

Morally Wounded

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FADE IN: MIAMI PRESENT DAY:

EXT. CONSTRUCTION SITE

KEITH Johnson, construction worker, late 20's, single, medium build, dark hair and complexion, is standing on a second story scaffold, turned away nailing trim.

In the Compound, a crane is raising a load of lumber. It turns sharply.

VOICE

Look out!

The crane stops suddenly, but its load swings toward the second story scaffold. It hits, Keith loses his footing and falls backwards.

FADE INTO
DARKNESS:

We hear crashing sounds, equipment running.

VOICE

You've burred him; get some help!

Keith's eyes close:

THE ROOM
FADES TO
BLACK:

INT. KEITH JOHNSON'S HOME--DAY

A small inner city home, the living area can be seen, looking untidy. Clothing thrown over furniture, opened food packages scattered about.

Keith's eyes open, he's sitting in front of his television. His waist is tightly wrapped as he sits in an easy chair and scans the local television stations to pass time.

On a nearby table next to the phone lay an opened letter from American Life and Accident Insurance.

Keith looks hard at the letter.

KEITH

Damn insurance people! Can't get
past their voice mail defense systems;
they take forever to return calls!

Keith looks back at the television and resumes scanning.

(CONTINUED)

ANNOUNCER

America, today is the day you decide who will advance to the finals of *People's Unusual Talents!* Keith changes the channel.

ANNOUNCER 2

Today... meet your American Idol!

Keith shows an expression of irritation.

KEITH

Damn all these reality TV shows! The moron that thought of this crap should be dragged into the streets and shot. On Real TV of course!

Keith resumes channel surfing; the telephone rings. He places his remote in his lap and answers.

KEITH (CONT'D)

Hello?

VOICE

Mr. Johnson, my name is Emma Smith from American Insurance returning your call. I assume the call was in regard to your job-related accident.

KEITH

Well, it's about time you got back to me! I've been sitting here getting deeper in debt by the minute. I've lost my cable. I can't pay my bills or these damn inflated medical expenses. Now, I get this letter stating my claim is denied!

VOICE

I'm sorry for your inconvenience, Mr. Johnson, but...

KEITH

Inconvenience! Lady, how would you feel if you were told that you'd lost all sexual abilities?

(Angry tone)

I call that one hell of an inconvenience!

VOICE

Mr. Johnson, I didn't call to hear about your . . . your personal problems.

(MORE)

(CONTINUED)

VOICE (CONT'D)

My purpose is simply to reassure you that your claim was processed fairly. Our decision was made only after a thorough investigation of the facts.

KEITH

Facts? Lady, the facts are plain and simple. I was injured on the job and you guys are supposed to help me in my time of crisis. I need money to replace lost income.

VOICE

Yes, I know all that; however, there are extenuating circumstances. It isn't as "plain and simple" as you describe. I'm sorry, sir, but the decision has been made that you don't qualify for compensation.

Keith shows an extremely angry expression; his voice becomes louder as the conversation continues.

KEITH

Why don't I qualify? I was injured on the job, struck by a beam that cracked a rib and fractured my pelvis. And that's only part of the injuries.

VOICE

The company is in agreement with you on where the accident occurred. But . . . a letter of complaint from your former employer—Earl Peterman—stated that your injuries occurred out of your own neglect!

KEITH

You have to be joking, lady! Why would he even suggest such a thing?

VOICE

It wasn't a mere suggestion. He said you were definitely teasing some poor girl who was walking by the site, not paying any attention to the work activities going on at the time.

KEITH

He's lying!

VOICE

Sir, that's not for me to decide; I'm just relaying the decision from
(MORE)

(CONTINUED)

VOICE (CONT'D)

our head office. If you wish, you can file for a hearing on the matter.

KEITH

And just how do I survive in the meantime? I'm out of funds and just about out of my mind. And lawyers are expensive!

VOICE

Again, this is not my concern! Mr. Peterman was quite clear on this matter. He even threatened to terminate his coverage if we approved your claim.

KEITH

You heartless bitch!

VOICE

Sir, that was totally uncalled for! I'm just relaying the information to you.

Keith's hand tightly clenches the receiver.

KEITH

Oh, was it uncalled for? Then you'll love this one. Shove Peterman up you contaminated puss, right after you finish kissing his ass!

Keith places a call to Peterman's Construction Company.

OPERATOR

Peterman's Construction Company ... where the customer is always right!

KEITH

I need to speak with Earl Peterman.

OPERATOR

May I ask who's calling?

KEITH

Keith Johnson.

OPERATOR

One moment please.

Keith hears a few clicking sounds.

OPERATOR (CONT'D)

I'm sorry, sir, but Mr. Peterman isn't in his office right now. May I take a message?

(CONTINUED)

KEITH

Why bother? I've been leaving messages for weeks, and he's ignored all of them.

OPERATOR

Then perhaps you'd like to call back later?

KEITH

Lady, I know Peterman is there! Put the coward on the phone.

OPERATOR

I'm sorry, sir, but like I said, he's not in.

KEITH

Yeah, right!

We hear the operator hanging up on Keith.

Keith throws the telephone across the room, and then stares with a lifeless sulk at the still-playing television. Minutes later a tow truck pulls in front of his home; there is a knock on his door.

Keith walks over to a curtain, peeks outside, and sees the truck.

KEITH (CONT'D)

Another bill collector! Maybe if I don't answer, I can stall them for a few more days.

The knocking stops and Keith sees a man walk back to the tow truck.

KEITH (CONT'D)

Good. It must have worked!

Just as Keith starts to walk away from the window, he hears a loud bang. Startled, he looks outside to see that the tow truck has latched onto his car and is taking off. Keith hurries to the door, hoping to stop the truck driver, but he doesn't make it in time. He watches as the car disappears from his sight.

Keith walks back toward the chair in front of the television. Sits down.

KEITH (CONT'D)

This is the last straw! I can't take no more!

An ad for a local television station is seen playing.

(CONTINUED)

ANNOUNCER 3

Ladies and gentlemen, we have our lucky contestants. KKMI has chosen four beautiful ladies and three handsome men from the Florida area.

On the set, four women and three men, 21-30 years of age, are shown. All are wearing swimming attire.

ANNOUNCER 3 (CONT'D)

Next week these lucky folks will be sailing the high seas in search of love. Cameraman Jay Edwards and myself will be observing these lovely ladies as they decide which man is the ultimate one in turning on their inner desires! So stay tuned to see which guy sinks or swims!

Keith leans toward the television, and then throws the remote at the picture. The impact blows out the picture tube. He gets up out of the chair, clenches his side and walks distressed. He locates the phone, checks to make sure it still works, and places a call.

BRAD

Hello.

KEITH

Brad, remember that promise you made to me in the hospital?

BRAD

How could I forget it? You planning to hold me to it?

KEITH

Yea, it's the only thing keeping me alive.

BRAD

When's it going to happen?

KEITH

Next week, come over later; we'll discuss the details.

A WEEK PASSES:

EXT. SHIPPING DOCK -- DAY

A two-man TV crew can be seen on a ship dock; the cameraman, Jay Edwards, 30, works to repair his malfunctioning mini-cam.

Reporter, STEVE TAYLOR, 35, sits on a support beam and types on a laptop computer, oblivious to what is happening around

(CONTINUED)

him. The seven contestants are lined up near Steve on the dock, growing impatient as the hot sun warms their exposed skin. All are in swimming attire and have baggage nearby.

JAMES DAY, 29, a muscular, know-it-all type, looks toward Jay, then to Steve.

JAMES

Come on guys, what's the holdup?
It's hot in this sun.

The remaining contestants can be heard in the background complaining, talking to themselves.

STEVE

Sorry guys, it's just one of those unexpected glitches. We should be rolling any minute now. Right, Jay?

JAY

Any minute! Just putting on the finishing touches, testing the gear and praying the junk will work.

JAMES

I sure hope this trip isn't full of unexpected glitches!

Steve looks hard at James.

STEVE

It's real life James; expect the unexpected!

Behind Steve is a very large luxury yacht, The Princess Ann, capable of hosting 100 plus passengers, but on this trip it's passenger free, except for the station's contestants, camera crew, and ship's crew.

On deck, the ship's crew stands looking at the passengers. They are: Captain Lewis Marshal, in his 50's, Crewman Ted Reins, in his early 30's, and first mate, Kenneth Stewart, 19. All are patiently waiting.

Steve stands up and looks toward the ship.

STEVE (CONT'D)

Isn't that just like the networks?
Rent a ship large enough to get lost
in, hire a skeleton crew, and then
dump us out here with shitty
equipment!

JAY

Not *the* networks; it's just our
network.

(MORE)

(CONTINUED)

JAY (CONT'D)

(Laughs)

That is if CBB is considered a network?

STEVE

With this credit under our belts, maybe we can step up to the UBN?

Both laugh.

Steve and Jay pay little attention as Keith Johnson walks past them. Disguised as ED LANG, he's wearing a tool-belt and carrying what looks like a large toolbox. He walks up the boarding ramp and is stopped by Captain Marshal.

EXT ON. DECK -- DAY

MARSHAL

You there! This is a reserved vessel. State your business here.

KEITH

I was told to report to Captain Marshal, on board the Princess Ann. Are you the captain?

MARSHAL

Yes, and you are?

KEITH

I'm your new engineer, Ed Lang.

MARSHAL

You don't look like the man I was expecting. The man I interviewed last month was darker and had an accent.

KEITH

Sorry, sir, but that man was assigned to another craft last week. I was sent over instead. Here's my orders and resume, if you'd like to look them over.

Marshal takes the documents from Ed and reads through them.

MARSHAL

Hmm, quite an impressive resume. Seems you've sailed many naval ships . . . and worked on several fishing boats. Looks like you should be able to master Ann's delicate engines without too much difficulty.

(CONTINUED)

KEITH

Yes, sir. I can handle her all right.

MARSHAL

Good. What's in the box?

KEITH

I always carry my own personal tools.
Care to see them.

MARSHAL

Not necessary. Welcome aboard mate.
Crewman Reins here will escort you
to the engine room and show you your
bunk.

KEITH

Thank you, sir!

REINS

Follow me.

Keith follows Reins and the two disappear below deck.

INT. DOCK STORAGE SHED -- DAY

Cut into a view of a man with a dark complexion who is
unconscious, tied up and gagged. He is the real Ed Lang!

EXT. DOCK -- DAY

Steve's cell phone rings; he answers giving Jay an expression
of, "I know who this is!"

STEVE

(To phone)

Let me guess, my loving producer,
Martin!

MARTIN V. O.

What's going on there? We were
expecting your introduction feed
thirty minutes ago!

STEVE (CONT'D)

(Sarcastic)

And I was expecting better equipment!
But did you provide us with any?
No! Jay is over here busting his
ass to get this junk working!

MARTIN V. O.

This project has a very tight budget!
The equipment will have to do!

Steve looks back at the Princess Ann.

(CONTINUED)

STEVE (CONT'D)

Yeah, I can see that budget thing working. What did you guys do . . . fire all the crew?

MARTIN V. O.

You have enough people there to safely run the ship; that's all that matters! Get boarded and underway! When the equipment is set up, do the live intro feed from the ship. Time is money!

