

"DESERT GALLEON"

by

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FADE IN:

EXT. OCEAN - DAY

A small dot on the ocean's vastness grows into a mighty and imposing 16th century Spanish Galleon.

Waves turn to small isles of sand.

The ship ghosts along under shortened sail and executes a graceful turn while dodging bars and floating debris.

SAILOR (O.S.)
(Frantic)
Dónde esta la água? Iso es arena!

NARRATOR(V.O.)
Ravaged by plague and fraught with religious division, an impoverished nation, exhausted after decades of incessant warfare, rests her hopes on the success of one single mission. "La Nuestra Señora de la Piedad". Commissioned by King Philip the third, to bring riches from the new world, to an empire on the verge of bankruptcy. Failure would not only affect the governing of Spain, but of the entire--

Faint SCRAPING intensifies, blocking out the narration.

VOICES OF MEN, shouting and cursing in Spanish, ring out as the ship GRINDS to a shuddering stop.

Far beyond the shallows are countless barren dunes. In the shimmering heat, the alarmed VOICES and ship fade in the distance.

FADE TO BLACK:

FADE IN:

MONTAGE BEGINS:

INT. STATION WAGON - DAY

SUPERIMPOSED: 1963

A middle-aged woman and two rowdy kids drive down a two lane desert road.

Blinding wall of light slices across the road.

The woman slams on the brakes. The car skids and GRINDS to a shuddering stop.

EXT. STATION WAGON - DAY

The smoking pavement ends like it was cut with a hot knife. The car sits on it's chassis with the front wheels hanging

off the pavement.

The stunned woman exits the car and looks down at the suspended front wheels.

A muddy dirt road runs in the direction the car was headed.

A light snow falls only on the cloudy far side of the imaginary line.

The kids yell "SNOW", and run off.

Far down the road a horse drawn stagecoach rapidly approaches.

C/U - The ground shifts slightly along the imaginary line where the old and newer roads meet.

INT. TUNNEL - CANDLELIGHT

SUPERIMPOSED: 1889

A sweaty miner picks at a jagged rock wall. Another miner waits by an ore cart.

A blinding wall of light slices across the tunnel and ore cart. A smooth glowing rock wall replaces the exit tunnel.

In the fading glow of the smooth sizzling wall, the molten gold vein slowly drips to the floor.

The remaining half of the ore cart tips forward and crashes to the ground.

The miner starts banging on the wall, but stops and begins WEeping from the pain of his burned hands.

MINER

There's no way out...

EXT. CAR LOT - DAY

SUPERIMPOSED: 1956

A man is trying to make a decision on the purchase of a new car. The Salesman is observing the man's frumpy wife, who is leaning into the car's open window.

A blinding wall of light flashes between the man and the car.

The car and wife have disappeared, replaced by a shiny new modern day sportscar and very surprised attractive female.

MAN

I'll take it!

EXT. FREIGHTER - DAY

SUPERIMPOSED: 1937

A SAILOR leans on the bow rail of a steel freighter, smoking and gazing out to sea.

A FAT SAILOR pauses to catch his breath, then grabs the hand rail of the main deck ladder.

Blinding wall of light flashes behind sailor. He spins around.

C/U - Sailors face goes white.

BACK TO SCENE

Fat sailor is gone, his smoking severed hand THUDS on the bottom step. Beyond the steps, the ship has vanished like it was sliced off with a hot knife.

The weight of the anchors start to pull the tip of bow downward as the deck begins rising vertically.

The sailor runs for the stairs and gets washed overboard as the bow section flips down and starts bobbing like a cork.

A faint crimson line appears on the calm empty sea.

MONTAGE ENDS

EXT. TRIMARAN - DARK NIGHT

The indistinct form of 15-year-old RYAN FURY sits at the darkened helm of a modern-day 34' Trimaran sailboat. The illuminated compass gives his face a green shadowy appearance.

Ryan rises, peers into the darkness, and wearily starts down the companionway.

CABIN INTERIOR

Ryan shakes a sleeping figure in a bunk and begins to pull his sweater up over his head.

BG - Blinding bright flash through porthole.

Ryan finishes pulling the sweater off, looks around and shrugs. Unconcerned he continues to undress.

Ryan shakes the sleeping figure again and throws the covers back. The figure GROANS and sits up.

Ryan slides into the warm bed as the man gets up. The man pauses as if wanting to speak, then slowly begins to dress.

EXT. TRIMARAN/COCKPIT - MORNING

42-year-old CURTIS FURY, lounges in the cockpit sipping coffee. He's ruggedly good-looking, with a confident smile and carefree demeanor.

CURTIS
Hey sleepy head, coffees on.

Ryan, wearing an NSI cap pokes his head up through the companionway.

RYAN
(Rubbing eyes)
Ugh!

CURTIS
Am I ever going to get my hat back?

BG - Two old style Spanish Galleons sail a parallel course with the Trimaran. The nearest ship has dozens of cannons run out.

RYAN
(Nasty)
Why? You got fired! You don't work for NSI anymore!
(Notices ships)
And I use to tell my friends you were a Security Guard... Where'd they come from?

Curtis frowns, shakes his head and turns toward the ships.

CURTIS
They were a few miles off at sun up. The cannons they're running out are a show for the tourists on board. I tried waving--

Curtis's cell phone starts RINGING.

CURTIS
Hello!

AMY (V.O.)
(Speaker/Static/Sobbing)
Uncle Curtis?

CURTIS
Amy? What is it, what's the matter?

AMY (V.O.)
Uncle! That mean man is hurting daddy!

CURTIS
Who Amy?

BG - A single puff of smoke appears on the closest ship.

FG - Hole appears in the mainsail just above Ryan's head.

ECHOING BOOM - SPLASH

RYAN

Some show!

Ryan jumps up onto the cabin top.

RYAN

What the hell are you shooting at?

You God da...

Curtis drops his phone, grabs Ryan and pulls him back into the safety of the cockpit.

CURTIS

Stay down!

RYAN

Shit! Why are they shooting at us?

What the hell did we do?

Curtis reaches into the cabin and gets his binoculars.

CURTIS

(Focusing)

Damn, they look so authentic... If I didn't know better...

(Beat)

Ryan, I don't know who they are, but I think that was a warning shot!

RYAN

Yea! So?

CURTIS

I think they want us to heave-to!

Curtis grabs Ryan and pushes him down the companionway.

CURTIS

They may think there's only one of us, so don't come up no matter what you hear! Get on the radio and try to reach the Coast Guard, the Mexican Navy, anybody!

(Beat - Softer)

Look, I don't know why they shot at us, but I'm not sticking around to find out.

RYAN

But why--

CURTIS
(Attention shifts)
Cover yourself against splinters!
They may start shooting when we
come about.

CABIN INTERIOR

Ryan picks up the microphone and takes one last glance through the porthole. He grabs a blanket off the bunk, throws it over his head and bends over the radio.

BACK TO SCENE

Curtis studies the converging Spanish ships briefly before pushing the tiller over. The sailboat comes about and speeds downwind into a run.

BOOM! Cannons fire within seconds of his turning.

CURTIS
Get down!

Most of the balls hit high and cause very little damage.

CURTIS
They fired on an up-roll! If they
hit our hull we're in deep shit!

Curtis pulls on the mainsheet. He slides his hand along his hip as if searching for a gun and holster.

CURTIS
Get my gun and get down in the
hold! The empty Scuba tanks may
help protect you.

BOOM! The next volley causes heavy damage as balls rain down around them. One ball skips along the surface of the waves and goes under water just below the boat's waterline.

SERIES OF SHOTS

A) UNDERWATER VIEW - BALL GOES THROUGH STARBOARD FLOAT.

B) RYAN LIFTS THE CABIN SOLE HATCH. THE BALL GOES THROUGH THE MAIN HULL JUST BELOW HIS FOOT. THE FORCE KNOCKS HIM TO THE FLOOR WHERE HE HITS HIS HEAD AND SHOULDER.

C) BOAT SHUDDERS FROM THE IMPACT.

END SERIES OF SHOTS

The starboard float starts taking on water. Curtis fights with the tiller. The boat turns into the wind and stops.

Another wide volley causes no serious damage.

Curtis pushes the tiller out of the way and tries to start the engine. The last ball from the volley skips across the waves and disintegrates the stern and rudder in a shower of splinters. The tiller strikes Curtis in the chest knocking him to the deck.

CABIN INTERIOR

RYAN
(Whispers)

Dad!

(Beat - losing
consciousness)

Dad...

VOICES, ROWING, THUD of a boat hitting the side of the Trimaran.

Ryan's eyes snap open. His blood-soaked hat falls from his head as he struggles to lift the cabin sole hatch. Slowly he crawls into the rapidly filling three-foot deep hold.

CABIN HOLD

Ryan can see the top of men's heads as they come aboard.

RYAN
Shit!

Ryan lowers the hatch and reaches for a regulator that's already attached to a scuba tank.

BACK TO SCENE

Rough, fearsome looking men kick Curtis into consciousness. CURSING at him in Spanish, they haul him to his feet.

Curtis still dazed, just glares ahead and ignores the Officers' questions and threats.

SPANISH OFFICER
Matale!

A soldier, wearing a metal helmet and breastplate raises his sword. Arms pinned at his sides, Curtis sidekicks upward into the soldiers exposed throat.

CABIN HOLD

Ryan hears VOICES, SCUFFLING and a SPLASH as he is putting on his mask. Visible through a cannonball hole, the soldier in heavy armor is grasping his throat and struggling, while slowly sinking into the deep clear water.

RYAN
Got one.

Ryan checks the tank's gauge and inserts the mouthpiece as water rises over his mask.

BACK TO SCENE

The sailors beat and kick Curtis but stop when his cell phone begins CHIMING and VIBRATING on the deck. Curtis reaches out and pushes a button.

AMY (V.O.)
(Speaker phone)
Uncle! That man who took your job!

A sailor tentatively kicks and breaks the phone.

BACK TO SCENE

The officer rips off Curtis's silver Crucifix, glances at it, then raises his pistol and takes aim at Curtis.

CURTIS
(Mumbles)
Damn you! Platt...

Curtis passes out as the sailors look at each other and begin saying "PLATA?" (Silver). The thoughtful leader looks again at the Crucifix then slowly lowers his pistol.

CABIN HOLD

Ryan begins quietly unhooking the regulator as the first tank starts to completely run out of air. He pulls his legs out of view, as the aft cabin floor hatch flies open.

A heavily scarred hairy arm, thrusts into the water, searches around and withdraws. The hatch is slammed shut. Ryan holds his breath, scoots down toward the hatch and tries to attach the regulator to the last tank.

The hatch near Ryan's head flies open. The same hand reaches in and pulls items from the water.

The hatch drops, but does not shut all of the way. The rising water causes both hatches to float up a few inches.

HATCH UP THROUGH COMPANIONWAY (POV)

SPANISH OFFICER (O.S.)
Ponce en el barco!

The last sailor exits up the cabin steps, Ryan can see his semiconscious father being dragged from the cockpit.

CABIN HOLD

Ryan struggles to breathe from the regulator as the last tank gets harder and harder to draw air from. He sticks his head up into a small air pocket between two bulkheads. Something begins BUMPING into the hull.

SPANISH OFFICER (O.S.)
Hundiendo!

SPLASHING of oars is heard as sailors board the longboat.

THROUGH CANNONBALL HOLE (POV)

Ocean lights up from a bright flash. Deep down in the clear water sharks fight over the body of the sinking soldier.

RYAN

(Startled - Expels air)

bughhh!

Faint sounds of VOICES and ROWING suddenly change to WEEPING and YELLING.

LONGBOAT

One ship has disappeared in the flash. Some sailors are shocked silent, most start weeping, crossing themselves or kneeling in prayer.

The men start rowing, toward the now vacant location of the vanished ship. Getting whipped with a lash they reluctantly turn and head toward the one remaining vessel.

CABIN INTERIOR

Ryan crawls from the hold and struggles to his knees in the bloody water. He studies the wrecked cabin and SIGHS when he sees the radio, broken and useless in the tainted water.

Ryan falls a few times as he struggles up the companionway.

BACK TO SCENE

Ryan scans the horizon. Distant sail is headed around Point Cabo San Lucas entering the Sea of Cortez. A faint crimson line runs North and South on the waters surface.

Ryan collapses and falls back into the cabin.

HULL UNDERWATER

Sharks attracted by Ryan's blood bump and tear at the holes in the hull trying to get at his unconscious body.

EXT. CABIN CRUISER - EARLY AFTERNOON

ARTHUR J. ARMSTRONG sits back and sips on a cool glass of Lemonade while watching his daughters antics.

Arthur is a thin sickly man in his late 30's. KATIE, his 14-year-old daddy's girl daughter, is the picture of vibrant youthful health.

Katie adjusts her seat cushion and straightens up to see over the cabin top. It's obvious she cannot see and is pretending to know where she is going.

ARTHUR

(Shaking head - smiling)

Katherine, maybe we should turn a little to port. I think a crosswind may have blown us off course.

Katie smiles at her father while brushing her unruly hair out of her eyes. She sits back and begins swinging her legs like a little girl.

ARTHUR

Katherine honey! Your Mother is going to need a lot of support; she's not as strong as you are.

Katie ignores her father.

ARTHUR

Okay honey. We have a few more days of vacation left, but then we'll have to talk.

Katie leans down to slip her sandal back on her foot.

A blinding wall of light flashes ahead.

Arthur spills his drink on his pants, Katie curiously looks up at him.

ARTHUR

(To himself)

What the hell! Where did that come from?

Obviously not well, Arthur slowly rises, leans out and looks around the cabin.

Directly ahead a sailboat with tattered sails sits motionless and low in the water.

ARTHUR

Hun! Maybe you should slow down a little.

KATIE

(Fake pouting)

Why? I'm not going very fast.

Arthur reaches around Katie and pulls back on the throttles.

KATIE

Dad! What is it?

Katie lifts up trying to see through the windshield.

ARTHUR

A sailboat! Someone may be in trouble.

Sharks circle around the swamped sailboat.

BANGING/KNOCKING sound.

INT. REVENUE CUTTER/CAPTAINS CABIN - EARLY AFTERNOON

In the dimmly lit cabin, CAPTAIN MILES MANN appears to be a haggard looking old man. He sits on his bunk rubbing his face and stubbly beard.

CHANG, the ships Steward BANGS on the captain's door.

CHANG (O.S.)
(Chinese/New England
Accent)
Captain! Captain!

CAPTAIN MANN
(New England accent)
Come--

Chang forcefully pushes open the cabin door.

CAPTAIN MANN
(Snapping)
What is it Chang?

His hat in his hands, Chang sheepishly steps into the cabin.

CHANG
Begging pardon sir! Mister Wewis
request presence on deck.

Chang runs back on deck, leaving the door BANGING open.

EXT. REVENUE CUTTER/DECK - EARLY AFTERNOON

Captain Mann; 30, tall, lean and tanned. He has sun bleached blond hair and the deeply lined face of a much older man.

LIEUTENANT LEWIS, a surly faced man in his late 40's, immediately addresses Mann as he steps on deck.

LIEUTENANT LEWIS
(Stammering)
Sir! The sky!

CAPTAIN MANN
(Calm)
Mister Lewis, the sky what?

LIEUTENANT LEWIS
Captain, it lit up! It was so
bright it almost blinded the men.
It--

CAPTAIN MANN

Lightning! Mister Lewis, it was only lightning! You got me up here for this?

Mann turns to leave and is blocked by Doctor ISIDOR TALBOT, an unkempt round man in his early 60's.

DOCTOR TALBOT

Captain! There's not a cloud in the sky! It was not lightning. It was like a wall of light running North and South and it was right there!

(Pointing)

Not 40 feet off the port beam.

MASTHEAD LOOKOUT

Deck there!

(Beat)

In the water! To larboard!

Everyone runs to the port rail. Mann casually follows.

Slowly appearing on the waters surface in a straight line as far as the eye can see, are crimson blotches and pieces of sliced fish bobbing to the surface.

INT. NSI (RESEARCH FACILITY)

A bright intense light and deafening electrical HUM fill the room. The intensity slowly decreases.

The room has a very high vaulted ceiling with flat vertical windows around its perimeter. Automobile size transformers are evenly spaced in a concentric pattern around a large ten-foot-tall glowing glass enclosure.

Scaffolding, wires and electronic equipment are suspended from the ceiling. Large triangular reflectors slowly move into place around a large cylindrical shaft suspended from the high ceiling.

REFLECTOR

C/U - One reflector's corner is caught on a loose cable. The reflector bends more and more, until releasing and snapping back into position.

BACK TO SCENE

High off the floor behind windows, are dozens of vacant computer terminals. In the largest room several men remove dark glasses and hearing protection. The thick glass and HUMMING drowns out their conversation.

A short, balding man in a white lab coat rises from his chair and turns to face a man who appears to be shouting. The balding man shrugs his shoulders, gives a negative shake of his head and gets backhanded by a muscular female soldier

with flaming red hair.

The soldier is Esbee; mute, mean and fearless.

Two big soldiers pick the man up and drag him from the room.

Hands covering her ears, a scared 9-year-old AMY STRATTON watches the men from another vacant office window.

INT. NSI/HALLWAY

Pacing back and forth is Major CHARLES Platt, director of security. He's 37, good-looking, but has a tendency to frown.

The short, prematurely balding man is Professor TERRENCE STRATTON, early 40's, walks with a slight stoop.

Platt suddenly stops, turns and glares at Stratton.

PROFESSOR STRATTON

Platt! You can't do this any more,
something is not right! My readings
are even worse this time.

PLATT

This is only the third test
Professor. Try it again!

PROFESSOR STRATTON

(Pleading)

No! We can't; I need time to
evaluate the data.

