

The Revolt of the Whales

by

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FADE IN:

MALE HUMPBACK WHALE POV - UNDERWATER - DAY

The fluid universe of this massive being PULSES WITH ENERGY. Bio-sonar and hearing manifest as AUDIO, but also as VISUAL RADIATIONS that overlay a monochromatic blue-green base vision.

The whale swims in this sumptuous environment enveloped in every imaginable movement and sound. Fish. Seaweed. Micro-life. Currents. This mysterious, profoundly disorienting, yet very comforting world is like an enormous womb.

The whale's large size becomes relative as a much larger SPERM WHALE slowly swims into sound/view above, making a million GRUNTS, CALLS, complaints, and greetings as it passes overhead, trailing its massive shadow behind.

A distant HUMPBACK WHALE swims into sound/view. This new perspective makes the male humpback seem small in relation to the immensity of the ocean between them. Subtle, profound and warmer tones flow into his perceptions.

Closer. Closer. A pregnant female humpback approaches, calling a wonderful array of TENDER GREETINGS as she draws near.

Closer. Closer. She affectionately bumps his enormous body, sending appealing, cascading sounds rippling along his length.

They swim together, endlessly expressing their joyful impressions of their world to one another. A CURIOUS SOUND drifts into their soundscape.

A VIOLIN. Faint, burbled, but growing louder and clearer as they swim toward it - an enigmatic, beautiful VIOLIN SONG that incorporates hints of humpback calls and rhythms.

The male responds in SONG as he and his mate draw closer to the source. His RESPONSE is a complex blend of humpback and violin notes.

The hull of a ship comes into view, with a suspended waterproof speaker on a cord the origin of the violin sound. A hydrophone and cord are also visible.

The male slowly circles the ship to check it out while his mate swims at a deeper level.

EXT. OFF THE COAST OF CHILE - DAY

The Celtic Warrior, a decrepit, ragtag research and anti-whaling ship glides underneath a very dense, eerie fog.

INT. CELTIC WARRIOR WHEELHOUSE - DAY

ANNA GARCIA (20s), a charismatic, fatigued warrior, stares out the window into the dark fog.

Across the room JOE MORGAN (20s), an earnest, bearded bruiser, holds a phone on alert, while he listens disinterestedly to Anna.

ANNA

Ten years of slaughter. We need a change in strategy.

Joe checks his messages.

ANNA (CONT'D)

More sabotage?

JOE

It works. We've hacked their missiles and drones, and destroyed six ships with targeted bombs. No humans injured.

ANNA

Just keep poking the bear, Joe. There are no rules out here. No one cares what happens to us or the whales. Please stop.

JOE

What's your plan?

ANNA

Talk to the whales. We have a guide.

Anna looks down at the deck, and smiles.

SARAH GARCIA (20),

a cute, dimpled, hipster sibling with a flaming red streak in her hair, plays her electric violin on deck. She wears headphones. Speaker and hydrophone cords drape overboard.

Sarah's exuberance and joy are evident at a distance.

EXT. CELTIC WARRIOR DECK - DAY

Anna, carrying her electric flute and gear, joins Sarah. She puts on her headphones, turns on her equipment, then lowers a speaker into the water.

She accompanies Sarah with playful, interspersed riffs. Judging from their mutual amusement, they converse with music.

Anna inexplicably transitions into a very sad and thoughtful melody that catches Sarah off guard and brings tears.

Sarah responds with a beautiful violin variation. This will become ANNA'S TUNE. Now Anna cries.

The male humpback CALLS (underwater O.S., heard in their headphones). Sarah and Anna both smile, and continue to play.

Sarah adjusts her violin to emphasize lower frequencies, then plays an upbeat melody, a greeting. Anna becomes an observer.

The humpback (O.S.) imbeds a few recognizable notes from Sarah's song in his response, then further enhances and complements her tune.

The duet ends. Anna and Sarah observe the ocean.

The male humpback, with a large white patch over one eye, abruptly breaches off the port bow under the fog.

He rises up high enough in the water to see them. His CALLS sounds like excited CHATTER. He dives out of sight.

Sarah and Anna remove their headphones.

ANNA

That's Louie. He's escorting Ella,
now pregnant.

SARAH

She'll have to share him with me.
It's love.

Anna scrutinizes her puckish little sister.

ANNA

You're amazing! Just a few days
here and...

She gestures toward the humpback, now called Louie.

ANNA (CONT'D)

How do you do it?

Sarah gently places her violin in its case.

SARAH

Dad told me music is an elegant
prayer we send out into the
universe.

ANNA

That's lovely.

SARAH

Louie 'hears' me.
(reflects)
It's like we 'recognize' one
another.

ANNA

'Recognize.' Perfect.

SARAH

Then despite our limited
vocabulary, we want to gossip!

Sarah makes two hand puppets, and they SQUEAK and SING to one
another in a chatty manner.

The sisters effortlessly transition into gossip mode.

ANNA

So...?

SARAH

A cute cellist from Beijing's
helping me sort chemistry.

ANNA

Is he sufficiently troubled for
you?

SARAH

Probably not, but he's leaving
soon.

ANNA

I'll trade my self-absorbed zealot
for your musician.

Anna looks toward the wheelhouse.

SARAH

What?

ANNA

Joe is getting too aggressive. I
don't trust him or his friends.

LOUIE'S POV - UNDERWATER - DAY

A disturbing series of BLASTS from a distant whaling ship
throttles the whales' equanimity. Strident radiations, waves,
and a torrent of life forms flows from the blast area toward,
then past the whales.

Louie CALLS. He and Ella dive immediately.

EXT. CELTIC WARRIOR DECK - DAY

In the distant fog, FLASHES from harpoon cannons precede
BLASTS (O.S.). Alarmed, Sarah and Anna hold hands.

SARAH

That ugly sound.

Faint lights precede more CANNON BLASTS. An even larger
EXPLOSION goes off nearby.

ANNA (CONT'D)

I feel so alone. In the despair and
starvation on shore no one cares
about the whales.

They both look with fear toward the horizon.

SARAH

I'll be back soon. I love the
orchestra and the school children,
but I want to be with you.

Yet another BLAST, but this one is louder and brighter.

INT. SEATTLE GYMNASIUM - DAY

Sarah plays her violin on a thundering HIP-HOP CONCERTO to an
AUDIENCE of excited children and their parents.

BIJAN ABBASSI (40s), an amused, distinguished Iranian in a
vintage jacket, conducts.

The ORCHESTRA is a melange of classical, hip-hop, and jazz
artists. Drum machines and synthesizers add beats, ambience
and intermittent WHALE SONGS. Engineers mix the cacophony.

Sarah points at the children.

CHILDREN
Blue whale!

Sarah laughs, and gives a 'thumbs up' between notes. She builds to a finale with a SPERM WHALE WHUP embedded.

CHILDREN (CONT'D)
Sperm whale! Whup! Whup! Whup!

Sarah does a silly, bouncy dance, then bows. Everyone laughs.

SARAH
You're wonderful! Make music! Come back soon!

Adults wave from food stations at the back of the gym.

SARAH (CONT'D)
Wait! Get food and gear before you go! And take some home for your families!

The children crowd the tables of food and clothing, then exit laughing and chattering as Sarah waves goodbye.

SARAH (CONT'D)
Get on the right bus! Be safe.

One departing CHILD makes a WHALE CALL, and Sarah reflexively turns toward it.

Orchestra members interrupt her reverie to congratulate her as they depart. Bijan, clearly pleased, gives Sarah a hug.

BIJAN
Stop adding musicians. I love their music, but we have no place to put them. Where is my son?

NASRIN ABBASSI (40), boldly dressed and carrying a viola, roughhouses with FARHAD ABBASSI (5), who's hiding behind her.

Farhad tackles Sarah around the legs as she embraces Nasrin. Sarah tickles him in response.

NASRIN
Let's freshen you up. It's interview time.

BIJAN
Dazzle them. We need more money for your charities.

SARAH

Our charities. I see what you both do. I need to talk with you.

BIJAN

Of course, but first let me feed this savage.

EXT. DOWNTOWN SEATTLE STREET - NIGHT

A small crowd SCUFFLES near a Red Cross food distribution truck on a dreary street. FIVE GUARDS push them back.

A military truck pulls up in front of an office building with KYTE, the call letters, flickering.

Sarah exits the truck carrying her violin case. A guard cautiously steps out of the building to hold the door. A loud SCREECH of BRAKES causes Sarah to startle.

INT. KYTE TELEVISION STUDIO - NIGHT

Sarah enters the studio, sets down her violin case, and immediately is greeted by a SOUND ENGINEER who fusses with her to prepare for her interview.

VIDEO ONE, plays on a large monitor near Sarah. A disaster compilation of floods, fires, wars, hurricanes, and lines of starving people. Sarah watches the video and frowns.

LOIS (45), a world-weary anchorwoman, signals to switch to VIDEO TWO. A charming ANIMATION pops on the monitor.

The silly ANIMATION is synchronized with a VOICE OVER

HIGH SCHOOL NARRATOR (V.O.)

Yes, that spray is whale poop and pee! Whales poop iron, phosphorus, and nitrogen to promote the growth of phytoplankton's photosynthesis. This accounts for fifty per cent of our oxygen. You heard right, sea slugs! Half our oxygen! Then krill eat phytoplankton, and baleen whales eat krill, fish eat fish, and toothed whales eat fish and on and on it recycles.

The sound engineer finishes with Sarah and exits, leaving her in place for her interview.

HIGH SCHOOL NARRATOR (V.O.)
Whales also capture an amazing
amount of carbon during their long
lives before dying and settling to
the bottom of the sea.

Whales with superhero capes swim across the screen and bow.

HIGH SCHOOL NARRATOR (V.O.)
That's right. Superheroes! Would
life on Earth be possible without
whales? We declare - not possible!

Sarah, Lois and her staff laugh. Lois gestures to start VIDEO
NUMBER THREE.

VIDEO THREE PLAYS. Anna in a Zodiac blocks a whaling ship
from harpooning a pod of whales, then zig-zags to avoid
powerful streams of water. The whales dive and Anna retreats.
A larger-than-life Anna stares resolutely at the camera.

Sarah appears conflicted by the video.

VIDEO THREE continues. Sarah's mom, Sofia, receives a
standing ovation at the United Nations. The video switches to
Sarah mesmerizing an audience at a recent concert.

Lois gestures to the engineer. VIDEO THREE is paused. The
CAMERA LIGHTS focus on Lois, then also Sarah.

LOIS
We're honored to welcome back Sarah
Garcia, violin soloist for the
Seattle Symphony. That was Sarah's
sister, Anna, risking her life to
save whales, and Sarah's mom, Sofia
Garcia, renowned environmentalist.
Quite the family.

(to Sarah)
Your mom and the Indian Ambassador
to the United Nations will be at
your concert tomorrow.

SARAH
Yes. I can't wait to see them.

LOIS
My daughter and I will be there.
Please let our audience hear some
of your new music.

A RECORDED, pounding accompaniment THUMPS in the background.
Sarah lifts her violin, smiles, then unleashes primal joy.

EXT. LOS ANGELES PORT - NIGHT

TWENTY MEN and WOMEN in dark green uniforms unload containers labeled 'whale meat' from factory ships onto refrigerated trucks labeled 'Torok Global.' Another TWENTY GUARDS patrol in grey uniforms.

CHARLES FOSTER (50s) walks through the site. Bespoke suit. Well-cut steel grey hair. Rolex. Power.

LARRY GOODMAY (30s), a keen sentinel in grey, and SUPERVISOR NOLAN (50s), gruff in a dark green uniform, accompany Foster. Nolan answers his phone, listens, then shuts it off.

SUPERVISOR NOLAN

The deliveries were off by thirty percent. That's why you were called up from Sudan. Very impressive. How did you end that war?

FOSTER

Simple really. We provided lethal weapons to both sides, then sat back and watched them bludgeon each other to death. The rest was easy.

SUPERVISOR NOLAN

The Morgan Brothers are now partnered with Anna Garcia. They've bombed six of our ships. They're your only opposition.

FOSTER

Not for long.

SUPERVISOR NOLAN

How's that?

FOSTER

They're in Long Beach. Refueling. My team's already there.

SUPERVISOR NOLAN

I see we've upped the ante.

The supervisor resumes his work. Foster checks his phone.

EXT. LONG BEACH DOCK - DAY

TEN SAILORS, a diverse group of men and women, prepare The Celtic Warrior, the research ship, for launch.

INT. CELTIC WARRIOR WHEELHOUSE - DAY

Anna passionately plays her flute in accompaniment to a beautiful violin RECORDING. Very moved, she stops playing moments before Joe enters.

ANNA
She calls this 'Anna's Tune.'

JOE
Bobby's back.

EXT. LONG BEACH DOCK - DAY

BARBARA (30), a striking, athletic Hawaiian, romantically strolls with MAKI (30), a nerdy Hawaiian with thick glasses. The two lovers sway in unison to a song they're both humming. Barbara bumps Maka until he responds with a kiss.

BOBBY MORGAN (20), a carefree charmer, approaches carrying his duffel bag.

BOBBY
Hey, get a room!

The three friends slam together in a joyful group hug.

EXT. UPPER DECK CELTIC WARRIOR - DAY

Joe, Bobby's brother, spots Bobby from the upper deck.

JOE
Hey, Bro!

A SERIES OF MAJOR EXPLOSIONS suddenly rocks the ship.

Joe disappears in the carnage and fire.

BOBBY
Joe!

Bobby, Maka, and Barbara race toward the burning ship. More EXPLOSIONS. Crew members jump off the bridge on fire.

EXT. LOWER DECK CELTIC WARRIOR - DAY

Bobby and Maka scramble onboard, surrounded by flames. Walls and ceilings collapse around them. Maka pushes his way through a door and disappears.

Bobby makes his way up a cluttered, smoke-filled staircase.

EXT. UPPER DECK CELTIC WARRIOR - DAY

Bobby reaches the top of the staircase as a sailor bursts through a door in flames. He vanishes in the carnage.

Joe struggles to free himself from a crumpled wall. Bobby can't reach him. Anna emerges from the interior.

ANNA

Joe!

Anna grabs a buoy for cover, then hurtles into the fire. She pulls Joe free, and struggles toward safety just as the side of the ship collapses, crushing both of them.

Bobby leaps to their side. The deck disintegrates, killing Joe and Anna. Bobby falls to the lower deck.

EXT. LOWER DECK CELTIC WARRIOR - DAY

Maka fights his way through the fiery rubble toward Bobby. A beam breaks above him and smashes him, gouging open his forehead. Blood fills his eyes as he staggers.

Maka blindly drags Bobby from the rubble, struggles to the side of the ship, then jumps, just as the ship EXPLODES.

INT. SEATTLE GYMNASIUM - NIGHT

The ORCHESTRA plays Sarah's thumping, hip-hop concerto, with Sarah up front, rocking to save the Free World. The spotlighted red streaks in her hair complement Sarah's dazzling performance.

Sarah weaves an extraordinary movement that builds to a triumphant, brain-pounding finale.

AMBASSADOR AMARA DEVI (50s) and SOFIA GARCIA (50s), leap to their feet chanting, "Sarah! Sarah!"

Beaming, Sarah locates her mom in the audience, and blows her a kiss.

Bijan, Sarah and the orchestra take several deep bows, then joyfully sweep toward a curtain off to the side.

Nasrin awaits Sarah with an anguished expression.

SARAH

What...?

NASRIN

It's Anna. Sweetheart, the Celtic
Warrior was bombed, went down.
We've lost her.

SARAH

Anna?

NASRIN

I'm so sorry.

Nasrin sympathetically embraces Sarah, who drops her violin
to the floor, then collapses into Nasrin's arms. Bijan,
ecstatic, bounds behind the curtain.

BIJAN

Sarah, the Ambassador and your mom
will be in the lounge. I told them
you'd be right out.

Nasrin shakes her head with a "not now" expression. Confused,
Bijan observes the women with growing concern. He picks up
Sarah's violin, and studies it for damage.

EXT. SEATTLE URN GARDEN - DAY

Sarah, Sofia, Bijan, and Nasrin huddle from the pouring rain
under a canopy in the lovely garden. Sofia carries the urn.

Sarah's hood falls backward to reveal that the red streaks in
her hacked, disheveled hair have been removed.

Nasrin dramatically recites Sea Fever, by John Masefield.

NASRIN

"I must go down to the seas again,
for the call of the running tide,
Is a wild call and a clear call
that may not be denied."

Sarah kisses the urn. Sofia places it into it's final resting
place, then collapses sobbing on Sarah's shoulder.

NASRIN

"And all I ask is a merry yarn from
a laughing fellow-rover,
And quiet sleep and a sweet dream
when the long trick's over."

Sarah kisses her mother on the forehead, and envelopes her.

She stares in anguish at the urn. Rain pelts Sarah's face as
a FLASHBACK BEGINS.

EXT. GULF OF CALIFORNIA - DAY (FLASHBACK)

Ocean spray splashes YOUNG SARAH (6), with unruly orange hair, as she sails with YOUNG ANNA (10) on their small sailboat. The waves discourage Sarah from playing her flute.

In the distance is the Osprey, a sleek sixty-foot white research ship with a blue hull. SOFIA (in her 30s), and Sarah's DAD (30s), bearded with guitar, wave at them.

Accented WIND, WAVE, MOTOR and WHALE CALLS emerge from the panoply of natural sounds to convey Sarah's auditory sensitivity. She revels in this life.

