

Neptune Pilot "Bowling"

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COLD OPEN

SUPER: JANUARY 2004

INT. CLASSROOM - DAY

A TEACHER stands at the front of the room. Seated are STUDENTS on their last day of a government training program.

RACHEL (20's) dressed head to toe in Patagonia, sits rapt, her pencil poised for the mere possibility of notes. Other students around her slump in their chairs, bored.

TEACHER

In the past month you've learned
the ins and outs of our fisheries
observer program.

He points to a stack of papers on his desk.

TEACHER (CONT'D)

You've all passed your final exam.

A small cheer erupts from the class.

TEACHER (CONT'D)

As biologists gathering data you're
also prepared to be the eyes and
ears of our government in the
Alaskan fishing industry.

TEACHER (CONT'D)

In the next few days, your
contractors will be assigning you
to your first boats.

Rachel raises her hand.

RACHEL

What's that all about then?

She points to the wall.

TEACHER

I see you've noticed the WALL OF
DEATH!

Everyone swivels around to look at a large bulletin board covered in pictures of ships and the heading WALL OF DEATH.

TEACHER (CONT'D)

Last year there were 87 casualties at sea in Alaska. This year, you could be one of them.

The students sit slack jawed.

TEACHER (CONT'D)

While some of the girls will be sent to huge processor boats with a basketball court and a soft serve ice cream machine...

He looks over at Rachel. Everyone glares at her.

TEACHER (CONT'D)

Most of you will be working on tiny 30% coverage boats where you need to tie yourself down to sleep at night and the only toilet is a bucket and an old coffee mug.

The class looks horrified.

TEACHER (CONT'D)

Those boats don't always fare well in the most dangerous seas in the world.

They're now squirming in their seats.

TEACHER (CONT'D)

With that, I wish you luck! Have a great first season.

INT. COMPANY APARTMENTS - NIGHT

A wild party is raging. Loud music, drinking, couples frantically kissing. On the wall a laminated sign: ABSOLUTELY NO PARTIES NO ALCOHOL NO SEX in company housing.

The phone in the kitchen rings. Rachel screams.

RACHEL

Phone! Everybody SHHHHHHH!

The party grinds to a halt, except for a LOUD DRUNK GUY who keeps yelling. A FRIEND slaps her hand over his mouth and he looks around, finally getting the hint.

Rachel picks up the phone.

RACHEL (CONT'D)

Linda! Hi!

She makes the cutting motion on her neck to everyone else.
They know to keep quiet.

RACHEL (CONT'D)

Oh, you know, just watching a
movie. Having some microwave
popcorn.

INT. LINDA'S OFFICE - NIGHT

The observer company's co-ordinator, LINDA (50's) stands
before a massive whiteboard covered in a complete cluster
fuck of different colored notes about flights, ships, hotels
and other details.

LINDA

Sorry for calling so late, but I
finally have your boat assignment.

INT. COMPANY APPARTMENTS - NIGHT

Rachel nods her head while the party watches.

RACHEL

Yes. And it's where? Okay, thanks
Linda.

She hangs up. The noise erupts almost immediately. A FRIEND
approaches her.

FRIEND

So where are you going?

RACHEL

A ship called The Bering
Enterprise? In Atka?

The crowd in the room goes 'Oooooooh'.

RACHEL (CONT'D)

Is that bad? She said it's a big
ship.

FRIEND

She's getting sent to the Turd!

Everyone laughs.

END OF COLD OPEN

ACT ONE

BEGIN TITLES

EXT. HARBOUR - DAY

A large ship, the BERING ENTERPRISE, sits anchored off ATKA in Alaska's Aleutian islands. The island's beautiful snow capped mountains accentuate the dilapidated ship that's oozing with rust. We hear the opening bars of Britney Spears *Oops I Did it Again* playing.

BRITNEY (V.O.)
Yeah yeah yeah yeah yeah
Yeah yeah yeah yeah yeah yeah

CUT TO:

INT. FLOATING FISH FACTORY - DAY

A FACTORY WORKER in full neoprene rain gear with arm length gloves stands next to a double incline belt with fish travelling up it. He picks up a fish and uses it as a microphone.

BRITNEY (V.O.)
I think I did it again. I made you believe, we're more than just friends.

