

BEARING GIFTS

Written by

DANIEL J. BRODERICK

Danbroderick23@gmail.com
(916) 833-2886 (Sacramento number, Pasadena resident)

"BEARING GIFTS"

FADE IN:

EXT. ROCKY ISLET, BEACH COVE - NIGHT

A small ancient sail boat anchored off shore during a tumultuous storm. A rough-hewn row boat moored on the beach.

Two drenched, late-20's Greek sailors, NAUTSE and NICO, shoulder a closed, coffin-size, rectangular wooden box as they follow the torch-wielding, sword-carrying, 40 year old CATEPANO inland.

GRAPHIC: ISLAND OF YMOS, 650 BCE

They speak Ancient Greek, translated in subtitles.

CATEPANO

Follow me. The cave is up ahead.

NAUTSE

(Whispering)

Why didn't the captain just have us dump this overboard?

NICO

He said it was too dangerous.

NAUTSE

Did he say what is inside?

NICO

No, but thank the gods it is not heavy.

EXT/INT. CAVE ENTRANCE - NIGHT

The captain leads them inside and points where to set it down. He plants the torch in the ground, lifts a large stone and places it at the cave entrance. The three leave.

A FEW HOURS LATER

Nautse returns alone from outside the cave and places a jagged rock on the almost-completed stone barrier. It rolls off and SMASHES onto the box, creating a sizable hole.

Nautse peers through the flickering light at a small, closed, intricately carved clay jar, visible inside the box. He looks around, but no one is coming.

He kneels down, reaches inside, lifts the jar's lid just slightly when a female hand brushes against his, as it pulls the jar further inside.

Nautse lowers down to peer into the box.

Two beautiful, pleading eyes stare at him.

Catepano and Nico return bearing rocks. Catepano drops his and rushes to yank Nautse to his feet.

CATEPANO

No! Get away from it!

NAUTSE

But there's someone in there. And she's alive.

Nico drops his rock and begins walking towards them.

NICO

Captain, you can't --

Catepano pushes Nautse at Nico and draws his sword.

CATEPANO

You do as I say. We close this cave and leave this cursed island.

Nautse's determined face.

NAUTSE

I can't do that Captain.

He lifts the jagged rock and rushes Catepano, but is stabbed in the chest just as a sheet of rain BLOWS in, extinguishing the torch, and a BOLT of lightning lights up the sky, hitting above the cave, sending rocks cascading down, sealing the men inside.

EXT. HARBOR - DAY

A 100 foot long super yacht, the EUA, anchored at port, flying the Panamanian flag.

GRAPHIC: ISLE OF RHODES, 2023.

EXT. SHIP'S AFT DECK - DAY

Early 20's, ever-perky activities director LAUREN checks her clipboard. GIORGOS, mid 50's, taciturn, Greek captain, stands beside her. They speak English.

LAUREN

The passengers are all on board captain. Just waiting for Mr. and Mrs. Kaufman.

GIORGOS

Adie, is the crew ready?

Buff, sun-bleached hair, early 30's, first mate ADIE enters the bridge. No personal attachments; seemingly indifferent to romance.

ADIE

Yes sir.

(Beat)

Not as enthusiastic as Lauren here about the itinerary.

LAUREN

What's not to like about a ten day Greek island cruise?

ADIE

Duration's fine; it's the excursions. Over a thousand islands to choose from. Why these Captain?

GIORGOS

The professor picked them. You'll have to ask him.

He looks out at the gangway.

GIORGOS (CONT'D)

Speak of the devil.

EXT. SHIP'S GANGWAY - DAY

ROBERT and JOYCE KAUFMAN drag their carry-ons until they are met by Adie and Lauren.

Robert, late 40's UC Berkeley Classics professor. Pedantic, ego-centric, unmindful of his wife Joyce's sacrifices for his career. Joyce, early 40's, devoted to Robert, with any resentment so deeply buried as to be outwardly non-existent.

LAUREN

Professor Kaufman, right on time.
This is Adie. He's our first mate.
Adie, this is Joyce and her husband
Robert, our guest lecturer.

Adie doffs his cap.

ADIE

Pleased to meet you. Have you done
this before?

ROBERT

The lectures? Many times, but
never on a ship. I've revised my
usual program to accommodate our
planned stops. Nimos is still one
of them, I hope.

ADIE

Yep, first on the agenda. But can
I ask why? There's nothing to see.
It's pretty much just rocks.

ROBERT

Have you been there?

ADIE

Can't say I have. Avoided it up
till now like the plague. Locals
say it's cursed.

JOYCE

(Concerned)

Really? Robert, what do you think?
There are plenty of other islands
we could visit.

ROBERT

It's listed as a nature preserve.
And as Marcus Aurelius said,
"Nothing that is according to
nature can be evil."

ADIE

I'm guessing he wasn't talking
about man or woman when he said
that.

(Beat)

But no need to worry ma'am. There
aren't any residents on the island
to give us any trouble.

JOYCE

Good. I trust my husband. He knows what's best for us. Always has.

She side hugs him. He reacts rather stiffly.

ROBERT

It's also designated as an archaeological site, Joyce. So, there must be more there than just rocks.

ADIE

We'll find out soon enough. Let me show you to your cabin. We'll take these.

He and Lauren take their suitcases and begin to escort them into the ship.

EXT. HARBOR, PIRAEUS, GREECE - DAY

GRAPHIC: FIVE DAYS LATER

Anchored off shore, the EUA is surrounded by a small flotilla of Greek boats including a boat marked "Press," a police boat, and a hospital boat.

EXT. AFT DECK - DAY

ALEXA DRAKOS, mid 30's, climbs aboard the EUA, wearing a disposable hazmat suit, with a police badge, and clear face shield. Insightful, tenacious detective, tired of having to prove herself to her male colleagues. Addicted to candy.

She is joined by a clipboard toting THOMAS LIPP, late 20's, with a US flag patch on his hazmat suit. His consulate job is to look out for the well being of his fellow Americans, as long as it doesn't reflect poorly on the United States.

Two EMT's position a stretcher, bearing YANG LU, early 40's, getting set to lift him off board. He has an IV drip attached and left hand heavily bandaged.

Alexa comes over to one EMT. They speak modern Greek.

ALEXA

Who is he?

EMT

Chinese guy. Name's Yang Lu.

ALEXA

What happened to him?

EMT

He says it was an accident. A knife slipped. Some woman. But his injury is too severe for that.

ALEXA

Can I talk to him?

EMT

Wait till we get him to the hospital.

(Beat)

By the way, you can remove your equipment. The ship is clean.

Alexa lifts her face shield.

ALEXA

Tell the press the ship is still off limits till I complete my investigation.

She glances towards the bridge. Adie and Giorgos observe, both noticeably concerned.

INT. SHIP'S BRIDGE - DAY

Alexa and Thomas have taken off their suits and masks. Giorgos faces the pair. Adie looks out at the harbor.

ALEXA

Your manifest says you departed Rhodes with ten passengers and six crew members, including yourself. Did you take on anyone else?

Adie turns to look at Giorgos, both struggling to keep poker faces. A slight, almost imperceptible, pause in answering.

GIORGOS

No.

ALEXA

How many remain on board?

Giorgos looks to Adie for assistance.

ADIE

Four crew and seven passengers, now that the doctor has been taken off.

THOMAS

Are any Americans among the missing?

ADIE

(Testy)

No one is missing. We can account for everyone.

Alexa motions with her hand for Thomas to relax.

ALEXA

I'm sure you can. You're the first mate?

Adie nods.

ALEXA (CONT'D)

Tell me about the passengers, starting with the man they just took off the ship.

She takes out a Loukoumi (Greek Turkish delight candy) from her pocket, unwraps it, and pops it in her mouth.

ADIE

Dr. Lu was, I mean is, a world-renowned robotic surgeon.

THOMAS

(To Alexa)

He was featured on the local news just last week.

FLASHBACK

INT. MEDICAL SCHOOL AUDITORIUM - DAY

A TV crew films YANG LU sitting on stage before a monitor with hand controls. To his left is a three-armed robotic surgery system, centered on a mannequin and attended by a nurse. After a few final manipulations, he wheels his chair to face the audience.

Lu is early 40's, self-assured, highly driven Chinese-American, works on his body more than his marriage.

LU

And that, of course, is only an introduction to the world of robotic surgery.

MODERATOR

How difficult is it to work the controls?

LU

Let's just say you still need a surgeon's hands.

Lu looks at his watch.

MODERATOR

I'm afraid we have to cut this short. Dr. Lu has a ship to board.

END FLASHBACK

ALEXA

How was he injured?

ADIE

You'll have to ask him. I wasn't there when he got hurt.

ALEXA

Who was? He mentioned a woman to the EMT.

ADIE

Did he? I hadn't heard that. But we have several female passengers. Would you like to speak to them?

ALEXA

Yes, eventually. But you also list a woman on your crew, correct?

GIORGOS

She is no longer with us.

ALEXA

Would she know what happened to the doctor?

ADIE

No. He was injured after her
(beat)
departure.

Alexa, who knows more than she's saying, catches this pause, but responds only with a silent nod.

ALEXA

Then let's begin with the passengers. Are they in their rooms?

ADIE

Cabins, yes.

INT. DAVID AND BARBARA'S CABIN - DAY

DAVID GREENBAUM, mid-30's, and BARBARA TUCKER, late 20's, perch on the bed before a standing Alexa and Thomas. Two packed suitcases propped up next to the bed.

Blessed with a brilliant, curious intellect and a workaholic's temperament, David hit the jackpot more than once in Silicon Valley. His Bill Gates/Mark Zuckerberg mien left him unkissed through college, making him easy prey for the much more attractive Barbara.

Barbara, opting to hide her ardent feminism in favor of potential influence over David and his money, now comfortable tapping into that potential.

BARBARA

Will this be much longer? We have a plane to catch.

ALEXA

Just a few more questions Ms. Tucker. Did you have any contact with any of the other passengers before you boarded this ship?

DAVID

(Unsure)

No, I don't think so.

BARBARA

No, we did not. David and I had a business meeting in Athens.

FLASHBACK

INT. OFFICE - DAY

The sleek modern conference room has large picture windows overlooking the airport. David and Barbara sit across from ARI, mid 40's, Greek, with an open portfolio on the table.

BARBARA

We've seen your offices and read your prospectus. Anything to add before we go?

ARI

(To David)

For you, such a small investment would bring great benefit to the world.

Barbara folds up the portfolio and stands, then David and Ari.

DAVID

Climate change is certainly one of the most significant plagues on this planet.

ARI

And by reducing use of radio waves, our technology will greatly reduce atmospheric heat.

DAVID

Your construct is quite novel. I'd need more time to examine your idea, of course, but --

BARBARA

But let me cut to the chase. We haven't the time right now, I'm afraid, to discuss this any further. Our trip begins in a few hours.

ARI

Yes, yes. You two enjoy your cruise. Then when you return to the United States, lady lawyer, you send us a contract, perhaps?

BARBARA

Perhaps. But just so you know, I'm a lawyer, but not my husband's lawyer. In house counsel will have to weigh in.

They say goodbye, with Barbara carrying the prospectus.

EXT. OUTSIDE BUILDING'S FRONT ENTRANCE - DAY

Barbara squirts hand sanitizer on David's hands.

DAVID
Ari's concept is very intriguing.

BARBARA
David, you can't apply your brilliant mind to all of mankind's contagions.

DAVID
So what should we tell Ari?

BARBARA
I'll take care of it after we get back home.

Barbara dumps the prospectus in the trash.

BARBARA (CONT'D)
For now, let's just enjoy your first vacation in years.

END FLASHBACK

ALEXA
That should do it for now. We'll let you know when you're free to leave.

They begin to head to the door, then Alexa stops and turns.

ALEXA (CONT'D)
One last thing. Did either of you have any contact with the ship's chef?

DAVID
(Concerned)
We all did. How is he? Was he contagious?

ALEXA
Not anymore. He died, I'm afraid.

David is surprised at this; Barbara not so much.

ALEXA (CONT'D)
Was he treated on board?

David extracts a small bottle of hand sanitizer from his pocket and squirts his hands.

DAVID
Yes, Doctor Lu handled it.

FLASHBACK

INT. SMALL, ONE-PERSON CABIN - DAY

CLOSE ON Giorgos, Lauren, and Lu staring. Wide-eyed Lauren takes a deep breath.

YIANNIS, mid 30's, in bed, feverish, convulsive stomach cramps followed by dry heaves towards a bucket. On a side table sits an unattached IV unit, filled with black liquid.

GIORGOS
Could it be food poisoning?

LU
No, look at that.

He motions to the black liquid in the IV unit.

LU (CONT'D)
This is...was, a saline solution.
Clear water, potassium, sodium
chloride. Colorless.

LAUREN
(Still aghast)
So what happened?

LU
I honestly don't know. It's almost
like *he's* poisoning *it*. Or whatever
it is he contracted is.

GIORGOS
Is he contagious?

LU
Not in any normal sense. But any
food he tries to get down seems
to...Here, let me show you.

Lu takes a spoonful of applesauce and begins to insert it into Yiannis's mouth. Yiannis is too weak to resist.

Lauren covers her gasping mouth with her hand.

LAUREN
Oh my God!

The applesauce immediately turns black. Lu flings it into the bucket, along with the spoon.

GIORGOS

So what do we do?

LU

Take him off the ship to a hospital for a battery of tests that can't be done here.

LAUREN

What about the other passengers?

LU

Hector had the most contact, and I checked him. He's fine. No symptoms. I'll examine the others.

END FLASHBACK

ALEXA

Did he say whether it was something the chef might have contracted from someone or something during one of your excursions?

David glances at Barbara as he takes a noticeable breath.

BARBARA

No, we have no idea where it came from.

Another silent nod from an all-seeing Alexa.

ALEXA

Efharisto.

She turns to leave, but turns after opening the cabin door.

ALEXA (CONT'D)

Do you know where Hector is?

DAVID

In his cabin, like the rest of us, I imagine. Next level down.

INT. SHIP'S HALLWAY - DAY

Alexa and Thomas, alone, quietly talk while standing outside a cabin door, labeled "Atie."

THOMAS

Should we put our masks back on? In case he's contagious.

ALEXA
He's here with his husband,
correct?

Thomas looks at the list on his clipboard and nods.

ALEXA (CONT'D)
I doubt if he would put him in
jeopardy. But you can stay in the
hallway if you'd prefer.

As Alexa raises her hand to knock, she stops when she hears indecipherable voices from within. She leans in, ear to the closed door.

INT. HECTOR/ART CABIN - DAY

HECTOR ESTRADA, early 30's, pleasant and altruistic to a fault, even for a nurse. Staring out a window.

ART AVERY, real estate developer in the Bay Area, not ready to accept that things are supposed to slow down once you reach your mid-40's. In bed.

HECTOR
Looks like none of us is going
anywhere soon.

He turns to the bed.

HECTOR (CONT'D)
(Concerned)
Art, what's happening?

Art's face sweats profusely and his teeth chatter with chills.

Hector scans the room and sees an empty bourbon miniature bottle next to a crumpled piece of tin foil.

HECTOR (CONT'D)
No, Art, you didn't. You promised
me. No molly on this trip. You
know what it can do to your heart.

Hector sits on the bed and feels Art's forehead. Art jerks away.

ART
Don't touch me! I don't have to
listen to you.

Hector tightly hugs Art, who struggles to get away.

HECTOR
Please babe, don't do this. I love
you.