Anna steers their boat directly at a small pod of GREY WHALES. Sarah expresses surprise, then anticipation.

As they approach the whales, one CALLS OUT, and swims directly at the sailboat.

Sarah and Anna both show momentary alarm, but at the last second the whale dives under their boat, then gently lifts it as it passes under. The whale is so large it takes forever to clear the boat.

Anna and Sarah rush to the side, lean over and touch the tail flukes just as they are deluged by a wave. END OF FLASHBACK.

BACK TO SCENE

Tears and rain merge on Sarah's ravaged face as their friends depart like specters in the blurry background. Sarah supports her mother.

INT. SEATTLE GYMNASIUM - NIGHT

Sarah, carrying rain gear, circulates among random ORCHESTRA MEMBERS, all dressed in casual clothing and packing up.

Barbara enters in the wings. She waits for Sarah to move toward the door after the others exit.

BARBARA

Sarah, I'm Barbara. I worked with Anna. I'm so sorry for your loss.

SARAH

Barbara. Anna talked about you and Maka. What...?

BARBARA
I'm in Seattle for a ship, and to
see you.

SARAH
Why?

BARBARA
We need you.

Sarah looks baffled.

BARBARA (CONT'D)
The whales won't survive a year.
We're out of options.

Sarah shakes her head in bewilderment.

Barbara helps Sarah with her coat, and her backpack.

BARBARA (CONT'D)
I'm sorry, I'm so blunt. We have no
crew. We have no time. We're
leaving Tuesday.

SARAH
My sister just died. I'm all my
mother has. I can't.

BARBARA
Anna said you know more about
whales than anyone. The Navy won't
help us. No one will help us. All
of the whales will be killed.

Concerned, Barbara notices the stage crew of TWO MEN and TWO
WOMEN in black packing up lights and equipment.

BARBARA (CONT'D)
Are you going on tour?

Sarah looks with despair toward the crew.

SARAH
No. We're sheltering in Fort Lewis.
Last night was our final concert
for the season.

Barbara consoles her, then hands her a note.

BARBARA
My phone number. We're leaving
Tuesday.

Sarah looks overwhelmed, but puts it in her pocket.

EXT. SEATTLE GYMNASIUM - NIGHT

Sarah and Barbara emerge from the gymnasium in a downpour.
TWO GUARDS in grey shirts step out of the shadow and follow.

Sarah acknowledges them with a nod. Barbara looks surprised.

BARBARA

Your guards work for Torok, the
company that killed your sister.

SARAH

What?

BARBARA

Your guards. Torok. I overheard the
police after the bombing.

Sarah looks back shocked, then frightened.

SARAH

Bijan hired them to escort us after
two of our members were mugged.

BARBARA

Torok is international. Arms, food,
mercenaries, terror. Whatever you
need; they'll fulfill it. They love
this chaos.

THREE THUGS observe Sarah and Barbara from the shadows and
stalk them. One notices Sarah's guards and gestures.

They immediately fall back into the crowd.

EXT. SEATTLE STREET - NIGHT

Sarah and Barbara hurry down the desolate street of boarded-
up storefronts, including a coffee shop.

SARAH

Our coffee shop. Anna, the phenom,
in music and marine biology. I was
fresh at the Academy. Music.
Theater. Boys with goatees.

BARBARA

Anna told me about the humpback you
befriended on your visit.

SARAH

Louie.

BARBARA

He came back. Anna played your music. He responded. Maybe we can find him again.

Sarah seems pleased, but unswayed by the news. As they approach a soup line, she bursts into tears.

BARBARA (CONT'D)

Anna said you're the only person who'll know what to do. We have no time, no strategy, and the whalers want to kill us.

Sarah stares confused and bleary-eyed at Barbara.

SARAH

I'm not brave like Anna.

BARBARA

We'll be with you.

SARAH

I don't know you.

BARBARA

We love your idea to train the whales.

Barbara shakes Sarah's hand.

BARBARA (CONT'D)

You have my card. Tuesday.

Barbara ducks into a waiting car, and drives away.

Sarah glances back, but the guards are out of sight. Her umbrella falls to her side in the rain.

INT. A BLACK TRUCK - NIGHT

ERIC CLARK (30s), stern, military stock in a tweed cap, scrutinizes Sarah, standing drenched and disheveled on the street. He speaks into a phone.

CLARK

You got the picture?

(listens)

Who is she? Why are they interested in her?

BOBBY (CONT'D)
(listens)
Garcia's sister.
(listens)
A musician?

He scoffs and sets down the phone. He dismisses Sarah with a frown, then eases out into traffic to follow Barbara's car.

EXT. SEATTLE STREET - NIGHT

Sarah glances up as Clark's truck passes. She inadvertently notices him as his truck passes under a street light, and he glances over at the street.

INT. ELEGANT SEATTLE CONDO - NIGHT

Damp and unkempt, Sarah enters the glitzy party, carrying her violin case, and keeping her distance.

She winces at every CACKLE, SMACKING MOUTH and TINKLING CHAMPAGNE GLASS that passes her. Bijan approaches.

BIJAN
You can rejoin us whenever you're ready. You're part of our family.

SARAH
Thank you.

BIJAN
Everyone needs music, and we need sponsors.

Bijan disappears into the crowd.

The lights flicker in the room. The crowd buzzes more in annoyance than fear. Unconcerned, Sarah walks to the window.

The Seattle skyline appears magnificent from Sarah's fourth floor vantage point. Ships glitter in the distance.

She hears an ORCA CALL, puzzled, she looks for the source.

Farhad plays with a stuffed orca at her feet. She crouches down and responds with her own CLICKS and CALLS as her hand puppet orca and his orca swim together.

Bijan abruptly plucks Farhad from the floor. Farhad swims his doll over for one last kiss from Sarah's hand. At the last second he flips his orca away and makes a FART sound, then laughs as he's hauled away.

SARAH
You little stinker!

She chases Bijan and Farhad away, then admires the departing family as Nasrin joins them.

The lights flicker again, then go out. Moments later three armed guards push their way through the concerned crowd.

SHOTS ring out in the hallway. More guards emerge.

A CLAMOR arises on the street. Sarah moves to the window.

DOWN BELOW

SOLDIERS fire warning SHOTS to disperse a mob.

The lobby door burst open and security guards drag out three prisoners. A fourth is carried out.

The guards hurl the scraggly men into the gutter, then proceeded to pummel and kick them senseless.

SARAH (O.S.)
Torok!

A military truck pulls up to the curb, and the limp bodies are dumped into the back. Several of the guards climb in and the truck pulls away.

BACK TO SCENE

Sarah reaches for her phone.

SARAH
Mom, can I stay with you tonight at
the consulate? And can you send a
car?

EXT. OAKLAND HARBOR - DAY

A spectacular skyscraper rises on the coast.

AKIRA TANAKA (40s), a rugged Japanese-American captain, stands at the bow of a shuttle boat as it glides toward the port. He scowls and grips the railing.

TWO BUSINESSMEN edge away from him.

Five ramshackle and menacing ships from a Mad Max film tower out in the harbor. Harpoon guns scar the bow of each ship.

Akira critically appraises them, then frowns.

INT. TOROK GLOBAL CORPORATION OFFICE - DAY

Goodmay escorts Akira into a once magnificent underwater office, then exits. A fifteen-foot window frames the ocean. Unpacked boxes suggest transition.

Across the room a large, multi-layered hologram of the globe changes surface colors and patterns to update weather conditions. Ten tiny red ships indicate the limited breadth of a fleet. Five are clumped off the coast of Chile.

Akira studies the globe for a moment, then walks over to stand in front of an imposing desk near the window.

He bends to admire a model of a sleek fishing ship.

Foster enters the room and sizes-up Akira.

FOSTER
An efficient ship.

Akira glances out the window at the lifeless water.

AKIRA
Yes.

FOSTER
Japanese?

AKIRA
Yes. American.

Foster hands Akira a folder.

Akira opens it, and scans the contents.

FOSTER
Any reservations?

AKIRA
My grandparents survived the last war on whale meat.

FOSTER
This meat will feed the world's most powerful people. A good captain's hard to find. Do the job. You'll be rewarded.

Foster gestures to the hologram.

FOSTER (CONT'D)
Any opposition to our fleet -- deal
with it, or I will. Any questions?

AKIRA
What happened in Long Beach?

Foster looks disappointed by the question.

FOSTER
War.

Akira starts to ask a follow up question, but the PHONE
RINGS.

Akira frowns and strides from the room.

Foster waits until he's gone to answer.

FOSTER (CONT'D)
Yes.
(listens)
There'll be no problems.
(listens)
We're arming the ships.

Foster hangs up just as his TABLET VIBRATES. He pushes a
button and Eric Clark appears on screen.

FOSTER (CONT'D)
What?

CLARK
Everything's in order.

FOSTER
Good.

CLARK
Any word from my family?

FOSTER
My assistant doesn't have time for
your personal problems.

CLARK
Who was responsible for Long Beach?

FOSTER
They were a little overzealous.

CLARK
A 'little' overzealous?

FOSTER
Do we have a problem?

CLARK
No, but why the big deal about
whales? Aren't there other foods
for rich people to eat? I thought
whales were extinct.

FOSTER
The rich and powerful ask; we
provide. Do your job, stop asking
questions.

Annoyed, he slams his computer shut, then turns toward the
door as Goodmay enters the room.

FOSTER (CONT'D)
These people are too soft.
(reflects)
We need to finish this up. The
demand for whale meat is falling.

Goodmay expresses puzzlement.

FOSTER (CONT'D)
Corporate has stopped upgrading our
equipment. That's how we know.

GOODMAY
Your wife called. She said there's
no reservation for your family at
corporate headquarters.

Foster ferociously knocks the ship model to the floor with a
backhand.

FOSTER
There will be.

EXT. B.C. FERRY UPPER DECK - DAY

The ferry enters the depressed, Victoria, British Columbia
Harbor. The Empress Hotel looms in the distance.

Sarah and Sofia huddle outside in the light rain. Sarah
pushes back her hood, then pours her mom a cup of tea from a
large thermos.

SOFIA
Thank you.

Sofia points toward shore.

The Osprey research ship berths in unkempt obscurity on an isolated marina.

SOFIA (CONT'D)
Our first home. I wanted to see it
before I go back to New York.

Sofia reaches into her backpack, takes out Anna's flute and hands it to Sarah, whose eyes well up with tears.

Sarah and Sofia link arms.

SOFIA (CONT'D)
We were so happy doing research.
You and Anna were a blessing.

SARAH
It was the best childhood ever.
Until the world caved in.

SOFIA
We felt it coming. Did interviews.
Op-ed pieces. Lost research funds.
Then your Dad got sick.

SARAH
He always smelled like coffee and
buttered toast.

They both begin to cry.

SARAH
Anna was so brave.

Sofia turns to Sarah, her parental alarm antennae up.

SOFIA
Bijan said you have a nice place at
the Fort until the next tour.

Sarah hesitates a moment too long.

SOFIA (CONT'D)
But you haven't decided yet.

SARAH
No.

SOFIA
You and Anna grew up at sea. I
can't ask you to stay, but I don't
know how I ...!

Sofia gasps, then closes her eyes in despair as they embrace.

SOFIA (CONT'D)
When are they leaving?

SARAH
Tuesday.

SOFIA
(in Spanish)
Dear God!

EXT. FERRY DECK - NIGHT

Sarah, hood covering her head in the light drizzle, plays the saddest song ever on Anna's flute.

GREY WHALES SING in the distance.

SARAH
My oldest friends.

She lowers her hood, and wipes the tears from her eyes.

SARAH (CONT'D)
I hear you.
(deep sigh)
Your prayer.

INT. FERRY LOUNGE - NIGHT

Devastated, Sarah stands near the window in the empty lounge. She opens her laptop, then startles with pleasure.

SARAH
Anna!

ON SARAH'S COMPUTER SCREEN

Anna makes an unsteady video of herself on the deck of the Celtic Warrior, holding a laptop computer.

ANNA
Sarah, check this out!

Anna touches the screen and a NEWSCAST appears.

NEWSCAST

The NEWSCASTER (30s), a mop-haired jock, stands under blaring television lights on a beach.

NEWSCASTER

This is an amazing story, Tony. An orca near the Bay was about to be harpooned when two grey whales intervened.

A JITTERY VIDEO BEGINS that fills the laptop screen. TWO GREY WHALES cruise the surface near the coast.

NEWSCASTER (O.S.)

Greys and orcas used to be protected by law, but not anymore with the food shortages.

Three fishing boats approach the orca. The fishermen prepare handheld harpoon guns on the decks.

The TWO GREY WHALES swim into grainy view.

NEWSCASTER (O.S.)

Those are grey whales approaching. Normally orcas attack and eat grey whales. They are mortal enemies, but watch what the grey whales do.

The grey whales scream a frantic DIVE CALL.

The orca doesn't respond.

NEWSCASTER (O.S.)

The grey whales seem to be warning the orca to dive to safety.

The grey whales use a unique ALARM CALL, followed by the same DIVE CALL, and the orca responds immediately.

The grey whales and orcas all dive out of sight to safety.

NEWSCASTER (O.S.)

It works. They all dive.

The fishing boats circle in vain as the VIDEO ENDS.

THE NEWSCASTER once again fills the laptop screen.

NEWSCASTER

Now I've seen everything. Grey whales saving orcas. They hate each other. Amazing. The enemy of my enemy!

SARAH'S COMPUTER SCREEN

Anna comes back on the screen.

ANNA

You always said all whales share a language. We have two beat-up old ships, broken equipment, and total public indifference, but we will win, because we have you and Louie!

Anna blows Sarah a kiss.

ANNA (CONT'D)

Soon! Love you! Love you!

INT. FERRY LOUNGE - NIGHT

Stunned, Sarah pauses the video on her computer.

SARAH

They changed their call.

Sarah turns up the volume, and replays the greys' two calls.

She listens intently, then softly gasps at her "aha" moment.

Sarah finds Barbara's number in her pocket, phones, then waits for the message to finish.

SARAH (CONT'D)

Barbara, it's Sarah. Anna left us a path. I'm coming. Call me.

Sarah replays the beginning of the video.

ON THE COMPUTER SCREEN

Anna beams with excitement.

ANNA

Sarah, check this out!

BACK TO SCENE

Sarah freezes Anna's image on the screen, sighs, picks up her phone, and taps in a number. She takes a deep breath.

SARAH

Hi, Mom

INT. CAR - NIGHT

Driving down a dark harbor street the car stutters to a halt. Barbara slams her hand against the steering wheel.

SARAH

What...?

BARBARA

Fuel pump. Typical. Good thing I prepared. We're going to have to run for it.

Barbara takes a pistol out of her pack and opens the chamber. It's empty. She retrieves bullets from her pocket and efficiently loads the gun.

Sarah gives her a concerned look.

BARBARA

Fundraising's a bitch. Cover your head and stay low.

EXT. SEATTLE HARBOR STREET - NIGHT

Shadows with muffled VOICES move between buildings nearby as Sarah, with a backpack, and Barbara scurry down the street. Barbara keeps her hand in her pocket on the pistol.

Two National Guard trucks momentarily illuminate them as they pass. They quickly duck down a side street. Too late.

FOUR PREDATORS in hoodies mark them, whistle, and follow.

Sarah and Barbara scramble onto a wider harbor street lit only by the ships along the dock, then look back nervously for their pursuers.

The predators emerge a block behind them and whistle.

PREDATOR ONE

Stop them!

BARBARA

Run!

A second GANG OF FOUR emerges to block their forward progress.

Barbara coolly pulls out her pistol and FIRES into the air above them.

The gang members duck, but continue pursuit. She FIRES again.

EXT. SEATTLE HARBOR STREET - NIGHT

THREE MALES, and TWO FEMALE SAILORS, diverse, social misfits, observe the confrontation from the end of the street.

Eric Clark notes his group's professional, calm preparation as he readies his own rifle for action.

At the sound of PISTOL FIRE the group all turn to Bobby, now an intense, scarred captain.

Bobby gestures to his crew and they all advanced on the run - SHOOTING in the air.

Startled, most of the predators retreat in panic. A few return fire as they flee.

BARBARA

Thanks for stopping by, Bobby.

BOBBY

My pleasure.

Bobby reaches out his hand to Sarah. He has several visible scars on his forehead.

BOBBY

Bobby Morgan. I'm very sorry about your sister. Thank you for joining us.

SARAH

Morgan? Your brother was Joe?

BOBBY

Yes.

SARAH

I'm so sorry.

Sarah takes his hand, then impulsively hugs him. He quickly extracts himself - to her surprise.

BOBBY

Welcome aboard.

BARBARA

(nods)

Who's that?

BOBBY

Eric Clark. Former Seal. Says he knew Anna.

Bobby and the other sailors move toward The Southern Star, a battered old relic of a minesweeper.

Sailors carry food, rifles, ammunition, and other supplies.

Clark appears surprised by Sarah's arrival. He carefully removes a large, heavy backpack from his truck, and holds it at his side.

Sarah stares at Clark, as if trying to place him.

With a slight strain, Clark promptly swings his backpack up onto his back.

Sarah notices his effort with the pack. She shakes his hand.

SARAH

Sarah Garcia. You look familiar.

CLARK

Eric Clark. Maybe my picture. I met Anna in Seattle. She was amazing.