STEVE (CONT'D)

If that's what you want, we'll move on it!

Steve disconnects.

STEVE (CONT'D)

Can you guess?

JAY

Yeah, old tight ass wants us to haul ass!

Both laugh.

STEVE

Something like that! Let me get the contestants on board and I'll come back to help you carry everything else on.

Steve walks over to the contestants.

STEVE (CONT'D)

Listen up people; we're going to shove off now and skip the live introductions. We'll do those on ship later tonight.

(Whispering)

If the rusty old tub doesn't sink!

Steve pulls out a list.

STEVE (CONT'D)

When I call out your names, please grab your gear and board the Princess. From this moment on, we'll only use first names and residential areas. For safety reasons, we will not use your last names until the cruise is over. Understand?

JAMES

Do you think we're all dummies?

(CONTINUED)

STEVE

Frankly, James, I don't get paid enough to think! But if I did decide to form an opinion, I wouldn't bother to share it with you!

James looks momentarily confused.

JAMES

(Mad)

That sounded like an insult!

STEVE

Did it? I couldn't really tell!

James again looks confused and backs down; he moves to the front of the line wanting to board first.

Jay can be heard giggling in the background.

JAY O. S.

This is going to be a real fun trip.

The contestants pick up their gear and prepare to board. James stands ready to board first.

Steve sees James anticipation and decides to continue his attack on the rude contestant.

STEVE (CONT'D)

(Teasing)

Sorry, James, women first! Go to the back of the line please.

(A pause while he looks over a list)

Sara from the West Palm Beach area, you may take your gear and board.

Sara, mid 20's, blond, model type walks past Steve in a string type bikini. Steve watches her every movement.

Jay sees desire in Steven's eyes and teases.

JAY O. S.

Control yourself! Remember . . . you're an engaged man!

STEVE (CONT'D)

That doesn't keep me from looking! Damn she's hott . . . Meg from Miami. That has a nice ring to it, wouldn't you say? Miami, Meg!

Meg, upper 20's, walks up to Steve and pauses to run her hand through his hair. She's wearing a two-piece suit, cheerleader figure, brunet.

(CONTINUED)

MEG

That's not all that I can ring big man. Should I demonstrate?

Meg reaches out and caresses Steve's face, then walks toward the ship.

Steve blushes, watching Meg walk up the ramp.

STEVE

Maybe a little later!

JAY O. S.

Oh, yeah, she really wants you big boy!

STEVE (CONT'D)

Damn! I hope my fiancé didn't hear that!

JAY O. S.

I hope she did!

STEVE (CONT'D)

As long as she can't see the action going on in my mind right now, I'm safe.

Steve collects himself, and turns back to the remaining contestants.

STEVE (CONT'D)

Linda from Orlando, come on down, you're the next contestant who's going to make some lucky guy's dream come true!

Jay laughs at the remark.

JAY O. S.

Better hope Bobby B. didn't hear that!

STEVE (CONT'D)

Who cares if he did? He's too old for this type of competition . . . and he's a little stale these days!

Jay walks closer to Steve.

JAY

I wouldn't be too sure about that! Ever hear of "dirty old men?"

STEVE

"Yeah", and I'm looking at a prime candidate now!

(CONTINUED)

Jay gives Steve a crossed look.

Steve laughs.

STEVE (CONT'D)
I'm only joking buddy. You're a bit
too young to qualify for that
position!

Linda, early 20's, long golden hair, walks past Steve, sexy
like, in a full one-piece swimsuit.

STEVE (CONT'D)
Hey, Linda, isn't it hot in that
type of suit?

LINDA
It could be much hotter! See you on
deck later. And maybe, you can bring
your little friend along, too!

JAY
Hey, at least I wasn't left out
completely!

STEVE
Ah, now we have our last vision of
loveliness, Miss Daisy from Atlanta!
I thought everyone here was from
Florida.

JAY
She is from Florida, Atlanta . . .
Florida!

STEVE
Oh . . .

Jay watches as Daisy picks up her baggage.

JAY
I'd like to drive Miss Daisy around
town awhile!

Steve looks at Jay.

STEVE
You need to learn how to drive first!
And I'm the perfect instructor.

JAY
I don't think I'll need a chauffeur,
but thanks anyway.

Both men watch as Daisy, mid 20's, medium-sized, well built,
walks toward the ramp. She's in a very skimpy, tight suit.

(CONTINUED)

DAISY

I don't think either of you boys are experienced enough or mature enough to drive.

JAY

A feisty one!

James becomes upset with Steve and Jay's antics.

Steve and Jay watch Daisy walk away.

JAMES

Come on guys, it hot out here!
Besides, these babes are not for the two of you!

STEVE

You're right, Sir James. You may board now. Let me see, where is it you're from? Oh yes, the Grump area!

JAMES

Real funny, Steve! But, hands off the merchandise.

JAY

Sorry, dude, but all is fair in love, war, and sailing!

STEVE

Sailing? I thought the junker had an engine!

JAY

It was just a figure of speech!

James walks onto the ship, looking like the man in charge.

STEVE

You know, I kind of hope he's the fellow that gets thrown overboard!

Steve and Jay laugh.

JAY

Yeah, as hard assed as he is, he'll sink fast!

STEVE

Jay, have you been looking at men's asses?

JAY

Finish up and help me get this junk on board!

(CONTINUED)

STEVE

Next, we have Ron, from the Everglades area.

Ron, mid 20's, stubby, but well built, walks by.

RON

You two dudes crack me up. This is going to be a great trip, even better than watching Moe and Curly!

JAY

I'll say Moe; is it too late to call in sick?

STEVE

You're always ill! And if you call me Moe again, I'll gouge your eyes out!

(A Beat)

And last, but not least, Sam, from the Tampa Bay area.

Sam, mid 20's, quietly smiling, walks by.

STEVE (CONT'D)

Looks like he's ready for a good time! Jay, I'll go talk to the captain and come right back to help.

JAY

I'll be here.

Steve walks on deck carrying his gear and locates Captain Marshal.

STEVE

Captain, we've experienced a few technical problems. Soon as we get the gear aboard, we'll shove off. Will you see the guests get to their assigned rooms?

MARSHAL

Sure thing.

Steve lays down his gear and walks back to help Jay.

Reins returns from the engine room.

MARSHAL (CONT'D)

Kenneth, take the ladies to deck two, and show them their rooms. Reins can take the gents to deck three.

(CONTINUED)

JAMES

Why are the men and women being separated?

MARSHAL

That's what the boss man wants! I was told to keep the male and female passengers in separate quarters.

(Laughing)

It's an attempt to stop unauthorized hanky-panky!

Several of the guests show that they're upset.

MEG

This is going to be a dull ride!

MARSHAL

As I was saying! The cameraman will bunk on the gent's deck. The reporter will bunk on the ladies' deck.

JAMES

I bet Steve came up with this plan!

MARSHAL

No, this came from the station. They're the ones paying the bills. And they're the ones I take orders from.

KENNETH

(Excited tone)

Follow me, ladies.

Kenneth walks to a stairwell with the women following.

Captain Marshal heads to the control room, and Reins leads the men off screen.

INT. ENGINE ROOM -- DAY

A buzzer rings on a speakerphone; Ed answers.

KEITH

Yes.

MARSHAL V. O.

Fire up the engines; we'll be shoving off soon.

KEITH (CONT'D)

Will do.

Keith walks back over to a table where the toolbox is opened. A high-powered rifle, rope, assorted tools, electronics, other weapons, and clothing are seen inside the box.

(CONTINUED)

He then walks over and starts the ship's main engine.

A man's figure can be seen in a darkened corner of the engine room.

KEITH (CONT'D)

So . . . it begins!

BRAD

Are you sure you want to go through with this? There's still time to reconsider.

KEITH

I don't want to reconsider. Did anyone see you come aboard?

BRAD

No. I did just like you said, and sneaked on when the Captain was in the control room . . . about an hour before you arrived.

KEITH

Good. If this works, no one will know for sure you helped out.

INT. WOMEN'S DECK -- MOMENTS LATER

Kenneth has shown the lady contestants to their rooms. All have entered the room except Daisy. She's bent over picking up her baggage after unlocking her door.

Kenneth is about to walk past her; he's very excited after seeing so much flesh, and a close-up would expose his bulging excitement.

KENNETH

(Thought)

Damn she's hott... Wonder how easy it would be to get her to put out?

Kenneth walks past Daisy, still bent over; he reaches out making a grab at her bottom. Her movement causes his hand to slide slightly into her suit.

Daisy straightens up, turns and slaps Kenneth in the face.

DAISY

You little pervert!

KENNETH

I just wanted to give you a little affection, that's all!

(CONTINUED)

DAISY

I suggest you go find some soap on a rope! That's all the affection you deserve!

Kenneth walks away.

KENNETH

You call me the pervert? You're the one playing like the part of a TV whore!

DAISY

Get out of here before I tell the captain!

TIME PASSES:

EXT. DOCK -- AFTERNOON

Ed Lang, 35, Italian decent, wakes up in the storage shed and struggles to free himself, kicking a wall to draw attention. A man walks by the shed and hears the struggling sounds.

MAN

Is someone in there?

He hears kicking and the garbled dialog from Ed's gagged mouth. The man tries to open the door, but it is padlocked.

MAN (CONT'D)

I'll go find someone to help. Hold on!

The man exits and quickly returns in a few moments with a security guard.

The guard bangs on the shed door.

GUARD

Is someone in there?

ED

(Garbled)
Get me out of here!

GUARD

Hold on a minute. Sir, stand back.

The guard waits until the man backs away and then tries to break the lock. Unsuccessful, he loses patience, draws his pistol and shoots the lock.

Ed looks terrified as the door opens.

(CONTINUED)

MAN

My God, who tied you up?

The guard uncovers Ed's mouth.

ED

(Accented)

I don't know who it was. I was walking toward the Princess Ann when a man hit me from behind. When I woke up, I was tied up and locked in here.

GUARD

I better get you to the office; we'll need to report this to the authorities.

ED

Thanks, mister, for getting help.

MAN

No problem.

GUARD

Maybe you should come, too, in case the police need to question you.

The guard unties Ed and all walk away.

EXT. PRINCES ANN'S DECK -- AFTERNOON

The ship is sailing through open waters, four hours out.

Jay and Steven are on deck setting up a satellite link. The passengers are in a lounge and swimming area. The crew is topside in the control room.

Keith is below deck in the engine room. He is tying some wiring into a control box. He walks back to a table and can be seen cutting sections of chain, placing several pieces next to a padlock on a workbench.

INT. DECK -- DAY

Steven and Jay finish setting up the link, and hook up the camera. Steve pulls out his cell phone and makes a call.

OPERATOR

KKMI, how may I direct your call?

STEVE

Hey Kim, it's Steve; please get me Martin.

(CONTINUED)

OPERATOR

Sure thing. How's the sailing?
Getting seasick yet?

STEVE

No, not yet.

MARTIN V. O.

About time!

STEVE (CONT'D)

We're finally ready to send you a
test feed.

MARTIN V. O.

Proceed.