Art breaks away, curling up even more, tightly holding the
covers.

KNOCK, KNOCK.

ALEXA (O.S.)
Hector, Art. I'm Alexa Drakos.
I'm with Thomas Lipp from the U.S.
Consulate. May we come in?

ART
(Yelling)
No, stay out. All of you. Just
let us go home.

Hector sits on the bed and reaches his arm over Art.

HECTOR
Hon, the sooner we talk to them,
the sooner we can leave this ship.

Art yanks the cover tighter and rolls over even further.

HECTOR (CONT'D)
Come in.

Alexa enters, Thomas remains by the door. Art doesn't move.

ADIE
Are you Hector Estrada?

He nods.

ALEXA
Is that Mr. Avery? Is he sick?

HECTOR
He's under the weather right now,
I'm afraid.

Thomas takes one step back, outside the room.

ALEXA
Does he need to see a doctor?

HECTOR
Yes. He has a history of heart
problems. I'm an RN, but I think a
doctor would be a good idea. Is
Dr. Lu still here?

ART
Go away. I don't need any advice
from that quack.

ALEXA
I'm afraid not. Dr. Lu had to
leave for an emergency operation.

THOMAS
The consulate can arrange a
transfer to a mainland hospital if
you'd like.

ART
I'm not going. I can't leave this
room.

Alexa raises an eyebrow, thinking, "that's curious." Hector
sighs with a shrug and motions everyone to go outside.

INT. HALLWAY OUTSIDE THEIR DOOR - DAY

Thomas backs up a good six feet from Hector, Alexa only a
few.

HECTOR
Don't worry neither one of us is
contagious. But something is
definitely wrong. He's never like
this.

ALEXA
What do you think he meant by "I
can't" leave the room, not I won't?

HECTOR
He said the same thing the morning
he started acting this way. As if
he was scared of something. That's
so not like him. He's usually
fearless, headstrong even. This
entire trip was his idea.

FLASHBACK

EXT. HOTEL ROOM BALCONY - DAY

Hector stares out at the Rhodes port as a healthy Art
finishes packing his suitcase.

HECTOR
Want me to grab you some coffee?

ART

That's sweet of you H, but I'm raring to go. We've got just enough time to explore the city a little more. Coupla things on my list we haven't seen.

Hector goes over and gives him a kiss.

HECTOR

(Smiling)

There aren't enough hours in the day Art to do all the things you wanna do. But they will leave without us if we're late.

ART

Ah, c'mon Hector. They're on the way.

HECTOR

No they're not.

Hector points at the floor, then the window.

HECTOR (CONT'D)

We're here, and the dock is right there.

Art closes his suitcase.

ART

(Disappointed)

Okay, you win.

END FLASHBACK

Alexa takes out two candies from her pocket and offers one to Hector. He takes it, but before unwrapping it,

HECTOR

What is it?

ALEXA

(Chuckling)

Never look a gift horse in the mouth. Try it.

He pops it in his mouth, after she does the same. Then he smiles.

ALEXA (CONT'D)

It's Loukoumi.

(Beat)

(MORE)

ALEXA (CONT'D)

We understand you had contact with
the chef.

HECTOR

Yes, after,
(beat)
uh, after our first excursion.
Yiannis was giving me some free
cooking advice. I'm an amateur
chef.

FLASHBACK

INT. SHIP'S GALLEY - DAY

Yiannis holds up an octopus as he indecipherably explains and
demonstrates to Hector how to prepare it, when Adie enters.

ADIE

We need some food for our guest.
Have you still got the picnic
supplies?

YIANNIS

I laid them out over there.

ADIE

Good. Put that food on a platter.
Take it to the Eden room.

YIANNIS

(Scared)
No, no. I cook, you serve.

Adie holds out his bandaged hands.

ADIE

With these? No, that's an order
Yiannis.

After Adie exits, Yiannis places a set of silverware on a
tray and covers the plate of fresh food from the basket with
a stainless steel dome. He hands it to Hector.

YIANNIS

(Pleadingly)
You deliver, please?

Hector nods and takes up the tray.

END FLASHBACK

ALEXA

How did Adie hurt his hands?

HECTOR

We ran into some lightning, you know, on the trip to the first island.

ALEXA

Which was?

HECTOR

Uh, Nimos, I think.

Another silent, knowing nod by Alexa.

ALEXA

Who went on this excursion?

HECTOR

All of us, including Yiannis and some crew members. Art, me, Maureen, Chill, Sally --

Thomas looks up from tracking the names on his clipboard.

THOMAS

Those last two aren't on my list. Are they American?

HECTOR

No, South African, I think. He's some hot shot DJ, who was a late add on.

FLASHBACK

INT. LIMO - DAY

CHILL and SALLY sit in back, drinking. Hip Hop music playing on the car's radio.

Chill, an uber-confident, outspoken black South African, internationally known DJ.

Sally, Nigerian, his assistant/lover, desperate to make herself indispensable and long-term. Both in their 20's.

CHILL

If this is such a hot shit tour, how come their boat won't pick us up in Athens?

SALLY

Honey, it's not a boat. It's like a yacht. It sails only one way, so we have more time to explore the islands.

CHILL

I didn't come here to explore. I came here to perform.

SALLY

And you will sugar. Once they repair the arena.

CHILL

They should have done that before we got here. And what do we do if somebody gets sick on the ship?

SALLY

Then we get off and fly back here. C'mon honey, think of all the stuff we'll learn, from that professor.

CHILL

And think of all the money I'm not making by going on a boat trip.

SALLY

Please don't be upset Chill. I had to work pretty hard to get us on this seminar. I thought you'd enjoy it.

CHILL

You I enjoy beautiful. School, even one with fish, not so much.

SALLY

Well, you'll have plenty of time to appreciate all of me on this trip.

She kisses him and he starts pawing her, as the limo pulls up to the airport terminal.

END FLASHBACK

ALEXA

Do you know why they left the ship?

HECTOR

Only gossip, they didn't say. Something happened to Sally.

(MORE)

HECTOR (CONT'D)

Musta been pretty serious, cause Chill forked over a ton of dough to have them airlifted out.

ALEXA

Yes, they're at the same hospital where the chef was taken. We've got a Zoom call scheduled later.

(Beat)

You mentioned Maureen. What do you know about her?

HECTOR

A sweet kid, well, when she first got here at least. Traveling by herself. Writing a novel or memoir or something.

FLASHBACK

EXT. OUTDOOR FISH MARKET - DAY

Twenty-two year old, bespectacled MAUREEN, spinster librarian to be, in a Laura Ashley sun dress, strolls through a crowded market, stopping in front of a handsome, young Greek fish peddler to take notes in her hand-held journal.

VENDOR

Pretty lady, you draw pictures of good looking Greek man?

MAUREEN

(Self consciously)

No, no. I'm not an artist. Just taking notes. For my book.

VENDOR

You write book about Greek fishermen?

MAUREEN

No, oh no. It's, uh, about a girl who meets interesting people on her travels. It's a novel.

He leers at her.

VENDOR

(Chuckling)

Perhaps you do more than look. Handsome Greek men very passionate lovers.

Embarrassed, she looks down at her feet for a moment, then backs away as he approaches.

MAUREEN

No, uh, thank you. I have to get to my ship.

She hurriedly walks away.

END FLASHBACK

HECTOR

I don't mean to be rude ma'am, but can we cut this short? I need to get back to Art.

ALEXA

Yes, yes, I understand. Just one more question. Can you think of anything or anyone who might be responsible for what's happened on board?

Hector lowers his gaze, takes a deep breath, and hesitates just a tad too long.

HECTOR

Uh, if you mean Art, I'd really prefer not to say. I don't want him getting into trouble. Please, can I go?

Alexa nods.

ALEXA

Of course. We have several others to talk to.

He goes back into his cabin.

THOMAS

What now?

She leans over to check his written list of names.

ALEXA

We still have the professor and his wife, and this person Maureen. Let's try her.

INT. HALLWAY OUTSIDE MAUREEN'S CABIN - DAY

Alexa's hand KNOCKS on the door, labeled "Aphrodite."

MAUREEN (O.S.)

Come in.

Alexa and Thomas enter to see Maureen sitting alone in a darkened room, curtains drawn, wearing a kerchief covering her lower face. Her journal is visible in the trash can.

ALEXA

Maureen Dunphy?

MAUREEN

(Disconsolate)

Yes.

ALEXA

May we ask you some questions?
We're investigating what happened
on this cruise.

Maureen looks away from them in silence.

THOMAS

Are you okay ma'am?

After a few seconds, she turns her face towards them, with tears in her eyes.

MAUREEN

You mean this.

She briefly pulls down the kerchief to show her lips and skin below the mouth, dotted with large, ugly pustules.

THOMAS

(Shocked)

What happened?

MAUREEN

Costas.

FLASHBACK

INT. MAUREEN'S CABIN - DAY

COSTAS, mid 20's Greek crew member, zips up his pants as he walks to the door. He looks back inside.

Maureen is naked, passed out on her stomach, half covered by a sheet, not moving.

INT. HALLWAY OUTSIDE MAUREEN'S CABIN - CONTINUOUS

Costas closes the door and begins tip toeing down the hallway, when the door to the "Eden/Library" room begins to open. He sprints down the hallway in the opposite direction.

ALEXA (V.O.)
Have you seen a doctor?

MAUREEN (V.O.)
Yes, right after he left.

FLASHBACK CONTINUES - NIGHT

A male hand KNOCKS on Maureen's door.

MAUREEN (O.S.)
Doctor, is that you?

LU
Yes.

MAUREEN (O.S.)
Come in.

INT. MAUREEN'S ROOM - NIGHT

The lights are out, with lights outside illuminating the room. Maureen stands with her back to the door as Lu enters.

LU
Do you mind if I turn on the lights?

MAUREEN
No!
(Beat)
Oh, doctor, what is happening to me?

She plops onto her bed and Lu turns on a bedside lamp.

LU
Here, let me see.

She sits up and begins to turn.

Lu's startled face.

Maureen moves her hand up to cover her pustule-ridden face.

MAUREEN
What is it?

LU
Do you have these anywhere else?

MAUREEN
(Head down)
Yes.

YANG LU
Where?

She sticks out her tongue, showing several more. Then she moves her hand to her vagina and rear end.

MAUREEN
And here, and here. How did this happen?

LU
Have you had unprotected sex recently?

She rests her hand on her forehead, thinking.

MAUREEN
(Unsure)
It's still a blur, but yes, I think so. I'm on the pill, though.

YANG LU
That protects against pregnancy, not syphilis, which is what you have.

She begins weeping uncontrollably.

END FLASHBACK.

INT. MAUREEN'S CABIN - DAY

MAUREEN
Nobody gets syphilis anymore. Why me?

ALEXA
Have you told Costas about this?

MAUREEN
Of course, that prick. He denied it was him. He blames everything on the gods.

She motions to her face.

MAUREEN (CONT'D)

But the gods didn't do this. He did. He's the one you need to arrest.

She turns back on her stomach, buries her head in the covers, and weeps uncontrollably. Alexa and Thomas leave.

EXT. SHIP'S AFT DECK - DAY

Alexa talks in Greek on her cell phone while peering out at the police and hospital boats motoring away.

ALEXA

(Frustrated)

I *am* making progress. Just give me more time Chief...Forget what the fucking ministry wants. We got two dead crew members and a boat load of sick people...Yeah, I know they said she was a suicide, but something's not right...No, I don't need any men to help me...I'll wrap it up soon, I promise. Goodbye Chief.

Thomas, standing several feet away, walks over to her.

THOMAS

So what's the verdict?

Alexa offers him a candy. He declines. She pops one in her mouth. Silence for a few seconds while she thinks.

ALEXA

I figure we've got till the end of the day before he pulls the plug.

THOMAS

I couldn't help but overhear. Why'd you turn down more men?

ALEXA

Because that's just what he wants. Validation for his sexist, misogynist view about detectives, and me in particular.

She cradles her head in her hands as she closes her eyes, sighs, then talks out loud to herself in Greek.

ALEXA (CONT'D)

Do your job damn it. What the hell happened here?

She faces Thomas.

ALEXA (CONT'D)

Look, you can go if you want, but I'm staying till I figure this out.

THOMAS

No, I'll remain as long as you do. Maybe it'll help if we talk to Professor Kaufman. This cruise was his show. He and his wife must know something.

INT. KAUFMAN CABIN - DAY

Joyce coughs a few times.

ROBERT

You should have the doctor look at that. You may need some medicine.

JOYCE

Need? What do you care about my needs?

ROBERT

What do you mean? Of course I care about you.

JOYCE

Really? Did you care that I wanted to go snorkeling? No, you had your work. Or that I wanted to share some dessert. No, not for me.

ROBERT

You should have said something.

JOYCE

(Sarcastically)

Of course, it's my fault. It's always my fault.

She goes over and picks up an old, rusted sword.

JOYCE (CONT'D)

My fault that you care more about this rusty old piece of junk than you do me.

Robert starts walking over to her.

ROBERT
Joyce, that's not true. What's
come over you?

As he gets closer, she points the sword at him and he stops
advancing.

JOYCE
The truth. That's what's come over
me. The truth that I've sacrificed
my entire life for you. You and
your pointless career, worshiping
mythological creatures who never
even existed.

ROBERT
Joyce, please put that down so we
can talk.

JOYCE
Talk, talk, that's all you do is
talk. Here, I'll give you
something to talk about.

She smashes a lamp with the sword.

JOYCE (CONT'D)
Talk about that, why don't you? Or
this.

She slices the pillows to pieces.

ROBERT
Joyce, please, stop that.

JOYCE
(Laughing)
Yes, of course. You care more
about these damn pillows than you
do about me.

She starts attacking the bed with the sword.

JOYCE (CONT'D)
What about the bed, Robert? You
don't care about *it*. Why would
you? We haven't made love in
years.

ROBERT
Joyce. Joyce, please.

He takes a step closer and she jabs the sword within inches of his body.

JOYCE

Stay away from me. That's what you want, isn't it Robert? To stay away from me. Not to touch me any more. Well I grant you your wish. I'm leaving.

Joyce tosses the sword at Robert and storms out.

INT. HALLWAY OUTSIDE KAUFMAN CABIN - DAY

Alexa and Thomas stop walking as Joyce strides past them, still fuming.

ALEXA

Ms. Kaufman?

Joyce doesn't slow down or acknowledge them as she rounds a corner.

THOMAS

Do you want me --

ALEXA

No, we'll find her later.

Alexa KNOCKS on the cabin door, labeled "Daskalos." Robert opens it.

ROBERT

Joyce, you don't have to...oh sorry, I thought it was my wife.

ALEXA

Professor Kaufman?

He nods.

ALEXA (CONT'D)

I'm Alexa Drakos, with the Athens police. Mr. Lipp here is with the American Consulate. Can we talk?

INT. HALLWAY - MOMENTS LATER

Alexa and Thomas exit the Kaufman's cabin.

ALEXA

That was no help. Let's wait on his wife, let her calm down. Time to lean on the crew. Starting with Costas.

INT. CREW CABIN - DAY

Cramped quarters, three beds. A clarinet, lute, and daouli (drums) hang from a wall, near a pinup of a Greek supermodel.

Costas sits alone, working his worry beads. He freaks when he sees Alexa enter without knocking, holding up her badge. He and Alexa initially speak Greek.

COSTAS

Malaka! Why are you here? Am I in danger?

ALEXA

Costas Panopolous?

