

FISH FRENZY

Written by

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FADE IN:

INT. LAB - DAY

TV screen CLICKS through scenes from Sharknado, Jaws, and Frankenfish, all involving a human getting gruesomely attacked.

LEROY HERMAN, feet up on a desk, chuckling at the scenes. Mid 30's, newly hired, laid back, jovial, no real interest in science - it's just a job.

LEROY

Been watching this shit all week  
and those morons are still stupid.

CLOSE on rapt eyes of MOBY, an elephant nose fish, with antenna wires extending out of his head and rear, pressed up against the side of a fish tank, avidly following the TV action.

CAMERA pulls back to show a large lab with a dozen fish tanks, each containing different species of fish, all with tiny antennas extending from their heads. They, too, are all glued to the tube.

Leroy checks the wall clock, clicks the TV off, and addresses the fish as he rises to his feet.

LEROY (CONT'D)

Off to pick up the doc. Try to  
stay out of trouble while I'm gone.

As he begins walking out, Moby first, then all the others track Leroy's exit from the room.

EXT. CATALINA ISLAND - ESTABLISHING SHOT - DAY

SUPER: CATALINA ISLAND, CALIFORNIA

CAMERA ZOOMS into Catalina Island Express Boat on the open ocean, powering towards Avalon harbor. A half dozen passengers sit or stand on the bow.

CHARITY MELVILLE, late 20's, sits alone, typing on her laptop. Quiet introvert, overly dedicated and occasionally pedantic Ichthyologist. Seriously myopic, who's glasses keep slipping down her face. Unconcerned about her coke-bottle glasses or ferociously wind-blown hair. Single, gay, behaves like a fish out of water on her infrequent dates.

The captain's voice comes on over the ship's speakers. Charity glances up at the speaker, but only for an instant, as she's heard it many times before.

CAPTAIN (V.O.)  
For you first time visitors,  
there's loads to do on the island.

INT. GLASS BOTTOM BOAT - DAY

The passengers sit to the sides of a stem-to-stern bubble glass bottom, as they pass over schools of colorful fish.

CAPTAIN (V.O.)  
Get up close and personal with  
marine life on a glass bottom boat  
tour.

Some jump back when a large shark swims underneath, scattering the fish. Everyone laughs as it swims away.

EXT. SMALL SUBMARINE - DAY

A small group of people walk past a sign for the Catalina Island Submarine Undersea Expedition as they board the sub.

CAPTAIN (V.O.)  
Or step on board one of our fleet  
of pint-sized submarines.

EXT. CATALINA ISLAND EXPRESS BOAT - DAY

CAPTAIN (V.O.)  
Look, here's a real treat, right  
now off the starboard bow!

A small school of flying fish parallels the boat.

CAPTAIN (V.O.)  
Catalina's famed flying fish.

EXT. AVALON HARBOR - DAY

As the boat docks at the pier, Leroy stands next to a jeep, waving. Charity repositions her glasses and waves back.

The passengers disembark. Charity totes a briefcase and grocery bag as she heads towards Leroy.

She walks past a clock showing 9:00, followed by a trio of raucous men in their 40's, drinking beer. Big Bill takes a last gulp and tosses the empty on the ground, only feet from a trash can.

Charter boat captain WILSON KYLE, 40, sun-bleached hair, three-day stubble, wrinkled skin, well on his way to becoming a crusty old salt, greets them. He shakes the now beer-less hand of "BIG BILL" THOMPSON, 40, six-pack abs long since morphed into a full-size keg.

BIG BILL  
When we headed out cap'n?

WILSON  
Tonight boys.

Bill pats his tummy, not even close to being covered by his "Bite Me" ratty t-shirt.

BIG BILL  
Great. I can taste that swordfish  
on the grill already.

MOMENTS LATER

Leroy takes Charity's briefcase and bag before depositing them in the jeep, bearing the decal "Catalina Oceanographic Institute."

LEROY  
So doc, any luck with the mainland  
powers that be?

CHARITY  
No, I told them the fish can't take  
all this ocean pollution much  
longer, but they said there's no  
money to clean it up.

LEROY  
Too bad fish don't vote.

CHARITY  
No, but they can still do lots of  
other things.  
(Beat)  
How were my babies while I was  
gone?

LEROY  
No floaters yet. What's in the  
bag?

CHARITY

Some experimental fish food. Plant based.

Leroy shakes his head.

LEROY

They'll hate it. Real fish food's ground up fish, right? Those little beggars are all cannibals at heart.

CHARITY

We'll see.

LEROY

Doc, you ever worry that, you know, you're messing up them fellas by experimenting on 'em all the time?

Surprised at this, but not offended.

CHARITY

My work enhances their natural abilities. I don't think that qualifies as messing them up.

LEROY

No, what I mean is...Oh, never mind. Glad to have you back.

EXT. ROAD ALONGSIDE COAST - DAY

The two drive towards a sleek, two-story, white office building, past a sign:

Catalina Oceanographic Institute  
A Division of Indonesia Fish, LLC.

The institute has its own small, private beach and short pier, with a small deck boat docked alongside.

INT. INSTITUTE LOBBY - DAY

As they enter, Leroy and Charity are met by HASAN LIMPET, mid 30's, Indonesian male. Ambitious administrator, scientifically challenged, obsequious to management, imperious with employees. Heavily accented English.

HASAN

Dr. Melville, I need to speak to you. (To Leroy) You, get back to work.

Leroy, used to his rudeness, chuckles and shrugs.

LEROY

Whatever you say boss.

He saunters away.

CHARITY

You need to treat the staff with more respect, Hasan.

HASAN

No, he is not important. Only your work matters to company.

CHARITY

I appreciate that.

HASAN

It helps fishermen in my country.

CHARITY

It's actually to benefit the fish.

He shrugs that off.

HASAN

Yes, yes. Fish important, too.

CHARITY

What is it that you wanted to talk to me about?

HASAN

Chairman of company comes for visit. To see progress.

CHARITY

(Excited)

Really? That's great. Do you think I can convince him to fund the cleanup project?

Hasan looks at her like she's speaking Greek.

HASAN

You *have* project, fixing fish.

CHARITY

Yes, but...

Realizing he could care less,

CHARITY (CONT'D)

Never mind. When is he coming?

HASAN

Three hours.

CHARITY

Good, that still gives me time to try my experiment.

She hurries away.

INT. LAB - DAY

In addition to the smaller fish tanks, the room contains two large fish tanks and several lab tables, most with electronic gauges and monitors on them. Charity and Leroy are the only two humans present.

Charity, in a lab coat, takes out a bag of fish food from her grocery bag, labeled "Vegetarian Fish Food."

CHARITY

Have you fed them this morning?

LEROY

Not yet. Think they'll get it that we're changing their food?

Charity continues talking as she moves an opaque barrier between Moby's tank and the other fish.

CHARITY

Absolutely. Fish are more intelligent than they appear. In many areas, their cognitive powers exceed those of non-human primates.

(Beat)

Take Moby here, for example.

CLOSE on Moby as he seems to be taking everything in.

She talks as she sprinkles some of the new food in his tank.

CHARITY (CONT'D)

Elephant nose fish like him have a larger brain-to-body weight ratio than humans.

Moby eagerly swims up to the new food, takes a taste, then immediately spits it out, and swims to the side of his tank to stare daggers at Charity.

LEROY  
(Chuckling)  
Told you he'd hate it. Want me to try it with the other ones?

She grabs a clipboard and a pen off a table, fumbling a bit as her glasses slip down.

CHARITY  
(Absentmindedly)  
Huh? Yes, yes, of course. But I need to record their reactions.

LEROY  
Why the screen?

CHARITY  
It prevents them from seeing Moby's behavior. Fish can learn simply by watching other individuals in action.

LEROY  
So he's sorta the alpha fish, huh?

CHARITY  
Yes, yes, absolutely. Go ahead.

As Leroy sprinkles some food in a few tanks, none of them comes even close to the food. She excitedly notes that down.

CHARITY (CONT'D)  
See. They *have* to be hungry, but they didn't even try it. Moby definitely communicated to them.

LEROY  
How? I didn't hear nothing.

CHARITY  
Electrically, by the sensors I attached to their brains.

CLOSE on wires attached to Moby and the other fish.

Charity points to the monitors on the table.

CHARITY (CONT'D)  
That machine in the middle records each transmission.



LEROY

Cool. Do any of these gadgets let you like speak with the fishes?

CHARITY

Me? No. Not yet at least. The sensors just enhance their ability to communicate with each other.

LEROY

Too bad, cause then they could let you know what they think of all the shit you're doing to 'em.

CHARITY

What do you mean?

LEROY

Like, is it painful, you know.

(Beat)

Or do fish not feel pain?

CHARITY

For centuries, scientists believed that fish did not experience pain the way humans do, not consciously anyway. But now the consensus is that they do.

LEROY

So it hurts when you stick all those wires in 'em?

CHARITY

No, I anesthetize them before I do that.

Leroy nods his head approvingly, then looks furtively around the room as he lowers his voice.

LEROY

Is this some kinda secret military project? Training 'em to locate enemy subs and stuff?

Charity shakes her head vigorously.

CHARITY

No, no. Certainly not. I would never, ever get involved in military research.

(Beat)

My work is intended to help fish, by safeguarding overfished species.

LEROY

How?

CHARITY

Fish are so clever, that those schooled in survival skills can teach others how to avoid getting wiped out.

LEROY

So you're making 'em into preppers, huh, to survive the fish apocalypse. That's totally dope, doc. (Chuckling) You gonna throw in some Ninja training, too?

Leroy executes a high kick, with a "hah." Then he scratches his ear with a puzzled look on his face.

LEROY (CONT'D)

How you gonna do that when they ain't got no legs?

Charity isn't listening as she writes furiously on her clipboard. She looks up.

CHARITY

What?

LEROY

You gonna teach 'em how to fight back in case they get caught?

CHARITY

(Puzzled)

No, I'm not teaching them any of that. Moby's the teacher. And it's not in his nature to fight humans. He wouldn't know how.

INSERT

CLOSE on TV set.

She glances over at Moby.

CHARITY (CONT'D)

Isn't that true baby?

Moby shakes his head and proboscis, but Charity misses this as she's already turned to leave the room.

CHARITY (CONT'D)

I need to enter this new data.

LEROY

Uh, doc? Anything you want me to do here while you're gone?

Charity stops and turns to face him,

CHARITY

Oh, yes. Feed them all their regular food.

LEROY

How 'bout I wait a coupla minutes and try your new stuff again? They'll probable forget what the big-nosed guy told 'em. Fish only got like a three second memory, right?

Charity shakes her head vigorously.

CHARITY

No, no, no. That's a myth. It's completely ridiculous that an animal could survive without a memory.

Leroy lifts his hands defensively in the air in front of him.

LEROY

Whoa, sorry man. I was just thinking about goldfish, you know. I had one of them when I was a kid, in a little itty bitty bowl. Didn't seem like an Einstein to me.

CHARITY

Maybe not *that* gifted, but gold fish are plenty smart enough.

INT. DIFFERENT LAB - DAY

Man in a lab coat looks at a large tank with a dozen goldfish in it, who behave as described by Charity.

CHARITY (V.O.)

One of my colleagues on the mainland set up different colored tubes in a goldfish tank, but only one dispensed food. He waited a full year before restarting the experiment, and they all remembered the color of the tube with food.

INT. CHARITY'S LAB

LEROY

A year, huh? The little bugger I had didn't last 3 weeks.

CHARITY

Oh, goldfish can live much longer than that. They're actually carp and if you raise them outside a tiny bowl, they can grow up to a foot long. Like these.

She looks at a fish tank holding some 9 inch, wired-up goldfish, but is distracted by the reflection of her disheveled hair. After primping it to no discernible effect,

CHARITY (CONT'D)

I need to go and get ready for the big visit.

She hurries out.

EXT. PARKING LOT - DAY

A helicopter has landed and IKAN, 60 year old Indonesian tycoon, amoral, anti-environmentalist; YUKI, his mid-20's, attractive trophy wife, dressed in designer rags; and ANAK, their 8 year old, 40 watt bulb of a son, all walk towards a waiting Hasan, who places his hand on his heart and bows slightly.

HASAN

(In Indonesian)

Mr. Ikan, you brought your lovely family.

IKAN

English only Hasan at our U.S. properties.

Shit, now he's done it.

HASAN

Yes sir. My sincerest apologies.

IKAN

I've got a meeting with someone from the U.S. government. And my son Anak wanted to see the fish. He killed the ones he had at home.

YUKI

That's what you get for calling me  
a cold fish in front of him.

She lovingly pats Anak on the head and addresses Hasan.

YUKI (CONT'D)

Anak got worried, so he raised the  
temperature in his fish tank too  
high.

She looks at her plump, dim-witted, spoiled son.

YUKI (CONT'D)

Of course, we had a proper funeral  
for them, didn't we honey?

FLASHBACK

INT. POSH BATHROOM - DAY

Ikan, Yuki, and Anak stand around a toilet bowl as Yuki pours  
a baggie filled with dead tropical fish into it. Ikan shakes  
his head in disgust and walks out.

YUKI

Anak, don't mind daddy. Do you  
want to say goodbye or a prayer  
maybe?

ANAK

No. Can I flush?

YUKI

Of course.

Anak leans over the bowl and looks down as he flushes the  
fish down the drain.

END FLASHBACK

INT. INSTITUTE LOBBY - DAY

Hasan holds the door for the visitors.

IKAN

Ridiculous if you ask me, giving  
fish a funeral. We should have just  
fried them up and eaten them.

Anak looks up at him, obviously upset. Yuki, long since  
aware she's married to an asshole, gives Ikan a dirty look.

Ikan shrugs them off.

IKAN (CONT'D)

You two go on ahead, I need to talk to Hasan.

Yuki and Anak walk away, while Ikan and Hasan talk.

IKAN (CONT'D)

I swear, sometimes I think those fish he loves so much are smarter than him.

(Beat)

So how is my investment going?

HASAN

Excellent. The doctor says she's made great progress.

IKAN

She better have. The fish supplies around the islands are getting scarcer by the hour. We need to increase our yield.

