and Faruq take out
the men on deck, Gaffe and I will
be here. Which is where Gaffe?

He asks this and draws an X near the few dots he's made. Like a teacher, he's expectant of his pupil to answer.

GAFFE
The captains quarters, captain.

ISAAC
Aye, the captains quarters. And
once we get the captain we have the
ship.

Isaac says this and draws an even larger circle around the already obtrusive oval that's been sketched along the ship. Isaac then methodically puts the oil can back under the back seat, and dips his hands in the water to wash all of the oil off. Making sure to not make the same mistake Amiir has in the past.

AMIIR
Well let's just not stand here like
a bunch of bumbling idiots. Let's
get ourselves one last ship!

The crew responds with a thumbs up, and half smiles. They are clearly much less excited about this venture, than any other.

Gaffe and Isaac grab two ladders from the side of the boat, they place the ladders on the far end of the boat to angle them, this way they do not stick out over the edge of the hull too far. Amiir and Faruq look to each other and Faruq grabs the ladder in front of him. He looks to Amiir and with one hand beckons for Amiir to get on the ladder in front of him.

Amiir reluctantly grabs onto the ladder. He and Faruq climb silently. They make it three quarters of the way up.

Amiir is climbing much slower than normal, and stays at Faruq's pace. Isaac stands beneath them ready to bellow the order.

Amiir grabs the hull of the ship just before Faruq does. He begins to swing his leg over.

ISAAC

Yield!

Isaac yells this and on cue, the pirates pull the ladders out from under Amiir and Faruq. Faruq dives into the crystal blue ocean on the right and Amiir is already halfway onto the ship.

AMIIR

You idiots really think you can get rid of me that easily...

Isaac has very little time to perform the deed that he's practiced in his head all day. He grabs the oil can again from underneath the back seat. He rolls up a napkin from his back pocket, stuffs it into the can and lights the napkin on fire.

Amiir sees this and his eyes light up. The can is thrown upwards to Amiir. It hits the hull next to him and Amiir erupts into a pillar of flames. A younger soldier is the first to see the pillar of flames that is Amiir. The siren on the boat begins to ring and men can be heard piling onto the deck.

SOLDIER

Stand down! Or we will be forced to shoot you!

Amiir screams to himself and starts to run at the soldiers. The soldiers as a unit grab their weapons aim them at Amiir and begin to fire. The once great captain collapses upon the deck, a bloody, burned mess.

ISAAC

(To his crew)

We need to get out of here, there's no earning this ship today. It's too large and without a man to steer it, we're screwed.

The crew looks at each-other, reluctant to leave such a promising venture. Isaac never looks away from the fire aboard the deck. Gaffe grabs the throttle and drives the ship back toward land. Faruq grabs the two ladders from the side of the boat, he drops them into the water and they slowly sink into the crystal clear void.

EXT. I.T.S.A. LAUNCHPAD 6

The large Captain's ship is at the launchpad, and workers are wheeling cargo back and forth from the ship in last minute preparations. There are men with clipboards checking things off and getting ready for launch. Avery and her family stand about 60 feet from the ship.

AVERY

(Solemnly)

Alright, Oliver, you take your family and get on board, I'll be on in a moment.

OLIVER

Mother, I-

AVERY

(Interrupting)

Oliver, go! Get them on the ship, the Captain will not wait for us! I just need to make one last minute arrangement and I will be with you shortly!

Oliver takes his wife and two children to the ship. They walk in, and it's surprisingly luxurious. It's fancier than the most elaborate first class airplane, with large seats, many windows, and many rooms. No expense was spared on this ship. It is fast, powerful, and comfortable. This is where the Captain is most at home.

OLIVER

(Looking out the window)

I do hope Mother hurries up, she's cutting it too close.

The ship begins to fill with cargo and crew members, and one by one, all the seats fill. Oliver begins to look around, worried.

OLIVER (CONT'D)

But wait, where is...

The Captain comes over the loudspeaker.

CAPTAIN

All crew, prepare to launch Cross Orbital Flight 5687. We all know that this is not a mission to be taken lightly, please prepare yourselves as such. We launch in 15 seconds.