COSTAS

Ye..yes.

ALEXA

Do you speak English Mr. Panopolous?

COSTAS

Yes, entire crew must speak English.

They switch to English.

ALEXA

Good, this is Thomas Lipp from the U.S. Bureau of Consular Affairs.

COSTAS

Am I in trouble? I did nothing wrong. That girl lured me to her room.

ALEXA

What girl?

COSTAS

The American. Did she say I caused the sickness?

THOMAS
 Did you? Did you sexually assault
 Ms. Dunphy when she was
 unconscious?

COSTAS
 No, no. She was awake. She wanted
 me.

Alexa scans the room and sees a footlocker with Yiannis's
 name on it.

ALEXA
 Is this where Yiannis slept before
 he got sick?

Costas spits on the floor three times.

COSTAS
 Yes. It was that witch. She's
 responsible for everything.

THOMAS
 Ms. Dunphy?

COSTAS
 No, the one we picked up from that
 cursed island.

Alexa and Thomas look at each other in surprise.

ALEXA
 What woman? Where is she?

He makes the Greek Orthodox sign of the cross.

COSTAS
 In the underworld, where she
 belongs.

ALEXA
 Who killed her?

Costas drops his head, but doesn't answer.

ALEXA (CONT'D)
 How did she die?

Costas says nothing, head still down.

ALEXA (CONT'D)
 (Angrily)
 Where is she Costas?!

Just then, Adie opens the door to the cabin.

ADIE
Leave him be detective. It's time
for us to talk.

EXT. FORWARD DECK - DAY

Adie, Alexa, and Thomas stand at the rail. Alexa remains irate, slapping her thigh, ice in her voice.

ALEXA
So everyone, including you, lied to
me. You *did* take on another
passenger. Where is she?

ADIE
I don't know.

ALEXA
That's a lie. Of course you know.
Here's an easier one. Who is she?

THOMAS
Is she an American?

ADIE
No. That I do know.

ALEXA
So she's Greek.

Adie nods.

ALEXA (CONT'D)
What is her name? And where did she
come from?

ADIE
We found her on our first
excursion, to Nimos.

EXT. ROCKY ISLET, BEACH COVE - DAY

The yacht lies at anchor. The group gathers together on the small beach as Adie consults a map on his cell phone. All in hiking clothes.

ADIE
There's a hill not too far from
here. If we can get to the top, we
can probably see where to go next.

They begin following Adie, with Robert in the middle, talking as they walk. After making the Greek sign of the cross, Costas and Yiannis trail, Yiannis carrying a picnic basket.

ROBERT

Nimos was known as Ymos by the ancient Greeks, who believed it was the home of the son of Poseidon, the Greek god of the sea.

CHILL

Hey, I saw the movie on that. The kid's name was Percy something, right?

ROBERT

No, I'm afraid not. His name was Chthonios.

DAVID

Was he a real person?

ROBERT

We don't know. Many of the Greek myths incorporated actual people into their tales of the gods.

Robert continues talking indecipherably. Barbara whispers to Yiannis.

BARBARA

I saw you two bless yourselves. What is it about this particular island that you fear?

YIANNIS

Misery and sickness inhabit this island.

COSTAS

Only evil and pain can come of it.

Robert, irritated that they are not listening to him, speaks louder.

ROBERT

Ancient Greeks believed in many myths, primarily to explain natural phenomena. Lightning came from Zeus and storms at sea from Poseidon.

DAVID

So what are the myths about this island?

ROBERT

None that I'm aware of.

He stares angrily at Costas and Yiannis.

ROBERT (CONT'D)

(Condescendingly)

Perhaps the crew members can enlighten us.

COSTAS

My ya ya told us, for centuries only death resided in this cursed place. Nothing lives.

ADIE

Which is why we asked Yiannis to prepare our lunch beforehand. And I assure you, it is delicious.

HECTOR

May I see? I'm a cook myself.

Yiannis opens his basket to reveal fresh cheeses, olives, watermelon salad, stuffed grape leaves, wine.

HECTOR (CONT'D)

That looks fabulous Yiannis. I can't wait to try it. Sorry Professor, I didn't mean to interrupt.

ROBERT

Your crewmen's fear is misplaced. The ancients would make a sacrifice to Poseidon before fishing. That is no doubt the death your grandmother referenced.

Maureen stops taking notes.

MAUREEN

Human sacrifices Professor?

ROBERT

No. Unlike other ancient cultures, there is no evidence that the Greeks sacrificed anything other than animals.

The gro up reaches the sealed-up cave.

ADIE

I'll go up top and look around.
Professor, will you join me?

ART

I'll come with you.

JOYCE

Wait, do you hear that?

ROBERT

Hear what?

JOYCE

Shush everyone. Quiet.

As they stand silently, a faint TAP, TAP, TAP issues from inside the cave.

ADIE

Must be a cave behind these rocks.

ROBERT

It's probably an animal of some sort.

CHILL

(To Sally)

I did a show inside a cave once.
Great acoustics. Maybe this one's like that.

She kisses and squeezes him.

ART

Can we look?

ADIE

Yiannis, Costas, help me clear some of these rocks away so I can take a look.

Costas grabs Adie's arm.

COSTAS

Chief, don't. We must leave. I can sense the evil eye within.

ART

Nonsense. We'll help. C'mon Hector.

As the three pull stones away, THUNDER CLAPS sound from miles away. Adie takes his phone and shines the flashlight into the hole they've created.

Flashlight view of cave. Box inside remains unseen.

ADIE (V.O.)

It's a cave all right. No sign of an animal.

Light pauses on three skeletons and a sword.

ADIE (V.O.)

There are some bones inside and a sword.

ROBERT

This could explain why it's an architectural site.

Just then, LIGHTENING BOLTS light the sky above.

ADIE

Quick, everyone, help us clear an opening. We need to get under cover.

LAUREN

(Fearful)

But what if there are spiders inside? I hate spiders.

LU

Just walk behind me. And don't look up.

Everyone but the two crewmen start moving stones.

SALLY

Where is the lightning coming from? There's not a cloud in the sky.

DAVID

It's dry lightning. It occasionally starts forest fires in California. The thunderstorm could be miles away.

MOMENTS LATER

The opening is now large enough to climb through and they do, one by one. Costas and Yiannis back up.

ADIE

You two can stay out here if you want. It's your funeral.

A close LIGHTENING STRIKE sends Costas and Yiannis climbing in last.

INT. CAVE - DAY

Phone flashlight beams bounce randomly off the walls and floor, with one beam bouncing off the ceiling.

Robert kneels to examine the sword.

Adie picks up an old torch and, after a few tries, lights it. A flickering light illuminates the cave.

Lauren, scanning the ceiling, spots a large web and cowers behind Lu.

ROBERT

This sword could be over a thousand years old. And these bones are human.

BARBARA

Perhaps your theory is wrong professor.

ROBERT

If it was used in a sacrificial ritual, that would be a remarkable discovery.

JOYCE

Robert, look!

The weathered box, intact but for the hole, lies on the ground.

TAP, TAP, TAP.

JOYCE (CONT'D)

The noise is coming from inside that box.

Adie slowly walks over. The tapping stops. He RAPS twice on the outside and two TAPS come from inside.

JOYCE (CONT'D)

Oh my God, there's someone inside.

As Adie waves his phone flashlight over the box, Costas rushes over.

COSTAS

You must not. We are all doomed if you open that.

ADIE

I'm opening it Costas. Professor, may I have that?

Robert hands him the sword, then lifts the torch into the air, bringing it closer to the box. Chill grabs Adie's arm.

CHILL

Don't do it. It's like a movie, man. Somebody stashed that sucker in here for a reason.

Adie shakes him off.

ADIE

Stand back everyone.

Everyone except Art moves back as Adie pries the top off the box and flips it onto the ground. Art and Adie stare at the contents.

ART

Shit. What in the hell?

INT. BOX

A female body, HOPE, in her 30's, is wrapped in a cloth shroud, encircled by chains. One free hand holds the jar close to her chest. A tight, cloth wrap covers her face, except for the eyes, which are focused on mesmerized Adie's stare.

ART (CONT'D)

It's a woman, and she's alive.

INTERCUT EXT. ISLAND/SHIP'S DECK - DAY

DECK

ALEXA

You are telling me that you found someone alive, chained inside a cave, and you didn't report it to the police.

ADIE

We would have, once we found out
more about her.

CAVE

Adie, trance broken, places the sword on the ground and tries
to pull the chains off, but no luck.

ADIE (CONT'D)

Help me get her out.

Art and Adie struggle, but are able to lift her out, placing
her on the box lid. They do not touch any part of her body.

CHILL

(Incredulous)

What are you doing? They didn't
put those fucking chains on to
protect her.

Chill grabs the sword off the ground and steps back. Costas
rushes over to Adie.

COSTAS

He's right, we must leave her.

ROBERT

Control yourselves. You can't
abandon a human being.

SALLY

Chill, he's right. We have to help
her.

Chill backs away, pointing the sword in front of him.

CHILL

No way Sal.

Robert kneels down over her. When he reaches for the jar,
her fearful eyes look at him. She tries to resist with the
one arm free of the chains, but he pulls it away.

JOYCE

Robert!

Robert ignores her and looks intently at the grapefruit-
sized, elaborately carved clay jar.

DECK

Alexa's eyes are wide open now with the mention of the jar.

ALEXA

Do you have the jar here, on the ship?

ADIE

No.

ALEXA

Did you open it? What was inside?

ADIE

No, I didn't open it. She wanted it back.

CAVE

JOYCE

Hope she's all right. Who is she?

She speaks through the cloth covering her mouth.

HOPE

(Rasping)

Elpis.

She extends her arm towards Robert.

SALLY

We will ma'am, we will.

ADIE

We need to take her back to the ship. Help me carry her on this.

Art and Adie begin to lift the box lid.

JOYCE

Honey, you need to help, too. Put that in the basket. Yiannis?

He sets the basket on the ground and backs up.

YIANNIS

No. Keep that away from me.

Joyce picks up the picnic basket and opens it for Robert to place the jar inside. Hector, Art, and Adie lift Hope into the air.

HECTOR

It's okay professor, she's not that heavy.

Robert extends his hand to Chill.

ROBERT
I'll take the artifact.

Chill reluctantly hands it over.

CHILL
If that chick comes anywhere near
me, you use that thing. You got
that?

DECK

ALEXA
Did you take anything else back
with you besides the sword and jar?

ADIE
Her.
(Beat)
No.

Alexa ruminates in silence for a few seconds.

ALEXA
When you found her, was she wearing
a necklace?

ADIE
(Puzzled)
No idea. She was wrapped up from
head to toe. Why?

ALEXA
No reason.

THOMAS
Was she sick, like your cook?

ADIE
No, no. But she, and I, were both
burned before we got her back on
the ship.

EXT. OUTSIDE CAVE - DAY

The group walks slowly away from the cave, with Hope hoisted
on their shoulders, still on the box lid. Distant, rapid
LIGHTENING STRIKES seem to have moved away.

Joyce stumbles as she maneuvers around the rocks, and Barbara
catches her.

BARBARA

Here, put the basket up there.
It's throwing off your balance.

She places the basket on the lid near Hope's hand.

ADIE

Yiannis, get your damn basket
before it falls off.

As Yiannis reaches for the basket, Hope's hand brushes slightly against his hand. He jumps back, but holds onto the basket.

After carrying her a short distance, a LIGHTENING BOLT strikes one chain, flinging her and the three men to the ground, and setting the shroud slightly on fire. Yiannis and Costas run away.

HOPE

(Muffled)

Aaahh!

Adie crawls over to her and rolls her on the ground, putting out the flames, but singeing his hands.

LAUREN

Is everyone okay?

JOYCE

Robert, are you hurt?

He shakes his head "No."

SALLY

Chill, did you get hit?

CHILL

No, but that shit was close.

HECTOR

Art, you all right?

ART

I guess. You?

Hector nods.

Adie holds his burned hands in front of him. Hope's dirt-encrusted shroud is blackened but still intact. Lu extracts some gauze from his backpack and hastily wraps Adie's hands.

LU

Quickly, we need to get them back
to the ship.

Hector helps Adie to his feet, but no one makes a move towards Hope. So Adie, wincing with pain, lifts her onto his shoulder as they all race back to the ship.

DECK

ALEXA

You were the only one who touched her?

ADIE

Only one who carried her. But she was still in that shroud.

ISLAND

As Adie carries her, Hope's hand rests on his sleeve, not his skin.

ALEXA (V.O.)

What happened after you got back on your ship?

ADIE (V.O.)

The doctor examined her.

INT. HALLWAY OUTSIDE CABIN DOOR - DAY

Lu closes the door, marked "Eden/Library", behind him as he and Adie exit. Giorgos waits outside. Lu removes his surgical gloves. Both of Adie's hands are fully bandaged.

GIORGOS

How are your hands?

ADIE

Not as bad as this looks. According to the doc here, I'll have 'em off in a day or so.

GIORGOS

What about the girl?

LU

Injury wise, remarkably lucky. Burns on some extremities that had to be treated and bandaged. But not much pain, as far as I can tell.

GIORGOS

Who is she, and how did she get on that island?

ADIE

I asked her cap, but she couldn't understand me.

GIORGOS

Okay for me to talk to her?

Lu shrugs.

LU

I suppose.

The three enter the room.

INT. "EDEN/LIBRARY" CABIN - DAY

Hope stands near a bookcase, perusing the titles. She turns when they enter. Breathtakingly beautiful, with bandages on her hands, feet and lower legs. Wearing a long ship's bathrobe and a pearl necklace.

GIORGOS

Ma'am, I'm the captain. I wondered if you could help us out here, starting with your name.

HOPE

Elpis.

GIORGOS

Yes, help us with some information.

HOPE

(Haltingly)

In - for - ma - tion.

ADIE

Try Greek skipper.

GIORGOS

(In modern Greek)

Who are you?

Hope's eyes widen, then she looks away.

She scans the room, looking distressed.

HOPE

(In ancient Greek)

Where is my jar?

EXT. SHIP'S DECK - DAY

THOMAS

Did she speak any English?

ADIE

Not at first. Oh, and now that I think about it, she was wearing a necklace. Of pearls.

Alexa nods knowingly in silence.

INT. EDEN CABIN - DAY

LU

Gentlemen, I think this interrogation has to wait. Let's let her calm down and rest.

Adie hasn't taken his eyes off her.

ADIE

And get her some food. She's probably starving.

Adie mimes eating food with his hands.

ADIE (CONT'D)

Hungry? Food?

Hope mimics his motions.

HOPE

(Haltingly)

Food?

ADIE

Yes. Great. I'll have Yiannis bring stuff from the picnic we didn't have. You rest, okay?

HOPE

Rest?

Adie places his hands beside his tilted head, then motions to the couch. She meets his smile with a fetching one of her own. The three men leave.

EXT. SHIP'S DECK - DAY

ALEXA

Is that when she met your cook?
When he brought food to her? Was
she the cause of his contagion?

Adie's eyes flare in sudden irritation.

ADIE

She had nothing to do with that!
Hector brought the food to her, not
Yiannis.

INT. EDEN CABIN - DAY

Hector enters and places the tray down on a table.

HECTOR

I'm Hector. I brought you some
food.

Hector lifts up the dome covering the food on the tray.

CLOSE ON Hector's shocked face.

HECTOR (CONT'D)

Oh my God! What happened?

The food is totally rotted and disgusting.

