

Kingston

By

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EXT. OPEN OCEAN - DUSK

A young man, TOM, floats alone on a plank of shattered wood in the middle of the ocean. Very thin, tan, choppy hair with broken glasses. He stares up at the sky with an exhausted look on his face as he drifts in and out of consciousness. His clothes are shredded and torn, and his lips are chapped and bleeding.

CLOSE ON FACE

Tom's eyes are staring up at the SEAGULLS circling above, waiting anxiously for their next meal. The sky is dimly lit by the SUN that's about to disappear over the horizon. The sea is moderately rough, waves crash on his FACE.

Suddenly, a horn from a nearby boat shoots off in the distance. The sound is faint, but distinct. It seems to snap Tom out of his trance.

SHIP ON HORIZON

As the ship sails away, Tom focuses himself and his EYES burst open with a sudden blast of motivation. Tom musters his strength and gets on his plank, and begins to paddle for his life. The waves don't help, but he tries his best to focus on getting to that ship. The horn goes off one last time.

SUNSET

The ship disappears with the sun over the horizon. Darkness fills the sky and Tom lets out a scream for help, but a voice does not come out. The waves begin to settle a bit, until the ocean goes still and he is left alone.

CLOSE UP FROM ABOVE

He stops swimming, leans on his back, and tries to catch his breath. His legs are submerged and vulnerable to whatever might be down there. The WATER looks dark and grimy, it's deep and engulfing, and Tom feels like he's not as alone as he thought.

RUMBLE RUMBLE

Suddenly, the horn from the ship blasts louder than it did before. But where is it? Tom looks around frantically in all directions, but the ship is no where to be seen. A seagull drops dead into the water about ten feet away from him. The horn gets louder.

RUMBLE RUMBLE

(CONTINUED)

It's coming from beneath him. No where to go. The water vibrates as the horn grows louder and louder. Something is getting closer from below his feet. Another two seagulls fall lifeless into the sea.

CLOSE ON FACE

As Tom stares up at the clouds, he prepares himself. Nothing to do now. He's scared, but he tries his best to stay calm. It'll all be over soon. As the last BIRD drops into the ocean, the horn goes off one last time... and then silence.

BENEATH THE OCEAN

The greenish black WATER fills the screen, and Tom's still LEGS look small in the top left corner. It's deep. We don't see anything, but a presence is certainly felt.

CLOSE ON FACE

Tom begins to chuckle a bit, and then breaks into a laughter. The unseen presence from down below has got a hold of him, and he slowly gets pulled down into the ocean without a struggle. His LEGS disappear, and then his ARMS and TORSO, before his FACE is finally submerged.

FADE TO BLACK

EXT. BELOW THE OCEAN- NIGHT

He sinks like a stone, falling deeper and deeper into the DARK abyss of the ocean. His arms float above his head.

Tom reaches a GLOWING WHITE PORTAL on the sea floor. As he is sucked through, he is bombarded with SOUNDS and COLORS and FACES and VOICES, getting louder and clearer as he sees everything that ever was or ever will be. Time folds in on itself as his face twists in horror.

A hand grabs hold of his leg.

FADE TO BLACK

INT. SHIP CLOCK ROOM - DAY**TOM'S P.O.V**

A soaking wet Tom lies on the METAL floor of a room. He can hear the ticking of CLOCKS that hang from the walls around him. Each one is set to different times. He's alive, he thinks to himself. His focus goes in and out. Suddenly, his

(CONTINUED)

EYES widen when he realizes he can't breathe. He rolls over to his side and VOMITS the seawater out of his system. Coughing and gasping for air.

TICK-TOCK

Tom tries to get a hold of himself.

TICK-TOCK

Someone's behind him. Sitting in a chair on the other side of the room is a FIGURE in the darkness. Tom doesn't realize this at first, until he looks around to figure out where he is.

The WALLS creak and leak around him. He needs to get up. His bones shake and try their best to support him to his knees.

The FIGURE rises and walks out from the SHADOWS. Tom is startled, and he begins to frantically look around for his glasses.

TOM'S POV

Blurry. He can barely see anything, his vision isn't very good and his disoriented state is not helping. His hands slip on the wet floor fumbling around. Coughing one last time.

The FIGURE slowly walks over towards Tom. It's steps upon the metal floor don't even make a sound. Tom doesn't hear it inching closer behind him.

VOICE

The Void is no place for a someone like you.

TICK TOCK

Startled, he JUMPS forward and spins around to see who touched him.

The entity extends it's ARM out to Tom and reveals his GLASSES in it's hands. Still blurry. A feeling of hesitation at first. Tom comes FORWARD and takes his glasses... EYES focus.

TILT UP

Standing before him is a towering thin man wearing a frightening looking wooden MASK strapped around it's head. However, it wears a rather nice blue pin-striped suit that someone might wear to a funeral or another formal event. It

(CONTINUED)

looks dried out from recently being in the sea. His head tilts to the side as his mask smiles a great big otherworldly smile. His presence is overwhelming. It looks at it's POCKET WATCH.

Tom JUMPS back in shock.

TICK TOCK

It's voice creeps out... it sounds like it's coming from another dimension.

STRANGER

Good morning.

Shocked, Tom bolts for the door, but he slips on the wet floor and knocks his head on the corner of the table.

FADE TO BLACK:

INT. INSIDE SHIP

THE CAMERA DRIFTS AIMLESSLY THROUGH THE HALLS, PASSING LIGHT AND SHADOWS. IT GOES THROUGH THE FLOORS AND DOWN INTO THE DARKNESS.

CUT TO:

INT. STEEL PRISON

A man sits patiently in a damp and dark prison cell. He hears the scream. A smile. He pulls out a small piece of metal, and he scratches a TALLY on the wall beside him. The camera slowly pans upward to reveal rows and rows of tally marks covering the walls, reaching to the ceiling.

Thousands of them.

CUT TO:

INT. EAST WING OF SHIP- HALLWAY.

Two men named FLOYD and LOCKE walk down the hallway.

Floyd is a gaunt, stocky man with long-greasy hair and yellow teeth. His eyes are shifty and expressive. Locke is bearded, solidly built, with scars on his face and limp in his step. He carries a flashlight while Floyd follows behind him.

(CONTINUED)

LOCKE

The scream came from down there.

FLOYD

Are you sure it was a scream? It sounded like an exhaust pipe going off, maybe not necessarily a scream.

LOCKE

It was a scream.

FLOYD

We don't know what's down there, Locke. I could have at least grabbed a weapon or something.

LOCKE

Are you sure everybody is accounted for? Nobody's missing?

FLOYD

Last I checked, everybody should still be up on deck, so who could it have come from?

LOCKE

Someone who's not supposed to be here.

FLOYD

(sarcastic)

Yeah no shit sherlock that's why I'm saying we need to stop for a minute and think about who or what the fuck might be down that hall! Having a weapon right now couldn't hurt either.

LOCKE

Why would we need a weapon if it's an exhaust leak, Floyd? What are you afraid of? Just turn around and walk away if your going to get your panties in a bunch.

FLOYD

I can't, you have the flashlight.

LOCKE

What's stopping you from walking back in the dark?

(CONTINUED)

FLOYD

We should save whatever juice might be left in that thing. What if we needed it for maintenance?

LOCKE

Maintenance? Are you serious? What better time to use it than if we hear a suspicious scream in the dark?

FLOYD

If you heard a suspicious scream in the dark.

Locke stops.

LOCKE

Here, take this and quit your bitching already. Go back and wake up Sebastian. I'll find out what it was myself.

Locke shoves the flashlight over to Floyd, and takes out a MATCHSTICK from his front pocket.

He sparks the FLAME with his thumb and continues down the hall.

Floyd stands there for a moment with the FLASHLIGHT pointing towards the ceiling.

FLOYD

Hey, Locke?

LOCKE

What?

FLOYD

Are you on it?

Locke stops. The small flame illuminates part of his face.

LOCKE

No. Are you?

FLOYD

No.

LOCKE

Then all the more reason to check it out.

(CONTINUED)

He continues down the hall. Floyd starts to walk the other way, he gets a few steps before the FLASHLIGHT flickers, and then dies. Darkness.

FLOYD
Dammnit.

He reluctantly follows Locke.

INT. NORTH WING OF SHIP- HALLWAY.

As Locke and Floyd continue down the long metal corridor they come across something on the ground that grabs the attention of Locke.

LOCKE
(whispers)
Look.

FLOYD
(whispers)
What? I can't see anything.

Locke lowers the match to inspect. It's an ARROW, pointing straight ahead.

It looks wet and glossy. He dips his finger into it. and then puts it to his nose.

LOCKE
Oil.

FLOYD
Keep the match away from it.

LOCKE
I have a better idea.

He drops the match.

The ARROW bursts into FLAMES, and then the flame spreads to another arrow, and another one after that, until soon 7 of them illuminate the hallway and around the corner.

They both jump back a little.

LOCKE
Shit, I thought there was just one.

FLOYD
Arrows!? Why!? Why did you do that!?

LOCKE

Solved our light problem pretty damn quick. Go back and get the fire extinguisher.

FLOYD

Where is it?

LOCKE

Should be one in the kitchen, near the stove. If it's not there it might be in the maintenance room.

FLOYD

Keep it under control until I get back!

Floyd runs back the way he came, he's able to see a little better thanks to the fire.

Locke stomps on the first ARROW, but some of the oil sticks to his boot, and the bottom catches on fire. He can't put it out.

LOCKE

(to himself)

What was I thinking? Stupid.

He gives up trying to extinguish it and follows the path.

INT. AROUND THE CORNER

Tom lies in a puddle of water on the floor. Unconscious. His hand continues to bleed.

Locke turns the corner, and sees him. He's shocked for a moment, and then approaches him with caution.

LOCKE

(under his breath)

Oh my god.

He kneels down beside him, and inspects. Checks his pulse. Still alive.

A sign around Tom's neck reads: "**PLEASE RETURN TO SEBASTIAN**".

CUT TO:

INT. AROUND THE CORNER

Floyd runs back with the fire extinguisher. He SHOTS it off onto the floor, coming towards them.

Locke quickly pulls off the sign from Tom's neck, tucks it away in the back of his pants, and pulls his shirt over it.

LOCKE
FLOYD! GET YOUR ASS OVER HERE!

FLOYD
GIMME A SEC!

Floyd picks up the pace and follows the arrows, extinguishing them as he passes them. After he turns the corner, he drops the FIRE EXTINGUISHER, and runs to LOCKE.

FLOYD
(beat)
Who the hell is that? Is he alive?

LOCKE
He's breathing.

FLOYD
Did you knock him out or something?
Did he come at you?

LOCKE
No, I just found him here!

FLOYD
God, he's soaking wet. His hand is
bleeding.

Floyd checks Tom for any other injuries, and to look for identification in his POCKETS.

Locke stands up to see if anybody else is around.

LOCKE
(pause)
Where did he come from? There's no
water anywhere else but beneath
him, look, the hall is completely
dry.

Floyd rips off a part of his shirt and wraps it around Tom's hand to stop the bleeding.

Locke turns to the darkness.

(CONTINUED)

FLOYD

Locke! Focus! Snap out of it and
help me with him!

Locke stares down the hall for a beat, grunts, and then helps Floyd carry the limp Tom back down the hall.

Tom's FEET drag on the metal floor.

FADE OUT.

EXT. DESERT-INSIDE TOM'S HEAD

Tom stands in a sandy desert, alone, with his eyes closed. His mouth is SEWN SHUT and his hair flaps all over the place from the howling wind. He's a tad sandy.

THE CAMERA PANS IN TO HIS FACE FROM A FEW METERS AWAY

He opens his eyes. In front of him stands an exact copy of himself staring back. It smiles, then the copy pulls a KNIFE out from his suit jacket, and advance towards Tom. Still smiling.

Tom's smile quickly turns to a look of fear. He can't move. The copy shoots his arm back and then plunges the KNIFE into his stomach.

It reaches into his other pocket, pulls out a very tiny OLD RECORD PLAYER, and takes a step back.

Tom's blood drips in the sand. The copy starts to spin the little handle, and the tiny RECORD starts to spin. The sound is very scratched and fizzy.

RECORD PLAYER:

(woman's voice)

Help him on the bed... get me some
bandages... Where did you find
him?...

Tom gradually sinks into the ground, holding his wound. The copy waves goodbye, as he disappears into the sand.

FADE TO BLACK

INT. SHIP MEDICAL ROOM -DAY**TOM'S P.O.V**

Tom bolts up. He's sitting on a medical chair. His vision is very, very distorted and weird. Sounds are incomprehensible.

He looks to his right to see a freaky, distorted figure making echoed sounds. He looks to his left and sees another one, looking slightly different.

The second one puts his hand on Tom's shoulder and Tom starts to freak out. He JUMPS out of the bed and bolts for the DOOR.

Running out of the room, hitting the hallway wall on the other side. It barely slows him down. His adrenaline is in fight-or-flight mode. He makes his way down the hall, and he can hear the echoed sounds coming from behind. Coming closer.

He HALTS at an intersection. Right or left. He chooses left.

After a minute of running, he sees a LIGHT at the end of the hallway, sunlight shining through the cracks of a DOOR. Tom runs faster, and makes it. He bursts through the door...

SUNLIGHT. Seagulls are heard chirping above. Tom stands on the deck of a ship. The sunny sky and the calm ocean look beautiful.

A long rail is a few feet away, the narrow strip of ship deck force him to either go left or right, with little room between him and the ocean. He rests on the railing for a second, huffing and puffing.

He starts to grab the rail with his bandaged hand, but winces in pain and quickly pulls his hand back. His body still hurts as well.

The echoed voices of those two people from the hall can be heard approaching, and Tom quickly shoots the door behind him. He runs down the ship deck, going RIGHT this time.

Another distorted FIGURE turns the corner a few feet in front of him, blocking his path. Not good. He quickly turns back around.

The two figures from the hall BREAK through the door, and one of them points at Tom. He panics, and jumps over the railing and into the ocean.

EXT. UNDERNEATH THE OCEAN.

Tom is beneath the water. He starts to sink. That presence coming from the deep is back. Dark and overwhelming. He sinks deeper... deeper. Until he hears a splash coming from above.

A HAND reaches out, grabs his arm, and starts to pull him out. Tom looks up.

A beautiful woman with long, flowing black hair she's wearing a white dress and red high-heel shoes. An angel.

EXT. ABOVE THE WAVES

VIVIAN shoots up from beneath the water with Tom, both taking a huge breath of air and the cough.

She's not wearing the dress, but still has her beautiful black hair. She's wearing something much more accustomed to someone who's lived at sea for some time.

VIVIAN

I got him! I got him! Lower the
life preserver!

Floyd and Locke stand at the railing, and Locke throws a round LIFE SAVER connected with a rope down to her and Tom.

As the two men pull the rope, Vivian and Tom reach the edge of the ship, and the two of them help pull him out of the water by his arms.

FLOYD

Watch his head!

They dump him on the deck, knocking the wind out of him.

TOM'S P.O.V

The distorted figures begin to focus into Locke and Floyd, kneeling above him as he lays on the deck. Their voices are normal now.

Tom coughs the water out of his lungs.

FLOYD

You're not going to freak out again, are you boss? You nearly hurt Vivian here with your little rampage. I really don't want to have to knock you out, ok?

(CONTINUED)

Floyd's carrying a NEEDLE full of tranquilizer, ready to use it.

Tom looks afraid when he notices it, and nods his head to comply.

Vivian crawls up the emergency ladder a few feet away.

FLOYD

Good.

LOCKE

(to Vivian)

Are you alright?

VIVIAN

Yes. Just been awhile since I've last swam, the extra weight didn't help either.

LOCKE

(to Tom)

Don't. Ever. Do that again. You hear me? She's not going to be risking her ass to save your's again. Got it!?

VIVIAN

Locke, I'm fine you don't have to yell at him. He's probably been through enough already.

FLOYD

Jumping in was stupid. .

VIVIAN

Tell that to him, not me. If he wigs out again doesn't hesitate to hit him with the shot.

FLOYD

Yeah, I told him.

VIVIAN

So he can hear you this time?

FLOYD

Think so. (To Tom) You can hear me right?

Tom nods.

VIVIAN
Can you speak?

Tom shakes his head no.

LOCKE
Why not?

Tom shrugs his shoulders.

LOCKE
Great. Just great. Here, lets get
him up.

They help him sit up and lean against the wall of the metal hull, Vivian leans in and shines a small flashlight into both of his eyes, checking for responses.

VIVIAN
My name's Vivian, and this is
Floyd, and that's Locke over there.
Can you tell me your name?

Tom tries to open his mouth to speak, but no words come out. He keeps trying and trying until his FACE turns red.

VIVIAN
(she laughs)
Ok, ok, you don't have to hurt
yourself. Can we take you back
inside now? I'd like to take a
closer look at that cut on your
head if you don't mind.

He nods.

VIVIAN
Excellent. We'll get you something
to eat afterwards, ok?

FLOYD
We won't hurt you, we promise.

LOCKE
Not unless you start freaking out
again.

They help him stand to his feet, Tom stumbles a bit, but straightens out after a minute. They walk back down the hallway, and Locke shuts the door behind them. Seagulls chirping above.