Jay pushes some buttons and picks up the camera and aims at
Steve.

INT. KKMI PRODUCTION ROOM -- DAY

The room is crowded and busy; several people are at computers
and talking on phones.

Martin stands by some monitor that's operated by a young
man.

MARTIN

Yeah, we see you. Looks a little
dull there.

STEVE

(On screen)

Yeah, it is.

MARTIN

Tell Jay to pan out over the waters.

The image shifts toward the direction of Miami.

MARTIN (CONT'D)

See the small boat approaching from
behind.

STEVE V. O.

Yeah, I see it.

MARTIN (CONT'D)

It's a catering boat. They'll be
along beside you shortly, bringing
aboard a host of food.

STEVE V. O.

Sounds great!

(CONTINUED)

MARTIN

After your contestants are wined and
dined, tape the intros and shoot
them back here.

STEVE V. O.

Will do boss.

MARTIN

And Steve . . . enjoy the feast; it
may be the last good food you'll
have for a week!

Martin laughs and disconnects.

Steve is back on the screen.

STEVE

Thanks for that ray of hope!

Martin turns off the monitor.

INT. DECK -- DAY

The captain makes an announcement on the ship's speaker
system.

MARSHAL V. O.

Just letting everyone know that we're
about fifty miles out and will be
dropping anchor here tonight. The
craft pulling up next to us will be
catering a banquet topside for all
you lucky folks. That's all . . .
enjoy.

INT. CONTROL ROOM -- MOMENTS LATER

MARSHAL

Stop all engines and drop anchor.
You two may join me tonight when we
dine. I'll be in attendance for a
while; then, I'll be retiring early.
Reins, you'll have first watch.

REINS

Yes, sir.

The Princess Ann stops.

EXT. ENGINE ROOM -- DAY

Minutes after Marshal's announcement, Keith locates the main
fuse panel. He cuts power to the ship's control panel to
kill the radio.

INT. POLICE STATION -- EVENING

Ed Lang can be seen in an area near the main lobby; he is being interviewed.

DETECTIVE

So, you didn't see your attacker?

ED

Just a brief glance. Whoever it was hit me in back of my head with something very hard. I passed out and the next thing I knew, I was tied up inside that little storage shed.

DETECTIVE

Did you check for missing items?

ED

Yes, but he didn't take my money, I still have my wallet. See?

Ed displays his billfold and shows the officers it contains five hundred dollars.

ED (CONT'D)

When I first woke up, I feared someone had attacked me for my money.

DETECTIVE

Why are you carrying such a large amount of cash?

ED

I figured my assignment on the Princess Ann would keep me away from home over a week. It seemed like a good idea to have some extra spending money.

DETECTIVE

What do you mean by assignment? A crew member or a guest?

ED

I'm supposed to be the engineer. Has the ship already sailed?

DETECTIVE

I don't know, but we'll check. Was anything missing?

ED

My resume and orders.

Officer Myers steps into the room.

(CONTINUED)

MYERS
Was it a robbery?

DETECTIVE
Not an ordinary one! See what you
can find out about a ship named the
Princess Ann.

EXT. DECK -- EVENING

The banquet is set up and the passengers are mingling.

Steve and Jay are sitting at a table watching the contestants
as Captain Marshal walks on deck. Following him are Kenneth
and Reins. They walk toward Steve.

MARSHAL
Is this the table that's reserved
for working class?

STEVE
Yes, you and the boys pull up a chair
and grab a drink.

MARSHAL
(Joking)
I thought it best to let these two
swabs out for some fresh air, and
catch some multiple views before
tomorrow's long voyage.

JAY
And there are some nice views out
tonight!

KENNETH
You can say that again!

JAY
Isn't there a fourth crewmember?

MARSHAL
Oh yes, the man downstairs. Kenneth,
run below and fetch the motorman. I
need to speak with him anyway.

Kenneth is indulged, his mind fixed on Daisy.

STEVE
No problems I hope?

MARSHAL
Just a few glitches. Nothing to
worry about! Most likely the new
guy, accidentally turned off power
to a section of the control room.
There's lots of gadgets down there!

(CONTINUED)

STEVE

Keep me informed.

MARSHAL

Kenneth, get your mind out of the gutter and do as you're told!

KENNETH

Yes, sir, sorry sir.

Kenneth leaves the table at a very fast pace.

INT. ENGINE ROOM -- NIGHT

Keith, upon hearing footsteps approach, quickly closes the toolbox as Kenneth enters.

KEITH

Someone's coming; keep out of sight.

A figure pulls back into the darkness.

KENNETH

(Breathless)

The captain sent me down . . . to tell you to come up and join the festivities.

KEITH

You mean the hoax?

KENNETH

What hoax?

KEITH

Those passengers wanting to be stars in this make believe world of . . . real TV.

KENNETH

Whatever.

KEITH

Looks like you're in a hurry to get back up topside. Wouldn't have anything to do with those pretty girls, would it?

KENNETH

Everything! Anyway, the captain also needs to speak with you.

KEITH

I'll be up in a little while.

Kenneth starts running back toward the stairs.

(CONTINUED)

KENNETH

Better hurry, you're missing the show.

KEITH

Oh, to be so young and horny again!

Keith slips his hand into his pants, pulls out a container, and dumps a pill into his hand.

BRAD

Should I do it? You're looking a bit distressed.

KEITH

No, I'll do it. I don't want you involved again until it's necessary.

Keith exits the engine room.

EXT. DECK -- NIGHT

Kenneth quickly returns to the table.

MARSHAL

Find him?

KENNETH

Yes, he said he'd be up in a bit.
(Distant)
He's a strange one.

MARSHAL

How so?

Kenneth's mind is once again on Daisy and he doesn't reply.

Steve and Jay laugh as they watch Kenneth's facial expressions.

STEVE

He's in another place Captain.

JAY

Yeah, in dreamland!

MARSHAL

So I see.

REINS

Boy, are you going to answer the Captain?

KENNETH

What? Oh, sorry. He just strikes me as creepy. He talks funny, too!

(CONTINUED)

REINS

(Joking)

Is it because he's not a girl?

They all laugh.

REINS (CONT'D)

If he was in a bikini, you wouldn't find him so strange, would you boy?

KENNETH

(Distant)

Whatever!

Jay gets up and starts toward the contestants.

JAY

Well, I'm not going to sit here with a bunch of grumpy guys when there's an extra babe on the loose! No offence men!

STEVE

Is it just me or have we been insulted?

MARSHAL

He's saying that we aren't as pretty as the ladies!

All laugh except Kenneth.

JAY

You got it! There are four babes out there and only three men. They need my help.

STEVE

With you, there'll only be three and a half. Better take pee-wee there, too!

(Referring to Kenneth)

JAY

Funny, funny . . . but I work alone.

Keith walks up to the table as Jay exits.

KEITH

What's so funny? Did I miss something?

Keith grabs a drink from a nearby table, then sits next to the Captain.

(CONTINUED)

STEVE

Only these boys acting like grown men. Hey guys, how about a little wager?

REINS

Depends on what the bet is!

STEVE

Ten dollars says Jay will either get slapped by one of the ladies or belted by one of the men in the next thirty minutes. Any takers?

MARSHAL

Not me, I'm planning to be in my cabin in the next few minutes.

REINS

You know him better than I do, so I'll pass.

KEITH

I'll take the bet.

STEVE

Good. What about you Ken?

KENNETH

Um . . . I don't know.

KEITH

The boy looks like he's going to stain himself any minute now.

All look at Kenneth and see his emotions building.

Keith then pulls out a ten-dollar bill and lays it on the table.

MARSHAL

Boy, you'd better go hit the showers, for we don't want any unnecessary spills on deck!

Kenneth turns red faced, gets up from the table, hiding his private salute.

Keith takes advantage as all watch Kenneth. His hand passes over the Captain's drink, as he acts like he's stretching. A pill falls into the drink.

The laughing subsides as Kenneth exits off deck.

Keith picks up a drink.

(CONTINUED)

KEITH

Let's make a toast to youth. If we only had it!

STEVE

And keeping it, if we ever did get it back!

MARSHAL

Here, here.

They all drink. Marshal finishes his glass and stands.

MARSHAL (CONT'D)

Well, youngsters. I'm off.

STEVE

Going so early Captain?

MARSHAL

Early to bed, and rise at first light.

KEITH

Didn't you need to speak with me, sir?

MARSHAL

Oh yes. Did you turn off any switches below? We've lost power to some of the controls.

KEITH

Not that I remember, but I'll check later.

MARSHAL

See that you do.

REINS

Better lock your door!

MARSHAL

I haven't used one of those gadgets in years. Why should I now?

REINS

Protection! Remember, there's a horny boy on the loose!

Steve spits out part of his drink as they burst into laughter.

MARSHAL

If his hormones even dared to enter my quarters, I'd cut off his manhood and use it for bait!

(CONTINUED)

REINS
Wouldn't be much of a catch!

MARSHAL
Goodnight mates!

ACROSS DECK:

James is flirting with Daisy and Daisy is responding.

Sam is talking to Meg.

Ron, Jay, Linda, and Sara are sitting at a table talking.

JAMES
So, are you as hott as you look?

DAISY
That depends. Are you as rugged
where it counts? Or did it all stay
up above the waistline?

JAMES
It's more than you can handle, I'm
sure.

DAISY
Proud of yourself, aren't you?

JAMES
Proud and pleasing!

DAISY
Well, I may just sample that. Just
to see if you're as good as you say.

JAMES
Just say when!

DAISY
Have protection?

JAMES
Oh yeah. Down in my cabin.

DAISY
Well, then go fetch big boy. Bring
it and your pride to my room; it's
number five. I'll be down in a bit
to see if you're a man or a boy.

JAMES
I'll be there. Give me thirty minutes
to shower. Unless, you want me like
a sweaty animal?

(CONTINUED)

DAISY

Go shower, but keep the water warm.

James slowly exits the deck trying to avoid much notice.

Keith stretches again.

KEITH

I guess I'd better get back downstairs. I've got fluids to check.

STEVE

Your fluids, or the ships?

KEITH

The ships. See you guys around.

STEVE

What about the bet?

Keith hands Reins the ten.

KEITH

He can watch it for me.

REINS

(Slushy)

Okay. But if Steve loses, we'll split it.

KEITH

Okay.

Keith exits off the deck, the remaining two continue drinking. A moment later they hear a slap.

STEVE

Hand it over. Sara just nailed him!

REINS

Wonder what he said.

STEVE

With Jay, who knows?

INT. HALLWAY

Keith stops by Captain Marshal's room; he quietly opens the door and looks in. The Captain can be seen sprawled across his bunk, still dressed.

Keith closes the door. He places a chain and lock on the handle.

KEITH

Well, at least, he made it to the room!

INT. ENGINE ROOM -- NIGHT

Keith enters, removes his shirt, and we see blood-covered bandages. He then picks up what looks like a sleeveless tee-shirt that's wrapped with a silver substance, slips it on, and puts his shirt back on, leaving it unbuttoned. He opens the toolbox and removes the rifle. He then assembles and loads it.

INT. POLICE STATION -- NIGHT

Ed is sitting across from Detective Greer who is filling out a report.