Hope, head in hands, begins to weep.

HECTOR (CONT'D)

Don't cry, please. I'll get you
more. Right away.

He hurries out with the tray.

INT. GALLEY - DAY

Hector pushes the door open, then freezes in shock.

Adie, wearing a mask, hands bandaged, stands alongside masked
and gloved DIMITRIS, late 20's crew member, holding open a
trash bag as Lauren, wearing a mask and gloves, tosses rotted
food, the picnic basket, and silverware into the bag.

Yiannis sits alone to the side, downcast head.

HECTOR

What's going on?

LAUREN

The food. It's all gone bad.

She lifts the pan off the stove containing the cut up octopus in it and begins to toss pan and all.

HECTOR

Hey, that's fresh. Yiannis and I cut it up just a few minutes ago.

Lauren displays the pan. Shriveled and rotten octopus.

HECTOR (CONT'D)

Oh my God. The same thing happened to this.

Hector lifts the dome and shows the food.

ADIE

Toss it.

HECTOR

What about the serving dish?

ADIE

All of it. Did you touch anything in here?

HECTOR

(Thinking)

Um, yeah. The octopus. The knife, cutting board, an apron.

ADIE

Well, don't touch anything else. Sit over there.

Hector walks over to Yiannis.

HECTOR

Yiannis, are you okay? I'm sure it's not your fault.

YIANNIS

It is that woman.

Hector lifts his arm, about to embrace Yiannis.

ADIE

Don't touch him! Sit down!

He does, as Giorgos barges in.

GIORGOS
What is all this?

ADIE
Captain! Stay right there. Don't
come in. We must have brought some
kind of virus back with us from
that island.

LAUREN
It probably got on the picnic
basket and spread all over the
kitchen.

GIORGOS
Who else has been in here?

HECTOR
Just me and Yiannis sir.

GIORGOS
Then follow me, at a distance, and
don't touch anything. We're
putting you both in quarantine
rooms until we figure this out.

EXT. SHIP'S BRIDGE - DAY

ALEXA
Did you place anyone else in
quarantine?

GIORGOS
No. Only Mr. Estrada and Yiannis.

ALEXA
How about the woman from the
island?

GIORGOS
At first, yes, but then the doctor
cleared her after Yiannis was taken
to shore.

ALEXA
Cleared her for what?

GIORGOS
For the professor to talk to her.
She couldn't speak English and the
professor was the only one who
could fully understand her.

ALEXA
What did she speak?

GIORGOS
The professor said it was ancient
Greek.

Alexa tilts her head back, takes a deep breath, and slightly
nods her head in silence.

INT. EDEN CABIN - DAY

Robert sits with Hope. He holds the sword in his gloved
hands. Closed jar on the table. They speak in ancient Greek.

ROBERT
I sent a photo of this to one of my
colleagues.

He shows her the photo on his phone. Her eyes widen as she
looks at this curious object.

ROBERT (CONT'D)
He said it could be over 2000 years
old. Where did it come from?

HOPE
How did you get the sword into
that? What is that?

ROBERT
This? It's a cell phone. Have you
never seen one before?

She shakes her head "No," as she continues staring at the
phone. Then she points to the bookshelf.

HOPE
And these? What are these?

ROBERT
You mean the books?

HOPE
Books. What do you do with them?

ROBERT
Read them. Here, let me show you.

He takes down a Bible, opens it, and begins to read.

ROBERT (CONT'D)

Then the Lord God made a woman from the rib he had taken out of the man, and he brought her to the man.

HOPE

Is this Lord God you speak of, Zeus?

ROBERT

To the people who spoke the language we're using, yes. And the woman was --

HOPE

I know of the woman. May I read these...books?

ROBERT

Well, most are in English, a different language.

HOPE

Can you teach me this...English?

ROBERT

My wife is better suited for that. She's a kindergarten, uh, children's teacher.

HOPE

I missed childhood.

ROBERT

Pity when parents force you to grow up too fast. Sorry, it's not my place to criticize your parents.

HOPE

I had only one...parent.

ALEXA (V.O.)

Are you certain that's what she said? No childhood, one parent?

GIORGOS (V.O.)

That's what the professor told us.

ROBERT

I'm sorry. But can I ask you again, where did this sword come from?

HOPE
From the men who took me to the
island.

ROBERT
When was that?

HOPE
Many years ago. I do not know.

Robert puts the sword down and lifts up the jar. Hope looks anxiously at the jar as Robert examines it.

HOPE (CONT'D)
Did you open that?

INT. ROBERT/JOYCE CABIN - DAY

Robert sets the sword down, lifts the jar and looks inside, closing it quickly as Joyce enters the room.

BACK TO:

INT. EDEN CABIN

ROBERT
Um, no, would you care to show me
what's inside?

HOPE
Did you put it in your...phone?

ROBERT
Yes, I showed a picture to my
colleague.

He shows her the photo on his phone. She gasps and covers her mouth.

HOPE
You cannot. You must give it back.

ROBERT
I'm sorry. I didn't mean any harm.
Here, here.

He hands her the jar. She reaches out her hand for the phone.

HOPE
You cannot keep it. It was given
to *me*.

ROBERT
It's not in here. Okay, I'll
delete it.

He deletes the photo from his phone.

ROBERT (CONT'D)
Look, it's gone.

He shows it to her and she clutches the jar to her chest.

HOPE
Can you make things disappear, like
Hecate?

ROBERT
I'm afraid not. What can you tell
me about these markings on the
outside?

CLOSE ON jar. The intricate markings have no discernible
pattern, except for some ancient Greek letters that are not
worn off like many of the rest.

He points at some of the letters.

ROBERT (CONT'D)
Is this your name? It looks like
(beat)
Hope?

She merely stares at him.

ROBERT (CONT'D)
May I call you Hope?

She looks down, but nods her head.

ROBERT (CONT'D)
Well Hope, you needn't worry.
You're safe now. No harm will come
to you while you're with us.

He gets to his feet.

ROBERT (CONT'D)
I'm afraid I have to prepare my
next lecture. We stop at Crete
tomorrow. Perhaps we can talk
again once we return from our
excursion.

He reaches out to shake, but stops when she backs up, still
clinging to the jar. So he bows and leaves.

EXT. SHIP'S DECK - DAY

ALEXA

So no one had a close look at what was inside that jar?

ADIE

(Shrugging)

Maybe, maybe not. She kept it with her the entire time she was with us.

THOMAS

How about any of the passengers? The Americans, I mean. Were any of them exposed to whatever might have been inside it?

ADIE

If they were, no one contracted whatever Yiannis had.

ALEXA

(Sternly)

So tell me the truth. Where is that jar now?

ADIE

With her.

ALEXA

(Skeptically)

And you don't know where she is?

ADIE

No.

Alexa shakes her head in a disgusted scowl.

THOMAS

How did the other passengers react when the doctor told them about your cook? Did any of the Americans want to discontinue their tour?

ADIE

No, it was only our first day and they all seemed eager to continue.

EXT. AFT DECK - DAY

Art, Sally, Chill, and Joyce gather together at a table, drinking, Lauren and Costas standing next to them. Lu walks over and takes a seat.

ART
So Hector's all right?

LU
As far as I could tell. Your partner's a nurse, right?

ART
My husband actually. But yes.

LU
Well, his self-diagnosis was the same as mine. Whatever virus the cook got has not spread to him.

ART
Thank God.

LAUREN
Would you like a drink doctor? On the house.

LU
Double espresso if you have it.

Lauren nods to Costas, who walks off. Barbara and David arrive and sit down. David immediately spritzes his hands with sanitizer.

ART
You missed all the excitement.

BARBARA
(Smirking)
Oh, I don't think so.

INT. DAVID AND BARBARA'S CABIN - DAY

The two, in robes, with wet hair, have just finished showering.

DAVID
How do you think she got there?

BARBARA
Somebody obviously wanted her dead.

DAVID
But sealed up in a cave, alive.
Who would do that?

BARBARA
A spurned lover. A jealous wife.
Who knows? Feel free to ask her.

DAVID
Now?

Barbara walks over and kisses him.

BARBARA
No, I have other plans for right
now.

She goes to a drawer, removes a set of handcuffs, returns and pushes him onto the bed. After fastening his hands to the bedposts, she opens his robe, then hers. She climbs atop him and kisses him briefly on the lips, then begins to work her way down his body.

BACK TO:

EXT. AFT DECK

LAUREN
Would you like anything to drink?

BARBARA
Diet Coke for David. I'll have a
gin and tonic.

As Lauren leaves, Art leans over and whispers to David.

ART
If booze isn't your thing, I've got
some, uh, recreational medication
in our cabin, that can take the
edge off.

DAVID
No thank you. What's going on?

ART
Some food went bad. The cook's
sick. Hector was helping him, but
he's okay.

BARBARA

What about the woman from the island? Has she got what the cook has?

CHILL

No doubt. Probly why they boxed the bitch.

LU

No sign of it. Her temperature and test results were as clear as the rest of you.

JOYCE

Does this affect our trip? Robert has worked on nothing else for weeks.

Lauren returns, then Maureen, who takes a seat.

LAUREN

Would you like anything to drink? Just a liquid lunch today, I'm afraid.

MAUREEN

I'm not much of a drinker. Do you have anything non-alcoholic?

INT. SHIP'S BRIDGE - DAY

Adie has joined the trio.

THOMAS

So, at this point, all the Americans on board were healthy, including Hector.

GIORGOS

Yes.

ALEXA

As well as the man and woman from South Africa.

ADIE

She's Nigerian. But yes, neither one was sick at that time.

ALEXA

Did any of them try to talk to this mystery woman before she

(MORE)

ALEXA (CONT'D)
 [skeptically]
 apparently disappeared without
 anyone noticing?

Adie turns to face her.

ADIE
 Her name was Hope. And, yes,
 several passengers enjoyed talking
 to her, once she learned English.

ALEXA
 In four days!

ADIE
 (Dismissively)
 She...apparently...had good
 teachers.

INT. MAUREEN'S CABIN - DAY

Joyce and Maureen sit, sipping tea.

JOYCE
 How long have you wanted to be a
 writer?

MAUREEN
 I've fantasized about being a
 famous author since my junior year.
 I was an English major.

JOYCE
 And the cruise is an opportunity to
 fashion characters for your book?

Maureen nods.

MAUREEN
 Yes. This cruise was a graduation
 gift from my mentor at Berkeley.
 Great novels always include
 interesting characters, she said.

JOYCE
 I hope you're kind to those of us
 who are not so interesting.

MAUREEN
 To tell you the truth, everyone
 here is so together, that I was
 having trouble making you all
 colorful.

Joyce coughs.

MAUREEN (CONT'D)
Are you all right?

Joyce waves her off until she stops coughing.

JOYCE
Doctor Wang said I'm fine. Just
some irritation in my throat.

After a sip of tea,

JOYCE (CONT'D)
I imagine your perspective changed
after we found that woman on the
island.

MAUREEN
Absolutely. I can't wait to talk to
her.

JOYCE
Perhaps I can help with that.
Robert asked me if I could teach
her some English. If you'd like to
give it a try, I can give you some
suggestions.

MAUREEN
Oh, I'd love to. Great novels
always contain a little mystery.

INT. HOPE'S CABIN - DAY

A KNOCK on the door. Maureen sits next to Hope with the open
book Frankenstein between them.

MAUREEN
Come in.

Lu enters with Lauren, who holds pieces of baklava.

LAUREN
So what are you two up to? I
brought you some dessert. They were
safe in the freezer.

MAUREEN
Oh, how nice of you. But I'm not
much of a dessert person. Hope?

She nods and Lauren sets it on a nearby table.

MAUREEN (CONT'D)

Joyce asked me to help teach Hope English. But it's amazing. I've never met anyone with an ear for languages like her.

HOPE

She is good teacher.

LU

I have no doubt. Let's see how good of a doctor I am.

He puts on surgical gloves and takes out a scissors from his pocket.

LU (CONT'D)

I'd like to look at your burns, if I may.

Hope holds out her hands to him and he cuts the bandages off one hand.

Lu's startled face.

LU (CONT'D)

It's not possible. Can you move your fingers?

Hope looks at Maureen.

HOPE

Fin-gers?

Maureen flexes hers. Hope does the same.

LU

Remarkable. It's almost as if the fire didn't touch you.

HOPE

My husband's brother learned me about fire.

MAUREEN

I didn't know you were married. Where is your husband?

HOPE

Away. Many years.

MAUREEN

Do you want us to try and find him; to let him know you're all right?

HOPE
 (Deep sigh)
 No. I not see him.

LU
 You won't need to see me much
 longer either. I'll give you some
 balm to put on under gloves.

Lu takes off his gloves.

LU (CONT'D)
 Stay in for the rest of today, but
 you can be out and about tomorrow.

HOPE
 About?

MAUREEN
 Walk around the ship.

HOPE
 But water is around ship. I do not
 walk on water.

LAUREN
 No, what she means --

MAUREEN
 (Grinning)
 She knows what I mean Lauren.
 Hope's clever tongue is not limited
 to new languages.

Hope grins impishly at Lauren.

LU
 I see. Well, I guess my job is
 done here. Goodbye ladies.

EXT. SHIP'S BRIDGE - DAY

ALEXA
 Did any of this strike you as
 peculiar? Instantly speaking
 another language, a husband she
 doesn't ask to contact?

ADIE

(Irritated)

The only thing peculiar was that somebody put a gorgeous, intelligent, funny woman in a cave to die.

ALEXA

Yes, along with at least one secret she didn't want anyone to learn.

INT. HOPE'S CABIN - DAY

Lu leaves. As Hope turns, Lauren reaches out towards Hope's hand, but doesn't touch it, before Hope quickly pulls it back.

LAUREN

Sorry, I just wanted to see. Have fun.

Lauren leaves.

HOPE

You surprise I have husband. Do you?

MAUREEN

Me? No, no. A few short term boyfriends, who dumped me.

HOPE

Dumped?

Maureen gives her body a once over, then Hope's.

MAUREEN

Never mind. It's not something you'll ever have to worry about. Shall we continue?

HOPE

I visit toilet.

Hope closes the door on an airline-sized bathroom. Maureen glances about the room, spies the jar and walks toward it, peeking at the bathroom door as she does.

She lifts it, shakes it next to her ear, then just barely nudges the top off when she hears a flush. She puts it down and races to her seat as Hope emerges.

INT. SHIP'S BRIDGE - DAY

GIORGOS

So, can we finally dock?

ALEXA

Once I finish my investigation.
Two passengers we haven't talked to
are the South African man and
Nigerian woman. Do you know what
happened to her?

ADIE

Not really. She was fine during
the professor's tour of Crete.

EXT. AERIAL, ESTABLISHING SHOT OF CRETE - DAY

EXT. OLD TOWN, RETHYMNON DISTRICT - DAY

The group gathers in a circle. Lu, Maureen, Hector, and Hope
are not with them.

ROBERT

Are we ready to continue? Is
everyone here?

JOYCE

Maureen's not going to join us.
She's giving English lessons to
Hope.

DAVID

Who's Hope?

JOYCE

The woman from the island.

She smiles at Robert.

JOYCE (CONT'D)

Robert found out her name.

ADIE

Dr. Wang also stayed on the ship,
to check on her progress as well as
Hector's.

ROBERT

(Impatiently)
Shall we begin?

They nod and Robert begins his lecture as they stroll through the cobbled streets.

ROBERT (CONT'D)

The island of Crete figures prominently in Homer's Odyssey. The cave of the Cyclops is here.