SARAH

She was. Where in Seattle?

BOBBY

Prepare to launch!

Clark preemptively excuses himself.

Bobby calls to Sarah from the ramp.

BOBBY

I hear you're quite the pilot.
Come up once you've settled.

SARAH

(to Barbara)
Where to?

BARBARA

Chile. Let's find Louie.

SARAH

Good.

Barbara walks onboard.

Sarah surveys the worn-out ship, and fear strikes.

SARAH

What have I done?

INT. THE SOUTHERN STAR PILOTHOUSE - NIGHT

Bobby eases the ship out of the harbor. He startles when the door bangs open.

Maka, deeply scarred and irritable, enters.

BOBBY
Have the headaches stopped?

MAKA
(difficult speaking)
No. I can't....

BOBBY
Just take it easy, Maka.

EXT. LOWER DECK - NIGHT

Sarah observes the receding Seattle skyline with a sigh. She turns and apprehensively stares out at the black sea.

MINKE WHALE POV - UNDERWATER - NIGHT

In contrast to the dim surface, Minke world pulses with energy. Colors vary slightly from humpback.

The Southern Star CLATTERS as it passes overhead.

The minke CALLS, then rises toward the surface.

EXT. SEATTLE HARBOR - NIGHT

The minke whale breaks the surface. Seattle flickers in the distance. The minke slowly turns away from the shore.

The Southern Star sails out of the harbor ahead of the whale.

The minke follows the ship, then dives.

MINKE WHALE POV - UNDERWATER - NIGHT

The minke reenters the radiated underwater world and CALLS. In deeper waters, a minke whale repeats the CALL.

EXT. PUGET SOUND - NIGHT

The Southern Star appears insignificant sailing out onto the immense, dark sea.

INT. CLARK'S SMALL ROOM - NIGHT

Clark speaks on a satellite phone. An array of bombs and gear spread out before him on the bed. He quickly covers the gear at a SOUND in the hall.

CLARK

They're better trained than I expected, and Bobby Morgan is here. Apparently he survived.

(listens)

I don't know.

(listens)

Ten days? I don't think...

(listens, then frowns)

Loud and clear.

Clark clicks off the phone in a huff. He throws back the blanket, and sorts his gear.

INT. SARAH'S CABIN - DAY

Sarah awakens and stretches. A small beam of light from an opening in the curtains dances on her exposed feet.

Amused, she wriggles her toes, then leaps from her bed, and runs out the door in her nightshirt.

EXT. THE GREAT OCEAN - DAY

Sunlight and color explode as she steps on deck.

Sarah joyfully inhales as she scans the horizon. Elation, sadness, then fear vie for her expression.

INT. SHIP LABORATORY - NIGHT

Colorful wave patterns dance on monitors to the strange AQUATIC and WHALE SOUNDS filling the room.

Sarah duplicates sounds on her violin.

Barbara enters the dark room, dazzled by the lights. Sarah turns down the volume.

BARBARA

Whale disco classics from the Garcia vault. Amazing.

SARAH

They've done pretty well with their
big brains for a few million years.

BARBARA

Mating. Food-getting. Locating
other whales in an endless ocean.
Survival. Memory. Anything else?

SARAH

I suspect profound communication -
in ways we can't imagine. And
they're all musicians.

Sarah points to a monitor with only a red spectrum.

SARAH (CONT'D)

This is what humans hear.

Sarah CLICKS. Many colors dance on the monitor.

SARAH (CONT'D)

This is just part of what a
humpback hears. Anna's AI program
is incredible. Watch.

The grey whale ALARM CALL plays on a separate monitor and
shows as a spectrogram.

SARAH (CONT'D)

This is the universal grey whale
call that saved the orca. It says,
"Alarm!"

Sarah plays the grey whale DIVE message on the monitor.

SARAH

And this is the grey whales',
'Dive!'

Sarah repeats the grey whale ALARM followed by an AI
generated humpback ALARM.

SARAH (CONT'D)

If the grey whale alarm doesn't
work on a species maybe this AI
generated alarm will. This alarm is
for humpbacks.

(clicks)

And this is the AI generated
humpback dive call.

Sarah plays the AI generate humpback dive call.

BARBARA
Can we communicate 'alarm,' and
'dive' to every species?

SARAH
Hopefully.

Maka bursts into the room.

Barbara appears solicitous toward him, but he doesn't pay attention to her.

BARBARA
Maka, this is Sarah.

MAKA
Violin.

SARAH
Hi, Maka. Yes. Did Anna play my
music for you?

MAKA
Flute.

SARAH
And played her flute. Do you play?

MAKA
Guitar. Fire.

SARAH
I have her flute. Would you like to
play it?

He nods excitedly.

Sarah rummages through her pack, locates the flute, and hands it to Maka, who rushes from the room.

Barbara touches Sarah's arm in gratitude, and exits.

Sarah sifts through stacks, selects a flash card, then inserts it into her computer.

A LARGE MONITOR

plays a video of a small Japanese whaling boat skirmishing with FOUR ORCA from the shaky vantage point of a second boat.

One orca makes the DIVE CALL, and the other three disappear immediately.

SARAH (O.S.)

Dive.

The boat pursues the orca remaining on the surface.

The orca screams a shrill, staccato ATTACK CALL.

The three orcas suddenly reemerge, repeat the ATTACK CALL, they rush toward the boat.

Before colliding, they dive in unison under the boat, creating a sinkhole.

The boat capsizes to the SCREAMS of the JAPANESE CAMERAMAN. The MONITOR GOES BLACK.

BACK TO SCENE

Stunned, Sarah ponders the evidence.

SARAH

Attack.

Sarah closes the porthole with a CLUNK.

LOUIE'S HUMPBACK POV - UNDERWATER - NIGHT

Louie swims just under the Southern Star. The light from the lab porthole is visible.

The orca ATTACK CALL fades as the porthole CLUNKS SHUT above.

Louie has good night vision. He GRUNTS, then descends to join Ella and their new baby.

Ella rolls over and over to amuse him.

The baby successfully imitates her. Everyone CHIRPS and GRUNTS.

Louie rolls, then they all pack together and happily CHAT.

INT. GALLEY - DAY

Barbara and Bobby finish serving lunch to the somber CREW. Most take their food with minimal interaction and exit.

KATIE SINGH (20s), a timid engineer, observes the proceedings off to herself.

Sarah tunes her violin on a bench near Maka, who's trying out notes on his new flute.

Sarah plays a melodic passage. She looks over at Maka. No response.

She frowns, then changes the score.

Sarah replays the passage, adding significant dissonance and long, deep notes reminiscent of a whale song.

Maka makes a subtle, positive facial response.

Bobby and Barbara observe the collaboration with amusement.

BOBBY

What's the plan?

SARAH

There are three songs for Louie.
The first is a greeting I made for
him. 'Louie's Tune.'

Sarah sets down her violin, to Maka's displeasure.

SARAH (CONT'D)

The second is an alarm call. The
third is a call to action - 'dive!'

BOBBY

You'll start with the grey whales'
alarm and dive calls to see if
they're universal?

SARAH

That would be convenient, but
unlikely. If they don't work I'll
have AI humpback calls for backup.

BOBBY

You assume Louie will understand
what you're doing, then teach other
whales?

SARAH

Yes. Big brain. Lives in a world of
sounds. He'll get it.

Bobby looks skeptical.

SARAH (CONT'D)

He is way beyond us. I feel it in
his music.

BOBBY

So in the future AI will allow us
to converse with all whales?

SARAH

In our blunt human manner. We've
made the first step.

Sarah looks around the room for comments.

SARAH (CONT'D)

We'll use recordings and underwater
speakers. First, Barbara and I will
dive and introduce ourselves to
Louie and his family.

BOBBY

Katie.

Surprised, Katie timidly looks up from her computer.

BOBBY (CONT'D)

Can you rig underwater speakers to
the Zodiacs?

KATIE

Yes.

SARAH

Good.

BOBBY

We'll stay further out from the
whalers. It'll be safer.

SARAH

One other thing. Some whales have
an attack call.

BOBBY

What?

SARAH

In Japan, orcas called to each
other before they attacked a boat.

BOBBY

A large metal ship?

SARAH

No. But the principle is
interesting. They made an attack
call, packed together, dove under
the hull, and created a sinkhole.

Sarah demonstrates with her hands.

SARAH (CONT'D)
Buoyancy held the ship up, gravity
pulled the ship down.

Sarah waits for a response, then pushes on.

SARAH (CONT'D)
That caused immense...

KATIE
...torque on the hull! It
collapsed.

SARAH
Yes.

BOBBY
The science sounds sketchy.

SARAH
It was well received in the music
academy.

Even Bobby laughs.

SARAH (CONT'D)
Seriously, who knows more about the
behavior of large objects in water
than dolphins or whales?

BOBBY
Can you teach them in a week?

Katie stands and prepares to leave.

SARAH
Would you give me a tour of your
equipment?

Katie nods, and they leave together. Bobby immediately turns
to Barbara.

BOBBY
Get the team ready.

BARBARA
You don't think her idea will work?

BOBBY
No.

EXT. SOUTHERN STAR DECK - DAY

Sarah, now suntanned, plays Louie's Tune on her violin as Barbara watches the coast of Chile with binoculars.

Louie, Ella, and their baby spout on the horizon. Louie SNORTS as they swim closer.

BARBARA

They found us. Look. The baby has Louie's marking. How about, 'Bix?'

SARAH

Nice. I'm glad Louie is staying with them.

Sarah responds with a jaunty tune.

Louie CALLS, then they all dive.

BARBARA

This is one of the few places in the world with any krill or small fish the humpbacks will eat. The whalers will be here soon.

SARAH

Let's try out the recordings.

Barbara gestures up to the pilothouse they want to dive.

Bobby, in the pilothouse, slides open a window, and gives a 'thumbs up' to her query.

LOUIE'S HUMPBACK POV - UNDERWATER - DAY

Louie, Ella and Bix glide with two other humpbacks.

The grey surface shimmers far above the five whales.

A RIOT OF SOUNDS, SHAPES and RADIATIONS draws attention to a school of small fish, feeding in surges above the whales.

Louie CALLS to the other whales, then swims upward toward the fish, releasing billions of bubbles. Ella and Bix follow him.

The other two humpbacks spread out and release their own bubbles.

The fish pack together into an enormous ball as the bubbles rise to form a net around them.

The five whales open their mouths, then swoop upward with a ferocious rush through the center of the circle, swallowing many fish.

EXT. THE OCEAN SURFACE - DAY

The five whales simultaneously burst up through the bubble circle, close their mouths, then CRASH back into the water.

LOUIE'S HUMPBACK POV - UNDERWATER - DAY

Louie, Ella and Bix level off at a depth of fifty feet while the other two humpbacks swim off.

Two small, almost insignificant, BLIP sounds and vibrating shapes distinguish themselves from the pulsing environment. This is the first whale contact with humans from a whale's perspective.

Sarah and Barbara come into view in their wetsuits and scuba gear with headphones, facing away from the whales.

Louie and Ella make CALLS and RESPONSES.

Sarah and Barbara react to the calls, and turn to face the whales on their approach. Sarah wears a waterproof computer with a small speaker on the front of her suit.

Sarah punches a button, and her program greets the whales with a short, memorable tune (LOUIE'S TUNE). Barbara videos the encounter with a small handheld camera.

Louie responds with a SONG that incorporates elements of his tune as he turns gracefully onto his side, and raises his flipper to clear Sarah.

Sarah touches his fin. Louie PURRS in response as he passes, then turns back.

Bix comes next. He makes excited little SNORTS as he passes.

Sarah pushes a button, and replays his snorts.

Ella GRUNTS a greeting, then joins Louie and Bix.

All three whales swim back toward Sarah and Barbara. Close, but not too close.

Sarah plays the GREY ALARM, then she plays the GREY DIVE CALL.

Immediately she and Barbara both dive twenty feet. No response.

Sarah plays the AI HUMPBACK ALARM then AI HUMPBACK DIVE calls. She and Barbara dive again.

Louie CHATTERS to the others, then he sings a similar ALARM, followed by a DIVE CALL, not the AI versions, but recognizable. He dives, followed by Ella and Bix.

Sarah tapes his DIVE CALL, and now replays it. Barbara and Sarah dive again.

Louie repeats the DIVE CALL, then he dives, with Ella and Bix following.

All of the whales CHATTER with a multitude of excited calls, snorts, and grunts.

A sperm whale WHUP sounds in the distance. Sarah plays the ALARM, then immediately follows with a sperm whale DIVE CALL.

She and Barbara dive twenty feet, Barbara still filming.

Louie and his family seem wildly animated by this notion, and CHATTER away for a goodly while.

Then they all dive!

Sarah responds with LOUIE'S TUNE as she and Barbara slowly swim upward.

All three whales LOUDLY VOCALIZE as they swim away.

Louie turns back for one last look. Sarah and Barbara become two faint BLIPS of LIGHT and SOUND in the distance.

INT. SHIP LABORATORY - NIGHT

Sarah plays Katie the interaction with Louie and his family.

KATIE
Unbelievable.

Sarah opens a second file.

SARAH
Now listen to what Anna recorded
with Louie.

Sarah plays a recording, and points to the screen.

SARAH

My violin created a frequency that Louie mimicked, but then he added an echo signature.

She shows where it diverged.

SARAH

It's like he's asking a question or commenting. When Anna made slight modifications, he responded with a third recording.

Sarah pulls up a new file. The speakers emit an ethereal, complex series of moans and clicks that rise and fall in pitch. It is beautiful and alien.

SARAH

He wants to converse, but he's way beyond us.

KATIE

I'll work on this.

Katie prepares to leave.

SARAH

Stop by the galley in a while. I'm attempting my first pie. I know you'll be sympathetic.

KATIE

I'll make tea. My Mom has tried to add to my repertoire, but I've failed at Indian cuisine, and in her mind, subsequent opportunities for courtship.

Katie exits, and Sarah walks to the window. A storm rages outside, buffeting the ship.

She dims several lights, and prepares to leave. A dreamy smile crosses her face, and she begins to sing Solamente Una Vez, a beautiful Mexican ballad, by Agustin Lara.

As she sings she slowly dances and sways in a circle - very sensual and graceful. Lovely.

SARAH

(sings in Spanish)

Solamente una vez, Ame en la vida;
Solamente una vez, Y nada mas;

SARAH (CONT'D)

Una vez, nada mas,
En mi huerto
brillo la esperanza;
La esperanza que alumbra el camino
De mi soledad.

INT. HALLWAY - NIGHT

Clark, wearing his cap and carrying his large bag, checks the time on his watch, hears a NOISE, then ducks into a storage room.

Barbara passes the room.

Clark steps out only to be startled by Sarah, emerging from the galley, juggling a half-eaten pie and a thermos.

She humorously thrusts it towards him.

SARAH

Pie?

He awkwardly shifts the heavy bag to his left hand so he can gesture.

CLARK

No, thanks.

He quickly ducks into his room.

Sarah notes his furtive behavior with the bag, but immediately concerns herself with primping for the pie reveal.

INT. SOUTHERN STAR PILOTHOUSE - NIGHT

Sarah stumbles into the room. Maka bolts to an upright position. Bobby's at the wheel in a baseball cap.

She shows Maka the pie before setting it down on the table.

SARAH

I'm sorry I woke you, Maka.

BOBBY

Just what we need. Take over.

Sarah promptly takes the helm.

Bobby cuts the pie, then hands a piece to Maka on a napkin.

Maka promptly bolts his piece, then lies down again.

Bobby offers one to Sarah, who shakes her head, "no."

SARAH

Barbara, Katie, and I ate the other half.

BOBBY

Barbara showed me the video of Louie's dive class. Incredible.

SARAH

It took Louie two minutes to get it.

Sarah points toward a gauge as if to ask a question.

Bobby shrugs as if to say, "don't worry," then pours himself some tea, and watches Sarah at the wheel.

SARAH

Have you been a captain long?

BOBBY

Not long. My brother taught me. We fought so much I took a break to work on the railroad. I was just thinking about it.

Bobby has a wistful smile.

SARAH

Adventure and romance?

BOBBY

Yep. We'd be out in the middle of nowhere in the night, and she'd call me on the radio.

Bobby imitates the voice of a sexy dispatcher.

BOBBY (CONT'D)

"This is the dispatcher calling
Engine 442.
(silly)
Hello, Bobby!"

Sarah snorts, which further inspires Bobby.

BOBBY (CONT'D)

Brakemen on the other trains would click their radios or sigh to tease me. "Oh, Bobby!"

Sarah and Bobby both laugh.

SARAH
Why did you leave?

She steps aside as he retakes the wheel, and they brush each other in passing. She shivers at the touch.

BOBBY
The war. I didn't want to haul
missiles and troops. Then
everything fell apart.

SARAH
I'm sorry.

Bobby reaches back and covers Maka.

Sarah's breath quickens as she watches Bobby.

Out the window a faint whaling ship LIGHT FLICKERS on the black ocean, but goes unnoticed.

INT. WHALING SHIP #1 PILOTHOUSE - NIGHT

At the helm FIRST MATE #1(20s), slight and eager to serve, gestures to the horizon.

FIRST MATE #1
We found the Southern Star, Sir.

Akira glances up from his charts. He looks out the window and registers subtle satisfaction.

The Southern Star lights become briefly visible in the distance.

AKIRA
Keep a close watch for Clark.