HASAN

And her work helps?

IKAN

If she can get the schools to follow a lead fish, he can direct them all right into our nets. That would increase the catch and cut down production costs.

HASAN

But, uh, won't that wipe out the local fish?

IKAN

There are plenty of fish in the sea Hasan. And I'm already planning to expand our operations.

HASAN

Very good sir.

(Beat)

But, uh, she seems to think that she's protecting the fish.

IKAN

Good. Let her remain as ignorant as my son.

INT. LAB - DAY

The six walk from the experimental fish tanks to the two huge tanks teeming with assorted fish. Charity uses her hand to brush back her semi-presentable hair and adjust her glasses.

CHARITY

These fish have not been enhanced like the ones we just looked at.

IKAN

What are you planning to do to them?

CHARITY

Nothing.

(Beat)

I've been inserting Moby and the others into these tanks, and observing how well they communicate with the non-augmented species.

HASAN

How can they, without those wires in their head?

CHARITY

Fish have many natural ways of sending messages to one another. And, what I've found so far is that these fish learn quite rapidly when placed with our experimental fish. Not just Moby, but any of them.

HASAN

Learn what?

CHARITY

Tasks that require cooperative behavior. Here, let me show you one example, filmed right off this island.

She inserts a CD into a player attached to the TV.

CLOSE on TV screen showing a short video of yellowtail tuna attacking a large school of jack mackerel.

CHARITY (V.O.) (CONT'D)

The yellowtail tuna first swam in single file, parallel to the school of jack mackerel. Then one turned into it, to split off a section.

(MORE)

CHARITY (V.O.) (CONT'D)  
 All the others formed a wedge and  
 herded the separated section into  
 shallow water, for easy foraging.

The video ends by showing tuna voraciously gobbling up the mackerel.

CLOSE on Moby watching this video intently.

IKAN  
 So can you train our fish to do  
 that?

CHARITY  
 Hunt? No. But work together? I  
 think so. Particularly with a lead  
 fish as gifted as Moby.

Ikan nods his head with a subtle smile.

IKAN  
 Excellent. Let us go to your  
 office to discuss your timetable.  
 Yuki, you and Anak stay here and  
 look at the fish.

After the foursome leave,

YUKI  
 Anak, I'm going outside for a  
 cigarette. Go ahead and look  
 around, but don't touch anything.

ANAK  
 I have to go to the bathroom.

One door marked "Restroom" in English and Indonesian, is next to the entrance. Yuki points to it as she leaves.

YUKI  
 It's right there.

CLOSE on Moby as his eyes follow the two; then, once they're out of the room, Moby looks at the other fish, who look at him.

CLOSE on transmission-recording machine's gauge moving rapidly back and forth.

INT. LAB MOMENTS LATER

Anak exits the restroom, wiping his hands on his pants as he walks to Moby's tank. He floats upside down, not moving.



Anak looks at the other fish and they do the same. He pokes Moby with his finger, but no reaction. Anak looks around the room...

Anak's POV. A small bucket sits on a table next to a large aquarium fish net...

Anak gathers the bucket and net, and walks back to Moby.

INT. CHARITY'S OFFICE - DAY

Ikan sits behind her desk; Hasan and Charity sit in front of it. Leroy serves them coffee.

CHARITY

But the company would be doing a great public service by funding the clean up program. We could prevent further harm not just to fish stocks in Indonesia, but fish surrounding this island.

Ikan narrows his eyes while staring silently at her, then at a squirmy, uncomfortable Hasan.

An excited Yuki rushes in, yanking Anak behind her.

YUKI

Your fish are dead. Anak see them all turned over in tanks.

LEROY

(Chuckling)

Nah, they're just messing with you. Moby pulled that stunt on me when I first got here.

FLASHBACK

Leroy grabs a handful of fish food from a bag, back turned to the tanks. Moby flips over to play dead. A concerned Leroy reaches in with the cupped hand, holding the food and pokes Moby's body. He suddenly flips over and zaps Leroy's hand, causing him to release the entire handful of food.

END FLASHBACK

CHARITY

Many types of fish use death feigning as a way to attract prey.

LEROY

He definitely juked me, and he zapped me pretty hard.

IKAN

Can your other experimental fish do that?

CHARITY

Deliver electric shocks? No, only Moby.

IKAN

How?

CHARITY

Here, let me show you.

She stands, turns the top paper on her clipboard over, and draws an outline of Moby.

CLOSE on her finger as she points to various parts of Moby's body.

CHARITY (CONT'D)

Right here near the tail is his electric organ that he uses to generate an electric field.

IKAN

For what purpose?

CHARITY

Oh, all sorts of things. Find food, navigate in turbid waters, find a mate.

CLOSE on finger again.

CHARITY (CONT'D)

See, this whole area around his body is covered with electroreceptors that signal to him when something is in the field.

IKAN

Is the charge as strong as an electric eel?

CHARITY

Normally, no. But with Moby, well, uh, it's stronger.

(MORE)

CHARITY (CONT'D)

To improve his communication skills, I enhanced his nervous system, which increased his electrical power.

LEROY

It's pretty powerful, trust me. Ida probly passed out if he hadn't stopped.

YUKI

But fish not there anymore.

CHARITY

What!?

She leaps to her feet and rushes out of the room.

INT. LAB - DAY

Charity dashes from one tank to another, frantically looking at them, then drops to her knees to search the floor underneath. The others arrive together several seconds later, while she remains on her knees.

CHARITY

They're gone! They're all gone!

Anak walks over to her and rests his hand on her shoulder.

ANAK

No worry lady. I give them all nice funeral.

CHARITY

What? Where?

Anak points to the restroom. Charity rushes into it. Seconds later, she exits crestfallen.

CHARITY (CONT'D)

They're gone. Three years of research, down the toilet.

As she plops dejectedly on a stool.

IKAN

You just cost me a fortune.

Ikan slaps Anak across the head, as a nervous Hasan and irritated Yuki look on.

HASAN  
 (Anxiously)  
 We can continue work,, yes? You  
 just get new fish.

CHARITY  
 (Dejected)  
 And start from scratch?

IKAN  
 With who's money?

Yuki comforts Anak and everyone stands in silence for several seconds, until Leroy perks up.

LEROY  
 If we hurry, maybe we can get these  
 ones back.  
 (Beat)  
 C'mon doc.

He grabs Charity's arm to get her to move and the two rush out the door.

EXT. JEEP - DAY

Leroy drives with abandon, as he races through red-lit intersections and avoids honking cars. Charity holds on for dear life, but doesn't object.

LEROY  
 If those fish ain't dead, they'll  
 be heading right now towards the  
 island's sewage treatment plant.

CHARITY  
 No! All those chemicals will kill  
 them.

LEROY  
 They won't get that far. I used to  
 work there. They got a screen that  
 blocks all the big stuff people put  
 down their toilets.

INT. SEWAGE PIPE

Moby leads the other fish through the pipes, along with bits of floating toilet paper, poop, a few toy soldiers, and legos. They swim with the current rushing them along.

INTERCUT EXT. JEEP/INT. SEWER

LEROY

But there's one tiny problem.

CHARITY

What?

LEROY

You told me when I started that Moby was a river fish. That means fresh water, right?

Charity nods.

LEROY (CONT'D)

All the toilets on Catalina use salt water.

CHARITY

No worries. I've altered their cell membranes to accept both.

Leroy shakes his head in disgust.

LEROY

There you go again. Why?

CHARITY

Hasan said Mr. Ikan planned to release them all to the waters surrounding Indonesia.

LEROY

All this messing with Mother Nature. It's gonna come back and bite ya doc.

CAMERA tracks ahead of the fish through the pipe, all the way to a screen that is blocked by diapers, toilet paper, used condoms, and other detritus.

BACK TO:

The fish. Moby turns to look back at the fish. Three large bumphead parrotfish swim up to him, nod, then zoom ahead, turning into a side pipe feeding into the main line. The others follow, straining to swim against the current.

LEROY (CONT'D)

There's the plant.

He roars up to a middle-aged sanitation worker standing near a large metal square box. Leroy jumps out and runs to him.

LEROY (CONT'D)  
 Hey Orv, we need to look at the  
 screen. We got some valuable shit  
 coming down the pipe.

ORVILLE  
 (Chuckling)  
 What you been eating Leroy, caviar?

LEROY  
 Not my shit, her shit.

Orville opens up the top and Leroy looks down inside, before immediately rearing back and coughing.

LEROY (CONT'D)  
 Holy crap. Now I remember why I  
 quit this job.

Charity arrives, takes a deep breath, holds her nose, and leans over to look. Her glasses immediately fall off. She reaches down to get them, but Leroy grabs her arm.

LEROY (CONT'D)  
 No way doc. There's all kinds of  
 shit down there.

The three parrot fish take turns swimming up a pipe and banging their heads against a small screen. After three tries, it breaks off and all the fish swim up.

CHARITY  
 Leroy, I can't see anything. Are  
 they there?

Leroy takes a very deep breath and looks down. No fish. He pops his head back up.

LEROY  
 Uh uh. No fish. They must'a taken  
 a detour. C'mon.

EXT. HOTEL KOI POND - DAY

A dozen large, colorful Koi fish swim around, when Moby and the other fish burst into the pond through a drain hole.

Outside the pond, a teenage couple approaches. A sign just inside the pond: "Do Not Feed The Fish."

FAITH  
 What are you doing?

Gavin lifts his hand, full of pieces of bread.

GAVIN  
I'll get 'em to come over here and  
we can take a pic.

He begins to toss the bread into the water.

GAVIN (CONT'D)  
Look, here they come. C'mon babe,  
over here.

He tosses the rest of the bread in the water and turns around. Behind him, the koi feed voraciously on the bread.

Faith joins Gavin and they both get on their knees at the edge of the pond, as Faith extends her selfie stick.

Moby sees all this through the water. Ominous music as he weaves his way through the koi...

He zooms up out of the water to zap Gavin in the butt, before dropping back into the pond.

GAVIN (CONT'D)  
Ow!

As Gavin lifts up, other lab fish leap out, slapping his legs and biting him. Blood trickles out.

GAVIN (CONT'D)  
Hey, that hurts!

He leans back to touch the wounds, but loses his footing and falls backwards into the pond...

Faith screams as his body is engulfed by fish, with blood spewing out everywhere...

Before sinking into the billowing blood, Gavin reaches out his bloody hand to the sign. When he lets go, blood obscures the words "Do Not."

EXT. JEEP - DAY

Charity's POV: Everything is blurry.

CHARITY  
I can't see. Where are we going?

LEROY  
They might have turned off the main  
sewer line somewhere.

Up ahead, they hear Faith's faint screams. Leroy heads the Jeep in that direction, past a Hotel Catalina sign.

EXT. KOI POND - DAY

Leroy and Charity work their way through a small crowd staring at a large pool of blood in the pond. Gavin's lifeless body has been dragged out and Faith sobs in the arms of the hotel manager.

INT. POND - DAY

Moby's POV: He looks up through the water and sees Charity. He and the rest of the fish rapidly swim back towards the drain. Leroy points.

LEROY

Look! There they are. They're headed to the drain.

CHARITY

Stop them!

LEROY

No way doc. Look at that dude. I ain't getting in there.

CHARITY

You don't think they did this? They couldn't have.

LEROY

Like I said, they're cannibals.

CHARITY

So what do we do?

LEROY

Head 'em off where the water empties into the ocean. That's gotta be where they're going.

EXT. INSTITUTE DOCK - DAY

Leroy unhitches the rope as Charity sits in a small deck boat. They zoom off.



EXT. WATER DISCHARGE PIPE - DAY

The deck boat is 200 yards away as Moby and the other fish pour out into the ocean. They turn and start swimming toward Avalon Harbor.

INT. GLASS BOTTOM BOAT - DAY

The passengers gleefully point at small, colorful fish swimming underneath, until they all suddenly disappear. Moby and the other lab fish arrive, eerily staring up at the passengers.

EXT. UNDERWATER - DAY

Moby swims next to a large hammerhead shark. As the shark opens his mouth to eat him, Moby deftly dodges him and zaps him. The shark warily circles him, a few yards away. Moby motions with his head towards two of the parrotfish, who ram into one another. Then Moby turns to look ahead.

Moby's POV. The underside of the glass bottom boat.

The shark follows Moby as he swims towards the boat.

INT. GLASS BOTTOM BOAT - DAY

The passengers lean over and gasp as the hammerhead swims underneath, tilting its head to look up. He leaves, then immediately returns, BANGING his head against the glass bottom. The passengers fall back...

Then another hit, and another. The passengers scream. Cracks appear in the glass and water begins to seep in...

As the boat begins to fill with water, it tilts up with the passengers piled upon one another at the back end. The shark gets its head in and they all scramble to avoid his teeth, before it falls back.

EXT. TOP OF GLASS BOTTOM BOAT - LATER

Water has filled almost all the inside of the half-sinking boat and the passengers huddle together topside as three shark fins can be seen circling the boat.

BRITTANY, 5, clutches her Ty Beanie Baby shark before holding it out to compare it with the hammerhead sharks...

BRITTANY

Daddy, how come they don't look  
like mine?

As she continues to hold her arm out, a shark leaps out at her. She screams and drops the Beanie Baby into the gaping jaws. Her father yanks her back, toppling another passenger into the water...

He flails in the water as two fins rapidly approach. He's able to grab the side, but as two passengers try to pull him up, the sharks chomp on his legs, yanking him back in, along with his two would-be rescuers. The water churns with blood.

That's when Charity and Leroy arrive. They pull up alongside the other side and people scramble on. Charity squints over the side.

Charity's POV: a blurry image of Moby and the other fish swimming off in the direction of a Catalina submarine.

CHARITY

Leroy, did you see? Was that...

LEROY

Yep, it was Moby all right. Looks like you created a monster doc, who's putting together a whole damn fleet of killer fish.

CHARITY

No, that's not possible. It can't be.

LEROY

I told ya, doc, what you done to 'em ain't natural, and this is what happens.

(Beat)

Forget about him, we gotta help these people.