ART

(Excited)

Are we gonna go there?

ADIE

Afraid not Art. It's on the other side of the island.

ROBERT

But there are several other myths that concern this side of the island. Legend is the Minotaur was kept in a labyrinth near here.

DAVID

Is that still here?

ROBERT

Most scholars don't believe it was ever here, that it's a myth. As is the tale of Daedalus and his son Icarus, who were kept captive on Crete until they escaped by creating wings.

Chill whispers to Sally.

CHILL

There's a great tune on one of my vinyls called Icarus.

SALLY

Oh, babe, I'm so glad you're enjoying this.

CHILL

(To Robert)

Has anybody written any songs about the Cyclops or the Minotaur?

ROBERT

Not that I'm aware of.

DAVID

Perhaps someone will Mr. Chill. Hope springs eternal they say.

EXT. HOURS LATER - DAY

They reach an outdoor taverna and Robert looks at his watch.

ROBERT

Mr. Chill, one thing I do know is that Greeks love to cook and, even more, love feeding people. Take a seat everyone.

As they sit, David wipes his plate, glass, and utensils with his napkin.

JOYCE

Have you been able to see Hector?

ART

No, just talked through his door. (Chuckles) When I told him we were loading up with more food here, he read me a list of stuff to get.

JOYCE

Like what?

ART

(Chuckling)

No clue. It's all Greek to me.

Art looks at the menu.

ART (CONT'D)

As is this menu. What should we order?

ROBERT

Nothing. I called ahead and ordered for everyone. Saves time to see more of the island.

EXT. RESTAURANT, AN HOUR LATER - DAY

They are all finished eating.

DAVID

So Professor, you and Adie have talked to this woman, Hope you say. What's she like?

ADIE

Amazing.

BARBARA
Calm down sailor boy.

Everyone laughs at Adie's embarrassment.

BARBARA (CONT'D)
I think what David meant was,
what's she like to talk to.

ROBERT
Incredibly sheltered and naive.
Never seen a book before.

BARBARA
How is that possible?

ROBERT
There are over 200 inhabited Greek
islands. Most never get visited by
tourists. So little is known about
their inhabitants.

CHILL
What about music? She knows that,
right?

ROBERT
I don't know. Most probably,
though. She spoke classical Greek
and they had music over a thousand
years ago.

SALLY
From what I saw, she looks awfully
good for somebody that old. I'm
sure Adie agrees.

They laugh again as a buxom waitress returns with the change.

SALLY (CONT'D)
Or have you got a girl in every
port sailor?

WAITRESS
(Broken English)
Not in Crete. And we have all
tried.

After a seductive look at Adie, the waitress sashays away.

EXT. AFT DECK - DAY

ALEXA
This mystery woman --

ADIE
(Irritated)
Hope.

ALEXA
Hope wasn't with you on Crete. Is
that when she disappeared?

ADIE
No, I talked to her when we
returned.

INT. HOPE'S CABIN - DAY

KNOCK on door. Hope sits, reading Frankenstein. Her jar is
within reach on a table.

HOPE
Yes.

Adie enters with a bag, eyes down at first.

ADIE
I brought you some food from a
restaurant on the island.

She stares at him. He looks up at her, freezes, and stares
back. Nothing said by either for several seconds.

He heads towards the table with the jar. She becomes anxious
as he reaches with his hand to move the jar.

HOPE
No. There.

She points to the bed and he places the bag on the bed.

ADIE
Well, I should be going.

As he turns to the door,

HOPE
You are sailor, yes?

ADIE
Yep. Pretty much all my adult
life.

HOPE
How long?

ADIE
With this ship? Three years.

HOPE
No, in life.

ADIE
Thirty-two. And you?

She takes a deep breath and looks down.

ADIE (CONT'D)
I'm sorry. (Nervous chuckle) Never
ask a woman her age.

He looks at the book.

ADIE (CONT'D)
Curious choice to pick for you to
learn English. Do you understand
it?

HOPE
Not all. Is this Victor a God?

ADIE
No, just a scientist who creates a
creature. None of it is real, it's
just a story.

She stands and approaches him.

HOPE
He does not have a female
companion. Do you?

ADIE
Uh, no, not for some time.

CLOSE ON each others' eyes.

Smitten, he leans his head forward to kiss. She grins ever
so slightly, spins away, and returns to her seat.

ADIE (CONT'D)
(slightly abashed)
Well, uh, hope you enjoy the food.

HOPE
(Grins)
Hope try to obey order.

ADIE

Huh? It's not an order...oh, I see.
No, I didn't mean it that way. I
meant, uh, bon appetite.

Adie leaves a chuckling Hope.

INT. HOPE'S ROOM - DAY

Alexa strolls around the room, inspecting everywhere as she talks with Giorgos and Thomas.

ALEXA

Your first mate seemed to get along
well with the occupant of this
room.

GIORGOS

I hadn't noticed.

ALEXA

How long was she confined to this
room?

GIORGOS

She was never confined here. After
her wounds healed, she was free to
engage with the passengers.

Alexa looks at the couch as she says,

ALEXA

Did any of them "engage" her here,
in this room?

GIORGOS

Not to my knowledge, but I don't
keep track of those things.

FLASHBACK

INT. HALLWAY OUTSIDE HOPE'S ROOM - DAY

David looks at the door.

DAVID

(Sotto voce) What *is* in that jar of
hers?

He turns the handle.

INT. HOPE'S CABIN - DAY

David slowly opens the door, glances back down the hallway, then scans the room.

The jar sits on a small table.

He hurries over, wipes his hands on his pants, then lifts the lid.

CLOSE ON the quizzical look on David's face.

END FLASHBACK

INT. HOPE'S ROOM - DAY

ALEXA

Did she go on any excursions?

GIORGOS

Yes. Lauren organized a diving outing, that I believe she participated in. Turned out to be more dangerous than Lauren anticipated.

ALEXA

What happened?

GIORGOS

You'll have to ask Adie. He dove with the passengers.

EXT. SHIP'S DECK, PORT SIDE - DAY

The ship is moored away from shore, near a reef. Lauren passes out snorkeling equipment. Art, Barbara, Hector, Lu, and Chill are not gathered with the rest.

ADIE (V.O.)

We split into two groups, snorkelers and scuba divers.

LAUREN

Not too late to join everyone professor. Who knows what you might find down there.

ROBERT

I'm not certified and I doubt if I could see anything from the surface.

LAUREN

Joyce?

Joyce takes a mask and snorkel in hand.

JOYCE

Robert and I did this on our honeymoon in Hawaii. (Smiling) Do you remember, honey?

He nods with a rueful smile. Joyce hands them back.

JOYCE (CONT'D)

But, no. I'll stay aboard in case Robert needs me.

LAUREN

David? Can't let Barbara be the only one going down.

DAVID

Oh no. She's much more adept at these things than I am. I'm fine staying behind.

LAUREN

Has anyone seen Dr. Lu?

JOYCE

He's not coming. (Whispering) He said he can't swim.

Sally, in a skimpy bikini, whispers to a noticeably uncomfortable Maureen, in a plain one piece suit.

SALLY

You're going, right? I'm game and I'm a terrible swimmer. But you're from California, aren't you?

MAUREEN

Oh, I can swim fine. I've just never felt comfortable in public in a bathing suit.

SALLY

Well we could both just go naked. I'm almost there already. How bout this?

Sally goes over to her towel, pulls out a Chill concert t-shirt, and hands it to her.

SALLY (CONT'D)

Put this on over your suit. Chill will get a huge kick out of it if he sees it. (To Lauren) You coming with us?

LAUREN

'Fraid not. With Yiannis out of commission, I've gotta get everything organized for tonight's Kefi.

Lauren moves towards the bow and yells.

LAUREN (CONT'D)

Adie? You guys ready?

EXT. STARBOARD SIDE - DAY

Adie, fully outfitted, including gloves, checks the scuba fittings for Art, Hector, Chill, and Barbara. Hector has a spear gun.

ADIE

Are you and Art buddying up?

ART

No, Barbara needed a partner.

ADIE

How about you Chill? Can you buddy up with Hector?

CHILL

With that thing? No way. I'm not coming near him. I'll just hang out near the girls.

ADIE

Okay, then it's you and me Hector. Everybody ready?

They all nod.

ADIE (CONT'D)

(Yelling)

We're off Lauren.

One by one, they drop into the water.

EXT. PORT SIDE - DAY

The snorkelers jump in. Lauren begins to pick up leftover equipment, as Lu, looking fit in a muscle shirt, emerges to help her.

EXT. PORT SIDE - CURRENT DAY

Adie, Alexa and Thomas gather at the railing.

ALEXA

So this myst -- Hope did *not* go?

ADIE

Not at first.

ALEXA

Did anything happen to any of the others before she got in the water.

ADIE

(Irritated)

What are you suggesting?

Alexa gestures back and forth with her cupped hand.

ALEXA

Nothing. I just want to know what happened before and after she joined the group.

EXT. UNDERWATER - DAY

SERIES of SHOTS

1. The snorkelers paddle along on top of the water.

2. Chill swims over below Sally and pulls her leg down. Sally's body drops below the water. Maureen dives down to see.

Sally flails with her arms until Chill releases her and she scrambles to the surface. Chill looks at Maureen, spies the shirt, and gives a thumbs up sign.

3. Art and Barbara swim together, much further below. Barbara points to the small ruins of an ancient Greek building on the sea bed. Art nods and they swim towards it.

4. Hector and Adie swim near a reef. Hector spots a medium-sized fish and looks back at Adie. He shakes his head "No," and directs Hector to swim to his right.

EXT. SHIP'S DECK - DAY

Lauren and Lu pick up snorkeling gear.

LAUREN

So what are you gonna do today
doctor?

LU

If you're free, perhaps you and I
could get to know each other
better.

As he moves towards Lauren, Hope emerges, wearing only a long
sleep shirt, panties, and her pearl necklace.

LAUREN

Great! You gonna swim, too? The
others are already in the water.

She points to the divers.

LAUREN (CONT'D)

See.

Hope comes to the side to look out. Maureen sees her and
waves. Hope immediately takes off her shirt and is about to
dive in when Lauren shoves a diving vest at her.

LAUREN (CONT'D)

Uh, you better put this on first.

Hope obeys and puts it on. Lauren goes over to retrieve a
mask and snorkel, but Hope just dives into the water.

LU

Too bad. You cut short the show.
Maybe you can make it up to me.

EXT. UNDERWATER/SURFACE, SERIES OF SHOTS - DAY

1. Barbara and Art explore the ruined columns and stone
remnants of a building.
2. Hope, Sally, and Maureen tread water near each other.

HOPE

Where are others?

Sally points down.

HOPE (CONT'D)

Adie?

Maureen nods, and takes off her mask.

MAUREEN

Do you want to use my mask? You
can see better with it.

She holds out the mask, but Hope dives down without it,
brushing Maureen's hand with her foot.

3. Hector and Adie swim slowly together. Adie points out a
lion fish just below them. He motions to shoot, but as
Hector aims, Hope swims by them directly towards the lion
fish.

Adie grabs Hector's arm, lifting it up. Then he frantically
swims to catch up with Hope. He gets to her just as she is
reaching for the fish. He grabs her ankle with his gloved
hand and yanks her back.

CLOSE ON Adie's mask as he violently shakes his head "No."

CLOSE on Hope's confused face.

Adie points his thumb towards the surface and the two swim
upwards. Hector follows.

EXT. PORT SIDE - DAY

ALEXA

How deep were you when you grabbed
her?

ADIE

Look, if you're thinking I harassed
her, you're dead wrong.

Alexa pops a candy in her mouth and stares at him for a few
seconds.

ALEXA

Relax sailor boy. I just asked how
deep.

ADIE

I don't know. Maybe 15 feet.

ALEXA

How long was she below the surface?

ADIE

A minute, maybe longer.

ALEXA
Was she wearing any equipment?

ADIE
No, I don't think so. Why?

Alexa nods that knowing nod.

ALEXA
Then when happened? Were any
divers injured after she entered
the water?

EXT. SURFACE/UNDERWATER - DAY

SERIES OF SHOTS

1. Adie has his mask pulled back and regulator out, as does Hector. Adie addresses Hope.

ADIE
You can't touch it. Poisonous.

Hope begins to cry and quickly swims away.

HECTOR
Is that why you didn't want me to
shoot it?

ADIE
No. Go back and spear it, but
don't touch it. Okay?

HECTOR
Okay. You coming?

Adie looks at Hope, who has stopped swimming several yards away, her distraught face directed back at him.

ADIE
No. I'll meet you back on the
ship.

Hector dives back down and Adie swims towards Hope.

2. Art checks his watch, taps it to show Barbara, and gives a thumbs up towards the surface.

As the two exit the ruins, Barbara grabs Art's arm and points.

A large hammerhead shark swims directly above them. It heads towards Hope's dangling feet.

3. Adie's back is turned to the shark's approaching fin.
4. Chill lifts Maureen back onto the ship. Sally, already out, sees the shark through the clear water.

SALLY
(Yelling)
Shark! Shark!

5. Adie, now next to Hope, turns to face the approaching shark. It circles the two, but then turns and heads towards Hector, lifting his lion fish in the air to show the ship.

SALLY (CONT'D)
Hector, a shark, behind you!

Hector turns and freezes in fear as the shark nears. He lowers the fish to the water, but doesn't drop it. The shark circles him and swims away.

EXT. DECK - DAY

THOMAS
Why did the shark not attack Mr.
Estrada?

ADIE
Probably because he held onto the
lion fish. Lion fish are
poisonous. The shark knew that and
turned away.

ALEXA
And you two?

ADIE
It went for Hector instead.
Probably smelled the blood and
sensed the fish struggling at the
end of Hector's spear.

THOMAS
Why did you tell him to spear it,
if it was poisonous?

ADIE
They make good eating, if you
prepare them correctly.

ALEXA
Do you know if anyone on board
entered Hope's room while she was
in the water?

ADIE

No clue, but nobody seemed like the type to do that. They kept to their own cabins for the most part.

INT. LU'S ROOM - DAY

Lauren and Lu rip off each other's clothes and fall onto the bed, kissing each other passionately.

INT. HALLWAY OUTSIDE ROOM LABELED "ASCLEPIUS" - DAY

Alexa and Thomas talk quietly to one another.

ALEXA

Some of this is starting to add up.

THOMAS

To you maybe.

ALEXA

(Chuckling)

I'm Greek Thomas. We have no secrets. It's my business to know everything about everyone.

She looks at her watch.

ALEXA (CONT'D)

We still got time. I think we should talk to the professor's wife, before the Zoom call.

THOMAS

Think she's calmed down by now?

ALEXA

(Grinning)

Hope not. That might be to our benefit. But I need you to distract her husband while we talk.

THOMAS

About what?

ALEXA

Anything. Bringing that sword back to the U.S. Whatever. Just keep him away from us.

INT. DINING ROOM - DAY

Joyce sits drinking a mixed drink, talking to Alexa.

ALEXA

I appreciate what you've told me so far. Your husband was not very helpful.

JOYCE

(Scoffs)

I'm not surprised.

ALEXA

Were you present at all the remaining excursions?

JOYCE

Uh huh. And the dinner.

ALEXA

What dinner?

EXT. AFT DECK - EVENING

Several four-person tables set up close together. Dimitris serving drinks. Hope, Maureen, and Adie not there. Lauren escorts Hector, who holds a platter of sushi, followed by Costas. Lauren smiles and winks at Lu.