The Captain begins counting down.

OLIVER

NO

Oliver looks out the window as his mother stands on the launchpad tearfully waving goodbye. The ship's thrusters start, and the noise overpower's Oliver's yell.

OLIVER (CONT'D)

Mother!

Avery watches tearfully as the ship flies away, until she cannot see it anymore.

EXT. SPEEDBOAT ON THE SOMALIAN COAST (MIDNIGHT)

The boat skids quickly across the water as the crew look to each-other. Isaac is still staring off into the direction of the boat that they left Amiir to die on. Gaffe and Faruq begin to whisper to each-other while the others just listen. They both look at the distracted Isaac as they begin to talk about him.

FARUQ

(whispers)

He's useless.

Gaffe looks at Faruq stunned.

GAFFE

(Whispers even quieter)

How can you say that about the cap'in when he's standing right there?

FARUQ

Because he's just standing there. A man who can't stick to the plan and follow through, isn't a man at all.

GAFFE

So what is you saying? We knock out the cap'in take the ship, and then what?

FARUQ

And then Gaffe, we go to the moon.

Gaffe's eyes light up, finally something that interests him more than sailing on the crystal blue ocean. Sailing in the infinitely deep nether sounds much more appealing to him.

GAFFE

The moon? But you's said, it's impossible.

FARUQ

That's what I thought too, but there's a serious change going on right now. You illiterate morons probably never read the news, but we have a short window that's closing quickly.

Gaffe looks to Faruq and nods. In an instant he's abandoned his loyalty to Isaac, in order to accomplish his life's goal. Faruq and Gaffe look to each other one last time, and they walk forward, causing the boat to lurch. No one is twisting the throttle so the boat begins to slow.

Isaac finally snaps out of his stupor and looks to his crew who is within a foot of reaching distance.

ISAAC

Why're you two looking at me like that?

The two say nothing, but stare grimly at him.

ISAAC (CONT'D)

No, wait, stop... I order you to stop!

He screams this scrambling for the edge of the boat, grabbing for his uzi. The pirates see his motives and move faster than he. Gaffe grabs Isaac's hand right before it grabs the gun, Faruq grabs Isaac's head.

FARUQ

Sorry captain, it's just business.

He says this and proceeds to bang Isaac's head against the steel hull of the small speedboat.

INT. CAVE JAIL CELL

Oliver kneels at the side of his door, a shiv in his hand that he's made from scraping a metal spoon against the walls of his cell to sharpen it into a point. As he waits, you can hear a GUARD approaching the cell.

As the guard opens the door to pass a plate of food to Oliver, he grabs the guard's arm and the plate falls to the floor.

In one motion, Oliver pulls the guard into the room and stabs him in the neck with the shiv he's been holding on to. Oliver is shaken, and covered in blood, but looks determined and exits the cell and rushes down the hallway.

O.T.S. FOLLOW OLIVER AS HE RUNS

As Oliver sprints down the hallway, he slides to a stop in front of William's cell door.

OLIVER

William!

Williams already pale eyes have lost some color, and his once short hair has been completely shaved off.

WILLIAM

Oliver! I didn't think I'd ever see-

OLIVER

(Interrupting)

There's no time for that, come on,

Oliver unbars the door and bursts into the cell. As light from the hallway streams into the room, we see William standing in shock. The time William has spent in the cell hasn't been kind to him, he is dirty, battered and bruised, and unshaven, but there is still some life in his eyes.

OLIVER (CONT'D)

We need to rescue my family, and get out of here! Do you still know where they're being kept?

WILLIAM

I think so, it's been a long time since I was brought in, but I think I remember the hallway they were led down.

OLIVER

Good, come on then, you can point me in the right direction!

Oliver begins to head out of the cell.

WILLIAM

(Forlorn)

Wait, Oliver, I..

OLIVER
(Indignantly)
William, there's no time! My family
are being subjected to God knows
what, and I can't just sit here and
talk! I finally have the chance to
save them! Come on!

WILLIAM
Oliver, it's your son.