PLATT

You assured me it would work!

PROFESSOR STRATTON

It will, but there's a deflection
anomaly affecting the beam's
refractive characteristics. Only
one beam should be directed from
the chamber! It's sending out
dozens, and I don't know how far
into the desert they go!

PLATT

Was the main beam aimed in the
right direction?

PROFESSOR STRATTON

Yes! But other beams have gone out
too, like the spokes of a wheel--

PLATT

(Aggravated)

Then you had better hope this test
worked! Besides I don't give a shit
about a little desert.

An out of breath soldier runs up and pushes past the guards.

SOLDIER 1

Sir! All our communications have gone out!

PLATT

What do you mean all communications?

SOLDIER 1

Sir after the last test, satellite, Radio, hell even Cell phones and GPS don't work.

Platt becomes agitated and starts pacing again.

PLATT

Professor! You will remain in your quarters until my men send back confirmation. We may need to try again.

PROFESSOR STRATTON

Again! We can't do it again! Platt, it's only a legend!

PLATT

(Angry)

Take him to his quarters!

Platt turns to leave as the guards drag Stratton away.

PROFESSOR STRATTON

Platt! This could have irreversible and devastating consequences. Hundreds, maybe thousands of square miles could be affected!

Esbee, with a sadistic smile starts after Professor Stratton.

PLATT (O.S.)

ESBEE!

Esbee's smile fades, reluctantly she turns to follow Platt.

EXT. CABIN CRUISER/TRIMARAN - EARLY AFTERNOON

Arthur motors his boat alongside the swamped Trimaran. Katie leaps from the bow and lands on its partially swamped deck.

ARTHUR

Katherine! Get back here!

The force of her leap pushes the cabin cruiser farther away from the Trimarans side.

Katie runs across the deck ignoring her father's plea's, while dodging wreckage and areas of destruction. She stops at the cockpit and cautiously peers down into the main cabin.

KATIE

Daddy! Daddy!

Ryan's body lays face up in several inches of blood-tainted water. His almost floating body moves and jerks as if awake.

HULL UNDERWATER

Sharks have broken through the bottom chine of the hull and are trying to get at Ryan's body. They're forcing the cabin sole hatches up with their snouts, but the weight of Ryan's body keeps them from staying open.

CABIN INTERIOR

Katie jumps down into the cabin and lands on the hatch by Ryan's feet. She tries stepping to the hatch by his head but gets thrown off balance and falls into the water. She struggles to regain her footing, eventually getting her weight on the hatch forcing it closed.

Weak and trembling, Katie struggles to maintain her balance on the bouncing hatch. Using every ounce of her remaining strength, she lifts Ryan up and onto the Starboard bunk.

Katie drags her feet out of the water, and crawls into the bunk with Ryan just as the snapping sharks break through the floor.

ARTHUR (O.S.)

(Breathless)

Katie! Where are you?

KATIE

We're in here!

ARTHUR (O.S.)

We! Who's we?

KATIE

Dad, don't come in, there's sharks on the floor!

ARTHUR (O.S.)

Who's in there with you?

KATIE

A boy! I found him in the water.

CABIN ROOF

Arthur struggles with a locked hatch above the Starboard bunk. He sees a sword lying on the deck and curiously picks it up.

CABIN BUNK

ARTHUR (O.S.)

Katie, cover up! I'm going to break
through the hatch!

KATIE

Okay!

Katie strokes Ryan's cheek once before she throws a blanket over them. She tries to warm him with her body.

CABIN ROOF

Chopping at the hatch and lock causes Arthur pain, and his right arm becomes numb. He switches hands and continues chopping; his right arm hangs limp at his side.

EXT. TRIMARANR/DECK - AFTERNOON

Arthur with an armload of personal items stops before boarding his boat, and glances back at the trimarans shattered stern with its cannonball riddled sagging sails. He studies the Spanish sword with a concerned expression, drops it to the deck, then looks toward the distant horizon.

EXT. SPANISH SHIP - AFTERNOON

A long boat returns to the anchored ship after a visit to the local village. The Spanish sailors on deck are going about their afternoon routine.

A loud AIRCRAFT engine sound somewhere overhead intensifies, and then grows faint. Some of the crew drops to their knees in prayer while others point skyward.

A Navy F-18 Hornet appears high overhead. The pilot pops the canopy and ejects high above the vessel.

The crew stands mesmerized when the parachute opens and the pilot starts floating down from the heavens.

A loud SPLASH far in the distance.

Steering to land along side the ship, a sudden gust of wind pushes the parachute toward the main mast and the pilot soon becomes entangled in the ships rigging.

QUARTERDECK

An old Spanish PRIEST talks to CORDONE the ship's captain. The word "ANGEL" is heard before the Priest drops to his knees in prayer.

C/U - Into the ships deck grating.

Curtis smiles as he watches the pilot from the ships hold.

CURTIS

There goes the neighborhood.

BACK TO SCENE

27-year-old Navy pilot SARAH KENTON, is suspended high in the ships rigging. Cutting a few strands of her parachute rig, she swings into the main ratlines. She climbs slowly down, and jumps the remaining several feet to the deck.

The sailors slowly edge back.

Curtis whispers up through the deck grating.

CURTIS (O.S.)

Lieutenant! If you want to live, do not take off your helmet! Do not move or look down, and keep your mouth shut!

Sarah studies the grating under her feet.

CURTIS (O.S.)

These men will kill you if you speak.

SARAH

But--

CURTIS (O.S.)

Shh! I will explain everything to you, but right now do not talk! Can you do that?

Shaken, Sarah just nods.

CURTIS (O.S.)

I can't be seen talking to you, so if someone comes...

Sarah gets distracted and starts to look around.

CURTIS (O.S.)

Lieutenant! Listen to me! I may be retired, but I'm navy, and I definitely out rank you.

She tries to stand a little straighter.

CURTIS (O.S.)

(With authority)

Relax! That's an order.

(Beat)

You're going to have to stand in the sun with your helmet on for a couple more hours, so get comfortable. Trust me! You have to trust me.

(MORE)

CURTIS (O.S.) (cont'd)

(Beat)

This ship is a 16th century Spanish Galleon, the sailors and everything here is authentic.

Sarah sees the officer wearing a Ball cap.

CURTIS (O.S.)

These men are very superstitious; to them you are an angel or a god floating down from heaven on a cloud.

SARAH

(Whispering)

Are you telling me the truth? What about that guy with the baseball cap?

CURTIS (O.S.)

Does it say NSI?

SARAH

Yea, so?

BG - Cordone points toward the deck grating and two big sailors start down the companionway.

CURTIS (O.S.)

It's mine.

SARAH

There's blood on it.

CURTIS (O.S.)

My son's blood. He was wearing it when they attacked us and then killed him.

(Beat)

I suppose you ended up here because, either a runway disappeared or you couldn't find your Aircraft Carrier. I'm guessing it's the latter.

SARAH

How do you--

CURTIS (O.S.)

Shh! Do you have a lighter or a flashlight? Someone's coming! Don't move until I get back, and keep your helmet on...

The big sailors lead a chained Curtis up onto deck and rip his already torn shirt down to his waist. His muscular body shows signs of a very recent severe beating.

The sailors pull Curtis up onto his toes by a rope through his chains.

CURTIS

Lieutenant! No matter what you see,
do not speak or interfere. They
will kill you if they find out
you're not what they believe.

A sailor grabs Curtis by the hair and jerks his head up.

Cordone walks down from the quarterdeck and stops in front of Curtis.

CAPTAIN CORDONE

No se quien eres, pero tu mataste
uno de mis soldados y vas ha pagar
por ello!

Curtis stares at Sarah and ignores Cordone.

Sarah GASPS, as a big muscular sailor reaches into a canvas bag and pulls out a long leather whip.

Whipped several times, Curtis does not even whimper.

Sarah begins moving her hand toward her side arm. Curtis stops her with a slow shake of his head.

Cordone steps forward and stops the flogging. He lifts Curtis's face and stares into his eyes.

CAPTAIN CORDONE

No creo que tienes plata!

CURTIS

(Weak)

Tu mataste a mi hijo, creo que
estamos empatados...

Cordone steps back, stares for a long moment, then turns and motions for Curtis to be cut down.

They drop Curtis to the deck and begin dragging him below.

CURTIS

Lieutenant! Don't move until after
dark...

Sarah trembles, tears appear from under her visor.

EXT. REVENUE CUTTER/DECK - LATE AFTERNOON

Shadows and shapes slowly take on human form.

SHIPS DECK

Ryan is laying on the deck. He's just coming around when Doctor Talbot grasps his injured arm.

RYAN

Aghhhh!

Ryan's eyes snap open.

SAILOR

The bloody pup's awake!

Ryan reaches across the front of his body and grasps Talbot's hand. Applying leverage on the wrist, he throws Talbot forward across his body and into the legs of Chang and another sailor standing to his right. Talbot and the sailor tumble to the deck, while Chang with a LOUD CRY stumbles backward.

The crew steps aside and starts laughing when Chang falls backwards through the open entry port.

Ryan rises unsteadily to his feet, as an outraged sailor named DACRE rushes and tries to grab him.

DACRE

You little bastard!

Ryan swings his left arm upward in a circular motion as he quickly steps to his right. He blocks the outstretched arms away and down, causing Dacre to turn his back.

Ryan reaches between Dacres' legs from behind, grasps his left wrist and pulls upward on the arm. Dacre begins to SCREAM, as he is forced onto his toes by the pressure of his own arm against his groin. To prevent Dacre from falling forward, Ryan slides the fingers of his left hand up into Dacres' scraggly hair.

Ryan controls the SCREAMING and CURSING Dacre like a shield and takes a moment to survey his surroundings.

The crew's LAUGHTER begins to subside. Their attention shifts toward the stern where Mann is coming leisurely down the steps from the quarterdeck.

Ryan turns his head and looks down as Katie touches his arm. Staring into Katie's blue eyes, he's oblivious to Mann's approach, or the SCREAMING Dacre.

Mann stops several feet away, clasps his hands behind his back, and bows slightly at the waist.

CAPTAIN MANN

Sir!

Katie smiles up at Ryan and gives him a slight nod. Ryan tenses and shoves Dacre toward his shipmates, where he stumbles and falls to the deck before the men can catch him. Rising, he turns and gives Ryan an evil look before disappearing into the JEERING crowd.

Mann spreads his feet wide, hands still behind his back.

CAPTAIN MANN

I'm Captain Miles Mann of the
United States Revenue cutter
McLelland.

(Beat)

I would like my surgeon to look at
your injuries. Please, do not throw
him across the deck!

This brings another round of LAUGHTER from the crew.

RYAN

Revenue cutter, you mean Coast
Guard?

CAPTAIN MANN

I guess that is what we do, guard
the coast.

Ryan seems disoriented and confused.

RYAN

Sorry, I thought this was the ship
that attacked us, and kidnapped my
father.

CAPTAIN MANN

(Wide grin)

And what makes you think we are
not?

RYAN

Because, you seem to be Americans
and they were Spanish.

The crew starts to MURMUR at the mention of the Spanish.

CAPTAIN MANN

Yes! You are correct.

For a long moment Mann looks with concern at Ryan.

CAPTAIN MANN

(Gesturing)

My first officer, Lieutenant Henry
Lewis.

Lewis seems bored by the whole affair.

CAPTAIN MANN

(Gesturing)

This fine specimen is captain
JARSTAD, he is in charge of our
detachment of marines.

Captain Jarstad, a large, stern faced man in an immaculate
uniform snaps even straighter at attention.

CAPTAIN MANN
 And Doctor Isidor Talbot, ships
 physician and science officer.

Jubilant sailors push a reluctant doctor Talbot forward.

Everyone's attention turns to the entry port. Chang, wearing
 a big grin comes forward and salutes Mann.

CAPTAIN MANN
 And this very wet fellow is Chang,
 my Steward.

CHANG
 That was a bit-o-fun sir.

DOCTOR TALBOT
 (Sarcastic)
 You needed a bath anyway.

Chang's smile broadens showing several uneven yellow stained
 teeth. His gaze falls upon Ryan and his smile changes to a
 genuine look of concern.

Ryan; Sweaty, feverish, on the verge of collapse.

CAPTAIN MANN
 (Looking past Ryan)
 And whom may I ask are you people?

Arthur supported by Katie slowly steps forward.

ARTHUR ARMSTRONG
 My name is Arthur Armstrong the
 third!

Ryan slowly turns and looks toward the new voice.

ARTHUR ARMSTRONG
 This is Katherine, my daughter.
 (Grin)
 And, young Mister Ryan Fury, whom
 you've already had the pleasure of
 meeting.

KATIE
 (Concern)
 Please, can the doctor help him!

RYAN
 How do you know my name? Who are
 you peo...

Ryan begins losing consciousness, and Chang barely catches
 his head before it hits the deck.

CAPTAIN MAN

Doctor! Take them down to my cabin
and see to Mister Fury, I'll be
down shortly.

(Beat - Looking out at
ocean)

It sure is getting crowded out
here.

EXT. SPANISH SHIP/DECK - DUSK

Ship sounds, voices and happy Spanish singing float across
the moonlit water.

The crew tries to avoid and work around Sarah. Cordone and
the priest survey the ships evening routine from the
quarterdeck.

Sarah takes out her flashlight, turns it on and shines the
beam into the ships rigging. When the beam hits the crew,
some jump over the side or run to hide, while others cower
and pray. The officer with the NSI cap pees his pants and
shakes frozen in place.

Sarah begins walking toward the open hatch, turns and
Moonwalks the last several feet. The crew is mesmerized, as
she seems to float across the deck.

Descending a few steps, she points her flashlight one last
time onto Cordone and the priest.

CAPTAIN CORDONE

El angel floto a trave's de la
cubierta!

PRIEST

El barco esta bendecido!

The priest drops to his knees as they cross themselves.

SHIPS HOLD

Sarah walks cautiously down the poorly lit steps, peers into
the hold and flips off her flashlight. Moonlight shines
through the overhead grating. She studies the man leaning in
the corner, and raises her visor.

SARAH

Okay! Who are you and what the hell
is going on?

CURTIS

My name is Curtis Fury, and you
are,

(Squinting at name tag)

Lieutenant! Who?

SARAH
Kenton! Lieutenant Sarah Kenton,
United States Navy.

CURTIS
I liked the extra little touch.

Curtis offers Sarah some bread, then leaves a trail of blood down the wall as he slowly slides to the floor. Sarah takes off her helmet and kneels down beside Curtis.

CURTIS
Sorry I don't have anything for you to drink, but you can go up on deck and get some water.

SARAH
I can wait.

CURTIS
If you want some later there's a barrel by the main mast. Just make sure you put your helmet on and don't drink in front of the crew.

Curtis smiles weakly as she pulls his head into her lap.

CURTIS
I'm not sure if Angels drink... I'd be a gentleman and get it for you myself.

Curtis weakly raises his manacled hands and then drops them.

CURTIS
But as you can see...

EXT. SPANISH SHIP - EVENING

A Spanish guitar plucks out a slow MELODIOUS TUNE.

In the shadowy gloom of an overhead lantern, a lone sentry patrols the ships deserted deck.

SARAH(V.O.)
I heard the priest say EL BARCO
ESTA BENDECIDO, what does that
mean?

SHIPS HOLD

Sarah tries cleaning Curtis's lacerated back with a cloth.

CURTIS
He was saying that the ship is
blessed.
(Beat)
Did you hear the captain?

SARAH

No, what did he say?

CURTIS

That the Angel floated across the deck.

(Beat - Smiling)

Obviously you were a big hit.

Sarah laughs quietly while Curtis just GROANS in pain.

SARAH

Tell me, what's going on and how did you know I couldn't find my ship?

CURTIS

Well, a lot of strange things have been happening today.

SARAH

Like?

CURTIS

Like two ships sinking my sailboat with cannonballs and sailors from a 16th century Spanish Galleon killing my son...

SARAH

Sorry, are you sure that was his blood?

CURTIS

Yea.

(Beat - Groan)

You were coming from the southwest in a perfectly good F-18--

SARAH

You don't have to--

CURTIS

And you doubled back and bailed out.

(Beat)

Since there aren't any bases south of here and you couldn't wait to get to an airport--

SARAH

Alright! Alright, you got me! I was practicing carrier landings and was low on fuel. But since you're so smart, why'd I lose my avionics? Even my compass was acting up.

CURTIS

I'm not sure, but I think it has something to do with the research facility up north.

SARAH

What research facility?

CURTIS

(Deep breath)

I use to be Director of security for a Government facility in Arizona, a secret division of NSI.

SARAH

What kind of government facility?

CURTIS

The kind that was doing secret small-scale time altering experiments.

SARAH

(Beat - Deep Thought)

Apparently not small enough.

CURTIS

My thoughts exactly! Look, I do have a plan, but I need to wait for some faster transportation.

(Beat)

Before you bailed out, were you able to raise anyone on your radio?

SARAH

No! But before the second flash I picked up an AM station playing old Burns and Alle...

CURTIS

A second flash? Oh Shit!

EXT. REVENUE CUTTER - AFTERNOON

The Revenue Cutter in some very light air slowly sails north along the coast.

CAPTAINS CABIN

Talbot checks Ryan over. Katie wipes his feverish forehead.

Mann deep in thought, sits slumped in a chair. Chang paces in the background.

DOCTOR TALBOT

I think he's coming around.

Arthur remains seated, Mann rises and comes over to the side of the bed. Ryan slowly opens his eyes.

RYAN

What's up doc?

Katie GIGGLES as she grabs his hand and puts the back of her other hand to his feverish cheek.

Ryan turns his head from Doctor Talbot to stare at Katie.

RYAN

Am I in heaven?