CUT TO:

INT. FLOATING FISH FACTORY - DAY CONTINUOUS

The music continues to play. Another FACTORY WORKER in rain gear stands in front of a conveyor belt, and straightens each fish to the music as it heads into a machine and is sliced in half.

BRITNEY (V.O.)
Oh baby, it might seem like a crush.

At the word crush, a fish is sliced in half.

BRITNEY (V.O.) (CONT'D)
But it doesn't mean, that I'm serious.

CUT TO:

INT. FLOATING FISH FACTORY - DAY CONTINUOUS

A line of FACTORY WORKERS stand in front of a conveyor belt of passing fish halves wearing bump caps, hairnets, safety goggles and earphones. They dance to the music as the first one picks out guts and throws them down a chute, the second fillets them and the third straightens them.

BRITNEY (V.O.)

*'Cause to lose all my senses, that
is just so typically me. Oh baby,
baby...*

CUT TO:

INT. FLOATING FISH FACTORY - DAY CONTINUOUS

A FACTORY WORKER dances as they push fillets into the flash freezer. Another FACTORY WORKER pulls them out and packs them into a cardboard box, then shuts it. A third FACTORY WORKER loads the boxes onto a forklift.

BRITNEY (V.O.)

*Oops, I did it again, I played with
your heart, got lost in the game.
Oh baby, baby...*

CUT TO:

INT. FLOATING FISH FACTORY FREEZER - DAY

An extremely large FREEZER WORKER, around 400 pounds, drives the forklift to the back of the freezer to unload the boxes. He's singing dramatically as he works.

BRITNEY (V.O.)

*Oops, you think I'm in love. That
I'm sent from above. I'm not that
innocent.*

The FREEZER WORKER strikes a pose. We pan into the pile of boxes. The words NEPTUNE SEAFOODS and the company logo are printed on each box.

END TITLES

EXT. HARBOUR - DAY

The BERING ENTERPRISE, sits anchored in the harbor. Seagulls make a racket as they fly around it.

INT. CABIN 418 - DAY

There is a sharp rap on the door and a MAN yelling outside.

MAN (O.C.)

A SHIFT!

Groaning comes from two of the lower bunks. ATAMAI (MAI) (40's), a fierce looking Samoan woman slowly emerges from her blanket cocoon, eyes still partially closed. Mai has the habit of slipping in and out of Pidgin English depending on her mood and the person she's speaking to.

MAI

Another day, another day, another day. Fuck day.

She looks at the bed on the far wall.

MAI (CONT'D)

Mama? You up?

YOLANDA (60's), a tiny Filipino woman slowly sits up. The two of them rustle around in silence for a moment, looking for their clothes.

While they're getting ready, JANET (30's), a rough looking Caucasian woman with a strong Appalachian drawl enters the room, just finished her night shift.

JANET

Good morning! The Lord has blessed us this fine day!

MAI

Fuck you Janet.

JANET

I heard we're getting the observer tonight.

Mai freezes, suddenly interested.

MAI

Boy or girl this time?

JANET

I don't know.

MAI

It better be boy.

YOLANDA

Of course you would say that.

They glance over at the extra bunks and shake their heads.

INT. WHEELHOUSE - DAY

The wheelhouse is cluttered with random junk. The walls are lined with boxes of paperwork, held steady with rope. There are too many office chairs scattered around, as well as the original chairs, high off the ground and bolted to the floor.

CAPTAIN RICK (40's) a scruffy Caucasian man with a big belly, sleeps on the job. Parked in the harbour with nowhere to go, he's reclined in his captain's chair dozing.

MIGUEL (40's), the factory manager, a tidy, no nonsense Mexican American man barges in.

MIGUEL

WAKE UP!

Captain Rick groans.

CAPTAIN RICK

What?

MIGUEL

What do you mean what? You're supposed to be working.

CAPTAIN RICK

I'm 'on call'.

MIGUEL

Well I'm calling. I need you to go to the shore plant. The observer is coming in today. We can finally start processing.

CAPTAIN RICK

They'll call when they get here. No need to sit around waiting.

Miguel gives Rick a look, pointing out the obvious.

MIGUEL

I want to start ASAP. We're under a lot of scrutiny this season.

CAPTAIN RICK

What difference will an hour make?

MIGUEL

For this tub of rust? Possibly the scrap yard.

Rick shoos away the possibility.

CAPTAIN RICK
They'll just give us other jobs.

MIGUEL
One where you'll actually have to
work?