CUT TO:

INT. KITCHEN/DINING ROOM -DAY

The kitchen is larger and a little more vibrant than the other two rooms, with a long WOODEN TABLE occupying the left side. On the right, there's an island with a stove and a grill, behind it is an oven. The walls are old and rusted.

The knives are magnetized on the wall nearby a variety of little ingredients on the counter. All very neat and organized. A doorway on both sides of room.

Vivian sits with Tom on the table, cleaning his wound.

Floyd leans on the door frame. He pulls out a pack of CIGARETTES and puts one in his mouth.

Locke sits in a chair facing Tom. Floyd pats him on the shoulder and makes a "lighter" gesture with his hand. Locke takes out the pack of matches and tosses it to him.

Vivian finishes the last stitch and cuts the thread with her tiny scissors.

VIVIAN

Floyd, would you mind getting me some paper and something to right with?

FLOYD

Sure.

He runs over to the room across the hall.

VIVIAN

Locke, do you know where the hydrogen peroxide is? I couldn't find any in the medicine cabinet.

LOCKE

Sorry, no.

VIVIAN

Where's your flask?

LOCKE

What for?

VIVIAN

His wound could get infected. I need a little to clean the wound up.

(CONTINUED)

LOCKE
Uh, I've only got a little left...

VIVIAN
So?

LOCKE
I was going to save it for-

VIVIAN
Either you give me the flask or you
get your ass up and find me some
hydrogen peroxide, okay?

FLOYD
(distant)
Oh the peroxide? We might've used
the last of it on Sebastian's hand
a while ago, remember? There was
only a few drops left anyway.

Vivian gives a stern look at Locke, who reluctantly obliges.

LOCKE
Goddammit, fine.

He pulls his flask and tosses it to her. She smiles.

VIVIAN
Thank you.

LOCKE
(sarcastic)
You are ever-so welcome. Be
grateful, kid.

She pours the last of it on a rag and pats his FOREHEAD with
it.

Floyd comes back in with a notepad and a pen and hands them
both to Vivian, who then hands them to Tom.

VIVIAN
Here you are, let's start with
something simple. What's your name?

He nods and starts writing.

"T-O-M"

VIVIAN
Tom. That's a nice name.

(CONTINUED)

FLOYD
He honestly looks more like a
"Jack".

LOCKE
...or a "Daniel". Can I have my
flask back?

VIVIAN
How old are you, Tom?

He writes "?"

LOCKE
Where did you come from?

Tom points down beneath him. He writes:

"Void"

He starts drawing what he saw during the intro.

Vivian and Locke shoot a look of concern at each-other.
Floyd ashes his cigarette into a nearby cup. Nobody says
anything for a minute. Tom's stomach growls.

FLOYD
Yeah, I'm hungry too, boss.

VIVIAN
(concerned)
Yeah... Amber should be here soon.
We could ask you some more
questions later, okay?

Enter AMBER. She's shorter than Vivian, with brown hair that
cuts off at her ears. Freckles on her cheeks.

She carries a FISH with her while WHISTLING into the room
and slams it on the island counter. She spots Tom.

AMBER
Who's that?

FLOYD
New guy.

AMBER
Oh, nice. Dinner for six then?

CUT TO:

INT. KITCHEN/DINING ROOM -EVENING

Amber cuts the FISH into equal pieces, and seasons it with whatever random thing she might be able to find in the pantry.

Locke, Tom, and Vivian wait patiently with plates on the table in front of them.

Locke pulls out a deck of cards and shuffles them. Vivian (reading glasses) writes in her logbook. Tom can't help but stare at the food.

Floyd watches her cook. As he stands next to Amber, she takes a puff of his cigarette as she's cooking, and then puts it back in his mouth.

AMBER

How do you still have cigarettes,
anyway?

Floyd laughs, like the question is ridiculous.

VIVIAN

(staring at log book)
Remember to take it easy with the
spice this time, Amber.

AMBER

Of course, darling.

LOCKE

(mocking voice)
I like spice, darling.

AMBER

(to Locke)
You'll eat whatever I give you,
cupcake. Shut up and wait.

FLOYD

Yeah shut it, cupcake.

AMBER

(to Floyd)
And you can sit down and give me
some space. Tonight's a special
occasion. I don't want you messing
up any of my dishes.

FLOYD

Dishes, huh?

(CONTINUED)

Floyd walks over and sits right beside Tom. Locke shuffles the cards over one by one to him and Tom. Floyd picks them up and looks at them, and then over at Tom, who hasn't touched his cards.

LOCKE
(to Tom)
You don't want to play?

Floyd picks up one of his cards, licks the back, and sticks it on Tom's forehead. Jack of hearts.

FLOYD
Higher or lower, Tom?

VIVIAN
(to Floyd)
Could you maybe not mess with him?

She takes the card off his forehead. Sneaks a peak at the card. 8 of spades. She looks at Tom.

VIVIAN
(mutters)
Well?

Tom thinks for a second, then points up "higher"

VIVIAN
Sorry, no.

FLOYD
Maybe we could play something else.

AMBER
Le diner est pret! Clear the table!

LOCKE
Hooray.

Vivian puts her book away, Locke takes his deck and sets it aside.

AMBER
Say, will Sebastian be joining us tonight?

FLOYD
Who knows? We'll save him some.
Let's eat already.

As soon as Tom's plate is full, he eagerly starts shoving the meal into his mouth. It tastes absolutely terrible, but his stomach says otherwise.

CUT TO-

INT. KITCHEN/DINING ROOM -NIGHT

Tom sits on a stool while Vivian cuts his long hair. Amber stares at Tom with interest. Locke is thinking to himself.

AMBER

So... you just found him? Here on the ship?

FLOYD

Yep.

AMBER

Where?

FLOYD

East wing. Locke was actually the one who found him first.

AMBER

Weird, man. You guys didn't see anyone else down there?

LOCKE

See? No. But I'm certain I heard something down the hall where we found him. I'm going back to check around tomorrow. I mean, someone had to have put him there, right? He couldn't have just appeared here out of nowhere without any of us noticing.

VIVIAN

You seem very sure that someone else was there, Locke. You sure you didn't see anyone?

LOCKE

No. I just want to make sure. Anyway, what are we supposed to do with him? We can't be feeding him like this every day you know.

VIVIAN

We'll think of something. For now, let's just make sure Tom is safe and well fed for the time being.

(CONTINUED)

LOCKE
(muttering)
For now.

AMBER
(over-exaggerated tone)
Hey, I just thought of a great idea! I say we cut him up into little fillet's and eat him for breakfast tomorrow! I've been wanting to try my hand at something other than fish...

FLOYD
(playing along)
Yeah! We can marinate him over-night and have ourselves a barbecue on deck! The smoke would be seen for miles!

Tom furiously shakes his head with a look of disgust on his face. Vivian holds it still.

VIVIAN
Stop moving. Guys, cut it out. We can't do that!

Beat. She smiles.

VIVIAN
He's too skinny. We'll need to fatten him up first if we want the best flavor...

AMBER
You're right! Would you care for seconds kid?

They all laugh, except for Locke. Tom, who's just now getting the joke, smiles, then yawns.

VIVIAN
Well, someone seems awfully tired. You better get some rest. Where should he sleep?

FLOYD
I'll make the bed in Cimino's old room.

VIVIAN
We're happy to have you aboard Tom. You're our guest for now, ok? So

(MORE)

(CONTINUED)

VIVIAN (cont'd)
don't you worry. Now, Floyd, would
you be so kind as to show our guest
to his quarters?

FLOYD
Of course!

He puts a towel over his left arm.

FLOYD
(french accent)
Right this way, monsieur...

Tom can't help but smile.

Floyd and Tom exit the room. Locke shakes his head in
frustration

LOCKE
Well, I don't see you guys taking
this very seriously at all.

AMBER
(sighs)
Well Locke, we can't all be as
serious as you all the time.

She gets up to put her dishes away.

LOCKE
That's your mistake. Have you guys
not thought about this all the way
through?

AMBER
Why don't you enlighten us?

LOCKE
How do we know he's not here to
kill us?

AMBER
Yeah. Seems real deadly.

LOCKE
(takes a breath)
Look, I'm not saying we throw him
overboard or anything, but think
about the kind of things we've seen
out here. We don't know who he is,
neither does he apparently, and we
certainly don't know if we can

(MORE)

(CONTINUED)

LOCKE (cont'd)
trust him to not fuck us over in
the future. Need I remind you all
of the last guy we found out here?

VIVIAN
We just need to keep an eye on him
until we can learn more about why
he's out here and who he really is.
For the first time in a long time,
Locke, we have someone else besides
ourselves to think about.

LOCKE
Yeah, whatever.

He exits the room.

FADE TO BLACK

CUT TO:

INT. HALL- OUTSIDE SEBASTIAN'S ROOM

Locke stops outside Sebastian's quarters. He takes a deep
breath and pulls out the sign from the back of his pants
that was found on Tom. He reads it.

"PLEASE RETURN TO SEBASTIAN".

Locke knocks on the door. It creaks open.

SEBASTIAN
Yes? What is it?

FADE OUT.

FADE IN:

INT. TOM'S ROOM. NIGHT.

Tom stares at the ceiling. A beautiful pin-up girl ripped
from a magazine stares back at him. He can't sleep. Mice are
heard scuffling around the room. Light from the hallway
illuminates the floor through the crack in the door. He
turns over on his side.

P.O.V.

(CONTINUED)

Footsteps are heard slowly creeping towards the door in the hall. Then it stops right outside his room. Tom sees the shadow of the person's feet. Scratches are heard. He pulls the cover over his face.

CLOSE UP:

The doorknob slowly turns... The shadow of the person's feet stands still for a moment. Then it starts to walk away. Tom gets out of bed, grabs the glass of water on the bedside table, and drinks the last of it. He puts the glass on the door, and listens. Breathing. He hears raspy breathing right outside.

Tom JOLTS back, and drops the glass on the floor. It

SHATTERS into pieces. The light bulb flickers on and off. He looks up, thinks for a minute, and looks around the room.

A CANDLE on the bedside table. He knows the bulb is about to die, there must be some matches in the room. He quickly looks through the wooden drawers. A small box of matches is underneath some socks.

Only 2 matches left. The light bulb dies. Darkness for a moment while Tom tries to strike a match. He succeeds, and the flame partially illuminates the room. Nothing there.

THE CAMERA PANS IN ON TOM'S FACE

The flame burns his finger, and Tom drops the match. Darkness again. He quickly grabs the last match and sparks it. Behind him, totally silent, is a FACE with BEADY YELLOW EYES and a MASSIVE SMILE looking down at him.

Tom doesn't notice. It slowly creeps closer until it leans in and blows out the flame.

CUT TO:

INT. HALL- OUTSIDE TOM'S ROOM

Tom BOLTS out of his room, and SLAMS the door shut behind him.

He RUNS down the hall, stops at the corner, and looks back to see if the thing inside the room had followed him. Nothing there. He catches his breath for a minute.

Beat.

Music can be heard coming from down the hall. It's beautiful and inviting. Tom decides to follow.

(CONTINUED)

He comes across Amber's room and can hear the music coming from inside. He peaks through a crack in the door to see what's going on.

TOM'S P.O.V:

After a RECORD PLAYER stops playing the music, Amber walks over and winds the lever clockwise to start the vinyl track over again. The music is sensual and the atmosphere is nice and relaxing.

Vivian reads "I Have No Mouth But I Must Scream" by Harlan Ellis in the middle of the room.

THE CAMERA BEGINS TO SLOWLY SWOOP AND HOVER OVER AMBER AND VIVIAN WHILE THEY TALK.

AMBER

I noticed that you were up pretty early this morning.

VIVIAN

Yeah... I couldn't sleep. Needed some fresh air.

AMBER

Bad dream?

VIVIAN

Yeah. It's been so long, I've nearly forgotten what an actual nightmare feels like. Hell, it's even been a while since I've had a regular dream. I'm surprised I didn't wake you up when I did.

AMBER

Want to talk about it?

VIVIAN

(hesitant)

Not really, it's nothing to worry about.

AMBER

Fair enough. Come to think of it, I don't have nightmares anymore either. Color me jealous.

VIVIAN

Why?

(CONTINUED)

AMBER

Well, regular dreams can get a little... mundane and repetitious, at least in my case. I keep going to the same place in my head, with the same fuzzy people walking around. Same buildings and shops. Sometimes a little jolt of fear to the senses is exciting.

VIVIAN

Wish I felt that way.

AMBER

Don't get me wrong, I've had those horrifying nightmares that wake you up, like in your case. But afterwards it's fun to look back and think about that sound or image that burned it's way into your brain. I can remember a nightmare I had when I was 5 it was so scary. But looking back, it shouldn't have scared me as much as it did.

VIVIAN

What was it that frightened you so much?

AMBER

It's kind of silly.

VIVIAN

I won't laugh.

AMBER

It... was uh, E.T

VIVIAN

E.T. the alien?

AMBER

Yeah. I dreamt that it came crawling out from underneath the kitchen table, and he started running at me on all four's. His freaky little neck stretched out and it licked my motherfucking face before calling me 'Elliot' and shooting up through the roof on a beam of hazy-red light.

Amber shutters and Vivian chuckles a little.

(CONTINUED)

AMBER

You know what, it's still pretty petrifying just to think about.

VIVIAN

I don't blame you. That's how the movie ended, right?

AMBER

Oh yeah, totally.

VIVIAN

Yeah... I just think it's crazy how the brain works. you know? I mean, sometimes you're subconscious really gets creative. It can really strike a chord with you, the images it's able to conjure up. The feelings, the atmosphere. It's like it can be a mind of it's own sometimes.

Vivian stares off into space, something is obviously on her mind. Amber opens a drawer and pulls out a jar full of strange looking liquid.

AMBER

You sure you don't want to tell me what your's was about?

VIVIAN

Not really.

AMBER

Come on, something's obviously bothering you. I told you about my nightmare, it's only fair that you do the same. Open up a little. I'm listening.

VIVIAN

(sighs)

Well, I can only remember bits and pieces, but... Stephanie was there.

Silence fills the room for a moment.

AMBER

Really?

VIVIAN

She stood alone, in an empty desert. The wind was howling loud.

(MORE)

(CONTINUED)

VIVIAN (cont'd)
She was crying. I tried to get her
attention, but I couldn't speak...
no matter how hard I tried.

**INSERT: PICTURE OF VIVIAN AND A YOUNG GIRL (STEPHANIE)
HUGGING EACH OTHER AND SMILING. THE IMAGE PLAYS FROM A
PROJECTOR ONTO THE WALL BEHIND THEM**

Amber unscrews the lid to the JAR. She pours a tiny amount
into a small dish, and puts the jar back into the drawer.

VIVIAN
(continued)
My body wouldn't move either. I
panicked, and soon Stephanie did
too, but not for the same reason I
was. She saw something I didn't,
something I wasn't able to protect
her from. I was useless. Absolutely
useless.

AMBER
You're not useless Viv, it was only
a bad dream, right?

She turns around and sees Vivian on the verge of tears.

AMBER
Vivian?

VIVIAN
(voice cracks)
I miss her so much.

Amber grabs a nearby RAG and soaks it in the dish. She walks
over to her chair and leans in behind Vivian, putting the
rag over her face. Vivian inhales deeply.

AMBER
Don't worry about that right now.
Your mind was just playing tricks
with you, that's all.

VIVIAN
I left her alone...

AMBER
You'll see her when we get back
home. She's waiting, and she's
going to be overjoyed to see you
again.

(CONTINUED)

VIVIAN

Will she? I doubt it. How can she ever forgive me for something like that? How can things be the same even if we do make it home?

Vivian takes the rag from Amber and takes another huff. She just wants to forget.

VIVIAN

(continued)

I... I never should have left. I'm a terrible mother, and I deserve this nightmare.

AMBER

(softly)

Hey... don't say that.

She wraps her arms around Vivian's shoulders.

AMBER

(continued)

Things just... didn't go quite as they were planned, but it's not your fault.

VIVIAN

Who's fault is it then? We have no one to blame but ourselves. We got too selfish. Too greedy. Oh god, I wish I could go back.

AMBER

Yeah... but what's done is done, it's in the past. No reason to think about it.

VIVIAN

No reason to think about anything.

She slowly slips into a euphoric high. Amber kisses her on the head and huffs the cloth herself before walking over to the vinyl and changing the track.

AMBER

Just be Patient, Viv. We'll make it. I promise you.

She sits down in the chair beside her and gives her a hug.

THE CAMERA PANS BACK THROUGH THE CRACK IN THE DOOR.

Tom backs away from the crack in the door, and thinks a little. He walks away and continues to explore the ship.

INT. AROUND THE CORNER

As Tom continues to explore, he hears something else coming from another room down the hall from Vivian's. Sounds like radio static. This is Locke's quarters. Similar to the other door, there is a crack that Tom can peep through. He indulges in his curiosity. Floyd is in there with him.

THE CAMERA BEGINS TO SLOWLY SWOOP AND HOVER OVER LOCKE AND FLOYD

Floyd is standing in the middle of the room in a daze. His eyes are closed and he swings his arms back and forth.

Locke sits with headphones near a radio transmitter and an old television on the other side of the room. He turns the dials, trying to get a signal. All he hears is static.

FLOYD

(slurred speech)

It's always good... every time.
Every single time. It never fails
me... always there. Hahaha... you
could never give me this...
pleasure. Never leave! Never leave!