CAPTAIN MANN

Not yet! You're on the McLelland,
bound for Washington Sound! And the
year is 1872!

ARTHUR ARMSTRONG

(Pale - Weak)

I've been trying to tell him that
it's 1994.

RYAN

(Mumbles - Falling
asleep)

You're both wrong... It's two
thousand and...

INT. NSI/PROFESSOR'S QUARTERS/LIVING ROOM

Stratton sits in his living room, his head buried in his hands. The front door bursts open; Platt, several soldiers and Esbee with Amy under her arm enter the room.

PROFESSOR STRATTON

Where were you honey, I was
worried?

Esbee drops Amy unceremoniously to the floor.

PLATT

From now on, you'll both remain
locked in your quarters. My men
will bring whatever you need.

AMY

Don't worry daddy, Uncle Curtis
will be here soon.

(To Platt)

Then you'll be sorry!

PLATT

What's she talking about? Who's...
You mean Commander Fury?

Amy nods her head as Platt laughs.

PROFESSOR STRATTON

She doesn't know anything, she's
only nine!

AMY
(Haughty)
Yes I do! I called him!

PROFESSOR STRATTON
She couldn't call him,
communications are out!

AMY
I called be--

Stratton pushes Amy back behind him.

PROFESSOR STRATTON
Amy! Be quiet!

Platt stares at Amy with a confused expression.

PROFESSOR STRATTON
Platt what do you want?

Platt's attention shifts to Stratton.

PLATT
I want you to go to the lab and
bring me back the machines Crystal.
(Beat)
My men will accompany you.

PROFESSOR STRATTON
The what?

PLATT
Don't play games with me Professor!
For months I've been spying on your
technicians, reading their
correspondence even listening to
their damn telephone conversations!
I know all about your Tetragonal
Theta Crystal!

PROFESSOR STRATTON
But, what do you want with it?

PLATT
Isn't it obvious?
(Beat)
I know the Crystal's the heart of
the device, and I don't want anyone
using the machine before I can get
what I want.

PROFESSOR STRATTON
But who could?

PLATT
Exactly! And to keep it that way,
my men have destroyed every scrap
(MORE)

PLATT (cont'd)
of information on its design!
(Beat)
So you see! Not even you will be
able to replace it.

PROFESSOR STRATTON
But it's so fragile, and we'll need
it to correct the time rifts--

PLATT
We'll worry about that later!
(Angry)
First, I want all of your personal
documents and files.

Platt motions to his men. They start searching through
Stratton's apartment.

EXT. REVENUE CUTTER/QUARTERDECK - EVENING

The main cabin skylight illuminates the floppy Spanker and
deck. The sailor at the unresponsive helm seems to be asleep
on his feet. The young Midshipman on watch ignores him and
goes about his evening routine.

CAPTAINS CABIN

Ryan is sitting up in bed with Katie at his side. Everyone
except Mann sits at the small dinner table.

Chang, with bowed head, shuffles in and hands Katie a bowl.

CAPTAIN MANN
(Gesturing)
Chang is an excellent cook; as a
boy...

Ryan gives Chang a traditional Chinese salute with his hands
and a slight bow of his head.

RYAN
Mi Ha Mau!

Chang looks up in surprise.

CAPTAIN MANN
(Quizzical Expression)
...he learned his trade while
enslaved to a woman pirate. What
was her name? Dragon something...

RYAN
Zheng Yi Sao, the Dragon Lady!

The look of surprise on Chang's face breaks into a big
smile. He bows to Ryan and scurries off.

CAPTAIN MANN

Looks like you're going to eat well
from now on.

Mann turns to Doctor Talbot.

CAPTAIN MANN

Doctor, what do you make of all of
this time travel talk?

DR. TALBOT

(Reluctant)

Well, I could only tell you what I
have been taught about Von Leibniz
and Newton.

(Beat)

Newton in his Principia stated;
Absolute true and mathematical time
of itself and from its own nature,
flows equably without relation--

RYAN

Newton and Von Leibniz brought us
the concept of absolute space, but
through these Einstein went on to
derive his space time theory, and--

CAPTAIN MANN

(Agitated)

Einstein! Who the devil is
Einstein?

DR. TALBOT

(Shrugs)

Never heard of him sir.

RYAN

Sorry! He was considered to possess
the greatest mind of his time, or
will, since he isn't born until
1879.

CAPTAIN MANN

Enough!

(Sigh)

Doctor! Just tell me, is this
possible?

Faint BEEP. Talbot looks confused as Mann walks over to the
bedside.

DR. TALBOT

Sir, I don't know.

BEEP! Mann looks at Ryan's wrist.

RYAN

Captain, I know this is a lot to take in. I'm not sure I understand how...

(Shaking his head)

What?

CAPTAIN MANN

What was that sound from your arm?

RYAN

It's my wristwatch.

CAPTAIN MANN

Wristwatch?

Talbot rises and moves to the bedside.

RYAN

You'd call it a Chronometer or watch.

DR. TALBOT

A pocket watch on your arm? It's so small.

RYAN

It's digital! And look, it's even got an alarm and calculator.

Ryan hands the watch to Mann.

RYAN

(Pointing)

Push some buttons.

More BEEPS as Mann pushes buttons.

DR. TALBOT

(Looking on intently)

It makes light and noise.

CAPTAIN MANN

What's a calculator?

RYAN

It's kind of like a tiny Abacus, but can do any mathematical calculation in just milliseconds.

CAPTAIN MANN

Milliseconds?

DR. TALBOT

It seems like a pretty smart watch.

RYAN

Oh! It's not a Smart watch.

CAPTAIN MANN
Looks damn smart to me.

RYAN
Here let me show you.

Ryan demonstrates the uses of the watch.

RYAN
Captain, the Spanish ship that took
my father couldn't have gotten far.

CAPTAIN MANN
(Remorseful - Torn)
Sorry! I have my orders. The best I
can do is to put you ashore in
Magdalena Bay.
(Beat)
That is if the blasted wind ever
picks up.

Katie walks over and sits down at the table. Arthur quietly
listens with a look of concern on his pale face.

INT. NSI/LAB

VACUUM RELEASE sound.

Computerized arms raise a giant cylindrical tube. It stops
at its full height in the center of the chamber.

Stratton hesitates, then steps toward the mechanism. He
pushes a series of buttons on a small panel and quickly
steps back.

CLICKING and HISSING.

Pieces of the mechanism slide and move outward, exposing a
very fragile interior, with an even more fragile looking
core. Stratton, using a tool that resembles a medical
retractor, removes a piece of the mechanism and gently lays
it in a cushioned case.

Esbee grabs the crystal from the box and looks at it with a
quizzical expression. Stratton carefully takes it from her,
and puts it back in the case. She backhands Stratton and
sends him crashing into some electronic equipment.

Esbee exit's the room with the case.

INT. SPANISH SHIP/HOLD - AFTERNOON

Curtis lays bare-chested on his side in the sweltering heat.
Sarah with her flight suit down around her waist, rests her
head against Curtis' stomach.

CURTIS
Thanks for trying to help.

SARAH
I thought they were going to kill
you!

CURTIS
(Smiling)
So did I.

SARAH
But why? What did you do?

CURTIS
I'm not really sure, but the
captain keeps asking where the
silver is.
(Beat)
Most of the time I plead ignorance,
but now he knows I speak Spanish.

Sarah starts to light a cigarette, but quickly sits up. She notices Curtis doesn't have his chains on anymore.

SARAH
Your chains!

CURTIS
They were getting a little too
confining.

SARAH
But how did you...

Curtis holds up his Swiss army knife.

SARAH
They let you keep your knife?

CURTIS
They didn't even check my pockets.

Sarah lays her head back down. Curtis makes a move to stroke her hair but stops.

CURTIS
So, tell me more about your father.

SARAH
Like I said, father is great. We've
always been close, he even taught
me to hunt and fish. Hell! When I
was eight he taught me how to fly
his Cessna. I guess he really
wanted a son.
(Beat)
I miss him a lot.

CURTIS
Sorry!

SARAH

Lately, I've realized that everything I've done in my life was to please him.

(Beat)

I guess he's why I've never had a serious relationship. My standards were set too high.

CURTIS

(Smiling)

Ever think of lowering those standards?

SARAH

Oh, I'm not really sure I'll need to.

Glancing down, Curtis notices a large pearl stuck between two bulkhead boards and the floor. He removes the pearl from the gap and smaller pearls start to trickle out of the opening. He quickly plugs the hole with his finger.

CURTIS

Do you have any gum?

EXT. REVENUE CUTTER/QUARTERDECK - NOON

Ryan and Mann sit on the quarterdeck in the shade under an awning. Both are sweating as they look down at Arthur's Cabin Cruiser gently bobbing astern.

RYAN

What do you think of Mister Armstrong's Cabin Cruiser?

CAPTAIN MANN

(Smiles)

Between you and me, whoever built that boat knew nothing about sailboat design.

(Laughing)

Hell! It's mast is gone and the cabin is so big you couldn't get enough men on sweeps to go 2 knots with a following sea.

RYAN

(Taken aback)

But, it's--

CAPTAIN MANN

It was slowing us down before the wind died. I may set it adrift. But don't worry! I'll have all of their personal belongings brought aboard.

RYAN
(Smiles)

Oh!

Chang appears at the top of the quarterdeck steps but does not approach the men.

CAPTAIN MANN
Come!

Chang sheepishly shuffles over with his head bowed.

CHANG
(Soft)
Beg pardon Sir.
(Beat)
Permission to speak...

CAPTAIN MANN
(Stern)
Permission granted!
(Beat)
Speak up man!

Chang turns his head and looks at Ryan.

CAPTAIN MANN
(Perturbed)
Oh, go ahead!

Mann reluctantly rises and turns away.

CHANG
You have been to my homeland?

RYAN
Sorry, I never have.

CHANG
(Dejected - Distant)
It has been many year since I have seen family... How do you know my language and custom?

RYAN
I only know a little of your language.

CHANG
(More dejected)
I was hoping...

Katie steps unnoticed into the shade on the quarterdeck. She admires Ryan while listening to their conversation.

RYAN
My teacher was from your country.

CHANG
 (Perks up)
 Teacher! What kind of teacher?

RYAN
 Martial arts. You know Kung-Fu.

CHANG
 Oh! Fighting art, taught to monk.

RYAN
 Yes, my teachers Great, Great,
 Grandfather was a Monk at the Quan
 Yin Monastery, in the Hunan
 Province of Southern China.

CHANG
 Such a man as teacher would be
 great honor; you must be very
 special and noble young man.

Ryan looks embarrassed. Chang gives a slight bow then quickly turns and leaves.

CAPTAIN MANN
 Chang is not just my steward and
 cook. He's also a long-time family
 friend.

RYAN
 How did you meet?

Mann notices Katie and motions for her to sit.

CAPTAIN MANN
 After that pirate... What was her
 name again?

RYAN
 (Smiles)
 The Dragon lady.

CAPTAIN MANN
 Well, after she was apprehended,
 Chang worked several years for my
 father who was the captain of a
 Merchantman out of Bristol.

RYAN
 Is that when you met him?

CAPTAIN MANN
 No. I didn't meet him 'till years
 later, but my father took him under
 his wing and taught him to read and
 write. Chang then went on to study
 everything he could find on
 Medicine, Mathematics even
 (MORE)

CAPTAIN MANN (cont'd)

Philosophy.

(Beat)

That's when he became a
Protestant--

KATIE

You mean a Christian? What's odd
about that?

(Embarrassed)

Sorry...

CAPTAIN MANN

Nothing really, but when he went
back to Macao, he was thrown into
prison and beaten and tortured for
a very long time.

KATIE

How awful!

CAPTAIN MANN

He has really taken to you Ryan. I
just want you to know that you can
trust him.

(Beat)

Bloody hell! I trust my cook more
than I trust my own officers.

EXT. REVENUE CUTTER/STERN - EVENING

The light from the open stern windows illuminates the water
around Arthur Armstrong's cabin cruiser.

CAPTAINS CABIN

Ryan and Katie stand close together as they try to catch a
breeze by the open stern windows.

RYAN

Mann may set your dad's boat
adrift.

KATIE

I heard, but Dad can't use it
anyway.

RYAN

Can you keep a secret?

KATIE

(Curious)

Maybe!

RYAN

I'm going to take the boat and try
to get back to Cabo San Lucas.

KATIE

By yourself? Why?

RYAN

I have to try and find my father.
Someone must have seen the ship.

(Beat)

If not, I'll catch a ride up the
coast until I find him.

With tears in her eyes Katie turns and runs into her sleeping enclosure. Ryan listens to her quietly CRYING.

REVENUE CUTTER/CAPTAINS CABIN - MIDNIGHT

Ryan is asleep on top of his bunk.

The doorknob slowly turns and the door quietly SQUEAKS as it gently pushes inward. Dacre cautiously pokes his head into the cabin and surveys the room.

CHANGS' CABIN

Chang rises quickly from his bunk and gently cracks his door. He sees the back of a sailor entering the main cabin from the corridor.

BACK TO SCENE

Dacre quietly steps up to the bed and raises a belying pin. He hesitates as Ryan rolls over in his sleep.

The door SQUEAKS again as Chang steps into the room. Dacre turns, Chang YELLS and jumps forward. Dacre grabs Chang by the shirt and tries to push him back so he can strike him with the belying pin.

Katie looks out from behind the curtain and SCREAMS as Dacre's right arm starts its downward motion.

C/U - Ryan's strong right hand stops Dacres' wrist in mid swing.

BACK TO SCENE

Dacre tries to overcome Ryan's strength.

Dacre swings his left fist over the top at Ryan's jaw. Ryan blocks the punch upward with his left forearm and grasps the wrist. Ryan now has hold of Dacres' crossed arms.

Mann and Jarstad burst into the room.

Ryan spins, and drops to his left while twisting Dacres' arms. The motion flips Dacre over his right shoulder and sends him crashing into the table.

Ryan walks over and helps Chang up. Jarstad's men drag Dacre to his feet.

CAPTAIN MANN

What the bloody hell's the meaning
of this?

RYAN

(Calm)

That man attacked Chang!

CHANG

Sir, he here to hurt Master Ryan!

Chang holds up the Belaying Pin.

CAPTAIN MANN

Mister Jarstad, put this man in
irons.

Jarstad's marines lead Dacre away.

CAPTAIN MANN

My most humble apologies Miss
Armstrong. I pray this ruckus did
not upset you and your father.

Katie gives Ryan a sad smile and returns to her bed.

CHANG

Master Ryan, I will be forever in
debt.

RYAN

Chang! It's the other way around,
you saved my life!

Mann walks toward the door smiling while shaking his head.

CAPTAIN MANN

I bid you all a good night.

EXT. REVENUE CUTTER - DAWN

The ships limp sails are just visible in the deck lantern.
She wallows and creaks in the ocean swells.

INT. REVENUE CUTTER/CAPTAINS CABIN - DAWN

Ryan quietly stares into the grayness through the open stern
windows. Mann softly knocks and enters the cabin.

CAPTAIN MANN

Good morning! But have you seen
Chang?

Ryan slowly shakes his head. Katie, thinking Mann is talking
to her, steps out from behind the curtain.

KATIE

Ryan! You're still here!

CAPTAIN MANN

Where else would he be?

Katie looks down at the floor like she has told a secret.

RYAN

It's all right Katie. The boat
was--

CAPTAIN MANN

Could someone please enlighten me
as to the meaning of these
charades?

RYAN

I was going to take Mister
Armstrong's boat and head back to
Cabo San Lucas.

(Beat)

I wanted to go search for my
father.

CAPTAIN MANN

I understand, but I had it cut
loose last night.

KATIE

(Distressed)

Chang!

CAPTAIN MANN

(Calm)

Do you know where he is? I can't
find him anywhere.

KATIE

The boat! He's hiding on the boat!

RYAN

On the boat! Why?

KATIE

I was worried; I met him in the
passageway late last night and told
him about your trip. He said he
would go with you.

RYAN

He did?

KATIE

(Starting to cry)

He felt like he owed you. Now he's
gone, and it's all my fault...

CAPTAIN MANN

(Laughing)

That's Chang!

RYAN

What's so funny? We have to find him!

CAPTAIN MANN

I don't think we've moved half a league since two Bells of the last Dog Watch. And Chang doesn't even have an oar!

MASTHEAD LOOKOUT

Deck there! Boat to larboard!

CAPTAIN MANN

Damn, that lookout!

Katie and Ryan run for the door.

EXT. REVENUE CUTTER/QUARTERDECK - DAWN

14-year-old Midshipman FARRELL offers the telescope to Ryan. Katie stops to wait for Mann.

TELESCOPE (POV)

Searching and focusing in the grayness, Ryan soon spies Chang sitting Lotus style on the boats cabin top.

BACK TO SCENE

Mann takes the offered telescope.

RYAN

Will Chang be disciplined?

CAPTAIN MANN

(Lowering telescope)
Whatever for?

RYAN

Going AWOL!

Mann looks puzzled.

RYAN

Absent without leave? Desertion?

CAPTAIN MANN

Chang is not bound. Let's have a boat lowered Mister Farrell!

MIDSHIPMAN FARRELL

(Saluting)
Aye, Sir!

Midshipman Farrell runs off as Mann turns to Ryan.

CAPTAIN MANN

Don't worry, I hate to see Chang go, but he is his own man.

(Beat)

I think I'm the only captain left in the Revenue Service with his own personal steward.

RYAN

Permission to go with the men sir!

CAPTAIN MANN

Permission granted! But take some extra oars. The men may not want to tow that boat back.

(Beat)

Are you coming back Mister Fury?

RYAN

(Thoughtful)

Captain, if I could get this ship underway again would you consider helping me find my father?