JOYCE (V.O.)

That night after the dive. It's the first time anyone started acting up, especially our little shrinking violet.

ART

What've you got there H?

HECTOR

Lion fish sushi.

CHILL

I thought that thing was poisonous.

HECTOR

Venomous actually. Costas showed me how to cut it up without touching any dangerous parts.

He sets it down and Art immediately tries it.

ART
Um. This *is* good.

Hector holds the platter out to Lu.

HECTOR
Some sushi Doctor?

Lu's brows furrow.

LU
You know I'm Chinese, right, not
Japanese? Just kidding Hector.

He takes a healthy sized chunk.

Hope and Maureen arrive. Silence. Hope, stunning as always, but in oversized pants, gloves, and a polo shirt. Maureen, vamping in a very short shift, with a bow just below the plunging neckline. Glasses off. Heavy makeup.

Art, Hector, Robert, and Lu all rise; not Chill.

ART
Ladies. Nice of you to join us.
Here, have a seat.

Hope scans the group.

HOPE
Adie not here?

Maureen looks askance at her. She sits next to Chill, and whispers to him.

MAUREEN
There are lots of other fish in the
sea.

As Hope also sits at their table, Chill immediately gets up and walks to the rail.

MAUREEN (CONT'D)
So what is there to drink?

LAUREN
What would you like? Non
alcoholic, right?

Maureen reaches over and takes a sip of Chill's scotch.

SALLY
What the --

MAUREEN

I'll have this. (Smirking) Oh, I'm sorry, was this his?

Sally grabs it and walks it over to Chill, who has taken out a cigarette. David arrives and sits next to Barbara.

BARBARA

The usual for David, diet Coke.

LAUREN

And you Hope? What would you like to drink?

HOPE

Wine.

ROBERT

That was the drink of choice in ancient Greece, you know. Mixed with five parts water and sometimes honey.

LU

Ugh. That sounds hideous.

After Chill has lit his cigarette, he turns towards Hope, and blows out a puff of smoke in her direction. Hope sees this and gasps.

LU (CONT'D)

I see you agree. Just bring her a glass of Chardonnay. Is that all right?

Lu leans over and puts his hand on her shoulder. When she jerks away, his hand slips down to her bare arm.

LU (CONT'D)

Sorry. Chill can you take it somewhere else?

He and Sally walk away from the tables.

ALEXA (V.O.)

Was she frightened by the smoke?

JOYCE (V.O.)

No, I don't think so. Only surprised.

ALEXA (V.O.)

Really? Hmmm.

Costas arrives back with the drinks. He serves Maureen, but gives the wine to Lauren to serve Hope. She takes a sip; Maureen, a very healthy chug.

LU

What do you think?

HOPE

That smoke. I have brought no harm to that man.

INT. DINING ROOM - DAY

ALEXA

Wait. Are you sure that's what she said?

JOYCE

Yes. I remember it because it was so odd. Nobody, at that point, had accused her of harming anyone.

Alexa takes out two candies and offers one to Joyce. She accepts it.

ALEXA

Please, go on.

EXT. DECK - NIGHT

LU

No, no, forget about that. What do you think of the wine?

HOPE

It is...de-lic-ious.

MAUREEN

How's that for an English teacher?

She downs another healthy chug.

LU

(Smiling)

Thought you'd like it. My wife swears by it.

Lauren, shocked to hear this, looks down to hide her wide-eyed face.

Lu lifts his glass towards Hope.

LU (CONT'D)

Yamas!

The others toast as well.

ART

Too bad your wife couldn't join us
doc. Afraid of the water?

LU

No, truth be told, we're separated.

Lauren perks up.

HECTOR

Sorry to hear that.

LU

So was she. But enough about me.
How are your drinks?

Maureen holds up her empty glass.

MAUREEN

Give me another.

JOYCE

Are you sure, honey? Maybe it's
better to wait until you have some
food in your tummy.

MAUREEN

Don't worry. All the great writers
used booze as their muse.
Faulkner, Hemingway, Fitzgerald.

ROBERT

I certainly don't want to encourage
drunkenness, but studies have shown
that a blood alcohol level just
under the legal limit actually
helps with creative projects.

JOYCE (V.O.)

(Scornfully)

Typical of my husband to say
something like that.

ART

H, didn't we see a movie about
that?

MAUREEN

See? Told ya. Make it a double
garcon.

Chill and Sally return.

LAUREN

Now that everybody's back, let's
eat. But don't go anywhere. We
have some special entertainment
right after.

Lauren walks past Lu and gently pats his shoulder as she
goes.

INT. DINING ROOM - DAY

Joyce holds her hand out and Alexa grins as she gives her
another piece of candy.

ALEXA

Anything in the food that night
which could have affected people?

JOYCE

How so?

ALEXA

Caused them to get sick?

JOYCE

No, Maureen had too much to drink,
but that was all I saw.

EXT. AFT DECK, AN HOUR LATER - NIGHT

Tables have been placed next to each other as everyone eats.
Maureen, still drinking, sits between Chill and Lu. Lauren
to Lu's other side. Adie and Giorgos have joined the group.

JOYCE

(Whispers)

I don't think you should be
encouraging her Robert.

ROBERT

I was merely speaking the truth
Joyce.

HECTOR
(To Art)

No need to ask you what you think of the food. You keep packing it in like that and we're talking serious diet when we get home.

ART

What's the point of having an adventure, if you can't enjoy it to the limit.

LAUREN

I agree.

UNDER THE TABLE.

Lauren's hand strokes Lu's inner thigh. He gently pushes it away.

DAVID

So Hope, what do you plan to do after this cruise?

MAUREEN

Do something fun, right? Now that you don't have a ball and chain anymore.

ADIE

(Surprised)

You were married?

HOPE

Yes.

ROBERT

Who was your husband? Perhaps he can tell us more about the items we found with you.

HOPE

No, he knows them not.

ADIE

When was the last time you saw your husband?

HOPE

I do not know. Many, many years before.

Costas and Dimitris pick up the dinner plates from everyone except Hope. Adie notices this, but they are walking away when he stares daggers at them. He stands.

ADIE

Here, let me get that.

As he gathers her plate, she reaches out with her gloved hand to his free hand, and looks at him.

HOPE

Efharisto.

He lingers on her face. Then leaves. Everyone sees this.

SALLY

Looks like all our sailor boy needs is a port. He's got the other part covered.

Maureen gets up and follows Adie. Barbara takes a sip of her drink as she sees her depart.

BARBARA

Captain, what's the Greek word for competition?

GIORGOS

Antagonismos.

Barbara raises her glass a bit like a toast.

BARBARA

To Antagonismos. Let the games begin.

INT. GALLEY - NIGHT

ADIE

This is ridiculous. Whatever happened to Yiannis has nothing to do with her. You will do your jobs, understood?

COSTAS

There's someone here to see you.

Adie turns to see Maureen smiling at him from inside the door. She is holding her empty glass with one shoulder strap down and a braless breast almost fully exposed. She approaches Adie.

MAUREEN

Don't be too hard on them sailor.
Whoever put her on that island knew
something about her, that we don't.

ADIE

Whoever put her there is an animal.
And I thought you two were friends.

Maureen edges closer.

MAUREEN

(Whispers)

I'm not into women. Oh my God,
maybe she is.

ADIE

I don't think so, miss. Why are you
here?

MAUREEN

To get more scotch.

She lifts her glass, then puts her face right up next to his.

MAUREEN (CONT'D)

And to tell you there are more fish
in the sea, just waiting to be
caught.

She kisses him, but he backs away immediately.

ADIE

Miss, I think you've had too much
to drink. You should return to the
dinner.

Maureen waves her glass in the air as she turns to go.

MAUREEN

Your loss sailor.

Costas eyes Maureen as she departs.

INT. DINING ROOM - DAY

Adie walks in and comes to the table.

ADIE

Ms. Kaufman, I think your husband
is looking for you.

JOYCE
Let him look.

ALEXA
Adie, you never mentioned your, uh,
encounter with a drunk Maureen.

ADIE
If you think something happened, it
didn't. At least not with me.

JOYCE
Not that she didn't try. During
the dancing, I mean.

EXT. AFT DECK - NIGHT

Dessert is being served by Costas, Dimitris, and Hector.

ROBERT
Nothing for me please.

JOYCE
Do you want to split one? These
selections look delicious.

ROBERT
No, I don't think so.

JOYCE
That's fine. Nothing for me then.

Costas looks at Maureen. She strokes her sternum as she
delivers her come hither look.

MAUREEN
I'd like a big one.

Lauren bounces over, holding a lute and a clarinet that she
hands to Costas.

LAUREN
I promised you all a surprise after
dinner, and here it is. Some
authentic Greek folk dancing.

DAVID
Where are the dancers?

Lauren spreads out her hands.

LAUREN
Right here.

CHILL

No way.

SALLY

C'mon babe, show 'em what you got.

CHILL

If they ain't paying, I ain't showing 'em nothing.

LAUREN

Can anyone play an instrument?

Lauren holds out the lute.

HOPE

I play.

Everyone looks at her in surprise. Lauren hands her the lute and she strums a few times, but her gloves get in the way, so she removes them. Then she plays a few notes like a master.

LAUREN

Fabulous. Okay, on your feet people. We'll line up for a traditional dance from Crete, the Syrtos.

Costas, clarinet in hand, takes a seat alongside Dimitris, holding his daouli (drums), and Giorgos, holding a defi (small tambourine). Lauren moves a fourth chair near them, but Costas gets up and moves it several feet away before Hope sits.

HECTOR

You ready hon?

ART

You know me. I'm always game.

LU

Is it okay with you if I borrow Sally?

Lauren hears this and frowns in disappointment.

CHILL

Go for it dude.

BARBARA

It's sort of a line dance, right?

LAUREN

Uh huh.

BARBARA

Good. Then we're game.

David balks, but Barbara yanks him up.

MAUREEN

Lucky you. I'm the one left on
your dance card.

Adie glances at Hope, who is examining the lute. Then he
reluctantly rises and takes Maureen's hand.

Lauren lines them up in a circle, holding hands at arms
length. Then she walks through the steps with David having
some trouble at first and Maureen giggling when she loses her
balance against Adie.

The music starts and they all do a pretty good imitation of
Greek folk dancers for a few minutes before stopping. No one
but Joyce notices Chill as he walks away, leaving his phone
on the table.

ALEXA (V.O.)

Do you know where he went?

JOYCE (V.O.)

No.

INT. HALLWAY

Chill stands outside Hope's room. He looks around, then goes
inside.

BACK TO:

DANCING

LAUREN

That was great everybody. Who's up
for one more?

DAVID

Same kinda thing?

LAUREN

Not exactly. It's the Sirtaki.
Show of hands who's seen the old
movie Zorba the Greek.

Art, Hector, Robert, and Joyce lift their hands.

LAUREN (CONT'D)

It's a little bit more complicated,
so it'll take me a few minutes to
demonstrate.

David goes to sit.

DAVID

I'll sit this out.

Barbara joins him. Maureen staggers, saved from falling by
Joyce.

JOYCE

I think we should pass, too, hon.

Lu looks at Hope, who is smiling broadly. He goes over to
Giorgos.

LU

Captain, I think one of your band
mates would love to join in. I can
handle your instrument, if you can
play hers.

Giorgos smiles and nods as he hands his tambourine over to
Lu. Hope hesitates, but Lu motions for her to hand the lute
over, and she does.

Lauren lines them up. Hope takes a step to the table to
retrieve her gloves, but Lauren intercepts her and hands her
two handkerchiefs.

INT. DINING ROOM - DAY

Eyes wide and breathing deeply, Alexa has figured it out.
She leans in to Joyce.

ALEXA

This is very important Mrs.
Kaufman. Tell me what happened
next, where everyone was, and what
they did during this dance.

ADIE

Why? Nothing happened.

ALEXA

Don't interrupt. I can almost
guarantee it was something you
didn't notice.

EXT. DANCE - NIGHT

Line up: Hector, Art, Hope, Adie. Men have arms draped across each other's shoulder, Hope holding handkerchiefs in each hand towards the men on either side. Lauren stands in front.

Music starts and they tentatively mirror her steps. As the music and spectator clapping speed up, Lauren executes some more complicated moves before stepping back, taking hold of the handkerchief from Adie.

Adie comes forward and does lively stepping of his own.

Chill returns and sits beside Sally.

As Adie steps back, Art walks forward.

ART

Lemme try.

Art tries to duplicate Adie, but ends up falling. As he and everyone laughs, Adie moves over to help Art to his feet, letting go of a handkerchief.

ADIE

You all right Art?

ART

(Chuckling)

Harder than it looks.

Art sees the handkerchief on the deck, picks it up and heads toward Hope. He holds it out to her.

ART (CONT'D)

I believe this is yours fair maiden.

She reaches for it and Art places it in her hand, then turns it and kisses it. She instantly pulls her hand back and heads back to the table to put on her gloves.

ART (CONT'D)

I'm sorry. I meant no offense.

INT. DINING ROOM - DAY

Alexa sighs and lifts her head with a serious, silent look.

ADIE

So he kissed her. What of it? He was just trying to act like a gentleman.

ALEXA

Quiet! Keep going Joyce.

EXT. DANCE - NIGHT

As everyone else heads back to their respective tables, Sally and Chill whisper.

SALLY

Did you see inside?

CHILL

Yeah, I'da showed ya, but I forgot my phone.

Sally looks at Hope, who has gotten up and walked to the rail.

SALLY

I'm gonna look.

As she gets to her feet, Maureen sidles over to her seat.

BELOW THE TABLE

Maureen slides her hand to stroke Chill's crotch.

MAUREEN

I'll do anything you want.

CHILL

You're wasted bitch.

(To Lauren)

Can you get her out of here?

LAUREN

Costas, help me get her back to her room.

The two lift her up, then drape her arms around them and walk her away.

EXT. SHIP'S RAILING - NIGHT

Adie leans over next to Hope.

ADIE
Anything wrong?

HOPE
My hand. He kissed my hand.

ADIE
I think he was just trying to be
gallant. Do they hurt?

HOPE
Hurt me? No, not my hurt.

ADIE
(Chuckling)
I think you mean, My hands don't
hurt.

A large moth flies at the light just below them. Hope looks
at it placidly. Adie waves it away.

ALEXA (V.O.)
(Sotto voce) Of course. That's just
a myth, too.

ADIE (V.O.)
What is?

ALEXA (V.O.)
Nothing. Continue with your tale.

EXT. AFT DECK - NIGHT

HOPE
I make mistakes tonight. I do not
want harm.

ADIE
You're safe with me. I'll make
sure that doesn't happen.

He looks longingly in her eyes. She tears up as she stares
back.

She holds out her gloved hand and he takes it.

HOPE
You come.

INT. HOPE'S CABIN - NIGHT

Sally looks inside the jar.

SALLY
(Sotto voce) He's right.

She replaces the top, but as she puts the jar back on the table, the lid moves slightly ajar.

INT. HALLWAY - NIGHT

As Sally closes the door and begins walking away, Adie and Hope round the corner. Adie can't take his eyes off Hope, but she stares at Sally.

They get to her door. Adie leans over to kiss, but Hope leans back and puts her gloved finger on his lips.

HOPE
Wait. I must explain.

Hope opens the door.

INT. HOPE'S CABIN - NIGHT

Hope scans the room. The jar's lid is askew.