Floyd stumbles about with a smile on his face, he knocks over a TABLE with some bottles on top. Then he topples over and lays on top of a pile of papers.

FLOYD

Who needs them?

He starts punching the wall, over and over, until his knuckles start to bleed. Locke takes off his headphones.

LOCKE

Knock it off back there!

After a few more punches, Floyd stops. He stares at the floor for a minute, then collapses against the wall and slowly slides down with drool running down the side of his mouth.

Locke takes off his headphones and rubs his eyes. He shuts down the radio transmitter and turns on the old T.V. It plays a video tape, but the sound isn't working properly, and we can only hear some light static. Playing on the tape is a recording from a hand held video camera, and it shows

(CONTINUED)

him sleeping on a bed with two giant doberman's. The camera turns to show a WOMAN wearing nothing but a over-sized college shirt. She waves hello at the camera and mouths some words. She's beautiful.

Watching the tape comforts him, and he relaxes in his chair a little. He then opens a drawer and pulls out a rag and a small bottle filled with the same liquid that Amber and Vivian were huffing.

Presumably, Floyd just took some as well. Locke soaks the rag, puts it up to his nose, and inhales deeply. His worries melt away almost immediately and he dozes off a bit. His wife continues to talk on the tape but we still can't hear anything. It doesn't matter. Locke is happy just looking at her.

CUT TO:

THE CAMERA PANS BACK THROUGH THE DOOR.

Tom backs away from the crack in the door.

CRASH!

Tom turns, someone's in the kitchen.

CUT TO:

INT. AROUND THE CORNER- OUTSIDE KITCHEN. NIGHT

Tom waits down the hall from the kitchen where the lights are turned on and someone is heard rummaging for food.

Sebastian comes out into the hall holding a plate of food. He's missing his left hand. A wooden one is in it's place.

He starts walking down the hall towards the side of the ship that Floyd was scared of before. Tom follows him.

INT. NORTH WING OF SHIP- HALLWAY. NIGHT

Sebastian stops at a large locked metal door. As he works on the combination, he hears Tom sneaking around the corner behind him, but he pretends he didn't notice.

He unlocks the door, walks in, and shuts it behind him. It locks. Tom approaches the metal door and tries to open it, but it won't budge. He gives up after awhile and takes a seat. He wants to wait until Sebastian comes back out. After waiting for a little while he starts to doze off.

FADE TO BLACK.

INT NORTH WING OF SHIP- HALLWAY. MORNING.

Tom is sound asleep leaning against the hallway wall. He's snoring pretty loudly.

Sebastian, a handsome looking young man (who's missing his left hand) comes into frame, carrying a mop and a bucket with his right. He taps Tom on the leg with his shoe. Still asleep. He taps him again, with the same result. Then he slams the bucket of soapy water on the ground. That does the trick. He wakes up startled, and hits his head on the wall trying to get up.

TOM

Ow!

SEBASTIAN

Ah, so you can talk now. Have a good sleep out here?

TILT UP.

Tom looks up, revealing Sebastian's face.

SEBASTIAN

Bedroom not good enough?

TOM

No, it's just... hey my-

SEBASTIAN

(interrupting)

-voice is back? Well, congratulations. I'm glad you'll be able to answer my questions. On your feet, then.

Tom stands up. Sebastian hands him the mop.

SEBASTIAN

You're the last one up. Last one up does the morning chores.

TOM

(clears throat)

Yeah... What was your name, again?

SEBASTIAN

Sebastian. Follow me.

CUT TO:

INT. OPERATIONS ROOM- NOON

Tom is just finishing up mopping the floor of the operations room.

Sebastian sits on a stool across from him, writing down notes in his notebook. It's a big room, and Tom didn't expect that when he agreed to the chore. Puzzled, Sebastian reads over his notes.

SEBASTIAN

I'm still trying to wrap my head around this little story of yours.

TOM

Hey, it's the truth.

SEBASTIAN

Let's go over this one more time, start from the beginning please? You said you can't remember anything before you woke up on the ship, correct? Clocks all over the walls?

TOM

Yeah. I'm trying hard, but I just can't remember who I am or who I was or what I was even doing out here.

SEBASTIAN

But you remember your name.

TOM

Oddly enough.

SEBASTIAN

Right. Locke mentioned something to me, something you wrote down last night at dinner.

TOM

Yes?

SEBASTIAN

What's this "Void?"

TOM

(hesitant)

It's... it's ah, it's something I saw right before I woke up in the room with all those clocks. Must've been a dream or something.

(CONTINUED)

SEBASTIAN

I'll need you to elaborate.

TOM

I don't want to talk about that right now.

SEBASTIAN

(beat)

Tell you what, I'll give you some time to think about it, but eventually I'll need an answer.

TOM

Fair enough. I think I'm done.

SEBASTIAN

Get that spot over there.

Tom sighs and goes over to clean the spot.

SEBASTIAN

(continued)

I don't think you were on the ship when you saw this... thing, we don't have a room full of clocks like you described. Locke mentioned that you were hallucinating when you woke up in the medical room, do you think that maybe you were also imagining the man in the suit and this "void" underneath us?

TOM

Well, it definitely felt real. As for the room, yeah, it did feel a little off now that I think about it. Didn't feel like I was on the water. It all sounds so crazy when I say it out loud. But it felt real. Very real.

Sebastian stands up and looks around to check Tom's work.

SEBASTIAN

Well... sometimes it's hard telling what's real and what's not out here. You did a good job, let's continue this conversation later.

TOM

Ok.

(CONTINUED)

Sebastian turns and walks over the clean floor, upsetting Tom a little bit. Sebastian gets to the door.

SEBASTIAN

For now, let me show you around the Sunset Blvd.. Amber should've caught lunch by now. You hungry?

TOM

Yeah.

He drops the mop and follows him.

TOM

(continued)

Um... sir?

SEBASTIAN

Sebastian.

TOM

Sebastian. Can I bunk with you guys tonight?

SEBASTIAN

Cimino's old room not good enough for ya? Oh, I know, pest problem?

TOM

Something like that.

SEBASTIAN

Yeah those little buggers get in the kitchen sometimes. Pesky pesky.

He shuts the door behind him after he flips the light switch. Bugs are heard scattering about after the room goes dark.

CUT TO:

EXT. SHIP DECK- MID-DAY.

The sun is shining and the ocean is calm. No wind, but 4 seagulls fly above them.

THE CAMERA PANS AROUND THE SHIP, SHOWING THE NAME "SUNSET BOULEVARD" ON THE SIDE OF THE SHIP.

Amber sits on the edge of the boat with her feet hanging over. She's whistling a tune and fishing with a home-made pole.

(CONTINUED)

Locke is carving and sanding little wooden chess pieces with his knife while listening to Bob Marley on his CD player.

Floyd, enjoying the music, smokes a cigarette while sun-tanning on the top of the ship. He has binoculars and a flare-gun next to him.

AMBER

Hey Floyd! Time to switch!

Floyd lifts up his sun-glasses and checks his watch.

FLOYD

So it is. Catch anything yet?

AMBER

Only a severe case of boredom.
Nothing's biting!

Floyd jumps down from the roof of the ship and lands next to Locke. Amber hands him the pole and Floyd hands her the sunglasses.

CUT TO:

INT NORTH WING OF SHIP- HALLWAY.

Sebastian and Tom are walking towards the door leading to the ship's deck.

SEBASTIAN

There are a few rules that you must follow if you are to stay here, Tom. Rule #1: Always do what I say when I say it.

TOM

OK.

SEBASTIAN

Rule #2: Never, ever go into the ocean. The waters out here are unpredictable and unforgiving. I've lost a few friends to it, I'm not losing anymore.

TOM

Will do.

SEBASTIAN

Rule #3: Stay in your room when it's light's out. Don't go

(MORE)

(CONTINUED)

SEBASTIAN (cont'd)
following me like you did last
night.

TOM
Oh, so you saw me, huh? Sorry I was
just wondering who you were
bringing that plate of food to. I
thought I heard laughing coming
from inside.

SEBASTIAN
That's none of your business. Don't
you ever go near that room again.
Got it?

TOM
Yeah, yeah, I got it.

SEBASTIAN
The final and most important rule
is this:

He stops Tom near the door and gives him a very serious
look.

SEBASTIAN
(continued)
Never, ever, ever do anything that
could endanger my friends. I won't
see them hurt because of you. Is
that understood?

TOM
Yeah, absolutely. They saved and
fed me, and I won't forget that,
sir.

SEBASTIAN
Sebastian.

TOM
Sebastian.

SEBASTIAN
OK. You know, I like you Tom. I
think your here for a reason, so
don't make me regret letting you
stay on-board.

TOM
I won't.

Beat. Sebastian smiles.

(CONTINUED)

SEBASTIAN

Good. Now that we cleared that up,
let me show you where we are.

He opens the door leading to the deck, and the light shines through. We start to hear "Get up, Stand up" by Bob Marley playing on Locke's radio.

They step on deck. Tom looks in every direction. Nothing but calm, blue sea. He notices the seagulls, which he recognizes from the beginning of the story.

TOM

(under his breath)

Funny... I remember those seagulls
from somewhere.

They pass a tarp leaking water into containers.

TOM

Uh, what's this?

SEBASTIAN

Rainwater. We have to collect and save every drop ever since our initial supplies ran dry. That includes food too, Amber and Floyd have to fish for our meals every day. I'm sure you'll quickly learn to hate the taste as I did a long time ago. I'd eat those seagulls raw over another goddamn cooked marlin.

TOM

Nothing but fish?

SEBASTIAN

Fish and the occasional shrimp every now and again. Locke almost managed to harpoon a shark about a month ago. That was an interesting experience.

TOM

So how long have you guys been out here?

SEBASTIAN

None of us can remember anymore. Feels like quite awhile. Locke says it's been a year, Floyd thinks it's been a couple. I think Amber and I

(MORE)

(CONTINUED)

SEBASTIAN (cont'd)
agree that it's been a little
shorter than that, maybe 8 or 9
months.

TOM
Why can't you just sail out of
here?

SEBASTIAN
Love to. But the engine broke down
a long time ago, and seeing as how
there's never been any wind or
currents out here, sailing is
impossible unfortunately.

TOM
Wow.

SEBASTIAN
Yeah, it's been rough. But we
manage alright I guess.

Amber spots them from the top of the ship.

AMBER
Hey guy's! Tom's up!

Floyd looks up eagerly while Locke remains focused on his
work. Sebastian and Tom approach the others.

FLOYD
Well look who decided to finally
wake up!

AMBER
Did he make you do the morning
chores?

SEBASTIAN
Naturally.

AMBER
That sucks.

FLOYD
Of course Sebastian puts him to
work as soon as he get's rescued.

SEBASTIAN
I let him get a good night's rest,
didn't I? The operation's room
needed some mopping.

(CONTINUED)

AMBER

Oh that really sucks.

TOM

Eh, it was the least I could do. No big deal.

FLOYD

Holy shit, he speaks!

Sebastian takes the fishing pole from Floyd, and hands it to Tom.

SEBASTIAN

Tom, why don't you try your hand at fishing over there, I need to speak with the others here for a minute.

TOM

Sure. Hey, I'll talk to you guys in a minute, ok?

He runs over to the front end of the ship.

WIDE SHOT:

Locke, Amber, and Floyd stare at Sebastian.

Tom sits down over the ship's edge and tosses the fishing line into the ocean. He fishes for a minute, then turns around to see Sebastian talking to the others, but he can't make out what they are saying. He gives up and focuses on the ocean instead.

He notices something odd in the water a few meters out. Tom squints his eyes to focus better.

Two hollow faces are floating above the water, staring at Tom. They slowly move closer towards the ship. Thinking it's just a hallucination, he looks away and rubs his eyes.

TOM

(nervous)

It's not real, Tom. It can't be.
You're not really seeing this.

He tries not to look again, but he does it anyway. The two faces are just a few feet away from his fishing line. They open their MOUTHS and let out a torturous scream. Tom quickly stands up and drops the fishing pole on the deck. The two faces dip into the water.

(CONTINUED)

TOM

Guys! Guys! Get over here quick!

The others hear Tom and come running. The fishing pole moves a little... then it's quickly pulled over the side. Tom just barely grabs it before it can go overboard. His torso hangs over the side of the boat as he struggles to hang on. Just before it pulls him overboard, Sebastian grabs onto his foot.

SEBASTIAN

Hang on Tom! I got you!

Locke, Amber and Floyd grab Sebastian and they all help to pull Tom back on board.

LOCKE

Pull!

Locke and Sebastian help Tom hang onto the pole, and they pull as hard as they can. Floyd runs to grab a net.

Amber has a big smile on her face, expecting a huge catch.

Locke licks his lips with anticipation. They all pull one last time, and their catch comes flying into the air and onto the boat.

It's a fairly small fish, flopping on deck. The others stare at it for a minute in disbelief, then Floyd picks up the fish and starts to laugh.

SEBASTIAN

You've gotta be kidding me.

LOCKE

Fuck!

AMBER

I can work with that. Let's have lunch!

Tom looks back out into the water. Nothing there.

CUT TO:

INT. KITCHEN/DINING ROOM -NOON

Amber carefully divides the fish into 5 equal pieces and serves them to the others.

They all quickly eat it, then they stare at their empty plates. All except Sebastian, who gives his share to Tom.

(CONTINUED)

SEBASTIAN

Here, you can have mine.

TOM

You sure?

SEBASTIAN

I had a big breakfast.

Sebastian subtly puts a hand over his growling stomach.

LOCKE

Here, have mine too. I'm not hungry. I had a dream last night where I ate too much.

SEBASTIAN

Locke got food poisoning a few weeks back after he tried eating a tuna that had been left on the counter all night. That was fun, wasn't it?

LOCKE

Do you have to tell him that?

SEBASTIAN

I told him about the shark too.

LOCKE

Oh yeah! I was this close, Tom. This fucking close to catching this monster. We came so close that day to having, well, not this shit.

TOM

What happened?

LOCKE

I launched the harpoon at this great white shark, man this thing was a beast, and I hit that sucker straight through the eye into his head.

TOM

Woah! How did it get away?

LOCKE

Well, it uh...

(CONTINUED)

AMBER

He forgot to tie the rope to the boat. Lost the shark and the harpoon that day.

LOCKE

Hey, at least I tried.

FLOYD

(eyes closed)

I got it! Chicken-fried steak with mashed potatoes and gravy.

LOCKE

(groaning)

Don't.

FLOYD

(continued)

...with buttered corn-on-the-cob and some peach cobbler for dessert. That's what I'm having as soon as I get back.

Locke holds on to his stomach too.

LOCKE

Shut up. I can't stand the thought of real food right now.

AMBER

(angry)

What was that? You don't like the meal I so graciously prepared for you?

LOCKE

Graciously prepared? What? You literally just throw whatever we might have left lying around the kitchen! What is this, nutmeg? Why is there nutmeg on the fish?

AMBER

I thought it would add some more flavor.

LOCKE

It's awful!

AMBER

Is that right? Well, you won't see me cooking for your ungrateful ass ever again!

(CONTINUED)

SEBASTIAN

Knock it off, Locke. He didn't mean it Amber, it tastes great.

TOM

Yeah!

LOCKE

Liars, the both of you. Nothing but liars and druggies and terrible cooks on this ship.

Amber slams her plate against the wall and stands up. Everyone looks up at her in shock.

AMBER

You hypocrite! Don't pretend you're better than us! Maybe if you hadn't killed Gallo, then you'd get your "real food" you so desperately want, eh Locke? Did you think about that?

Locke straightens his face and stands up to face her.

LOCKE

Don't act all innocent, Amber. You're just as guilty as me, only I don't delude myself. So get the fuck out of my face!

SEBASTIAN

Knock it off you two.

AMBER

(to Locke)

Or what? You going to kill me? Go ahead, coward. Let's see what you got!

SEBASTIAN

(yelling)

Stop it! Right now!

FLOYD

(muttering)

Maybe some vanilla ice cream to go with the cobbler.

SEBASTIAN, AMBER, AND LOCKE:

(simultaneously)

SHUT UP!

Vivian enters the room. Sebastian stands up.

(CONTINUED)

VIVIAN

What the hell is going on in here?

With that, Sebastian and Vivian stare at each other for a moment like they haven't seen one another for a long time. He's flustered.

SEBASTIAN

Oh, hello, we were just-

AMBER

Leaving. Let's go Vivian.

Amber grabs Vivian's arm and she pulls her out of the room. She leads her down the hallway, trying not to cry.

Sebastian turns to Locke.

SEBASTIAN

(angrily)

Get out.

LOCKE

Aye, aye, "captain".

He gets up and leaves. Sebastian sits down and rubs his eyes in frustration, then check his watch.

SEBASTIAN

Floyd, show Tom to Gaspar's old room. It's time for him to get some sleep.

FLOYD

Yeah.

TOM

But it's still light out. I'm not tired.

FLOYD

We got some real good stuff that'll help you sleep, I mean this stuff will knock you flat on your-

SEBASTIAN

(loudly interrupting)

No! None of that!

FLOYD

Alright! Calm down. Just thought it might help him a little, you know with the nightmares, right?

(CONTINUED)

SEBASTIAN

Keep it away from him, do you hear me? He doesn't need any!

TOM

Some of what?

FLOYD

Uh, melatonin... come on boss, let's get out of here.

They leave, and Sebastian is left alone.