CAPTAIN MANN

(Cocky)

Unless you know where I can find a steam vessel to tow us into some better air, I would think it a safe wager.

RYAN

Would you take the bet then?

CAPTAIN MANN

Yes, I would honor your request.

EXT. LONGBOAT - MORNING

Ryan and Midshipman Farrell sit in the stern of the longboat while it's rowed toward the Cabin Cruiser. The oars come up as the longboat glides alongside.

CABIN CRUISER

Ryan climbs aboard the Cabin Cruiser and makes his way forward.

CHANG

Going now master Ryan?

Ryan walks up and puts his hand on Chang's shoulder.

RYAN

Soon!.. Hang on tight, you're going to love this.

Ryan goes to the helm and starts the engines. The loud NOISE startles the men in the longboat.

Ryan familiarizes himself with the controls and then starts the boat out slowly. He builds up speed, turns a few times and then does a few donuts. Eventually Ryan backs the Cabin Cruiser up to the awestruck crew in the long boat.

RYAN

Mister Farrell! Throw me your bow line!

A dazed sailor in the bow throws the line to Ryan.

RYAN

Keep the oars aboard and hold on tight!

The men look at each other with panic on their faces. Ryan starts out slow as he tows them back toward the ship. The men start to CHEER as they overcome their fear and begin to enjoy the ride.

Pulling alongside the gangway the jubilant men stow the oars and start to climb up the ships side.

RYAN

Mister Farrell! When you get aboard, can you drop a towline off the bow and give me a couple of hundred feet of slack?

Midshipman Farrell gives Ryan a questioning look, then smiles and hurries up the ships side.

Ryan motors around the bow, picks up the towline with a boat hook and ties it off on a stanchion. He starts out slow and takes up the slack before straining hard with the powerful boat engines.

The ship gets up to speed and Ryan eases back slightly on the throttles. He starts laughing when he spies a petrified Chang, still sitting, frozen on the cabin top.

EXT. REVENUE CUTTER/QUARTERDECK - MORNING

Katie is on the quarterdeck enjoying the breeze. A sailor runs up the steps and salutes the officers.

SAILOR

Sir! We're doing almost three knots!

CAPTAIN MANN

Mister Lewis!

(Beat - Looking up)

Have the men furl the sails, they're slowing us down. And if you please lieutenant, put a man with a lead in the chains.

LIEUTENANT LEWIS

But sir, were on a south by
southeast heading! We'll miss our
rendezvous at the sound!

CAPTAIN MANN

Mister Lewis, we're becalmed, on a
lee shore at the mercy of the
currents. I think we can afford to
see how much steam that little boat
has.

EXT. SPANISH SHIP - EVENING

The Spanish ship anchors in a cove next to a village.

SARAH (V.O.)

Can I ask you a personal question?

INT. SPANISH SHIP/HOLD - EVENING

Sarah and Curtis sit close together against the bulkhead.

CURTIS

Ask away.

SARAH

It's about your marriage, why
didn't it work?

Curtis gets quiet and Sarah takes his hand.

CURTIS

Ryan's mother didn't care much for
military life, or she just got
lonely... I took that security job
at NSI to try and save our
marriage.

SARAH

Did it help your relationship?

CURTIS

No, it was just too little too late
and Ryan still blamed me for the
eventual divorce. I took an early
retirement so I could spend as much
time with him as possible.

(Beat)

I even made him go on this trip to
try and get him not to hate me.

(Beat)

I think his mother told him I got
fired, and then he...

SARAH

I'm so sorry. He sounded like a
good kid.

CURTIS

He was! And smart, exceptionally smart. He had a very bright future.

(Beat)

When you were in school, do you remember seeing all the little kiddies going to their Karate classes?

SARAH

(Laughing)

Yea, I had a lot of friends who studied Karate.

CURTIS

Well, I always had a problem with teaching little kids how to just punch and kick. First time little Johnny has a problem at school, what does he do? He punches or kicks another boy and then gets in trouble. Shit! That's what they taught him to do!

SARAH

I see your point, but what does that have to do with Ryan?

CURTIS

I wanted more for him; I wanted him to be able to handle himself, but not just by hurting people. So I had a friend of mine who ran a self-defense school, help train him.

(Beat)

He became so proficient, he could easily avoid or embarrass another kid without having to hurt or injure him.

(Beat)

That ability definitely got him a lot of respect from his schoolmates, and his self-confidence and discipline even began to affect his schoolwork.

Sarah lays her head on Curtis's shoulder.

CURTIS

(Beat)

Before the divorce, he heard about this legend of a treasure ship lost in the desert. I think he heard about it from Professor Stratton.

SARAH

Who's Professor Stratton?

CURTIS
He's the lead scientist at NSI.

SARAH
Oh!

CURTIS
Ryan would spend hours on the weekends studying maps and sharing information with him. I was sure it was just a legend, but on my days off, I'd take him out into the desert anyway.

(Beat)
We would spend days camping and searching. Those were the best times we ever had together. I wish I could get those days back...

Curtis hangs his head, puts his other hand on Sarah's, then jerks his head up.

CURTIS
Sarah! Go stand in the corner!

SARAH
What?

CURTIS
(Whispers)
Someone's coming, it's probably Cordone.

Sarah rises, puts on her helmet and moves into the corner.

Through the shadows Cordone and two muscular sailors cautiously approach.

CAPTAIN CORDONE
¿Tu eres falso creyente y enemigo de la iniesia?

The sailors lift a non-combative Curtis by the arms.

Sarah moves forward but doesn't stop when Curtis shakes his head.

CAPTAIN CORDONE
Nosotros aremos la forma!

Sarah moves behind Curtis.

CAPTAIN CORDONE
Justo y apropiado nosotros conduciremos a encontrar por el serbice de dios y de exaltar la fe catolica!

Sarah reaches around Curtis, holds a Glow-stick under his chin and breaks it open.

Startled by the light illuminating Curtis's face, the frightened sailors run frantically from the hold.

Sarah throws the Glow-stick on the deck in front of Curtis.

Cordone slowly backs away from the light rolling on the deck. He hastily exits.

SARAH

Are you okay?

Sarah helps Curtis sit back down against the bulkhead.

CURTIS

(Grimacing)

Do you remember a skit by Monty Python called NOBODY EXPECTS THE SPANISH INQUISITION?

SARAH

(Laughing)

Yea!

CURTIS

Well, the Captain accused me of being a heretic and an enemy of the Church.

(Beat)

I think he was trying to impress you with his zealous faith and service to God.

Sarah takes off her helmet, picks up the glow stick and sits back down. She places the glow stick on the floor in front of them, shakes her hair and smiles.

SARAH

I just couldn't see you beaten again.

CURTIS

I'm fine, but you were amazing!

SARAH

It's just a glow stick.

(Laughing)

Don't they still use those in your time?

CURTIS

My time? How old do you think I am?

SARAH

(Looking intently)

I'm not sure?

CURTIS
 (Faking anger)
 Well, I'm not too old to put you
 over my knee!

SARAH
 Sounds kinky!

Sarah puts her hand on Curtis's arm and smiles as she leans
 her head on his shoulder.

SARAH
 (Baby voice)
 Mind if I call you Daddy?

CURTIS
 (Laughing)
 I'm not sure, that's a pretty high
 standard.
 (Beat)
 Tell you what! If you can turn that
 damn glow stick off, I'll let you
 call me anything you want.

INT. REVENUE CUTTER/CAPTAINS CABIN - EVENING

Ryan watches everyone from his bunk. They are seated around
 the repaired table, drinking and looking through his wallet.

CAPTAIN MANN
 So! Let me see if I understand
 this, if you don't have any money
 you can give these out.

Mann looks confused as he holds up a credit card.

CAPTAIN MANN
 In lieu of money! But they give it
 back to you each time you acquire
 goods?

DR. TALBOT
 So if a poor man could get one of
 these.

RYAN
 (Laughing)
 They often do.
 (Beat - Serious)
 Thank you again Captain.

CAPTAIN MANN
 Whatever for, Mister Fury?

RYAN
 For going out of your way to search
 for my father.

CAPTAIN MANN

I always hold up my end of a bargain, and I would lose my commission if any more American shipping was attacked and I hadn't checked it out.

(Beat - Grin)

You would consider your vessel a ship, wouldn't you Mister Fury?

RYAN

Uh, Yea?

CAPTAIN MANN

So you see! I'm not doing it just for you; it's my duty! Anyway, I can afford a few extra weeks to check it out.

RYAN

Just the same, thanks.

While Mann and Talbot look over the contents of Ryan's wallet, Arthur leans over and whispers into Katie's ear. She turns to him with a questioning look.

ARTHUR

Captain would you mind if Doctor Talbot...

(Leaning over in pain)

If Doctor Talbot escorted my daughter up on deck... For some fresh air?

CAPTAIN MANN

Certainly Sir! Forthwith.

Talbot rises and moves around the table.

DR. TALBOT

Mister Armstrong, I would be honored to take a stroll with your lovely daughter. Maybe she can shed more light on this credit carding?

Talbot turns to Katie, bows slightly and offers his arm.

DR. TALBOT

Milady, would you care to join me for a stroll on deck? I hear the stars are quite visible this evening.

Katie looks over to Ryan, who grins and slightly shrugs his shoulders.

KATIE

(Poised - proper)

I would be honored sir!

Katie rises, takes Talbot's arm and exits through the door held open by Mann.

Ryan hands his watch to Mann.

CAPTAIN MANN

(Puzzled)

What's this?

RYAN

It's the least I can do for saving our lives and putting up with us!

CAPTAIN MANN

I do fancy it, but I pray you know what you are doing; a valuable item like this must have cost a fortune.

Ryan smiles over at Arthur, who wearily grins back.

RYAN

Yeah! My dad bought it when he was about my age at a place called Kmart.

CAPTAIN MANN

I will take my leave.

ARTHUR

No! Please stay Captain. I would like you here as a witness... When I talk to Ryan.

RYAN

(Concerned)

Do I need a lawyer?

Mann closes the door.

INT. NSI/PROFESSOR'S QUARTERS/AMY'S ROOM

Stratton is sitting on Amy's bed with a little backpack in his hands. Amy sits on the floor with her legs crossed, coloring and watching a cartoon on her DVD player.

PROFESSOR STRATTON

Honey? I've got you a present.

AMY

A present?

Amy stands up and Stratton shows her an ornately carved box.

PROFESSOR STRATTON

I made this jewelry box for your birthday.

Amy jumps up and down and touches the carvings.

AMY

It's beautiful daddy, but my birthday isn't till after Christmas, and I haven't even bought you and mommy a present yet!

PROFESSOR STRATTON

I know its months away, but promise me you won't open the box until your birthday gets here.

AMY

I promise.

Stratton puts the box into a cloth bag, and stuffs it into Amy's backpack.

PROFESSOR STRATTON

Honey, a few years ago when they were building this section of the facility, I had Commander Fury--

AMY

You mean Uncle Curtis?

PROFESSOR STRATTON

Yea! Uncle Curtis, but back then he wasn't Uncle Curtis. He was just a man that was recommended as someone whom I could trust.

AMY

He's nice, but I like Ryan best!

PROFESSOR STRATTON

Well, when you were little, and started to visit me on weekends, I told Commander Curtis I was concerned about our safety.

AMY

Like now daddy?

PROFESSOR STRATTON

You're awfully smart for your age hun!

AMY

(Coy)

I know, but Uncle Curtis will be here soon.

PROFESSOR STRATTON

Sure he will hon! But right now I need you to be brave and do exactly what I tell you.

AMY
(Concerned)
Okay.

PROFESSOR STRATTON
I had Commander Curtis build me a
secret door, so we could sneak out
of the apartment.

AMY
(Concerned)
Like in the movies daddy?

PROFESSOR STRATTON
Yes, like in the movies.
(Beat)
I packed your backpack with some
things you may need.

AMY
Why?

PROFESSOR STRATTON
Because these men may try to take
you away from me, and I could never
let that happen.

Stratton hangs his head. Amy puts her hand on his shoulder.

PROFESSOR STRATTON
Remember last year when I found you
in the warehouse, playing in that
secret little play area?

AMY
Yes, and you told me not to go
there anymore.

PROFESSOR STRATTON
And you've been a good girl, but I
want you to go hide there. I'll
come and get you in a few days.

AMY
By myself daddy?

Stratton nods his head. Amy hugs him and starts to cry.

AMY
But I don't want to go without you.

PROFESSOR STRATTON
You have to go alone hon, if I go
with you, they won't stop until
they find us.
(Beat)
Think of it like a game of hide and
seek. You can do this! I just need
to know you're safe.

Hard BANGING on the front door. Stratton grabs Amy and runs for the closet.

AMY
(Crying)
Okay Daddy! But hurry and come get me.

INT. REVENUE CUTTER/CAPTAINS CABIN - EVENING

Arthur softly SNORES behind the makeshift curtain. Sitting up on his bed, Ryan relaxes in the heat. Katie sits in a chair at his bedside.

Enjoying each other's company, both kids smile as Arthur makes an exceptionally loud SNORING sound.

RYAN
Was your Dad feeling worse tonight?
He looked pretty pale.

KATIE
His headaches never seem to go away. I think he's in more pain than he lets on.

RYAN
I wish there was something I could do.
(Beat)
Doctor Talbot has been trying to help, but his medical abilities are pretty limited.

KATIE
Yea, but I don't blame him; my father's seen specialists all over the country.

RYAN
Chang wants to try some Chinese remedies, but Doctor Talbot keeps chasing him out of the cabin.

KATIE
(Laughing)
He says its witchcraft and calls Chang a heathen. I think he's worried Chang will try bloodletting or Leeches.

Both kids laugh quietly.

RYAN
He probably just wants to try some herbs or Acupuncture.

KATIE

Dad's changed so much in the last few weeks. His painkillers don't seem to be helping anymore.

RYAN

Why was he on vacation and not in the hospital?

KATIE

He insisted! He planned this vacation a long time ago and he's been hiding how sick he really is.

Katie hangs her head as Ryan grasps her hand.

KATIE

What did he talk to you about after dinner?

RYAN

He asked me to look after you if anything happens to him.

(Beat)

And to help you find your mother.

KATIE

He did?

RYAN

I told him I'd be here as long as you need me.

Katie looks up and smiles sadly.

KATIE

I may need you a long time.

Embarrassed, Katie leans into Ryan's shoulder.

KATIE

(Whispers)

I wish I could stay here with you all night.

RYAN

I wish you could too.

(Beat)

But you had better go get some rest.

Katie stands up, leans down and kisses Ryan on the cheek. She pulls back, looks into his eyes and quietly disappears behind the curtain.

Arthur continues SNORING.

INT. NSI/WAREHOUSE OFFICE - NIGHT

Through a second story office window, two Technicians and a warehouse worker, sip drinks while looking down into a large storage area. Armed soldiers go through crates and equipment as they get ready for a mission.

In the far distance Amy crawls through stacks of boxes trying to get away from voices behind her. She moves from one aisle to the next turning left and right, barely avoiding being seen by soldiers and warehouse workers.

The warehouse worker sees Amy and YELLS as he runs downstairs from the second story office.

Amy quickly runs down another aisle as she sees the top of someone's hat about to come around the corner. She crawls into a small space between two boxes as the man walks by.

C/U - The boxes start to move.

Amy is hiding on a trailer being pulled by a small tractor. The trailer goes through a large hanger door and stops on the tarmac by the open door of an idling helicopter.

EXT. NSI/TARMAC - NIGHT

The tractor driver gets out and walks around to the side of the trailer where he lifts a box that will expose Amy.

Distracted by the yelling in the warehouse, the worker sets the box back down and walks around to the other side of the trailer to see what all of the commotion is.

Amy slips off of the trailer and hesitates while clutching her backpack tightly to her chest. She sets her backpack inside the open helicopter door and climbs aboard. She pulls her feet aboard just as a jeep screeches to a halt in front of the door. A young MILITARY OFFICER jumps out.

OFFICER

Get this gear aboard, now!

The man starts loading equipment as the soldiers in the warehouse begin running toward the jeep.

The men line up as the SERGEANT salutes.

SERGEANT 1

All men present and accounted for,
sir!

OFFICER

Sergeant, what was all the
commotion?

SERGEANT 1

One of the workers thought he saw a
child running around the warehouse.

OFFICER

Was there?

SERGEANT 1

We didn't find one Sir!

(Grinning)

He may have been drinking upstairs;

I could smell alcohol on his

breath.

OFFICER

Sergeant! Get the men aboard!

The lightless helicopter rises straight up through a rock chimney and into the dark night sky.

INT. REVENUE CUTTER/CAPTAINS CABIN - MORNING

Ryan is sleeping peacefully when his eyes suddenly snap open.

Rising from his bed, Ryan quietly moves over to listen at the curtain that hides Katie and her father. Cautiously he peeks inside the enclosure.

SLEEPING ENCLOSURE

Katie is asleep on her back. Arthur is on his left side with his right arm casually draped across Katie's stomach.

Ryan quietly steps over to the bed and slowly reaches out toward Katie, then gently lays his hand on Arthur's arm.

Ryan leans farther over until his face is just a few inches from Katie's and quietly watches her as she sleeps.

RYAN

(Whisper)

Katie.

(Beat - Softly)

Katie.

Katie opens her eyes, sees Ryan and smiles.

RYAN

Do you trust me?

Her expression changes to concern as she nods her head.

RYAN

Then do exactly as I say.

Obviously troubled; Katie stares up into Ryan's eyes.

RYAN

(Beat)

I want you to put your hands over your ears real tight and close your eyes.

Katie complies as tears come to her eyes and her chin starts to quiver. Ryan gently grasps Arthur's stiff arm.

SNAPING SOUND.

Ryan pulls Katie up into his arms.