DETECTIVE

Are you sure you don't need to see a doctor?

ED

No, I'll be fine. Just have a little bump on the head.

Officer Myers reenters the room carrying a videotape.

MYERS

The Princess Ann is under lease this week by KKMI television. They're doing some kind of TV shoot.

ED

Has it sailed?

MYERS

Yes. It pulled out of port mid afternoon. Dock security found this tape. A nearby surveillance camera caught the attack.

ED

Maybe they found another engineer?

DETECTIVE

Isn't there more than one engineer on board?

ED

Not on this trip. I was informed there would only be one engineer. For some reason, there was to be a small crew.

DETECTIVE

Myers, put the tape in and we'll see if Lang can ID the mugger.

Myers puts the tape into a VCR that sits in a corner of the room.

(CONTINUED)

The tape plays; Keith can be seen hitting Ed Lang from behind. He then drags him into a nearby shed and closes the door.

The tape shows Keith attacking Ed, but it's really Brad Johnson.

DETECTIVE (CONT'D)

Recognize that man?

ED

No, never seen him before.

Greer walks toward the exit.

DETECTIVE

I better call the television station.
I feel there's something very wrong
happening on that ship!

Detective Greer exits with the officer.

INT. POLICE STATION -- CONTINUOUS

Greer walks down to a separate office and calls KKMI.

OPERATOR V. O.

KKMI, how may I direct your call?

DETECTIVE

This is Detective Greer, from the
12th. Precinct. I need to get some
information about the Princes Ann.
We were told the station has a lease
on the ship.

OPERATOR V. O.

Yes, that's correct. You'll need to
speak with the producer, Tim Martin.
I'll check to see if he's available.
Please hold.

INT. ENGINE ROOM -- NIGHT

Keith has the rifle loaded when he hears footsteps echoing through the hallway that connects with the men's deck. He gears up, sneaks down the hallway and sees James.

KEITH

Stay in here, I'll send a witness
down to stay with you. Don't get
involved unless it's absolutely
necessary.

BRAD

Good luck.

INT. HALLWAY

James is just about to enter his room when Keith walks up behind him and puts the barrel to the back of his head.

KEITH

Well, look who we have here. A contestant. One false move, pretty-boy, and you're brainless!

James looks petrified; he stands still with one hand on the latch.

JAMES

What do you want? If it's money, you can see I don't have any on me right now.

KEITH

Damn! And I thought that bulge in front of your shorts was a roll of bills. Guess I was mistaken!

The sound of someone showering in the room across from James gets Keith's attention. He sees it has a latch that can be easily chained.

KEITH (CONT'D)

You must be expecting a little action.

JAMES

No, not really. I was just on my way to take a shower.

KEITH

Nonsense! Why waist the cold water? Back up slowly, and keep your head pressed against this barrel!

Keith and James back up slowly until they reach Kenneth's door. Keith reaches down to see if it's locked. It is not locked.

KEITH (CONT'D)

I didn't think the kid had any common sense.

Keith slowly opens the door.

KEITH (CONT'D)

Walk into the room slowly and quietly, and keep going toward the shower.

INT. KENNETH'S ROOM

Both enter and make their way to Kenneth's closed bathroom door.

(CONTINUED)

KEITH
Open it, quietly!

INT. SHOWER

James opens the door. Kenneth can be seen showering through a semitransparent shower door.

KEITH
Oh Ken, I found you some relief!

Kenneth's movements stop.

KENNETH
Who's out there?

KEITH
Tell him James.

JAMES
The engineer, and he has a gun.

KEITH
That's correct. And the gun is pointed at James.

KENNETH
What do you want with me?

KEITH
I don't want you Ken, but you obviously need someone. That is, someone to help relieve your swollen emotions!

JAMES
What? Are you nuts?

KEITH
I can be! Now, pull off that suit!

JAMES
No!

Keith pulls the hammer on the gun.

KEITH
Frightening sound, isn't it? Pull off the suit or listen for the bullet as it shatters your skull!

Reluctantly, James complies.

KEITH (CONT'D)
Good boy. Ken, open the shower door.

Kenneth slowly opens the door; steam rises off his nude body.

(CONTINUED)

KEITH (CONT'D)

Get in!

James enters the shower with Kenneth.

KENNETH

I don't understand what's going on!

KEITH

You will in time.

Keith picks up James' suit.

KEITH (CONT'D)

You two shower and have a good time.
Ken, I'd take advantage of the
situation if I were you.

JAMES

Go to hell, you perverted bastard!

KEITH

James, you should have kept that
mouth shut! But no, you had to insult
me!

Keith sticks the gun barrel to James' nose.

Kenneth can be seen pressed into the corner, terrified.

KEITH (CONT'D)

On your knees, and keep that mouth
open until I'm gone! Maybe Ken will
plug it!

James gets to his knees, water sprays in his face.

KEITH (CONT'D)

Now, be a good contestant and help
the boy out.

Keith slowly closes the shower door.

KEITH (CONT'D)

I'll leave you lovers alone. To make
sure you both stay in this room,
I'll chain the front door.

(A beat)

Oh, by the way, both of you guys
smile since there's a hidden camera
above in the light fixture. I'm
sure folks would like to see you two
in action!

Keith exits and closes the bathroom door.

(CONTINUED)

James reaches up and turns off the water; they hear Keith chaining the door.

KENNETH
Do you think he's gone?

JAMES
I guess.

Kenneth looks relieved.

KENNETH
Are you going to do what he said?

James sees a slight lust in Kenneth's eyes. He jumps up.

JAMES
Hell no!

James walks out of the shower, looks around, enters the main living quarters, still looking. Kenneth follows, wrapped in a towel.

JAMES (CONT'D)
The bastard took my suit with him.

KENNETH
(Laughing)
Yes, he did.

JAMES
Your clothing is too small for me,
so give me the towel.

KENNETH
Get you own! They're in the bathroom
on a shelf above the sink!

James angrily walks to the bathroom, returning with a towel wrapped around his body.

JAMES
Did you check the door?

KENNETH
Hell no! He may still be out there!

James walks to the door but cannot get it open.

INT. STAIRWAY

Keith is just about to exit onto the deck when Daisy walks into him. She starts to scream, but Keith quickly covers her mouth.

KEITH
Don't scream just yet! Turn around.

(CONTINUED)

Daisy turns to the exit; Keith wraps an arm around her.

KEITH (CONT'D)

Oh, in case you were looking for James, he became impatient and decided to make out with Kenneth.

(Slight laugh)

Walk back on deck slowly and keep quiet.

Keith and Daisy step back on the deck. Keith scans around and sees Steve and Jay setting up the camera for some live feeds.

Sam, Ron, Sara, Meg, and Linda are sitting at a table waiting. Reins, is sitting nearby, watching.

KEITH (CONT'D)

Good! Looks like I'm on time.

As Keith fires a shot in the air, Daisy screams.

Steve and Jay freeze, look at Keith; the other girls scream and hit the floor. Reins, is too drunk to care. He just sits.

KEITH (CONT'D)

That got your attention, didn't it? Cameraman, turn on the equipment and send everything to the station.

Keith releases Daisy.

KEITH (CONT'D)

Steve, you and Miss America join the others at the table.

Steve walks to the other contestants, Daisy follows.

KEITH (CONT'D)

Everyone take a seat! We'll be making a show as soon as the camera is running.

INT. KKMI MARTIN'S OFFICE -- CONTINUOUS

Martin's phone rings.

MARTIN

Hello.

OPERATOR V. O.

Martin, there's a detective on the line needing to speak with you.

(CONTINUED)

MARTIN (CONT'D)

Put him through.

(A beat)

Hello.

DETECTIVE V. O.

Yes, is this the station's producer?

MARTIN (CONT'D)

Producer, manager, and whatever else I need to be. Tim Martin is my name; what can I do for you detective?

DETECTIVE V. O.

I need some information about the ship, Princess Ann. Did she sail with a full crew?

MARTIN (CONT'D)

Yes, as far as I know everyone who was supposed to be on board showed. Why do you ask?

DETECTIVE V. O.

There was a man found down at the docks earlier today. He'd been mugged, tied up, and locked into a shed. He claims to be the ship's engineer.

MARTIN

What's his name? I'll look on the roster.

DETECTIVE V. O.

Ed Lang.

Martin looks over his desk for the list of crewmembers. Suddenly, his door bursts open and technician Davis enters gasping.

MARTIN (CONT'D)

Good lord, boy, what's the rush?

DAVIS

(Breathing hard)

We're getting a live feed from the ship.

MARTIN

Well, it's about damn time!

DAVIS

(Gasp for air)

No, it's not what we expected. There's a man with a gun!

(Gasp again)

You better come and see this.

(CONTINUED)

MARTIN
Detective, did you hear?

DETECTIVE
Yes, we'll be right over.

Martin hangs up and heads to the control room.

INT. CONTROL ROOM

Martin enters the room; he sees a monitor and a man holding a high-powered rifle.

MARTIN
Do we have audio?

DAVIS
Working on it, sir.

INT. PRINCES ANN'S DECK -- CONTINUOUS

JAY
We're on!

KEITH
Great! Showtime, people.

Keith walks closer to the camera.

KEITH (CONT'D)
Move the camera closer to the contestants.

Jay moves closer to the table, keeping the camera on Keith as he walks to be between the camera and the passengers.

STEVE
What is this Ed, a robbery?

KEITH
No! And my name is not Ed—it's Keith.

Keith swing the rifle toward Steve, the women scream.

REINS
It's a hijacking!

KEITH
Bingo!

RON
What could you possibly want with us?

KEITH
You nothing.

(CONTINUED)

STEVE

What then?

KEITH

Revenge!

SAM

Against who? We've done nothing to you.

Keith looks to Jay.

KEITH

Can they hear me?

JAY

Yes, I think so.

To the camera.

KEITH

You reality television jerks, listen up! No one here will get harmed if everyone does their part!

Keith opens his shirt to the camera.

KEITH (CONT'D)

This metal you see around me is loaded with sensors. If I'm shot, fall and hit the ground, or anything hits me, this ship will explode! I placed an explosive charge in the engine room—one large enough to sink this vessel, and kill everyone on board!

Keith turns, showing the passengers the device, then looks back at the camera. The bottom of the inner shirt is blood stained.

KEITH (CONT'D)

You at the station, get Mr. Earl Peterman in front of the monitors. When he's there, call the cameraman's cell phone!

Linda gasps when she hears her father's name; then she covers her mouth.

Keith swings the gun back toward the passengers.

KEITH (CONT'D)

Steve, you get the incapacitated crewman there, and help him over to that lifeboat.

Steve gets up and walks over to Reins.

(CONTINUED)

STEVE

Get up Ted.

Ted tries but needs Steve's support.

KEITH

I think he had one too many!

Steve does not comment as he helps Reins to a nearby lifeboat.

SAM

Are you letting them go?

KEITH

Yes. You, and the guy next to you,
get over there and get ready to lower
the boat.

Sam and Ron walk over to the boat.

KEITH (CONT'D)

(Pointing to Sara)

You.

(Pointing to Daisy)

And you go to the boat.

Daisy and Sara hurry to the boat.