INT. SUBMARINE - DAY

Several passengers look out the glass windows at the fish. Passengers' POV: Two snorkelers wave at them as they swim amongst several colorful fish, being fed from above.

EXT. SUBMARINE - DAY

Only the bottom part of the sub is submerged. The captain stands on the sub's tower, tossing out handfuls of fish food. He stops and looks over towards the glass bottom boat.

EXT. CHARITY'S BOAT - DAY

Everyone's jammed together on board, as the glass bottom boat sinks.

LEROY

Hold tight everyone, we'll take you in.

CHARITY

(Whispering)

Leroy, did you see where they went?

LEROY

(Pointing)

They were making a b-line to that sub.

CHARITY

Oh no! We need to warn them.

LEROY

Don't worry doc. They're a lot safer in that steel tub than we are in this.

INT. SUBMARINE - DAY

The passengers enjoy the school of fish eating the free food outside their windows. Several wave back at the two snorkelers.

EXT. UNDERWATER - DAY

CLOSE on divers' masks as they smile back at the people. Then one diver's smile morphs into a look of concern. She looks down to see a lab fish has bitten her leg, drawing a trickle of blood. She motions for the two of them to surface.

As they swim up, one diver looks back at the sub. Diver's POV as the passengers frantically wave back, pointing behind them. The diver turns. Here come the sharks. Now a mad scramble to the safety of the sub.

EXT. SURFACE - DAY

The divers swim furiously towards the sub, shark fins closing on them. The sub captain reaches down to help one up as the other diver pushes from below. She's up and the two reach out for the male diver's arms. Too late. He's yanked below.

INT. SUBMARINE - DAY

The bloody water parts outside one window as a flipper hits the window, foot still in it. Suddenly a shark head rams into the window. Everyone screams as they are thrown back.

EXT. SUBMARINE TOP - DAY

The female snorkeler and the captain lean over staring in the water when the shark again rams the side.

Her flippers make it difficult to stand. She lifts one foot to take it off, but loses her balance and begins to topple backwards. The captain grabs her wet hand as she SCREAMS...

CLOSE on hands as they slowly separate...

CLOSE on her terrified, SCREAMING face before she falls into the bloody ocean. Frenzied eating follows.

The captain guns his engine and turns the sub back to shore.

EXT. CHARITY'S BOAT - DAY

Charity and Leroy help the rescued passengers off their boat. As Leroy lifts a crying Brittany off,

LEROY

Doc, you gotta hear this.

Charity hurries over.

LEROY (CONT'D)

Tell her what you just told me.

BRITTANY

That shark ate my Beanie Baby.

LEROY

No, the other thing.

BRITTANY

He talked to another fish.

Her dad lifts her into his arms.

DAD  
Honey, fish don't talk.

CHARITY  
What did the other fish look like?

DAD  
Who cares? She's in shock, can't  
you see that?

Brittany motions with her hands.

BRITTANY  
A long nose and some shiny things  
sticking out of its body.

As Dad carries Brittany off the boat,

LEROY  
Told ya. Moby's behind all this.

Charity and Leroy exchange serious, concerned looks. Leroy  
looks over at the sub as it begins to dock.

LEROY (CONT'D)  
(Whispering)  
What are we gonna do about your  
fish, Doc?

Clueless and frazzled, she looks out at the ocean.

Charity's POV: Totally blurry view of the harbor.

CHARITY  
Leroy, I can't see anything. Are  
there any more boats out there?

Leroy's POV: Slow scan of the harbor with several anchored  
boats. In the distance, he sees the Catalina Island Express  
Boat as it makes its way to the harbor.

LEROY  
The express boat's coming in, but  
it's too big and fast to be in any  
danger.

EXT. EXPRESS BOAT - DAY

Half a dozen passengers happily looking out from the bow,  
oblivious to the carnage ahead.

EXT. WATER SURFACE - DAY

Moby pokes his head out, looking at the approaching boat before ducking back in the water.

EXT. UNDERWATER - DAY

Moby circles the other lab fish as they seem to be nodding. Then they break off into two groups, swimming different directions.

MOMENTS LATER

One group, formed into a wedge, shepherds a school of flying fish. The other group leads a school of barracuda.

EXT. EXPRESS BOAT - DAY

CAPTAIN, mid 40's, on the bridge, speaks into his microphone.

CAPTAIN

You're in for a treat folks. If you look in the distance, we have some flying fish coming towards us. That's quite rare, as they usually just swim parallel to the boat.

Captain's POV: The numbers of approaching fish quickly grow from three to about a dozen, headed directly towards the boat.

CAPTAIN (CONT'D)

Don't worry, we won't hurt them. We'll veer off a bit.

As the boat veers slightly, the fish disappear entirely. The passengers lean over the bow. Suddenly, a huge school of them lifts off in pairs, each toting a perpendicular barracuda.

Some barracuda are flung directly at the faces of the passengers, mouths open, baring their teeth. They grab onto several SCREAMING faces, trying to shake them off. Others attach themselves to the ankles and arms of passengers. It's a bloody free-for-all as passengers, some rolling on the deck, try to free themselves from the attacking fish.

EXT. WATER SURFACE - DAY

Moby pokes his head up once again, then swims away from the harbor with his entourage.

EXT DOCK - LATER

Injured tourists are helped onto several ambulances with lights flashing. Others, clearly in shock, covered by blankets, sit around in groups comforting one another. Charity and Leroy walk through the chaotic scene, whispering.

LEROY

I gotta hand it to him. I mean this is sick and all, but he's one damn smart fish.

CHARITY

We don't know for certain that he was responsible for all this.

Brittany's dad, sitting nearby, perks his head up. He stands, holding Brittany in his arms and grabs Charity's shoulder, yanking her around.

DAD

Who? Who's responsible? They could've killed her. I'll sue the crap out of the person who did this.

CHARITY

Uh, I don't know sir. I don't think...

Leroy intervenes and pulls Dad off her.

LEROY

Leave her alone dude. She's in shock like everybody else here.

DAD

But she knows who did this.

LEROY

The fish did it asshole. Sue them.

Leroy heads Charity away.

INT. UBER - DAY

Leroy and Charity sit together in the back seat. Charity has been crying and wipes her eyes with her sleeve.

CHARITY

We have to stop them Leroy. They're hurting people. And it's all my fault.

LEROY

No, it's not. You didn't teach 'em to go after people and you're not the one who let 'em loose.

CHARITY

But I'm the one who created him, and the others.

(Beat)

You're right, I should never have done what I did.

LEROY

Too late to worry about that. Anyway, they're long gone by now.

She shakes her head.

CHARITY

No, they're very territorial. They'll stick around the island. We should warn people.

LEROY

The boss ain't gonna like us telling people they're our fish. Word gets out and that dude'll come after the institute, him, and you.

CHARITY

I don't care, we have to do something.

LEROY

Like what?

CHARITY

Offer a reward.

LEROY

For all of 'em?

CHARITY

No, just Moby. The rest won't know what to do without him.

LEROY

You really think the boss'll fork over cash for a reward?

CHARITY

He has to. It'll save the company lots of money not to have to start my research all over from scratch.



LEROY  
(Incredulous)  
You still planning on working with  
these killers?

CHARITY  
I have to fix what I've done.

She squints as they approach a suburban house.

CHARITY (CONT'D)  
Is that the institute up ahead?

LEROY  
(Chuckling)  
No, it's somebody's house. You got  
some spare specs back at the lab?

CHARITY  
Sort of.

INT. OFFICE - NIGHT

Hasan, Ikan, Charity, and Leroy sit. Charity wears a set of  
lab goggles. Leroy stifles his laughter.

HASAN  
Use your equipment to find him.

CHARITY  
That's not what it's for Hasan.

LEROY  
It wouldn't work anyway. He's one  
smart cookie boss. Moby won't be  
jumping into some net just cause we  
ask him to.

IKAN  
I'm paying you to do just that Ms.  
Melville. Train these fish to  
follow commands. We have given you  
a good deal of money and we expect  
results, not excuses.

CHARITY  
But not *this* result. Harming,  
killing people.

IKAN  
Then train him to behave.

CHARITY

I'm not sure I can get him to go back to how he was.

IKAN

Unacceptable. You find that one fish, find all our fish, and bring them here. Or you will all be fired.

(Beat)

I'm holding you responsible for any damage they cause.

HASAN

Sir, none of this was my doing.

Ikan looks at him very sternly.

IKAN

All of you. And any reward is coming out of both your salaries.

HASAN

(To Leroy) You. Find them and catch them.

LEROY

I'll get right on that chief. First thing tomorrow.

HASAN

No, now.

LEROY

C'mon boss. Nobody's gonna find 'em at night. I seen 'em in the lab. They sleep at night, just like us.

CHARITY

Uh, not really Leroy.

EXT. DOCK - FULL MOONLIT NIGHT

Wilson releases the last of the ties on his boat, then jumps aboard. Big Bill and his two buddies, CHUCK and MATT, huddle together, drinking beer, waiting for instructions.

WILSON

You boys ready to catch tomorrow's dinner?

The three lift their beer cans to toast.

WILSON (CONT'D)

Swordfish are strong, and fast as hell. But I got the best rods in the business. Once we hook 'em, all you gotta do is reel 'em in.

BIG BILL

What bait we using?

Wilson lifts the lid off a large box-like container, then lifts out a large, live squid.

WILSON

Live squid. Their favorite.

BIG BILL

We sitting or standing?

WILSON

I got standing harnesses only. More fun that way.

(Beat)

Let's head out, back of the island.

Wilson climbs up to the bridge and starts the engine.

EXT. UNDERWATER - NIGHT

Moby and the other fish float about, resting.

CLOSE on boat engine as it churns through the water. CAMERA tracks sounds waves back to Moby. He perks up.

EXT. BOAT OFFSHORE - NIGHT

Each of the three fishermen wields a separate rod. A float light marks where each line goes into the water. Further down, each line has a lead sinker and second light attached. Wilson chums some cut up fish.

EXT. UNDERWATER - NIGHT

CAMERA tracks the chum as it floats down, right into Moby's open jaws. After he and other fish with him gobble up the chum, Moby swims towards a hook with the baited squid. A swordfish is just about to take the bait, when Moby zaps him.

The swordfish swims a few feet away and looks back. Moby opens his jaws, but clamps down on the line rather than the squid.

EXT. BOAT - NIGHT

There's a tug on Big Bill's line. The light float lays off on its side signaling a bite.

BIG BILL  
Hey! I got a bite.

INTERCUT EXT. BOAT/WATER

Moby releases the line and the swordfish clamps down on the line, not the bait. They begin to swim away.

Big Bill's line swiftly feeds out of his reel.

WILSON  
You got one. Bring him on in big guy.

Big Bill spreads his legs wide, bracing himself, as he begins to reel him in...

The swordfish swims towards the surface, still clamped onto the line...

The fish breaks the surface of the water, wiggling briefly in the air. It is too dark to tell what he's clamped onto...

The other two men cheer wildly as Bill continues reeling in...

The swordfish, back underwater, sees Moby swimming directly back to the boat. He swims in that direction, still holding the line. He quickly overtakes Moby...

Bill reels in the slack line.

BIG BILL  
Something's wrong. He's not fighting anymore.

Bill begins to lean over the side.

WILSON  
Bill, no! He's still on the line, just swimming this way.

BIG BILL  
Nah, he's got away. I can tell.

Bill, still leaning over, straightens up...

The swordfish looks up through the water at Bill in the lighted boat. Angling up towards it, he releases the line and swims even faster towards the boat...

The swordfish streams out of the water and impales Bill's stomach. He falls forward, blood poring out, as the swordfish wriggles out. The two fall back into the water.

Moby watches as the other fish enjoy their dinner with Bill.

EXT. DOCK AREA - DAY

Leroy and Charity, wearing unfashionable sunglasses tied behind her head, post signs all over with a lost-child-like photo of Moby: "\$1000 Reward for the Return of this Fish. Contact the Catalina Oceanographic Institute if found."

LEROY

You hear, some tourist got killed, sword-fishing last night.

CHARITY

How?

LEROY

Fish just leaped out at him and stabbed him, right in the gut.

CHARITY

That's terrible.

LEROY

Yeah, but at least it wasn't Moby who done it.

As they walk away to put up more posters, the glass bottom boat captain walks up to one and with his back hiding the poster, writes something on it that we can't see.

EXT. ALLEY BEHIND GUN SHOP - DAY

Chuck and Matt huddle next to Wyatt, 50, furtively scanning around before he hands them a paper bag and they relinquish a wad of cash.

WYATT

If you guys are cops, this is entrapment.

CHUCK

We ain't cops. We just want, you know, something that'll...

WYATT

Yeah, I got it. These'll give you what you're looking for. Just don't let anybody see it. With all that's been happening, this place is crawling with uniforms.

CHUCK

Don't worry. We'll be out on a boat, alone.

WYATT

Good. Don't come back.

He scampers away as they stay in place, peeking into the bag.

EXT. DOCK AREA - DAY

JENNY HEMINGWAY, mid-20's, gay, unattached, looking to change that. Dedicated to her work, sporting her California Fish and Game uniform and badge. She approaches Charity and Leroy from behind, holding a reward poster in her hand.

JENNY

You the two been posting these up?

LEROY

Yes officer. We're from the Institute.

Jenny looks at the poster.

JENNY

It's an elephant nose fish, right?

Charity smiles as she stares at Jenny.

CHARITY (V.O.)

Wow, she really knows her fish.

Thinking that she, too, might be gay, Charity tries unsuccessfully to smooth down her unruly hair.

CHARITY

Are you, uh, new to the island?

Jenny nods, unsmiling at first. After long eye contact and a meaningful look, she smiles. No longer wondering, Charity becomes immediately tongue tied.

CHARITY (CONT'D)

Uh, um, I mean, uh, do you know the fish around Catalina?

JENNY

Yes, worked at the Channel Islands before this. Non-native species almost ruined them. And an elephant nose is an African river fish.

Charity grins broadly as she focuses on the back of Jenny's left hand, still holding the poster.

CLOSE on hand - no ring.

CHARITY

When did you...

LEROY

Exactamundo. But he ain't just any fish. According to the doc here, he's probably smarter than you or me.