Captain Rick bolts upright, sobered.

MIGUEL (CONT'D)
Get the mail too while you're
there, will you?

EXT. HARBOUR - DAY

Rachel stands on the dock with what looks like a blue laundry basket on wheels with a giant duffle bag perched on top. She looks like a drowned rat.

Captain Rick approaches in a skiff and ties it up, hopping up onto the dock with a dexterity despite his size.

CAPTAIN RICK
Are you the observer for the
Enterprise?

Rachel nods her head, miserable. He starts tossing her gear into the skiff.

RACHEL
Careful! My sampling gear is in
there!

She tries to help him load it down. He holds out a hand and helps her down, untying the rope. They speed off towards the ship in the distance.

The skiff jumps as it crosses each wave. Captain Rick drives casually, his life jacket unzipped and the wind whipping his beard. Rachel clings to the sides, terrified, her life jacket zipped all the way up.

As they approach the ship, Rachel looks up at the dripping, rusty hull and visibly blanches.

CAPTAIN RICK
What were you expecting, a cruise
ship?

RACHEL
Uh, no, I...

CAPTAIN RICK
Just kidding! It's a pile of crap!

He ties up the skiff to a ledge on the side and deftly hops over the side onto the boat. He holds out his hand and helps her over.

CAPTAIN RICK (CONT'D)
Now let me show you around...

INT. CABIN 418 - NIGHT

There is a knock at the door.

CAPTAIN RICK (O.C.)
4-18! Specially delivery!

MAI
Fuck no Rick. We don't want any.

The door opens and Captain Rick enters with Rachel behind him. He pushes himself into the room and yanks back the curtain above Mai's bed. The bunk is stacked high with cases of instant noodles.

CAPTAIN RICK
Move your shit Mai!

Rachel stares at them in fascination. Mai grumbles to herself as she hauls cases of noodles and tries to fit them on the bunk above Yolanda, which is crammed with cases of candy bars and cartons of cigarettes.

CAPTAIN RICK (CONT'D)
Be happy Mai! Now that she's here we can stop cleaning and start taking on fish. I'll let you get settled now.

Captain Rick exits. Mai finishes emptying the bunk and lights a cigarette, turning to glare at Rachel.

RACHEL
Are you *smoking*? In our room!?

Mai looks down at the cigarette and smiles.

MAI
We *all* smoke.

Rachel is hysterical. She paces the room. All two feet of it.

RACHEL

I can't share a room with *smokers*.
I'll get cancer. I thought smoking
in public places was illegal?

JANET

This is Alaska. The laws are
different up here.

MAI

Oh well, I guess you need to find a
new room.

RACHEL

I was told I would have officer's
quarters!

MAI

It is. There's a bathroom.

She gestures towards a door leading to a run down looking en-
suite.

RACHEL

Ew.

JANET

Hey! I clean that bathroom every
day!

MAI

No other processors got a bathroom.

RACHEL

I'm not a processor!

Mai lights up another cigarette. Rachel dramatically coughs.

YOLANDA

Mai. Maybe we just smoke when she's
not here?

MAI

It's my room! I got here first.

Rachel and Mai face off, neither willing to back down.

END OF ACT ONE

ACT TWO

INT. WHEELHOUSE - DAY

Captain Rick reclines in his chair, bopping slightly to smooth jazz music, eyes closed. Rachel knocks and enters, timidly.

CAPTAIN RICK

You okay there Cupcake? Settling in?

RACHEL

It's about my room. The other women are all smoking. I was up all night coughing!

CAPTAIN RICK

Disgusting habit. But not much I can do. A man's bunk is his castle.

He reaches on the desk and picks up a catalogue, flipping through it.

CAPTAIN RICK (CONT'D)

This Mary Kay spray will help with the smell. Only \$29.

RACHEL

This thing is... I have asthma.

She whips out her contract book and flips it to the right page.

RACHEL (CONT'D)

And is says right here in my union handbook...

Captain Rick startles. Not the union! He puts down the Mary Kay catalog.

CAPTAIN RICK

Okay. I'll ask them not to smoke in the room.

He goes to recline. Rachel doesn't budge.

RACHEL

When?

Massive groaning as he hoists himself up.

INT. FACTORY - DAY

The air is moist, the ceiling rusting and dripping, like a cave with stalagmites. Rick enters, hunching under the low ceilings. He's way too tall for the place. Machines roar and music blasts over the loudspeakers trying to compete.