BG - Arthur remains still, his arm turned at an unnatural angle. Katie weeps and clings so tight to Ryan, all he can do is stumble backwards until they fall onto his bunk.

RYAN
(Softly)
Chang?

Ryan speaks to the closed cabin door.

CHANG (O.S.)
Sir?

RYAN
Please find the captain and doctor.

CHANG
Aye, master Ryan.

Chang's bare feet PATTERN down the corridor.

EXT. COASTLINE - MORNING

Sailors with casks, search through boulder strewn stagnant pools of water. They encounter the floating carcass of a bloated sheep, but pause only briefly before continuing their search upstream for fresher water.

EXT. SPANISH SHIP/DECK - MORNING

In a peaceful blue bay with a rocky headland, dozens of divers bring up oysters and dump them into long boats drifting around the anchored ship. Soldiers intently watch men open oysters as they search for and then remove any pearls.

SPANISH SHIPS TREASURE HOLD (POV)

Through a knothole in the bulkhead, Curtis spies a huge room filled with gold, silver and jewels. Sailors are bringing down leaky bags of pearls and stacking them.

SHIPS HOLD

Sarah sleeps with her head in Curtis' lap. She begins to stir when the sunshine through the overhead grating hits her on the face.

Curtis stops playing with a couple of pearls to replace a wooden knot in the bulkhead.

CURTIS
Hey! Beautiful!

Sarah starts moving more, but her eyes remain closed.

SARAH
Curt...

CURTIS
Sleepy head!

Sarah YAWNS loudly, sits up and starts to stretch.

SARAH
I had the weirdest dream.

CURTIS
Was it about a swashbuckling
pirate?

SARAH
No! But it did have this very
handsome, but somewhat egotistical
guy in it.

Curtis smiles, slowly stands and tries stretching.

CURTIS
(In pain)
Anybody I know?

Curtis puts the pearls into his shirt pocket before helping Sarah to her feet.

SARAH
Maybe!

CURTIS
I think we need some sunshine.

SARAH
Will they let us up on deck?

CURTIS
I think the boys would be very
excited to see you.

SARAH
I do seem to have an effect on, the
boys!

Curtis points to a small crack by a closed gun port.

CURTIS
Take a peek.

SARAH
It's an island, so.

CURTIS

I've only seen it once, but I'm pretty sure its Konsag Island. Ever been to San Felipe?

Curtis stuffs her flashlight into her pocket.

SARAH

No! But are you well enough to travel?

CURTIS

Not really, but this is our last chance to find any help. There's only desert north of here.

SARAH

Is San Felipe a big town?

CURTIS

It used to be a quiet little fishing village with lots of old time charm.

Curtis puts the helmet on Sarah's head.

SARAH

Old time charm. Sounds nice!

Curtis follows Sarah up the steps.

CURTIS

(Whispers to himself)

Old time charm; Yeah, but just how old?

SARAH

Are your chains ready?

CURTIS

Yep! Just make a big show for the boys.

EXT. HELICOPTER/COCKPIT - MORNING

The young officer is seated in the copilot seat. The Sergeant knocks and sticks his head into the cockpit.

SERGEANT 1

Sir! We've got a problem.

OFFICER

What is it now?

The Sergeant opens the door and pushes Amy inside.

SERGEANT 1

Found her hiding with the equipment.

OFFICER
What the hell!

SERGEANT 1
(Serious)
You want me to throw her out?

OFFICER
(Shocked)
What? No! Just lock her in a closet
or something!

PILOT 1
Sir! We've been running search
patterns most of the night, and
haven't found shit!

Visibly shaken, the officer looks down at his map.

OFFICER
We will! How's our fuel?

PILOT 1
Enough for about an hour, then we
need to head back to base.
(Beat)
So what kind of ship we looking
for?

OFFICER
Don't worry about what kind it is.
Just do your job; you'll get paid
well enough.

PILOT 1
I've thrown away my career, and
haven't seen dollar one--

OFFICER
There's a big payday coming soon.

PILOT 1
That's what that asshole Platt
keeps saying! He'd better not screw
us.

The officer marks on a clear map holder with a black grease
pen.

OFFICER
You'd better not let his crazy
redheaded mute hear you talk like
that... How long to get here?

The officer points at the map.

PILOT 1
San Felipe?

OFFICER
(Sarcastic)
Yea! San Felipe.

The pilot looks down through the windshield.

PILOT 1
Where do you want to land?

OFFICER
But! We're...

With a smirk on his face, the pilot reaches over and moves the map under the plastic cover, so it matches up correctly with the search pattern grid. The dumbfounded officer just turns his head and stares out of the window.

OFFICER
(Pointing)
What's that?

PILOT 1
(Looking hard)
I'll go down for a closer look.

EXT. SPANISH SHIP/DECK - MORNING

The crew stops in their tracks as Sarah and Curtis come on deck.

Curtis tries to adjust to the bright sunlight. Sarah, with her helmet visor down, walks bravely up to the petrified Spanish officer wearing the NSI cap. She takes off the bloody hat and looks inside to read the name.

The officer wets his pants as she puts the hat back on his head.

CURTIS
(Whispers)
You do have a way with the boys.

Sarah turns to the quarterdeck where Cordone and the priest are closely watching. Making the sign of the cross, she turns to Curtis and waves her arms over the chains. Curtis winks as the chains fall and CLANK loudly to the deck.

Everyone looks skyward to the sound of an approaching helicopter. Sarah studies the helicopter and starts to wave.

NSI is visible on the helicopter's side. Curtis grabs Sarah and drags her toward the entry port.

CURTIS
Time to go! I think that romantic getaway at resort San Felipe will have to wait.

Curtis and Sarah climb over the side and into a boat occupied by several pearl divers and sailors. Most of the crew remains seated, but the divers frantically jump overboard.

CURTIS
"Llevarnos a la orilla".

The crew starts anxiously rowing for shore.

EXT. REVENUE CUTTER/QUARTERDECK - MORNING

Ryan squints in the bright sunlight as he comes onto deck.

CAPTAIN MANN
How is Miss Armstrong feeling this morning?

Ryan climbs the steps to the quarterdeck.

RYAN
She's finally resting.

CAPTAIN MANN
(To helmsman)
Let her fall off a point.

HELMSMAN
Aye, aye, sir!

CAPTAIN MANN
It's a hard thing to lose a loved one mister Fury.

RYAN
I gave her a small dose of her fathers Xanax, to help her rest.

CAPTAIN MANN
(Smile - Puzzled)
I won't ask!

Ryan walks over to the rail and looks at the blue water.

MASTHEAD LOOKOUT
Deck there!
(Beat)
Ship off the larboard bow.

Mann swings his telescope up to his eye as Lewis steps onto the quarterdeck.

CAPTAIN MANN
Mister Lewis! What do you make of this?

Mann hands the telescope to Lewis.

LIEUTENANT LEWIS
 She's hull down sir! I can only
 make out her rigging.

CAPTAIN MANN
 Look again!

LIEUTENANT LEWIS
 (Looking closely)
 What's that at her stern?

CAPTAIN MANN
 It is her stern lieutenant! She
 appears to be an old Style Galleon,
 quite possibly Spanish.

LIEUTENANT LEWIS
 But Sir! There aren't any more of
 those old relics afloat.

RYAN
 Surprise! Surprise!

CAPTAIN MANN
 (Looking aloft)
 Mister Lewis, have the men shorten
 sail.

(Beat)
 And I want the lookout put on
 report.

LIEUTENANT LEWIS
 Should we clear for action sir?

CAPTAIN MANN
 No Mister Lewis. There will be
 plenty of time if it comes to that.

LIEUTENANT LEWIS
 (Saluting)
 Aye, aye, sir!

Lewis runs off shouting orders.

RYAN
 Captain, what did the lookout do?
 He sighted the ship.

CAPTAIN MANN
 Discipline Mister Fury! Ship
 regulations state the use of the
 term Port, instead of the
 antiquated term Larboard.
 (Beat)
 I think he does it just to irritate
 me!

RYAN

Boy! I've never seen Lieutenant Lewis get so excited and move so fast.

CAPTAIN MANN

He's a good officer mister Fury; he finally expects to see some action.

(Beat)

He's getting on in years and keeps getting passed over for promotion.

RYAN

I noticed your only officers are Lewis and Midshipman Farrell.

CAPTAIN MANN

We lost Lieutenant Grayson rounding the hor...

MASTHEAD LOOKOUT

Deck there!

(Beat)

Umm!

CAPTAIN MANN

Bloody hell man! What is it?

MASTHEAD LOOKOUT

Sir! There's something buzzing around out there!

CAPTAIN MANN

Buzzing around?

Ryan grabs the telescope from Mann.

RYAN

(Looking intently)

Welcome to my world Captain.

EXT. ROCKS - NOON

Sarah and a barefoot Curtis travel over rocks and through gullies. Sarah is smoking a cigarette and walking ahead of Curtis.

CURTIS

So how many cigarette's do you have left?

Sarah has come to a long stagnant pool of water, and carefully starts jumping from boulder to boulder.

SARAH

Why? Are you concerned about my health?

Sarah smiles back at Curtis, takes another step to the next boulder and disappears with a splash. A WUSHING explosion follows.

Sarah has mistaken the carcass of the dead sheep for a boulder, and her cigarette has ignited its methane gas.

Curtis runs up and starts to laugh.

CURTIS

I hope you kept up on your shots?

With a soggy cigarette hanging from her mouth, a stunned Sarah treads water amidst the sheep's tattered remains.

SARAH

(Coughing)

I think I just quit smoking!

BEACH

The officer, accompanied by several armed men, climb aboard the Zodiac and start motoring out toward the anchored Spanish ship.

CURTIS (V.O.)

I have a very bad feeling about this.

BACK TO SCENE

Curtis and Sarah are hidden on a rock outcropping overlooking the beach and helicopter. The NSI Zodiac has just arrived at the Spanish ship.

SARAH

But why are these NSI men way out here?

CURTIS

I'm not sure, but I believe the ship is the key.

(Beat)

Look Sarah, I think I know who's responsible for the changes... And Ryan's death.

SARAH

What do you want to do?

Curtis brushes Sarah's unkempt wet hair from her face.

CURTIS

I'm not sure it's even possible, but if we can get back to the NSI facility and somehow set things back to normal...

Curtis gets quiet and seems to hesitate.

CURTIS

We may never... I mean, I'm not sure if you'll remember...

Sarah touches his lips with her fingers. Curtis grabs her hand and kisses it lightly.

SARAH

If I'm right about you, and I think I am; you'll do what's right.

(Beat - Smiling)

You have to try, and besides, in several years I'll probably still be single. So look me up!

EXT. SPANISH SHIP/DECK - AFTERNOON

The Zodiac arrives unopposed alongside the Spanish ship.

OFFICER

(To MEXICAN RADIOMAN)

Get Platt on the horn!

The soldiers climb the ships side unimpeded by the Spanish crew. The sailors on deck are frightened and stand as far back from the new arrivals as possible.

RADIOMAN

(Holding radio out)

Sir!

OFFICER

Platt?

PLATT (V.O.)

Who else would it be you idiot?

OFFICER

Sir! We've just arrived on what appears to be a Spanish sailing vessel.

PLATT (V.O.)

(Excited)

Great! It has to be the one.

The officer notices the sailor with wet pants wearing the NSI hat.

OFFICER

Hold one!

The officer walks up to the sailor with the NSI cap. He takes the hat off and reads the name on the inside. The man again pees his already wet pants.

OFFICER

Sir! We may have a problem.

PLATT (V.O.)
What kind of problem?

OFFICER
I think Commander Fury was here.

PLATT (V.O.)
What? How can that be?

OFFICER
I don't know sir! But one of these sailors is wearing his NSI ball cap.

PLATT (V.O.)
Do you think he's aboard?

OFFICER
I'll check, but the hat has bloodstains on it, if he was aboard, they may have killed him.

The officer puts the hat back on the sailor's head. The sailor nervously takes the hat off, looks curiously at the strange writing and quickly throws it over the side.

PLATT (V.O.)
Shit! We don't need that son of a bitch snooping around.

OFFICER
Sir! Let me check it out, I'll leave the line open.

The officer hands the radio to the radioman, walks up the quarterdeck steps and stops in front of Cordone and the priest. Several armed Spanish soldiers stand at attention.

OFFICER
(Snapping)
Are you in charge?

CAPTAIN CORDONE
"Os ha mandado la Virgen Maria"?

OFFICER
What the he--

RADIOMAN
It's Spanish sir!

OFFICER
Well, ask him to show us the god damn treasure!

RADIOMAN
Treasure sir?

OFFICER

Yea! If Platt's right there's a
fortune aboard this ship!

The Radioman turns to Cordone.

RADIOMAN

¿Donde esta el jodido tesoro?

Priest whispers to Cordone. MORTALES is barely discernable.

The priest lashes out with a small knife, cutting the
officers hand.

OFFICER

(In pain - Angry)

What the hell?

PRIEST

(Loudly to the sailors)

Son solamente mortales!

The Sergeant hits the priest with his rifle butt, knocking
him to the deck. The radio crashes to the deck as the
radioman kneels down next to the priest.

RADIOMAN

(Distressed)

Father!

The radioman is struck by a Spanish sword and falls to the
deck. The officer turns to flee, gets in the Sergeants way,
and they both fall to Spanish spears.

The remaining soldiers on the lower deck are attacked by the
Spanish sailors. One soldier reacts by firing his weapon
full auto, but in his haste, the bullets also hit his own
men. The weapon goes empty, and the last soldiers are
overcome and killed by the Spanish crew.

EXT. HELICOPTER/BEACH - AFTERNOON

The NSI pilot is watching the Spanish ship from the
helicopters tail section. He spins around and sees Curtis
approaching through the sand.

The pilot raises a wrench, but Curtis neither loses his
stride nor slows his pace. The man falters as he tries to
move back to get away from the approaching Curtis.

Curtis leans in with his right shoulder and right
straight-arm palms to the inside of the pilot's right
shoulder. The wrench flies into the helicopters fuselage
with a loud CLANK.

Curtis crosses his arms and grabs the man's flight suit
lapels. He pushes with his left arm and pulls with his
right, forcing his left forearm into the man's windpipe,
cutting off his air supply.

A soldier jumps from the helicopter's open doorway as Curtis is laying the unconscious pilot down onto the sand. The soldier starts to raise his rifle toward Curtis.

SOLDIER 2

Commander! What a surprise! I'm going to enjoy thi--

BANG.

The soldier falls forward into the sand. Sarah is standing off to the side with her smoking 45 in her hands. Curtis runs to her, takes the gun and hugs her to him.

SARAH

(In shock)

I had to... He was going to shoot you.

Curtis covers the door with the 45.

CURTIS

I know.

Curtis walks Sarah to the open door and cautiously peeks inside. He lifts her up and steps in after her.

HELICOPTER

Sarah just stares ahead. Curtis reaches out to stroke her cheek and then leans forward softly kissing her on the lips. Sarah's expression changes to a sad smile.

CURTIS

Sorry, but I needed to shock you.

(Beat - Smiling)

Look through this equipment while I get us in the air.

Curtis starts for the cockpit and drops her gun on a seat.

SARAH

(Yelling)

I thought you brought me along to fly this thing?

Curtis grins back at her, latches the cockpit door open and begins to power up the helicopter.

SARAH

Look what I found!

Curtis turns and sees Sarah standing in the doorway with her arm around Amy.

CURTIS

We haven't even discussed kids!

(MORE)

CURTIS (cont'd)
(Laughing)
Hello, Amy! You wanna go home?
(Winking)

Sarah turns and kneels down in front of Amy as Curtis starts the lift off.

SARAH
What are you doing here sweetie?

AMY
(Shy)
Hiding!

Sarah smiles and brushes Amy's hair back.

SARAH
Find a seat honey, and buckle up.

CURTIS
Sarah! Get the door!

The now conscious NSI pilot is standing on the skid just out of Sarah's view. Attempting to close the door, a punch from the unseen pilot knocks her down and into the bulkhead.

Amy has her back to the doorway, and does not hear the commotion over the engine noise.

The pilot climbs through the doorway, and knocks Sarah down again as she tries to rise. Sarah begins to crawl toward the passenger seat, but before she can reach the gun, the man leaps onto her back and tries to drag her toward the door.

Amy turns to take off her backpack and sees the man choking Sarah.

AMY
Uncle! Uncle!

Amy jumps onto the man's back, pulling his hair and biting his ear. The man let's go of Sarah and stands up. Curtis trying to see, causes the helicopter to tip.

CURTIS
Sarah! What's going on?

When the floor tilts, the man stumbles backwards through the doorway. He grabs the door jam as he falls and ends up hanging outside with only his arms on the inside deck.

Sarah regains her composure and slowly pulls her knife.

Terror shows on the pilot's face, as Sarah in a fit of rage uses both hands to drive her knife downward through his forearm just above the wrist. The force impales his arm to the steel deckplate.

Sarah walks over, picks up her gun and takes aim.

Before the gun discharges, Curtis grabs the barrel and redirects her aim.

SARAH
(Pleading)
He killed Amy!

PILOT 1
No! No! She's hanging onto my legs!

They look over the side. Amy is hanging onto the Pilot's knees with her legs wrapped around his feet and ankles.

PILOT 1
Land this thing on the beach, or
I'll kick her off!

CURTIS
Okay!

Curtis redirects Sarah's aim toward the mans head.

CURTIS
Shoot him if she falls!

Curtis winks at Sarah and runs back into the cockpit.

SARAH
Hold on, sweetie!

Using hand signals, Curtis tells Sarah that he will drop toward the beach and then sweep quickly out over the water. Sarah nods in agreement.