She gasps and turns to face Adie, teared up again.

HOPE
No, you must go.

He's surprised and, needless to say, disappointed.

ADIE
Uh, yes. You're right. Have a nice rest.

He leaves and she closes the door.

INT. DINING ROOM - DAY

ALEXA
So she never gave you an explanation?

ADIE
No, she didn't have to.

ALEXA
You're wrong Adie. Had she been fully honest with you that night, perhaps you could have prevented more harm.

Joyce and Adie look at her with puzzled looks, but Alexa glances at her watch and rises to her feet.

ALEXA (CONT'D)

Thank you for your time, both of you. I'm afraid Thomas and I have a call to make.

INT. EMPTY CABIN - DAY

Alexa and Thomas sit together looking at an open laptop. We cannot see who's on the other end.

ALEXA

We appreciate you talking to us. You went on the last excursion, to Spinalonga, right?

SALLY (O.S.)

Uh, huh.

ALEXA

I need you to tell me everything that happened that day.

EXT. DECK - MORNING

Lauren leads a yoga class, with Lu, Sally, and Barbara. Hope comes out from below and walks over, wearing her sleep shirt, panties, and necklace.

She stares at the group doing downward dog. When she assumes the pose, her shirt billows down, to Lu's delight. Lauren sees him grinning, gets up and grabs her nearby sweat shirt.

LAUREN

Here, put this on.

Hope begins to take off her shirt but Lauren stops her, briefly touching Hope's back. Hope doesn't notice.

LAUREN (CONT'D)

No, tie it around your shirt. I'll get it back from you later.

Hope does just that, then the five resume downward dog. Barbara has maintained the position throughout. Lu, on his knees, frowns.

ALEXA (V.O.)

After yoga, then what?

CHILL (V.O.)
 We had to wait for the professor,
 and that bitch.

INT. KAUFMANS' ROOM - MORNING

Robert is on the toilet administering an enema to himself.

JOYCE (O.S.)
 Honey, are you okay?

ROBERT
 (Strained voice)
 Another minute Joyce and I'll be
 out.

JOYCE (O.S.)
 If you just relax a little more
 honey, it might come naturally.

CLOSE ON Robert's grateful face as we hear GUSHING below.

INT. HALLWAY, OUTSIDE HOPE'S ROOM - DAY

Lauren knocks on Hope's door. She carries a cloth tote bag.
 The knock causes the door to open. Lauren enters.

LAUREN
 Hope? Are you ready?

HOPE (O.S.)
 I am at toilet.

Lauren spies her sweatshirt under the table with the closed
 jar on it. She talks as she walks over to it.

LAUREN
 No rush. I'll just grab my
 sweatshirt and meet you in the
 hallway. I left you a bag in case
 you need it today.

She picks up the sweatshirt, looks towards the bathroom, then
 peeks inside the jar.

She stares inside for a few seconds, brow furrowed, closes
 it, puts the jar atop the cloth bag, and leaves the room.

ALEXA (V.O.)
 And you knew what she did, because?

SALLY (V.O.)
Lauren told me.

ALEXA (V.O.)
So what happened on the island?

EXT. LENGTHY AERIAL ESTABLISHING SHOT OF SPINALONGA - DAY

EXT. MAIN FORTRESS BATTLEMENT - DAY

Windy day as everyone sits on a wall, backs to the sea, facing Robert. Hope has her purse on her lap, gloves on. Barbara wears a backpack and kerchief around her neck. Lauren sits next to Lu.

ROBERT
Despite it's small size, Spinalonga has been nominated to be a world heritage site.

DAVID
Are there any myths associated with this island?

ROBERT
No. But before the land link to Crete was severed, it was relatively close to the cave of Zeus.

Hope gets noticeably anxious.

HOPE
Zeus lives near?

Joyce pats her gloved hand, briefly touching Hope's bare wrist.

JOYCE
Zeus is a myth dear. He never lived.

CHILL
I thought he lived up on Olympus, with all the rest of the gods.

Maureen, dressed flimsily for such a windy day, rests her hand on Chill's inner thigh.

MAUREEN
You're so perceptive Chill.

Sally sees the hand and stares angrily at Maureen, who smiles as she slowly removes it.

Two armed policemen stroll by, glancing at the group. They position themselves off to the side as one talks indecipherably on his walkie talkie.

Meanwhile, Lu stands up and begins to walk away from Lauren. She follows and the two whisper unheard, with her clearly upset. Barbara is the only one who takes notice of this.

DAVID

Anything else about this island we should know?

ROBERT

Yes, for over fifty years, it was a colony for those suffering from Hansen's disease.

SALLY

(Whispering)

What's that?

CHILL

You know, where they put those people in Ben Hur.

SALLY

(Gasps)

A leper colony!

LU

No need to be concerned Sally. Leprosy is practically eliminated. And in the rare situations where it occurs, it is entirely treatable.

HECTOR

How did people get it?

LU

The same way some people got Covid, by breathing in droplets spewed when infected people coughed or sneezed.

Joyce coughs. Barbara reaches into her backpack and gives her a tissue. Only Hope shows concern; all but Lauren laugh.

ROBERT

(Chuckling)

The power of suggestion. But no need for concern people.

(MORE)

ROBERT (CONT'D)
The last inhabitant of this island
left in 1962.

BARBARA
So what is on the agenda?

ROBERT
Lauren?

Lauren, who has returned, head down, doesn't respond.

ADIE
Lauren?

She looks at him, clearly not having paid attention.

LAUREN
What?

ADIE
What have you got planned for
everyone today?

LAUREN
(Indifferently)
Oh, free time to explore on your
own. There's a knife making
demonstration down near the dock,
before we leave.

Silence as everyone looks at her.

CHILL
Uh, when?

LAUREN
When, what?

CHILL
(Irritated)
When do we leave?

HECTOR
And when's the demonstration?

LAUREN
Boat's at 3, demo at 2.

ADIE
Okay, everyone. You're on your own
to wander freely. See you all at
the dock no later than 2:45.

Barbara and David get up.

LU
May I join you?

They nod and the three go off together, with a seriously downcast Lauren watching; Hector, Robert, and Joyce another direction. Maureen tries to join Chill and Sally.

SALLY
Where do you think you're going?

MAUREEN
With you two.

SALLY
Like hell. You stay away from us.

Maureen smugly smiles, and heads toward Lauren, who listens to Adie.

ADIE
Are you all right? Is anything the matter?

LAUREN
(Unconvincingly)
I'm fine.

She walks away. Maureen hurries to catch up to her.

MAUREEN
How 'bout I go with you? Two single girls on the prowl.

LAUREN
Whatever.

They pass the two policemen and Maureen delivers a flirty glance, while Lauren ignores them. The police look only briefly at the two, then focus back on Adie and Hope.

HOPE
You worry about friend.

ADIE
A little. She's usually so perky.

HOPE
Perky?

ADIE
Energetic. Full of life.
Something's come over her.

Hope shows concern on her face before putting her purse over her shoulder, patting the jar inside.

ADIE (CONT'D)
What you got there?

She opens the purse to let him see the jar. As she does, one policeman says something on his walkie talkie.

ADIE (CONT'D)
Why did you bring that?

HOPE
Safe with me.

ADIE
I suppose. Well, enjoy your walk.

HOPE
I go with you, no?

ADIE
Uh, I thought after last night that, uh, you'd sort of had enough of me.

She pats her purse with her gloved hands.

HOPE
No, you safe today.
We go, yes?

She holds out her hand for him to grab.

ADIE
(Shrugging)
Okay.

They walk away, hand in gloved hand, followed at a distance by the police.

EXT. VARIOUS LOCALES AROUND THE FORTRESS - DAY

1. TOP OF THE ISLAND

Lauren begins sobbing and plops on the ground. Maureen bends down next to her.

MAUREEN
What's the matter? What's wrong?

Lauren waves one hand.

LAUREN
Just go. Leave me alone.

MAUREEN
You sure?

LAUREN
Yes. Go!

Maureen shrugs and begins to walk down.

2. INSIDE A COVERED BUILDING

ROBERT
I'm surprised Art isn't here. He struck me as very adventurous.

HECTOR
Totally. This trip was his idea. But he wouldn't leave his bed this morning.

JOYCE
I've felt that way myself many times.

ROBERT
But you've never mentioned it.

JOYCE
(Coldly)
There are many things I've never mentioned. And even more you've never asked about.

She storms away from the two surprised men.

3. LOWER WALL

Chill and Sally meet Adie and Hope, looking out at the turquoise shallow water. Adie immediately lets go of Hope's hand. Chill maneuvers to Adie's side, away from Hope. Moments later, the cops arrive, remaining off to the side.

SALLY
Did you see Lauren walking around up there?

ADIE
Where?

Sally points to the top hill.

Lauren, head down, walks along the very edge.

SALLY

That would scare the Bejeezus out of me.

Adie begins to run.

ADIE

I gotta go. (To Hope) Stay with them.

4. TOP OF THE ISLAND

Out of breath, Adie races to the center, then stops. Lauren stands right on the edge, looking over the cliff.

ADIE (CONT'D)

Lauren, get back. That's too dangerous.

Adie slowly walks towards her, then stops.

Lauren looks down over the cliff.

Lauren's POV, straight down a steep, rocky cliff.

Lauren turns to face Adie. Tears on her cheeks. A large spider crawls up her leg. She looks down at it, but doesn't react.

LAUREN

I know.

ADIE

What's wrong?

LAUREN

All these people who go on our tours. Rich. Successful. Married. What have I got? Nothing. I'm not even a guide.

ADIE

Lauren, you're only 24. They were just like you when they started out.

LAUREN

No they weren't. They met someone and fell in love. (Snorts) Love, something I'll never have.

EXT. LOWER WALL - DAY

Lu, Barbara, and David arrive, as does Maureen.

DAVID
Where are Adie and Lauren?

Chill points.

CHILL
Up there.

Everyone but Maureen looks up. Maureen walks over to Hope.

MAUREEN
That's a cool bag. Can I wear it
for awhile?

She reaches out and grabs it, causing Hope to pull back into a tug of war. Lu and Sally rush over and separate the two, Sally briefly touching one of Hope's arms.

LU
Take it easy Maureen.

David looks at his watch.

DAVID
We should all be heading down to
the demonstration. They'll
probably meet us there.

EXT. TOP OF THE ISLAND - DAY

Lauren, back to Adie, looks down. Adie inches closer, arm extended.

ADIE
Lauren, you can do whatever you set
your mind to. Your whole life is
ahead of you.

She turns to face him.

LAUREN
No, your life is ahead of you.
With a woman you love and who
clearly loves you.

ADIE
You will fall in love, too.

LAUREN

I have. I did. But with someone
who used me. Who never loved me.
Goodbye Adie.

She extends her arms to the side and falls backwards off the cliff.

ADIE

Nooo!

He rushes to the edge and looks down.

Her crumpled, bloody body on the rocks below.

ALEXA (V.O.)

Where were the rest of the
passengers when this happened?

SALLY (V.O.)

At the knife demonstration.

INT. KNIFE SHOP - DAY

Robert, Lu, David, Barbara, Hector, Chill, Sally, and Maureen stand in a semi-circle watching a man fashion a hand-made knife. Hope strolls through the shop.

ROBERT

Knives are an indispensable
accessory for almost every Cretan.

CHILL

Not just idiots, professor. Gang
bangers use 'em when they can't get
guns.

DAVID

What he means, I think Chill, is a
person from Crete, not a stupid
person.

ROBERT

Precisely. One characteristic of
their hand made knives is a forked
handle, allowing the finger to hold
the knife and use it more steadily.
It prevents accidents.

The knife maker holds one out to Hector who holds it.

HECTOR

Wow, this *is* unique. Have you got any kitchen knives like this?

The maker points to a display. As he does, Maureen looks at her reflection in the glass, gasps, and pulls a kerchief over her lower face.

ROBERT

These knives often have special handles made from goat's horns. And some have elaborate sheaths, collectible knives made of masterfully carved pure silver.

Lu perks up and walks over to another display, as a disturbance can be heard outside the shop. The knife maker goes out to look, as does everyone else, except Lu, who hangs back.

EXT. DOCK AREA - DAY

Joyce walks over as Adie and Hope escort a stretcher bearing Lauren's covered body.

JOYCE

What happened? Who is that?

HOPE

(In tears)

Lauren.

ADIE

(Pointing)

She, uh, fell off that cliff up there.

(Beat)

We all need to get back to the ship.

ALEXA (V.O.)

Did anything else happen before you returned to the ship?

One of the two policemen, Patricio, mid 30's, exits the knife shop along with the owner, and signals the other to block entry onto the launch. The blocking cop, Jacob, same age, briefly grabs Hope's arm to make her stop. She yanks it away.

JACOB

One moment, everyone.

Lu is noticeably nervous.

LU

(To Barbara)

Could I get one of your tissues? I got some oil on my hand.

BARBARA

Sure, go ahead. They're in the back pocket.

Lu hovers over her backpack, retrieves something unseen from his waistband, puts it in the backpack, and removes a tissue.

ADIE

Officer, we need to take her back to the ship.

PATRICIO

Yes, I understand. But this shop owner says knives were taken.

HECTOR

Oh my God. I'm sorry.

He holds out two knives.

HECTOR (CONT'D)

I meant to buy these, but in all the excitement. How much?

The shop owner talks indecipherably with Patricio, while gesturing manically with his arms.

PATRICIO

He says 40 Euros for each one of those.

ROBERT

Give him 100 Euros Hector. That will take care of the VAT.

Hector takes out a 100 Euro note and hands it to Patricio, who turns it over to the shop owner. The owner remains upset, gesturing wildly, talking rapidly.

ADIE

Professor, what are they saying?

ROBERT

Something about a display. Silver, I think. Can't make it all out.

Adie talks to Jacob.

ADIE

We need to get her body back to our ship.

JACOB

No, you wait.

Jacob walks over to the shop owner and starts screaming at him. The owner yells back and slightly pushes Jacob. He pulls out a club and starts mercilessly beating the shop owner.

BARBARA

No, no, you can't do that.

CHILL

Not in your world maybe.

ADIE

On the launch, everybody. Now!

They all rush to get on.

INT. EMPTY CABIN - DAY

Alexa and Thomas continue looking at the open laptop.

ALEXA

Which police officer hit the shopkeeper?

CHILL

The dude who was keeping us off the boat. Why? You actually planning on doing something about it? That'd be a first.

ALEXA

Despite his claim that he didn't know what came over him, he's already been disciplined.

(Beat)

Do you know what happened when everyone returned to the ship?

SALLY

Not really. Chill and I were trying to deal with, uh, my problem, you know?

CHILL

Had to do it on our own, 'cause the doc ghosted everybody.

THOMAS

Not by choice, I'm afraid.
Something happened to him. We
still don't know what.

INT. DAVID AND BARBARA'S ROOM - DAY

Lu roots around, looking in the closet, under the bed.
Barbara enters. When she sees him, she locks the door.

BARBARA

Doctor, what a surprise. Looking
for something?

He eyes the backpack.

LU

Yeah, uh, I mislaid something I
purchased. One of the crew told me
he found it and put it in your room
by mistake.

She sets the backpack on the ground, then saunters over to
him.

BARBARA

I was just looking for something
myself. No luck, though.

BARBARA (CONT'D)

Maybe we'll have more luck if we
look together,
(beat)
that is, after we get a little
better acquainted.

She begins stroking his chest.

BARBARA (CONT'D)

You're quite fit doctor. I
couldn't help but notice during
yoga.