Now, clearly intrigued by this woman,

JENNY

You're a doctor?

JENNY (V.O.)

I wonder if she's on Lex.

An embarrassed Charity shakes her head.

CHARITY

No, I mean, yes, a PhD.

JENNY

So why is your fish still alive in the ocean?

CHARITY

I made some enhancements to his cells to accept sea water.

JENNY

And you released him into the ocean to test that out?

CHARITY

No, no, it was an accident. He was never supposed to leave the lab until I finished my work.

JENNY

What other work does that fish need? Besides a nose job.

Leroy laughs; Charity, an embarrassed chuckle.

LEROY  
Good one, dude.

Leroy points at the poster in her hand.

LEROY (CONT'D)  
You up for helping us find him?

JENNY  
Locate him? Absolutely. But if I do see him, I'll have to confiscate him. I can't allow you to release exotic fish into our waters.

LEROY  
It was our boss's dumb ass kid who dumped him down the toilet.

JENNY  
Does your fish have anything to do with the mayhem that happened in the harbor yesterday?

Charity looks down at her feet.

CHARITY  
Uh, well...

JENNY  
Thought so. You two come with me to my office.

Jenny leads them to her waiting car.

EXT. PIER - DAY

As the trio walk past the entrance to the pier, one teen boy, FREDDIE, continues fishing off the pier, until his older teen sister WILLIE rushes to him, holding a flyer.

WILLIE  
Hey, Freddie, look at this.

CLOSE on poster. Scribbled on it, are the words: \$1200 if dead.

Freddie laughs when he sees the picture.

FREDDIE  
What is that? A dick head fish?



Willie stares at the poster, thinking to herself.

WILLIE

Not from around here for sure.  
C'mon, grab your stuff.

EXT. OCEAN SURFACE - DAY

Moby pokes his head up. Moby's POV: Freddie gathers up his fishing gear. CAMERA zooms into a CLOSE shot of him lifting out the three fish he'd caught from a bucket and putting them into a cooler.

EXT. PIER - DAY

The two, sans pole and cooler, rush down the pier towards a small store at the end with "Exotic Fish" painted on the outside.

EXT. UNDERWATER - DAY

Moby swims amongst a small school of large tuna fish. He zaps the lead fish, getting it to turn with him, and the rest follow.

INT. EXOTIC FISH STORE - DAY

Willie and Freddie look at a tank with an archerfish, then with some piranhas, before shaking their heads and proceeding to the counter. Willie shows the flyer to the clerk, CHARLIE, mid 20's.

WILLIE

You got any fish that looks like this?

CHARLIE

What is with you people? You're like the tenth person today who's asked me that. No we got nothing like that at all.

A disappointed Freddie turns to go. Willie is unfazed. She places the flyer on the counter and covers the elephant nose with her hand.

WILLIE

How bout now?

He chuckles as he scratches his head before walking around the counter.

CHARLIE

Yeah, I got a couple of ones over here that look sorta...

Just then, the store shakes violently as if in an earthquake. Tanks smash on the floor, fish floundering all over.

EXT. OUTSIDE FISH STORE - DAY

One by one, huge tuna leap out of the ocean, crash on the pier right in front of the store, and pile up. The pier begins to break apart.

INTERCUT INT./EXT. FISH STORE

Willie, Freddie and Charlie fall to the floor. As they attempt to get to their feet, the store shakes some more...

Three very large tuna soar out of the water in succession and pile up on what's left of the pier just outside the store entrance. Their weight drags the boards of the pier down, lifting the store up like a teeter totter...

The three humans slowly slide on the floor towards the door as the store tilts even more...

The pile of tuna has grown. As the store lifts further, the front doors fly open...

Freddie attempts to lift himself up, then falls on his face and begins to slide out the door. Willie holds tightly to the counter, which doesn't move.

WILLIE

Grab onto something Freddie!  
Anything!

He grabs the door post. Charlie slides rapidly in his direction futilely flailing about, trying to grab something.

CHARLIE

Help me!

The pier outside the store teeters; it could go either way. One more tuna sails out of the water, landing on top of the others. That tips the scales...

As Freddie and Willie hold on, dozens of exotic fish slide by out of the store...

Charlie reaches out to Freddie, who holds out his hand, but Charlie is unable to grab it as he slides by...

Charlie slides up to the beached tuna fish. Then everything: store, pier, fish, clerk topple into the ocean...

EXT. UNDERWATER - DAY

Charlie tries to swim to the surface, but sinks towards the bottom when he is hit by a ton of tuna thrashing about on top of him. Waiting below is Moby's entourage, joined now by the piranha.

MOMENTS LATER

Freddie and Willie ride the floating counter amidst the debris from the pier and store. Willie's POV: Moby swims away, now followed by a much large retinue of fish, including the tuna and piranha.

EXT WILSON'S BOAT - DAY

Moored in the harbor, but far enough away from the pier so as not to be in danger. Wilson, Chuck, and Matt - toting the paper bag - all watch the fish swimming away.

MATT

It's that same asshole fish that killed Bill.

WILSON

That's crazy, man. A swordfish did it.

CHUCK

That he controlled. Look what he had all those tuna do to the pier.

WILSON

You're talking crazy. Even if it could do somethin like that, there's nothing we can do about it.

MATT

That's what this is for.

Matt lifts his bag in the air towards Wilson, who nixes the idea by shaking his hands in front of his body.

WILSON

No way. I'm sorry about your friend, but I'm not taking that out on my boat. It's illegal.

CHUCK

Who the fuck cares? You're the one who took us out there.

WILSON

Yeah, I know. But I'm telling you, you have to hire somebody else this time.

MATT

No, you know where we were when it happened. Take us to the same spot  
(beat)  
tonight.

Chuck lifts up his untucked shirt to reveal a handgun at his waist.

CHUCK

Or you'll join Bill at the bottom of the fucking sea.

INT. FISH AND GAME OFFICE - DAY

Charity and Leroy sit in front of Jenny, at her desk. Jenny points to a large poster on her wall, labeled: Catalina Fish.

JENNY

These are all the fish endemic to these waters. The fish you want returned is not here.

LEROY

Dude, we know that.

JENNY

How many other exotic species have you released into the ocean?

Charity silently looks down at her feet.

LEROY

Hey, I told ya, we're not the ones who dumped them.

As a chagrined Charity looks up, Jenny softens her tone.

JENNY

How many doctor?

CHARITY

Six that are not from here.

JENNY  
I'll need a list.

CHARITY  
Yes. Of course.

Jenny thinks about this while staring at Charity, now almost in tears. Jenny's cell phone rings.

JENNY  
Fish and Game, Jenny Hemingway speaking...Shit...The whole store?...Damn it...How?...Yeah, I'm coming, right now.

She stands and unhooks her empty holster.

JENNY (CONT'D)  
Did your experiments involve tuna?

LEROY  
No, they're way too damn big.  
Why? What's up?

JENNY  
There's been an incident at the pier. It appears your elephant nose just got a whole lot of new companions.  
(Beat)  
And somebody drowned.

Charity, noticeably horrified,

CHARITY  
How?

JENNY  
By some tuna fish.

Leroy looks at Charity.

LEROY  
So you're saying it wasn't our fish.

JENNY  
No, I'm not saying that.

CHARITY  
What do you mean?

JENNY

Something caused those tuna to go berserk; just like the shark and barracudas yesterday.

She pats her holster.

JENNY (CONT'D)

This won't be empty when I go looking for him. And if it is your fish, you can kiss goodbye to getting him back to your lab.

As she turns to open up a gun safe behind her, she looks back at the two.

JENNY (CONT'D)

You're free to go, for now. I'll be in touch.

EXT. FISH AND GAME OFFICE - DAY

Charity and Leroy walk away together.

CHARITY

Leroy, we have to go with her. We can't let her kill him.

LEROY

Why not? Moby's the one doing the killing, doc.

CHARITY

Which is why we have to catch him, and the others. If my work is responsible for all this, I need to know that.

LEROY

It's gonna be dark soon. We've got an ice cube's chance in hell of eyeballing any of them in the dark.

CHARITY

There must be something we can do.

Leroy looks back to see Jenny exiting the office, now with a gun in her holster. Jenny stops to talk on her cell.

LEROY

Not without her help. All we got is a cheapo, hand-held fish finder.

(MORE)

LEROY (CONT'D)

I bet she's got radar,  
sophisticated fish locaters, all  
kinds of shit on her boat.

CHARITY

But you heard her, she's planning  
to kill him. She's not about to  
help us.

LEROY

Not unless you turn on the charm.

CHARITY

Huh?

LEROY

God, doc, am I the only one here  
with gaydar?

Charity is too stunned to respond.

LEROY (CONT'D)

I mean, I spotted you the first day  
on the job. Hey, no prob, it's  
cool. I got a sister who's a  
lesbian. Happily married.

CHARITY

But why do you think *she's* gay?

LEROY

She didn't once give me a second  
look. Not 'cause I'm all *that*  
great looking. I mean I'm okay...

CHARITY

(Exasperated)

Leroy!

LEROY

It's obvious. My entire sex isn't  
on her search engine. But you, you  
got the long stare.

Charity looks briefly at her feet, embarrassed. Then she  
runs her hand through her tousled hair.

CHARITY

Probably just the hair.

LEROY

Yeah, right. No, doc, it's time to  
turn on your flirt button, if you  
want her to help us.

CHARITY

Leroy, I can't. I don't know the first thing about...

LEROY

Sure you do. What do fish do to attract a mate?

CHARITY

I'm not going to propose to her!

LEROY

You don't have to. Just get her to first base. Even fish can kiss, right?

CHARITY

Only when they're fighting.

LEROY

Good, she's already mad at us.

(Beat)

(Yelling) Hey, officer!

Jenny turns just as she's about to get in her car. Charity grabs Leroy's arm, shaking her head. He takes her glasses off, and puts them in Charity's pocket before grabbing her shoulders and spinning her around.

LEROY (CONT'D)

(Yelling) Doc here wants to go with you. I'll head back to the institute.

Charity's POV as Jenny begins to walk over to her: Jenny is now a blur. Charity smoothes her hair as she moves towards her, but comes too close and bumps into her.

JENNY

Are you okay ma'am?

Embarrassed, she looks down and immediately puts her glasses back on.

CHARITY

Oh, I'm not a ma'am. And, um, I'm fine.

Chuckling, Jenny looks at her for several silent seconds.

JENNY (V.O.)

For a nerd, she is kinda cute.



JENNY

You're welcome to come with me, as long as you don't interfere with me doing my job.

Charity perks up, smiling.

CHARITY

Absolutely.

EXT. PIER AREA - NIGHT

Total chaos, the pier half destroyed, Freddie and Willie wrapped in blankets being interviewed by police, a covered dead body lifted into an ambulance.

Several fisherman motoring about the harbor in boats armed with shotguns and hand-held searchlights aimed at the water.

CLOSE on one fisherman.

FISHERMAN

There it is!

He shoots at the water. Other boats race over to him. Flashlights crisscrossing all over the surface. As something floats up, several others shoot at it, then stop.

FISHERMAN (CONT'D)

Hey, it's mine. I got it first.

He fishes it out with a long pole. It's just a Mrs. Paul's frozen food container, riddled with bullet holes.

EXT. SHADOWS BETWEEN TWO BUILDINGS - NIGHT

BARRY WRIGLEY, 40, naval commander, emerges just barely from the shadows. U.S. Navy cap, nondescript windbreaker, mirror sunglasses. He takes in the scene, then ducks back into the shadows.

MOMENTS LATER

Jenny taking some final notes in a small notebook as she walks back to Charity, waiting in the car. Jenny gets in.

JENNY

Well, if your fish were ever here, they're long gone now. Those crazies with guns made sure of that.

CHARITY

But you don't think they had anything to do with this, do you? We didn't use any large fish in our experiments.

JENNY

What exactly were your experiments?

CHARITY

Augmenting their communication skills primarily.

JENNY

Teaching 'em to talk? You're kidding right? They're fish. They swim around, eat, poop, and make little fish. That's about it.

CHARITY

Fish are capable of extraordinary things Ms. Hemingway.

JENNY

Jenny. Like what?

EXT. UNDERWATER - DAY

A fish fans its fins to sweep away sand, unearthing a large mollusk. Then it takes the mollusk in its mouth, swims to a rock and smashes it against it with sideward thrashes of the head.

CHARITY (V.O.)

Tool use for one. Several types of fish have been observed to obtain food by using rocks.

BACK TO:

EXT. PIER - DAY

JENNY

Can your fish do that?

CHARITY

Eventually, but I just started that part of their survival training.

JENNY

And what does *that* entail? Please don't tell me it includes attacking *people*.

CHARITY

No, no, no. It's teaching them to avoid getting caught.

Jenny sighs and shakes her head.

JENNY

Great. That'll make my job a whole lot harder.

CHARITY

Maybe I can help. I've got some equipment that might help us find Moby.

JENNY

(Chuckling)

Moby? Really?

A sheepish Charity grins and shrugs.

JENNY (CONT'D)

Okay. First, a quickee at your place.

Noticeably surprised,

CHARITY

My place? But we hardly know...

JENNY

(Laughing)

Your lab, doctor. Your lab.

She starts the car to drive off.

INT. INSTITUTE LOBBY - NIGHT

Hasan meets the two just inside the door.

HASAN

You must not kill our specimens.

JENNY

Not your call sir. I'm in charge of wildlife management on this island.

HASAN

Then manage them back to this facility. Ms. Melville will assist you.

JENNY

Melville? You're kidding, right?

Self-conscious Charity looks down at her feet.

HASAN

Speak up doctor. You must preserve your work.

Charity looks up.

CHARITY

I, I'd prefer it, too, if we could capture Mo...the fish, rather than destroy them.

Jenny silently looks at Charity's pleading face, then sighs.

JENNY

Okay, we'll try. But no promises.

Leroy enters the lobby, dragging a suitcase carryon. He nods at Charity with a smirk.

LEROY

Here's the equipment you asked for doc.

(Beat)

So, you two working together?

Charity peeks at Leroy and grins.

HASAN

That company property. You cannot take that out of building.

Jenny looks at her watch.