When the helicopter is about 30 feet above the beach, Curtis suddenly sweeps out over the water. He heads slowly toward the American ship.

When the pilot realizes they are no longer over the beach, he starts kicking at Amy. After several long moments he sends her SCREAMING toward the water.

SARAH
(Screaming)
Amy!

Sarah looks at Curtis, who smiles and nods toward the door. Sarah turns and jumps out of the helicopters open doorway.

The man struggles to remove the knife as Curtis takes the chopper quickly up and back toward the rocky shore.

Getting the knife out of the deck, the man realizes it was the only thing keeping him from falling. The knife still through his arm, he struggles to stick it back into the deckplate. It only scrapes across the steel, and the fast ascent causes him to loose his grasp and fall to the rocks

far below.

A flyby of the Spanish ship shows the sailors throwing bodies overboard. Curtis heads toward the American vessel.

INT. NSI/PLATT'S OFFICE

Guards escort Stratton into a large office where Platt is leisurely sitting behind a large desk.

PLATT

Good news professor! My men have confirmed the existence of your so called legend, and it seems our little experiment was a success.

PROFESSOR STRATTON

No God! Stratton sits down.

Esbee walks up and glares at him.

PLATT

For your daughter's sake you should be glad it worked.

(Beat)

Besides, you only have yourself to blame!

PROFESSOR STRATTON

Me?

Platt leans forward in his chair.

PLATT

You see, you were never very secretive in your conversations with Commander Fury's son. So I did a little research of my own.

Stratton buries his head in his hands.

PLATT

Did you know professor, that two of the Spanish crewmen survived their long trek back to Acapulco? And, that the ships original logbooks ended up in a museum in Spain?

(Beat)

I guess you also didn't know the real value of the treasure.

Stratton slowly shakes his head. Platt's becomes angry and bangs on the desk.

PLATT

Why didn't you give me the real Crystal?

Stratton looks up.

PLATT

Don't you want to see your daughter again?

PROFESSOR STRATTON

(Defeated)

Yes.

PLATT

You bring me the real Crystal, and my men will bring your daughter back to you.

PROFESSOR STRATTON

(Surprised)

Back from where? What are you talking about?

Platt rises from his seat and walks around the desk.

PLATT

She's not in your quarters, is she?

(BEAT)

My men found her hiding aboard my helicopter.

PROFESSOR STRATTON

(Pleading)

Please! Please don't hurt her.

PLATT

My men can watch her! Or they can throw her out and make more room for the treasure.

PROFESSOR STRATTON

I'll do anything!

PLATT

If you can get this piece of crap machine working right, this treasure will be just the beginning!

Platt's face takes on a crazy fanatical expression.

PLATT

Think of it! The gold fields of the West, the stock market, we'll go back and--

PROFESSOR STRATTON

You're insane! Everything's so screwed up I doubt there is a stock mar--

Esbee backhands Stratton and sends him backwards in his chair.

REVENUE CUTTER/DECK - AFTERNOON

Sailors hanging over the ships side by ropes help Sarah and Amy up the ships ladder from a longboat.

Mann approaches from the Quarterdeck. Sarah comes to attention and holds a salute while a surprised Mann looks her over.

SARAH
Lieutenant Sarah Kenton United
States navy, sir!

Mann notices the American flag on her uniform. Curious, he slowly returns the salute.

CAPTAIN MANN
Lieutenant?

LIEUTENANT LEWIS
A woman officer! Hogwash!

SARAH
(Disconcerted)
Sir! I'm a navy pilot; I fly F18
Hornets off the carrier Ranger.

LIEUTENANT LEWIS
Now I know your lying, the Ranger
was John Paul Jones' 18 gun
Frigate.

CAPTAIN MANN
Mister Lewis! That will be enough.
(Beat)
Miss!

SARAH
(Interjects)
Lieutenant! Sir!

Mann smiles and plays along.

CAPTAIN MANN
Lieutenant! Where did you come from
and what's this about Hornets?

SARAH
A Hornet is an aircraft Sir!

CAPTAIN MANN
Was that flying machine that spit
you out a Hornet?

SARAH
No Sir! That was a helicopter and I
jumped out.

Sarah reaches into her uniform. Mann shakes his head, as if trying to understand.

SARAH
Here's my military identification
and a picture of my ship and
aircraft.

Mann and Lewis look at the photographs, Sarah hugs Amy closer.

LIEUTENANT LEWIS
Where are its masts?

CAPTAIN MANN
Is it some kind of steam vessel?

SARAH
Sort of. It has eight boilers and
uses diesel for fuel.

Mann gives her a skeptical look.

SARAH
She's 1,046 feet long and has a
maximum speed of 34 knots.

LIEUTENANT LEWIS
34 knots! That's impossible!

CAPTAIN MANN
(Holding picture)
And you expect me to believe that
you are this ship's first officer?

SARAH
I'm only one officer out of
hundreds. Our total compliment is
almost four thousand men and women.

LIEUTENANT LEWIS
Awe, bloody hell!

CAPTAIN MANN
(Firm)
That will be enough Mister Lewis!

MASTHEAD LOOKOUT
Deck there! That buzzing thing's to
Larboard!

A helicopter approaches off the Port side.

CAPTAIN MANN
(To Helmsman)
Mind your helm damn you!

The helicopter stops and hovers off the Port side.

Sarah and Amy run to the rail and start to wave. Curtis waves back, salutes Mann and turns north. Ryan runs onto deck.

CAPTAIN MANN

(Excited)

Who was that? Are you sure that wasn't one of those hornets? It sure looked like a hornet!

SARAH

No! That was a helicopter, and the man is a navy officer.

CAPTAIN MANN

But where is he going?

SARAH

He's flying to a Government facility in Arizona. He thinks he can correct some of these changes.

CAPTAIN MANN

You mean the supposed changes in time? But how could he do that?

SARAH

(Pointing)

I'm not sure, but he thinks that ship has something to do with it.

CAPTAIN MANN

(Thoughtful)

Hmmm!

(Terse)

And what rank is this flying officer?

SARAH

(Hangs her head)

He never told me his rank.

Ryan steps from the crowd.

RYAN

Commander, Navy Seal Commander; or was!

Amy runs and grabs Ryan around the waist.

AMY

(Squealing)

Ryan! Ryan!

CAPTAIN MANN

And how would you know this?

Ryan puts his arm around Amy.

RYAN
Because! He's my father.

SARAH
Ryan?

RYAN
Yea! Who are you?

SARAH
I'm a friend of your father's,
Sarah Kenton. Lieutenant Sarah
Kenton.

RYAN
How do you know my father?

SARAH
Long story, but he saved my life on
that ship.

Sarah points toward the Spanish ship.

RYAN
What was it I heard you say? That
it has something to do with the
time changes?

SARAH
Yea! But he didn't tell me what it
was. We were going to fly to
Arizona together and try to--

CAPTAIN MANN
It will take him days to get to
Arizona!

RYAN
(Smiling at Sarah)
No Captain. He should be at the
Research facility in a few hours. I
don't know if he can set things
right, but we need to give him a
chance.

LIEUTENANT LEWIS
Sir! That ship attacked and sank an
American vessel, aren't we going to
engage?

Mann leans on the rail and studies the Spanish ship.

CAPTAIN MANN
Mister Lewis! Wear ship, we'll
stand off half a league. Keep your
glass on her and inform me of any
movement. We'll anchor before dusk.

LIEUTENANT LEWIS
But, Sir! She's slow, we--

CAPTAIN MANN
(Firm)
You have your orders lieutenant!

LIEUTENANT LEWIS
We can easily out maneuver--

CAPTAIN MANN
Mister Lewis, you may still get your chance, but there are still too many unanswered questions. I think it best to wait a day or so.

Lewis reluctantly turns for the quarterdeck.

LIEUTENANT LEWIS
(Shouting)
All hands, prepare to Wear ship!

CAPTAIN MANN
Mister Farrell, take them below and have Chang find some dry clothes. I'll be down shortly.
(Pointing)
And put that man on report. Again!
(To himself)
Hornets, commanding seals, what the hell is the Navy coming to!

INT. REVENUE CUTTER/CAPTAINS CABIN - EVENING

Sarah and Amy wearing dry clothes come out from behind a makeshift screen. Amy squeezes in close to Ryan at the table and hugs him around the waist.

RYAN
Professor Stratton and his wife adopted Amy about five years ago, and since then she's been like a little sister to me.
(To Amy)
How did you get here?

Sarah sits down opposite Ryan and smiles at Amy.

AMY
(Yawning)
I was hiding; then those bad men found me.

RYAN
Well you're safe now.

SARAH
Does the captain know what's going on?

RYAN

Do we know what's going on?

(Beat)

He knows, but he's still not sure
he believes it.

Amy's head slowly falls as she struggles to stay awake.

SARAH

I'm not sure I believe it!

Mann knocks quietly and then enters the cabin.

RYAN

Is my father okay?

SARAH

He's fine, and he'll be very happy
to find out your safe. You know,
your father didn't get fired from
NSI.

RYAN

(Surprised)

He didn't? But I thought...

SARAH

He retired early so he could spend
more time with you.

RYAN

I know I've treated him pretty bad.

SARAH

He also told me his happiest times
were on those searches in the
desert, he sounded like he really
enjoyed those trips.

Katie steps out from behind her sleeping curtain. She has
red eyes and looks sad and tired.

KATIE

What were you searching for?

Katie sits down next to Ryan. Amy becomes more alert.

AMY

(Curious)

Who are you?

KATIE

A friend of Ryan's.

Ryan takes Katie's hand.

AMY

(Smiling - Giggling)

Oh!

RYAN

Sarah! This is Katie. Katie, Sarah and Amy.

Hello's all around.

KATIE

What was it you were searching for?

SARAH

A pirate ship! Like in the movies.

RYAN

(Embarrassed)

Not a pirate ship, just your typical treasure galleon.

KATIE

But how did a ship get stuck in the desert?

AMY

(Excited)

Tell them the story Ryan, please, please!

RYAN

Okay, Okay! I'll tell the story, but don't interrupt me.

Everyone nods.

RYAN

(Deep breath)

In 1610, King Philip the third of Spain authorized the Grand Viceroy to give a royal commission to captain Alvarez de Cordone. He was to outfit for a Navel expedition to explore and pearl hunt for the crown.

KATIE

(Smiling)

Mostly to pearl hunt I'll bet! Sorry!

RYAN

Correct! Well, in July a year later they departed Acapulco with a sizable grant from the Spanish Crown in their strongbox. Cordone's two ships were to sail up the western coast in search of a passage through to the Atlantic Ocean. But at the last minute they were joined by another ship, fully laden with treasure from Panama and

(MORE)

RYAN (cont'd)
 captained by a Pedro De...
 (Beat - Thinking)
 Rosales.

SARAH
 But wasn't the treasure galleon
 route through the Caribbean and
 into the Atlantic Ocean?

RYAN
 It was, but Spain was financially
 strapped and hadn't been able to
 send a plate fleet for almost two
 years. With the store houses of
 Portobelo overflowing, and under
 constant attack from pirates and
 buccaneers, the Governor of Panama
 was ordered to get a galleon
 through to Spain by sending it
 along with Cordone's expedition.

Amy yawns as everyone else listens intently.

RYAN
 De Rosales objected to Cordone
 wasting their time pearl hunting,
 but Cordone would not deviate from
 his original orders.
 (Beat)
 Well, Cordone lost a ship before
 entering the Vermilion Sea, and
 soon after reaching La Paz had to
 send his remaining original ship
 back to Acapulco with a critically
 injured de Rosales.

SARAH
 Vermilion Sea? Excuse my French,
 but where the hell is the Vermilion
 Sea.

Gertting up, Ryan searches through a large drawer and
 spreads out a chart of the Gulf of California.

RYAN
 Today it's called the Sea of
 Cortez--

AMY
 How was the Spanish man hurt?

RYAN
 (Slightly frustrated)
 Disgruntled natives! It's not
 important. So, assuming command of
 the larger treasure galleon,
 Cordone continued on his expedition
 (MORE)

RYAN (cont'd)

to find a way through to the Atlantic. By adding the pearls from both ships to the larger galleons crates of silver from Potosí, rough Columbian emeralds and gold jewelry, it made the treasure as they use to say in the old days. Worth a king's ransom.

KATIE

But, they couldn't sail across America!

RYAN

(Pointing)

That's right, we know you can't, but years before, Balboa discovered that Baja was an island and you could sail through the Gorgonio Pass to where Los Angeles is today. He also found an inland sea that extended hundreds of miles up into California and Arizona.

Sarah studies the chart.

SARAH

Things have really changed in four hundred years.

AMY

How do you remember all that?

RYAN

I just remember what I read. But the best part of the story is that when the one remaining ship went up through the narrows to explore the inland sea, it got stuck and couldn't get out.

KATIE

How'd they get stuck?

RYAN

Well, Cordone's timing couldn't have been worse, because after searching for a way to get through and not finding one, they sailed back for the narrows, but it was too shallow with sand bars and they couldn't get through. They were landlocked; all they could do was sail around in circles until they finally ran aground.

AMY

How sad.

KATIE

(Thoughtful)

So, it's like the ark in the bible,
but the desert was the Galleons
Ara--

SARAH

(Excited)

Cordone! Did you say Cordone?

RYAN

Yea, so!

SARAH

Holy, Shit!

Everyone looks at Sarah.

SARAH

That's the captain's name!

RYAN

What captain?

SARAH

That captain!

(Pointing)

On the Spanish ship!

Ryan goes flush and drops into his seat.

RYAN

Oh shits right!

CAPTAIN MANN

What does this mean?

SARAH

I should have seen it! I knew
something in your story sounded
familiar; they've got dozens of
African pearl divers working every
day, and your father said the
captain's name was Cordone.

RYAN

(Smiles at Katie)

Instead of animals, it must hold an
enormous treasure! Anyone with the
means of finding it would...

(Beat)

That's it!

Ryan jumps up almost knocking Katie over.

RYAN

(Excited)

That's why those men came from NSI. They were looking for the treasure ship before it goes through the narrows and gets lost in the desert.

It's getting dark in the cabin. Amy is trying to get Sarah's flashlight to work.

KATIE

But how could they travel through time?

RYAN

My father could answer that question. He may not know why, but I think he knows who's responsible.

Katie takes the flashlight from Amy and we hear it RATTLE as she shakes it trying to get it to work.

SARAH

He did tell me he thought he knew who it was.

AMY

I know who!

RYAN

Who Amy?

AMY

That mean man who took Uncle's job.

RYAN

You mean Platt?

AMY

(Nodding)

He hurt my daddy; that's why he sent me away to hide.

RYAN

It makes sense. We recently found out Platt transferred all of my dad's people out and brought in his own handpicked security force.

CAPTAIN MANN

This all sounds nice, but I still need proof!

Katie unscrews the bottom of the flashlight, looks inside and tries to pull something out.

KATIE

What are these?

Sarah grabs the flashlight and looks inside.

SARAH

(Grins)

Proof! And I think your dad does
know why.

Sarah pours dozens of pearls out on the table.

EXT. HELICOPTER - MIDNIGHT

Curtis taps on a fuel gage that reads empty. He searches for landmarks below as he flies over extremely rocky terrain.

A dark empty road comes into view. Curtis banks sharply past a large rock outcropping and a set of abandoned railroad tracks, and lands in a wide sandy wash.

He changes clothes, searches through the abandoned gear and takes a knife, flashlight, and a crossbow with a line attached.

EXT. DESERT - MIDNIGHT

Curtis comes over a rise and lays down to study a high rock outcropping. A small camera high up its face covers the railroad tracks that cross over the road and disappear into a tunnel.

Mild earthquake. Several rocks tumble down the cliff.

Curtis skirts the tunnel and climbs a small cliff. From a rocky plateau he studies a glowing depression about a mile away. Walking again, he turns toward a small rock formation about 200 yards away.

Curtis stops 10 feet from a large flat rock with the letters "CF" scratched on it. He looks around, and starts throwing rocks aside. A round metal door, similar to an old submarine hatch is eventually exposed.

Shielding his flashlight, Curtis lifts a small metal cover, punches in a combination and turns the handle. Lifting the hatch, he climbs down metal rungs and closes the hatch.

INT. NSI FACILITY

Curtis descends into a small dark room. He opens a small door, and exposes a series of electrical panels, with several vertical plastic conduit pipes spaced a few inches apart. He grasps the two longest unsupported plastic pipes, and bends them far enough apart to squeeze through.

Curtis closes the door behind the pipes and swiftly starts down an illuminated two lane concrete tunnel. Around a sharp corner Curtis spies a manned second story security post. Ducting in the tunnels roof ascends and terminates alongside the offices' stairs.

Curtis climbs up into the maze of pipes and slowly crawls toward the security office. Blocked by a support beam, Curtis stops with only several yards to go.

The guard is reading, but gets a call on his phone and turns his back toward the tunnel. Curtis swings down and scurries upside-down as fast as possible along the pipes. The guard turns around to resume his reading, just as Curtis swings back up into the maze of pipes.

The second story door opens as Curtis draws even with the stairs. A soldier lighting a cigarette exits and disappears down the stairs. Curtis swings down and follows the man.

Curtis stops in front of another electrical panel and pulls a small hidden lever. The wall behind the pipes swings inward. He pulls the pipes apart and slips through. Curtis pulls his last foot through the opening just as a guard comes around the corner.

The guard stops, then cautiously walks over and studies wet boot prints next to a puddle. He sees a bloody palm print behind the electrical pipes. For several seconds he looks for a handle or latch, then turns and runs off.

INT. NSI FACILITY/PROFESSOR'S QUARTERS/AMY'S ROOM

Stratton sits on Amy's bed crying into her pillow.