Mai holds a clipboard as she supervises a row of processors. She sees Rick approaching and pretends to ignore him.

CAPTAIN RICK

MAI! MAI!

He waves his arms. She ignores. He walks closer and taps her.

CAPTAIN RICK (CONT'D)

(shouting)

I NEED TO SPEAK TO YOU ABOUT THE
SMOKI...

The roar of the machines is too loud. He mimics smoking to her, as well as the 'cut it out' sign. She shakes her head no. He shakes his head back.

CAPTAIN RICK (CONT'D)

I'M IN CHARGE HERE!

She concedes, unhappily.

INT. CABIN 418 - NIGHT

Rachel gets comfortable in her bunk. She pulls out a book and starts reading. She wrinkles her nose and yanks the curtain back.

RACHEL

Mai! The Captain said you can't
smoke in here. I have ASTHMA!

MAI

Is my room. I do what I want.

RACHEL

DO YOU WANT ME TO CALL MY UNION?

Mai glares at her. She keeps smoking.

MAI

Maybe you need your own room.

Rachel thinks it over.

RACHEL
They can do that?

INT. WHEELHOUSE - DAY

Captain Rick dozes in his chair. There is a knock at the door, and YOUNG MAN (20's) enters tentatively.

YOUNG MAN
Hello?

Captain Rick startles awake.

CAPTAIN RICK
What are you doing up here?

YOUNG MAN
I was told to come up here for
medicine?

Captain Rick relaxes. He slowly stands up and heads to the first aid kit.

CAPTAIN RICK
Oh yes, right.

Captain Rick takes his temperature.

CAPTAIN RICK (CONT'D)
You've got a fever. Anything else
wrong?

He grimaces and points to his ear.

YOUNG MAN
My ear hurts bad.

Captain Rick checks inside his ear.

CAPTAIN RICK
Hairballs! That's a mess!

YOUNG MAN
What? Do you have medicine for me?

CAPTAIN RICK
They won't let us prescribe real
drugs anymore. I can only give you
Tylenol.

YOUNG MAN
Will that make me better?

CAPTAIN RICK
It will help the fever, but that
ear is very infected.

YOUNG MAN
I can't hear with it.

Captain Rick curses silently.

CAPTAIN RICK
I'm going to have to take you into
town to see the medic.

INT. SHIP'S OFFICE - DAY

A small, drab office with a paper cluttered desk and an
outdated PC. Miguel sits typing when the women walk in. A
CRYING MAN is just leaving.

RACHEL
What was wrong with him?

MIGUEL
His mother died.

Everyone but Rachel laughs.

RACHEL
Why are you laughing? That's
terrible!

MIGUEL
There's at least twenty deaths in
the family every season. Usually in
the first two weeks.

Mai parks herself in the chair facing the desk.

MIGUEL (CONT'D)
What can I do for you?

MAI
The observer needs another room.

MIGUEL
Not this again Mai. There's three
empty beds in your room.

RACHEL
But they're *smokers*.

Miguel takes the Polaroid photo on his desk and writes a name
across the bottom in Sharpie.

MIGUEL

I'm sorry, but we're at capacity right now. Maybe later in the season.

JANET

When there's been some more deaths in the family?

MIGUEL

Exactly!

The women laugh again. He gets up from his desk holding the photo and heads towards the door. They follow him out.

INT. SHIP HALLWAY - DAY CONTINUOUS.

On the wall is a worn out banner that says 'WALL OF QUITTERS'. He sticks up the photo underneath and heads back into his office.

MAI

Pathetic. We don't even have fish yet.

Mai stares at the wall with a glint in her eyes. She looks at Yolanda .

MAI (CONT'D)

We could wait. Or maybe we can make it a bit faster.

YOLANDA

What are you thinking?

MAI

I'm thinking we go bowling!

INT. SHIP GALLEY - DAY

Mai, Janet and Yolanda sit in the crowded galley at lunch time with trays of food. A SHIFT LEADER from the factory hands Mai a stapled pile of papers. She hands him a pack of cigarettes from her pocket. Mai flips through the papers.

MAI

Cabin 224. Six new hires.

YOLANDA

No. Look.

Yolanda points to the list.

YOLANDA (CONT'D)
Same last name. Could be brothers.

MAI
Not good.

JANET
304?