INT. SOUTHERN STAR PILOTHOUSE - NIGHT

Bobby leans forward. He takes off his cap to press his face against the window.

Whaling ship #1 now becomes visible in the distance.

BOBBY
Are they tracking us? They never
get this close at night.

Bobby places his cap on the console.

Sarah watches his gesture, then jolts in recognition.

BOBBY (CONT'D)

What?

SARAH

Clark! His cap! My Dad had a tweed cap. I've seen him before. He had a bag, and was nervous.

Sarah grabs one of the radios, and bolts from the room.

Maka stirs at the commotion.

INT. SOUTHERN STAR HALLWAY - NIGHT

Barbara emerges from the galley just as Sarah enters the hallway.

A RUSTLE (O.S.) comes from the engine room. Barbara looks confused.

Sarah silences Barbara with a gesture. Sarah turns off the hall light and her radio.

She opens the engine room door a crack.

INT. ENGINE ROOM - NIGHT

Clark kneels on the floor. A flashlight on the table illuminates his bag of plastic explosives.

He prepares a bomb near the motor.

INT. SOUTHERN STAR HALLWAY - NIGHT

Sarah backs away from the door stunned.

SARAH

(whispers)

Clark. Bomb. Get Bobby.

Barbara rushes for the stairs.

Sarah hesitates a moment, sets down the radio, grits her teeth, then reaches for the door.

INT. ENGINE ROOM - NIGHT

Sarah silently crawls into the engine room.

She knocks Clark's flashlight on the floor.

While he's distracted, she grabs the bag of explosives, kicks the table over on top of him, then scrambles for the door in the dark.

Rattled, Clark struggles to reset the bomb, then leaps over the table.

He dives for her legs and trips her.

She kicks his hand away, then crawls through the door.

INT. THE HALLWAY - NIGHT

Sarah struggles to her feet with the bag of explosives.

Clark crashes through the door just as the BOMB DETONATES.

The CONCUSSIVE BLAST hurls shards through the door that pierce his leg.

Thrown to the floor, but unhurt, Sarah scrambles to get away.

Clark yanks several shards out of his bloody leg and side. He painfully rises, then limps after her.

Barbara and Bobby arrive at the far end of the hallway.

Bobby rips a fire extinguisher off the wall, throws it to Barbara, then rushes to help Sarah.

EXT. THE SOUTHERN STAR DECK - NIGHT

Sarah bursts onto the deck, and lifts the bag to toss it overboard.

Clark tackles her from behind. The bag falls to the deck.

He pushes Sarah aside, and turns for the bag just as Maka, from out of nowhere, slams into him.

They ferociously assault one another.

Maka is no match for Clark's superior martial arts training. With several powerful blows, Clark knocks Maka down and out.

Sarah grabs the bag.

Clark dives to stop her, but she tosses it overboard just as Bobby arrives.

Clark grabs Sarah in a stranglehold, and pulls out a pistol.

Bobby freezes.

CLARK
Lower a Zodiac!

Bobby immediately complies and lowers a Zodiac, an inflatable rubber boat.

Clark backs up to the railing.

CLARK (CONT'D)
Go home, before it's too late.

Bobby raises his hand to halt.

Clark points the pistol at Bobby.

BOBBY
Too late?
Clark pushes Sarah towards him.

CLARK
One week, they'll crush you.

Clark quickly goes over the side.

Bobby and Sarah rush to the railing. A BULLET fired over their heads dissuades them from looking again.

The Zodiac races toward the whaling ship in the distance.

Bobby, Sarah, and Maka watch it go as TOM WHITE (30), slender and bearded, arrives on deck.

TOM
The fire's out. Severe damage, but
reparable.

BOBBY
(to Sarah)
Thanks to you.
(to Tom)
Take the ship apart. We have one
week.

Bobby looks at Sarah with respect.

BOBBY
You Garcia women are fierce.

He enters the cabin.

Sarah seems surprised, then pleased with the praise.

She flexes her arms, then growls in a silly manner reminiscent of the Cowardly Lion, and gives a karate air kick.

INT. SARAH'S CABIN - DAY

Sarah speaks on SKYPE with Sofia, who's reclining in bed in New York City.

SARAH

Mom, the recording's work. Louie and his family responded and dove. I'll send you Barbara's video. It's incredible.

SOFIA

You're amazing! I wish I had good news for you. The UN Council's been in sessions. We'll get in as soon as we can. Keep sending videos and coordinates.

SARAH

Will do.

SOFIA

How are things otherwise?

SARAH

Uneventful. I like the crew. I baked my first pie. Not bad.

SOFIA

Sarah.

SARAH

One of the crew tried to set off a bomb.

Sofia springs up in bed, and adjusts her laptop.

SOFIA

(in Spanish)

Dear God!

SARAH

We discovered it in time, and threw the bombs overboard. He stole a Zodiac, and was picked up by the whalers.

SOFIA

Damage?

SARAH
Scary, but reparable.

SOFIA
Reparable?

SARAH
Yes. One went off prematurely,
damaged a wall, part of the engine.

SOFIA
They're on to you already.

SARAH
Yes.

SOFIA
I'm going to wake Amara.
(in Spanish)
Please be careful! I love you so
much!

SARAH
(in Spanish)
I love you too, Mama.

LOUIE'S HUMPBACK POV - UNDERWATER - DAY

Louie swims through a diverse group of FIFTEEN WHALES (blue whales, right whales, Sei whales, sperm whales, minke and humpbacks) in an enormous, cavern-like space.

He slows and greets them with the ALARM. They RESPOND with a wild variety of CALLS, creating a TEMPEST of radiations and sounds.

Louie sings the ALARM, followed by the HUMPBACK DIVE, then dives, as if to demonstrate.

The whales adjust their positions to observe Louie.

Louie repeats the ALARM and DIVE.

This time several humpback whales dive with him.

Several sperm whales approximate the ALARM, then what must be a SPERM WHALE DIVE CALL. They dive.

Louie blurts a very upbeat-sounding RESPONSE.

Community CHATTER ensues.

EXT. THE SOUTHERN STAR DECK - DAY

Barbara and Sarah coil gear, then laugh as a wave splashes them. Katie works in the background on drones.

MARY HERNANDEZ (30s), a large, boisterous mechanic, proficiently adjusts a metal brace and cables on a Zodiac.

She attaches small, underwater speakers to the cables, then attaches the cable to a computer in a frame.

Mary gives the 'thumbs up' sign to LISA REYNOLDS (40s), a taunt African-American nurse in braids, who wears a sleeveless blouse that accents her toned arms.

Lisa flips down her visor and welds.

Sarah checks out the speakers by playing DIVE RECORDINGS.

Katie slouches past with no particular mission. She slows when she realizes Sarah is observing her, amused for some reason.

SARAH

Katie, what does it all mean?

Katie ponders. She'll play.

KATIE

We are heroes. Great adventurers sailing into the unknown to rescue our beloved whales. I love us!

SARAH

Wow. You make me want to be a better person.

KATIE

I'm scared shitless. This morning I imagined my Mom reading my obituary at my funeral. I actually wanted to meet the person she was talking about.

SARAH

Was there a nice audience?

KATIE

No. Mostly older relatives.

BOBBY

(on the loudspeaker)
Sperm whale, starboard!

A sperm whale dives in the distance.

Sarah quickly lowers a hydrophone and a speaker into the water. She puts on headphones.

SPERM WHALE POV - UNDERWATER - DAY

The sperm whale descends. Images, sounds and radiations reflect fewer life forms the deeper he gets, but they are still significant. His vision, better than Louie's, remains good until great depth.

A GIANT SQUID rapidly approaches, a combination of dark vision and echolocation.

The sperm whale charges, and a SAVAGE STRUGGLE ensues.

The whale CRUNCHES the squid with one final bite.

The whale swims upward with a rush, carrying the squid hanging lifeless from his mouth.

The sperm whale levels off just below the surface.

EXT. THE SOUTHERN STAR DECK - DAY

Sarah plays the ALARM, followed by the AI sperm whale DIVE CALL.

The sperm whale repeats his CALL and dives.

Everyone cheers in surprise.

BARBARA

Louie's been here. Sarah, that's brilliant.

EXT. THE SOUTHERN STAR DECK - DAY

Lisa sets a brace in the second Zodiac.

LISA

We're ready.

Mary connects a computer, lowers a speaker, then plays right whale AI ALARM and DIVE CALLS.

Two right whales in the distance dive and disappear.

SARAH

I think the AI alarm works on most
whales. Universal alarm! Cool.

The women nod their approval.

Maka strides by on a mission.

BARBARA

We met on the big island. Working
on a research project together.
Brainy and cute with his little
glasses.

They all turn toward Maka with affection.

BARBARA (CONT'D)

One night on the beach, we were
kissing, and he put his hand on my
thigh. Oh my God!

They all laugh.

BOBBY

(on loud speaker)
Whalers!

Five whaling ships loom menacingly on the horizon.

Lisa, Mary, Tom and Barbara put on wetsuits.

Lisa and Mary prepare Zodiac #1 for launch. Tom White helps
Barbara with Zodiac #2.

Bobby angrily prowls the upper deck, glaring at the ships.

Sarah notes his ferocity.

THE FIVE WHALING SHIPS

spread out to attack. Whaling ship #1, the flagship, cruises
in the center. The other ships are smaller and faster.

All ships proceed toward distant, spouting whales.

EXT. THE SOUTHERN STAR DECK - DAY

The two Zodiacs from the Southern Star prepare to shove off.

Lisa and Mary, in a headset, climb into Zodiac #1 just as
whaling ship #5 in the distance BLASTS a harpoon cannon.

SARAH
Protect Louie.

Whaling ship #4 answers with their own HARPOON BLAST.
Barbara, in a headset, and Tom hustle onto Zodiac #2.
Both Zodiacs have small catapults on board, with metal nets.

SARAH
Stay out of range.

Both Zodiac crews dismiss her with waves.
Sailors lower both Zodiacs into the water, and they speed off
toward the whaling ships.

INT. WHALING SHIP #1 PILOTHOUSE - DAY

Akira scans the field in complete control. He speaks into the
phone.

AKIRA
Flank them. Hold your fire. Move
closer.

First Mate #1 points to the Zodiacs.

Akira makes a dismissive gesture, then calmly gives orders
into the phone.

AKIRA (CONT'D)
Spread out. Circle the whales.
Drive their boats out of the way.
Don't hurt them. Fire when ready.

EXT. THE OCEAN - DAY

Whaling ship #1 moves toward several whales.

Zodiac #1 plays the ALARM and a variety of different species'
DIVE CALLS underwater as it maneuvers at a safe distance.

EIGHT RIGHT WHALES emerge, but don't dive in response.

Mary switches to other ALARM and DIVE combinations.

Five whales immediately respond and dive.

Mary and Lisa #2 cheer just as whaling ship #1 turns, and
sails directly at them.

INT. WHALING SHIP #1 UPPER DECK - DAY

Akira points toward the cables on Zodiac #1, then speaks into his hand radio.

On the lower deck several snipers assume positions.

EXT. ZODIAC #1 - DAY

RIFLE SHOTS crash into the computer on Zodiac #1, destroying it. A second FLURRY of SHOTS knocks out the motor.

An enormous fin whale emerges.

Whaling ship #1 BLASTS it. Moments later, the HARPOON EXPLODES inside the whale.

Zodiac #1 looks on as whaling ship #1 immediately moves toward the right whales.

Mary speaks into her headset.

EXT. THE OCEAN SURFACE - DAY

Louie cruises with Ella and Bix on the far side of Zodiac #2, away from the oncoming whaling ship #2.

Twenty whales of many species cruise in front of Louie.

EXT. ZODIAC #2 - DAY

Barbara speaks into her headset.

BARBARA

What?

(listens)

Snipers. We'll move further out.

Barbara gestures to Tom to move out, and pantomimes sniper.

Tom promptly scoots further away from the oncoming whaling ship #2, which is closing fast.

Barbara turns up the DIVE CALL volume.

EXT. THE OCEAN SURFACE - DAY

Louie repeats the ALARM and humpback DIVE CALL, then he, Ella, Bix and most of the whales dive as a group.

EXT. ZODIAC #2 - DAY

Barbara and Tom focus on seven fin whales. She switches to fin AI ALARM and DIVE CALLS.

Three of the fin whales dive in response. Four whales don't respond.

LOUIE'S HUMPBACK POV - UNDERWATER - DAY

Louie continuously calls DIVE.

Whales continue to join his growing pod of whales in the safe, deep water. He turns to locate Ella and Bix.

They lag some distance behind him.

Bix impulsively breaks free from his mother and the group, and swims toward four right whales on the surface.

Ella chases after him.

Louie notices their departure, then chases them SCREAMING DIVE. His parental radiations and screams are extreme.

EXT. WHALING SHIP #2 DECK - DAY

Harpooners and a sniper on the bow point toward Zodiac #2 and the right whales.

The sniper SHOOTS, but his bullets fall short in the water.

Whaling ship #2 swerves toward Zodiac #2.

EXT. ZODIAC #2 - DAY

Tom responds and moves further away.

EXT. WHALING SHIP #2 DECK - DAY

The sniper sets up a long-range rifle, then FIRES again.

EXT. ZODIAC #2 - DAY

High-powered bullets SMASH into the computer and motor.

Tom and Barbara leap out of sight, their Zodiac knocked out of commission. Tom receives a slight wound, and Barbara rushes to patch him.

Whaling ship #2 brushes the crippled Zodiac #2 aside, then targets the four remaining grey whales.

EXT. THE OCEAN SURFACE - DAY

Bix surfaces in between the four right whales and the oncoming whaling ship #2, which promptly FIRES A CANNON.

A harpoon hits Bix, then EXPLODES. Bix writhes for a violent moment, then dies.

Ella emerges SCREAMING DIVE.

Berserk, she slams over and over into the cable to free Bix.

EXT. WHALING SHIP #2 DECK - DAY

A second harpoon gun prepares to fire.

EXT. ZODIAC #2 - DAY

Barbara and Tom watch in horror.

EXT. THE OCEAN - DAY

The CANNON FIRES and the harpoon strikes Ella just as Louie surfaces nearby. She dies instantly.

Louie hysterically SCREAMS and dives under Ella.

LOUIE'S HUMPBACK POV - UNDERWATER - DAY

Louie pushes on her lifeless body to prevent the whalers from dragging her toward their ship. In vain.

Whalers prepare to shoot him. He switches sides under Ella just as a harpoon misses him.

He makes one last futile effort to save her, then relents and dives.

Frantic whales swim in random patterns in all directions.

They SCREAM at each PUNCTUATED CRY or EXPLOSION from above.

Louie races away from the battle SCREECHING, and swimming in an erratic pattern. His staggering pain presents aurally as well as visually with strident radiations.

He disappears into darkness.

EXT. THE SOUTHERN STAR DECK - DAY

A dying whale floats off the starboard of whaling ship #2 as the Southern Star collects the disabled Zodiacs and crews.

A scarlet tide of blood flows out of the whale towards the Southern Star in long, slow waves.

Sarah gasps in horror at the sight, then covers her ears to drown out the CRIES.

WHALE POV - UNDERWATER - DAY

Chaos reigns for the whales. They SCREAM and bump into one another in panic as they try to herd their young.

Loud, powerful CRIES attempt to direct the mayhem, but their voices are drowned out by a CACOPHONY of pain and confusion.

INT. SOUTHERN STAR PILOTHOUSE - DAY

Bobby observes the battle with growing rage.

EXT. SOUTHERN STAR DECK - DAY

Sarah winces in reaction to yet another HARPOON BLAST, and holds her ears in pain. She looks out at the bloody battlefield in despair.

She hurries to help the sailors on the returning Zodiacs.

Barbara is the first person to climb aboard.

SARAH

I put you all at risk. I'm sorry.
We weren't ready.

BARBARA

Stop. The alarm and dive calls
worked. Fewer whales were killed.

BARBARA (CONT'D)

The computers need more protection,
and we need to move further out.

SARAH
Did you see Louie?

BARBARA
Bix and Ella were killed. Louie
tried to save them. I don't know.

Barbara helps Tom on board. Lisa, with a medical bag,
ministers to Tom.

Sarah rushes to the railing to search for Louie.

INT. SOUTHERN STAR PILOTHOUSE - NIGHT

Bobby slumps in defeat at the helm, staring at a small
picture of his family on a nearby shelf.

A FAINT VIOLIN TUNE drifts up through the night.

EXT. THE SOUTHERN STAR DECK - NIGHT

Sarah, on the bow with headphones, adjusts her violin, and
begins to play ANNA'S TUNE, now a hauntingly beautiful
requiem, to her underwater community.

Barbara and Maka sit nearby in the shadows.

EXT. THE OCEAN - NIGHT

The black surface around the Southern Star VIBRATES subtly to
suggest the whales' powerful presence underneath.

Whales begin to SING in sonorous, eerie tones, then others
join the MOURNFUL WHALE CHOIR.

A MALE SPERM WHALE emerges briefly with his distinctive,
deeper VOICE, then dives.

MALE SPERM WHALE POV - UNDERWATER - NIGHT

His unique perspective shows many species at different depths
- a complex, dazzling array of shapes, sounds, radiations,
and vibrations.

The whales present an extraordinary, three-dimensional,
COMMUNAL MUSICAL and VISUAL EXPERIENCE in the infinite ocean.

EXT. THE OCEAN - NIGHT

In contrast, the Southern Star drifts with dim lights on an immense black sea.