JENNY

(Impatiently)

Fine. But we gotta go.

CHARITY

Why?

JENNY

Your fish, whether you trained it that way or not, has a hard on against humans.

(MORE)

JENNY (CONT'D)

Now that the harbor's out, the next logical place for him to head is the back of the island. That's where all the Rumblefish gather.

CHARITY

Rumblefish?

JENNY

Teens causing trouble, particularly after dark. Easy targets. We'll take my boat.

EXT. INLET - NIGHT

Packed with college revelers in two, well-lit boats. Frat boys in one, bikinied sorority girls in the other. Two girls frolic in the water; others remain on board, drinking.

KAITO, 20 year old male Japanese American, waves to four people cooking on the beach under Tiki torches.

KAITO

(Yelling) Hey Robin! Food ready?

EXT. BEACH - NIGHT

Four separate grills are set up and identified with hand drawn signs: Vegetarian, operated by CAROLYN, 18; Beef, ROBIN, 20; Vegan, TIM, 21; and Pescatarian, KEANU, 21.

ROBIN

(Yelling back) Not yet. Couple a more minutes.

Carolyn turns from her grill to look at Keanu's.

CAROLYN

You're ruining the planet just as much as Robin, you know.

KEANU

No way. Her cows release gas...

ROBIN

Like you.

KEANU

But my fish don't. You weed eaters need to try 'em.

TIM

Guys, it's not just what you eat.  
Leather seats on your cars, silk  
pj's, your fancy cashmere sweaters.  
They all come from exploiting  
animals.

ROBIN

Don't blame me for ruining the  
planet. I got some veggie burgers  
here, too. Even Keanu can eat  
those, right?

KEANU

Not if they touched your cow  
drippings.

He points to part of his grill with a spatula.

KEANU (CONT'D)

Don't need 'em anyway. These two  
are salmon burgers.

ROBIN

Ugh! That's balled up cat food,  
not a real burger Here, you need  
one of these.

She flips one of her hamburgers onto Keanu's grill. He  
freaks, flipping it off onto the sand. The other three grab  
Robin up and, despite her struggles, carry her to the water,  
where they wade in and toss her in. They splash each other  
as she thrashes about.

EXT. UNDERWATER - NIGHT

Moby and the other fish drift along until one of the lab  
fish, with an antenna poking out his head quickly swims up  
from the direction they're headed. He shakes his body all  
about, then turns quickly to face the direction he came from.

CAMERA zooms through the water in that direction following  
superimposed sound waves, until it reaches Robin and the  
other cooks standing in shallow water, splashing each other.

EXT. INLET-MOORED BOAT - NIGHT

The frat boys hold an initiation contest atop one boat.  
Three pledges kneel meekly in a line as Kaito lifts out a  
large baggie filled with live goldfish from a cooler.

KAITO

Before the burger fest, you pledges  
have to sample an appetizer.

(Beat)

You three ever see the Japanese  
classic Ponyo?

They each nervously shake their heads.

KAITO (CONT'D)

A female goldfish magically turns  
into a girl.

He opens the baggie and holds up one small, thrashing  
goldfish over a pledge's head.

KAITO (CONT'D)

Well, we're gonna see you three  
turn a goldfish into shit.

He pauses as the others laugh.

KAITO (CONT'D)

Now open up. Gotta swallow 'em  
whole. No chewing.

EXT. FISH AND GAME BOAT - NIGHT

Jenny bites on a burger while steering the boat. Charity  
sits alongside her, munching on some fries.

CHARITY

I feel bad that I couldn't bring my  
equipment. I won't be much help  
without it.

JENNY

I'm the one who's sorry, that we  
didn't have time for a more  
substantial dinner.

CHARITY

Oh, this is fine.

She takes a deep breath as she looks up at Jenny, who looks  
out ahead.

CHARITY (CONT'D)

But there are, uh, some nice places  
to eat on the island. If you're,  
um, interested.

Jenny looks down at her and smiles.

JENNY

I'm game if you are, after this is over. But no fish.

Charity grins, then looks puzzled.

CHARITY

Sure, fine. Why not?

JENNY

Creates sort of a conflict with my job, don't you think? Protecting them, only to eat them later.

CHARITY

(Chuckling)

Yeah, I guess.

(Beat)

So is there any chance of saving Moby and the others?

JENNY

Sorry Charity, but probably not, if they're the ones harming people.

(Beat)

What I don't understand is how they learned that behavior.

INSERT

Leroy, watching TV back in the lab, clicks his remote and the TV image shows teens being attacked in Jaws II.

EXT. UNDERWATER - NIGHT

Moby and his entourage approach the inlet from a distance.

INTERCUT EXT. INLET, FISH AND GAME BOAT, AND UNDERWATER - NIGHT

Kaito drops a goldfish down a throat of the second pledge, toasts and cheers. He lifts an inert one out of the bag, looks at it, and

KAITO

This one's dead, can't have that.

He tosses it overboard. It sinks down through the lurking fish. One larger lab goldfish nudges it, but it drifts past him to the shallow bottom.



JENNY

Anything else I should know about  
this fish of yours?

CHARITY

Well, he can give off an electrical  
charge.

The two teen swimmers, Jessica and Alyssa, tread water well  
away from the boats.

Moby, directly below Jessica, zaps her for several seconds.  
She convulses as he continues to zap her until she sinks  
under the water. Dinner time to the barracuda and piranha  
swimming in Moby's retinue.

ALYSSA

Jess!

When she sees the blood, she is about to scream, but freezes  
in fear when she sees Moby headed towards her. Inches away,  
he abruptly stops and swims away. Alyssa swims as fast as  
she can back to the boats. No fish follow her.

JENNY

You said you just started with  
teaching them tool use. How do you  
do that?

CHARITY

Everything starts with Moby. If I  
can get him to adopt a behavior,  
then I rely on him to teach the  
others.

Moby swims into a coral formation, chasing a small fish  
towards a crevice. Suddenly, out pops a moray eel, snatching  
the fish. Moby vigorously nods his head up and down, and the  
eel comes fully out, then another, before following Moby.

Keanu yells up at the boats.

KEANU

Burgers are just about done bro.  
Time to get some real food in your  
bellies.

As the four cooks start to walk out of the water, Moby ducks  
his head and stabs Robin's leg with his antenna.

ROBIN

What the hell? Something cut my  
leg.

Kaito looks over at her.

KAITO

It might be coral honey. We gotta clean it out if it is. Swim over here and let me take a look.

He sets the bag of goldfish on the railing and dives into the water as Robin swims towards his boat.

JENNY

You don't have any unusually dangerous fish in your lab, do you?

Moby leads the eels towards the grillers' legs.

CHARITY

Leroy thinks they're all carnivores.

Jenny looks at her puzzled.

CHARITY (CONT'D)

I tried to introduce vegetarian food to them, but Moby wouldn't bite.

One eel bites Tim's leg and another Carolyn's. Both eels immediately spit it out.

CAROLYN

Hey, something bit me.

TIM

Me too. We gotta get outta here.

As they scramble to get out of the water, Keanu stays put.

KEANU

Relax guys, it's probably just a shell or something. Hey!

Moby, seeing one eel enjoying his piece of Keanu's leg, nods to the waiting fish. Keanu's quickly swarmed over.

KEANU (CONT'D)

Help! Help me!

Too late, as he's dragged down into the bloody ocean.

Kaito inspects Robin's injury underwater and doesn't hear Keanu. Robin does and she yanks him up. By this time, Alyssa, now close to the boat, screams as well.

ALYSSA  
Help me! Help me!

ROBIN  
Kaito, we have to get out of the  
water!

Kaito's POV as he looks over at Keanu's bloodied, thrashing head, as his body is still being chomped on.

JENNY  
How smart is this lead fish of  
yours?

CHARITY  
Extremely. I experimented with  
other species, but he's rather  
gifted.

Alyssa is lifted up, as Kaito and Robin swim furiously to the boat and grab onto the side.

KAITO  
Help her up! Shit!

An eel bites Kaito's leg.

As Robin is lifted out, Moby pokes his head out of the water. Moby's POV: the bag of goldfish still sits on the railing. Moby pops back down.

With one eel still attached to Kaito's leg, two pledges struggle to lift Kaito up, Moby swims over to the large goldfish and the other moray.

The goldfish leaps out of the water, knocking the bag over the side. The third pledge leans well over the side, trying to catch it when the eel leaps out of the water, grabs onto his arm, pulling him down into the water, as Kaito is lifted out.

The eel lets go of Kaito's leg, to drop down into the water and join the others.

On the boat, all sorts of loud SCREAMS.

As Jenny and Charity motor along, the screams can be heard in the distance.

JENNY  
Did you hear that? Your fish are  
here Charity.

Jenny guns the engine.

As the baggie drifts down, it opens, freeing the smaller goldfish inside.

The other fish swim all around the sinking pledge's head. He opens his mouth to gasp for air. A small goldfish swims out before the pledge is dragged down to the bottom.

EXT. INLET, NIGHT, SEVERAL MOMENTS LATER

The boats are pressed in against one another. Jenny finishes up bandaging Kaito. Robin sits nearby, weeping.

JENNY (CONT'D)  
Is anyone else hurt?

KAITO  
The guys on the beach.

JENNY  
(Yelling) Are you two okay?

They nod as they wave back, huddled together with beach towels around them.

Charity comes over to a silent Alyssa, in shock, wrapped in a blanket.

CHARITY  
You're safe now miss.

ALYSSA  
Juh, Juh, Jessica. Is she d..dead?

A downcast Charity sighs deeply and nods, before stepping away. Jenny motions to Charity to come over. They whisper to one another.

JENNY  
Was she hurt?

CHARITY  
Physically? No, I don't think so.

JENNY  
They attacked everyone in the water, except her. Why?

Charity looks over at Alyssa.

CHARITY  
I don't know.

CLOSE on Alyssa's face. CAMERA tracks down to her neck. She wears a necklace with the Christian fish symbol ichthys.

JENNY

Well, they're probably not done yet. See that light out in the ocean? Over my left shoulder.

Charity looks out and nods.

CHARITY

Is it more kids?

JENNY

No, but that's where I think your fish are headed. We gotta warn whoever's out there.

She addresses the teens.

JENNY (CONT'D)

Medical assistance will be here soon. Everyone stay put.

She climbs out of Kaito's boat into the Fish and Game boat.

INT. BRIDGE, FISH AND GAME BOAT - NIGHT

Jenny has one hand on a radio hand set and the other holds binoculars that she has trained on the distant light.

Jenny's POV through the binocs: Wilson's boat, with Chuck and Matt standing on deck.

JENNY

Wilson, what the hell are you doing? You already lost one fisherman.

INT. BRIDGE ON WILSON'S BOAT - NIGHT

Jenny's voice comes on over the boat's radio.

JENNY (O.S.)

Wilson Kyle, this is Jenny Hemingway. Come in Wilson.

Matt rushes into the bridge. Matt grabs his wrist.

MATT

Don't answer that.

WILSON

What if she comes after us?

MATT

Turn off your lights and head in the direction of our spot. Put 'em back on when we get there.

EXT. UNDERWATER - NIGHT

CAMERA tracks superimposed sound waves emanating from the boat's engine back to Moby's army. They swim faster.

INTERCUT EXT. WILSON'S BOAT/UNDERWATER - NIGHT

The anchored boat has its lights on as Wilson scans the dark surface of the water with a spot light.

WILSON

This is insane. I been doing this for an hour. They are never coming out here. And even if they did, we'd never see 'em.

Moby and his army are indeed there, directly under the boat. Moby signals with his proboscis for the archerfish to head to the side.

The archerfish surfaces to squirt a jet of water at Matt.

MATT

They're over here! Get 'em Chuck.

Chuck rushes over and shoots a pistol at the water.

The archerfish swims alongside Moby under the boat as the bullets zing through the water. He surfaces on the other side, squirting at Wilson.

WILSON

On this side!

Chuck takes a few more futile shots from that side.

MATT

Enough of this shit.

He opens his bag and takes out two sticks of dynamite. He lights one and tosses it over the side, then lights the other and tosses it over the other side...

Moby's POV: the first stick hits the water...

Moby makes a dash directly down, where all the other fish await...

Topside, we hear and see water exploding: KABOOM...KABOOM.

The three men wait, Chuck pointing his gun. The archerfish floats belly up. Seconds later, a dozen other fish float to the top, including two piranha, a moray eel, and two barracuda.

MATT (CONT'D)

Fish 'em out.

Wilson lifts his net and fishes them all out, onto the deck. Chuck pulls out a flyer from his pocket, scans it, then the fish.

CHUCK

He's not here. Toss another one.

Matt takes another stick of dynamite out and lights his lighter.

CLOSE on barracuda's eyes as they open. He suddenly springs to life, along with the others, as they wriggle to the feet of the three men, chomping on their ankles.

Matt YELPS and drops the bag, the unlit dynamite, and the flaming lighter. Chuck kicks the lighter away from the dynamite stick.

CLOSE on lighter as it slides into the paper bag, filled with more dynamite. The bag catches on fire.

EXT. FISH AND GAME BOAT - NIGHT

Drifting in the open ocean as Jenny steers and Charity works the searchlight.

BOOM!

They both look off in the distance and see the boat exploding.

JENNY

Damn.

INT. LAB - DAY

Leroy points out an empty tank to Jenny as Charity sits despondently.

LEROY

This was Moby's.

(Beat)

(MORE)

LEROY (CONT'D)

You know what they're saying in town about him?

JENNY

What?

LEROY

Feed a fish a man and you feed him for a day; teach a fish to hunt men and you feed him for a lifetime.

CHARITY

Leroy, that is not funny. I was teaching him to save lives, not take them.

JENNY

Is it possible that in his mind, that's what he thinks he's doing? Saving fish, I mean.

LEROY

And paying humans back for all the stuff done to him and his buddies.

Feeling chastised, Charity frowns and looks down.

LEROY (CONT'D)

Sorry doc.

CHARITY

(Tearfully)

But I wasn't trying to hurt any of them.

LEROY

Sounds like the dynamite did that for you.

(Beat)

Any chance he saved himself?