MAI
One of them's a freezer guy.

The women shake their heads. Mai points to another one.

MAI (CONT'D)
602! Only 4 bunks. All new hires.
It's perfect.

YOLANDA
The shacks? It's cold up there!

MAI
Lots of fresh air for the observer.

They laugh.

INT. SHIP HALLWAY - DAY

Mai approaches the DECK BOSS, a massive Samoan man TAITO (30's) and hands him a case of candy bars. She whispers something to him and he nods.

INT. SHIP GALLEY - DAY

Workers are lined up for lunch, smiles on their faces as they stare at the food.

ROOMMATE #1, a chubby man in grey sweats waits in line for lunch holding a plastic divided tray. He sees the pizza and smiles.

The person in front of roommate #1 takes his turn, instructing the galley workers to give him several slices of pizza. Taito suddenly cuts in front of him. When he tries to protest Taito gives him a fierce look.

Taito proceeds to let a buddy in front of him in line, then another one, and another. The line in front of roommate #1 gets longer and longer. When it's finally his turn there is only one slice of pizza left.

Roommate #1 finally sits down to eat. He goes to grab his one slice of pizza. Taito walks past and grabs it, shoving it into his mouth. He looks like he's going to cry.

INT. SHIP HALLWAY - DAY

Roommate #1's photo goes next on the WALL OF QUITTERS.

INT. CABIN 418 - DAY

A series of shots.

Rachel drags in a cumbersome air purifier and plugs it in. It roars to life. It almost immediately starts smoking and catches fire.

Rachel steals Mai's cigarette package and flushes them down the toilet. Mai enters the room and sees her pack gone. She glares at Rachel and pulls the curtain back on her contraband bunk. She pulls out a whole carton and opens it up.

The toilet overflows. Mai hands Rachel the plunger. Rachel blanches. She's clearly never done this.

Rachel reads a bottle of Mary Kay eu de parfum. She sprays it liberally, then starts gagging from the smell. Mai breathes in deeply and smiles. She grabs the bottle and sprays it on her wrists and behind her ears.

INT. SHIP'S FACTORY - DAY

Several PROCESSORS stand at the conveyor belt.

The workers shine black light wands on the fish fillets and pick crawling worms out of them.

ROOMMATE #2, a tired looking man, stands at the line, flinching as he works.

Mai approaches the line wearing a bump cap, goggles and ear protection, holding a clipboard. She replaces the first two workers with more PROCESSORS and sends them away. When she gets to ROOMMATE #2 she ushers him to keep working. His shoulders slump.

INT. GALLEY FREEZER - DAY

Mai hands the HEAD COOK, CELESTE (30's) a bottle of perfume. Mai whispers to her and she nods.

INT. SHIP GALLEY - DAY

Workers line up for lunch. ROOMMATE #2 looks beaten down. When he hands his tray over, they serve him a large piece of white fish, just like he's been staring at all day.

He sits staring at his uneaten fish, looking disgusted. He picks up his tray and throws the contents in the trash, leaving the room.

INT. SHIP HALLWAY - DAY

The WALL OF QUITTERS now shows ROOMMATE #2's photo.

INT. SHIP'S OFFICE - DAY

Miguel works at his desk when Rachel enters.

MIGUEL
Can I help you?

RACHEL
Where do the boy observers usually stay?

MIGUEL
With the engineers usually.

RACHEL
So the space is free? I'll move there!

MIGUEL
We don't put men in with women.

RACHEL
There were guys in my room in company housing. It's not a big deal.

MIGUEL
A man's bunk is the only place he has for any... privacy.

She stares at him blankly.

MIGUEL (CONT'D)
If you know what I mean.

RACHEL
Oh. OH!

She reddens, then composes herself.

RACHEL (CONT'D)

Where are the other women? I've seen them. Maybe they have space?

MIGUEL

But their rooms don't have a bathroom..

RACHEL

I don't need a bathroom! Anything but with Mai!

Miguel laughs to himself as he references a binder and writes something down on a post it for her.

INT. SHIP HALLWAY - DAY

Rachel stands outside a door and knocks timidly. A WOMAN lets her in.

INT. CABIN 315 - DAY

It's dim in the room. There are 4 sets of bunk beds along the walls. Several women sleep in them. The woman points to an empty bed.

WOMAN

That one is free.

RACHEL

And none of you smoke in here?