Sounds of the ocean, Sarah's violin, and whale songs create a HAUNTING NIGHT SYMPHONY.

INT. SOUTHERN STAR PILOTHOUSE - NIGHT

Bobby stands alone at the dark helm. Sarah and the whales' music blends with the ship's cranky old sounds.

The music soothes, then slowly captivates him. His intense stare softens.

Barbara enters the pilothouse, and he startles.

BARBARA

Should we assemble the team?

Bobby looks down at Sarah, and hesitates.

Barbara notices.

BOBBY

Yes.

INT. WHALING SHIP #1 AKIRA'S CABIN - NIGHT

Akira, seated, PLAYS an amusing rock and roll guitar riff.

Incense burns in front of two pictures, one of a beautiful young woman, and the other of a dignified older woman.

First Mate #1 knocks at the open door.

He enters and hands dispatches to Akira, who finishes his solo with a flourish, to the delight of his first mate.

While Akira reads the documents, the first mate stares at the young woman's picture.

AKIRA

My daughter couldn't decide whether
to be a doctor or a rock star.

The first mate smiles, then politely waits a moment for further explanation.

AKIRA (CONT'D)
She and her mother died. Early
virus.

FIRST MATE
I'm very sorry, Sir. We've
stationed extra guards so they
can't board us or sabotage the
propellers.

AKIRA
Good.

The first mate exits.

Clark limps in with tea and a bowl of soup on a tray.

Akira gestures to a table nearby, and Clark sets the tray
down.

AKIRA
You didn't use all your bombs.

CLARK
I was interrupted.

AKIRA
Would you have used all of them?

CLARK
Only on the engines.

Clark shrugs, and backs toward the door.

CLARK
I wouldn't hurt them. I like them,
especially that musician.

He turns to exit, then changes his mind.

CLARK (CONT'D)
And I like the whales. I've had
enough killing. I'm ready to go
home.

After Clark exits Akira lifts his daughter's picture and
sighs.

He sets it down, and opens the window. FAINT WHALE SONGS
mingle with the sounds of the whaling ship.

The Southern Star appears as a dim light on the horizon. The
WHALE SONGS rise.

Akira raises his binoculars.

EXT. SOUTHERN STAR DECK - NIGHT

Sarah ends her solo to the whale chorus.

INT. WHALING SHIP #1 AKIRA'S CABIN - NIGHT

Akira lowers his binoculars.

EXT. SOUTHERN STAR DECK - NIGHT

Dispirited, Sarah disconnects and walks toward the door, but not before she searches both port and starboard in vain for Louie.

INT. SOUTHERN STAR HALLWAY - NIGHT

Sarah turns into the hallway and starts for her room, deep sorrow etched in her face.

Bobby appears at the end of the hall, and walks toward her.

They both stop as if by some silent agreement, and take each other in.

A long moment later their eyes meet and lock.

Bobby, appearing more desperate than romantic, steps toward her.

Suddenly apprehensive, Sarah abruptly steps backward.

Bobby seems nonplussed by her reserve.

INTERCOM VOICE (O.S.)
Captain! Incoming messages.

BOBBY
Excuse me.

He strides toward the door.

Gasping, Sarah slumps against the wall.

SARAH
Thank you, Anna.

EXT. SOUTHERN STAR DECK - NIGHT

Sarah stops when she hears Anna's FLUTE (O.S.) as Maka plays soulfully in the shadows.

Sarah sits down beside him as he finishes his tune.

SARAH
That was beautiful, Maka. Where's
Barbara?

MAKA
Tom.

Suspicious, Sarah stands and swiftly walks toward the stern.

EXT. STERN DECK - NIGHT

Barbara and Tom in wetsuits prepare a Zodiac for a mission.

Sarah storms around the corner, and confronts them.

SARAH
I thought you were committed to a
new way.

BARBARA
Both ways.

SARAH
Those whalers could have killed you
today, but they chose not to.

BARBARA
Torok will kill us all when they
get here.

SARAH
Don't go! They know you're coming.

Barbara hesitates, then launches the Zodiac with Tom.

Sarah looks disdainfully at the wheelhouse.

With a LOW HUM, the Zodiac moves toward whaling ship #2 in the distance.

The Southern Star begins to come about to follow the Zodiac.

Sarah takes a pair of binoculars from a bench.

EXT. WHALING SHIP #2 DECK - NIGHT

Four armed sailors guard the bow.

EXT. BARBARA'S ZODIAC - NIGHT

The Zodiac, with Tom steering, stealthily approaches the stern of whaling ship #2.

Barbara lowers her scuba mask and prepares to go over the side, when the Zodiac is suddenly flooded in spotlight.

A RIFLE SHOT warns Barbara to move with caution. She slides the backpack off, and dives for cover.

A SECOND SHOT shatters the electric motor.

INT. SOUTHERN STAR PILOTHOUSE - NIGHT

Raging, Bobby lowers his binoculars and changes course.

BOBBY
All ahead full!

EXT. THE OCEAN - NIGHT

The Southern Star lurches forward on a collision course with whaling ship #2.

EXT. SOUTHERN STAR DECK - NIGHT

Sarah watches in growing alarm, then bolts toward the stairs to the pilothouse.

INT. WHALING SHIP #2 PILOTHOUSE - DAY

FIRST MATE #2 points and screams at CAPTAIN #2 (40s), a ruddy Norwegian.

The Southern Star bears down on them.

FIRST MATE #2
Captain!

CAPTAIN #2
(Norwegian accent)
Prepare for impact!

EXT. THE OCEAN - NIGHT

The Southern Star SLAMS into whaling ship #2 at an angle.

EXT. SOUTHERN STAR DECK - NIGHT

Sarah hurtles across the deck to the horrible sound of CRUNCHING STEEL.

She hits the deck hard and loses consciousness.

WHALE POV - UNDERWATER - NIGHT

The concussive CLASH of the ships scatters the whales.

EXT. THE OCEAN - NIGHT

Tom and Barbara paddle away from the collision.

EXT. SOUTHERN STAR DECK - NIGHT

Sarah regains consciousness and slowly attempts to sit.

A patrol SIREN precedes a voice with a heavy Spanish accent on the far side of the Southern Star.

VOICE (O.S.)
Shut down your motors! We are
coming aboard.

Sarah loses consciousness again, and collapses.

INT. CHILEAN JAIL CELLS - DAY

Sarah and the other seven women crew members crowd one cell.

The men fill two cells, with Bobby and Maka in the farthest.

SARAH
He meant to ram them all along.

No one seems surprised.

BARBARA
No one was hurt, Sarah. We stopped
them.

Sarah turns toward Lisa or Mary for support. No response. She turns with a fury to Bobby in the distance.

SARAH
Great strategy! We're in prison,
they're hunting!

A LOCAL OFFICIAL (60) enters with a GUARD.

LOCAL OFFICIAL
Release the women.

The guard opens the women's cell door.

LOCAL OFFICIAL
Wait at the hotel. Go.

MARY
Why just the women?

Lisa covers Mary's mouth to prevent her from verbally
accosting the official.

Most of the women leave in a huff, Sarah lags behind and
listens.

LOCAL OFFICIAL
(in Spanish)
Bus them to the capital in the
morning. Impound the ship.

Alarmed, Sarah moves swiftly toward the door.

EXT. CHILEAN VILLAGE STREET - DAY

The eight women exit the jail to a quiet street.

BARBARA
Trial! Lose our ship!

Most of the women walk toward a small hotel. Simmering, Sarah
abruptly turns toward the beach.

KATIE
Sarah, this way.

Sarah ignores her.

Akira and several of his crew walk a block ahead of Sarah.
Sarah runs to catch up.

Akira hears her coming and turns. He gestures to his crew to
go on without him.

Sarah storms up to him with a righteous anger.

SARAH
You're the captain.

AKIRA
You're the musician.

SARAH
How could you do it?

Akira looks puzzled.

SARAH
You killed my sister.

AKIRA
No. They told me it was an
accident. I'm very sorry for your
loss. I was in Los Angeles. My
family didn't survive the virus.

Sarah recalibrates her response.

SARAH
I'm sorry. You restrained your men
from shooting us. Thank you.

AKIRA
I have no intention of hurting you
or your crew.

SARAH
But the whales?

AKIRA
People want meat.

SARAH
Rich people.

AKIRA
Yes, rich people. I've given
notice. Too few whales remain.

SARAH
When will Torok take over?

AKIRA
Soon. Watch for grey uniforms -
they'll kill you. I don't think
Long Beach was an accident.

He strides off to rejoin his crew.

EXT. CHILEAN BEACH - DAY

Sarah walks along a beach littered with abandoned gear. Fishermen mend nets near their dilapidated, overturned boats.

Sarah waves to them.

Two young girls run up behind her giggling. Sarah becomes absorbed in their play, then sighs when they run away.

She looks fearfully out at the ocean.

Light plays on the beautiful waves.

A HORN startles her to life. A SECOND HORN answers. Sarah turns toward the ships far out in the harbor.

She grimaces, then sets off on a run toward the Southern Star in the distance.

EXT. OAKLAND DOCK - DAY

A heavily armed, newer model whaling ship and Foster's yacht both prepare to launch.

EXT. OAKLAND DOCK - UNDERWATER - DAY

In the shadow under the whaling ship hull, TWO DIVERS swim with packs toward the propeller.

They glance toward the surface, place bombs on the propeller, then swim out of sight.

EXT. OAKLAND DOCK - DAY

Foster, carrying a radio, and two guards in grey walk past the whaling ship on their way to the armed yacht.

Goodmay, carrying a note, approaches Foster and takes him aside.

GOODMAY

Your wife called. She's very upset.
They've been put on food rations.

FOSTER

Fix it!

GOODMAY

Yes, Sir. There are two messages.
The Southern Star rammed one of our
ships. It sustained minor damages.
Also, Captain Tanaka gave notice.

Foster storms up the gangplank just as the BOMB EXPLODES on
the whaling ship propeller nearby.

In a rage, Foster descends, and surveys the smoke.

FOSTER

Load every weapon we can carry on
the yacht. This is war!

INT. CHILEAN HOTEL ROOM - DAY

The women huddle together as Sarah enters the room.

SARAH

I heard the guards. They want to
move us tomorrow. They're making
plans to impound the ship.

Everyone looks stunned.

SARAH (CONT'D)

We only have a few hours. Let's
steal the ship, and go after them.

The women all nervously laugh, but no one moves.

SARAH (CONT'D)

The ship's battered, but seaworthy.
No guards. We have to go tonight.
(suddenly furious)
Get up! It's time to fight!

Lisa looks toward the others as they rustle themselves to
action.

LISA

She's right.

KATIE

There are only eight of us.

SARAH

We have one week before Torok
arrives. Video everything. Send it
to Seattle, and my mom in D.C..

BARBARA
The recordings work.

SARAH
The captain said he won't shoot us,
but Torok will.

SARAH (CONT'D)
The only good news is their
equipment is almost as bad as ours.

She turns to Katie.

SARAH
Can we distract their snipers with
drones?

KATIE
Until they shoot them down.

MARY
Who's captain?

Everyone turns to Sarah.

MARY
I'm not convinced the recordings
work well enough to risk our lives,
and I don't think Louie is alive.

LISA
(to Mary)
You got somethin' better to do?
Dodge bullets in L.A.?

SARAH
They'll kill all of the whales if
we do nothing. The whales are
learning.

KATIE
We can put metal shields on the
computers and motors.
(to Sarah)
And stay out further?

SARAH
Much further. Turn up the volume.
The whales will hear it. Try every
AI combination. Watch for Torok,
then retreat.

BARBARA
I'll tell Bobby.

RUTH THOMAS(30), a tall, quiet woman, raises her hand.

RUTH
Sally and I can manage the engine.

SALLY JOHNSON(40), short, affable woman, with patched overalls, gives a 'thumbs up' to her friend.

SARAH
Good. Any other ideas? Katie?
Drones? Audio equipment?

Katie nods.

MAGGIE STONE(20), a spunky, alert reporter with a pad, steps to the front, ready to rock.

MAGGIE
I dropped out of journalism. I can
do video, news releases,
communications. I've notified
online and television studios.

SARAH
Good. Mary, can you and Lisa keep
the Zodiacs running? Hopefully we
won't need Lisa's nursing skills.
Barbara and I can helm.

MARY
Is there a psychiatrist in the
group?

Everyone laughs.

INT. CHILEAN HOTEL ROOM - NIGHT

The women wait by the window as Barbara enters. She begins to stuff her backpack as Sarah joins her.

BARBARA
He wishes us well.

Katie looks out the window, and laughs.

KATIE
What a beautiful full moon!

SARAH
Everybody ready?

Sarah climbs out the window, and the others follow.

EXT. VILLAGE ALLEY - NIGHT

The women creep down the fire escape, and scurry across the alley in the moonlight.
They stealthily move down the shadow side of the street.

EXT. ISOLATED PIER - NIGHT

The Southern Star floats alone at the end of the dark pier.

The women venture out on the boardwalk, but the sound of laughter throws them back against the wall.

TWO LOCAL POLICEMEN talk and laugh as they stop for a cigarette, walking away from the Southern Star.

The women scamper around the policemen, and stealthily board the Southern Star.

They quietly loose the moorings, and push off from the shore with poles.

The ship drifts thirty feet from the dock.

INT. THE SOUTHERN STAR PILOTHOUSE - NIGHT

All of the women except Ruth and Sally enter the dark room.

Sarah takes the helm and flips on the intercom.

SARAH
Fire it up!

RUTH
Three minutes to get the systems
online.

The controls glow with standby power. The women nod in relief, then move to the window to watch the shore for movement. Lights flicker on, and screens illuminate with data.

Sarah activates the navigation system, her fingers flying over the controls as she plots the course.

SARAH
Ruth, how are we doing?

RUTH

Any minute.

The two guards suddenly become very animated, and run toward the departing ship. One makes a call.

The women watch out the windows.

Lights suddenly appear everywhere on shore.

SARAH

Ruth, now or never!

The engines roar to life, the sudden surge pushes them all slightly off balance.

Sarah engages the thrusters, and guides the vessel crudely away from the dock as ALARMS blare across the harbor.

SARAH

Full power!

The ship responds, cutting through the harbor waters with increasing speed.

MARY

Patrol boat!

BARBARA

We passed a buoy going in. That's international waters.

They all look out the window.

The patrol boat moves swiftly toward them. On the deck, the patrol crew sweeps the water with their searchlight.

The light finds the Southern Star. The rays cast shadows in the pilothouse.

SARAH

Buoy to port.

Sarah swings the wheel, and the ship abruptly swerves to port.

The buoy rests fifty meters ahead out the window. The Southern Star races past the buoy.

The patrol boat suddenly veers off course and halts.

They all cheer in relief.

SARAH

The whales were migrating toward these islands south of here. First, let's swing by the coast where we last saw Louie.

No one has an objection, so everyone but Katie, Sarah and Barbara disperse.

BARBARA

I'm sorry about before. You were right. I shouldn't have listened to Bobby.

Barbara notices Sarah's new-found authority.

BARBARA (CONT'D)

You were made for this.

SARAH

A lifetime at sea. I hope I learned something.

Barbara exits.

Katie looks after her, then sticks her tongue out. Sarah laughs.

Sarah checks all her gauges, then stares out at the sea.

SARAH

Where are you, Louie?

EXT. THE OCEAN - NIGHT

The tiny Southern Star makes a run for the open sea.

INT. CHILEAN JAIL CELLS - NIGHT

Maka and Bobby prowl their cell like captive tigers.

Bobby stares at Sarah's empty cell. The men in the nearby cells are all asleep.

He silently counts to himself, moving his fingers.

BOBBY

Eight. They can't sail the ship and fight with such a small crew.

Maka looks frantic.

BOBBY (CONT'D)
We need to find them.

Bobby takes money from his sock, and counts it. He bangs on the adjacent cell.

BOBBY (CONT'D)
Wake up! Everybody! We need money,
and a satellite phone.

Men gather money, and pass it to Bobby.

The local official enters with the guard.

LOCAL OFFICIAL
(laughing)
Your women have stolen your ship.
Your enemy is gone. They didn't
even stay for the hearing.
(in Spanish)
What should we do with you?

Bobby shows him some money. The official looks at the small pile and frowns.

Bobby gives him the rest of the money in his hand.

The official nods to the guard, who open the cell doors, then they both exit.

EXT. OFF THE COAST OF CHILE - DAY

A boatload of fishermen approach a DWARF SPERM WHALE.

A fisherman throws a harpoon with a cable into the whale.

The whale flails and SCREAMS in pain.

LOUIE'S HUMPBACK POV - UNDERWATER - DAY

Louie plaintively CRIES as he swims. He grows silent.

The SCREAMS (O.S.) of the nearby harpooned dwarf sperm whale obliterate his grief, and he emits sounds of growing RAGE.

He changes direction, and swims toward the dying whale.

THREE DWARF SPERM WHALES scream an ATTACK CALL as they race toward their injured friend and cross Louie's path.

Louie repeats the ATTACK CALL, and follows them.

EXT. OFF THE COAST OF CHILE - DAY

The three whales rise up in unison, then dive under the boat, and capsize it.

Louie surfaces moments later, then smashes and batters the fishermen's boat.

Over and over, he savagely crashes into the boat. Finally, he stops attacking. He WHIMPERS as he swims in a circle.