LU

Thank you.

BARBARA

Much more than David. He's all
brains really, and a girl needs
more than just brains.

She pushes him on to the bed and strokes his chest.

LU
 (Smiling)
 What did you have in mind?

BARBARA
 A little excitement. Are you game
 for a little excitement.

LU
 Always.

BARBARA
 Then relax and close your eyes.

He does as she takes one arm and handcuffs it to the bed. He opens his eyes.

LU
 Wait, what are you doing?

She cuffs his other hand. Then a KNOCK on the door.

BARBARA
 Oh, that must be Costas. I asked
 him to bring us something.

She goes to the door, opens it, and retrieves a bag of ice from Costas.

LU (O.S.)
 Help! Help me.

BARBARA
 (Smiling)
 Don't worry, it's just a game we're
 playing.

She closes the door and brings the bag and the backpack over to the bed. She removes her kerchief from around her neck and sits on his stomach with the ice and pack beside her.

BARBARA (CONT'D)
 Now we can't have you spoiling our
 fun.

She stuffs the kerchief in his mouth. Then she removes a fancy silver knife from the backpack.

BARBARA (CONT'D)
 Now how did this get in there? Is
 this what you were looking for?

Wide-eyed, he violently shakes his head, "no."

BARBARA (CONT'D)
It's okay doctor. I know how
important knives are to surgeons.

She takes the knife out of the sheath.

BARBARA (CONT'D)
Oh, it looks sharp.

She runs it down his chest, causing a trickle of blood to
seep through the shirt.

BARBARA (CONT'D)
Is it sharp, doctor?

He nods "yes."

BARBARA (CONT'D)
Good, the truth is always the best
policy. But you didn't tell the
truth doctor, when you said you
weren't looking for this, did you?

He shakes his head "no."

BARBARA (CONT'D)
Because you put it there didn't
you?

A shake "yes."

BARBARA (CONT'D)
Why did you do that?

She holds the knife to his throat and takes out the kerchief.

BARBARA (CONT'D)
(Whispers)
You can tell me doctor. But only
me.

LU
I don't know. Something came over
me. I couldn't help it.

BARBARA
Just like you couldn't help
sleeping with Lauren.

LU
That was consensual. I swear.

BARBARA
 (Chuckling)
 Why do older men always say that?
 What did you tell her doctor? That
 you were leaving your wife? That
 you loved her?

LU
 I, I don't remember.

BARBARA
 That's okay, I don't care. I wanna
 know what you told her before she
 died. What did you say?

LU
 Nothing. I don't --

BARBARA
 (Firmly)
 What did you say to her?!

EXT. MAIN FORTRESS BATTLEMENT - DAY

Lauren and Lu whispering.

LAUREN
 But you said you loved me. That
 you wanted to be with me.

LU
 Be serious. We both had some fun.
 That's all. I'm a world class
 surgeon and you're, you're just a
 tour guide.

INT. BARBARA'S CABIN - DAY

BARBARA
 And now she's dead.

She puts the kerchief back in his mouth.

BARBARA (CONT'D)
 Do you feel any responsibility
 doctor? Any guilt?

Terrified, he shakes his head "yes." Barbara picks up the
 bag of ice.

BARBARA (CONT'D)
But, unlike Lauren, you'll move on.
That's what men like you do.
Unless you have a reminder.

She touches his cheek with the knife, then slowly moves it down his torso. No blood.

BARBARA (CONT'D)
(Smiling)
Oh, don't worry. Your manhood is safe. We can't have people think someone else harmed you.

She examines the knife.

BARBARA (CONT'D)
But if you did it to yourself. If this knife slipped. Even a world class surgeon can slip. Or someone who used to be a surgeon.

She swiftly grabs his left wrist and cuts off his thumb. His screams are muffled as she places the ice on his hand. She calmly picks up his severed thumb, walks to the window, opens it, and throws the thumb and knife overboard.

BARBARA (CONT'D)
Just consider this a sacrifice to the woman you killed.

Barbara returns to him, writhing in agony.

BARBARA (CONT'D)
Now, let me unlock you. So you can return to your room to heal yourself.

INT. EMPTY ROOM - DAY

ALEXA
If you did not see the doctor, how did you determine what was wrong with you?

CLOSE ON Sally and Chill on the computer, both with masks over their faces.

SALLY
It wasn't that hard. All I had to do was look in the mirror.

INT. CHILL/SALLY CABIN - DAY

Sally enters the bathroom.

CHILL
We gotta get off this boat Sal.
The whole goddamn place is falling
apart.

Sally lets out a loud scream. Chill jumps up, and goes into the bathroom.

CHILL'S POV

Sally turns, blood trickling down from her nose, large cloud-like red splotches above and below her bra.

CHILL
Don't move.

He dashes out.

SALLY
(In panic)
Chill, don't leave me.

Chill pulls the cover off the bed and begins ripping the sheet apart.

Sally has turned back to look in the mirror.

SALLY (CONT'D)
Chill, help me!

He reappears, wearing part of the torn sheet as a mask, covering his mouth and nose. She turns to him and he hands her part of the sheet as well.

CHILL
Put it on! Now! Over your mouth
and nose.

She complies.

SALLY
What is it?

CHILL
God damn leprosy.

INT. EMPTY ROOM - DAY

Thomas enters.

ALEXA

Can you have everyone assemble in the dining room?

THOMAS

All the passengers you mean?

ALEXA

No, everyone. And get me a blank piece of paper and a felt pen.

Thomas leaves.

ALEXA (CONT'D)

Sally, did either of you ever open Hope's jar?

CHILL

Yeah, we both did.

Alexa nods thinking that confirms it.

INT. DINING ROOM - MOMENTS LATER

All the passengers sit. The crew stands. Chill and Sally view from an opened laptop.

Alexa, with Thomas standing next to her, silently scans the room before addressing them.

ALEXA

Some of you, perhaps all of you, know what I'm about to say.

Quick glimpses of various faces, some knowing, some not.

ALEXA (CONT'D)

Let's begin with our mystery woman,
(beat)
and her real name. Who was the first to discover it?

David reluctantly begins to raise his hand. Barbara tries to pull it down, but he shakes his head and raises it.

DAVID

It was something the professor said during our lunch on Crete.

FLASHBACK

EXT. CRETE RESTAURANT - DAY

ROBERT

Eve is actually a character that many scholars believe was derived directly from the Greeks.

DAVID

How so?

ROBERT

Greek mythology predated the Genesis story by several hundred years. The entire earth to the Greeks was a Garden of Eden.

DAVID

But there is no Eve in Greek myths.

ROBERT

No, the first woman on earth was Pandora, the Eve of their theology. And Pandora's box is the precursor of Eve's apple. Both were the source of wickedness and malevolence.

END FLASHBACK

ROBERT (CONT'D)

But as I told everyone, including David, Pandora is a myth, not an actual human being. Like all the other myths.

ALEXA

Not what you said when you first arrived on Nimos, professor.

FLASHBACK

DAVID

Was he a real person?

ROBERT

We don't know. Many of the Greek myths incorporated actual people into their tales of the gods.

END FLASHBACK

DAVID

Then why did she say her name was Hope?

ALEXA

She didn't. Professor, you gave her that name. And she probably was quite happy to take it as her own, as she had in the past.

ROBERT

But it was the name on her jar.

Alexa talks as Thomas hands her his clipboard, with a blank sheet on top, and a felt pen.

ALEXA

This is the Greek lettering for Pandora: Havowpa. I suspect over time, only fragments of the carving remained: H o p e.

CHILL

I told you all you ain't never shoulda opened that bitch's box.

HECTOR

But when Adie and Art opened Pandora's box, she was the only thing inside. Nothing bad came out.

ALEXA

Because Pandora's "box" was another mistake, handed down over centuries. Professor?

ROBERT

That's correct. The original Greek myth told of Zeus giving Pandora a jar, not a box.

SALLY

So are you saying that I got this because I looked in her jar?

ALEXA

No. She bestowed her gifts --

MAUREEN

Her curses you mean.

ALEXA

Curses, plagues, evils, call them what you wish. But they didn't come from inside her jar. Never have.

(Beat)

How many of you opened it?

CHILL

Hell, I did when they were all dancing. But I didn't get no evil curse.

DAVID

Neither did I and I opened it as well.

ALEXA

What about you Barbara?

FLASHBACK

INT. HALLWAY OUTSIDE HOPE'S ROOM - DAY

Barbara KNOCKS. She's still wearing her backpack and kerchief. She tries the door and opens it.

BARBARA

Hello. Hello.

Barbara eyes the jar.

BARBARA (CONT'D)

(Sotto voce) Good. Don't even have to ask.

She opens it and looks in. Puzzled, she closes it and walks back to the door. As she exits, Hope arrives.

HOPE

Why you in room?

BARBARA

Oh, I wanted to give you some Ouzo candy I picked up. Here, try one.

Barbara unwraps a piece and puts it up to Hope's mouth, briefly touching her lips as she inserts it.

BARBARA (CONT'D)

Good, huh?

END FLASHBACK

BARBARA (CONT'D)

So what if I did. There was nothing inside it. Certainly nothing harmful.

CHILL

Maybe not to you lady, but it got to every other woman on this boat.

Quick glimpse of Sally, Maureen, and Joyce.

ALEXA

No, her presence here also affected men. Yiannis, Art, Dr. Lu,
(beat)
and Adie were all victims as well.

ADIE

(Incensed)
She never harmed me.

ALEXA

Not all harms are physical.

FLASHBACK

INT. ADIE'S ROOM - DAY

The two stand in the center of a small room.

ADIE

What's going on?

HOPE

What do you mean?

ADIE

The captain wants to throw you off the ship. And he asked me what I think.

She takes a few steps closer.

HOPE

And what think you?

ADIE

I think you're as hot and cold as any woman I've ever met.

HOPE

I not want to hurt you.

ADIE

You can't. It's too late for that.

He grabs both her arms and kisses her. She jerks her head back, tears up, then ardently kisses him back, while fully caressing him.

END FLASHBACK

BARBARA

So that's why Adie didn't agree with us, when we --

DAVID

Barbara, no. Please, no.

ALEXA

That's all right Mr. Greenbaum. I know what you all did.

GRAPHIC: ONE DAY EARLIER

INT. DINING ROOM - NIGHT

Hope sits on a chair, hands tied in front, as well as her feet. Her jar sits on the table next to her. Adie arrives, sees this and is horrified. When he begins to rush over to her, Costas, Chill, and Dimitris grab his arms and force him down to a chair.

ADIE

What is going on? Who did this?

GIORGOS

The women.

SALLY

She's the cause of all of it. We get rid of her and we'll be all right.

HECTOR

So what should we do?

BARBARA

Kill her.

David is shocked to hear her suggest this.

DAVID
But that's murder.

GIORGOS
We sacrifice her to the sea. It is
the only way.

ADIE
(Sternly)
I can't let you do that.

GIORGOS
You have no choice. You must let
her go Adie.

As Giorgos walks away, Chill, Hector, Costas, and Dimitris hold down a struggling Adie. Giorgos returns with the original chains.

GIORGOS (CONT'D)
Ladies, will you help me?

Barbara, Sally, and Joyce come over.

ROBERT
But you can't. I have so much to
ask her.

JOYCE
Robert! Get over here! Now!

Reluctantly, he helps them chain her up.

BARBARA
Now what?

GIORGOS
We throw her overboard.

Adie really struggles now. But to no avail.

They carry a struggling Hope to the side. Chill rushes up, carrying her jar.

CHILL
Here, give her this to keep her
company.

He pushes it at her and she grabs it, just before they toss her in the water.

ADIE
Noooo.

INT. DINING ROOM - DAY

ALEXA

I suspected she did not leave this ship voluntarily. The absence on this ship of the chains that originally bound her confirmed this.

ROBERT

But you cannot be correct, detective. The original myth states that when Pandora opened her jar, all the plagues gifted her by the gods were released as smoke or moths.

(Beat)

No one reported seeing either when they opened her jar.

ALEXA

Yes, I wondered about that as well, before I realized that part of her myth was erroneous as well.

HECTOR

Then what is the source of what ails Art, if it's not the contents of her jar?

ALEXA

The source of that, and all these calamities you're all experiencing, is her.

ADIE

That's a lie!

ALEXA

I'm sorry Adie; but its true. The jar she had was indeed a gift from the gods, but it was never filled with all the evils of mankind.

(Beat)

Those were placed inside of her.

ADIE

You're insane. She was not evil.

ALEXA

No, she herself is not. It's the gifts she gives to others.

HECTOR

But how?

ALEXA

By her touch.

She pauses to look at the stunned faces.

ALEXA (CONT'D)

Opening her jar did nothing to any of you. All of the deaths, misery, and obsessions came only after your flesh touched her flesh.

SERIES of FLASHBACKS

1. Yiannis's hand brushing hers on the island.
2. Maureen touching her in the water.
3. Lu's hand touches her arm as he pats her shoulder.
4. Art kissing her hand.
5. Lauren touching her back at yoga.
6. Joyce sitting on the wall, patting her hand.
7. Sally touching her in the purse tug of war.
8. Barbara touching her lips with the candy.
9. Adie and her making love.

SIRENS from several distant Greek police boats can be heard.

ALEXA (CONT'D)

You will all now be allowed to depart this ship.

(Beat)

In custody.

THOMAS

The U.S. Government will make sure you all receive fair treatment while you're awaiting trial.

Barbara stands.

BARBARA

I'm afraid, like the professor, you, too, detective are mistaken. There will be no trials.

ALEXA

I have other evidence.

BARBARA

Perhaps you do, but what you don't have is jurisdiction over any of us.

(Beat)

Have you noticed our flag detective?

EXT. VIEW OF SHIP'S FLAGPOLE, WITH PANAMANIAN FLAG - DAY

BARBARA

And, speaking hypothetically, if this mythological being was thrown overboard, where exactly did that occur? Greek sovereignty does not extend into a foreign ship on the open seas of the Mediterranean.

She looks at Giorgos.

BARBARA

Captain, do you know precisely where these alleged events happened?

GIORGOS

No.

BARBARA

Then, I believe we are all finally free to go detective.

ALEXA

What of the doctor?

BARBARA

(Stone faced)

Prove it.

She looks at David.

BARBARA (CONT'D)

I believe we have a plane to catch.

EXT. PIRAEUS HARBOR - DAY

The ship has docked and the passengers walk down the gangway, Joyce at the lead, separated from Robert, with Barbara and David at the end. Alexa and Thomas look at them from the ship. Alexa yells.

ALEXA

Professor, do you recall the gifts given to Pandora by the gods?

They all stop walking.

ROBERT

Aphrodite gave her beauty of course. Apollo musical talent. Hera curiosity.

ALEXA

And she retained these gifts, did she not? Passing only misery and evil to humans.

ROBERT

(Puzzled)

Yes.

ALEXA

Did you all think that you would erase the gifts Hope bestowed on you by throwing her overboard?

BARBARA

Enough of this nonsense. We have to go.

Barbara turns, the rest do not.

ALEXA

But you forgot one gift, professor. What did Poseidon give Pandora?

ROBERT

A pearl necklace that prevented her from drowning.

ALEXA

Did you remember to remove that before you all tried to kill her?

EXT. BOTTOM OF THE SEA

CLOSE ON Pandora lying on the sea floor, in chains, eyes closed, wearing her necklace.

Her eyes suddenly open.

FADE OUT.

THE END