WOMAN

No! It makes the room stink! You don't smoke do you?

RACHEL

Oh no!

An alarm clock starts beeping. The woman flicks the lights on enthusiastically.

WOMAN

SHIFT CHANGE!

ANOTHER WOMAN bounds out of bed and plugs in a karaoke machine. She starts singing Celine Dion. Very poorly. Rachel cringes.

RACHEL
Fun! So do you do this every
afternoon?

WOMAN
Every shift change.

RACHEL
And how often is that?

WOMAN
Every 6 hours.

RACHEL
But I'm on call 24 hours.

Rachel slumps. This isn't going to work.

INT. SHIP HALLWAY - DAY

A long line has formed waiting for the phone. There is a sign next to the door of the phone room that says 'limit- 10 minutes'

KALEO (K-DOG) (20's), a swaggering young Hawaiian man, saunters up and down the line heckling the people waiting. Like Mai, he speaks in English Pidgin at times for effect. K-Dog looks at his watch. He bangs on the door.

K-DOG
10 minutes up!

A muffled voice comes from inside.

K-DOG (CONT'D)
Save your pole polishing for your
bunk man!

The line laughs.

K-DOG (CONT'D)
Tuck it in! The rest of us need the
phone.

A MAN emerges from the booth, red faced with embarrassment. The line jeers as he walks past. K-dog glances into the booth as the NEXT MAN enters.

K-DOG (CONT'D)
Don't lean on the wall man! It
looks sticky!

The line oooooohs. The door closes and the rest of them prepare to wait another ten minutes.

INT. SHIP HALLWAY - DAY SAME

The line continues to wait. K-Dog has moved back to his place in line, which is automatically held for him whenever he wanders in and out of it.

A MAN emerges from the tiny phone room. K-dog mimes a jerking off motion and everyone laughs. The man disregards his heckling and gets right back in line.

Roommate #3, a tiny man with a dreamy look in his eyes, stands in line when K-Dog approaches him.

K-DOG
Who you calling?

ROOMMATE #3
My girlfriend.

K-DOG
Ooooooh. She pretty?

He gets a dreamy look.

K-DOG (CONT'D)
You better watch it then. She might find another guy while you're here so long.

ROOMMATE #3
But we're in love!?

Everyone laughs. ROOMMATE #3 reaches the front of the line and goes into the booth. K-Dog dramatically pretends to eavesdrop on the door. He emerges soon after, everyone heckling him.

K-DOG
Looks like someone's got another boyfriend already.

ROOMMATE #3
She might just be in the shower!

K-DOG
With her new boy-FRIEND.

Everyone in line oooohs. He runs away, upset.

INT. SHIP HALLWAY - DAY

Up on the WALL OF QUITTERS goes Roommate #3's picture.

INT. CABIN 602 - DAY

Roommate #3 is frantically packing his bags. His bunk mate ARTHUR (40's) a slim and confident African American man, shakes his head at him.

ARTHUR

You too?

ROOMMATE #3

I love her!

ARTHUR

Wouldn't she love you more if you had a job?

ROOMMATE #3

Not if she meets someone else first!

INT. CABIN 602 - NIGHT

Arthur is the only man left in his cabin. He sleeps peacefully with a smile, enjoying the quiet solitude.

END OF ACT TWO

ACT 3

INT. WHEELHOUSE - DAY

Captain Rick is dozing in his chair and listening to smooth jazz. There is a knock and he looks up. A MAN is looking at him expectantly.

MAN

Are you the captain?

CAPTAIN RICK

I pretend to be.

The man looks confused.

MAN

I heard this is where we come if we're sick?

CAPTAIN RICK

Yes.

MAN

And you'll take us to the shore plant.

CAPTAIN RICK

Wait, what?

We hear a commotion outside the door. Captain Rick gets up and looks down the stairs leading up to the wheelhouse. There is a huge line of men, waiting eagerly.

MAN IN LINE

Shore plant... entire room of phones!

Captain Rick shakes his head.

CAPTAIN RICK

Hairballs! What have I done?

INT. SHIP GALLEY - DAY

It's mealtime and workers are lined up waiting.

The kitchen staff load food up on people's trays in heaping piles. There are smiles of anticipation.

Arthur gets in line. Taito tries to block him with intimidation.

Arthur gets an apple out of his pocket and takes a big bite, not breaking eye contact with Taito the entire time.