CUT TO:

INT. EAST WING OF SHIP- HALLWAY.

Floyd and Tom walk down the hall.

FLOYD

Sorry, about that. Everybody's been a bit on edge lately. Hardly anything to do around here, so we look for ways to escape our problems I guess. Fighting helps with the boredom.

TOM

Do you guys always fight like that?

FLOYD

No, not really. Things weren't always like this you know, it used to be pretty fun around here. Before everything went to shit. I took this ship and it's crew for granted when it mattered, and now it's too late. So I try to get these guys to remember what it was like, to get them to smile or something. It gets a little hard sometimes.

TOM

Yeah...

FLOYD

They've started losing hope of ever getting out of here. I don't think I can let that happen, not yet. Cause we still got a little time left you know? Gotta make the most of it I suppose.

(CONTINUED)

TOM

What's... what's happened here
Floyd? Where are the other crew
member? Why did I see bullet holes
on the walls earlier? And who does
Sebastian see at night?

FLOYD

You ask too many questions.

TOM

I'm only getting bits of
information and I can't see the
whole picture yet.

FLOYD

Me neither. My memory's a bit foggy
and maybe it's better that way.
What's done is done, no use
thinking about it. It's in the
past.

TOM

That's what Amber said...

FLOYD

What?

TOM

Nothing.

FLOYD

You talked to Amber?

TOM

No, I just, overheard her talking
to Vivian last night.

FLOYD

Uh huh. Sebastian told me you were
pretty nosy. You know what you are!
You're a... peeping Tom! Is that
it? Are you a peeping Tom, Tom?

TOM

No! There was something in my room!
I wasn't going to stay in there! I
was walking around and-

FLOYD

-So you just HAD to sneak a peak at
the only 2 women within a hundred
miles from here? Sure. Maybe I'll

(MORE)

(CONTINUED)

FLOYD (cont'd)
go have a little chat with Viv
about this, how does that sound?

TOM
(embarrassed)
No! Don't! I was just curious, I...
I didn't mean to...I just-

Floyd laughs.

FLOYD
Don't worry boss, I don't give a
shit. I'm not like Sebastian and
Vivian. Hell, I don't even listen
to them half the time. But do us
both a favor and stay out of their
business. Deal?

TOM
Yeah, okay . Deal.

FLOYD
Here we are.

They stop at Gallo's room. Floyd unlocks the door and they
walk in.

FLOYD
Oh wait, this is Sebastian's old
room, Gallo's is right over here.
Ah, dammit I'm missing the key...

Floyd sifts through his key chain, and in the process drops
a few on the ground.

FLOYD
Shit.

They both kneel down to pick up the keys.

FLOYD
Thanks.

TOM
This room should be fine.

FLOYD
Yeah, I guess it'll have to do. I
don't think Sebastian would mind.
Anyways, goodnight. Scream as loud
as you possibly can if you need
anything.

(CONTINUED)

Floyd shuts and locks the door behind him. He left a KEY on the floor. Tom picks it up.

"ROOM 22"

Tom puts his pillow on his bed, and starts looking through the drawers on the bedside table.

On the bottom under some porno magazines, lies a NOTEBOOK wrapped in rubber bands. He removes them, blows the dust, and looks at the cover.

TOM

Huh, it's Sebastian's old diary. I don't think he'll mind if I take a look. Maybe I can find out what happened here.

He opens to the first page, and we hear a voice-over narration from Sebastian reading the text.

FADE OUT:

INT. KITCHEN/DINING ROOM -EVENING

SEBASTIAN (V.O)

April 20th. We should reach our destination in Nassau by tomorrow evening at the latest after an oddly paranoid couple of days here at sea. Authorities have been known to tread these waters, and if we were to come across any like last year it would be disastrous to say the least. But thanks to this shipment and the dough we'll be getting out of it, it'll be nothing but smooth sailing in the Bahamas for a good, long while. We've all been itching for a vacation. I wish I could say what we were smuggling exactly, but the Captain won't fill us in on all the details. The cargo hold is filled to the roof with boxes and boxes of something he and his unseen and unknown superiors call "Kingston", I think. Something only recently the boys managed to cook up in the kitchen down in Jamaica. Must be good shit if they're paying us what they are to bring it here, but as long a they

(MORE)

(CONTINUED)

SEBASTIAN (V.O) (cont'd)
do I'll keep to my own business.
Tonight I just want to have a good
time.

The kitchen is vibrant and inviting; full of people all laughing and drinking.

Music and good vibes fill the air, as well as the smoke coming from the food on the stove.

ONE SHOT: THE CAMERA PANS ACROSS THE ROOM, SHOWING EVERYBODY.

Odessa A dark-skinned woman with dreadlocks and beads in her hair.

Gallo is a large, bearded man with a chef's hat on top of his head and tattoos covering his arms.

Cimino A balding, rough looking man with scars on his face. Foul tempered and ugly.

Arthur Sunglasses. Long, curly hair. Clean shaven. Very relaxed looking.

Kelly A long-faced man with short red hair and a old-style mustache and a long goatee. Pale and skinny.

Gaspar An Argentinian man with long, black hair.

Teach A heavily tattooed man who's missing a few teeth.

Bertolucci A man with an ElectroLarynx voice box and a bad leg, so he uses a cane. Older and cranky.

Darren Average looking. Mid-30's.

Lucy Blonde hair. Blue eyes.

Chef Gallo prepares dinner, while Amber tastes and tries to help out. Gallo slaps her hand and she runs over to where Floyd, Teach, and Lucy are sitting smoking weed from a very, very large joint. Vivian reads but doesn't partake.

Locke is very drunk, and he just won a hand at poker with Teach, Gaspar, Cimino, Bertolucci, and Oddessa at the table. He laughs as he takes his winnings and swigs down a bottle of whiskey.

CUT TO:

EXT. SHIP DECK- EVENING. -FLASHBACK

Up near the front of the ship, the SUNSET looks beautiful. Sebastian, Arthur, Teach, and Darren throw bottles in the air, shooting them as they fall into the ocean. They too are laughing and having a good time. Sebastian looks much more healthy and vibrant.

KELLY

Here we go... I'll nail it this time for sure!

He throws it into the air, shoots, and misses.

ARTHUR

One more! Give it here!

Teach tosses the gun over to Arthur. He does the same thing and misses again.

THE CAMERA FOLLOWS BEHIND THE CAPTAIN AS HE ENTERS THE SCENE.

CAPTAIN

What are you doing?

This STARTLES them.

DARREN

Oh, hey Captain! Didn't see you there.

ARTHUR

We just had a few minutes so we uh-

CAPTAIN

(sternly)

Give me that.

Arthur shrugs and hands him the pistol.

CAPTAIN

You can't be wasting perfectly good ammo, you know.

ARTHUR

Sorry, Captain.

CAPTAIN

And honestly, who taught you how to shoot? Your aim is terrible.

(CONTINUED)

The Captain smiles, grabs a beer bottle, and throws it as far as he can. He shoots it and it shatters into a thousand pieces. The others start clapping and applauding.

SEBASTIAN

Bravo sir!

ARTHUR

How did you do that so easily?

CAPTAIN

Being sober helps.

Everyone laughs. It's clear that they respect him immensely.

Floyd opens the deck door.

FLOYD

(Cuban accent)

Oy maricone's! Get your fuckin asses in here if you want dinner!

ARTHUR

The fuck did you just call me Floyd!?

FLOYD

I called you a cocksucking MA-RI-CONE, Arthur.

ARTHUR

(grabbing himself)

How about you suck on this cock you worthless dog!

FLOYD

Kill yourself.

ARTHUR

You! Uh...

Sebastian whispers something into his ear. Floyd waits.

ARTHUR

(repeating)

If I wanted to kill myself I'd climb your ego and jump to your IQ!

FLOYD

HA! I could eat a bowl of alphabet soup and shit out a better comeback that!

(CONTINUED)

Arthur looks up at Sebastian, while Sebastian whistles like he never said anything.

CAPTAIN

I didn't think it was half-bad actually.

FLOYD

(to Arthur)

How about you think on your own for once you little cunt?

ARTHUR

Fuck you!

Arthur charges at the door while the others laugh and follow. As they all start walking inside, Darren stops.

KELLY

You coming, Darren?

DARREN

Yeah, yeah I've just gotta grab my watch, I'll meet you guys in there.

Kelly shuts the door and Darren walks over to the edge of the ship, looking for his watch.

DARREN

Where is it... oh shit! Did it fall overboard?

He looks over the side of the ship.

CUT TO:

INT. DINING ROOM

Teach, Vivian, and Lucy sit across from where the others are playing cards. She continues to read. Teach puts up the joint.

TEACH

Want a hit?

VIVIAN

I shouldn't.

LUCY

Don't bother with her. She's a mom. She couldn't handle this shit anyways. Ain't that right, Viv?

(CONTINUED)

VIVIAN

You know me too well.

TEACH

Come on, tonight's a celebration!
One puff, one puff is all I'm
asking. You can do that, can't you?

LUCY

We believe in you!

Vivian sighs, looks at Teach, and takes the joint, inhaling slowly. As she holds it in, The Captain, Sebastian and the others enter the kitchen. She locks eyes on him.

She stands up, takes off her glasses, and walks straight over to Sebastian. Kissing him while exhaling the smoke. He's surprised at first, and the room goes loud with cheering and whistling.

LOCKE

Get a room!

TEACH

Not bad, not bad!

Sebastian and Vivian both start coughing and laughing.

SEBASTIAN

Dammit, that almost looked pretty
cool.

VIVIAN

Thought I'd give it a shot.

LUCY

Virgin lungs!

They kiss again.

CUT TO:

EXT. SHIP DECK- EVENING.

As Darren continues to look for his watch, he hears something. He stops searching and turns to look out into the ocean. A young girl's voice can vaguely be heard singing, but Darren can't see anything.

DARREN

(confused)

What the hell?

(CONTINUED)

THE CAMERA PANS IN ON HIS FACE AS HE FOCUSES ON THE ANGELIC VOICE.

He leans over the edge of the railing and squints his eyes to try and find whoever is singing.

DARREN

Hello? Who's out there?

ZOOM IN ON WATER

CUT TO:

INT. DINING ROOM

Amber helps chef Gallo hand out the plates of delicious food to everybody, and they continue to have a good time. Vivian cuddles next to Sebastian.

SEBASTIAN

So how's Stephanie doing?

VIVIAN

Great! She's with my sister this month, and she'll be starting 5th Grade this fall.

SEBASTIAN

They grow up so fast.

VIVIAN

Right? Feels like she was born yesterday! I'm so, so excited to see her again, I can't even go 5 minutes without thinking about it, haha.

SEBASTIAN

Well, you'll have a long time to be a *proper* mother when we get back-

She playfully hits his arm.

SEBASTIAN

(laughing)

Ouch! Hey! But really, with this payday you'll have enough to spend all the time you want with her right? Finally get out here. Out of this life.

(CONTINUED)

VIVIAN

That's the plan. I'm gonna buy a ranch somewhere out in Montana. Steph and I have always wanted to learn how to ride a horse. Grassy fields... pine tree's.... Maybe I'll even pop out a few more munchkins.

SEBASTIAN

Oh really? Who with?

VIVIAN

Well...I've got somebody in mind...

SEBASTIAN

Anyone I'd know?

She leans in closer.

VIVIAN

Oh, I think so.

SEBASTIAN

Who? Is he taller than me?

VIVIAN

No... he's about your height. He's also very handsome.

SEBASTIAN

Damn. Looks like I might have some competition.

VIVIAN

Looks like it.

They suck face like no tomorrow for a couple seconds. Until Amber interrupts them by leaning in and putting their plates on the table.

AMBER

Oh, sorry, didn't mean to interrupt you two lovebirds

VIVIAN

Oh man, everything looks great Gallo!

GALLO

Well, Amber helped marinate the steak and such, so thank her too.

(CONTINUED)

AMBER

Next time I wanna help cook the
steak!

GALLO

(hearty laugh)

Woah, woah, woah. Let's not get
crazy now! One step at a time, o.k?
Making the perfect steak takes
years of intense, back-breaking
practice.

AMBER

Whatever!

GALLO

It's true! I've got the battle
scars to prove it! Hahaha!

He pats his huge belly.

GALLO

But maybe one day I'll pass on my
steak secrets to you one day my
young pupil.

FLOYD

(digging in)

Oh man.

LOCKE

Jesus, he's right. This is the best
goddamn steak I've ever had in my
life!

GALLO

Oh, I know. Bon-appetite everybody!

CAPTAIN

(clears throat)

Um, actually...

He stands up with a glass of wine in his hand. Everyone
stops what they're doing and listens.

CAPTAIN

I'd like to make a toast first if
you all don't mind. I just wanted
to say how proud I am of you all.
We've had a long and, uh, tedious
season this year, but all that's
about to pay off. You've done well.
You've worked hard. Everyone here

(MORE)

(CONTINUED)

CAPTAIN (cont'd)
has earned what's coming to them.
You guys are the best crew I could
ask for.

GASPAR
Here, here!

CAPTAIN
And I don't know about you guys,
but when we reach Nassau tomorrow
morning, I'm going to fuck the tits
off of the first native girl I see
and drink tequila until my liver
shuts down for good!

Everyone laughs.

CAPTAIN
And I'll pay for anyone else who's
with me!

LOCKE
Yeah!

CIMINO
I'll drink to that!

BERTOLUCCI
(voice-larynx)
If I could I would.

CAPTAIN
Cheers, everyone!

They all shoot down there drinks, and start eating their
dinner. After a moment, the Captain looks around the table
and notices that someone is missing.

CAPTAIN
Has anyone seen Darren?

BEAT.

AAAAAAAAAAAAAAAAAHHHHHHHHHHHHHH!!!

The scream makes everyone freeze for a second. They all look
at each other to see if anyone is hurt.

VIVIAN
(bewildered)
Who...?

(CONTINUED)

CAPTAIN
DARREN!

He and the others immediately snap into action. They all run out of the dining room.

CAPTAIN
Odessa, Floyd! You know what to do!

ODESSA
Right!

FLOYD
On it.

She and Floyd run down the opposite side of the hallway while the others make their way to the ship's deck. The Captain takes out his PISTOL and cocks it.

CUT TO:

EXT. SHIP DECK- EVENING. -FLASHBACK

The Captain bursts through the door with everyone else right behind him.

CAPTAIN
Darren!

AMBER
Darren, where are you!?

Everyone splits up and searches the area, but Darren isn't anywhere to be found on deck.

SEBASTIAN
Jesus Christ, where is he?

KELLY
He's not over here!

GASPAR
Keep searching!

Odessa and Floyd come out of the ship, each holding an Ak-47 and ready to fire. The Captain, Sebastian, and Teach look over the edge of the ship. The Captain sees something in the water a few yards out that the others don't notice at first.

CAMERA ZOOMS INTO FACE.

(CONTINUED)

CAPTAIN
(muttering)
Oh no...

Sebastian looks at the Captain, and then out at where he's looking. Floating on the water is Darren's bloody and torn up clothes. Only Darren isn't with them.

TEACH
Are those... Darren's clothes?

SEBASTIAN
(shouting to others)
Guys! Over here!

TEACH
(confused)
But, where's Darren?

CLOSE UP: TORN UP CLOTHING FLOATING ON THE WATER.

CAPTAIN
I don't know...

CUT TO:

INT. HALL- INSIDE TOM'S ROOM-PRESENT DAY

Tom flips the page.

SEBASTIAN (V.O)
April 21st. The sea is strangely calm this morning. Too calm. No wind. No waves. No noise at all, really. Last night a storm hit us pretty badly, and Lucy was lost after she and Kelly went to tie down the lifeboats. Two of them are gone as well. He says Lucy started wailing about how she saw her mother in the waves. I don't think the Captain believes him. I don't know what to believe. What the hell is going on out here?

CUT TO:

INT. DINING ROOM-FLASHBACK

Everybody is yelling over each other in a frenzy. The Captain stands up and shouts:

CAPTAIN

Everybody quiet down! Shut up! We can't all start losing our heads here! I don't know what's happened to Darren and Lucy, but if we start panicking and freaking out then we won't solve anything!

VIVIAN

Captain, where are we? Shouldn't we have reached Nassau by now?

CAPTAIN

(turning to Gaspar)

Gaspar? Any luck finding out where we are?

GASPAR

The storm blew us off course pretty badly, I don't know where exactly we might be. It'll take a while.

CIMINO

What do you mean you don't know where we are? You're the navigator right? So navigate us out of here!

GASPAR

It's not that simple. My machines have been on the fritz. We could be anywhere.

LOCKE

Yeah I haven't been able to get a clear signal since the storm.

CIMINO

Well, get them working!

SEBASTIAN

Hey cool it, will ya? Did you not just hear what the Captain said?

CAPTAIN

Alright, listen, everybody is to stay inside until we reach land. No one gets near the water, understood? Until then, no alcohol,

(MORE)

(CONTINUED)

CAPTAIN (cont'd)
no weed, no nothing. And especially
no Kingston. I need-

TEACH
(interrupting)
We don't even know what it is, so
why would we-

CAPTAIN
(frustrated)
Excuse me I wasn't finished
speaking!

Teach stops talking.

CAPTAIN
I need everyone to stay clean and
focused. We can't forget that we
still have a job to do, and I'll be
damned if-

Amber and Arthur enter the room in a frenzy. Both of their
faces are covered in oily grease.