MEG

What about Linda and me?

KEITH

Duh, Linda's last name is Peterman!
She has to stay, and you need to
stay with her.

REINS

Are we abandoning ship, and what
about the Captain? Is he going down
with the vessel?

KEITH

The Captain will be just fine. He's
sleeping soundly with the aid of a
powerful sedative.

(A beat)

Ladies, get in the boat; You, too,
Steve.

Jay continues working the camera, looks to Keith.

JAY

I guess I'm a lucky one?

KEITH

Sorry, Jay, but I need you!

(CONTINUED)

All get into the boat except for Sam and Ron.

KEITH (CONT'D)

Lower it!

The men work a hand crank, slowly lowering the lifeboat.

RON

Okay, it's down. Now what?

KEITH

Jump!

SAM

What?

KEITH

You two jump overboard and get in the boat.

SAM

I don't have to hear that twice!

Sam jumps first, followed by Ron.

Keith watches as both men swim to the boat. He waits until both are safely in, before releasing the retaining lines.

KEITH

Steve, you and the muscle men start rowing back toward the lights on the horizon.

RON

Row, why can't we use the motor?

KEITH

Because it doesn't work!

SAM

(Sarcastic)

How would you know that?

Keith aims at the small boat motor and shoots; the top of the motor flies into pieces.

KEITH

Because I just broke it!

A brief silence follows.

KEITH (CONT'D)

Any more questions?

SAM

Is this some kind of trick?

(MORE)

(CONTINUED)

SAM (CONT'D)

Will we get out away from the ship
and blow up?

Keith laughs.

KEITH

No. Can't you believe that I'm
setting you free!

STEVE

Where are James and Kenneth.

KEITH

Oh, those two. Don't worry about
them. They're showering together,
safely in Kenneth's cabin. Now,
start rowing toward those lights.
In about two hours you'll be rescued.

SAM

How do you know?

KEITH

(Interrupts)

No more questions; just go!

Keith turns toward the camera.

KEITH (CONT'D)

Did you hear that KKMI? In two hours,
when they are far away from this
craft, send the authorities out to
pick them up. But there's to be
only one rescue ship, and it better
stay far away from us. If you have
heard this, ring Jay's phone two
times.

A brief pause, then Jay's phone rings twice.

KEITH (CONT'D)

Good! When Peterman arrives, call.
Until then, we are signing off.

In the meantime, here are some soothing pictures from the
guys in the shower.

Keith motions for Jay to stop shooting. He then points to a
nearby box.

KEITH (CONT'D)

In that box, there's a tape of the
two guests below. Connect a
transmitter to it so the guys back
home can see James and Ken.

(CONTINUED)

Jay walks over to the control box and removes a tape from the ship's surveillance system. He carries it back to the equipment and puts it into play mode.

JAY

What now?

KEITH

We wait!

(A beat)

Jay, take Meg to her room. Both of you stay there until I come and get you. Leave the phone by the camera. I need to speak with Linda privately.

Jay lays the camera down, takes a cell phone out of his pocket, lays it by the camera, walks over and takes Meg's hand.

Meg is crying and looks extremely frightened. She takes Jay's hand and starts to walk away, then speaks anxiously.

MEG

What's going to happen to us?

JAY

I don't know how to answer that . . .
. not yet.

KEITH

Don't worry, I'm not going to harm you Miss.

MEG

That's hard to believe, coming from a man with a gun.

KEITH

Believe it, just stay in your room and follow directions.

INT. CONTROL ROOM

Detective Greer is now standing in the studio next to Martin, watching the earlier feed. There are other officers present.

DETECTIVE

Can you replay this?

MARTIN

Sure.

Martin looks to the technician who rewinds the feed. On a second monitor, Ken and James can be seen in the shower. They exit and the feed goes dead.

(CONTINUED)

MARTIN (CONT'D)

Replay the gunman on screen two.
Let's keep this first one open in
case the live feed returns.

Martin watches with Detective Greer; Detective Myers stands
behind them.

DETECTIVE

Anyone have a clue as to who this
guy is?

No one replies.

DETECTIVE (CONT'D)

I didn't think so.

MARTIN

Linda Peterman is the daughter of
Earl Peterman. He's the owner of
Peterman's construction. I think
its on Fifth and Broadway.

Martin looks up the number, and Greer pulls out his cell
phone.

PETERMAN V. O.

Hello?

DETECTIVE

Is this Mr. Earl Peterman of
Peterman's construction?

PETERMAN V. O.

Yes, and you must be from the Miami
Police Department, calling about my
daughter being held hostage on the
Princess Ann.

DETECTIVE (CONT'D)

Yes, but how could you know?

PETERMAN V. O.

I've been watching the report on
television!

DETECTIVE (CONT'D)

Television!

Detective Greer covers the receiver with his hand.

DETECTIVE (CONT'D)

Martin! Have you been broadcasting
this?

MARTIN

Yes, of course!

(CONTINUED)

DETECTIVE

Well, stop it!

MARTIN

I will not! This is Real TV at its best! I'll stop only if you have a court order making me! Do you have one?

DETECTIVE

No! But . . .

MARTIN

But nothing! We leased the ship! It's our equipment and, like it our not, those are our passengers!

Detective Greer uncovers the phone.

DETECTIVE

Peterman, could you see the gunman? Do you know who he is?

PETERMAN V. O.

Yes. It's Keith Johnson, my former employee!

DETECTIVE (CONT'D)

I think I'm beginning to understand!

PETERMAN V. O.

The idiot was injured last month. I terminated his employment due to neglect.

DETECTIVE (CONT'D)

I'm sending Detective Myers over to pick you up.

Detective Greer disconnects and starts dialing again.

DETECTIVE (CONT'D)

Myers, go pick up Peterman and get him over here.

Myers exits the control room.

OPERATOR

911 What's your emergency?

DETECTIVE

This is Detective Greer; get me the Coast Guard.

INT. WOMEN'S DECK -- LATER

Keith knocks on Meg's cabin door.

(CONTINUED)

KEITH

Jay, let's get topside. Meg you stay there and sit tight!

Jay walks out of the cabin, looking tense.

JAY

Think they called already?

KEITH

No, not enough time to get Peterman to the station, but I expect them to call soon.

JAY

Where's Linda?

KEITH

She went back to her room! Now, let's go wait for that phone call.

Keith escorts Jay topside. Moment's after they're on deck, a ship can be seen in the distance. Lights are searching the waters.

KEITH (CONT'D)

Looks like they located the lifeboat.

JAY

Looks like it.

A wave tosses and shifts the boat, causing Keith to slip, slightly losing his balance. He regains control before bumping into a nearby wall.

JAY (CONT'D)

Damn! Don't fall!

KEITH

Don't worry!

JAY

I'm not worried, just concerned.

KEITH

Get over to the camera.

Jay walks to the camera. He notices Keith is holding his side and limping slightly.

Both stand, watching as the rescue ship picks up the passengers.

Jay's phone rings. He looks at Keith.

(CONTINUED)

KEITH (CONT'D)

Go ahead, answer it, and then turn
on the camera.

JAY

Hello. One moment.

Jay hands the phone to Keith; picks up the camera.

KEITH

Yeah!

DETECTIVE V. O.

Keith Johnson, this is Detective
Greer with the Miami PD.

KEITH (CONT'D)

Greer, didn't the station give you
my instructions? I said to have
Peterman call, not you. So, where
is he?

DETECTIVE V. O.

He's here. But I'd like to settle
this before it goes any farther, and
before someone gets hurt.

KEITH

(Sarcastic)

I'd like to win the wheel of fortune!
But . . . so far I haven't had very
good luck! Now, put Peterman on the
phone.

DETECTIVE V. O.

First, can you tell me why you're
doing this?

KEITH (CONT'D)

(Mad)

Because I want Joe Blow's million!
Now put him on!

DETECTIVE V. O.

Okay, settle down.

INT. WOMEN'S DECK

A man can be seen walking up to Meg's door; we can't see his
face. He knocks and then enters her room.

INT. KKMI CONTROL ROOM

Detective Greer hands Peterman the phone and then walks over
to a monitor where Martin and Detective Myers stand watching
Keith.

(CONTINUED)

DETECTIVE

He's back on?

MARTIN

Yes.

Detective Myers gets Greer's attention and points to Keith on the monitor.

MYERS

Something here doesn't add up! Look at the gunman's shirt.

Greer and Martin look close.

MARTIN

Isn't that . . . ?

DETECTIVE

Yes, it's blood. Either he's bleeding, or he's caused someone else to bleed!

MYERS

This guy seems to be in bad shape, but the tape of him mugging Lang shows a stronger man. Remember how he dragged Lang into a shed!

DETECTIVE

Maybe he's hurt himself?

MYERS

Maybe. But, somehow, he still seems different to me.

Greer turns his attention to Peterman.

PETERMAN

Okay, Johnson, what is it you want?

EXT. DECK

KEITH

(Sarcastic)

Well, you are there! I find that hard to believe.

PETERMAN V. O.

I'm not in the mood for games, Johnson!

KEITH (CONT'D)

You'd better get in the mood because you're going to come out and join us!

(CONTINUED)

PETERMAN V. O.

Why would I do that?

KEITH (CONT'D)

First, because I said so! Second, because you're going to bring \$100,000. That's about how much the medical expenses would have cost if I'd had the proper treatment.

PETERMAN V. O.

Like hell it would have cost that much!

KEITH (CONT'D)

Oh, sorry, I forgot. Some of that amount is for pain and SUFFERING!

PETERMAN V. O.

You're in enough trouble now, boy. You'd better give up!

KEITH (CONT'D)

Give up! I plan to . . . after I get the money.

INT. KKMI CONTROL ROOM

Martin and Greer look at each other, puzzled.

MARTIN

I see where this is going!

DETECTIVE

And what he's accusing Peterman of!

TEC

Yeah, Peterman's a cheap, old bastard! He'd rob his mother if he could get away with it!

DETECTIVE

Myers, find out everything you can about Johnson's condition, and the accident.

MYERS

Should I get a court order and try to get his medical records?

DETECTIVE

Get whatever you can tonight. Finding a judge this late would be almost impossible.

PETERMAN V. O.

No! I won't do it!

(CONTINUED)

Everyone in the control room looks at Peterman in disbelief.

Detective Greer walks over to Peterman's side; he covers the receiver.

DETECTIVE (CONT'D)

What are you trying to do, provoke him?

PETERMAN

He's not going to do anything. Johnson is a wimp!

DETECTIVE

You don't know what a man in his state of mind will do!

EXT. DECK

KEITH

So you're not going to pay. Well, I guess you don't care about your own daughter!

Keith disconnects Peterman.

KEITH (CONT'D)

(To camera)

We'll be back in touch shortly.

Keith motions for Jay to stop filming.

Jay stops and puts down the camera.

JAY

This Peterman, he sounds like a complete ass!

KEITH

He's all greed!

Keith holds his side, looking more distressed.

JAY

What now?

Keith points to the portable camera.

KEITH

Take that camera and go down to Linda's room. Tell her what happened. I'll be down in a moment.

Jay exits with the camera.

Keith sits down at one of the tables, moans slightly.