CHARITY

No. None of the fish we saw when we got there were feigning death.

JENNY

But it was too dark to check them all. The Coast Guard is sending some divers down this morning to retrieve the bodies.

LEROY

Of the fish?



JENNY  
No, the men.

Just then, Hasan enters the lab.

HASAN  
Mr. Ikan wants to see you in my office.

LEROY  
Looks like we're toast doc.

As he and Charity begin to walk together,

HASAN  
No, you stay here. Clean up.

JENNY  
Charity, is Ikan your boss?

HASAN  
I am boss.

Ignoring him,

CHARITY  
Mr. Ikan owns the institute. He funded all my research.

JENNY  
Then I'll come with you. I need to talk to him.

INT. HASAN'S OFFICE - DAY

Ikan sits at the desk. Barry stands behind him with his back to the room.

IKAN  
Hasan tells me you failed to recover my fish.

CHARITY  
Yes, sir. We always seemed to be two steps behind. But this time, well, I don't think there's anything to recover.

IKAN  
(To Jenny) Who are you?

Barry turns to face the group, without removing his sunglasses.

BARRY  
Fish and Game, I believe.

JENNY  
You could have gotten that from the uniform. You, on the other hand, are a mystery.

BARRY  
Commander Barry Wrigley.

He touches his hat and removes his sunglasses.

BARRY (CONT'D)  
U.S. Navy.

JENNY  
I don't think Ms. Melville's fish were ever a threat to the navy.

BARRY  
A threat? No. Of interest, yes.

CHARITY  
I'm afraid you're too late. Moby and most of the rest of my subjects are dead.

IKAN  
Not according to what Mr. Wrigley has told me.

Jenny, and particularly Charity, are puzzled.

BARRY  
When the Coast Guard sent divers down to recover the bodies from that charter boat explosion, a few of our own accompanied them. There were no signs of your lead fish.

JENNY  
If he wasn't blown to bits, we have to find him before he kills more people.

BARRY  
That's why I'm here.  
(Beat)  
Can I ask you this doctor, is your fish able to determine his precise location?

CHARITY

In relation to fixed objects, yes.  
They orient themselves using  
multiple landmarks.

BARRY

It is likely then, that he'll  
return to areas he knows.

EXT. UNDERWATER CORAL REEF - DAY

Moby and his remaining small retinue of fish swim amongst the coral. Moby leaves them below as he surfaces. Moby's POV: Avalon Harbor is a quarter mile away.

BACK TO:

HASAN'S OFFICE - DAY

JENNY

And why does that matter to you?

BARRY

Because Mr. Ikan and I have reached  
an agreement, permitting us to  
acquire that fish. As well as your  
research, doctor.

(Beat)

And your services as well, if  
you're willing to sign a non  
disclosure agreement.

She vigorously shakes her head "no."

CHARITY

I do not work with the military.

Jenny grins admirably at her.

BARRY

Even if it is for purely peaceful  
purposes, that will save lives?

JENNY

Isn't that what the Navy said about  
your bottlenose dolphin project,  
that you so quaintly called a  
swimmer nullification program?

BARRY

Surely Ms. Hemingway, you don't  
believe such an untrue rumor.

(MORE)

BARRY (CONT'D)

We have never employed dolphins to attack or kill human beings.

CHARITY

Then what did you use them for?

SERIES OF SHOTS

1. A bottlenose dolphin locates a rusted, old mine underwater and deposits a weighted buoy line near the mine to mark it.

BARRY (V.O.)

Dolphins helped save lives by detecting and marking underwater mines.

2. A bottlenose dolphin totes a satchel through open ocean to Sea Lab II, resting on the bottom.

BARRY (V.O.)

One dolphin named Tuffy dove to the Sea Lab installation on the ocean bottom off La Jolla, delivering mail and tools.

3. Several dolphins escort an oil tanker.

BARRY (V.O.)

A team of six dolphins were used in the Persian Gulf to escort oil tankers through potentially dangerous waters.

4. Several dolphins swim in a shallow pool filled with young children.

BARRY (V.O.)

Bottlenose dolphins were also used for therapy with autistic and emotionally disturbed children. They're quite kind hearted.

END SERIES OF SHOTS.

BARRY

All of these were praiseworthy pursuits.

JENNY

But the Navy abandoned dolphins when animal activists sued you for exploiting them.

BARRY

I don't believe we were exploiting any animals. But, as I was explaining to Mr. Ikan, we no longer maintain troops of dolphins,

(Beat)

although there are a few in active service just south of here in San Diego.

CHARITY

Doing what?

BARRY

That's classified, I'm afraid. But, if need be, we could make them available here at Catalina, to find your escaped fish.

CHARITY

(Excited)

That, that would be great. He's done some terrible things, and I need to find out why.

IKAN

That is up to Commander Wrigley.

JENNY

Sorry Char...Ms. Melville, but Fish and Game may have something to say about all this.

BARRY

Unlikely. You're a *state* agency, remember? We're federal.

CHARITY

What do you plan to do with him?

BARRY

Also classified. But I understand doctor that you expressed interest in a clean up campaign near the island.

CHARITY

(Incredulous)

Yes.

JENNY

I'm sorry. This is the first time I've heard of any clean up campaign here. What are you talking about?

CHARITY

It's something I pitched to the county commissioners on the mainland.

FLASHBACK

INT. CONFERENCE ROOM - DAY

Charity stands before a video screen and a large wall map of Catalina Island in front of a half-full, ten-person conference room table.

CHARITY (V.O.)

The meeting I went to was about cleaning up pollution surrounding the island.

Charity points to one place in the ocean off the Catalina coast.

CHARITY

This is where the ocean floor is littered with a graveyard of barrels, just like this.

CLOSE of video screen of rusted barrel on the ocean bottom.

CHARITY (CONT'D)

All of these barrels, as many as a thousand by some estimates, are filled with DDT. A banned pesticide that was manufactured right here in Los Angeles.

She points to the wall map.

CHARITY (CONT'D)

They were supposed to be dumped in the deep ocean, but the men in charge dumped these far closer to Catalina.

(Beat)

And when the barrels wouldn't sink, the crews punctured them. They leaked into the ocean, first contaminating phytoplankton, then zooplankton, then the fish and whales that eat them.

The video screen shows fish with horrendous tumors.

CHARITY (CONT'D)

And the creatures that ate these fish were poisoned as well. Bottlenose dolphins had concentrations of DDT chemicals as high as 2,000 parts per million.

END OF FLASHBACK

Jenny puts her hand on Charity's shoulder. Charity reaches up to touch it.

JENNY

That sounds terrific, but what is your interest in all this Mr. Ikan?

IKAN

We receive the gratitude of the United States.

JENNY

(Skeptical)

And?

BARRY

And a waiver of liability for any of the recent damage attributable to this institute.

JENNY

But Charity said she wasn't working with the military on her project.

IKAN

Not *with*, for.

Charity, flabbergasted, begins to tear up as she looks up at Jenny.

CHARITY

That, that's not true.

JENNY

Gentlemen, can you excuse us for a few moments? Ms. Melville and I need to talk, in private.

INT. LAB - DAY

Charity and Leroy stand next to Jenny as she scrolls through her phone.

LEROY  
So what's it say?

JENNY  
He's in the Navy all right, started  
in naval intelligence.

LEROY  
That means CIA, right?

JENNY  
Maybe. But he's a real doctor, an  
environmental health officer.

CHARITY  
So he's legit?

JENNY  
The web site said he is responsible  
for environmental surveillance,  
monitoring the transmission of  
viruses and biological agents.

LEROY  
That's a good thing.

JENNY  
In theory, sure. Especially in  
these waters. Remember when I said  
I worked at the Channel Islands  
before here?

CHARITY  
Uh huh.

JENNY  
It isn't just non-native species  
that cause extinction events.  
Ocean pollution can do it as well.

CHARITY  
But the Channel Islands are over 50  
miles away from those barrels.

JENNY  
A drop in the bucket if you're a  
bird.

(Beat)  
Ever see a bald eagle on Catalina?

LEROY  
Don't think so.



JENNY

Well, they used to be here, as well as the Channel Islands. But they vanished, killed off, I'm guessing now, by your DDT food chain.

LEROY

So this is like a win/win situation for everybody. They catch Moby and he ends up helping people instead of killing them.

JENNY

(Puzzled)

I know. But something still smells fishy to me.

LEROY

Probably just the lab. I haven't cleaned their tanks since they got away.

JENNY

No, it's something else. Why does he need your fish? If he just wants to locate the barrels, he could use the dolphins he already has.

CHARITY

Because they would be contaminated. And, like you said, people would be up in arms. If it's just a fish, no one will care.

LEROY

Especially if it's a killer fish like yours doc.

JENNY

Then why classify it? The PR, especially on this island would be enormous. No, they are not telling us something. I can feel it.

Charity's cell phone vibrates.

CHARITY

It's Hasan. They're on their way. What should I say? Even if it's benign, it's still the military.

JENNY

Leroy, do us a favor. Stall them for a few minutes.

LEROY

(Grinning)

Sure, you two take your time.

He leaves. Jenny comes over very close to a doubly anxious Charity, who glances down. Jenny waits several seconds for Charity to look up and the two stare at each other.

JENNY

You understand Charity, that whatever the Navy has planned will ultimately poison your fish.

CHARITY

I know. But he can't be allowed to continue what he is doing.

Jenny takes a deep breath.

JENNY

Then, I think you should try to work with them. Hopefully, you can learn what they are really planning. And...

She looks deeps into Charity's eyes, who looks back hopefully.

CHARITY

And?

JENNY

And if you don't, that guy Ikan will probably fire you. I'd like you to stay on Catalina.

Charity looks at Jenny and nods.

CHARITY

Me too.

Jenny leans into her and the two kiss.

Barry, Ikan, Hasan, and Leroy enter. Leroy grins broadly as he sees the two awkwardly distance themselves from one another.

BARRY

We're losing valuable time. Have you decided to work with me doctor?

CHARITY  
(Reluctantly)

Yes.

BARRY  
Good. The first thing you can do is  
help us find them.

CHARITY  
I don't think that's a good idea.

Jenny and Barry are surprised. Ikan irritated.

BARRY  
Why not?

CHARITY  
Most fish, including mine, are  
acutely mindful of which  
individuals have watched them in  
the past. Here, let me show you.

Charity leads him to two smaller tanks, side by side.

CLOSE on tanks, each containing two Siamese fighting fish,  
one male looking a little worse for wear than the others.

CHARITY (CONT'D)  
These are Siamese fighting fish.

FLASHBACK

INT. LAB - DAY

Four, small tanks, each containing one fish.

CHARITY (V.O.)  
As you can guess from their name,  
they were initially separated.

Charity moves an opaque barrier to block one fish from the  
others. She then inserts two fish in the same tank.

CHARITY (V.O.)  
I put the two males in the same  
tank to fight each other, but I  
only allowed one of the females to  
view the fight.

They begin to fight. Very quickly, one wins. Charity then  
puts the two fighters back in their tank and removes the  
barrier.

CHARITY (V.O.)

Then I put the two females in one tank.

Charity puts the two female fish in the same tank.

BARRY (V.O.)

And did they fight as well?

The two female fish swim peacefully together.

CHARITY (V.O.)

No, like humans, female fish are usually much less aggressive than males.

BARRY (V.O.)

So what happened?

Charity inserts the loser into the tank with the females. He swims up to the female who didn't see the fight rather than the other one.

MOMENTS LATER

After removing the first male, she inserts the winner in the female tank and he courts both fish equally.

CHARTIY (V.O)

The males had a choice between spending time next to the watching female or the one who didn't watch. The winner courted both females equally, but the loser spent his time next to the non-watching female.

END FLASHBACK

CHARITY

So by now, Moby knows me, Leroy, and Hasan, and even you Mr. Ikan.

BARRY

Okay, I get it. You are out till we catch them. I'll do it with my crew. Where do you think he might be?

JENNY

Wherever people are.

EXT. AVALON HARBOR - DAY

Boat leaves the harbor, ferrying several scuba divers. As it motors along, Moby's head pops above the surface, following it.

EXT. BOAT - DAY, MOMENTS LATER

The boat has anchored. As the divers gear up, the CAMERA tracks below the surface.

Moby uses his proboscis to push a large, shiny shell just inside the entrance to a cave. His audience of fish follows suit, lifting or pushing other shells into the cave. Then, the fish swim into the dark cave.

The divers drop down into the water. The boat's captain, stroking his pet cat in his arms, watch as they descend.

EXT. UNDERWATER - DAY

One of the divers points out the cave entrance and swims to it. She reaches down, lifts Moby's shell and shows it to her companions. They do not see the eyes staring at them from the back of the cave.

All four divers swim into the cave. The first two are suddenly and viciously attacked by swarms of barracudas and other fish.

The other two turn to swim out, but stop suddenly when they see that the entrance is blocked by Moby and one large hammerhead shark. Moby stays put, but the shark enters the cave, mouth wide open.

EXT. BOAT - DAY

The captain stares over the side but sees nothing. He looks at his watch, sets the cat down next to an opened can of tuna fish, then goes back to the bridge.

After nibbling a bit, the cat saunters to the edge, to look down.

Moby pokes his head above water and stares at the cat. He spits out a small fish and the cat unsuccessfully reaches out with one paw. Moby edges closer, this time making his proboscis bounce around. The cat leans and reaches out a bit more. Moby lunges at it, but the captain grabs the cat up at the last second.

INT. HASAN'S OFFICE - DAY

Barry, Hasan, and Ikan are alone, standing inside near the ajar door. Leroy walks up from the outside, stops when he hears them talking. He lurks outside, listening in.

IKAN

Do you need her assistance at all?

BARRY

Ultimately, no. After she gives me a walk through of her lab, I suppose she's expendable.

IKAN

Good. I need to fire her today.

BARRY

Why? I have no intention of revealing our actual purpose to her.

Ikan lifts a sheet of paper off his desk and holds it in the air.

IKAN

Because this press release that Hasan prepared says she was the one who created those dangerous fish and without my knowledge released them into the ocean.

BARRY

And without the involvement of the United States Navy.