OLIVER
..Jacob? What about him?!

WILLIAM
Oliver, I'm so sorry to have to
tell you this..

OLIVER
WILLIAM, OUT WITH IT!

WILLIAM
Oliver.. They killed him.

Oliver stumbles, and turns to look at William, almost not
hearing what he's saying.

OLIVER
(Horrificed)
What?.. Who?.. How? WHAT DO YOU
MEAN THEY'VE KILLED MY SON?!

WILLIAM
(Nervously)
Oliver, he was crying and the
guards didn't like it, and I tried
to save him-

Oliver slams William up against the wall and presses his arm
on William's neck and holds the shiv in his other hand right
in William's face.

OLIVER
(Ferociously)
What do you mean, you tried?!
CLEARLY, YOU DIDN'T TRY HARD
ENOUGH, OR MY SON WOULD STILL BE
ALIVE!

WILLIAM
(Angrily)
You think I would just sit idly by
while these monsters murder an
innocent child?

WILLIAM (CONT'D)

I tried to save him, and then they knocked me nearly unconscious. I couldn't move a muscle and had to watch while they did it! But by all means, keep yelling, we don't attract enough attention as it is being out in the open!

OLIVER

LET THEM COME THEN!

As Oliver says this, two GUARDS with long batons run down the hallway right at Oliver and William. Oliver immediately releases his hold on William and charges the guards full on. He ducks over the first guard's swing and tackles the man to the ground and stabs him in the neck. As the GUARD screams in pain and horror, Oliver turns to take the SECOND GUARD out, but William has beaten him there. They struggle, and the second Guard starts strangling William with his baton. Oliver stabs through the guard's hand with his shiv, which causes the Guard to release William and yell in pain. Oliver shoves the entire shiv through the guard's neck, and the two grab the fallen guards' batons. Oliver is covered in blood, and some sprayed on William.

OLIVER (CONT'D)

Lets go.

The two take off down the hallway as alert sirens begin to sound in the prison complex.

INT. CAVE JAIL COMPLEX

Oliver and William round a corner and come to a dimly lit hallway with a single door at the end of it. They are both bloody and bruised, presumably from fighting off other guards on their way. They still carry the batons that they stole from the guards earlier. They look at each other, and with a silent nod, run down the hallway, and bash the door in.

Oliver isn't prepared for what he sees here, this is the Warden's office and the WARDEN is at his desk, looking at security monitors of the prison while OLIVER'S WIFE is manacled to the wall in the corner.

The Warden is a menacing man, he is large, and speaks in a deep, gravelly voice.

The Warden stands up as soon as Oliver and William break in.

OLIVER

William, free my wife. As for you,

He points at the Warden.

OLIVER (CONT'D)

It's over. I'm going to kill you
for what you've done.

The Warden laughs at Oliver's claim.

WARDEN

You'll never make it out of here.

The Warden pulls a pistol out of his desk drawer and aims where Oliver was. As soon as the Warden looked down at the desk, Oliver sprang towards the Warden already swinging the baton at the Warden's head. The bat hits, and the Warden is knocked over and disoriented, but he quickly regains himself. The Warden bashes Oliver in the face with the butt of the pistol and cuts his forehead, which begins bleeding profusely. The Warden aims a shot at Oliver, but misses when Oliver gets to his feet. The Warden tries to hit Oliver again, but Oliver hits the gun out of the Warden's hand, and the gun slides across the floor. Oliver jumps for the gun, but the Warden pushes a table into Oliver, which knocks him over again. As the Warden gets the gun, William takes one of the chains that had bound Oliver's wife, and whips it at the Warden. It gets wound around the Warden's free hand. With gargantuan strength, the Warden uses this to yank William towards him, and when William stumbles, The Warden turns to face William now, and shoots him in the left shoulder.

OLIVER

William!

Oliver charges the Warden now, as William is lying on the ground bleeding out. The Warden sidesteps Oliver's advance, which sends Oliver crashing into the Warden's desk. Oliver sees a sharp letter opener on the desk, and grabs it.