(CONTINUED)

KEITH (CONT'D)

God, I hope I can get through this.

INT. CONTROL ROOM

DETECTIVE

Damn! I can't believe you said that to him.

PETERMAN

Well, it's too late to worry about that now. Isn't it?

DETECTIVE

Tell me what Johnson meant by saying that's how much the medical expenses would have cost!

PETERMAN

Last month Johnson was working a site and, like always, his goofing off caused a construction beam to fall on him.

DETECTIVE

And, let me guess. You refused to pay.

PETERMAN

Why should I have paid? His incompetence caused the accident.

DETECTIVE

I assume you saw the accident, and know what really happened?

PETERMAN

No.

DETECTIVE

I see. You just assumed he caused it.

(A beat)

What type of injuries did he receive?

PETERMAN

Like I know all the details. It was some type of internal injuries, maybe a broken bone or two.

TEC

He's a complete ass!

PETERMAN

Think what you want son. But business is business!

(MORE)

(CONTINUED)

PETERMAN (CONT'D)
 Don't let that whiner fill you head
 with pity. Hell, he's the one
 breaking the law, not me!

Detective Greer walks away, scratching and shaking his head.

TIME PASSES:

INT. CONTROL ROOM -- LATER

The live feed returns! Keith is seen standing near Linda who is stretched out on a table crying. She is tied up.

KEITH
 Peterman, call me!

Detective Greer walks back over to Peterman.

DETECTIVE
 Watch what you say this time!

After dialing, Detective Greer hands the phone to Peterman.

PETERMAN
 I'm here Johnson.

KEITH
 Still refuse to pay.

PETERMAN
 Yes.

KEITH
 Isn't your daughter a lovely sight!

PETERMAN V. O.
 Yes. And, if you know what's good
 for you, she'd better stay that way.
 Touch one hair on her head, and you'll
 wish that beam would have killed
 you!

Keith laughs.

KEITH
 Hell, I've wished that since day
 one, moron! So, you do care for
 your daughter, don't you?

PETERMAN
 You bastard! You know I do!

KEITH V. O.
 But, yet, you refuse to save her.
 That makes no sense!

(CONTINUED)

PETERMAN

You're the one not making any sense!

KEITH V. O.

I guess that's true. Well, maybe
it's time to touch some of her hairs!

The camera pulls in on Linda's hair; no facial features can be seen.

LINDA V. O.

No please, don't!

We can hear scissors, then see a hand cutting off Linda's hair.

KEITH V. O.

Isn't this a damn shame? It was so
long, so soft.

Linda is heard crying.

The hand continues cutting.

PETERMAN V. O.

Stop it you bastard!

KEITH V. O.

Don't worry. It will grow back.

Linda's hair is completely cut off, then the hand disappears momentarily, coming back with a razor.

KEITH V. O. (CONT'D)

Now, for the final touch up. A clean
and polish!

The live feed stops.

PETERMAN

You son of a bitch! You'll pay for
this with your life!

The live feed returns. Only Keith can be seen.

KEITH

Are you going to do as I've asked?

PETERMAN

I can't get that kind of money!

KEITH

Don't lie to me and the viewers; we
all know better.

The live feed switches to a shot of a girl's body.

(CONTINUED)

KEITH (CONT'D)

Sorry Linda, but it's time for phase two.

PETERMAN

Leave her alone you sick bastard!

KEITH V. O.

I'm not going to touch her this time. Jay is.

We can hear the rifle cock.

KEITH V. O. (CONT'D)

Okay, Jay. Fuck her!

JAY V. O.

What? Are you crazy?

KEITH V. O.

Why does everyone keep asking that?

JAY V. O.

I can't do that!

KEITH V. O.

Do it or die!

The live feed still shows a girl's body. Suddenly, a hand comes on screen; it pulls off Linda's swimsuit top, exposing her breasts. She screams.

LINDA V. O.

No Jay. Please, don't listen to him. Please, don't do this.

KEITH V. O.

(Mad tone)

Do it Jay!

PETERMAN

Okay, you win! I'll bring the money; just stop torturing my daughter!

KEITH V. O.

About time you jackass!

PETERMAN

I can't get it tonight.

KEITH V. O.

You have until 5:00 p.m. Get all small bills and put them into a briefcase. Have someone bring you out within two miles of this ship. Then get into a smaller boat and row over alone! Understand?

(CONTINUED)

PETERMAN

Yes. But rowing two miles in rough seas will take a while!

KEITH V. O.

As long as you're in the boat by 5:00 p.m. and rowing in this direction, all will be well!

The live feed stops. Keith hangs up on Peterman.

Detective Greer looks at Martin.

DETECTIVE

Don't tell me you aired this.

MARTIN

Whoops, I guess we should have cut out that last part. Too late now!

Steve enters the control room.

STEVE

Martin, how is the standoff going.

DETECTIVE

You should have turned on the television!

STEVE

You're broadcasting it?

MARTIN

Yes, and we're being swamped with calls. Most of the viewers are calling in to criticize Peterman.

DETECTIVE

This is a freak show! And I'm not referring to the gunman!

Detective Greer exits; he runs into Myers returning.

MYERS

Here's a little information. I couldn't get much.

DETECTIVE

Good. Now, go find a judge! We need to get the plug pulled and stop this broadcast from going out!

MYERS

I'll see what I can do!

Myers exits; Greer reads the files.

(CONTINUED)

TIME PASSES:

INT. CONTROL ROOM

Steve is in the control room looking at the recording of the events. He keeps replaying the tape.

Martin sits close by dozing.

STEVE

Something about this just doesn't seem right!

Martin wakes up, rubs his face.

MARTIN

What are you talking about?

STEVE

It seems too easy. Here, in the film, when Johnson is cutting Linda's hair, I don't see any struggling!

MARTIN

She was tied up!

STEVE

Yes, I know that. But, still, her head isn't moving. There's no resistance. I know if someone was butchering my head, it would be moving away from those scissors!

MARTIN

Maybe she was too frightened to move. If she moved, he might have cut her.

STEVE

Maybe. Another thing that don't add up is Jay's reaction. I know Jay. He wouldn't have given in that easy. I mean Johnson only raised his voice once.

MARTIN

What are you getting at?

STEVE

I don't know, but something here just isn't right!

(A beat)

I'd sure like to get back on that ship.

Steven sits in thought as Detective Greer reenters the room.

(CONTINUED)

STEVE (CONT'D)

Detective Greer, who's taking Peterman out to the ship?

DETECTIVE

We have a police boat down at the marina. I'll escort Peterman out to the ship.

STEVE

Is it okay if I come along?

DETECTIVE

Like I need a reporter tagging along!

MARTIN

We have our own boat. So, if Steve wants to follow, he can!

DETECTIVE

If I do get a court order stopping this live coverage, he'd better not even attempt to follow us out to that ship!

MARTIN

That's a big if!

DETECTIVE

Myers will be finding a judge soon.

EXT. DECK -- MORNING

Keith and Jay are on deck as the sun rises. They are watching police boats in the distance.

JAY

I wonder how long they've been there?

KEITH

All night. Or ever since they picked up the passengers.

JAY

Probably watching our every move.

Keith still shows some distress. Jay can tell he's in pain. His shirt shows a more pronounced bloodstain.

Keith suddenly reaches into his pocket and pulls out a key.

Jay watches cautiously but is curious.

KEITH

I almost forgot.

(MORE)

(CONTINUED)

KEITH (CONT'D)

You need to go find some food and water. Take it down to Kenneth's cabin. James and Ken may be hungry by now.

Keith pitches the key to Jay.

JAY

I'll see what I can find.

KEITH

Thanks . . . But don't let them out! That James is a complete ass.

JAY

I have to agree with you there!

KEITH

Tell them what's happening, and that they should be released later today.

Jay walks off deck.

INT. JUDGE WILLIAM'S OFFICE -- DAY

Myers is talking with Judge Williams.

WILLIAMS

Why does detective Greer need an order to stop the station's broadcast?

MYERS

I guess to keep people from seeing the event.

WILLIAMS

Will the broadcast help the gunman?

MYERS

Not to my knowledge.

WILLIAMS

Is the station breaking any laws?

MYERS

No, not that I know of.

WILLIAMS

Well, unless you bring me some legitimate reason to stop them, I can't issue a cease order. If I do this without good reason, I'll be intruding into the first amendment.

MYERS

So they have the right to continue?

(CONTINUED)

WILLIAMS

I'm afraid so. Tell Greer to get over it and to do his job the best he can!

INT. KENNETH'S ROOM -- DAY

Kenneth is sleeping on the floor. James is sitting on a bed, tired, angry, and still only wearing a towel. He hears the chain outside the door.

JAMES

Get up kid; I think he's coming back!

Kenneth gets up; he looks worried.

KENNETH

Wonder what he wants now?

The door opens and Jay steps in with a tray of food.

JAY

Morning boys. Sleep well?

JAMES

What's this?

JAY

Food.

JAMES

I can see that, but what's going on and why are we locked in here?

JAY

The ship is being held hostage. I was ordered to bring this down and to tell you both, if all goes well, you'll be released later today.

Kenneth walks over to the tray, hunger controlled.

KENNETH

I told you that guy acted strange!

JAMES

Where is he now?

JAY

Up on the deck.

JAMES

Then I'm getting out of here now!

James starts toward the door.

Jay blocks his exit.

(CONTINUED)

JAY

No! You're staying in here!

JAMES

Who's going to stop me? You?

JAY

Yes, if that's the way it needs to be! The guy says there's a bomb on board. If you get out and do something stupid, you might kill us all!

JAMES

What is this? Are you helping him?

JAY

For now, everything is going well. No one has been hurt and I want to keep it that way!

JAMES

No one's been hurt!

JAY

Have you been harmed, no! Maybe your self-esteem or pride, but not physically.

James stops in front of Jay.

JAMES

Let me out!

JAY

(Demanding)

No. Get back over to the bed and sit down!

James looks like he's about to swing at Jay.

Jay stands firm, looking James in the eye.

JAY (CONT'D)

I'm not letting you pass!

JAMES

Ass hole!

James backs down; he goes back to his seat.

JAMES (CONT'D)

How much longer?

JAY

As long as it takes!

(CONTINUED)

Jay backs out of the room; he starts to close the door but sticks his head in briefly.

JAY (CONT'D)
Oh, and James.

JAMES
What?

JAY
(Laughing)
Nice legs!

James jumps up and starts back toward the door.

Jay closes it before he reaches him.

JAY V. O.
Now you two behave yourselves in there!

James grabs an object and throws it at the door.

INT. MIAMI BANK AND TRUST -- DAY

Greer can be seen escorting Peterman into the bank. They walk over to the main office and locate a secretary.

PETERMAN
I need to see Brinkman now!

Brinkman exits his office and walks over to Peterman.

BRINKMAN
I was expecting you, Earl. I've already started collecting the necessary funds.

PETERMAN
Thanks! How long until they're available?

BRINKMAN
We should have them ready by 2:00 p.m.

DETECTIVE
That's cutting it close!

BRINKMAN
Sorry, but that's the fastest we can go with such a large amount.

PETERMAN
How did you know how much we needed?