AMBER
(distressed)
Captain! Captain!

CAPTAIN
(reassuringly)
What is it? Are you hurt?

AMBER
No, it's the engine! The engine...
it's been sabotaged!

CAPTAIN
What!?

AMBER
Look! The wiring around the power
couplets that connect to the
turbine were ripped out, see?

FLOYD
(slight panic)
Oh god...

CAPTAIN
Can you fix it?

(CONTINUED)

AMBER

I can try. Until we do we're dead
in the water.

CAPTAIN

Who else was in the engine room
last night?

AMBER

Could've been anybody, the door was
unlocked and wide open.

CAPTAIN

What? What about room 22? Is the
Kingston safe?

ARTHUR

Last I checked, yeah. The door's
still locked.

FLOYD

Great! Two people missing, most
likely dead, and we don't even know
where the fuck we are!

SEBASTIAN

(thinking)

It just doesn't make any sense.

TEACH

Someone could have gotten to Lucy
or Darren while the rest of us
weren't looking.

SEBASTIAN

Somebody?

TEACH

Yeah... I mean, we are carrying an
extremely expensive and
experimental drug on board aren't
we? Maybe one of us isn't who they
say they are. Maybe one of us here
wants to make sure that we never
reach our destination. But like
Amber said; we all know each other
pretty well, right? And we're
looking to get a huge payday when
we get back, so none of us really
have any reason for trying to
sabotage this mission, do we? That
being said, the evidence still
points to either one or maybe even
a few of us being traitors.

(CONTINUED)

BEAT.

Bertolucci turns to face Amber.

BERTOLUCCI

(voice larynx)

Are you sure you didn't just rip
all this out yourself and now
you're trying to blame it on
someone else?

GALLO

Quiet. She wouldn't do that, so why
ask?

BERTOLUCCI

(voice larynx)

I don't know. She's in there all
the time, isn't she? She's a
suspect, same as anyone else here.
That's all I'm saying.

AMBER

I didn't do this, asshole. I'm in
their all the time because I'm the
fucking *engineer*. We are all on the
same boat here, Bertolucci. You
should think before you try to
talk.

BERTOLUCCI

(voice-larynx)

Watch your mouth you little tramp.

AMBER

How about you come over here and
make me, Mr. roboto?

CAPTAIN

Knock it off, both of you.

TEACH

Nah, Amber wouldn't do that. But I
think I might know somebody who
might.

CAPTAIN

Who?

TEACH

Well, the last person to see both
Darren and Lucy alive would be
Kelly over here, right?

(CONTINUED)

KELLY

What!?

TEACH

Were you not?

KELLY

I mean-

CAPTAIN

You're right. Kelly, is there something you want to tell us?

KELLY

No, man!

CAPTAIN

Are you sure? You weren't on anything last night when you were with her?

KELLY

We were all on shit last night! But you guys saw Darren's clothes out there! I was in here with all the rest of you when we heard him scream, wasn't I? So I couldn't have gotten to Darren.

CAPTAIN

What about Lucy?

KELLY

No! Lucy just jumped right in, like I told you! I tried to listen to what she was insisting that she heard, but all I could hear was the storm!

TEACH

Seems like a nice time to push her off the railing into the water, maybe?

KELLY

Fuck off! I'd never do something like that to her! She was my friend!

The captain get up real close to Kelly and stares him right in the face.

(CONTINUED)

CAPTAIN
(intensely)
Look me in the eyes. Are you lying
to me?

KELLY
No sir!

CAPTAIN
Did you have anything to do with
either the death of two of my crew
or the sabotaged engine?

KELLY
No!

CAPTAIN
Are you sure? Last chance, Kelly.

KELLY
I swear!

The Captain continues to stare right at him. Nobody says anything for a moment.

BEAT.

CAPTAIN
Alright. But if I find out that
you've betrayed my crew... so help
me God I'll put a bullet straight
through your head right then and
there do you understand?

KELLY
Y-yes sir!

The Captain turns to face the others.

CAPTAIN
Everyone pick a partner and watch
him or her closely. You two will
stick together until we manage to
find a way out of here. Gaspar and
Locke will go to the communications
room and try to figure out where we
are. We won't call out for an S.O.S
until it's absolutely necessary,
but we at least need a signal if
the time comes. Gallo and Kelly,
ration out the rest of the food, we
don't know how long we might be
stuck out here. Odessa and Floyd: I
(MORE)

(CONTINUED)

CAPTAIN (cont'd)
want you two to gather up all the weapons on board and put them inside the cargo hold with the Kingston. I'll come by later and lock it up myself. Amber and Arthur: try and work on the engine as best you can, anything you can do will be appreciated. Vivian and Sebastian: I want you to count inventory for our medical supplies. Make sure we have everything we need in case on of us. Cimino and Bertolucci will guard room 22. Take the Ak-47's. Any questions?

Everyone shakes their heads.

CAPTAIN
We're going to be okay everybody. Stay calm and we'll make it to Nassau in no time. Let's get to work.

CUT TO:

INT. OUTSIDE ROOM 22-FLASHBACK

Odessa and Floyd finish up putting most of the weapons into Room 22 with the Kingston. They slam the door shut, and The Captain locks it behind them. Bertolucci and Cimino stand guard.

CUT TO:

INT. DINING ROOM-FLASHBACK

Gallo and Kelly count inventory for food, while Vivian and Sebastian count inventory for medical supplies.

CUT TO:

INT. ENGINE ROOM-FLASHBACK

Arthur stands over the engine with a flashlight while Amber works on it. She sticks her hand out and points over to the toolbox.

(CONTINUED)

AMBER
Lug wrench.

 ARTHUR
Here you go.

CUT TO:

WIDE SHOT:

The ship sits still on the horizon as the sun sets.

CUT TO:

INT. TOM'S ROOM. NIGHT. -PRESENT DAY

Tom tries to flip to the next page of Sebastian's diary, but he notices several pages are missing.

Footsteps are once again heard coming from outside the door, but Tom chooses to ignore it and continues reading after he gets to the next page that isn't torn out.

Sebastian's voice over sounds tired and hopeless. Very mumbled and slow.

 SEBASTIAN (V.O)
June 29th. 50 days in. Haven't made
a journal entry in a while now.
I've had nothing to say, really.
Every day is the same. The sun
rises and sets and the sea sits
perfectly still.

CUT TO:

INT. SUNSET BLVD. -FLASHBACK

Amber sits with Arthur in the engine room. They look down and don't say or do anything.

PAN IN ON ENGINE

 SEBASTIAN (V.O)
(continued)
The engine's a wreck. Everyday
Amber works on it, but
everyday it's just shy of
being fixed. Something always

(CONTINUED)

get's in the way, whether it be a missing screw or a bent plate. So close to working.... but it never does. It just sits there. Taunting us.

CUT TO:

INT. DINING ROOM -FLASHACK

Gallo and Kelly count the last food rations they have. Sebastian, Vivian, Locke, and Gaspar sit on the other side of the room. Locke DRILLS a sign into the wall. Nobody says anything.

SEBASTIAN (V.O)

(continued)

The rations have run low and our morale has been drained. Our efforts to get into contact with any nearby ships have been in vain as well. Nobody is coming. I've accepted that weeks ago. Nothing to do but sit... wait... until either this sea or the unrelenting boredom kills us.

CUT TO:

INT. OUTSIDE ROOM 22-FLASHBACK

Cimino and Gallo sit outside of the cargo hold room, with their heads tucked into their arms. Bertolucci is gone. His Ak-47 rests on the door.

The Captain comes up from around the corner and pulls the limp Cimino to his feet. He picks up the gun and forces him to hold it right.

SEBASTIAN (V.O)

The Captain's has become more and more determined to keep the Kingston safe. Why? We're never going to be able to deliver it, so why keep it locked up? I think he might be getting a little paranoid, to be honest. He doesn't look at us like he trusts us anymore. He's still convinced that one of us is a traitor. But I stopped caring about who it might be a long time ago.

CUT TO:

EXT. SHIP DECK- EVENING. -FLASHBACK

Odessa and Floyd pass a ball back and forth on the ship's deck.

SEBASTIAN (V.O)
(continued)
I'm tired... I'm so tired... I want
to go home. Please God, get us
home.

FADE TO BLACK

INT. TEACH'S ROOM. -FLASHBACK

It's dark. Teach opens the door to his room and hits the light. He's holding something under his jacket. Floyd, Locke, and Sebastian sit there around a little table.

TEACH
Good, you're all here.

SEBASTIAN
Why did you call us in here, Teach?

Teach lifts up his jacket to reveal a small bottle of strange liquid. He sits it on the table in front of them.

LOCKE
What is that?

FLOYD
How is the electricity still
working?

SEBASTIAN
Wait a minute... is that-

TEACH
It's Kingston.

SEBASTIAN
(loudly)
What!?

TEACH
Ssh! Keep your voice down!

(CONTINUED)

LOCKE

How the hell were you able to get to it?

TEACH

There's a hole in the wall panel in the back of the room next to 22. I managed to bend the metal a little bit and sneak inside when Cimino was sleeping a couple night's ago.

SEBASTIAN

The Captain specifically said not to go anywhere near this shit. He might actually kill you!

TEACH

Who give a fuck what the Captain says anymore? Everyday we do what he says and how has that been working out for us? He's made us throw all the booze and drugs overboard, all except for this. Don't you want to escape from all this bullshit, even if it's just for a little while? This... this right here gentlemen, is the key to our escape. We're sitting on a goldmine of possibilities but our Captain is too stupid and blind to see it. We need to look out for ourselves at this point.

SEBASTIAN

What are you talking about?

TEACH

It's incredible, Sebastian, it's everything that it was built up to be and more! The sheer pleasure is unbelievable, unfathomable! I've tried everything under the sun, and never once have I felt a high like this before.

He unscrews the bottle.

TEACH

See, I didn't know how to ingest it, so I dipped a rag into it and huffed a little.

(CONTINUED)

SEBASTIAN

You know, for someone so smart that was a pretty stupid move. You just take anything you can get your hands on without even thinking about it? How do you even know you did it right?

TEACH

Fuck it, that's why.

FLOYD

So did you do it right?

TEACH

It hit me hard. Absolute, merciless euphoria filled every molecule of my body. My worries instantly melted away... and I was taken to heaven.

FLOYD

Fuck it, I'll try it.

LOCKE

Might as well.

Teach hands them a soaked rag, and they both inhale. Sebastian looks very reluctant.

LOCKE

So uh, when is this whole "euphoria" thing supposed to kick in?

TEACH

Just be patient.

They all sit quietly for a minute.

FLOYD

Yeah I don't feel anything.

SEBASTIAN

I'm out of here.

FLOYD

Wait... I'm kind of starting to feel... a little happy.

LOCKE

(slurred)

Yeah... I... do... too.

(CONTINUED)

Floyd starts to smile, then it grows into a chuckle.

FLOYD

Oh my god.

Floyd stands up and starts feeling his face, as if he's never felt it before. Locke starts breathing very heavily and looking around frantically. Teach locks eyes on Sebastian and starts to laugh too, still holding onto his arm.

TEACH

What... did I tell you?

Teach sees that Sebastian is still interested, and he pulls the rag back out and hands it to him.

TEACH

You know you want to.

BEAT.

Sebastian takes the rag and huffs it. Floyd drops from his chair onto the ground, and starts stretching like a cat who just woke up. Locke leans back in his chair and smiles. Teach stands up and smiles up at the light.

Sebastian sits back down and looks straight at the us.

THE CAMERA STARTS SWAYING BACK AND FORTH. COLORS ARE VERY BRIGHT & CONTRASTED.

Sebastian slowly starts to feel it as "Everybody Loves Somebody" by Dean Martin starts to play. Time slows down. He leans back from his chair with a goofy smile and lands into a PILLOW made of clouds.

FADE TO WHITE.

CUT TO:

INSIDE SEBASTIAN'S HEAD-HALLUCINATION

All around him are several naked women massaging every part of his body. His head rests on Vivian's thighs with her breasts hanging above him. She smokes a joint, inhales, and then kisses him on the mouth. Dean Martin's song continues to play.

THE CAMERA SWAYS OUT OF THE ROOM AND THE DOOR SHUTS BEHIND THEM.

(CONTINUED)

SEBASTIAN (V.O)
And to think... I hesitated.

FADE TO BLACK.

MONTAGE-FLASHBACK

SERIES OF INTERCONNECTED JUMP CUTS:

Sebastian introduces Vivian to the Kingston, who introduces it to Amber, who introduces it to Kelly, and then finally Arthur. They all get high and quickly learn to love it as much as he did.

CUT TO:

INT. ODESSA'S ROOM- FLASHBACK

Floyd, Kelly, and Amber, and Arthur listen to music and relax, laughing and playing cards.

CUT TO:

INT. SEBASTIAN'S ROOM-FLASHBACK

Sebastian and Vivian make love on the bed, both of them trying not to laugh as they kiss.

SEBASTIAN (V.O)
August 9th. 110 days in. I can't believe this was within arms-reach this whole time! How could I have not known about this!? How could we have been so blind!? The Kingston provides this... euphoric high that makes pure black-tar heroin feel like cough syrup. So happy, so sweet. This is what we've been missing! Thank you God! You've answered my prayers!

CUT TO:

INT. LOCKE'S ROOM- FLASHBACK

Locke watches his wife on his television with a smile. He gets up and kisses the screen.

(CONTINUED)

SEBASTIAN (V.O)

It didn't take long for the others to start trying it, although Odessa said she wanted no part in it. All of this unbeknownst to the Captain and his little posse he's formed with Cimino and Gaspar. I don't trust either of them, but as long as we keep our usage out of sight and out of mind, I'm sure we'll be okay.

CUT TO:

INT. CAPTAIN'S QUARTERS

The Captain feverishly works on his charts in his quarters with Cimino and Gaspar. He looks very tired and frustrated.

CUT TO:

EXT. SHIP DECK- NIGHT. -FLASHBACK

Teach looks up at the stars and sings to himself.

CUT TO:

INT. OUTSIDE ROOM 22-FLASHBACK

Gallo SLEEPS alone with a gun outside room 22.

CUT TO:

INT SEBASTIAN'S ROOM-FLASHBACK

Sebastian and Vivian cuddle and kiss on the bed.

SEBASTIAN (V.O)

It looks like there might be some hope out here after all.

FADE TO BLACK.

CUT TO:

INT. ODESSA'S ROOM- FLASHBACK

SEBASTIAN (V.O)

August 14th. I've found myself in
the sea this morning.

Amber and Kelly play home-made INSTRUMENTS, laugh and sing
while Floyd DANCES like a hula dance. Kelly passes around
the rag with Kingston.

Outside, The Captain is walking past Odessa's room, when he
hears the loud music coming from inside. Curious, he knocks
on the door.

FLOYD

(through the door)

Ssh! Ssh! Quiet!

Floyd opens it.

FLOYD

(dazed)

Hey, boss!

KELLY

Hola, Senior!

CAPTAIN

What's got you guys so riled up?

FLOYD

Just, uh, having some fun.

CAPTAIN

Really?

He looks into the room sees Odessa and Kelly trying their
best not to laugh.

AMBER

Sorry Captain, we'll keep it down!

KELLY

You won't here a peep out of us!

CLOSE UP OF CAPTAIN.

CAPTAIN

You all aren't... on anything, are
you?

(CONTINUED)

FLOYD

No sir, not at all! We just felt like playing some music, since it's been so quiet around here lately, you know? No harm in that, right? See?

Floyd holds up his guitar made from a box and a couple strings.

BEAT.

CAPTAIN

Well then, don't let me stop your fun. As you were.

FLOYD

Thanks, boss.

Floyd shuts the door. The Captain thinks to himself for a minute, then he starts walking down the hall towards room 22.

CUT TO:

INT. OUTSIDE ROOM 22-FLASHBACK

Cimino, Gallo, and Gaspar stand guard outside the cargo hold. They look exhausted. The Captain comes around the corner and approaches the two.

GALLO

Hey, Captain.

CAPTAIN

Has anyone gotten past you guys? Anyone at all?

CIMINO

No sir, we've been here this whole time.

GASPAR

No one's gotten through here.

The Captain gets out his keys and unlocks the door. He rushes inside and looks around. The others follow. A few bottles of Kingston from a box are clearly missing. He walks further down the room and notices the hole in the wall that Teach made.

(CONTINUED)

CIMINO

Where the hell did that come from!?

Captain leans down to inspect.

CAPTAIN

(angry)

Nobody got in, huh?

GASPAR

Captain, we swear we didn't know about this!

CAPTAIN

Looks like we got a few Ak's missing too. Gallo, get everyone into the dining room. Now.

CUT TO:

INT. TEACH'S ROOM-FLASHBACK

Teach is asleep with a smile on his face and a exposed bottle of Kingston in his jacket. There's a knock at the door. He doesn't hear it.

KNOCK KNOCK

The Captain enters the room. He notices the bottle protruding from Teach's jacket pocket, and he walks over to where he's sleeping and kneels down to grab the Kingston. Under the BED are two machine guns and a pistol that clearly should have been hidden a little better. He pats Teach on the forehead with the bottle...

Teach opens his eyes to see the Captain above him. He quickly stops smiling.

CAPTAIN

Good morning.