The Warden turns around to finish off William, and just after he pulls the trigger, and shoots William in the head, Oliver comes from behind the Warden, and stabs him in the throat with the letter opener.

Oliver runs over and embraces his wife, who is sobbing with gratitude, and holding their DAUGHTER.

OLIVER (CONT'D)

It's okay, it's all over now. Lets
get out of here.

They walk out of the room.

EXT. JAIL COMPLEX

We see the main gate of the jail complex. There are guard towers with searchlights on them, and the alarm sirens are still blaring from earlier.

Oliver runs out the front door with his wife and daughter. As they run, they pass the fences that surrounded the prison complex, and break free.

OLIVER

We did it! Come on, I bet if we keep going we can find some way to get off this planet.

OLIVER'S WIFE

Yes, there's got to be something, there just has to be.

Oliver stops running, his wife and child slow down with him.

Oliver turns to face his wife.

OLIVER

I love you.

OLIVER'S WIFE

I love you too.

They kiss.

OLIVER

(With new hope.)
Come on, lets keep moving.

OLIVER'S WIFE

(smiling)
Okay.

They keep moving away from the jail cell.

EXT. JAIL COMPLEX - MOMENTS LATER

As Oliver and his family are running, they come to, literally, the edge of the woods they were running through. They stop at what looks like a plasma wall in front of them.

OLIVER'S WIFE

What is this?

OLIVER
(With realization)
No.. No, it can't be..

OLIVER'S WIFE
Oliver, what's happening right now?

OLIVER
This is a terra-shell.

OLIVER'S WIFE
You mean?

OLIVER
Yes, we were in a terraform dome...

OLIVER'S WIFE
(In horror)
No, that's impossible! We've got to
get out of here!

OLIVER
And go where? This means that the
rest of the planet is a wasteland!

OLIVER'S WIFE
(Defeated)
Oliver, there's got to be some way!
We've come s far already!

OLIVER
(forlornly)
If only that were true..

THE CAMERA PULLS OUT FROM OLIVER AND HIS FAMILY, AND OUT OF
THE PLASMA TERRA-DOME TO SHOW THE REST OF THE DESOLATE PLANET
IS NOTHING BUT ROCK. THE DOME SHOWS AS NOTHING BUT A LIGHT
BLUE SPECK ON A GREY, BARREN WASTELAND.

EXT. THE REACTOR

CUT TO AN EXTREME LONG SHOT OF THE REACTOR FROM A FIELD FAR
AWAY. THERE IS A TREE LEANING IN THE RIGHT SIDE OF THE FRAME,
AND THE OUTLINE OF THE REACTOR IS A MONSTROUS BLIGHT ON WHAT
WOULD OTHERWISE BE A SERENE, NATURAL VIEW.

CUT BACK TO THE REACTOR.

The reactor reaches the climax of its operation now, and then all of a sudden, stops. Silence for one second as the crowd looks bewildered.

CU OF MR. EDWARDS' FACE

Mr. Edwards looks confused, and then, he looks horrified, as time slows down.

FREEZE ON MR. EDWARDS FACE, AND THEN CUT TO THE REACTOR.

Within milliseconds, the reactor is absorbed into itself, and then blasts into a colossal explosion.

CUT TO LS OF PLANET EARTH. AN EXPLOSION IS SEEN WHERE GREAT BRITAIN WOULD BE, AND THEN A SHOCK WAVE BEGINS TRAVELING OUTWARD AND ENCIRCLES THE GLOBE.

CUT BACK TO THE FIELD, THE SKY IS A DARK, GREY/GREEN. THE SMOLDERING RUINS OF THE REACTOR ARE CLEARLY VISIBLE IN THE BACKGROUND. THE TREE HAS NO LEAVES, AND MOST OF THE BRANCHES ARE GONE. THERE ARE DUST/DEBRIS PARTICLES FLOATING IN THE AIR, CONTRASTING THE CONFETTI FROM MOMENTS AGO.

EXT. ALLEYWAY (MIDNIGHT)

It's clear that Isaac has finished his story because he's gone back into his coat looking for a second flask.