(CONTINUED)

BRINKMAN

The broadcast.

Peterman looks at Detective Greer.

PETERMAN

You mean they've showed everything
that happened?

DETECTIVE

Yes, everything!

PETERMAN

Those bastards!

EXT. DECK -- DAY

Jay returns to the deck.

JAY

I'm warning you, James is very upset!

KEITH

I guess he doesn't like wearing a
towel. I can relate; hell, I wouldn't
want to be locked up with Ken with
only a towel covering my body!

Both laugh at the remark, but only for a moment as Keith
shows increasing distress.

KEITH (CONT'D)

Maybe you should go wake the Captain.
He needs to get up to the control
room. When Peterman arrives, he'll
have to take the ship back to port.

Keith takes a key out of his pocket and hands it to Jay.

KEITH (CONT'D)

This one will unlock the Captain's
door.

Jay takes the key and gives Keith back the one to Kenneth's
door.

EXT. OUTSIDE THE BANK -- AFTERNOON

Peterman exits the bank carrying a briefcase. He's being
guarded by Greer and a Miami PD Officer.

Steve sits in a car nearby, watching. He follows them to
the marina. When the men board a police boat, Steve drives
to the station's boat and sails with a camera crew.

(CONTINUED)

DETECTIVE

It's 4:00 p.m. You'll be in the water rowing on time, but I don't think you'll get aboard the Princess Ann before dark.

PETERMAN

I wonder what the nut will do after he receives the money.

DETECTIVE

There's no way to know that. Only Johnson knows!

Five p.m. is approaching. The police boat stops and Peterman is placed into a smaller boat with the case.

Greer sees a boat nearing in the distance. Looking through binoculars, he sees Steve.

DETECTIVE (CONT'D)

Damn it! I knew he'd follow!

Greer places a call to the station.

MARTIN V. O.

Yeah.

DETECTIVE (CONT'D)

Tell your reporter not to pass us. He's to stay behind this vessel at all times.

MARTIN V. O.

Will do.

Detective Greer then places a second call.

EXT. PRINCESS ANN DECK

Jay's cell phone rings and he answers.

JAY

Hello.

DETECTIVE V. O.

Tell Johnson that Peterman is in the water.

JAY (CONT'D)

Keith, Greer says Peterman is in the water.

Keith looks through binoculars and locates Peterman.

KEITH

Yeah, I see him. Tell Greer goodbye!

(CONTINUED)

Keith watches Peterman. He laughs when he sees the difficulties Peterman is having with rowing in the rough waters.

KEITH (CONT'D)

It will take him over an hour to get over here!

JAY

Maybe you should have let him use a boat with a motor.

KEITH

And miss this view . . . Not likely! Hell, just seeing him struggle makes it all worth it!

EXT. DECK POLICE BOAT

The Boat carrying Steve pulls near the police boat.

DETECTIVE

Did you get my message?

STEVE

Yes, don't worry. We're not going to interfere. But we are going to cover it from here!

DETECTIVE

You people are leeches!

EXT. DECK PRINCESS ANN -- LATER

Linda walks up on deck; her head is wrapped in a towel.

LINDA

So, he's really coming out?

KEITH

Yes, he's rowing over now.

LINDA

Well, that's a bit shocking. I guess he wants to show off!

KEITH

Until this is over, please go up to the control room and stay with Captain Marshal.

Linda turns and exits. After a brief wait, she can be seen in the control room with the Captain. They are taking turns looking through a finder scope.

Keith walks to the railing, watches Peterman approaching. He keeps the gun in view at all times.

(CONTINUED)

Jay picks up the camera and shoots.

MOMENTS PASS:

Peterman's boat makes it to the Princess Ann. Keith throws him a line to secure the smaller boat then, places a flex ladder over the side. Peterman climbs up on deck carrying the briefcase.

Peterman is out of breath when he reaches the deck. He pauses briefly to regain strength.

Keith keeps the rifle pointed at him.

KEITH

Well, I am in shock! I never thought you'd have enough balls to show up.

PETERMAN

I'd do anything to protect my daughter!

KEITH

Yeah, right! Did you bring the money?

PETERMAN

Yes. Give me Linda and let us go!

KEITH

Not so fast! Put the case down, open it, and, slowly, back away from it.

PETERMAN

It's all there!

KEITH

I want to make sure it's not rigged.

Peterman lays down the case, opens it, and exposes stacks of money.

Jay zooms the camera in on the cash.

KEITH (CONT'D)

I wonder how many people you robbed and cheated to get that amount?

PETERMAN

None! This was made honestly from years of hard work!

KEITH

Knowing how you work, I'd say dishonestly is more accurate.

(CONTINUED)

PETERMAN

Just take it.

KEITH

What if I wanted more?

PETERMAN

More! There is no more! That's all I have.

KEITH

Another lie! But, I don't want more money. I want everyone to hear the truth!

PETERMAN

What truth are you talking about?

KEITH

The accident! Don't play dumb, and make me angry!

CUT TO

FLASHBACK

EXT. APARTMENT CONSTRUCTION SITE -- DAY

Keith is standing on a second story scaffold. He is nailing on siding. In the background a man is operating a crane, lifting beams to the third story.

Andy Peterman sees a gorgeous young woman walking nearby. He turns his attention to her.

ANDY

Hey, baby! Want to come up to my place tonight.

WOMAN

Drop dead, pervert.

ANDY

Oh, come on now. Don't be a stick in the mud!

The crane continues up very close to the second floor scaffolding.

WORKER

(Yelling)

Andy, watch what you're doing!

Andy looks back and sees the beam heading toward the scaffold. He pulls a lever hard trying to stop the crane, but instead causes it to swing. It swings back and then forward, hitting the scaffold, knocking Keith off.

(CONTINUED)

The beam breaks lose, falling on top of Keith, as does the scaffolding.

A worker on the ground runs to the site.

WORKER (CONT'D)

Get some help over here. This man is hurt real bad!

INT. DECK RESUME REAL TIME

KEITH

How many people did you have to pay off to protect your son?

PETERMAN

It was all a mistake! He told me you caused the accident.

KEITH

Oh, now you point the blame to him! A good excuse, but I'm not buying it! Do you even care how you ruined my life?

PETERMAN

I didn't cause the accident!

KEITH

No, but you caused this!

Keith opens his shirt revealing implanted tubes in his stomach.

PETERMAN

You'll heal! It'll just take time.

Keith walks closer to Peterman, stopping in front of him with the barrel of the rifle pressing his nose.

KEITH

Yes, that will heal in time, but this wont!

Keith unbuttons his pants and more bandages can be seen. He reaches inside and pulls out a urine bag.

KEITH (CONT'D)

Look at this! For the rest of my life, I will have to wear this damn thing. Why? Because you called the hospital and told them you wouldn't pay for the surgery. The surgery I needed to have my manhood reattached!

Peterman looks terrified. He does not respond.

(CONTINUED)

KEITH (CONT'D)

Nothing to say in your own defense?

(A beat)

I didn't think so!

PETERMAN

I'm sorry, but I really didn't know what type of surgery it was!

KEITH

You knew. You checked on the cost!

Peterman swallows hard.

KEITH (CONT'D)

Do you know what it feels like to have your nuts ripped off?

Peterman shakes his head no.

KEITH (CONT'D)

Here's a small sample!

Keith knees Peterman in the groin.

Peterman moans, folds over, and falls onto the floor.

Linda can be seen standing behind Peterman.

Jay keeps a close up on Peterman.

Keith pulls off the bag and throws it on the deck; his bandages are rapidly becoming blood soaked.

He limps to the briefcase and struggles to lift it.

Peterman recovers slightly and watches Keith.

PETERMAN

Now you'll have enough money to get the surgery.

Keith laughs, then his tone turns back to anger.

KEITH

It's too late! You're a smart man; you should know that!

PETERMAN

Plastic surgery can do miracles these days!

KEITH

Keep talking Peterman and I may consider you as a donor for my transplant!

(CONTINUED)

Jay follows Keith with the camera.

Keith limps over to the rail, scatters the money into the water, and then throws in the case.

Peterman acts like he wants to jump overboard.

KEITH (CONT'D)

I can't use it for nothing, maybe
the fish can!

JAY

Why did you throw it over?

KEITH

To keep him from getting it back.
If I gave it to someone, or tried to
keep it for myself, the authorities
would hand it right back to the crook!

Keith looks up at the control deck.

KEITH (CONT'D)

Captain, head the ship back to port.

The Captain nods his head. The Princes Ann begins to move slowly, then turns back to Miami.

INT. MEG'S ROOM

Meg is sitting on the side of her bed. A man sits nearby away from the camera. They are watching a television set, seeing all the events on deck.

MEG

You know what he's going to do, don't
you?

BRAD

Yes.

MEG

How can you just sit here, and let
it happen?

BRAD

It's what he wants.

MEG

I still don't see how you can just
sit there.

BRAD

Love can be strange; sometimes, we
have to let go. Soon, you'll
understand.

INT. DECK

Keith walks to the very rear of the ship, above the engine discharge area. He stands silently looking into the water.

The theme The Dance plays. Flashback.

INT. A DANCE HALL--NIGHT

The speaker echoes, *Lookin' back, on the memory of, the dance we shared, beneath the stars above.* Brenda Coffman 28, extremely well built and good-looking woman is dancing under a starry strobe light with Keith.

KEITH

There's something I've wanted to ask.

BRENDA

I've been waiting.

KEITH

Okay, here goes.
(A beat)
Will you marry me?

Brenda kisses Keith.

BRENDA

I didn't think you'd ever ask!

KEITH

Is that a yes?

BRENDA

Yes.

They resume dancing.

The vision fades as the speaker echoes; *For a moment, all the world was right. How could I have known that you'd ever say goodbye?*

INT. HOSPITAL ROOM

Keith is lying in bed, hooked to monitors, semiconscious. A doctor walks into the room and takes Brenda out into the hall. They talk a moment, and she can be seen crying. She steps back into the room and kisses Keith on the cheek. Afterward, she walks silently out of the room.

Keith senses the kiss as a goodbye. A tear can be seen flowing down his cheek.

Brad sits in a corner of the room, (can't see his face. He walks to Keith's side, and Keith grabs his arm.

(CONTINUED)

KEITH

Don't forget that you promised to help me when it's time.

BRAD

Get some rest; that day may never arrive.

INT. KEITH'S HOME -- LATER

Brenda can be seen packing her belongings into suitcases; she quickly finishes and exits the home.

INT. PRINCES ANN'S DECK--REAL TIME

Linda steps out into the open.

LINDA

No, Keith, please, don't do it!

Peterman grabs his daughter.

PETERMAN

Why should you care what he does, after what he did to you?

Linda reaches up and pulls off the towel. Her hair is uncut.

LINDA

He didn't do anything to me! It was all an act.

Peterman looks stunned.

EXT. KKMI BOAT DECK -- CONTINUOUS

STEVE

I knew it was too easy!

INT. DECK PRINCESS ANN -- CONTINUOUS

PETERMAN

You mean you helped him?

LINDA

After finding out what you did. Yes! How could you have done such a horrible thing?

PETERMAN

What about when Jay ripped off your swimsuit?