Teach immediately goes for the pistol under the bed. But the Captain stomps on his arm, then clocks him right in the face with his boot, knocking him out.

CUT TO:

INT. DINING ROOM -FLASHBACK

Sebastian, Floyd, Locke, Gallo, Odessa Kelly, Vivian and Amber sit in the dining room.

KELLY

Why did he call us in here now?
It's been 20 minutes.

GALLO

There was a break in the cargo hold, some bottles of Kingston and a few weapons were missing. The Captain should be back any minute.

Locke and Floyd shoot nervous glances at each other.

SEBASTIAN

(trying to stay calm)
Really?

GALLO

Yeah, you know anything about it?

SEBASTIAN

No.

GALLO

Alright. I sure hope so. Anyway, we're just gonna sit tight and wait-

Shouting and banging is heard coming from the hallway. Everybody faces the sound, wondering what's happening. Cimino and Gaspar enter the kitchen carrying Teach, who is beaten and bloody. His nose is broken and a couple teeth are missing. They THROW him on the TABLE, scaring everybody. The Captain enters the room and puts the bottle of Kingston on the table.

LOCKE

(yelling)
Jesus Christ! What the hell is going on!?

CAPTAIN

Everyone, Teach here has something that he'd like share. Isn't that right, Teach?

TEACH

(mouth filled with blood)
F-fuck you.

(CONTINUED)

The captain grabs him by his jacket and throws him up against the stove, pots and pans go flying. Vivian screams.

CAPTAIN

Not only did you blatantly disobey
my orders, you betrayed my trust.
You betrayed my crew!

The Captain punches him again in the mouth. Teeth go flying. Amber goes to stop it but Cimino and Gaspar get in the way.

CAPTAIN

He was caught with Kingston in his
pocket and stolen guns under his
bed! Pretty smart of you to try and
sway the blame over to Kelly,
wasn't it, Teach!? You probably
killed the others and sabotaged the
engine too, didn't you!?

TEACH

You don't know what you're talking
about, you stupid prick.

The Captain punches him again.

VIVIAN

Stop it!

SEBASTIAN

Get off of him!

TEACH

I took the Kingston because I
wanted to! What have I got to
lose!? I took the guns because
we're slowly being picked off one
by one and I didn't want the
misfortune of ending up like
Bertolucci! But why should I have
to explain myself to you!? We've
done everything you've told us
since day one and look at how
that's worked out for everyone!
Almost four whole months out here
and we're no closer to getting the
fucking ship fixed than when we
first arrived in this place! We're
lost, we're starving, and there's
no way out of this prison! How can
you honestly think you can still
call yourself Captain!?

(CONTINUED)

The Captain picks him up and throws against the wall. He pulls out his pistol and puts it up against his head.

SEBASTIAN

NO!

TEACH

Yes, please, do me a favor and get it over with. Cause if you don't, I'm going to wait until you fall asleep tonight and slit your throat. That's a promise, I swear to God.

Teach leans into the barrel of the gun, staring right at the Captain.

TEACH

(continued)

Come on!

AMBER

Captain, you don't have to do this! He didn't mean it!

TEACH

Oh, I meant every word.

SEBASTIAN

Stop! Teach, stop talking!

CIMINO

Shut up, all of you!

VIVIAN

(hand on his shoulder)

Captain... please. Think about this.

He turns around and looks at her. The tension swells until the Captain pulls the trigger...

"CLICK"

It's empty. Everyone breathes a sigh of relief and Teach stares right at the Captain with a smile.

CAPTAIN

I'm not going to shoot you Teach.

BEAT.

Suddenly, and without warning, the Captain grabs Teach by the hair and slams him face first onto the table.

(CONTINUED)

VIVIAN
(shouting)

NO!

He grabs the POWER DRILL by the side- table and starts viciously drilling a hole in the back of Teach's head as blood splatters everywhere.

TEACH
(screaming)
STOP! NO! AAAAHHHHH!!!
AAAAAAAAAAAAAAAAAHHHHHHH!!!!!!

Everyone jumps back in shock. Odessa and Floyd scream. Teach's arms flail around like a rag-doll as he dies in excruciating agony. The captain lets go of his head and Teach's dead body crashes to the ground. Blood covers the floor. Everyone freezes in shock.

Odessa runs out of the room. Amber runs up from her seat and throws up in the trash. Floyd and Locke are shaking, but Vivian looks at the Captain with pure hate in her eyes. Sebastian is a nervous wreck.

CAMERA PANS INTO SEBASTIAN'S FACE.

The Captain takes a deep breath and wipes the blood off his face.

CAPTAIN
Cimino, Gaspar, get this scum out of my sight. Dump him and the rest of the weapons overboard. As for the rest of you, I hope I've made it perfectly clear to everyone here what happens when you disobey me. Now listen to me and listen well. No Kingston, you understand!?

SEBASTIAN
(shaking)
Y-you... why?

He throws down the DRILL and exits the room. Cimino and Gaspar grab Teach's corpse and haul him out of the room.

CUT TO:

EXT. SHIP DECK- EVENING. -FLASHBACK

Odessa cries on the railing. Cimino and Gaspar throw Teach's body overboard, along with all (most) of the guns. She opens her eyes and looks out in the water.

PAN OUT TO WATER

Floating on the water on a wooden door is a DIRTY MAN with long hair and a beard.

ODESSA
 (wiping away tears)
 What the- Hey guys! Get over here!
 Man overboard! Hey!

CUT TO:

A life preserver is thrown out to the man, and he grabs onto it, and Odessa pulls with all her strength. The man manages to grab onto the railing and Odessa helps him flop on deck.

ODESSA
 Hey mister... you alright!?

He coughs up blood on the deck. We don't see his face yet. Everyone else comes running to help, with Arthur running over the quickest.

ODESSA
 Can you hear me? Hey!

The man looks up to reveal... Sebastian. But he's an older version of Sebastian. His teeth are yellow and broken, and he has scars all over his face. His eyes are crazed and hollow.

He grabs her and pulls her really close.

SEBASTIAN 2
 WHERE IS HE!? WHERE IS HE!?

ODESSA
 Get off of me!

ARTHUR
 HEY!

Arthur runs over and tries to get him off of Odessa, but Sebastian 2 whips around, grabs him, and bites him on the neck. Arthur screams as Sebastian 2 tears off a piece of his throat, spits it out, and bolts away.

(CONTINUED)

SEBASTIAN 2
YOU'RE ALL WITH HIM, AREN'T YOU!?
AREN'T YOU!? IT NEVER ENDS!

The Captain pulls out his pistol and shoots a few rounds at him until he gets him a couple times in the back of the leg. Sebastian 2 falls down and starts wailing and screaming.

The others catch up to him and the Captain holds him down and points the gun straight at his head.

CAPTAIN
Don't move!

Sebastian 2 starts laughing. Then the laughter slowly turns into sobbing.

SEBASTIAN 2
(wailing)
Just kill me already and get it
over with! Just fucking kill me!
PLEASE!

Everybody looks over at Sebastian 1, who can't believe what he's seeing.

CUT TO:

INT. PRISON BRIG -FLASHBACK

Cimino and Gaspar throw Sebastian 2 in the brig. Sebastian 1 and the Captain stand by the door of the room. Sebastian 2 is very weak and on the verge of passing out. His head twitches from side to side.

SEBASTIAN 2
(whispering frantically)
Where is he? Where is he? Where is
he? Don't touch me! Get him off!
Get him out of my head!

Cimino chains him up and Gaspar locks the door to the prison cell. Sebastian 2 starts screaming and slamming his head against the wall. The Captain shuts the door to the brig.

FADE TO BLACK.

CUT TO:

INT. TOM'S ROOM. NIGHT. -PRESENT DAY

Tom looks up from the book and takes a deep breath. He turns the page.

SEBASTIAN (V.O)

I don't even know what day it is anymore. It doesn't matter. Nothing matters. I'm locked away below, but at the same time I'm sitting right here in my own room. He sits in his cell and I sit in mine. Is... is this lunatic what I'm to become? In time? Is it inevitable? Every bone in my body aches, my blood feels like battery acid. I can't stop shaking and sweating. I feel electric shocks in my brain every couple of minutes. I... don't know how much more of this I can take.

CUT TO:

EXT. OCEAN-NIGHT-FLASHBACK

The Sunset. Blvd. rests on the water.

CUT TO:

INT. SHIP- BRIG

Sebastian 2 paces back and forth in his cell. Muttering incoherently. Head twitching back and forth.

Sebastian 1 opens the door and enters the room holding a plate of food. He pulls up a stool and sits down facing the bars of the cell.

SEBASTIAN 2

You all look the same to me, you know. Your faces are so uncanny.

SEBASTIAN

I should just slit your throat right now.

Sebastian 2 stops walking.

SEBASTIAN 2

What's stopping you?

(CONTINUED)

SEBASTIAN

Because you know something. You know what's out there. Don't you?

SEBASTIAN 2

You will too. Soon enough. Soon enough.

SEBASTIAN

You'll answer my question unless you want to end up like Arthur.

SEBASTIAN 2

There's nothing you can threaten me with. Nothing you can do to me that he hasn't done already.

SEBASTIAN

Who? Who did this to you?

SEBASTIAN 2

I remember when I tried talking to myself. Many, many years ago. I sat right there in that stool and he paced back and forth in this cell. Soon I'll be dead and you'll be the one in here rotting away.

SEBASTIAN

You're wrong. I'm nothing like you.

SEBASTIAN 2

Not yet.

Sebastian throws the plate of FOOD at the BARS of the cell.

SEBASTIAN

We'll see about that.

He heads towards the door.

SEBASTIAN 2

Sebastian!

SEBASTIAN

What?

SEBASTIAN 2

Make the right choice this time.

Sebastian pauses for a second, then exits the room.

CUT TO:

INT. VIVIAN'S ROOM- FLASHBACK

Sebastian, Vivian, Amber, Floyd, Locke, Kelly, and Arthur are gathered in the room. They look terrible. Arthur's unconscious and close to death.

LOCKE

I can't go on like this! Teach was right, I mean, The Captain cares more about it than he does any of us... but we outnumber them. Lets take what we can and try our luck on the lifeboat. I'd rather die out there than like...that.

AMBER

For once I agree with Locke. We need to get out of here as soon as possible. We'll need to hit the lifeboat in the dead of night when the Captain and the others are asleep. I'll grab whatever food I can scrounge up from the kitchen

LOCKE

What about the Kingston?

VIVIAN

What about it?

LOCKE

How are we going to get it on board the lifeboat?

VIVIAN

We... don't need it.

LOCKE

Of course we do! Vivian, I can't take this awful feeling anymore, it's like barbed wire is pulsing under my skin. I can barely stand. And I know I'm not the only one here who feels that way, right?

Kelly dry-heaves whatever is left from his stomach.

LOCKE

We need it more than anything if we want to escape. We'll only take a few bottles and then we'll get the fuck out of here.

(CONTINUED)

VIVIAN

Absolutely not. We can't give into the temptation.

LOCKE

Vivian...

VIVIAN

The Captain never leaves the cargo room! There's no way we'll get past him, we already might be pushing our luck as it is with the escape, so it's too much of a risk! We'd have to kill him and the others just to get to it.

LOCKE

Why not?

AMBER

What?

LOCKE

I said why not? They've chosen their side, they'll kill us anyway if the Captain wills it. Lets get them before they get us.

AMBER

(offended)

Gallo wouldn't.

LOCKE

Then why isn't he in here with us instead of with the Captain, huh? They're probably scheming about what to do with us in the other room right now!

VIVIAN

Sebastian, you've been quite. What are your thoughts on all this?

PAN IN ON SEBASTIAN. HE LOOKS RIGHT AT THE CAMERA

SEBASTIAN

As much as I want it, I want to get out of here even more. Let's just go, leave the Kingston and this goddamn ship behind and pray that we make it. We'll leave tomorrow night.

(CONTINUED)

Arthur gasps one more time, looking around frantically. Floyd holds his hand as he starts to hallucinate.

FLOYD

Relax boss, just relax. You're ok.

ARTHUR

Please, please don't let it end like this. I'm sorry I left, I should have listened. Please... I want to go home Dad, let's just go home, ok?

Floyd looks at the others, then goes along with Arthur's hallucination.

FLOYD

We'll uh... we'll get there soon Arthur. You're mother is waiting for us when we get back. Just hang in there a little while longer okay?

ARTHUR

Thanks, Dad.

FLOYD

Yeah.

A tear rolls down Arthur's cheek as he relaxes and smiles. He takes his last breath, and dies.

FADE TO BLACK.

CUT TO:

INT. TOM'S ROOM. NIGHT. -PRESENT DAY

SEBASTIAN (V.O)

This will be my last journal entry. Should we die, at least we'll be free from this place. And if your reading this, whoever you are, you'll know what happened here... aboard this cursed ship. You need to get out while you still can.

Tom turns to his right to see Sebastian sitting right beside him, writing in the same journal. Sebastian doesn't seem to notice him. He shuts the journal and puts it away in the bed-side table drawer. He takes out a pistol he was hiding under the bed and tucks it in his pants.

(CONTINUED)

KNOCK KNOCK

SEBASTIAN
Vivian is that you?

He gets up to answer the door.

SEBASTIAN
Did you get everything read-

It's Cimino. He's pointing a pistol right at him.

SEBASTIAN
What is this?

CIMINO
Captain wants to see you.

SEBASTIAN
What for?

CIMINO
I think you already know the answer
to that.

Sebastian takes a deep breath, and reluctantly obliges.

SEBASTIAN
Fine. Let's get this over with.

He follows him to the dining room. Tom does too.

CUT TO:

INT. DINING ROOM

The Captain whistles while he waits.

Sebastian and (Tom) enter the kitchen with Cimino pressing a gun against his back. Sitting at the table are Vivian, Floyd, Locke and Kelly, (who is shaking profusely). Odessa and Gaspar stand over them with an Ak-47 and a 44. magnum, respectively.

CAPTAIN
Gallo I don't see Amber here yet.
Go get her.

Gallo nods and exits the room.

(CONTINUED)

CAPTAIN

So... I'm afraid Kelly here informed me of your plan to take whatever you could and take my lifeboat. Is that true?

Sebastian turns and looks at Kelly with a murderous rage.

SEBASTIAN

(angry)

Why!?

KELLY

I'm sorry... I needed it.

SEBASTIAN

You son of a bitch!

CAPTAIN

I warned you... I warned you what would happen, didn't I? You're bodies are shutting down, and you'll probably be too weak to move soon. Then the fever kicks in, and that's when it might just kill you... But I don't want that to happen.

Tom tries to speak, but he can't. Nobody even notices that he's there.

FLOYD

You don't?

CAPTAIN

Of course not. Guys, I don't want to see any of you dead! As stupid as you all are for taking it, you're my crew and I've lost enough friends out here.

VIVIAN

You didn't seem to mind drilling a hole through Teach's head.

CAPTAIN

He wasn't part of this crew anymore, you all saw him. You heard what he said he was going to do. Teach went for his gun as soon as I went to talk to him about the break in. On top of that, he probably got you all hooked on it too, didn't

(MORE)

(CONTINUED)

CAPTAIN (cont'd)
he? I'd do it again in a heartbeat.
As for you all, your just victims
of circumstance and I don't blame
you for trying to leave. Just know
that I don't want to see anyone
else hurt.

SEBASTIAN
Then what's with the guns?

CAPTAIN
Because I don't trust you. None of
us do. Just look at yourselves,
paranoid and just about ready to
snap any minute I'm sure. Soon
you'll be getting desperate, just
like Kelly. You'll need to take a
break in order to maybe make it
through the withdrawal. But until
then we can't have you moving
freely around the ship anymore I'm
afraid.

Gallo enters the room.

GALLO
She's not in her room.

CAPTAIN
We'll find her after we're done
here.

LOCKE
(sweating)
What are you going to do with us
then?

CAPTAIN
For now we're going to put you in
the brig for your own safety, as
well as ours.

Vivian quickly stands up. Odessa and Gaspar aim their guns
at her, but she doesn't seem to notice or care.

VIVIAN
Like hell we are! We're not going
anywhere near that freak!

ODESSA
Take it easy, Viv.

(CONTINUED)

CAPTAIN

Oh, we'll take care of him as soon as all of you are secured away.

SEBASTIAN

You can't do this!

CAPTAIN

Why not? Kelly told me that Locke suggested killing Cimino, Gaspar, Odessa, and myself just to get to the Kingston. You were all going to steal whatever you could get your hands on and flee with our only lifeboat. You expect me to just let you wander around after that? Dangerous and unpredictable... my decision is final.

PAN UNDER TABLE: LOCKE HAS A SCREWDRIVER IN HIS BOOT.

Floyd shakes as he puts out his cigarette.

LOCKE

What if we don't want to?

CAPTAIN

I'm sorry, Locke. But you really don't have a choice in the matter.

Tom gets up and tries to get Vivian's attention by pulling her shirt. He's invisible to her.

CUT TO:

INT. JUST OUTSIDE DINING ROOM

Amber is right outside in the hallway, listening. She takes out a FLARE GUN and loads it.

CUT TO:

INT. DINING ROOM

CIMINO

Now let's go. On your feet.

Sebastian, Locke, and Floyd don't move. Vivian continues to stand up, staring at the Captain. The music swells and the suspense rises. You could cut the tension in the air with a knife.