Curtis quietly opens the closet door, peeks out and silently steps into the room.

CURTIS

Hello Terrence!

PROFESSOR STRATTON

Curtis! Thank God you're here.

Curtis helps the battered Stratton to his feet.

CURTIS

Looks like you've been busy.

PROFESSOR STRATTON

(Sobbing)

Platt was going to hurt Amy... I didn't have a choice.

Curtis puts his hand on Stratton's shoulder.

CURTIS

I know.

PROFESSOR STRATTON

I sent her away to hide and now Platt says she's on his helicopter somewhere...

CURTIS
(Squeezes shoulder)
Don't worry, she's safe.

PROFESSOR STRATTON
How can you be sure?

CURTIS
Because, I left her with a lady
friend of mine, and last I saw her
she was happy and playing on board
a U.S. Coast Guard vessel.

PROFESSOR STRATTON
Thank God! But how did she get
there?

CURTIS
I found her hiding on the
helicopter I stole; apparently she
snuck aboard and couldn't get out.
Don't worry she's safe and was
never in any real danger.

PROFESSOR STRATTON
Thank you Curtis.

CURTIS
I'll bring her back to you.

PROFESSOR STRATTON
No! Please, it's too dangerous
here.

(Beat)
You keep care of her for me.

CURTIS
It'll be okay soon. I'll bring her
back to you when it's safe.

PROFESSOR STRATTON
No! That's the problem. Things will
never be safe again, or like they
were.

CURTIS
Can't you just reset your
equipment?

PROFESSOR STRATTON
(Dejected)
It's a possibility, but the Tetra
Crystal is gone.
(Distant)
If it's damaged or breaks...

CURTIS
Well where the hell is it?

PROFESSOR STRATTON
 (Mumbling to himself)
 I put it in a cushioned box, it's
 so fragile... What have I done?

CURTIS
 (Hopeful)
 Terrence, can't you just make
 another one?

PROFESSOR STRATTON
 No! Platt says he destroyed all of
 my data. It would take me years
 to--

CURTIS
 Then where the hell is--

They hear a noise at the front door. Curtis moves back toward the closet and motions for Stratton to go check the front door.

Stratton cautiously turns the doorknob. The door crashes inward, throwing him backwards into the coffee table. Platt and Esbee casually enter as several armed soldiers spread out to cover the room.

The bedroom door opens. Two soldiers push Curtis into the living room and straight into a big muscular soldier. The man grasps Curtis by the lapels and pulls him up close.

BIG SOLDIER
 Commander Fury! I heard you were a
 tough guy.

Curtis glances down to Stratton, who's bleeding from the head and lying motionless on the floor.

CURTIS
 (Looking at soldier)
 I heard Platt hired a bunch of
 girls after I retired. I'll even
 bet you squat to pee!
 (To Esbee)
 Sorry not you, I'll bet you stand
 up!

Esbee looks confused as some of the soldiers' chuckle.

BIG SOLDIER
 (Surprised)
 You asshole! I'm gonna--

CURTIS
 (Confident)
 Gonna what? My hands are free and
 yours seem to be occupied!

BIG SOLDIER
(Confused)

Huh?

CURTIS
So! Why don't you just let go
before I knock you on your ass?

Puzzled and unsure the soldier glances toward Platt.

Curtis places the knuckle of his right middle finger just above the soldier's sternum. When the Soldier looks back, Curtis gives what seems like an effortless push to his breastbone.

Sharp pressure from Curtis' knuckle on bone and nerves makes the big soldier release his grasp and stumble backwards.

Curtis kneels down and starts to examine Stratton's head.

CURTIS
(Whispers)
Terrence! Terrence, can you hear
me?

PROFESSOR STRATTON
(Weak)
Amy...

CURTIS
I'll take care of her!

PROFESSOR STRATTON
(Barely audible)
She ha...

A kick to the ribs from Esbee sends Curtis rolling.

Big soldier wearing a wry smile offers his hand down to Curtis. Curtis looks up at Platt.

CURTIS
Get him a doctor!

Curtis grasps big soldier's offered right hand and stands up. Big soldier does not release Curtis's hand and both men begin to squeeze in a test of strength.

PLATT
Not a problem, we wouldn't want to
lose the Professor! Besides,
(Grinning)
the treasure ship is just the
beginning!

CURTIS
Not without the Tetra gizmo!

PLATT
What do you know about it?

CURTIS
Just that since you destroyed all
of his data, and he may need to
make another one from memory,
(Straining - Looking at
Platt)
you'd better quit hitting him in
the head!

Without taking his eyes off of Curtis, Platt motions to a
soldier, who starts working on Professor Stratton.

PLATT
The original is still here
somewhere.

CURTIS
How can you be sure?

PLATT
(Angry)
Because he hasn't left the base!

CURTIS
(Straining)
No, but his daughter has and she's
safe now.

PLATT
My men have her aboard Chopper One!

CURTIS
Wrong again! This just isn't your
day.

PLATT
(Angry - Staring)
What does that mean?
(Beat)
Search him!

A reluctant soldier finds something in Curtis's shirt
pocket, but throws it on the floor.

PLATT
What was that?

SOLDIER 1
Nothing Sir! Just a bead and a
couple of batteries.

Platt walks over, finds the pearl in the carpet and holds it
up to the light. Smiling, he walks back over to Curtis and
finds another pearl in his shirt pocket.

PLATT
(Face to face)
So! You were on the ship.

No response from Curtis.

PLATT
Have you re-established radio
contact yet?

SOLDIER 2
No Sir, nothing since yesterday.

PLATT
Get a chopper ready. I'll go
myself.

Platt gets face to face with Curtis.

PLATT
(Whisper)
We'll talk again before you die.

SOLDIER 1
(Motioning to Curtis)
What do we do with him sir?

HANDSHAKE

C/U - The wrists are shaking as both men squeeze. Blood is oozing from between their hands. Curtis puts his right thumb on a pressure point in the web of big soldiers' right hand and pushes down at the joint of his thumb and index finger.

BACK TO SCENE

Big soldier is sent screaming to the floor in pain.

PLATT
Bring him! I know a place that'll
hold him.

Big Soldier is on his hands and knees, Esbee kicks him in the ribs.

INT. NSI FACILITY/INSIDE CONCRETE VAT

Curtis is shoved through a small steel door and into a large round concrete room with high walls.

PLATT
There aren't any secret passages
here!

CURTIS
(Mock shivering)
Could I get a blanket?

PLATT

I'll be back shortly, and then
you'll tell me where the ship is!

CURTIS

(Mock sadness)

Don't go away mad.

The door slams shut, with a loud ECHO throughout the room.

Curtis looks up at the 20-foot high walls, then down at a series of 18-inch high metal fins sticking up out of the floor. The fins are in a concentric pattern around the room, located about six feet from the wall. A depression at the room's center holds a shallow pool of water.

Curtis grins while testing a fin's strength with his boot. He starts BANGING on the wall and is stretching his sore back when the annoyed Big Soldier finally opens the door.

CURTIS

Could I get that rop... I mean
blanket?

CURSING, Big Soldier SLAMS and bolts the door.

BANGING on the wall a few more times and getting no response from his guard, Curtis' smile fades.

Curtis takes off his jacket and removes the rest of his clothes. Creating a loop with his belt, he takes one arm of his jacket, one pant leg and his T-shirt, and ties these to the belt end. He puts his right wrist through the belt loop, tightens it and then grasps the belt with his hand.

Curtis picks up the bundle of clothes and soaks them in the water while taking one last glance up at the high walls. Leaning against the wall opposite the door, he takes several deep breaths and starts to run.

Jumping over the water pool, Curtis pushes off of the wall by the door, causing a loud BANG. He then runs full speed back toward the opposite wall leaping again over the water pool. Placing his foot on a metal fin, he uses it to launch himself up the wall as far as he can reach.

With another loud BANG, Curtis places his other foot against the wall and swings his wet clothes in a high arc as far as the belt will extend.

OUTSIDE CONCRETE VAT

BANG! Big Soldier looks up, curses and then goes back to his reading.

BACK TO SCENE

The wet clothes wrap over the top of the thick concrete wall and stick with a soggy SPLAT.

Curtis climbs up the wall using the belt and handfuls of wet clothes.

PLATT (V.O.)

Open up and get him out of there!

OUTSIDE CONCRETE VAT

Surprised by Platt and several soldiers, Big Soldier jumps to attention and drops his magazine. He fumbles with the door, steps inside and then pokes his head out.

BIG SOLDIER

He's not here! I just heard him a minute ago, banging on the walls.

Platt turns and starts walking away as the other soldiers enter the vat's door.

PLATT

(Furious)

Find that son of a bitch!

Hand on her knife and with a psychotic grin, Esbee advances toward the towering but terrified big soldier.

EXT. NSI FACILITY/HELICOPTER PAD - PRE-DAWN

Flanked by several armed soldiers, Platt and Esbee stride onto the tarmac. They climb aboard an idling helicopter.

HELICOPTER/COCKPIT

PLATT

Let's move! What are we waiting for?

The helicopter starts to lift off.

PILOT 2

Sir! What's our course?

PLATT

Do you have chopper one's last known position?

PILOT 2

Yes sir.

PLATT

Then that's our course, Damn it!

EXT. NSI FACILITY/CLIFF - PRE-DAWN

Curtis shivers in wet clothes high atop the rock rim of the chimney. He struggles with cold fingers to attach his line to the arrow of his crossbow.

The helicopter rises from deep inside the chimney and clears its lip as Curtis struggles to nock the arrow. Just in time he takes aim and lets the arrow fly. The arrow goes through the helicopters skid and wraps around itself.

Suddenly yanked off of the ground by the loop knot under his boot, Curtis swings and struggles to hang on as he is whisked away into the dark night sky.

KATIE (V.O.)

Why are you up so early?

INT. REVENUE CUTTER/CAPTAINS CABIN - SUNRISE

Sarah in a nightshirt watches the sunrise through the open stern windows. She turns and sees Katie watching her.

SARAH

I'm just worried about Ryan's father.

(Beat)

I should be with him.

KATIE

You're in love with him aren't you?

SARAH

(Smiles)

How about you? I know you're in love with Ryan.

Just then Amy walks up wearing a big smile.

AMY

I'm in love with Ryan!

Sarah laughs, while Amy suddenly embarrassed hangs her head.

KATIE

(Tears)

Well Amy! You may have a better chance with Ryan than I do.

SARAH

How so? Doesn't Ryan feel the same?

KATIE

I think he does, but if his father reverses the changes...

(Beat)

I'll be in my forties before we even meet.

Sarah grabs Katie and hugs her.

EXT. HELICOPTER/ROPE - AFTERNOON

Buffeted in the wind high off the waters surface, Curtis struggles to hold on to the rope. His clothes have dried,

but his hands and arms are cold and cramped.

HELICOPTER/CABIN

Big Soldier gazes through a passenger window at the blue water below, he has a black eye and busted lip. The Helicopter makes a wide banking left turn as some rocky cliffs come into view.

BIG SOLDIER
(Excited, trouble
talking)

Sir! Sir!

PLATT
What is it? Do you see the ship?

BIG SOLDIER
No Sir! It's Commander Fury!

PLATT
What?

Platt leans over to look out the window.

HELICOPTER/WINDOW (POV)

The shadow of Curtis hanging by a rope underneath the shadow of the helicopter is visible on the waters surface.

HELICOPTER/CABIN

PLATT
He's like a God damn thorn in my
side! Open the damn door!

Esbee slides open the side door.

PLATT
Hold her steady!

Platt draws his sidearm, hangs onto the door jam and starts to fire.

HELICOPTER/ROPE

Curtis tries to move and swing. One bullet creases his left forearm and makes him loose his grip. He falls back and hangs upside down with his boot caught in the loop.

Curtis struggles to reach up and grab the rope, but fails.

HELICOPTER/COCKPIT

PILOT 2
Sir!

Platt enters while trying to reload.

PILOT 2
 (Pointing)
 What about those?

In the distance are dozens of giant Cardon Cacti.

PLATT
 Great idea! Let's make him suffer.

PILOT 2
 I'll head for the tallest ones.

HELICOPTER/ROPE

Taking the impact with one outstretched boot, Curtis easily breaks off the first cactus limb.

The impact causes his body to slowly spin out of control and hit the next one with his side. Completely out of control, Curtis's body would sometimes graze the limbs or break them clean off. After several collisions he is cut and slashed by dozens of thorns.

A solid hit to his upper back, allows Curtis to swing up and grasp the rope. He struggles to reach and pull his knife.

Slowed by one more impact, Curtis quickly cuts the rope. He drops several feet and lands hard in a small sandy clearing. Crawling toward some brush, he is confronted by a coiled Rattlesnake.

HELICOPTER/COCKPIT

The helicopter starts to bank and come back around.

PLATT
 Does anybody see him?

PILOT 2
 He's probably dead.

PLATT
 He's not dead! But he's sliced up pretty damn good! Can you land this thing?

PILOT 2
 Too many cactus.

PLATT
 Screw it!

Platt takes a soldiers rifle.

PLATT
 Hold her steady!

Platt goes to the side door.

EXT. DESERT/FLOOR - AFTERNOON

The helicopter stop and hovers as soldiers riddle the brush with bullets.

A rattlesnake sails up through the air and into the open door. Gunfire and confusion ensue from inside the Helicopter as it begins making sporadic movements.

Eventually the dead rattlesnake is thrown out and the Helicopter banks and heads back toward the coast.

Curtis crawls out from his hiding place and sits up. He grabs a piece of broken cactus, cuts at the core with his knife and sucks out the liquid. He sticks several pieces into his jacket pocket.

Curtis rips open his pant leg. A bleeding three inch long bullet wound runs across his thigh. He pinches the skin alongside the cut and sticks thorns through the skin. He then unbraids fibers of rope and uses these to interlace the thorns and pull the cut closed.

After picking at the bloody thorns that cover his body, Curtis rises unsteadily to his feet and starts limping toward the distant coast.

EXT. HELICOPTER - AFTERNOON

Platt's helicopter circles the Spanish ship, then hovers off its starboard side. The Spanish ship fires several cannon at the helicopter, and one small ball glances off the fuselage.

PILOT 2

Shit Sir! They're shooting damn cannons at us!

PLATT

Get us out of here you idiot!

The helicopter rises and banks away.

BIG SOLDIER

I don't think we brought enough ammo!

PILOT 2

Sir! I need to land and check for damage... Look! theirs another ship around the headland.

Platt picks up the binoculars and studies the ship.

PLATT

She's an American.
(Thoughtful)
And she's at anchor.

PILOT 2

So, what do we do?

PLATT

Head for the beach, we'll take the Zodiac and pay a visit to our Navy buddies.

PILOT 2

What if they start shooting too? We have no back up!

PLATT

Just make sure you bring Old Glory.

Platt puts his hand on the pilots shoulder again.

PLATT

(To himself)

They won't shoot at their own!

EXT. REVENUE CUTTER/QUARTERDECK - DUSK

BG - Platt, Esbee and several soldier's motor toward the cutter. An American flag flies from the Zodiac's stern.

Ryan lowers his telescope and offers it to Mann.

RYAN

Captain! This is a very bad idea.

CAPTAIN MANN

I have no choice. They are American soldiers, and this is an American vessel.

RYAN

(Pleading)

But we've told you about Platt.

CAPTAIN MANN

Don't worry Ryan.

CAPTAIN MANN

If there's any trouble I've got captain Jarstad and his Marines.

Mann turns to a sailor as Ryan tries to get his attention.

RYAN

But Captain! Your men won't be any match for their modern weapons.

SAILOR

Aye, captain!

The sailor salutes and runs off. Mann turns to Ryan.

CAPTAIN MANN

(Suddenly formal)

Mister Fury! Would you please make sure Miss Armstrong and the little one remain below?

Mann turns and walks down the steps to the main deck. Midshipman Farrell, Sarah and several sailors are standing behind Lewis at the entry port.

Platt and his soldiers arrive on deck. The Bos'un blows his pipe as Jarstad's marines come to attention.

Mann steps forward and salutes. Platt is taken aback, but returns the salute.

CAPTAIN MANN

Welcome aboard the McLelland sir!

PLATT

(Looking for his rank)

Thank you... Captain?

CAPTAIN MANN

Captain Miles Mann!

PLATT

Major Charles Platt, United States Marines!

CAPTAIN MANN

I know who you are.

(Beat)

So, what is the purpose of your visit?

PLATT

I require the temporary use of your vessel.

CAPTAIN MANN

I've received no orders stat-

Platt moves foreword getting right into Mann's face.

PLATT

(Low threatening voice)

You will do exactly what I ask!

Sarah hears what is said and pushes past Lewis. Esbee sees her coming and draws her side arm.

BANG!

The bullet passes through Sarah's shoulder and hits a shocked Lewis high in the chest.

Jarstad's marines bring their muskets up. Platt's sergeant fires full auto into the deck at their feet. Dazed and

confused, the marines slowly lower their weapons.

PLATT

Sergeant! Lock those men below and disarm the sailors. Captain! Follow me.

Platt turns and walks up the steps to the quarterdeck. Shamefaced, Mann follows.

PLATT

I need you to get the ship ready for battle.

CAPTAIN MANN

With who, the Spanish?

PLATT

They have something I want.

CAPTAIN MANN

The treasure?

PLATT

So you know!

CAPTAIN MANN

Yes, I know!

(Beat)

But we can't attack now, it'll be dark soon and in these currents we could easily run aground.

PLATT

They'll get away!

CAPTAIN MANN

She's slow and can't outrun us! Besides, there's nowhere to go north of here.

Ryan runs onto the quarterdeck and stops in front of Platt.

PLATT

(Pistol in hand)

Well! If it's not young mister Fury.