INT. SHIP'S FACTORY - DAY

Arthur works the worm picking line. Mai lurks behind him with a clipboard.

Mai switches out the first two workers on the line. When she gets to Arthur she shakes her head. He puts in his ear buds to listen to music and keeps working, bopping a little to the music, unperturbed.

INT. SHIP GALLEY - DAY

Everyone lined up for mealtime. Arthur approaches the front.

Arthur is handed a big piece of fish. He takes it to his table and sits down to eat it heartily.

INT. SHIP HALLWAY - DAY

The phone line is long. K-Dog bangs on the door.

K-DOG
Time's up!

Everyone looks at K-Dog expectantly for his next jeer.

K-DOG (CONT'D)
Hands on the phone only! Not in
your pants!

The line laughs.

The door opens. Arthur steps out, unperturbed as the people in line laugh. K-Dog approaches Arthur.

K-DOG (CONT'D)
Who you calling? Your wife? Your
girlfriend.

ARTHUR
My sister.

K-Dog isn't expecting this.

K-DOG
Oh. But you got someone?

ARTHUR
None of your business.

He goes to leave then thinks again.

ARTHUR (CONT'D)
Who's paying you to do this?

K-Dog looks around nervously.

K-DOG
What you talking about?

ARTHUR
WHO?

K-DOG
She would kill me if I told you.

Arthur smiles.

ARTHUR
She? That eliminates about 200
people.

Arthur smiles and leaves.

K-DOG
Shiiiiiiiiit.

INT. SHIP'S OFFICE - DAY

Miguel is working when Captain Rick barges in. He looks up and sighs.

MIGUEL
What do you want?

CAPTAIN RICK
Can you call Seattle and get me a
medic?

MIGUEL
I thought you hated those guys?
What did you call them..

CAPTAIN RICK
.. not even real doctors...

MIGUEL
Egotistical army guys who think
they're God...

CAPTAIN RICK

That skinny kid told everyone that there's a whole room of phones on shore and you can use it for an hour if you go to town and see the medic.

MIGUEL

How many showed up looking for you?

CAPTAIN RICK

Fifteen just this morning.

Miguel whistles.

MIGUEL

Imagine when the crud hits and they're sick for real?

CAPTAIN RICK

Please save me.

MIGUEL

I'll see what I can do.

INT. SHIP GALLEY - DAY

Mai, Janet and Yolanda are eating lunch when they see Arthur walk in.

MAI

Still here.

YOLANDA

What now?

Mai looks at Arthur, whistling to himself in the line.

MAI

You want me to kill him?

They look at her in horror, not sure if she's joking. She's smirking at them. They're still not entirely sure.

Arthur approaches the table of women. He watches the group and turns to Mai.

ARTHUR

Don't think I'm not on to you.

MAI

Me? I do nothing.

ARTHUR
I'm watching you.

She glares at him. Something passes between them. It's not entirely unpleasant. He turns and walks away. Yolanda nudges Janet, smiling.

INT. CABIN 228- DAY

Rachel speaks to an OLDER WOMAN in the doorway. Several other WOMEN listen in.

OLDER WOMAN
Every bunk is full in this room.

RACHEL
But maybe one of you could trade with me? There's only four people in the room and it has a bathroom!

OLDER WOMAN
What's the catch?

RACHEL
They smoke in the room.

OLDER WOMAN
I smoke too. I wouldn't mind.

Rachel looks around.

RACHEL
In here?

OLDER WOMAN
No. She has bad lungs.

She gestures to an EVEN OLDER WOMAN.

RACHEL
The Captain told them to stop, but Mai just doesn't listen...

OLDER WOMAN
Mai? You share a room with Mai?

RACHEL
Yessss...

OLDER WOMAN
I don't want to live with HER!
She's CRAZY!

Rachel nods her head. The woman leans in to whisper.

OLDER WOMAN (CONT'D)

I heard she once threw a barrel at a guy. It nearly killed him.

RACHEL

Why?

OLDER WOMAN

She was dating him. They got in an argument.

Rachel whistles, impressed.

INT. CABIN 418 - EVENING

Rachel reads, Mai trims her toenails, Janet does jumping jacks and Yolanda dozes on her bunk. There is a knock at the door.

MAI

Go away!

MIGUEL (O.C.)

Is Rachel there?

Mai opens the door. Miguel stands there, impatient.

MAI

What you want?