INT. SOUTHERN STAR PILOTHOUSE - NIGHT

Sarah stands at the helm in the dark. The ghostlike steam of her coffee floats up around her. She savors the smell.

The METAL HULL SIGHS, the RADIO CRACKLES and WAVES pound the ship.

She lifts a picture of her family, and stares at it with love, then sets it down, and looks out at the black sea. She shivers in fear.

A Skype ALARM on her nearby computer startles her. She connects, and Sofia comes on the SCREEN.

Sofia turns on a glaring bedside lamp.

SARAH

Hi, Mom.

SOFIA

Maggie sent me the videos. Are you alright?

SARAH

Yes.

SOFIA

She said Louie is gone.

SARAH

Maybe. His mate and baby were killed. It was horrible.

SOFIA

Then your captain rammed a whaling ship, and you were all imprisoned in Chile.

SARAH

We were. The women were released.

SOFIA

At least you're safe now. Find a hotel. I'll ask the consulate to help you.

SARAH

Well...

SOFIA

Where are you, Sarah?

SARAH

We've taken the ship, and are trying to catch up to the whales. I think they're gathering.

SOFIA

How big is your crew?

SARAH

Eight. We'll stay far out of range, turn up the broadcasts, and hope Louie has taught enough of them to save themselves.

SOFIA

(in Spanish)

Eight! Mother of God! Has Torok arrived?

SARAH

(in Spanish)

Not yet.

SOFIA

(in Spanish)

They have missile launchers! Don't confront them! When they arrive, pull back! Sarah, please listen to me!

SARAH

We will. First, we have to find Louie. He's our only hope.

SOFIA

Where are you?

SARAH

Maggie will update you. Any word from the committee?

SOFIA
We finally have a meeting tomorrow.
How far are you from the whales?

SARAH
A few days, maybe less.

Maggie enters the room, recording as she goes. She waves at the Skype screen.

MAGGIE
Hi, Sofia.

SOFIA
Hi, Maggie. It sounds like you and Sarah are in serious trouble.

MAGGIE
I'll keep her safe. I've got more updates for you.

SOFIA
You do nice work. Bring my daughter back, and I'll find you a good job.

MAGGIE
It's a deal. Sofia, I have to ask you a question.

Maggie sits, and lowers her camera.

MAGGIE (CONT'D)
You're amazing. Your whole family is amazing. Why whales? Your whole family.

Sarah looks toward the computer.

SARAH
Mom, tell her the story.

MAGGIE
Should I record?

SOFIA
Sure, Maggie.

Maggie resumes recording.

SOFIA (CONT'D)
When I was young I visited an aquarium in Victoria.

The captive orca refused to perform so the trainer took a cowbell and banged it on the side of the pool to punish her.

Maggie cringes.

SOFIA (CONT'D)

I felt an excruciating pain in my head. After the arena emptied I walked down to the pool, and without thinking, began to keen.

Maggie looks puzzled.

SARAH

'Keen' it's a shrill 'wailing,' a high pitched song of ... sorrow, pain, longing.

Sarah keens convincingly to demonstrate. Sofia and Maggie nod in appreciation.

SOFIA

The dark pool started moving, and the orca rose up out of the water in front of me, and began to sing with me - this enormous, conscious being was singing with me! Was fully attuned to me! Watching me!

Maggie is enthralled.

SOFIA (CONT'D)

I suddenly felt and saw the orca's painful world. The steel mesh and concrete prison that deadened her magnificent senses. The cries of her family out in Puget Sound. The aching loneliness. Despair. Physical pain. It was torture.

(sighs)

Children came running and the orca dove.

Sofia looks profoundly sad. Deflated.

SOFIA (CONT'D)

Later, I called the aquarium, because I was worried. They told me a scuba diver had cut a hole in the steel mesh to free her, but she got snagged on the jagged mesh and drowned.

MAGGIE

Oh!

SOFIA (CONT'D)

So I chose to research dolphins and whales. Get them released around the world. Sarah's dad gave up his jazz band to join me.

SARAH

Then Anna and I came along. You can imagine how mom's story impressed us. That and growing up at sea.

MAGGIE

And now you're here.

SARAH

Tell Mom where your parents think you are, Miss Maggie.

MAGGIE

They think I'm on an internship at the Los Angeles Times. Writing wedding announcements without getting any credit.

SOFIA

(laughing)

Maggie!

SARAH

Mom, we have to go. We're making a video for international news outlets. I'll call soon. I love you. Good luck tomorrow.

SOFIA

Goodbye. Please be careful!

Sarah disconnects Skype, then looks directly at the camera.

SARAH

We have a crew of eight women against a lethal armada of five whaling ships from Torok Global.

Sarah sighs, then in a very clear, firm voice she continues.

SARAH (CONT'D)

They are intent on killing the last few whales on Earth to provide steaks for the rich and powerful. They have other food options.

SARAH (CONT'D)

If the whales die, the oceans will die, and all life on Earth will be in jeopardy. Please help us, before it's too late.

LOUIE'S HUMPBACK POV - UNDERWATER - DAY

Louie swims with the three dwarf sperm whales alongside him toward several large sperm whales.

They sing a new, elegant GATHER SONG, with lovely communal harmonics.

The sperm whales repeat the GATHER SONG, then join the growing community.

A pod of ten fin whales takes up the song.

Louie and his posse swim into a canyon of enormous whales on both sides of them. A large humpback whale himself, Louie looks small up against the other great whales.

INT. WHALING SHIP #1 PILOTHOUSE - NIGHT

Akira paces the room, glances out the window, then checks his gauges as Clark enters the room.

AKIRA

Find the girl. She'll lead us to the whales.

First Mate #1 observes Akira with curiosity.

AKIRA

She reminds me of my daughter. Brave. Reckless.

FIRST MATE #1

Sir, would you like to get some sleep?

AKIRA

Yes, thank you.

(to Clark)

I'll hunt whales, but I'm not going to hurt these activists. You can report me.

EXT. WHALING SHIP #1 UPPER DECK - NIGHT

Akira scans the horizon with his binoculars.

Two whaling ships sail off to each side of his ship. No other lights appear on the horizon.

Akira lowers his binoculars.

INT. SHIP LABORATORY - DAY

Monitors display spectrograms, waveform analyses, and real-time translations of cetacean vocalizations. Katie looks up from her work station as Sarah enters.

KATIE

The pattern recognition software
has identified fifty-seven distinct
and shared communication units.

Sarah examined the data.

SARAH

The whales do have a shared
language.

KATIE

Which they use. Look at this
sequence from last week.

She pulls up a recording on the main screen - a series of clicks, moans, and pulsed sounds.

KATIE

Blue whale.

She places alongside it a nearly identical response.

KATIE

A pod of humpback whales. Thirty
miles away. The same! They're using
an harmonic pattern we haven't
recorded before, and much more
complex.

SARAH

Like...?

KATIE

Like they've created a network.
They're sharing information between
species - over hundreds of miles.

SARAH

They're coordinating their actions.
Louie might have already taught
everyone the dive call.

(reflects)

Or maybe they already knew it.

KATIE

Regardless of what happens with
Torok we can continue this work.

SARAH

You'll be director of research.
Amazing work.

KATIE

What's your dream after all this?

SARAH

A small cruise ship that's big
enough for an orchestra, and your
research staff. We'll glide into
coastal cities around the world,
play concerts, then talk to whales.

KATIE

If we ...

SARAH

We will.

KATIE

I've played Louie's tune all night
at full volume. He's going to be
here.

(sheepish grin)

I feel it.

SARAH

Listen to you!

EXT. SOUTHERN STAR UPPER DECK - DAY

Sarah, Maggie, and Lisa watch the horizon for whales as Katie
joins them juggling four cups of tea on a tray.

Hundreds of whales of many species come into view, and the
GATHER SONG can be heard.

Sarah recognizes bits of the tune, and attempts to HUM it.

SARAH

Katie's says they're all in contact with one other. Louie might have already taught the dive call to everyone, but...

LISA

... but that doesn't explain why they're all here.

SARAH

No.

MAGGIE

So many. Hard to believe they're almost extinct.

SARAH

This might be all that remain. Most of these whales don't live in these waters.

The four women silently sip their tea.

MAGGIE

Do they know?

SARAH

Yes.

KATIE

This is too dangerous.

Lisa, Maggie, and Sarah all turn to her.

KATIE (CONT'D)

It is.

Sarah embraces her.

KATIE (CONT'D)

I love you guys. I couldn't let you go alone.

LISA

We need help, Sarah. I told Bobby our location. They're on their way.

SARAH

It's his ship.

Maggie screams as Louie breaches nearby.

MAGGIE

Louie!

Everyone runs to the deck and cheers.

Barbara bursts onto the deck up above.

BARBARA

We've got them on the radio!

The women run for the stairs.

INT. SOUTHERN STAR PILOTHOUSE - DAY

All of the women except Ruth and Sally cluster around the radio.

NORWEGIAN SAILOR (O.S.)

(on the radio)

We've found her! And many, many,
many whales! It is beyond belief.

The women are silent. Lisa pats Sarah on the hand.

LISA

They were following you, Sarah.
Please be careful.

MARY

How long do we have?

SARAH

Tomorrow.

Sarah takes the helm from Barbara.

SARAH

Get some rest. Lisa can take the
helm tomorrow if you'd prefer to be
on the Zodiac.

BARBARA

Are you sure you should be on a
Zodiac? They mean business.

SARAH

I have to be with Louie. Get some
sleep.

INT. UNITED NATIONS CONFERENCE ROOM - NIGHT

There is no sound. Sofia and Amara sit at a round table opposite a distinguished group of UN officials from China, Pakistan, Russia, Nigeria, Indonesia, and Japan.

The NIGERIAN DELEGATE (65), a harried, grey-haired, bespectacled accountant referees the discussion.

Sofia passionately presents her case to the skeptical group. Several of the delegates shake their heads with a "there's nothing we can do" expression.

They all turn to the Nigerian. He shrugs in resignation.

INT. UNITED NATIONS HALLWAY - NIGHT

Sofia, clearly exasperated, forces herself to remain calm.

SOFIA

They'll "monitor the situation!"
The networks have to run the story!
We have to apply more pressure.

AMARA

Let's get all our communications
people together. Show the new
videos.

SOFIA

Within an hour!

LOUIE'S HUMPBACK POV - UNDERWATER - NIGHT

Louie swims in an extraordinary, impromptu WHALE COMMUNITY. A thousand interactions and CONVERSATIONS take place in a vast underwater space.

All species are involved, yet it is very peaceful. Very soothing.

A wonderful low vibe, like a choral hum, connects the whales.

Individual whales subtly acknowledge Louie as swims past.

Louie rises to the surface and CALLS out.

EXT. SOUTHERN STAR BOW - NIGHT

Sarah, standing at the railing in the dark, begins to play LOUIE'S TUNE on her violin to greet him.

Louie finds her, and swims comfortably alongside the ship as Sarah continues to play.

Louie SINGS one last time, then dives.

Pensive, Sarah slowly walks inside.

INT. SARAH'S QUARTERS - DAY

Sarah sits up wide awake in bed, overwhelmed with fear, clutching her violin.

She startles at the CRACKLE of the intercom.

BOBBY (O.S.)
(on the intercom)
All hands on deck!

Initially perplexed at hearing Bobby's voice, then furious, Sarah jumps from her bed fully dressed.

She sets down her violin, touches it as if for the last time, grabs the satellite phone, then runs from the room.

INT. SOUTHERN STAR PILOTHOUSE - DAY

Barbara and Katie stand next to Bobby as Sarah enters.

SARAH
How?

BOBBY
They released us. We flew to the
closest island on your course two
days ago, then caught a boat.

SARAH
Is Torok here?

BARBARA
No, but they are!

Barbara points to the window.

The five whaling ships spread across the horizon.

SARAH
No ramming, shooting or bombing!

BOBBY

Your way, I promise. Stay further out. If you see grey shirts - move away fast.

Maka enters the room and smiles at Sarah.

SARAH

Hi, Maka.

BOBBY

Barbara said Louie might have already taught all of them the dive call.

SARAH

I think so, and a gather song. I don't understand why. Hopefully they'll all dive to safety.

BOBBY

Did you teach Louie the attack call?

SARAH

No. If it doesn't work, the whales will be slaughtered. If it does work, the sailors could be killed.

BARBARA

We added a protective shell to the motors and computers. Katie will use drones to distract them.

Sarah hands the satellite phone to Katie as she exits.

SARAH

Keep the ship out of missile range. The whales can hear us at a distance. We need a way home.

Bobby watches Sarah leave. Barbara sympathetically touches his arm, then exits.

INT. WHALING SHIP #1 PILOTHOUSE - DAY

Akira stands at the helm and oversees the battlefield. First Mate #1 and Clark watch nearby.

The Southern Star appears on the horizon.

The other four whaling ships fan out to both sides of whaling ship #1.

Hundreds of spouting and breaching whales swim comfortably within view.

CLARK

Have you ever seen anything like this, Sir?

AKIRA

No.

(into the radio)

Attack when ready.

EXT. SOUTHERN STAR DECK - DAY

Lisa and Mary test the motor on Zodiac #2. Rigid metal sheets envelope the computers and motors on both Zodiacs.

Sarah prepares Zodiac #1. All of the women wear flotation wetsuits.

She looks out at the ocean, fascinated by the sight of so many whales in all directions. Maggie videos from the background.

MARY

They don't seem to be afraid.

SARAH

They probably are, but they trust Louie.

MARY

I'm afraid.

SARAH

So am I. Whatever happens, protect Louie.

The grey-brown ocean HUMS with tension and WHALE CALLS.

The women share a moment of wonder, then go to their respective Zodiacs.

The five whaling ships spread further apart on the horizon.

Lisa and Mary, in headsets, launch Zodiac #2, and head toward whaling ship #2 off the Southern Star port.

They lower their speakers into the water.

Sarah, in a headset, climbs into Zodiac #1 and takes the controls. She tests the straps and punches her life jacket for sturdiness.

Barbara looks out at the amassed whales, then climbs in. She starts to say something, then catches herself.

SARAH
Something?

BARBARA
No.

They shove off.

EXT. ZODIAC #2 - DAY

Whaling ship #2 launches a harpoon, and it EXPLODES in a fin whale to shatter the peace.

Several RIFLE SHOTS drive Zodiac #2 further away from the fight, but bullets don't damage the metal shields.

Five fin whales near Zodiac #2 call DIVE and disappear.

Mary points to the diving fin whales and gives a thumbs up.

Lisa steers toward a pod of fifteen enormous Sei whales. They all dive in response to the recording.

Mary and Lisa share a momentary celebration.

EXT. WHALING SHIP #2 DECK - DAY

A sniper's high-powered rifle lets off a FLURRY OF SHOTS.

EXT. ZODIAC #2 - DAY

Bullets SHATTER the protective shield on Zodiac #2, and destroy the computer. The women dive to safety.

A second FLURRY disables the motor in a burst of sparks.

Mary and Lisa look on in despair as whales and whalers move away. Mary speaks into her headset.

EXT. ZODIAC #1 - DAY

Sarah and Barbara speed toward whaling ship #4, but first move further out on the periphery.

Whaling ship #4 targets six humpbacks from a pod of fifteen humpbacks.

The other nine whales dive.

Two adolescent humpbacks and four adults remain on the surface.

The whaling crew prepares the harpoon gun.

Louie suddenly emerges in between the two adolescent whales, screaming DIVE. He slams into the whales.

SARAH

Louie!

Sarah GUNS the motor, turning back closer to the whales.

She adjusts her computer. LOUIE'S TUNE plays, followed by a DIVE CALL.

Sarah cuts sharply away from the whales, and even further from whaling ship #4, then accelerates.

The harpooner and sniper rush to get into position.

Louie and the adolescent whales dive.

Sarah looks back, relieved.

LOUIE'S HUMPBACK POV - UNDERWATER - DAY

Louie brutally disciplines the adolescents, slamming into them, over and over.

He calls DIVE. When the adolescents respond too slowly, Louie slams again, driving them down.

Once again, Louie calls DIVE. This time the adolescents immediately dive.

Louie makes a series of COMFORTING SOUNDS, then leaves them, and swims toward the surface.

EXT. ZODIAC #1 - DAY

Four giant fin whales remain on the surface.

Sarah circles into position near the whales, with whaling ship #4 closing in on the opposite side of the whales.

Barbara shoots a flare at the whales, but they ignore it.

Whaling ship #4 towers over the whales. A sniper takes position on deck.

BARBARA
Sniper! We're too close!

Sarah zigzags out of range just as a powerful BULLET chips off a corner of the protective metal near Barbara.

Barbara and Sarah move further out.

Louie reemerges near the four fin whales on the surface, screaming DIVE. The whales ignore him.

Sarah takes her hand off the throttle, and points toward Louie.

She frantically kicks the metal protection off one side of the computer and motor, then props up the metal on the side facing whaling ship #4, doubling the thickness on the motor and computer.

Sarah and Barbara hurriedly wrap the new barriers with duct tape.

Sarah circles back to the fray.

She closes on Louie and the whales, the double protection barrier faces the whaling ship side of the Zodiac.

TWO SHOTS bounce off the new barrier, but it holds.

EXT. WHALING SHIP #4 DECK - DAY

The harpooner prepares to make a long shot at the whales.

EXT. ZODIAC #1 - DAY

One whale suddenly swerves and swims directly at Zodiac #1.