ISAAC

And there's your story little
cunug, now get to sleep.

BOY

Was the pirate in the story you
dad?

Carolynne stirs from her sleep at the sound of this question. She's ready to defend her husband but Isaac already has his finger pointed up in order to silence her.

ISAAC

(laughing)

My, boy you are a quick one aren't
you. Yes I was the hero of this
story if you could call me that..

Isaac says this and looks to the ocean in the distance as if he were expecting someone to sail onto the horizon. No ships on the water can be seen however because it is too dark. A group of travelers walk by, the men look to be from out of town due to their skin tone. They're all white men with light hair, their hair is cut to the same short length, none of it is long enough to touch their ears.

BOY

So what happened next? They knocked you out and then what?

ISAAC

And then nothing, little one.

BOY

What do you mean nothing!? There can't be nothing, I'm here.

ISAAC

Yes but that was the end of that story, there is nothing more to the pirate that once was Isaac Isse.

The three men ahead of them stop dead in their tracks upon hearing this. Isaac, in a drunken stupor continues telling his story.

ISAAC (CONT'D)

After they knocked me out, they closed the book on that side of my life. I was dropped off on this island here where your mother found me.

Isaac says this and motions towards Carolyn who looks to her son and Isaac with tears in her eyes. The truth coming out all at once is a bit too much for her to handle objectively.

CAROLYNE

I found your father washed up on shore, his head was bleeding from the wound and he had a bad brush with the reef. He survived however, and by the time I brought him back to health, we were in love.

The boy looks up to his parents, halfway disgusted by the love story halfway intrigued by the more gory details.

BOY

So is that why we're running?

ISAAC

Yes, unfortunately some of these men have found my old crew. The crew has moved on to larger ships and are causing a big ruckus in the pirating world. They've come for me to punish me for they're crimes.

The three men at this point have entirely turned around and started walking back towards Isaac. The shortest of the three talks first.

MAN

Did you say your name is Isaac Isse?

ISAAC

God damn it, why couldn't you three have just kept walking.

MAN

Because, we have a job to do you know that. Now come with us.

The man says this and the two larger men grab Isaac by the shoulders. Carolyn begins to cry and plead, grabbing at the mens legs from her seated position.

CAROLYNE

No, stop, I beg you. Not in front of our child.

MAN

Oh, we won't hurt him... yet. We need to know what he knows.

The two men squeeze Isaac's shoulders together.

ISAAC

(painfully)

Weren't you eavesdroppers listening? I don't know anything about those idiots, they stranded me 500 feet from the shore in order to leave me to die. If I could give you them I would. Now just leave me and my family be, we haven't done anything to you.

MAN

You haven't done anything to us, no.

MAN (CONT'D)

But you are under arrest for the murder of countless men and women who you've slaughtered off of the coast of Somalia. You won't see a cell, we can't give you pirates a chance. You'll be hung in the square like the rest of your kind.

CAROLYNE

(Crying hysterically)

Please! No! His son is right here, how can you.

MAN

Those men and women had children too Ma'm and no one was there to defend them before this man killed each and every one of them. Come on you drunk.

He says this and the two others drag Isaac away from his family. His drunken stupor doesn't allow him to pick up his feet enough to keep up with the men so he allows his legs to be dragged across the ground.

MAN (CONT'D)

If you want to say goodbye to your father, you should follow us.

BOY

(Crying)

No need to follow you, that would just be worse.

(The boy looks to his dad)

Goodbye dad, you were the roughest, toughest pirate I've ever heard of. I love you.

He says this and the men look to each other, not having expected acceptance to come so easy from a child. Carolynne clutches her son to her chest with tears in her eyes she screams to them.

CAROLYNE

Just go, take him and go. I can't watch.

Isaac looks to his son and wife with a stern look on his face.

ISAAC

You have to be the man now son, take care of your mom.

ISAAC (CONT'D)

She'll do a better job raising you
without me anyways.

(hiccups)

I love you both. And remember,
there is always room for change.

With those last words the men drag Isaac away from his
family, leaving them alone, in the alleyway. Tears are
streaming down their face.

THE END