IKAN

Yes, it was all on her own. (To Hasan) Put that into the release as well.

HASAN

(Nervously)

Yes sir. Of course sir.

BARRY

What about your company records? Will they confirm this?

IKAN

They will, before you have them classified.

BARRY

Good. The contract I prepared says we've been working together for a month. Date your records appropriately.

IKAN

Your government agrees?

BARRY

It will ultimately. Including giving you access to America's coastal fishing supplies.

HASAN

So we no longer fish off Indonesia?

BARRY

No need. As I understand it, her project would only buy you a few months, before the local supplies were gone. Now, you can fish a far greater area.

IKAN

Excellent.

HASAN

But how will we know fish we catch here aren't sick, like doctor says?

Ikan stares at him angrily. Hasan realizes he's overstepped.

HASAN (CONT'D)

Sorry, uh, forgive me.

BARRY

No, quite all right. You won't be catching any fish until we're done.

IKAN

Cleaning up?

BARRY

No, exposing your fish to the dump site. Once we secure sufficient fish infused with toxins, our operations off Catalina will cease.

HASAN

What about barrels?

BARRY

They stay until Congress decides to retrieve them.

IKAN

So we will fish elsewhere.

BARRY

Yes, we're the only ones who want these fish. And your lead fish can insure we obtain enough.

HASAN

For what?

BARRY

For their release off the coasts of rogue nations.

HASAN

To kill people?

BARRY

Hopefully, but mainly to attract attention to their condition.

(Beat)

Publicity about toxic fish will create sufficient fear that no one will purchase their fish. This cuts off major sources of revenue for our enemies.

Barry looks at his watch.

BARRY (CONT'D)

I have to leave soon. Allow me to spend a few moments with the doctor before you let her go.

As he begins to leave, Barry sees Leroy scurrying away, into the parking lot, past two armed guards at the outside door. Barry turns back.

BARRY (CONT'D)

That is one of your workers. Do you think he heard us?

Ikan and Hasan shrug.

BARRY (CONT'D)

If he did, we need to take care of him.



INTERCUT INT./EXT. OFFICE/PARKING LOT - DAY

Leroy, in the parking lot, Jenny in her office. Both on cell phones.

LEROY

You were right, they are up to something. They even brought in some guys to guard the place.

JENNY

Have you told Charity?

LEROY

Not yet. But she can't stop 'em; they're gonna fire her.

JENNY

When?

LEROY

Today. So they can blame her for the fish getting out.

JENNY

Does she know this?

LEROY

No.

Long pause as Jenny thinks.

JENNY

Okay, Leroy, here's what you need to do.

LEROY

But there's more.

JENNY

No time. Tell me later. Right now, go into Charity's office and gather up her notes, especially the ones where she mentions how the fish got out.

LEROY

Then what?

JENNY

Take them some place safe, away from the institute. And call me back. I'll try to talk to her.

INT. LAB - DAY, MOMENTS LATER

Barry, Charity, and Hasan stand near the machine table.

BARRY

Good. Just a few more questions.  
Is this the machine that monitors  
their communications to one  
another?

CHARITY

Yes, it registers when they are  
communicating and records their  
signals. But we don't know what  
messages are actually being  
relayed.

BARRY

Pity. A linguist might be able to  
translate.

Charity is intrigued. Her cell phone rings. She looks at  
it.

INSERT CLOSE on Jenny's name and number.

Charity ignores it and turns the phone off.

CHARITY

Do you really think a human could  
translate what the fish are  
communicating to one another?

BARRY

Certainly. They do it with whales  
already.

CHARITY  
(Excited)

They could use my notes and the  
recordings we made of Moby's  
communications. Compare what the  
fish did after receiving a message  
from Moby.

BARRY

Perhaps. Where are your notes?

CHARITY

In my office.

INT. CHARITY'S OFFICE - DAY

Leroy rifles through an open file cabinet.

LEROY

Shit, they're not here. Maybe in her desk.

He moves over to the desk. Her clipboard rests on top, still showing the page with her illustration of Moby. As Leroy begins opening drawers, he hears,

CHARITY (O.S.)

This is my office.

Leroy ducks out of sight below the desk, just before Charity, Barry, and Hasan enter. Barry focuses on the opened file cabinet.

BARRY

Are you in the habit of leaving your files in the open?

CHARITY

Sometimes, I guess.

Barry goes over, closes the drawer and gives a quick peek at her desk. Barry's POV: the sole of one of Leroy's shoes. Barry returns to Charity and Hasan.

BARRY

Hasan, can you do me a favor?

He whispers in Hasan's ear, who rushes out. Barry's tone shifts to friendly conversation.

BARRY (CONT'D)

Just out of curiosity, did you allow your lead fish to watch the fighting fish?

CHARITY

Um, I don't know. I wasn't paying attention to him at the time. Wait, are you suggesting I taught Moby to attack and kill?

BARRY

Doctor, you of all people should know that when you experiment with a creature's natural abilities, the results are often unpredictable, and occasionally dangerous. Your work appears to be both.

Two uniformed naval military police enter with guns drawn. Hasan follows.

BARRY (CONT'D)

You, under the desk. You can come out now.

Leroy pops up with a smile on his face, until he sees the guns. Then he thrusts his arms in the air.

LEROY

Don't shoot man.

HASAN

What are you doing here?

LEROY

Grabbing the doc's notes.

He stares at Hasan.

LEROY (CONT'D)

But you already took 'em, didn't you asshole, because they show it was your boss's brat released the fish, not her.

HASAN

Arrest him.

As Leroy is being handcuffed,

LEROY

Doc, that's not all. The navy ain't doing any clean up. It's all a front.

Leroy is bum-rushed out of the room. A shocked Charity looks at Barry.

CHARITY

Where are you taking him? He hasn't done anything.

BARRY

Not my call. You'll have to ask your employer, or should I say, former employer about that.

CHARITY

What are you talking about?

BARRY

I believe your employer has decided to terminate your employment. Isn't that correct, Hasan?

HASAN

Yes. You leave right now or we arrest you, too.

CHARITY

But my research, my notes.

BARRY

I'm afraid they no longer belong to you.

As she dejectedly begins to walk out, Charity turns.

CHARITY

So if you're not cleaning the pollution, what are you planning to do with my fish?

BARRY

Capture them first.

CHARITY

How?

BARRY

By using the right bait.

EXT. ISLAND INLET - NIGHT

Four small skiffs, all labelled "U.S. Navy," are bunched together. Barry commands one of them. He motions for them to fan out and as they spread out into a square, a large net is stretched across the water. After the net sinks to the bottom, they turn off their lights.

EXT. UNDERWATER, HOURS LATER - NIGHT

Moby and his entourage swim slowly through the water. One lab fish picks up some sound in the waters ahead.

CAMERA tracks the sound waves to a half dozen bare legs bobbing up and down in the water.

Moby and his crew begin swimming rapidly in that direction.

EXT. UNDERWATER, INLET - NIGHT

Moby zaps one leg. Nothing happens. Other fish bite legs, but no blood.

EXT. WATER'S SURFACE - NIGHT

Moby pokes his head out of the water. The humans bobbing up and down are mannequins. Moby looks at one of the boats.

CLOSE on Barry smiling, as he waves for his men to stop churning the water with long paddles. He signals with his arms to lift the net.

They are all trapped.

INT. CHARITY'S APARTMENT - NIGHT

Jenny sits on the couch trying to comfort a tearful Charity.

JENNY

I tried to warn you.

CHARITY

What's going to happen to Leroy?

JENNY

I'm sure he'll be released. He never actually took anything, did he?

CHARITY

No, the notes were already gone.

JENNY

Then wait for him to call. They're not allowed to hold somebody incommunicado.

INT. JAIL CELL - NIGHT

Leroy sits alone in a very small cell. He yells,

LEROY

Hey, I got a right to see a lawyer.

The small opening in the otherwise solid door, slams shut.

EXT. JAIL CELL - NIGHT

A Navy MP silently walks away, down a corridor of cells.

INT. LAB - DAY

SUPER: Three Months Later

Moby and the other fish are back in their tanks. Barry is in charge of a group of three mixed gender lab-coated Navy assistants. Hasan enters.

HASAN  
Any success?

BARRY  
Watch and you'll see.

He takes a small scoop of fish food from the half-empty Vegetarian Fish Food bag and drops it into Moby's tank. Moby swims away from it.

Barry returns to the table of monitors and turns a knob up.

CLOSE on Moby's electric sensors, which light up. Moby's entire body shakes violently from the jolt. He swims to the food and eats it.

Barry drops food in three other tanks and these fish look towards Moby. He reluctantly eats some more food, so they do as well.

BARRY (CONT'D)  
The doctor simply didn't go far enough in her work. All of the subjects were ripe for a little more  
(beat)  
encouragement.

HASAN  
When you put them back in ocean?

BARRY  
Tomorrow.

HASAN  
Will they survive pollution?

BARRY  
Long enough.

EXT. UNDERWATER - DAY

Moby, outfitted with a small camera, swims in a line along with two dozen other lab fish. Two dolphins swim on each side.

One fish tries to break free, but a dolphin forces him back in line.

The line continues on, passing a large school of tumor-laden fish swimming up from the bottom.

Moby leads the line into a circle as he looks down. Moby's POV: Several toxic waste barrels, oozing a trickle of liquid.

Moby sprints towards the surface, followed by the other fish. The dolphins try to head him off, but he dodges them.

INTERCUT EXT. NAVY SKIFF/UNDERWATER - DAY

Anchored in the open ocean, Barry and Hasan look at a monitor linked to Moby's camera. Next to the monitor are several machines that used to be in the lab.

BARRY

He's avoiding the barrels. Trying to surface.

(Beat)

Hasan, give him a jolt.

Hasan turns a knob on one machine.

CLOSE on Moby's body as it shakes violently.

CLOSE on his eyes, clearly showing pain.

Moby swims back down slowly. He turns his head to look behind him. Moby's POV: the other fish dutifully follow. The dolphins don't; they simply swim in a small circle.

BARRY (CONT'D)

Good, it worked. He's heading back down.

As Moby gets closer to the toxic barrels, a small tumored fish swims up. Moby heads to the fish and zaps it unconscious. He grabs a fin in his mouth and swims up to the dolphins.

BARRY (CONT'D)

He coming up again, damn it. Give him another...wait, he's stopped.

(MORE)



BARRY (CONT'D)  
What the hell is he doing with the  
dolphins?

Moby presents the tumored fish to one of the dolphins.  
Dolphin's POV: CLOSE on the tumor.

The dolphin seems to nod. Moby drops the fish and turns to swim in the same direction as the circling dolphin, slightly below and slightly ahead of them.

HASAN  
Where did dolphins go? You said  
they stay away from the bottom.

One dolphin grabs the antenna extending from Moby's rear.

BARRY  
They're fucking helping him.

Barry pushes Hasan away from the controls and turns the knob way up.

Too late, the dolphin has pulled the antenna out of Moby. He spits it to the bottom.

The monitor shows the four dolphins converging, just ahead of the camera. The image suddenly turns upside down.

HASAN  
What happened? Did you kill him?

EXT. OCEAN SURFACE - DAY

Barry and Hasan exit the bridge and hurry to the side. Moby's body floats upside down a few feet away.

Barry hands Hasan a net.

BARRY  
Bring him in.

Hasan reaches out, but Moby is just out of reach.

BARRY (CONT'D)  
Here, let me have that.

He takes the net from Hasan, and stretches way out over the side, extending his other arm back for Hasan to hold.

EXT. UNDERWATER - MOMENTS LATER

Two pairs of dolphins zoom towards the surface.

EXT. TOPSIDE - DAY

The first pair lifts out of the water and knocks Barry into the ocean. Hasan teeters over the side, but lets go of Barry's arm, just as the other pair surface and knocks him off the boat.

Barry and Hasan both surface. Barry treads water but Hasan struggles.

HASAN  
Cannot swim. Help me.

Barry looks at him, turns away and begins to swim to the boat before abruptly stopping. Barry's POV: Moby, upright, eyes open, head above the surface stares at him. A frightened Barry stares back for several seconds, before Moby dives under.

EXT. UNDERWATER - DAY

The dolphins quickly swim to the legs of each man and grab hold, before heading down.

Moby and his entourage herd the school of tumored fish towards the men. The dolphins release them so that the school can force the two directly towards the toxic barrels.

EXT. AVALON HARBOR - DAY

Jenny and Charity greet a bearded, long-haired Leroy as he disembarks from the Catalina Express.

JENNY  
Long time, no see.

CHARITY  
Nice to have you back. Where exactly were you?

LEROY  
Don't know. They blindfolded me coming and going. Never said why they released me.

JENNY  
Because the Navy's no longer involved.

CHARITY  
That's not entirely true Jen.

Leroy grins.

LEROY

Jen, huh?

Charity blushes as she sneaks a peak at Jenny.

CHARITY

They gave up on using our fish.  
But they are cleaning up the DDT  
barrels.

LEROY

How come?

CHARITY

Had to, after Hasan and that Navy  
guy died.

LEROY

(Shocked)

Hasan's dead?

(Beat)

Was it Moby?

CHARITY

Nobody will tell us. They say the  
cause of death is classified.

JENNY

But word got back to Congress that  
they were retrieving the bodies  
near a toxic dump site. So the  
money came in to clean it up.

LEROY

Wow. What about the owner, that  
Ikan guy?

JENNY

(Chuckling)

Turns out his liability wasn't all  
that limited, after his wife  
spilled the beans about what  
happened.

CHARITY

And they found out somehow that the  
Navy contract was backdated.

Leroy scans around and drops down to a whisper.

LEROY

I'm not supposed to tell you this,  
but that was me. When I finally  
got a lawyer, I told her everything  
I heard.

CHARITY

Then I have you to thank for  
getting our jobs back.

LEROY

No way.

JENNY

Yep. Ikan was forced to unload the  
institute to a non profit as part  
of his civil settlement. And it  
agreed to bring both of you on  
board.

CHARITY

After we do one thing.

LEROY

Moby?

JENNY

He's still out there. And the  
whole island is freaked out about  
that.