SARAH
Barbara!

The HARPOON CANNON explodes on whaling ship #4, and the harpoon THUNKS into the tail of one of the retreating fin whales.

The harpooned whale veers outward SCREAMING, and bumps Zodiac #1.

Louie and the other three whales dive.

Barbara crashes against the metal barrier, gouges open her forehead, and falls over the side into the turbulent sea.

Sarah scrambles to get control of spinning Zodiac #1, while desperately looking for Barbara.

Barbara floats to the surface, her face covered with blood.

Sarah navigates the treacherous waves to Barbara.

EXT. WHALING SHIP #4 DECK - DAY

A sailor discourages the sniper from shooting the helpless Sarah.

EXT. ZODIAC #1 - DAY

Leaning far out over the water, Sarah drags Barbara into the Zodiac with one hand.

She steers Zodiac #1 clear of the turmoil, then presses a towel against Barbara's wound.

The whale surfaces, thrashing and CRYING. The cable suddenly goes slack.

SARAH
She shook free.

Sarah tries, without success, to wipe the blood from Barbara's eyes.

The whale dives out of sight.

Sarah turns down the recording, then presses on Barbara's wound.

SARAH
They went under. Louie's safe. I'll
take you back.

Sarah, now covered with blood, races to the Southern Star.

She slows near Zodiac #2. Mary throws her a rope so Sarah can tow them.

Sarah pulls up to the Southern Star, and loosely ties up.

Lisa and Mary despondently tie up nearby, then climb aboard the ship. Their Zodiac is demolished.

BARBARA
No one's coming. We need to move
out of range. It's over.

Sarah helps Barbara onto the deck. Mary and Lisa assist her into the cabin, with Lisa applying pressure to her wound.

The moment they are out of sight Sarah jumps into Zodiac #2, kicks the metal shields off the computer and motor.

She throws the pieces into Zodiac #1 along with a metal accordion umbrella.

Sarah climbs back into Zodiac #1. She props the double metal on the bare side of the computer and motor.

She rapidly wraps the entire affair with tape.

LOUIE'S HUMPBACK POV - UNDERWATER - DAY

The bleeding fin whale, SCREAMING in terror, attempts to resurface.

Other whales move closer with CONSOLATION CRIES, and attempt to block the whale's ascent.

Indecision seems to rule the whales as they swim in all directions. Their cries sound disjointed.

Disoriented and crazed, the fin whale surfaces.

Louie barges through the cluster of whales, calling DIVE.

Many of the whales respond.

EXT. ZODIAC #1 - DAY

The bleeding whale reemerges near whaling ship #4.

The CANNON BLASTS, a harpoon strikes the whale and EXPLODES.

The whale dies immediately.

Sarah, standing in Zodiac #1, turns toward the Southern Star, suddenly paralyzed with fear and indecision.

Barbara, half-bandaged and frantic, barges out of the cabin toward Sarah. Maggie films as she runs. Katie carries several drones.

BARBARA
Sarah! Come here!

Sarah makes a desperate, terrified plea for help.

SARAH

Anna!

She rips the rope free and whirls Zodiac #1 away from the Southern Star.

Barbara frantically reaches for the rope.

BARBARA AND KATIE

Sarah!

Sarah races from the Southern Star.

Louie emerges, CALLS to Sarah, then accompanies her into battle.

INT. SOUTHERN STAR PILOTHOUSE - DAY

Concerned, Bobby alters his course, but at a distance.

EXT. ZODIAC #1 - DAY

The whaling ships appear omnipotent as Sarah approaches on her tiny craft.

She looks back toward the Southern Star, then powerfully gestures to Bobby to move further away.

Sarah composes herself, scans the field, and focuses on whaling ship #5, which is approaching ten right whales.

She accelerates toward the battlefield.

A variety of whales repeat Sarah's calls, then dive as she passes them on route to the right whales.

INT. SOUTHERN STAR PILOTHOUSE - DAY

Bobby and Maka watch as the battle unfolds.

BOBBY

She doesn't want us closer.

Bobby raises his binoculars and frets.

EXT. ZODIAC #1 - DAY

Sarah remains far outside the right whales, yet high-powered BULLETS from whaling ship #5 still manage to chip off large pieces of her barrier.

She moves further out, but more BULLETS smash and further dismantle her protection.

Louie suddenly emerges in the middle of the right whales, using the ALARM, then DIVE CALLS.

Six of the whales dive. Louie stays with the other four on the surface, relentlessly calling DIVE.

Sarah sees Louie. She fearlessly races to support him, playing LOUIE'S SONG and DIVE CALLS.

EXT. WHALING SHIP #5 DECK - DAY

The harpooner prepares to fire.

A DRONE suddenly approaches whaling ship #5 from above.

It crash dives at the harpooner, and he's forced to jump away from his cannon.

A sniper on deck adjusts his aim and fires at the drone. At the last second before impact, the drone EXPLODES.

EXT. ZODIAC #1 - DAY

Sarah uses the distraction to dart in. She swerves to avoid a water cannon, then races under the stern out of the sniper's vision.

Sarah whirls her Zodiac on a dime, and catapults a metal net toward the propeller.

The net strangles the propeller blades. Whaling ship #5 comes to a GRINDING halt.

Sarah zigzags to safety with BULLETS flying around her.

The whales and Louie dive.

Several BULLETS narrowly miss her head. She moves further out, then salutes Katie on the Southern Star deck.

Katie returns her salute.

Sarah targets whaling ship #1, the large flagship.

INT. WHALING SHIP #1 PILOTHOUSE - DAY

Akira oversees the battle from the helm. He smiles at Sarah's daring and skill.

Clark steps forward to observe. Akira speaks calmly into the radio.

AKIRA

Shoot the computers and the motor.
Don't shoot her.

EXT. ZODIAC #1 - DAY

Sarah races parallel with whaling ship #1 at a distance.

An enormous pod of fifteen fin whales emerges between her and the ship.

Sarah darts intermittently at the fin whales, then back to safety with the DIVE CALLS blaring underwater.

Eight of the whales respond to the recording and dive.

BULLETS once again chip and degrade her metal barrier, and hit near the motor.

Two more fin whales dive in response.

A RIFLE SHOT rings out and WHIZZES over Sarah's head.

Sarah opens the accordion shield and places it over her head. Several BULLETS glance off the shield.

She immediately moves further away from whaling ship #1.

INT. SOUTHERN STAR PILOTHOUSE - DAY

Bobby lowers his binoculars in alarm.

BOBBY

They're shooting at her. I'm going closer.

Maka paces nearby.

BOBBY

(into the intercom)
All ahead full!

Maka anxiously looks at Bobby.

BOBBY (CONT'D)

I won't get too close. Help Sarah,
but first put on a wetsuit.

Maka exits.

EXT. ZODIAC #1 - DAY

Two sperm whales CALL OUT to Sarah as they pass in the distance.

They leap out of the water and SLAM into the side of whaling ship #1. They bounce off with no effect, CRASH into the water, then dive before the harpooners can shoot.

Three blue whales emerge alongside Sarah.

A barrage of BULLETS disables her motor. The accordion shield falls into the water. Sarah dives for cover.

Louie, outside of Sarah, BREACHES as a distraction.

EXT. WHALING SHIP #1 DECK - DAY

The harpooner turns his attention to the breaching Louie. A drone attacks the harpooner.

A sniper shoots it down.

Louie promptly dives out of sight.

Whaling ship #1 sails ever closer to Sarah.

The harpooner scowls and trains his gun on three blue whales very close to Sarah.

INT. SOUTHERN STAR PILOTHOUSE - DAY

Bobby helplessly watches from the Southern Star.

EXT. SOUTHERN STAR STERN DECK - DAY

Maka scrambles to prepare a small lifeboat for launch.

EXT. WHALING SHIP #1 LOWER DECK - DAY

The harpooner's hand moves toward the trigger.

EXT. ZODIAC #1 - DAY

Sarah halts her futile attempt to start her motor, closes her eyes and ducks for cover.

A BLACK SCREEN

Sarah awaits her fate. No blast occurs.

EXT. ZODIAC #1 - DAY

Sarah opens her eyes, staggered and disoriented by the intensity of the moment.

The blue whales dive nearby.

Whaling ship #1 slowly passes her without shooting.

INT. WHALING SHIP #1 PILOTHOUSE - DAY

Akira turns to Clark.

AKIRA

She deserves one victory. She's out
of commission.

(into the radio)

Resume the hunt.

Whaling ship #2 BLASTS a whale in the distance.

EXT. WHALING SHIP DECK - DAY

The corporate yacht pulls up alongside whaling ship #1.

Foster and TEN TOROK MILITIAMEN dressed in grey quickly board the whaling ship.

INT. WHALING SHIP #1 PILOTHOUSE - DAY

Akira notices them and frowns. Clark sees them also.

AKIRA

They'll kill her. I warned her. I
hope she listened.

EXT. ZODIAC #1 - DAY

Sarah sits alone, bloody and stunned.

She makes adjustments to her shields.

Sarah rummages in her toolbox until she finds some putty, then presses it as a crude patch on the side of the leaking motor.

She smashes an aluminum can, then tapes it as an additional plug.

Satisfied, she refills the motor with gas.

INT. WHALING SHIP #1 PILOTHOUSE - DAY

The door BANGS OPEN. Goodmay and THREE TOROK MILITIAMEN in grey enter to confront Akira.

GOODMAY
You're relieved from duty.

AKIRA
On what authority?

Foster rushes in and points a pistol at Akira's head.

FOSTER
On this authority.

Foster turns toward First Mate #1.

FOSTER
Take the helm.

First Mate #1 refuses and steps over to join Akira.

FOSTER
(to Clark)
You. Get out.

Goodmay takes the helm. Foster picks up the radio.

FOSTER
All ships. This is Charles Foster.
I've assumed command.

Akira suddenly darts out the door.

EXT. WHALING SHIP #1 UPPER DECK - DAY

Akira dashes to the railing, and frantically waves to Sarah to get away to safety.

EXT. ZODIAC #1 - DAY

Sarah sees Akira's warning, starts her motor, then sputters out of range.

She slows at a great distance, then gestures to Bobby to move further away.

INT. SOUTHERN STAR PILOTHOUSE - DAY

Bobby and Lisa observe Sarah waving.

BOBBY
Torok's here. Why isn't she
retreating?

EXT. WHALING SHIP #1 UPPER DECK - DAY

Foster follows Akira and clubs him on the back of the head.

MILITIAMAN #1 prepares to shoot Sarah. Clark suddenly flies out toward Militiaman #1.

Foster whirls around to block him. In their struggle, he SHOTS Clark and kills him.

MILITIAMAN #2 rushes out with MILITIAMAN #3.

Foster seems initially repulsed by his action, then scowls as he points at Clark.

FOSTER
(to Militiaman #3)
Dispose of him.

Hesitant, he gestures at Akira and First Mate #1.

FOSTER
(to Militiaman #2)
Lock them on the yacht. Guard them.

EXT. ZODIAC #1 - DAY

Sarah observes the violence in shock. She desperately looks for Louie.

SARAH
It's over, Louie! Retreat!

She plays Louie's Tune, then his dive call, over and over.

INT. SOUTHERN STAR PILOTHOUSE - DAY

Barbara, head bandaged, joins Bobby and Lisa at the window as the ship turns away from the battle.

BARBARA
She's damaged, but she's moving.
The whales want to protect her. She
wants to protect Louie.

LISA
What's missile range?

BOBBY
I'm not sure. Evacuate the crew.
I'm moving further out. I hope
Sarah can follow us. Put on
wetsuits.

BARBARA
Torok will kill her.

LISA
If they hit us with a missile,
we'll all die.

BOBBY
I'll go in with the lifeboat if
she's disabled. Evacuate. Head for
those islands. We'll play it safe.

BARBARA
Where's Maka?

BOBBY
On deck. Grab him and go. Transmit
video to Seattle.

Bobby sounds the EVACUATION ALARM.

BOBBY
(to the intercom)
All hands, abandon ship!

Barbara kisses Bobby on the cheek, and exits with Lisa.

EXT. OCEAN - DAY

TWENTY BLUE WHALES emerge and BLOW several hundred meters
from whaling ship #1 and Zodiac #1.

INT. WHALING SHIP #1 PILOTHOUSE - DAY

Foster points to the blue whales.

FOSTER
All ahead full.

Goodmay adjusts the course.

FOSTER
(into the radio)
Attack! All ships attack!
We'll get her later.

Whaling ship #1 veers off to attack the whales.

Foster exits to the upper deck.

EXT. ZODIAC #1 - DAY

Sarah observes whaling ship #1 turning toward the blue whales.

In the distance whaling ship #5 BLASTS to signify they're hunting again.

Sarah pours more gasoline into her slow-leaking motor, then accelerates after whaling ship #1.

INT. SOUTHERN STAR PILOTHOUSE - DAY

The Southern Star is several hundred meters from the action and moving away.

BOBBY
All ahead full.

Maggie videos Sarah out the window on her way out.

EXT. SOUTHERN STAR STERN DECK - DAY

Maka watches Sarah as the Southern Star moves away from her.

He bolts toward the galley.

EXT. ZODIAC #1 - DAY

The twenty BLUE WHALES cruise one hundred meters ahead of both Sarah and whaling ship #1.

The AMBIENT NOISE continues to build in intensity as whales of many species rise to the GATHER CALL.

Sarah races in all directions, exhorting the whales to dive.

Many large whales rise and BLOW around Sarah. Some repeat the GATHER CALL. No whales dive.

Sarah pulls alongside whaling ship #1, but at a great distance.

A RIFLE SHOT splashes nearby. Surprised, she scrambles further out of range.

EXT. WHALING SHIP #1 UPPER DECK - DAY

Foster directs his crews by radio.

More BLASTS sound from all directions.

FOSTER

Shoot as many as you can. We'll
pick them up later.

EXT. WHALING SHIP #1 STERN DECK - DAY

Militiaman #2 follows Akira and First Mate #1 as they walk toward the yacht. Akira's head visibly bleeds in back.

First Mate #1 lags behind to untie the ropes. He takes hold of a tool on deck.

Akira gives First Mate #1 a subtle gesture before stepping on board the yacht.

First Mate #1 clubs Militiaman #2 on the back of the head, drags him out of sight, then steps on board the yacht.

AKIRA

Take us out of range.

EXT. WHALING SHIP #1 BOW DECK - DAY

SEVEN TOROK MILITIAMEN in grey uniforms assume positions on the lower deck. Several have handheld harpoon cannons.

Foster gestures to them from the upper deck.

The militiamen open bags, unload three mobile missile launchers, and set them up on the deck.

FIVE MEXICAN SAILORS look on in fear.

MILITIAMAN #4 pats the weapon and shakes his head.

MILITIAMAN #4

(in Spanish)

Everything will be okay.

The sailors move away from the weapons.

EXT. ZODIAC #1 - DAY

Sarah observes the additional men and weapons on deck. She urges her Zodiac to pass whaling ship #1.

The blue whales swim only fifty meters ahead.

She races to the far side of the whale pod at a safe distance, the DIVE CALL blaring.

Hundreds of whales rise nearby singing the GATHER SONG. Still, no whales dive.

Sarah waves at them in exasperation. She turns toward the Southern Star.

The Southern Star sails further and further away.

Sarah nods in relief.

EXT. THE OCEAN DAY

Sarah reaches the blue whales before whaling ship #1.

She fires a FLARE at the whales to frighten them.

The blue whales ignore the flare. Contrary to expectation, they stay on the surface. More whales rise up to join them. Sarah drives her Zodiac as close as possible to the whales.

SEVERAL RIFLE SHOTS hit the water nearby, and she retreats.

She looks around for any possible action to take. She glances toward whaling ship #1.

EXT. WHALING SHIP #1 UPPER DECK - DAY

Foster impatiently calls down to his militiamen.

FOSTER

Fire!

A barrage of RIFLE FIRE at Sarah falls short.

Long-range harpoons SCREAM over the water, THUNK into two blue whales, and EXPLODE.

EXT. ZODIAC #1 - DAY

RIFLE SHOTS hit the Zodiac motor to her astonishment. She accelerates further out of range. Now she's badly leaking.

More and more whales inexplicably rise.

LOUIE'S HUMPBACK POV - UNDERWATER - DAY

The whales' swimming patterns appear predominantly CHAOTIC, although more and more whales congregate.

The water is a jumbled array of wild forms and movements.

The horrific exterior BATTLE sounds and the whales' own cries are IRREGULAR and HYSTERICAL with DIVE and GATHER CALLS interspersed.

Louie rushes into the center of the group. He makes the ATTACK CALL for the first time. Over and over.

Whales respond to Louie by becoming calmer, more orderly. They give him space. Some repeat the ATTACK call.

Louie swims alongside three whales, then forcibly packs them together as he makes the ATTACK CALL. Many more whales pack with him.

Once he has a mass of whales, he CALLS ATTACK, then they dive under a separate group of whales to demonstrate the attack formation.

Louie's mass packs against him as they reemerge. He makes warm, PRAISING CALLS.

More whales mass, call ATTACK, pack together, then dive in formation under Louie's mass.

Once again, he praises the whales in CALLS.

The whales begin to chant ATTACK in unison as they follow Louie toward the ships.

EXT. WHALING SHIP #1 UPPER DECK - DAY

Foster turns to Goodmay.

FOSTER
What's that noise?