(CONTINUED)

SEBASTIAN

No, Captain, I don't think that's going to happen.

CAPTAIN

Is that right?

Suddenly, Sebastian pulls out his PISTOL from below the table and cocks it. He tries to aim at the Captain, but Cimino SHOOTs the pistol right out of his HAND at point-blank range.

BANG-BANG

Sebastian screams as blood spurts out from his wrist.

Kelly BOLTS for the door but Gaspar unloads into his back, KILLING him instantly.

Amber pops out from the hallway door and SHOOTs the flare at the back of the Captain's head. He hits the table and then the floor, screaming as his hair and clothes BURN.

CAPTAIN

AH! AAAAAAHHHH!!!!

Odessa and Cimino aim their guns at Amber and start FIRING off rounds, but she dives down and rolls to the other side of the hall. Gaspar runs over to the Captain and tries to put out the FIRE. Gallo screams at Odessa and Cimino to stop firing at Amber...

GALLO

STOP! STOP SHOOTING!

But Locke takes the SCREWDRIVER out from his boot and charges at Gallo, STABBING him deep in the throat. They both fall to the ground.

Vivian grabs a WINE BOTTLE from the table and SMASHES Cimino as hard as she can in the face. It SHATTERS in his skin and his EYES. He drops his piece.

CIMINO

FUCK!

Odessa aims her gun at Vivian, but Floyd bolts up from the table and shoves her to the wall. A ROUND shoots off, and grazes the back of Vivian's head. She stumbles for a second, wondering what happened, the drops to her knees.

(CONTINUED)

Floyd struggles to get the gun away from Odessa. Gaspar reloads his 44. Magnum after he's finished with the FIRE on the Captain. Sebastian continues to SCREAM in pain as he tries to stop his bleeding HAND.

Locke STABS Gallo in the throat repeatedly. He grabs the GUN that our chef had in his side pocket and COCKS it, aiming at the Captain.

However, Gaspar finishes loading his GUN just in time to SHOOT Locke twice: once in the ARM and another in the HIP. He drops down next to Gallo, who's drowning in his own BLOOD.

Gaspar quickly gets the wounded Captain to his feet, and he leads him out of the DINING ROOM into the HALL.

Amber just barely gets out of range around the corner after Gaspar spots her and FIRES off three more shots at her.

Floyd smashes Odessa in the FACE with her own gun, and knocks her to the ground. He grabs it from her and SHOOTS her multiple times in the chest. He turns and points the gun at a BLOODY Cimino. He puts his hand up and screams:

CIMINO

NO!

But Floyd ignores his plea and SHOOTS him through the HAND and into his FACE, killing him instantly.

Vivian stands up in a daze, the back of her head is BLEEDING. Locke and Sebastian try to remain conscious.

SEBASTIAN

FUCK! FUCK!

LOCKE

GODDAMNIT!

FLOYD

(shell-shocked)

Oh Jesus, oh man.

He runs down to Odessa, horrified with what he's done.

FLOYD

ODESSA! I'M SORRY! I DIDN'T MEAN
IT! NO! NO!

Vivian stumbles around a bit, the she takes Sebastian's GUN to go after Gaspar and the Captain.

(CONTINUED)

TOM saw it all, and drops to his knees in shock. He couldn't stop it.

CUT TO:

INT NORTH WING OF SHIP- HALLWAY.

Gaspar carries the seriously injured Captain down the hall, towards the deck. Once they reach the door, he sets the Captain down and tries to get the hatch open.

GASPAR
Come on Captain, we've gotta get
you to the lifeboat.

CAPTAIN
(wheezing)
Gaspar...

He points down the hall. Gaspar turns with his gun drawn, then-

BAM!!

A bullet goes straight through Gaspar's HEAD, blowing his brains all over the WINDOW of the door. He drops dead to the ground.

The Captain goes for Gaspar's gun but a BARREL is put straight to his head.

VIVIAN
Don't!

The Captain LOOKS up to face her, then slowly puts his hands up.

CAPTAIN
What did I tell you? Heh? What did
I tell you?

THE MUSIC FADES OUT.

FADE TO BLACK.

CUT TO:

EXT. SHIP DECK- EVENING. -FLASHBACK

THE CAMERA PANS, SHOWING TOM WITH THE REMAINING CREW.

Tom stands behind Vivian and Floyd, looking down at his feet. The deck DOOR opens to show Sebastian with his PISTOL leading The Captain... wearing a BLUE PIN-STRIPE SUIT. Tom instantly recognizes him.

The Captain looks at everyone, but they can't look him in the face. Most of his hair is gone and he has THIRD-DEGREE BURNS all over his head. His hands are tied-up with ROPE. He walks up to the edge of the ship, and stands there for a moment, looking out at the SEA.

BEAT.

Captain turns back to look at the others, Floyd gives him a CIGARETTE and lights it for him. He turns his head and looks directly at TOM... who gasps and takes a step back.

CAPTAIN

We'll be seeing each other again
real soon, won't we?

Sebastian takes the KEYS out of the Captain's front pocket. The Captain turns back around and looks at the SUNSET.

CLOSE UP OF CAPTAIN.

A GUN BARREL SLOWLY MAKES ITS WAY INTO FRAME NEAR THE BACK OF HIS HEAD...

CAPTAIN

Enjoy your new lives, then.

"BAM!"

The Captain's body crashes into the WATER and sinks like a rock towards the bottom of the ocean. He sinks closer and closer to the Void, and his face twists in horror as he sees everything that ever was or ever will be.

FADE TO BLACK.

CUT TO:

INT. TOM'S ROOM. NIGHT. -PRESENT DAY

Tom shuts the book, and turns to see the Captain standing above him. He's afraid for a moment, but then slowly turns to face him

CAPTAIN

You remember it don't you? The Void. Everything that ever was or ever will be. An infinite number of dimensions and realities that you couldn't even begin to comprehend. Time folding in on itself in an eternal loop. Over and over and over and over. I thought I was in Hell, but even Hell wouldn't be so lonely. As the years turned into centuries and the centuries turned into eon's... all I thought about was who put me there. Who betrayed me and my crew, my friends! To suffer for all eternity. I hate them Tom, I really do, and they will suffer just as we have.

Tom rises to his feet.

TOM

They've... they've suffered enough! They're good people who made a mistake and now they have to live with it, please just leave them alone.

CAPTAIN

What do you care what happens to them?

TOM

Because... I feel like I've known them all my life. Just leave me and the others alone and get out of here! Get out!

CAPTAIN

Hmm... Where did this sudden burst of courage come from I wonder? Should I take off my mask again? Should I show you what they've done to me?

Tom doesn't respond. The Captain steps away and looks up at the light

(CONTINUED)

CAPTAIN

You're just a victim of circumstance, Tom. I couldn't see you go through the same torment I did. Your friends, however.

TOM

No... stop this! You told me that you weren't really here!

CAPTAIN

That was then. This is now. I'm here. I'm there. I'm everywhere at once. You'll see. You'll see!

TOM

You're insane.

The LIGHTBULB fills with blood. Tom backs away as the Captain turns and starts aggressively walking closer to him. The room SHIFTS back and forth.

CAPTAIN

You haven't the slightest idea of what insanity is. The depths your mind can sink to. It's knowing that no matter what you do, the results will never ever change; that each door leads to the same staircase, to the same room. It's realizing you no longer fall asleep. It's not knowing whether you've been thinking for days or weeks or years. It's when the sobbing slowly starts to turn into laughter. There is only time, and the infinite possibilities that it holds.

CUT TO:

EXT. OCEAN-NIGHT.

The thunderous HORN SOUND blasts through the night. A sudden MIST comes closer, surrounding the ship.

CUT TO:

INT. CARGO ROOM.

The Captain appears with an AXE in his hands in Room 22 where the Kingston is stored. He starts swinging and destroying the bottles.

CUT TO:

INT. NORTH WING OF SHIP- HALLWAY.

Sebastian runs through the hall, slamming on everyone's doors as he frantically passes.

SEBASTIAN
UP! EVERYONE UP! WAKE UP!

Floyd stumbles out of his room with Locke not far behind, trying to stay awake. Vivian comes from around the corner.

FLOYD
What's going on!?

SEBASTIAN
EVERYONE ON DECK! A SHIP IS NEARBY!
CAN'T YOU HEAR IT? MOVE!

VIVIAN
Where's Tom!?

CUT TO:

EXT. SHIP DECK- NIGHT.

The Captain appears on DECK and sets the floor on fire.

CUT TO:

INT. NORTH WING OF SHIP- HALLWAY.

Everyone runs towards the DECK. Sebastian stops at the door, seeing the FLAMES through the window. The last LIFEBOAT burns, as well the WATER-COLLECTOR.

SEBASTIAN
No...

FLOYD
FIRE!

(CONTINUED)

SEBASTIAN
GET THE FIRE EXTINGUISHER! BUCKETS!
HURRY!

Floyd and Amber run to go get them. The HORNS get louder and louder. Sebastian grabs the DOOR HANDLE, but he quickly pulls back as it burns his HAND.

SEBASTIAN
AH!

VIVIAN
Be careful!

SEBASTIAN
Help me get this door open!

AMBER
It's no use! We can't go through
there-

Sebastian ignores her and the pain as he grabs the HANDLE again, forcing the DOOR OPEN. He JUMPS over the fire and Locke follows him.

VIVIAN
Sebastian, wait!

He and Locke jump over the spots of FIRE and look around to find the source of the HORN, but all they see is SMOKE and MIST.

Sebastian shoots off the FLARE GUN.

WIDESHOT: THE FLARE BURSTS INTO COLORS IN THE NIGHT.

Faces are briefly seen in the dark.

CUT TO:

INT. SHIP- HALLWAY

Amber and Floyd run down the hall to find the extinguisher, but Amber stops as she passes Room 22. She looks inside to see the Captain with a lit match. She leans in...

FLOYD
I got it!

AMBER
It can't be...

(CONTINUED)

FLOYD

What?

AMBER

NO!

The Captain drops the match and sets the Kingston and himself on fire. It RAPIDLY spreads all throughout the cargo room.

AMBER

(banging on the door)

No! No! Get the door open! Quick!

Floyd frantically shuffles through his key-chain.

FLOYD

Where is it? WHERE IS IT!?

A shelf full of bottles falls and shatters in the fire.

FLOYD

It's not here!

Amber grabs the FIRE EXTINGUISHER and smashes the lock.

The Captain waves goodbye and exits through a DOOR in the back of the room that wasn't there before. She manages to break the lock open and rushes inside without thinking.

FLOYD

AMBER, WAIT!

Amber tries to put out the flames, but it spurts out the last of the FOAM. Empty. Another shelf begins to tilt and fall towards her.

FLOYD

LOOK OUT!

He LUNGES forward and forces her to the ground, covering her as the bottles of flaming Kingston crash and shatter into his back.

CUT TO:

EXT. SHIP DECK- NIGHT.

Sebastian, Vivian, Locke, and Tom try to put out the fire on deck. All of the sudden, the horn stops and everything goes quiet.

It starts to rain.

(CONTINUED)

As the fire dies out, Sebastian continues to look for ship that blasted it's horn, but the mist is too thick and too dark to see anything.

Silence for a moment.

Suddenly, thousands of unseen SCREAMING VOICES shout out for help at the top of their lungs. Everyone covers their ears. We can hear the voices of the deceased crew members.

TORTURED SOULS
HELP US! HELP US! PLEASE! GET ME
OUT OF HERE! PLEASE! END OUR
SUFFERING! LET IT END! PLEASE! GET
OUT! GET OUT!

Tom's nose and ears start to bleed. He runs back inside.

CUT TO:

INT. CARGO ROOM 22

The Kingston continues to burn. Amber opens here eyes. Floyd is laying on top of her, unconscious and badly hurt. She wriggles out from underneath him and the broken shelf.

The FUMES from the fire make it hard to breathe, so she coughs and struggles to pull Floyd out from underneath the shelf, but cannot. The FIRE gets closer.

AMBER
(dazed)
Floyd... come on, wake up!

Using all of her strength, she tries again, but the shelf won't budge. Amber limps to the door to try and go get help. Unfortunately, it won't budge.

PAN IN: THE LOCK IS REPAIRED AND BACK ON THE DOOR.

AMBER
(coughing)
NO! NO! HELP! SOMEBODY LET US OUT!
HEY!

Her focus goes in and out. The fumes from the Kingston are starting to affect her. She starts to shiver and chuckle a bit.

AMBER
Not now... please.

(CONTINUED)

She struggles to stay conscious. The FIRE grows closer and closer. Thankfully, just as her eyes as about to close, the door swings open. It's Tom.

His hands grab her shirt and pull her out of the room. Smoke fills the hallway. After she's safe, he goes back in for Floyd, covering his face with his SHIRT so he doesn't inhale the FUMES. But it does little to stop him from coughing and choking. He can barely see anything, but he spots the wounded Floyd underneath the shelf. Like Amber, he's not strong enough to lift it off of him. Still, he tries again.

TOM
(straining)
Come on! LIFT!

Floyd's HAND comes up and grabs Tom's ankle.

TOM
Floyd! Wait here! I'm going to go
get help!

He doesn't let go, and pulls but the fire is nearly on top of him.

TOM
Stop! What are you doing?

FLOYD
(gasping)
Live your life Tom. Make it out of here. Don't make the same mistakes I did. Otherwise you might end up trapped under a shelf with thousands of shards of glass in your back in the middle of the Bermuda triangle. All those little moments and decisions led me here. Right here. Life can be funny sometimes.

Tom doesn't say anything.

FLOYD
You wouldn't happen to have an extra cigarette I could bum could you?

He shakes his head no.

FLOYD
Oh... that's too bad.

Floyd takes a deep breath of the fumes, and dies. The fire goes out. Amber can't help but laugh.

FADE TO BLACK

INT. OUTSIDE ROOM 22

Solemn music plays as Locke stands over the body of his best friend. The room along with all of the Kingston is totally destroyed.

Sebastian stands at the doorway, looking inside. Vivian holds Amber, who is traumatized and shaking on the floor of the hallway. Tom sits and says nothing.

Angrily, Locke kicks the debris on the floor and storms out of the room, pushing Sebastian out of the way.

AMBER

Sebastian... it's him. He's come back.

FADE TO BLACK

INT. LOCKE'S ROOM

Locke slams his door shut, trying to keep his emotions in check. He's on the verge of snapping. Opening up the drawer, the BOTTLE of Kingston he had kept there is gone. He frantically starts searching for it, but it's nowhere to be found. Frustrated, he punches the wall over and over, until his hands start to bleed. He drops to his knees. Exhausted and emotionally drained.

BEAT

The lights go out.

BEAT

The television turns on. We see nothing but static, but a voice is heard coming out.

LOCKE'S WIFE

I... heard... a rumor...

Locke turns to face the television.

LOCKE'S WIFE

He tells me... that... you won't be coming back?

(CONTINUED)

LOCKE
 (bewildered)
 No... I'll make it home, honey.
 I'll make it home. Please, just
 wait a little longer.

He crawls closer to her voice.

LOCKE'S WIFE
 I've... given up hope... of ever
 seeing you again...

LOCKE
 No, don't say that. Please don't
 say that.

LOCKE'S WIFE
 (moaning)
 You promised you'd be with me...
 you- aaahhh! You left me alone...

Locke stops.

LOCKE
 What?

The television turns on, showing his wife leaning down on
 her knees, naked in front of the camera. Her face is red and
 embarrassed.

LOCKE'S WIFE
 (moaning)
 I'm sorry dear, but I've moved
 on... you could... AH! Never...
 give me this... pleasure! Oh God!

LOCKE
 (through his teeth)
 No.

LOCKE'S WIFE
 Please forgive me, honey! Please...
 keep fucking me! Oh! Please don't
 stop! YES! YES! RAVAGE ME!

The camera tilts up to reveal... The Captain. Laughing and
 thrusting into his wife.

LOCKE'S WIFE
 MASTER! I'M YOUR'S FOREVER!

Locke screams at the top of his lungs, and charges at the
 screen. Punching through the glass and destroying the
 television.

(CONTINUED)

CUT TO:

INT. OUTSIDE ROOM 22

Tom hears Locke's scream.

TOM

Did you guys hear that?

Sebastian didn't seem to register the question, he just stares at the wall in silence. Vivian focuses more on the shaking Amber and ignores Tom.

Realizing that they're not going to take action, he gets up and runs to help Locke.

CUT TO:

INT. LOCKE'S ROOM

The TELEVISION is completely destroyed. Locke stands over it with blood dripping from his CLENCHED FISTS to the floor. TEARS start to roll down his cheek.

BEAT.

CAPTAIN

You never struck me as the crying type, Locke.

Locke turns to see the Captain standing at the other side of the room.

CAPTAIN

(antagonizing)

Does your wife know about this side of you? Should I tell her the next time I see her? Awfully pretty, that one.

Locke yells and charges at him. The Captain doesn't flinch. Just when Locke is about to swing at his face, The Captain pulls out a SCREWDRIVER, identical to the one that killed Gallo, and shoves it directly into his neck. Quick as lightning.

Locke pulls back and grabs his throat. He really didn't expect that. However, it doesn't stop him for long as he continues his attack. Locke PUNCHES The Captain over and over, but with little effect. He doesn't move an inch.