MIGUEL

Tell Rachel to pack her bags!

Rachel jumps up, excited!

RACHEL

You got me a room?

MAI

Now I can smoke until I catch fire!

Rachel starts packing.

INT. CABIN 223 - EVENING

Arthur enters the room of his new cabin with his duffel bag. Several FREEZER WORKERS are in there, all gigantic men. Arthur has to squeeze past them to get in. He goes to put his bag up on the top bunk and the largest one stops him.

FREEZER GUY

No man! You can have the bottom! I prefer the top.

Arthur stares at the bunk and then at the man, who is massive.

EXT. HARBOUR - DAY

A small seaplane lands on the water.

EXT. HARBOUR - DAY SAME

Taito drives the skiff towards the ship.

INT. WHEELHOUSE - DAY

Captain Rick is snacking in his chair when Taito walks in with the new medic BILL (40's), a neat and nerdy looking Caucasian man with glasses.

CAPTAIN RICK

You must be the new doctor in the house.

Bill dramatically salutes him.

BILL

SIR, YES SIR!

CAPTAIN RICK

Calm your tits. This isn't the army.

Bill looks around at the mess.

BILL

Where is the sick bay sir?

Captain Rick looks baffled.

CAPTAIN RICK

Say what?

INT. CABIN 418 - EVENING

Mai, Janet and Yolanda are all smoking luxuriously. There is a knock at the door.

MAI
Don't want any.

CAPTAIN RICK (O.C.)
Mai! Open up!

Mai opens the door.

MAI
She already move out.

Captain Rick walks into the room, Bill trailing behind him.

CAPTAIN RICK
Well here's the thing...we got a
medic today.

BILL
Hello Ma'am!

Mai gives him a look of disgust.

MAI
What he doing here?

Captain Rick looks nervous.

CAPTAIN RICK
Well... now that he's here, we need
a spare cabin for...

Mai crosses her arms.

MAI
She not moving back in here!

CAPTAIN RICK
No, she can stay put.

Mai exhales.

CAPTAIN RICK (CONT'D)
But just for a while... until we
can figure something else out... I
need you to move in with her.

MAI
FUCK NO! He can sleep with the
Chief.

CAPTAIN RICK
But just for a while... until we
can figure something else out...

CAPTAIN RICK (CONT'D)

We need a room with a washroom to double as a sickbay for quarantine. It's lucky we had so many quitters so quickly this year to free up a room.

MAI

Find something else! I won't do it.

CAPTAIN RICK

Sorry Mai, Captain's orders. Start packing your stuff.

He looks around at the mountains of contraband.

CAPTAIN RICK (CONT'D)

I'll send some of my guys to help you carry it.

INT. CABIN 602 - EVENING

Rachel lies on one of the bottom bunks reading with a smile on her face. There is a knock at the door.

RACHEL

Oooo my first visitors!

MAI (O.S.)

Open the door! We freezing!

Rachel rolls her eyes.

RACHEL

Hold your horses!

She goes to open the door.

RACHEL (CONT'D)

Oh!

Rachel looks shocked.

EXT. CABIN 602 - EVENING

Outside stand Mai, Yolanda and Janet holding their bags. Lined up behind them are Taito, K-Dog and several other DECK HANDS holding massive armloads of boxes containing Mai's contraband.

END OF ACT 3

TAG

INT. WHEELHOUSE - DAY

Hanging from the door of the wheelhouse is a sign 'If you're sick, please see the Medic in room 418'. Inside the wheelhouse, smooth jazz is playing. Captain Rick is dozing peacefully in his chair, undisturbed.

INT. CABIN 223 - DAY

Arthur lies awake in terror. There is no snoring, but every time his giant roommate shifts on the bunk above there is a disturbing creaking noise. It seems like the bunk and the huge weight sleeping on top of it will collapse on Arthur at any moment.

INT. CABIN 602 - NIGHT

Each woman sits on her bed as there is nowhere else to go with Mai's boxes piled all around them. Mai lights up a cigarette and smirks at Rachel. Rachel glares back at her and flings the door open. A gust of snow blows in the room.

MAI

Shut the door!

RACHEL

I need some *fresh* air if you're going to smoke in here.

Yolanda shivers in her bed, blankets piled on top of her. Janet glares at Mai.

JANET

Great plan Mai.

MAI

It her fault!

Everyone looks miserable.

END OF SHOW