EXT. YACHT DECK - DAY

Out of range, Akira's yacht idles away from the six ships, while the first mate finishes patching Akira's head wound.

HARPOON EXPLOSIONS and WHALE CRIES sound in the distance.

Akira and the first mate walk around the deck and gape in amazement.

Hundreds of whales of all species stream toward the battle, calling ATTACK as they go.

AKIRA
(points to Sarah)
Watch her.

Akira films the action.

EXT. WHALING SHIP #1 UPPER DECK - DAY

Foster points at Militiaman #4, who's assembling a shoulder launcher on the lower deck.

He redirects his gesture toward the Southern Star.

EXT. WHALING SHIP #1 LOWER DECK - DAY

Torok Militiaman #4 waves comprehension, and prepares the weapon.

EXT. SOUTHERN STAR PORT DECK - DAY

Lisa, Maggie, Katie and most of the crew members board two lifeboats.

Barbara runs toward the boats.

BARBARA
Maka? He wasn't on deck.

LISA
He went inside.

BARBARA
Go! I'll find him.

Lisa throws two life jackets to Barbara.

LISA
We'll stay close for you.

Barbara grabs the jackets and runs toward the galley.
The two lifeboats push off from the ship.
Maggie videos the battle in all directions from the lifeboat.

EXT. SOUTHERN STAR STERN DECK - DAY

Maka scrambles with a large buoy ring, a rope, and a garbage bag.

He swiftly secures the garbage bag to the buoy ring, then stands and braces himself to throw the ring overboard.

Whaling ship #1 approaches.

EXT. WHALING SHIP #1 LOWER DECK - DAY

Militiaman #4 stands ready to launch a missile.

EXT. WHALING SHIP #1 UPPER DECK - DAY

Foster cold-bloodedly speaks into the radio.

FOSTER
Prepare to fire.

Foster points toward the Southern Star to Goodmay, inside at the helm.

FOSTER (CONT'D)
Catch them. Full speed.

The giant ship GROANS as it bends to his will to come around to face the Southern Star.

EXT. ZODIAC #1 - DAY

Sarah gasps at the abrupt change in the whaling ship's course.

EXT. LIFEBOAT #1 - DAY

Lisa and crew members cruise a hundred meters from the Southern Star.

Frantic, Lisa waves to get Bobby's attention, and points toward whaling ship #1.

Whaling ship #1 comes around at full speed, ignoring Sarah and the blue whales, and assumes a collision path with The Southern Star.

INT. SOUTHERN STAR PILOTHOUSE - DAY

Bobby sees whaling ship #1, and tries helplessly to urge the ship forward.

He BLARES THE HORN over and over to get Maka's attention.

EXT. SOUTHERN STAR DECK - DAY

Maka ignores the horn while he hurtles many buoys and life jackets as far as he can from the ship.

EXT. WHALING SHIP #1 UPPER DECK - DAY

The Southern Star comes within long range.

Foster chortles at his good fortune.

FOSTER
(into radio)
Fire, one!

EXT. WHALING SHIP #1 LOWER DECK - DAY

Militiaman #4 FIRES, and the projectile SCREAMS over the water toward the Southern Star.

EXT. SOUTHERN STAR STERN DECK - DAY

The stern EXPLODES, rocking the ship.

Maka crashes to the deck.

EXT. ZODIAC #1 - DAY

Sarah watches in horror.

EXPLOSIONS and WHALE CRIES ratchet up the APPALLING NOISE LEVEL.

LOUIE'S HUMPBACK POV - UNDERWATER - DAY

Chaotic movement transforms into obvious order.

Tens, hundreds, then thousands of blues, sperm, fin, Sei, orca, and other whales pack together with the ATTACK call.

On the periphery, LOUIE races up and down, rallying the mass of whales with his strident ATTACK call, which merges with the growing, and powerful COMMUNAL DRONE.

Louie races toward the front of the bulging mass of whales, screaming ATTACK.

EXT. SOUTHERN STAR STERN DECK - DAY

Maka struggles to stand, then circles in a daze.

Barbara emerges on deck and races toward him through the debris, wearing one life jacket and carrying the other.

BARBARA

Maka!

EXT. WHALING SHIP #1 UPPER DECK - DAY

The Southern Stars draws closer. Foster calls into the radio.

FOSTER

Fire, two!

EXT. WHALING SHIP #1 LOWER DECK - DAY

MILITIAMAN #5 FIRES the second projectile.

EXT. SOUTHERN STAR STERN DECK - DAY

Maka turns toward the deadly sound as the projectile EXPLODES on the deck nearby.

The blast throws Barbara to the deck, and she drops the life jacket.

She scrambles toward Maka, who's sprawled unconscious.

Barbara recovers the life jacket, and puts it on Maka over his wetsuit.

She loads him on her back, and struggles away from the flames as the deck EXPLODES around them.

They both disappear in the smoke.

INT. SOUTHERN STAR PILOTHOUSE - DAY

Bobby screams in agony.

BOBBY
Barbara! Maka!

EXT. ZODIAC #1 - DAY

Sarah witnesses the explosions in shock. Terrified, she looks up toward Bobby.

EXT. WHALING SHIP #1 UPPER DECK - DAY

Foster screams into the radio.

FOSTER
Fire three!

EXT. WHALING SHIP #1 LOWER DECK - DAY

PROJECTILE #3 WHIRRS toward the Southern Star upper deck.

INT. SOUTHERN STAR PILOTHOUSE - DAY

Bobby starts toward the door, but reacts to the third BLAST. He turns toward Sarah, and puts his hand to his heart.

The missile OBLITERATES the pilothouse, and kills him.

EXT. ZODIAC #1 - DAY

Sarah hysterically screams as she witnesses Bobby's death.

Whaling ship #1 SLAMS into what remains of the Southern Star.

The Southern Star EXPLODES, buckles, and slowly capsizes.

Sarah, rattled, yet enraged, moves her hand toward the computer. The DIVE CALLS still blare.

Apparently she can't force herself to turn on the attack call. She slams the computer shut, SHUTTING OFF all calls.

In despair, she turns toward the wreckage.

Whaling ship #1 clears the wreckage, and abruptly comes about toward her, although still at a distance.

As whaling ship #1 draws closer MILITIAMAN #6 becomes visible on the prow. He points his projectile at Sarah's Zodiac.

Sarah turns the Zodiac, and sputters slowly away.

At the sound of a BLAST Sarah leaps into the water, and disappears under the waves. The projectile VAPORIZES her Zodiac.

Sarah's life jacket pops out of the water. A moment later Sarah's flotation wetsuit pops her to the surface.

EXT. THE OCEAN UNDERWATER - DAY

The ship and Zodiac EXPLOSIONS, coupled with the incessant SCREECHES of the whales, and the ATTACK CHANT, all push the noise to a STAGGERING LEVEL.

A CONVULSIVE SHUDDER passes through the mass of thousands and thousands of whales.

The mass solidifies and moves like one enormous being, the ATTACK CALL PULSING.

EXT. WHALING SHIP #1 UPPER DECK - DAY

Despite the terrible level of NOISE, Foster admires his handiwork.

FOSTER
(into the radio)
Did they get the girl?

Sarah floats in the distance.

Goodmay points toward her.

FOSTER
(into the radio)
What the hell is that noise?

EXT. WHALING SHIP #1 PILOTHOUSE - DAY

Foster enters, walks to the table, and removes a fancy rifle from a case.

FOSTER
It's best we don't leave any
witnesses. Take me closer.

He assembles the rifle, then moves toward the door.

EXT. YACHT DECK - DAY

Akira films the explosion of Sarah's Zodiac in the distance.

He gestures to First Mate #1 to rescue her.

The yacht races toward Sarah, making slow headway in the rough sea.

EXT. THE OCEAN - DAY

Sarah swims in circles, battered by the waves.

Whaling ships BLAST in all directions.

The powerful, droning ATTACK CALL builds in intensity. The CRIES of THOUSANDS OF WHALES vibrate the surface of the water in all directions.

Like a war chant, the ATTACK CALL grows louder and louder.

As she struggles to breathe, Sarah appears to recognize the call, and looks terrified.

Whaling ship #1 bears down on Sarah. Rifle range.

EXT. WHALING SHIP #1 UPPER DECK - DAY

Foster loads his rifle. He raises it to take aim.

EXT. THE OCEAN - DAY

Sarah dives out of view in the tumultuous waters.

EXT. WHALING SHIP #1 UPPER DECK - DAY

The ship VIBRATES and RATTLES convulsively in response to the GROWING DIN.

Foster attempts to focus his rifle, but the violent vibrations shake the gun from his hands.

He scrambles toward the pilothouse.

EXT. YACHT DECK - DAY

Sarah surfaces gasping for air as the yacht approaches.

AKIRA
(points)
There!

They slow, and Akira prepares to lift her.

Akira pulls her from the churning sea, then gestures to First Mate #1 to get them quickly out of range of whaling ship #1.

Akira wraps the shivering Sarah in a blanket as they race to a safe distance.

Akira resumes filming.

Sarah points to his camera and yells.

SARAH
I know where to send the video.

Akira nods approval.

EXT. THE OCEAN - DAY

The sea surrounding the whaling ships begins to MOAN, then ROAR like a gigantic monster waking from a deep sleep.

A dark MASS OF WHALES moves under the surface toward whaling ship #1 calling ATTACK! ATTACK! ATTACK!

Sperm whales and humpbacks weighing forty tons each pack against blue whales weighing one hundred tons. Thousands and thousands of whales.

EXT. YACHT DECK - DAY

Sarah and Akira film the dark, moving underwater mass.

INT. WHALING SHIP #1 PILOTHOUSE - DAY

Goodmay screams as Foster enters.

GOODMAY
Sir!

Foster stares in fear as the mass approaches.

EXT. THE OCEAN - DAY

The first BATTALION of whales dives under the ship, creating a precipitous canyon.

INT. WHALING SHIP #1 PILOTHOUSE - DAY

Goodmay struggles with the wheel as whaling ship #1 heels far over to starboard.

FOSTER
Do something!

GOODMAY
I can't!

Goodmay desperately adjusts gauges to right the ship.

The wave created by the whales' dive SLAMS into the ship, and the ship takes on water.

The ship rocks violently to port side.

EXT. THE OCEAN - DAY

A SECOND, LARGER BATTALION of whales dives under the hull of whaling ship #1.

The ship heels over even more violently back to starboard
Whaling ship #1 takes on more water.

Once again, the generated wave SLAMS into the ship, and it rocks further to port to recover.

INT. WHALING SHIP #1 PILOTHOUSE - DAY

Foster and Goodmay crash to the floor.

EXT. THE OCEAN - DAY

A THIRD BATTALION of whales attacks, and dives under the ship.

INT. WHALING SHIP #1 GALLEY - DAY

The ship heels over even further to starboard.

Sailors slam against walls, and water cascades into the room.

EXT. WHALING SHIP #1 PROPELLERS - DAY

The propellers rotate uselessly in the air on the elevated stern.

INT. WHALING SHIP #1 PILOTHOUSE - DAY

Goodmay and Foster stagger to maintain their balance as the ship rocks in the turbulence. The hull GROANS.

FOSTER
The hull!

EXT. WHALING SHIP #1 THE HULL - DAY

The hull FRACTURES and suddenly CRACKS under the stress of the wracking torque.

EXT. THE OCEAN - DAY

Whaling ship #1 crumples and begins to cave in.

WAVE after WAVE of ferocious whales rise up out of the water and assault the crippled ship.

INT. WHALING SHIP #1 PILOTHOUSE - DAY

Foster and Goodmay scream in terror as the whales BATTER the deck below.

The ship capsizes. The windows SMASH, and the pilothouse COLLAPSES.

Foster and Goodmay fall through the window and over the railing. They disappear in the maelstrom.

EXT. THE OCEAN - DAY

Sailors and militiamen leap from the sinking ship into the raging sea.

EXT. THE OCEAN - DAY

Whales rage against the four remaining whaling ships.

Like a scene from a nightmare Bosch painting, the ferocious whales hurtle themselves at the ships.

Men and ships vanish in the cataclysmic onslaught of the rampaging whales.

One by one the remaining whaling ships break, capsize, and sink into the wild sea.

A final BATTALION rises up out of the water to smash the last surviving whaling ship into oblivion.

EXT. THE OCEAN - DAY

Black, menacing thunderclouds move powerfully over the empty cobalt sea.

A wild storm commences, blacking out all traces of battle.

EXT. YACHT DECK - DAY

The corporate yacht SPUTTERS into sight as a downpour continues.

Akira and Sarah stand at the railing, searching for survivors in the pouring rain. First Mate #1 stands at the helm above.

Slowly, the yacht circles as they watch intently.

First mate #1 points off the port.

FIRST MATE #1

There!

The two lifeboats come into view with Lisa, Katie, Mary, Maggie and the other survivors.

The yacht races over to them.

Katie and the others stagger on board in a state of disorientation. They all embrace.

Sarah, carrying Akira's camera, gestures to Maggie to follow her inside with her camera. Most enter the cabin to get out of the elements.

Lisa and Mary search the deck for signs of Barbara or Maka.

The captain shakes his head "no." They move to the railing.

The yacht slowly circles again.

Sarah rejoins them.

INT. KYTE TELEVISION STUDIO - DAY

Lois, the anchorwoman, intently watches footage of the battle involving Sarah's ship on a small monitor. THREE STAFF MEMBERS join her.

LOIS
A sea battle! Our Sarah!

ON LARGE MONITOR TWO

The Southern Star explodes.

ON LARGE MONITOR THREE

The whales rise up and attack the ships. Dive under them.
Capsize them.

BACK TO SCENE

Lois yells on the INTERCOM.

LOIS
Bob, go live! Joan, international!
Edit the story!

Lois' camera light turns ON.

LARGE BROADCAST MONITOR ONE

The monitor goes LIVE with the action footage. Lois
introduces the battle footage ON AIR from half screen.

LOIS
We interrupt this program with
extraordinary live footage of a sea
battle between Torok whaling ships
and the Southern Star, an activist
ship out of Seattle.

Many international television networks follow in quick order
as the global news spreads.

INT. MOSCOW TELEVISION STUDIO - NIGHT

A monitor shows footage of the sea battle. The FEMALE RUSSIAN
ANNOUNCER watches the action.

RUSSIAN ANNOUNCER
(in Russian)
We have breaking news of a sea
battle in the South Pacific.

INT. BEIJING TELEVISION STUDIO - NIGHT

A monitor in back of the CHINESE ANNOUNCER shows footage of the sea battle.

CHINESE ANNOUNCER
(in Mandarin)
We have just been told there is a
battle raging in the Pacific.

EXT. YACHT DECK - DAY

First Mate #1, up above, yells and points.

FIRST MATE #1
Captain.

LISA
Barbara! Maka!

EXT. A BUOY - DAY

Maka, in a wetsuit, sits on the buoy, and Barbara, also in a wetsuit, sits on some wreckage to the side. Maka holds the garbage bag.

Barbara attempts to clean the smudges off her face as the yacht comes into view.

Barbara screams and kisses Maka as the yacht races closer, then slows.

EXT. YACHT DECK - DAY

Akira, Lisa and Sarah reach down to help Barbara and Maka climb onto the yacht.

Everyone clambers to embrace them. Maggie returns to the deck to film the reunion.

BARBARA
Bobby?

SARAH
No.
(tearful embrace)
I'm so sorry.

Akira puts his coat around Barbara's shoulders.

Katie's SATELLITE PHONE RINGS. She separates from the group to hear.

Far off on the horizon, Louie breaches.

MAKA

Louie.

Everyone CHEERS and moves to the railing.

Katie looks up from her phone and smiles.

Maka timidly hands his garbage bag to Sarah.

Intrigued, she opens it, lifts out her violin, and cries with joy.

SARAH

(hugs him)

Thank you, Maka.

Maka looks down at the bag.

SARAH

There's more?

Sarah removes Anna's flute just as Louie breaches nearby. She hands it to Maka.

SARAH

This is yours, Maka. Thank you for saving it.

Maka cradles the flute, and backs away.

Barbara awkwardly waits nearby.

SARAH

I didn't play the attack call.

Disconcerted, Barbara nods, then follows Maka.

Katie hands Sarah the satellite phone.

KATIE

Your mom said she, "loves you,
loves you," and "you're grounded!"
(amused)
Literally!

Katie and Sarah both laugh.

KATIE (CONT'D)

The UN is outlawing whaling in an emergency meeting, but no one is coming to help us. They thanked us for our service to humanity.

Katie looks out at the empty sea.

KATIE

The whales have scattered. Will they survive?

Sarah appears too exhausted to consider the question. They embrace, then Katie goes into the cabin.

Sarah hesitates a moment, then puts the phone into her pocket.

The rain abates. Dispersing clouds alter the deep colors of the ocean.

Sarah raises her violin. Without electrification it's not loud. She leans out, and plays a soulful tune.

Louie rises up to look at Sarah, then cruises closely alongside the yacht, joining her in their last DUET.

The music stops.

Tears stream down Sarah's face.

Louie makes one last CLARION CALL, breaches, then dives from view.

LOUIE'S HUMPBACK POV - UNDERWATER - DAY

Louie swims in his grey, fabulous, pulsing universe.

This mysterious, profoundly disorienting world is very comforting. In the distance a BLUE WHALE CALLS.

Louie responds with a CALL, then SINGS until he fades away.

FADE OUT.

THE END