EXT. SERIES OF SHOTS - DAY

1. A glass bottom boat anchored in Avalon Harbor, next to a sign reading: Military Grade, Carbon Fiber Glass.
2. A small sub exits the harbor, with a man armed with a shotgun and binoculars standing next to the captain.
3. The Catalina Express Boat on the open ocean, accompanied by two speed boats.
4. A Coast Guard boat patrolling the inlet in the back of the island.

END SERIES OF SHOTS.

CHARITY

We have to catch him. You wanna  
come with us when we go look?

LEROY

Sure. Where do we start?

CHARITY

The lab first. My equipment has been returned and I've got an idea how we can use it.

EXT. UNDERWATER - DAY

Moby, followed by about a dozen lab fish, swim in shallow water near a back island beach.

Two bison come down to the beach. One sits down on the wet sand and the other stands behind it.

Ahead of them is a small tent campground. Two campers, taking pictures, wade into knee deep water to get closer to the bison.

INT. CHARITY'S OFFICE - DAY

Jenny and Charity enter, accompanied by Leroy dragging a carry on suitcase.

LEROY

What'd ya need in here?

CHARITY

Some notes.

LEROY

I thought they took 'em.

CHARITY

Maybe, but maybe not.

She looks at her desk. Charity's POV: CLOSE on clipboard on top of the desk.

CHARITY (CONT'D)

Great, there it is.

She goes to the desk, lifts the clipboard up and turns the top page over.

CHARITY (CONT'D)

(Excited)

They're still here.

(Beat)

Remember Leroy, the last experiment we did in the lab?

FLASHBACK

CHARITY (V.O.)  
You fed the new fish food to the  
lab fish.

Leroy sprinkles some food in a few tanks, but none of the  
fish comes even close to the food.

CHARITY (V.O.)  
And I noted the time on the  
clipboard.

Charity excitedly notes that down on her clipboard.

END FLASHBACK

LEROY  
Yeah, so?

CHARITY  
What's the very next thing that  
happened to them?

LEROY  
They got flushed down the toilet by  
the boss's kid.

CHARITY  
After Moby got them all to feign  
death.

She points to the carry on Leroy holds.

CHARITY (CONT'D)  
His communication to them will be  
recorded on that machine you've got  
in there, right after the one about  
the food.

Confused, Leroy shrugs.

LEROY  
So?

JENNY  
So Charity's idea is to broadcast  
that message as we circle the  
island, to get the fish he's with  
to show themselves on the surface.

LEROY  
You can do that?

JENNY

I have the equipment on my boat.  
C'mon, let's go.

LEROY

So we can take this?

CHARITY

It's okay with the new owners. And  
Mr. Ikan is nowhere to be seen.

EXT. INSTITUTE DOCK - DAY

Ikan is alone, underneath the dock, putting on a wet suit.  
The institute's boat is docked above him.

EXT. FISH AND GAME BOAT - DAY

Jenny steers, with Charity and Leon listening to the machine  
on headphones.

CHARITY

That's it! That's the one. Rewind  
it so we can replay it.

As Leroy does this, Charity fumbles with the undersea  
microphone, unable to attach it. Jenny sees this and  
chuckles.

JENNY

Leroy take over for a minute.

They switch positions.

JENNY (CONT'D)

(Whispering)

Like I said last night, there are  
still some things I can teach you.

Charity turns red as she smiles. They kiss briefly before  
Jenny begins hooking up the mic.

Leroy turns to see the kiss and grins. As he turns forward,  
he squints ahead.

LEROY

Hey, isn't that the institute boat?

Leroy lifts the binoculars.

INSERT view of Ikan wearing a wetsuit, while piloting the  
boat.

LEROY (CONT'D)

It's Ikan. What's he doing in the institute's boat? I thought you said he sold it all.

Charity and Jenny stand next to him. Jenny takes the binocs.

JENNY

He did. He's up to something.

(Beat)

At the other side of the island, it looks like.

Jenny turns on her ship two-way radio.

JENNY (CONT'D)

Coast Guard, this is Jenny Hemingway from Fish and Game. Is there something going on right now on the back side of the island?

COAST GUARD (O.S.)

Hi Jenny. Yeah, some campers think they spotted those killer fish.

JENNY

Where?

COAST GUARD (O.S.)

Near that beach where the bison come down.

JENNY

Thanks.

Jenny takes over steering and increases speed.

CHARITY

There are bison on Catalina?

Jenny and Leroy both laugh.

LEROY

Doc, you gotta get out more. How long you been on this island? And you didn't know about the buffalo herd they got here.

CHARITY

Where?

JENNY

They roam the whole backside of the island. About 150 of them.

(MORE)



JENNY (CONT'D)

(Beat)

Like Moby, they're a non native species.

CHARITY

How'd they get here?

LEROY

Some guy was making a silent film here in the 20's and after he got done, he didn't want to pay taking 'em back, so he left 'em here.

CHARITY

Are you in charge of getting them off the island, like my fish?

JENNY

No, they're a tourist attraction. A non profit takes care of them. They use birth control to keep the numbers down.

LEROY

First time I ever heard they liked going to the beach.

JENNY

Yeah, it happened during the pandemic when the campgrounds there were empty. They been coming down ever since, even after campers returned.

CHARITY

But Moby couldn't possibly be attacking them. They're huge, right?

JENNY

Uh huh. But I'm guessing it's the humans watching them he's after.

EXT. BISON BEACH - DAY

The Coast Guard boat is anchored near the shore. On shore, four campers are being treated for bites and cuts on their lower legs. No one in the water. Two bison departing slowly.

The captain's voice speaks to the campers over a loudspeaker.

COAST GUARD (O.S.)  
Please, everyone stay out of the  
water until we're able to clear the  
area of any danger.

Ikan zooms into the inlet, slows, then stops several yards off shore.

INT. IKAN'S BOAT - DAY

Wearing a torso wet suit, with his snorkel and mask up, he holds a portable fish finder in his hand.

IKAN  
(Sotto voce) You've destroyed my  
business. It is time for you to  
die.

INSERT CLOSE on fish finder. It shows Moby's school of fish, very near.

Ikan tosses the finder down, puts on his flippers and snorkel mask. Then he lifts a speargun before diving over the side.

EXT. UNDERWATER - DAY

Ikan's entrance into the water sends super imposed sound waves in all directions.

Ikan swims away from his boat.

Moby and his entourage are swimming away, when the sound waves hit and they turn around.

EXT. SURFACE - DAY

Jenny's boat stops next to Ikan's.

LEROY  
Where is he?

Jenny turns on her undersea radar. CLOSE on screen, showing one large blip moving towards several small ones.

Jenny points.

JENNY  
Over there.

CHARITY  
What should we do?

JENNY

Wait, I'm afraid. It is too dangerous to get in the water with your fish.

EXT. UNDERWATER - DAY

Ikan stops swimming as Moby comes within shooting distance. He aims, but Moby turns to face his entourage. All the fish quickly swim in front of him, directly at Ikan.

Ikan's POV: the fast approaching fish obscure any view of Moby.

Ikan's head is surrounded by the circling fish. He tries in vain to swat them away. None of them attack him, however.

Suddenly the fish swim away.

Ikan's POV, Moby stares at him, inches from his mask.

Ikan tries to swim back, simultaneously attempting to lift the spear gun.

Moby stays close to his mask, touching it with his proboscis. A SPARK of electricity.

Moby swims to Ikan's bare arms and bare legs, zapping each as he goes.

Ikan drops the speargun and starts frantically swimming towards the surface. He looks back. Moby has not pursued. Instead, he turns his head. The entourage comes at Ikan en masse.

The fish don't bite, but the bumphead parrotfish hit him repeatedly on the top of the head, and all force him down from the surface as he gasps for air. His eyes close and bubbles cease coming out of the snorkel. He sinks to the bottom, dead.

EXT. JENNY'S BOAT - DAY

CLOSE on radar screen. It shows the large blip sinking and the smaller ones slowly moving away.

JENNY (V.O.)

They got him. And they're getting away.

Leroy looks up at Jenny.

LEROY

What're we gonna do dude?

Leroy turns to Charity, who is not standing next to him anymore.

LEROY (CONT'D)

Doc? Doc?

Jenny looks over and sees Charity standing next to the railing.

JENNY

Charity, what are you doing?

Charity looks back at her with a determined, yet sad face.

CHARITY

It's my fault Jen. I have to fix it.

JENNY

No!

Too late. Charity has already jumped into the water.

EXT. UNDERWATER - DAY

As Charity plops down, her glasses slip off and she flails about, trying to find them as she surfaces.

EXT. OCEAN SURFACE - DAY

Jenny and Leroy, frantic, yell at her.

LEROY

Doc, don't do this.

JENNY

Charity!

Charity's POV: everything is blurry as she looks about for her glasses. She sees something gleaming off the sun a few feet in front of her and she breaststrokes in that direction.

Abruptly stopping before she gets to them, she looks straight ahead. A blurry image of Moby peeks out above the surface.

JENNY (CONT'D)

I've gotta help her.

Jenny steps to the railing and is about to dive in, when Leroy grabs her.

LEROY

No. We gotta do what she told us  
to do.

Charity has reached her glasses and she puts them on. She scans around. Moby is nowhere to be seen.

EXT. UNDERWATER - DAY

Moby swims slowly in her direction, but his entourage swims swiftly past him.

EXT. JENNY'S BOAT - DAY

Jenny looks at the radar screen, showing the small blips almost next to the large blip.

JENNY

Now! Now Leroy!

Leroy dials up the knob on his machine.

CAMERA tracks a line from the machine, over the railing, to an underwater microphone. Superimposed sound waves spread out.

EXT. OCEAN SURFACE - DAY

As Jenny treads water, fish after fish from the entourage pop up, belly up.

Jenny and Leroy extend long nets to scoop them up, lifting them into a large container on the boat filled with water.

Charity has turned her head to see this and she smiles. Then she turns around...

Moby is right there, inches from her face. Charity doesn't move and neither does Moby.

CHARITY

I'm so sorry Moby. It's my fault.  
Everything that's been done to you.

Moby begins to circle her. Charity swivels her head, attempting to keep him in sight.

CHARITY (CONT'D)  
Let me fix it. Please. I know I  
can. I'll find another way.

Moby is behind her when he stops. He zaps her neck. She reaches up with her hand to touch it.

CHARITY (CONT'D)  
Ow! Please, don't.

He zaps her again.

CLOSE on Charity's tearful eyes.

CHARITY (CONT'D)  
Moby, please. No.

He zaps her again, but as she begins to sink, out of nowhere Jenny leaps over the railing, net in her hands. She miraculously snags him and they both sink below the water.

EXT. UNDERWATER - DAY

Moby twists and turns, struggling to get out of the net. Jenny maneuvers the net to keep him in, but turns to look at Charity.

She's sinking, eyes closed, unconscious.

Jenny hesitates for a second, then releases the net to swim to Charity. Moby gets out of the net, but hesitates for a second to look at the swimmers.

Jenny grabs Charity and swims to the surface, unmolested.

EXT. OCEAN SURFACE - DAY

Jenny gives Charity mouth to mouth until Charity's eyes open.

JENNY  
Thank God. We gotta get back to  
the boat.

CHARITY  
Wh, what about Moby?

JENNY  
He got away. But you're safe.  
That's all that matters.

As the two turn towards the boat, they look up. Jenny's POV: Leroy grins, standing triumphantly holding a long net with Moby trapped inside.

LEROY  
 Couldn't let you two have all the fun.

He looks at Moby.

LEROY (CONT'D)  
 Your zapping days are over buddy.

INT. CHARITY'S OFFICE - DAY

Charity behind the desk in a lab coat. Jenny sitting in front with her uniform on. Jenny motions with her hand as if pulling something out of her head.

JENNY  
 So, have you removed all those antenna thingies from their heads?

CHARITY  
 Just about. Still got Moby's to go. The rest, I'll be returning to the ocean.

Jenny looks at her watch.

JENNY  
 Later, I hope. After lunch.

INT. LAB - DAY

Leroy stands with Yuki and Anak.

LEROY  
 Sorry about your husband, ma'am.

She shrugs as if to say, "I'm not."

LEROY (CONT'D)  
 And about your dad, little fella.

ANAK  
 Are fish safe now?

LEROY  
 Uh huh.  
 (Beat)  
 (MORE)

LEROY (CONT'D)

In fact, I got a little present for you.

Leroy walks away from them.

EXT. PARKING LOT - DAY

GRAPHIC: Two Hours Later

Jenny and Charity pull up to see Leroy soaking up the sun on a lounge chair. They walk over to him.

JENNY

Tough day at work, Leroy?

LEROY

Hey, I had to take the bereaved widow and her son to the dock. Boy is she one cold fish.

CHARITY

How is the son taking it?

LEROY

Okay, I guess. I gave the little bugger a present just in case.

JENNY

What'd you give him?

LEROY

A fish. Told him he could pick one out to bring home with him.

CHARITY

Which one did he pick?

LEROY

Don't know actually. He had it in the cooler I gave him to hold it.

Charity and Jenny look at each other in shock, before racing into the institute.

INT. LAB - DAY

The two stand next to Moby's empty tank as Leroy strolls in.

LEROY

What's the problem guys? You said you were getting rid of them.



CHARITY

Not Moby!

Leroy, with his hand-in-the-cookie jar look,

LEROY

Uh oh.

JENNY

Which boat did you put them on?

LEROY

The one o'clock.

Jenny looks at her watch.

JENNY

It doesn't get into Long Beach for five minutes. I'll contact the captain.

EXT. EXPRESS BOAT - DAY

Yuki and Anak stand in the bow, with the cooler at Anak's feet.

YUKI

I have to go to the bathroom Anak. You stay here, okay, with your fish.

She walks away and Anak opens the cooler. Moby floats upside down. Anak pokes him but no reaction.

Anak lifts him out, walks to the railing and drops him overboard.

The captain arrives, looks at the empty cooler.

CAPTAIN

Where is the fish?

Anak points to the ocean.

EXT. OCEAN SURFACE - DAY

As the express boat pulls away, Moby surfaces. He looks at it, then focuses on the nearby Long Beach Harbor.

FADE OUT.

THE END