(Beat)

Just like your father, always showing up uninvited.

RYAN

Where is he?

PLATT

Dead!

RYAN
Bullshit! Better men than you've
tried!

Katie comes slowly up the steps, and then runs to Ryan.

PLATT
Oh, how sweet.

Ryan puts his arm around Katie's shoulder.

RYAN
Katie, I told you to stay below.

PLATT
(Pointing)
Lock him up! If possible away from
the crew.

One guard starts pushing Ryan toward the steps as Katie clings to him around his waist. The other guard is grabbing at Katie while she is dragged across the deck with Ryan.

KATIE
Please! Let me go with him...

The guard pulls Katie off of Ryan and throws her to the deck.

Ryan reacts by spinning and elbowing backwards into the kidney of his guard. He steps down on the back of his leg, dropping the man to his knees. Ryan spins around behind, grasps the guard under the chin and slams him backwards so his head bounces off the deck.

Giving an evil look to the remaining guard, Ryan walks over and helps Katie to her feet.

RYAN
Katie! Are you okay?

Esbee pushes past the guard, Ryan moves Katie behind him.

PLATT
Stop!
(Beat)
If I allow your girlfriend to go
with you, will you go peacefully?

RYAN
Yes!

PLATT
(Distracted - Shooing
motion)
Take them below and lock them up.
(Pointing)
And find a Medic for this man.

Katie clings to Ryan as they are lead away.

CAPTAIN MANN
(Crestfallen)
I've been a fool.

INT. REVENUE CUTTER - NIGHT

Curtis climbs up the ships anchor chain and spies Platt's men patrolling the deck. He works his way aft along the hulls gunwale. When the guards and men on the darkened quarterdeck turn their backs, Curtis climbs over the rail and quietly makes his way below deck.

PASSAGEWAY

In the poorly lit passageway, Curtis spies one of Platt's guards asleep with his back against the stern cabin's door jam. The floor boards creek, before a slowly opening side door throws light into the corridor.

Chang looks Curtis over, grins and gives a traditional Chinese salute. Curtis returns the salute, and Chang's face breaks into a big smile. Chang motions for Curtis to enter the cabin and quietly closes the door behind them.

CHANGS' CABIN

CHANG
(Whispering)
Master Ryan father?

CURTIS
(Shock)
Ryan's alive?

CHANG
Vewy much so! Miss Sawa said you be back.

Relief on his face, Curtis sits heavily down on a bunk. His big shoulders begin to quake as he buries he head in his hands.

CURTIS
Are they okay?

CHANG
Miss Sawa hurt today, but both good.

CURTIS
Hurt! Was it Platt?

CHANG
No! Red devil, she kill wieutenant wewis.
(Concern)
They plan to attack Spanish.

Curtis fights fatigue and pain from the salt-water exposure to his injuries.

CHANG

Ryan and Miss Katie locked in stern cabin, Miss Sawa wocked in hold with west of crew.

CURTIS

Why didn't they lock you up?

CHANG

(Mocking bow and heavy accent)

Me lowry Chinee cook! No speak Engwish!

CURTIS

(Smiling)

I'll bet my son's really taken to you.

CHANG

(Embarrassed)

And me him! Your son is vevy admiwable young man.

(Beat)

I have plan to rewease men and give armowy key to captain Jastad.

CURTIS

(Drowsy)

Is he... The captain of the ship?

CHANG

No! He captain of Mawines. Mann Captain of Mcwewand.

CURTIS

(Falling asleep)

Where's he...

Chang lays Curtis back and begins examining and cleaning his many wounds.

INT. REVENUE CUTTER/HOLD - SUNRISE

Chang dishes out stew as he makes his way forward. Sarah is lying down next to Amy and Midshipman Farrell.

CHANG

Miss Sarah! Everything going to be fine.

Sarah weakly smiles and nods her head.

CHANG

Master Ryan father here!

SARAH
 (Perks up)
 Where is he?

CHANG
 He hiding on ship.

Sarah smiles and lays her head back down.

BG - Dacre is chained in the shadows, listening intently.

EXT. REVENUE CUTTER/QUARTERDECK - MORNING

Platt is standing on the quarterdeck looking through binoculars at the top of the Spanish ships' masts. One of his Mercenaries walks up and hands him a cloth bag.

SERGEANT 2
 Sir! You were right; the little girl did have it.

Platt removes the small wooden case and slowly opens its lid. For several long seconds he stares at the cushioned Crystal. Closing the case, he places it back into the bag and puts it inside the left side of his shirt.

Platt glances toward the Spanish ships' cove.

PLATT
 Captain! They're preparing to leave their cove, shouldn't we cut them off?

Chang carries a small tray up onto the quarterdeck.

CHANG
 Bwekfast sir!

Chang walks up to Mann with his back to Platt. He exposes a handgun when he lifts the cloth covering the tray.

PLATT
 No time to eat! Get this tub moving!

Mann grabs the revolver from the tray and shoves Chang aside. BANG! BANG! Mann fires into the air.

PLATT
 What the hell!

Mann points the gun at Platt.

CAPTAIN MANN
 Tell your men to throw down their weapons!

Platt edges back toward the railing.

PLATT
Now, why should I do that?

Esbee edges her way toward Mann.

CAPTAIN MANN
Because, I will be happy to put a
bullet in your head if you don't!

Just then, Ryan and Katie are led up onto the quarterdeck by two armed guards.

PLATT
(Gesturing)
Then they will die!

Mann gets distracted. Esbee grabs Mann's gun hand.

BANG!

The rail splinters inches from Platt.

PLATT
Captain! Put the gun down!

Mann struggles with Esbee.

BANG! BANG!

The gun skids across the deck.

EXT. SPANISH SHIP/QUARTERDECK - MORNING

Cordone stares at a small upside down American flag on a torn bloody piece of uniform. After a long moment he looks up and studies the flag just visible at the top of the American cutters mast.

EXT. REVENUE CUTTER/QUARTERDECK - MORNING

C/U - The gun comes to rest in front of someone's bloody boots. Panning upward reveals an unarmed Curtis.

RYAN
Dad!

PLATT
Commander! You're finally here.
(Beat - Smiling)
But then again, I knew you were
coming.

Platt motions to Dacre who has a fresh bandage on his head.

Curtis ignores Platt and smiles at Ryan.

CURTIS
Hi son! We need to talk.

PLATT

You just don't get it!

BG - The Spanish ship can be seen over the shoulder of Platt, ghosting silently around the headland.

CURTIS

Lucky for me you chose the large older cactus. They don't have as many thorns.

PLATT

Yea! That was a mistake. I should have made sure you were dead.

(Beat)

But I think we can remedy that.

BG - The Spanish ship begins to run out her guns.

CURTIS

So, your plan was to get the treasure before the ship becomes lost in the desert!

Curtis now has the crew and soldiers complete attention, no one is aware of the approaching danger.

PLATT

(Laughing)

What do you mean was!

(Motioning to gun)

PLATT

Go ahead! Pick it up.

Curtis studies the gun, but does not move.

PLATT

You only have one more shot.

Several sailors smile and look at each other. Dacre starts to say something, but stops when another sailor puts a knife in his ribs.

PLATT

(Yelling)

Pick it up!

Curtis bends down and picks up the gun.

PLATT

(Smiling)

If you shoot me, my men will kill your son, and then his girlfriend!

(Beat)

This just isn't your day
Commander.

CURTIS
(To Ryan)
Girlfriend! We do need to talk.

PLATT
Funny!
(Beat)
You know what to do!

Katie starts to cry as Ryan struggles against his guard.

PLATT
I give you my word I will release
them. Any other way and they both
die.

Curtis puts the gun to his own temple.

RYAN
Dad! It's a Walch Navy revolver.

Esbee begins walking toward Ryan. Curtis lowers the barrel
and looks over at Ryan.

CURTIS
I know, a Walch... 6 shot.

Esbee suddenly stops in front of a grinning Ryan.

She looks confused and thoughtful.

CURTIS
You swear you will let them go?

Esbee whirls toward Platt. She begins to gesture and grunt
unintelligibly toward Curtis.

PLATT
Shut up you bitch! Get on with it!

Curtis raises the gun back to his temple.

C/U - Platt's expression, slowly changes to a smile.

BANG!

A long silence as Platt's expression turns to rage.

BACK TO SCENE

Curtis has shot the gun into the air.

MASTHEAD LOOKOUT
Enemy in sight!

The Spanish ships forward guns are just coming to bear.

The guards push the kids away, run to the rail and start
shooting at the slowly approaching vessel.

CAPTAIN MANN

(Shouting)

Beat to quarters!

Mann realizes he has no officers on the quarterdeck to relay his orders.

Platt slowly raises his gun toward Curtis.

PLATT

Just so you know! The little girl
did have the Crystal.

Platt smiles as Curtis's gun clicks.

Esbee yells as she whips her gun out and aims it toward Curtis. Ryan knocks the gun out of her hand and backhands her. She stumbles backwards against the railing.

Curtis fires again, hitting a surprised Platt in the side. Platt falls to the deck and Curtis kicks his gun out of reach.

CURTIS

(Hefting gun)

Just so you know! Walch 12 shot,
double loaded chambers! Now,
where's the--

EXT. SPANISH SHIP/QUARTERDECK (POV) - MORNING

Cordone studies the American ship through his telescope and spies Sarah running aft across the main deck. He suddenly grabs the wheel from the helmsman and spins it to Port.

THUNDEROUS ROAR of the Spanish ship firing her broadside.

EXT. REVENUE CUTTER/QUARTERDECK - MORNING

A cannon ball strikes the rail and sends everyone diving to the deck. Ryan protects Katie, everyone gets covered in a shower of splinters and Esbee seems to disappear.

In the short, confusing, one-sided broadside, Platt's soldiers concentrate their fire on the Spanish ship and forget about their own captives. From behind, Mann's sailors focus their rage on Platt's unwary men.

The ships crew starts to CHEER as the smoke reveals Platt's dead soldiers. Curtis crawls over to Ryan and Katie, brushes away the debris and helps them to their feet.

RYAN

Dad, this is Katie!

SARAH

(Yelling)

Where's Platt?

Everyone turns and sees Sarah running toward the companionway; her 45 in one hand and her other arm in a sling.

Chang, who has been helping Mann to his feet, points over the side. The Zodiac's outboard motor starts as Esbee reaches for its side. Platt accelerates, abandoning Esbee in the water as he heads for the slowly departing Spanish ship.

EXT. SPANISH SHIP/QUARTERDECK (POV) - MORNING

Cordone studies the American ship again, and spies Sarah running through the smoke. With a quizzical expression he lowers the telescope and starts shouting orders.

CAPTAIN CORDONE

Parar el fuego aseguren las armas!

EXT. REVENUE CUTTER/QUARTERDECK - MORNING

Sarah stops on the quarterdeck and slowly takes aim at Platt. Curtis lifts her gun to keep her from firing and slowly takes her into his arms.

CURTIS

(Quietly)

We can't.

(Beat)

Unfortunately we still need him alive.

SARAH

(Calming down)

I've missed you too! Why is it every time I try to fire my weapon--

CURTIS

Hey! I've seen you in action, I know how lethal you really are!

(Pointing)

Look! You scared the Spanish away single-handed.

SARAH

Lethal! I've been called a lot of things, but Lethal?

CURTIS

(Stroking her face -

Speaking softly)

And Beautiful. I like that combination.

The smoke starts to clear as Mann start shouting orders. Amy comes on deck and runs to Ryan and Katie.

SARAH
 (Whispering)
 Now that I'm not in shock, would
 you--

CAPTAIN MANN
 The Spanish are withdrawing! They
 act as though they've seen a ghost.

CURTIS
 (Whispers)
 Or an Angel.

CAPTAIN MANN
 Commander, would your people mind
 helping Doctor Talbot with the
 wounded?

CURTIS
 We would be honored!

Curtis grabs a dejected Sarah by the wrist and pulls her
 toward the companionway.

EXT. ZODIAC/SPANISH SHIP - MORNING

Platt speeds up trying to overtake the Spanish vessel. He
 comes along side the entry steps that lead up to the main
 deck. Trying to maintain his speed with the ship, Platt
 reaches for the entry port guide rope and makes the leap.

Platt climbs through the entry port. He is only noticed by a
 few of the JUBILANT and CHEERING crew.

Platt walks up the steps to the quarterdeck. He approaches
 the surprised officers and shoots two rounds into the air.
 He stops a few feet from Cordone and points his gun at him.

PLATT
 (Agitated - Threatening)
 Where is the treasure?
 (Beat)
 Show me the Gold! Pearls!

CAPTAIN CORDONE
 Perlas?

A sailor knocks the gun from Platt's hand and clubs him on
 the side of the head.

CAPTAIN CORDONE
 (Shaking his head)
 Demente!

EXT. REVENUE CUTTER/QUARTERDECK - AFTERNOON

Mann is on the quarterdeck directing repairs, as Jarstad
 comes up from the main deck and salutes.

CAPTAIN JARSTAD

Sir! One marine dead, two wounded
from splinters and falling rigging.

Midshipman Farrell apprehensively approaches Mann.

CAPTAIN MANN

Speak up lieutenant and report!
Apparently you are now second in
command!

MIDSHIPMAN FARRELL

(Stammering)

Me sir?

CAPTAIN MANN

That's right! With the passing of
Lieutenant Lewis, you are now
acting First Officer!

Farrell finds his courage.

LIEUTENANT FARRELL

Sir! Three sailors dead... and...
(Beat - Tears)
Doctor Talbot...

Mann is taken aback.

CAPTAIN MANN

(Choked up)

Have you... Assessed our damage?

LIEUTENANT FARRELL

(Wiping his eyes)

Sir! The Bos'un says no damage
below the waterline and our spars
are mostly intact! We can be
underway in less than two hours.

CAPTAIN MANN

(Distant)

Lieutenant, please direct the
repair party.

LIEUTENANT FARRELL

Aye, aye Sir!

EXT. REVENUE CUTTER/MAIN DECK - LATE AFTERNOON

Curtis, Ryan and Amy come up from below. They are drenched
in sweat, and have blood on their clothes.

Curtis stops Captain Jarstad.

CURTIS

Captain! If you don't mind, later I
would like to show your men how to
use their new weapons.

The marines are inspecting their new M-16's. Several of the men are sticking ramming rods down the barrels.

CURTIS

(Smiling)

Maybe they should set them aside,
before they shoot themselves.

BANG!

A sailor curses from high aloft.

CAPTAIN JARSTAD

(Smiling - Saluting)

You may be right commander; we have
had enough bloodshed for one day.

Jarstad walks off shouting orders to his men.

CURTIS

"La Nuestra Señora de la Piedad"!

RYAN

It's still hard to believe that's
the ship we searched for in the
desert!

Curtis nods and stares toward the distant ship.

CURTIS

That broadside should have swept
our decks clean, but somehow it
went wide off on the Port bow.

RYAN

Dad, I'm sorry for how I've been
acting.

Curtis puts his hand on Ryan's shoulder.

CAPTAIN MANN

Thank you all for helping the
surgeons mate.

(Beat)

Commander, I know when I'm out of
my element and over last few days
my decisions have gotten a lot of
good men killed.

CURTIS

Captain! None of this is your
doing. But we still need to go
after Platt!

RYAN

Why? Even If he's still alive he
can't hurt us!

Amy walks over to Mann and stares up at him.

CURTIS

Captain! Platt has something that he stole from the NSI facility and we need it to--

AMY

(Sheepishly)

That's my Jewelry box!

Mann has the small bloody cloth bag in his hand.

CAPTAIN MANN

(Holding out bag)

I found it on the deck. There's blood on it...

Everyone's attention shifts to Amy and all becomes quiet.

CURTIS

Amy, may I look at it?

Amy nods while Curtis takes the bag and carefully removes the small wooden box. A bullet hole is visible on the box.

AMY

It's okay! Daddy can fix the box.

Curtis kneels down and hugs Amy. Behind her back, Curtis gingerly opens the boxes lid.

CURTIS

Let's hope he can. Let's hope...

Behind Amy's back, Curtis pours a shattered Crystal into his other hand.

BG - Rocks tumble down the low cliffs from another small earthquake. Far in the distance, the red hair of Esbee emerges from the surf; she limps up the beach and enters the NSI helicopter. It slowly rises and heads north.

INT. SPANISH SHIP/HOLD - AFTERNOON

There is no ship movement or water sounds. Platt is chained inside the hold and has a couple of weeks of beard growth.

Using a small pocketknife, a very weak, injured and dehydrated Platt attacks the wooden bulkhead to which his chain is attached. He stops often, mumbles and runs his hands over treasure and through the thousands of pearls that litter the room.

The only sounds are WIND and Platt's RAMBLING. Dust and sand fall from the overhead deck, as the ship rocks briefly from another earthquake.

Platt gets the chain loose from the bulkhead and drags one small chest of treasure up the companionway steps.

EXT. SPANISH SHIP/MAIN DECK - AFTERNOON

Squinting in the bright sunshine Platt surveys the deserted deck. He looks over the starboard side, but only mud and footprints are visible. In the distance, the heat shows a shimmering caravan of men heading south toward the distant dunes.

All around the deserted ship is desert. Platt lets out a loud howling SCREAM as the stranded ship gets smaller and smaller in the distance. The scream fades in the distance as the entire earth slowly comes into view.

INT. NSI LAB - DARK

Professor Stratton's dark silhouette moves in front of what turns out to be a computerized display of the rotating earth. Another screen shows a rapidly increasing percentage number.

Beyond Stratton's shoulder, the simulated rotating earth model begins to split apart like an orange. The wedge shapes spin and tumble out into space. The number stops at 100 percent and the words "EXTINCTION INEVITABLE" appears on both screens.

FADE OUT:

THE END