Jay pulls out a tape out of his pocket.

(CONTINUED)

JAY

It wasn't real! It was a clip from
an old porno movie.

PETERMAN

I can't believe you both helped him!

JAY

Live and learn.

LINDA

Keith, surely someone somewhere can
help you. Please, don't do it.

KEITH

No, it's too late. There's no hope,
only a short life, extended by
machines. But, thanks for caring.

Keith throws the rifle into the ocean.

EXT. DECK POLICE BOAT.

OFFICER

Now's our chance; should we intercept?

DETECTIVE

No.

OFFICER

But...

DETECTIVE

You heard me. No!

EXT. DECK PRINCESS ANN

Keith pulls out a key and an envelope.

KEITH

Oh, Jay, I almost forgot. Unlock
the prisoners for me, would you
please. And when you get back to
port, give this letter to Brad.

JAY

Sure. But who's Brad?

KEITH

You'll know him when you see him.

Keith pitches the key toward Jay, and places the envelope on
the deck.

KEITH (CONT'D)

Linda . . . Jay. Sorry if I caused
either of you any harm.

(CONTINUED)

PETERMAN
What about the bomb?

KEITH
Oh, yeah.

Keith pulls off the shirt laced with foil.

KEITH (CONT'D)
It's fake, just foil!

Keith pokes at the metal to show them.

Linda is crying.

LINDA
It's not you who should be sorry.

Keith releases his grip of the rail and falls into the ocean.

Jay and Linda run over to look, but see nothing other than water boiling out from the engines.

Peterman walks up behind Linda and places his hand on her shoulder

PETERMAN
Come on pumpkin. It's over.

Linda turns away, still in tears.

LINDA
Get your damn hand off me! You killer!

PETERMAN
I didn't kill that man!

LINDA
Like hell you didn't! I should give you the same treatment Keith did. And I think I will!

Linda knees Peterman in the private area, and walks away. Jay follows, mouthing off at Peterman who is sprawled out on the deck in misery.

JAY
She didn't do anything either! Did she, you lying thief?

EXT. KKMI BOAT DECK -- CONTINUOUS

STEVE
Are you getting this? I want it all!

(CONTINUED)

CAMERAMAN

Yes, I've got it!

STEVE

Damn, this is some Real TV! We can call it, *Unmasking a Tyrant!*

CAMERAMAN

Or, *A Daughter's Revenge!*

STEVE

Yeah, I would have never guessed she would have racked her own father like that!

EXT. PORT -- MORNING

The sun is rising as the Princess Ann docks.

Linda walks off the ship; Jay follows Linda. Both stop to watch as rescue boats search for Keith on the horizon.

LINDA

Do you think he could have possibly survived?

JAY

No. Not really.

Peterman walks off the ship, sees Detective Greer, and walks toward him.

PETERMAN

Can you believe what happened? My own daughter helped that mad man!

DETECTIVE

You want to file charges against her?

PETERMAN

Hell no, but I should! It would teach her a lesson.

James can be seen exiting the ship. He stops and looks at Jay.

JAMES

I should sue your station for putting me through hell.

JAY

(Teasing)

Go for it big guy! Hell, if I knew you would win and get anything, I'd help!

(CONTINUED)

James angrily walks away.

Detective Myers arrives with Ed Lang.

MYERS

Is everyone accounted for?

JAY

Where's Meg? I haven't seen her since leaving her in the cabin.

Footsteps are heard; Jay looks to the ramp.

JAY (CONT'D)

I'll be damned!

Meg walks down the ramp with Brad Johnson beside her.

Peterman looks up and sees Johnson.

PETERMAN

The bastard didn't die; arrest him officer!

Brad sees Peterman and attacks him. He gets a blow to Peterman's face before Greer and Myers stop him.

Greer walks up to Johnson.

DETECTIVE

Keith Johnson, you're under arrest for hijacking this ship!

MEG

This isn't Keith!

PETERMAN

Like hell it isn't!

BRAD

No, I'm not. My name is Brad Johnson, Keith's twin brother.

PETERMAN

You're an accomplice!

MEG

No, he's not. Brad sat with me in my cabin the whole time!

JAY

Damn, this is getting too weird!

BRAD

Officer, I didn't help Keith hijack the ship, but I did assault Ed Lang
(MORE)

(CONTINUED)

BRAD (CONT'D)
and that damn Peterman. So go ahead
and arrest me.

Brad lifts up his hands awaiting the handcuffs.

Everyone looks at Ed Lang.

ED
Don't do it. I refuse to file charges
against this man!

Peterman recovers from the blow, obviously angry.

PETERMAN
You damn fools! All of you are
criminals. He assaulted me; arrest
him!

Detective Greer releases the grip on Brad's shoulder.

DETECTIVE
He assaulted you, when? Did anyone
here see an assault on this man?

JAY
No, I don't think anyone seen a thing!

PETERMAN
Detective Myers, arrest him!

MYERS
Why? My back was turned at the time.
I saw nothing, and according to these
witnesses, there was no assault.

Peterman growls.

LINDA
That's true. We did help in a small
way. But you are by far the biggest
criminal here!

PETERMAN
Fine. If you all feel this way, let
him go! But why are you aiding the
criminals?

ED
Because we live in this city and
don't want to carry a label such as
the one you have.

PETERMAN
What? I did nothing wrong!

(CONTINUED)

JAY

Don't waist your breath with that story!

Peterman walks away mad.

MYERS

Oh, there's one more item Peterman . . . your office was trashed sometime during the night. If I were you, I'd take a very long trip.

PETERMAN

Go to hell! All of you!

DETECTIVE

Well, since Lang refuses to press charges, I guess you're free to go. Off the record, I admire what you did. How you could carry it out is something I'd never be able to do!

BRAD

It's something I hope you never have to endure or understand officer.

Myers and Greer walk away.

Jay walks back to Linda's side. They resume looking out over the ocean.

JAY

Brad, I have an envelope for you. It's from Keith.

Brad walks over to Jay and takes the envelope, opens it, and reads it.

KEITH V. O.

Brad, it's not much, but it's all I have left in this world. Please take it and think of it as yours. Thanks for your help, and, brother, remember, I will always love you!

JAY (CONT'D)

What is it?

BRAD

The deed to Keith's home. That house was his prized possession; he built it himself.

Jay looks over at a nearby boat and sees Brenda.

JAY

I wonder who she is?

(CONTINUED)

LINDA

Who?

Jay points to a young woman sitting on the back of a small yacht. She is also watching the search and rescue boats, with tears flowing.

JAY

Do you think it's . . . ?

BRAD

Yes, it's Brenda.

Suddenly, as a wave splashes the dock, Linda looks down as the water recedes and sees a 100-dollar-bill on the dock.

Linda bends to pick it up.

JAY

Maybe this is his way of saying thanks and goodbye?

Linda hands the bill to Brad.

Brad shows an expression of surprise.

BRAD

No, it's not time to say goodbye just yet. I have the strangest feeling he's near!

Brad walks off the dock and along the beach looking over the shoreline.

LINDA

What's he talking about?

JAY

I haven't a clue, but I'm going to find out.

Jay and Linda follow Brad.

Steve arrives with a cameraman and they follow Jay.

STEVE

Jay, what's doing on?

JAY

I haven't a clue.

The sounds of children playing over a hill grew louder. Brad stops just above the children on the hill. The followers also stop.

Suddenly a small child screams.

(CONTINUED)

CHILD

Look mom; is that our angel?

A woman can be seen sitting near two other kids and an ill-looking man.

MOTHER

My god! Did he fall off a boat somewhere?

All eyes are on a man walking out of the ocean carrying a dripping briefcase.

JAY

Do you guys see what I see?

LINDA

It's Keith; how could it be?

STEVE

Get this on film!

BRAD

No!

STEVE

Why?

JAY

Just don't do it, Steve!

Keith walks up to the distressed family; he hands the shocked woman the briefcase.

KEITH

Take this, get help for you husband and use it to care for your loving family.

The woman reluctantly takes the case; she opens it and screams in excitement upon seeing the cash.

WOMAN

But . . .

KEITH

Tell no one where this came from.

Keith turns and walks back toward the ocean; he pauses briefly and waves goodbye to Brad. Then he slowly disappears into the water.

STEVE

Oh, I get it now. Peterman would know who got his money.

(CONTINUED)

BRAD

Yes, and he would take it away from them.

The family hears the conversation; the mother again screams when she sees Brad.

WOMAN

No. This can't be true. I . . . I must be seeing things! Are there two of you? And . . . are you angels?

Brad walks to the woman. He hands her the deed to Keith's home, and the one-hundred-dollar bill.

BRAD

Yes, there are two of us, but only one is a true angel. Remember what my brother said and don't tell anyone about this. If anyone asks, you won the lottery.

Brad turns back toward Linda and the others as they stand watching, a tear can be seen on Brad's left cheek.

CUT TO

FLASHBACK

EXT. OUTSIDE A WOOD FRAMED STRUCTURE -- AFTERNOON

Keith is nailing up studs, he briefly stops and looks back.

Brad is sitting on a stack of lumber.

KEITH

That lumber would go up much faster if you'd get off of it!

BRAD

Come on man, we've been at it all day! Cut me some slack.

KEITH

Slack! Hell we're just getting started.

BRAD

Just getting started! What are you trying to do, build it in one day?

KEITH

That would be nice.

Brad quietly walks to a water hose laying near, he aims at Keith.

(CONTINUED)

BRAD

A shower will cool you down!

Brad sprays Keith. Keith drops his hammer and runs to Brad. The two struggle over the hose, spraying each other, fall to the ground continuing to struggle.

Keith then laughs.

KEITH

Okay, I get the message, we'll quit for the day!

The spraying stops, both sit up and look at the structure.

KEITH (CONT'D)

Man, I always wanted to build my own home.

BRAD

And... I've always wanted to see it fall down on you!

Both laugh as the vision fades.

EXT. BEACH CONTINUED

Brad nears Linda and hears her talking to Jay.

LINDA

I wonder, can he live with himself now?

JAY

He's carrying a burden for the rest of his life.

LINDA

Imagine, helping your own brother to die!

As the credits roll the theme, He Ant Heavy plays. (SEE ENDING NOTES)

Brad stops just before reaching the others, he turns staring toward the oceans waves.

KEITH V. O.

Giving them the house? Nice touch brother!

THEME SONG (V.O.)

The road is long, with many a winding turns.
That leads us to where... who know where?

(MORE)

(CONTINUED)

THEME SONG (V.O.) (CONT'D)

But I'm strong... strong enough to
carry him. He ant heavy... he's my
brother, so on we go. His welfare
in my concern, no burden is he to
bear, We'll get there.
All I know... he would not encumber
me.
He ant heavy... he's my brother.
If I'm leaning... at all, I'm leaning...
with sadness.
That everyone's heart, isn't filled
with a gladness of, Love... for one
another.
It's a long... long road.
From which there is no return.
While we're on the way to live, Why
not share?
And the load... doesn't weigh me down,
at all!
He ant heavy... he's my brother!
He ant heavy!

FADE OUT:

NOTE:

*"He Ant Heavy" performed by, Righteous Brothers will need
permission to use.*