(CONTINUED)

BLOOD spurts from Locke's neck. A punctured artery. The Captain lightly pushes him, and he falls to the floor. A 4TH DIMENSIONAL DOOR begins to generate into the wall behind them.

CAPTAIN
Goodbye Locke. We'll meet again in
another lifetime.

KNOCK KNOCK

Tom's at the door.

TOM
(frantically knocking)
Locke! Locke, are you alright in
there?

Locke reaches his hand out at The Captain, who opens the 4TH DIMENSIONAL DOOR and waves goodbye as he exits the room.

Tom opens the (original) door.

TOM
Oh no...

He runs over to his side, and tries to stop the bleeding. But it's too late. Locke looks over at Tom as he gargles blood in his mouth, trying to say something.

LOCKE
(almost incomprehensible)
Take... care of them.

Locke closes his eyes for the last time.

FADE TO BLACK

EXT. OPEN OCEAN

Two BOXES marked "LOCKE" and "FLOYD" float on the water as they drift away from the Sunset Blvd. into the sea.

CUT TO:

EXT. SHIP DECK- MID-DAY.

Tom sits on the edge of the boat, fishing with a broken pole duct-taped back together. The mist continues to surround the boat. Silence. He reels in a small catch, then heads back inside.

CUT TO:

INT. KITCHEN/DINING ROOM

Tom walks into the kitchen, holding a fish barely this size of a fist.

TOM
Hey guys, I got lunch.

Sebastian, Vivian, and Amber sit at the table. Unresponsive and silent. Their eyes are baggy and bloodshot. On the verge of tears.

TOM
Hey, uh, Amber! You want to help me cook this? It's not much, but I'm sure we can make it work.

Silence.

TOM
Ok, uh, well... I think I can do it myself. Does anybody know how to get the scales off this thing?

Still, no one acknowledges him. He puts the fish down and approaches the table.

TOM
Come on, you guys need to at least eat something.

SEBASTIAN
There's no point. It would just come right back up. You eat, we're not hungry.

TOM
Bullshit. You're starving, I'm looking right at you. Please just try to eat a little bit. We don't have much anyway.

AMBER
Tom, may I ask you something?

TOM
Yes, go ahead.

(CONTINUED)

AMBER

Why are you doing this?

TOM

What do you mean?

AMBER

What do you care what happens to us? You shouldn't worry. We aren't worth it. All of us, here, we've done terrible things. Unforgivable things. Focus on yourself right now.

TOM

Sorry, but I can't do that.

VIVIAN

You're a sweet kid. But she's right.

TOM

What's done is done. It's in the past now. No reason to think about it.

Amber gives him a look.

TOM

(continued)

What can I do? How can I help? There's gotta be something.

VIVIAN

...Water.

TOM

Water? Ok, I'll go and find some. Stay right here!

He runs out of the room to find some. As soon as Tom is out of sight, they start shaking and groaning.

SEBASTIAN

Where is he going to find water?

VIVIAN

Thought I'd give him something to do.

Amber collapses to the floor.

CUT TO:

INT NORTH WING OF SHIP- HALLWAY.

Tom searches the ship for water. After a minute, he hears a dripping sound coming from the down the hall towards the brig.

CUT TO:

INT. OUTSIDE BRIG.

The door to the brig room is wide open. Tom cautiously approaches the sound of dripping water. He remembers who's in there.

He looks inside...

PAN IN TO TOM'S FACE

Tom looks up, then quickly looks away. We don't see what he sees, but we hear blood drip from the ceiling onto a puddle on the floor.

Sebastian 2's BODY hangs from the ceiling.

DRIP. DRIP. DRIP.

He runs out of the room and slams the door shut.

CUT TO:

INT. DINING ROOM

Tom hurries inside.

TOM
It's not safe here.

AMBER
Really? You don't say?

TOM
We need to get somewhere with
locked doors. Sebastian, how about
your room?

SEBASTIAN
(coughing)
It doesn't matter where we are...

(CONTINUED)

TOM
Amber, come on, get up. Let's go.
It's just down the hall.

AMBER
(groaning)
I know where it is, thank you.

TOM
Guys I'm serious! Get off your
asses and follow me! Now!

CUT TO:

INT. SEBASTIAN'S ROOM

Tom locks the the door behind him as the others settle in.
Amber sleeps on the bed. He puts a blanket over her.

Vivian, dazed, closes her eyes and leans on Sebastian's
shoulder. He's a little surprised, but he embraces it. A
smile. She falls asleep as well.

Sebastian fiddles with his FLARE-GUN. 2 shots left.

SEBASTIAN
(softly)
Tom.

TOM
Yes?

SEBASTIAN
Did you find any water?

TOM
I will. Let's just stay here for a
minute.

SEBASTIAN
Don't fret it. Just wanted to know.

The walls creak and moan.

TOM
Can I tell you something?

SEBASTIAN
Go ahead.

(CONTINUED)

TOM

Um, I found your journal a few nights ago. It told me everything that happened here before I arrived. I shouldn't have read it, but my curiosity got the best of me.

SEBASTIAN

Journal?

TOM

Yeah, the one you had in your old room in the bedside drawer.

SEBASTIAN

(dozing off)

I can't remember ever owning a journal.

Sebastian closes his eyes and rests his head on top of Vivian's. Tom think about what he just said for a moment.

VIVIAN

(To Sebastian)

Mmm... and who said you could lean on me?

SEBASTIAN

Oh, I'm sorry, I-

VIVIAN

I'm just kidding. It's fine. It reminds me of, you know... better days.

SEBASTIAN

Yeah...

VIVIAN

Tom, would you mind giving us a minute?

TOM

Sure.

He gets up and stands outside the door.

BEAT.

SEBASTIAN

What's uh, what's going on?

(CONTINUED)

VIVIAN
I want to apologize.

SEBASTIAN
(cough)
For what? You didn't do anything wrong.

VIVIAN
No. I couldn't help avoiding you. It wasn't you. It's just, seeing your hand. It reminds me of that terrible day. It was selfish of me, and I should have been there for you more. Other things have been on my mind recently.

SEBASTIAN
Don't worry about it. I haven't been the most social either. Maybe because, I feel guilty. Guilty for starting that fight. Getting you hurt. I should be the one apologizing, so I'm sorry.

VIVIAN
It was inevitable.

SEBASTIAN
Which was also my fault. I'm sorry for getting you hooked on it. We might have stood a chance at getting out of here, had we just left it alone. Had we just stuck together.

VIVIAN
You didn't force me to take it, you know. I made a choice. I was bound to get hooked sooner or later anyway, even if Teach hadn't gotten to it.

SEBASTIAN
Please don't remind me of Teach. I'm having a hard enough time as it is trying not to vomit.

VIVIAN
Wouldn't want to go out like he did, that's for sure.

SEBASTIAN

So... are we good?

She kisses him on the cheek.

VIVIAN

We should be experiencing the worst of it by tomorrow. I don't want to spend the time I have left here alone.

SEBASTIAN

Alright.

Amber gets up in a daze.

AMBER

Well, I'm glad you two are getting along.

SEBASTIAN

We, uh-

AMBER

Now scooch over. I'm cold. Tom, quit playing bodyguard and come in here with us.

Vivian makes room and Amber rests on her lap. They fall asleep. Tom enters and sits on the side of the bed.

FADE TO BLACK.

INT. SEBASTIAN'S ROOM- THE NEXT ROOM

The room is quiet and peaceful. Amber wakes up. She stands up, and looks at Vivian in Sebastian's arms. We see in her face that she realizes she'll never really have her. That being said, she looks happy for her too.

Amber kisses her on the head, and shambles over to Sebastian's desk. With a pen and some paper, she starts writing a note.

"Dear Vivian..."

After she's finished, she puts the note in her pocket and walks over to open the door. She heads down the hall towards the deck.

CUT TO:

EXT. SHIP DECK- EARLY MORNING.

Amber walks out into the fog, and stands up on top of the side. Smiling. Ready. She jumps into the water.

DOZENS OF WHITE HANDS carry her across the water. They pull her down below the surface.

CUT TO:

INT. OUTSIDE SEBASTIAN'S ROOM

Tom wakes up. He gets up to check inside, noticing Amber is gone. Spotting the note sticking out of Vivian's lap, he walks over and begins to read it. But before he's able to, voices are heard coming from outside, and Tom turns to see what it is. Putting the NOTE in his POCKET.

POV: SITTING IN THE MIDDLE OF THE HALL IS THE CAPTAIN AND STEPHANIE, VIVIAN'S DAUGHTER, WITH DRAWING PAPER BETWEEN THEM AND CRAYONS SCATTERED ALL OVER THE FLOOR.

CAPTAIN

(shallow voice)

You're much better at this than I am. I love the colors on this one.

STEPHANIE

Thanks! Can I have the red one, please?

CAPTAIN

Of course. Here you go.

STEPHANIE

Mommy used to keep my drawings on the refrigerator at home.

CAPTAIN

Do you miss her?

STEPHANIE

(sighing)

Yeah...

CAPTAIN

You'll see her again soon.

STEPHANIE

Really?

(CONTINUED)

CAPTAIN

Mhmm. Real soon. She's going to be overjoyed to see you again. She can even come with us.

STEPHANIE

When? When can I see her?

CAPTAIN

Soon. Very soon. What if I told you... she was right down the hall? In that room over there?

STEPHANIE

(louder)

Really!?

Vivian wakes up.

VIVIAN

Stephanie?

Tom quickly slams the door shut.

TOM

No. Nothing. You didn't hear anything.

VIVIAN

Yes I did. That was Stephanie's voice, I'm sure.

TOM

No it wasn't!

KNOCK KNOCK

STEPHANIE

(voice)

Mommy! Mommy!

VIVIAN

STEPHANIE!

TOM

No, don't!

Tom stops her from opening the door.

TOM

Vivian, it's just a hallucination. You're going through withdrawal!

(CONTINUED)

STEPHANIE

(voice)

Please come out here mommy! I miss you!

VIVIAN

Then why do you hear it too?

TOM

I don't hear anything, and neither do you.

VIVIAN

Get out of my way.

TOM

No!

She tries getting past him, but he pushes her. Hard. Vivian trips and falls on the floor.

SEBASTIAN

Hey! What do you think you're doing?

Sebastian goes to help Vivian off the floor.

VIVIAN

(disgruntled)

Who are you to tell me what to do? What gives you the right?

TOM

Because I don't want to see anybody else get hurt! Can't you see what's going on here? He just wants to draw you out and finish you off!

VIVIAN

My daughter is out there!

TOM

How!? How can she be here!? Where could she have come from?

A DRAWING is slid under the door. Tom slowly turns around, and picks it up.

CLOSE UP: A PICTURE COLORED IN CRAYON SHOWING THE THREE OF THEM HANGING FROM A NOOSE ON A TREE ON FIRE. THE CAPTAIN IN THE BACKGROUND.

(CONTINUED)

STEPHANIE
(distorted voice)
You're all going to burn, Mommy.
YOU'RE ALL GOING TO BURN!

VIVIAN
(horrified)
Oh my God.

BANG BANG BANG

The door bend IN and OUT as if it were made of rubber.

TOM
Sebastian, is there another way out
of here?

SEBASTIAN
No. There isn't.

VIVIAN
Where's... where's Amber? Where is
she?

TOM
She's...

BANG

Sebastian suddenly grabs his head in pain. The brain-shocks start to hit him hard.

He hands her the note that Amber wrote. As she reads it, her head and heart grow heavier and heavier. She falls back next to Sebastian, who takes out his FLARE GUN and loads it.

BANG BANG

TOM
(panicking)
Stop!

The doorknob slowly turns, Tom rushes over and holds the door shut.

STEPHANIE
It will all be over soon!

BANG BANG BANG

The 4TH DIMENSIONAL DOOR begins to slowly open.

(CONTINUED)

TOM
(louder)
STOP! STOP!

Everything SLOWS DOWN. Tom looks around, and sees Sebastian and Vivian frozen. He thinks hard for a minute.

BEAT.

In an attempt to escape, Tom puts his hand up to the wall on the opposite side of the room. Trying to focus.

Slowly, he starts to form his own 4TH DIMENSIONAL DOOR, leading to the room with CLOCKS ON THE WALLS. He looks through the portal. As the ridges expand, time starts to warp back to normal.

Sebastian and Vivian look over at him, bewildered. To them it appears as if Tom teleported to the opposite wall.

SEBASTIAN
What the fu-

The Captain's arm starts to peak out from his door.

TOM
(shouting)
GO! NOW!

The two of them struggle to their feet, and they both follow Tom through the portal.

CUT TO

INT. CLOCK ROOM

They look around at all the CLOCKS ticking on the wall. They don't stop for long as The Captain is following right behind them. Tom concentrates and creates another portal. Everyone jumps through.

CUT TO:

INT. DIMENSION E- KITCHEN

Tom and the others run through the Kitchen in Dimension E.

Floyd (E) sits there eating a bowl of soup when he sees them running into another PORTAL on the left side of the room

BEAT.

(CONTINUED)

CONTINUED:

121.

Floyd (E) shrugs and continues eating his soup.

CUT TO:

INT. DIMENSION C- SEBASTIAN'S ROOM

Vivian (C) breasts feeds her baby while Sebastian (M) kisses her on the head and sits by her side.

Both are shocked and protective when they see Tom and the others bolt through their dimension

CUT TO:

INT. DIMENSION V- ENGINE ROOM

Amber (V) and Arthur (V) work on the engine.

 AMBER (V)
 (turning confused to Arthur)
 What the hell did I just see?

CUT TO:

INT. DIMENSION Y- HALL

Sebastian (Y) and a much younger Tom (Y) play catch in the hallway.

Tom and the others stop for a moment, and they look at each other, finally realizing the truth.

 VIVIAN
 Oh my god.

Tom and Sebastian are father and son.

The Captain opens the portal and slowly walks closer and closer as he whistles. Sebastian loads the FLARE GUN. Tom quickly grabs Vivian's arm and they all exit through Tom's portal.

 TOM
 COME ON!

CUT TO:

INT. DIMENSION M- KITCHEN

Sebastian (M), Floyd (M), Vivian (M), Locke (M), and Amber (M) all sit dead at the kitchen table, with their THROAT'S SLIT. Blood covers the floor

Sebastian turns and aims the FLARE-GUN at the Captain and fires. The Captain catches the flare in his hand. It fizzles out and dies.

CAPTAIN
Haven't I had enough flares shot at me, Sebastian?

SEBASTIAN
Jesus Christ!

CAPTAIN
Not quite.

SEBASTIAN
GO! GO!

Sebastian grabs a KNIFE from the corpse of Sebastian (M) and they hurry through the next portal.

CUT TO:

EXT. DIMENSION P- SHIP DECK- EVENING.

The SUN is setting and the clouds are beautiful in the sky.

Sebastian, Vivian, and Tom exit through the last portal, and Tom spots the LIFEBOAT hanging from the side of the Sunset Blvd.

SEBASTIAN
GO! GO! GO!

Vivian and Tom get on the boat, and she collapses, emotionally exhausted. Sebastian stays on board. He frantically grabs the ROPE and lowers the BOAT down to the water.

SEBASTIAN
Get her out of here Tom! Anywhere but here!

TOM
You too! Come on!

(CONTINUED)

SEBASTIAN

I'm going to buy you some time!

TOM

No!

VIVIAN

Sebastian!

Sebastian takes out the KNIFE and cuts the rope. The boat crashes into the water.

The Captain comes through the 4TH DIMENSIONAL DOOR. Sebastian turns and charges at him with the KNIFE in his hand. HE quickly grabs him and pulls him closer.

SEBASTIAN

GET OUT OF HERE! GO!

Tom grabs the OARS and starts to row away as fast as he can. Vivian can barely stay awake.

The Captain whispers something into Sebastian's ear, then turns the knife around and shoves it into Sebastian's HEART.

VIVIAN

(drifting)

Sebastian!

Sebastian looks at the two of them row away from the ship. He smiles, then drops to the ground.

BEAT.

The Captain throws the KNIFE in the water and stands on the railing of the Sunset Blvd. Tom and him look at each other as they escape into the sea. Sebastian watches them as he dies.

CAPTAIN

He's a good kid. You must be proud.

SEBASTIAN

You have no idea.

CLOSE UP:

Tom looks out near the sunset, and sees HIMSELF floating in the water about half a mile away. The other Tom sinks down below the surface.

FADE TO BLACK

EXT. OPEN OCEAN- NIGHT

Vivian and Tom drift aimlessly in the LIFE-BOAT, staring at the STARS.

FADE TO BLACK

EXT. OCEAN -NIGHT.

The sound of waves crashing against a beach is heard in the darkness. Seagulls are chirping. Trees are whistling in the wind. Tom opens his EYES. His face is covered in SAND. He slowly looks around, and stands up.

He and Vivian are on a BEAUTIFUL WHITE BEACH, with a FOREST a few meters inland.

Tom can't help but laugh.

TOM
(overjoyed)
Vivian, wake up! Wake up!

She doesn't respond, but she's still alive.

TOM
(shouting)
HEY! CAN ANYBODY HEAR ME! HELLO?

Voices are heard coming from the TREES. Tom helps her up, carrying her inland.

TOM
We made it, Vivian. We're alive.

CLOSE UP: LIFE-BOAT

A HALF-EMPTY BOTTLE of Kingston rolls into frame.

TOM
We're alive.

THE END