

Roguish Joi

Pilot

Episode: 0000

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Narrator

In the year 20-46, we find Nate Lewis seated at a card table playing Five-Card-Draw Poker, with Bert and Aiden, and his daughter, Joi, who is seated across from him, in a dilapidated warehouse. The sounds of gargantuan ocean-going ships' horns blow in the nearby background outside the warehouse. Bert and Aiden work as Able Seamen aboard an Australian container vessel.

Bert, the dealer, looks at Nate.

Bert (Dealer)

How many cards?

Nate Lewis

Two.

Narrator

Bert tosses two cards to Nate, then looks at Aiden.

Bert (Dealer)

How many?

Aiden

One.

Narrator

Bert tosses one card to Aiden, then looks at Joi.

Bert (Dealer)

How many?

Joi Lewis

Three.

Narrator

Bert tosses three cards to Joi.

Bert (Dealer)

Dealer takes one. <short-pause> It's your bet, Nate.

Nate Lewis

2000.

Narrator

Nate counts 40 50-dollar notes, and sets the stack into the pot.

Aiden

Call.

Joi Lewis

Fold.

Narrator

Joi throws-in her cards face down.

Bert (Dealer)

Call.

Narrator

Bert and Aiden, each counts 100-dollar and 50-dollar notes equal to 2000, and sets the stack into the pot.

Bert (Dealer)

Let's see'm.

Nate Lewis

Straight, ace high.

Aiden

Damn!

Bert (Dealer)

I'm out.

Narrator

Bert and Aiden throw-in their cards face down.

Joi Lewis

Great luck Dad!

Narrator

Nate scoops-up all the money in the pot on the table, organizes the paper money, and puts the bundle in his left inside coat pocket. Joi is smiling, staring into her Dad's eyes.

Nate Lewis

Well, it's been enjoyable! But, Joi and I have to go. The Cormorant leaves in 20 minutes. Let's play again next month when we return.

Narrator

Bert then looks at the faces of all the cards that were played, as he merges them back into the deck.

Bert (Dealer)

WHAT?! TWO ACES-OF-DIAMONDS?!

Narrator

Nate motions to Joi with a head gesture that they both need to leave now! Nate and Joi both stand-up at the same time. Then Joi walks extremely fast to the door-to-the-outside and stands there waiting for Nate.

Nate Lewis

Well, got to go!

Bert (Dealer)

YOU CHEATED!

Narrator

Bert and Aiden stand-up abruptly, shoving their chairs back. Bert pulls-out a pistol from his inside coat pocket. Aiden pulls-out a switch-blade from his front pants pocket. They point the weapons at Nate with intense anger.

Bert

NOW...WE have a special treatment FOR GRIFTERS. <short-pause>
We want ALL THE MONEY and YOUR HIDE!

Narrator

Joi, standing by the door, stares into the eyes of Bert and then Aiden. Suddenly, each man drops his weapon on the floor, as if it were blazingly hot! Nate and Joi run out of the warehouse, run side-by-side across the expansive outdoor loading dock pavement, heading to the Cormorant.

Nate Lewis

We have to perfect our game. We are WAY TOO OBVIOUS! We're going to GET KILLED one of these days.

Narrator

Bert and Aiden are standing side-by-side outside, near the warehouse door, while Bert is shooting at Nate and Joi. Once they see that they are getting too far away, they both chase them, as Bert keeps firing at them.

Joi Lewis

YEAH! Sorry about that! I need to concentrate better. My mind gets cluttered counting cards and trying to control those guys at the same time.

Nate Lewis

IF this happens again, STAY at the table and CONFUSE THEM!
Make them believe they're at another place for an instant, while we make our get-away.

Joi Lewis

RIGHT DAD! Good thinking.

Scene Transition

Narrator

Nate is the Owner and the Commander of The Cormorant. Joi is his daughter and the Chief Engineer. The Cormorant is a 19-30s era Super Zeppelin dirigible. Only two Super Zeppelins were built for prototypes. They were built about twice as long and wide as a standard production grade Zeppelin. They were intended to be used for higher altitude flight and to haul massive cargo, in addition to carrying the usual compliment of passengers in exorbitant luxury.

The Cormorant is hovering at about 6-meters above the expansive outdoor ship-loading-dock, with all 8 electric-ducted-fan-engines shutdown, and is moored with 4 cables at the Port of Laem Chabang in Chonburi Province, Thailand. Two passenger gangways access the airship from the dock, one forward and one amidship, with one cargo gangway aft.

Narrator (Cont)

Several enormous outdoor lift-trucks are loading huge burlap-wrapped bundles of raw cotton into The Cormorant. Nate and Joi dash up the cargo gangway, each running with a long stride up the incline, with Joi almost getting clobbered by one lift-truck exiting. Joi leaps to her right to avoid getting hit while the driver lays on the horn. The driver of the last one leaving stops and gives a clipboard to Nate, to sign the manifest. After Nate hastily signs it, the driver gives a copy to Nate, and drives down the gangway.

Then, Nate slams the palm of his right hand on the large, protruding close-button on the bulkhead and The Cargo Hold overhead door rolls down. Nate then pulls-out his small ship Communication and Control (C & C) Tablet from his belt case to retract all three gangways, to make ready to launch. All crew members wear a tiny speaker/microphone ear piece as part of the C & C Tablet assembly, also.

Scene Transition

Narrator

Bert and Aiden, running and shooting at them, didn't give chase fast enough to catch Nate and Joi before all the gangways retract off the loading dock pavement. With enormous anger, Bert stands on the pavement where the cargo gangway rested and continues to shoot into what is left of the opening of The Cargo Hold door jamb as the door is rolling down. Just before the door completely shuts, Nate gets shot in his left lower leg by one of the bullets and falls on the floor. The Cargo Hold door then completely shuts.

Joi Lewis

DAAAD! <long-pause> JOHN HELP ME!

Narrator

Joi frantically runs to Nate, who is lying on his back, still near The Cargo Hold door.

John Armistead

WHAT HAPPENED?!

Narrator

John Armistead is in the center of The Cargo Hold, so it takes a couple minutes for him to run to them. Joi yanks-off her kerchief from around her neck and ties it around Nate's upper left leg, to strangulate the blood vessels, to slow the blood loss from the wound.

John finally reaches them.

Joi Lewis

HELP ME carry Dad to his cabin!

Narrator

Joi and John brace Nate on either side as they walk to Nate's cabin, with Nate dragging his useless left leg, walking as best he can.

Nate Lewis

Joi...John and I can make it. GET to Engineering, GET Carrie to The Bridge, and LAUNCH IMMEDIATELY!

Joi Lewis

Are you sure? You're still losing blood!

Nate Lewis

Joi...MOVE!

Narrator

Joi helps John brace Nate alone. Then she runs out of The Cargo Hold.

Scene Transition

Narrator

Joi frenetically runs down Broadway, to get to Engineering, at the stern.

Broadway is a personnel hallway that spans the entire length of the ship. It accesses all compartments on the first level.

While Joi is running, she takes her C & C Tablet out of her right thigh pants pocket and contacts Carrie Montebello, the Pilot, on the intra-vessel radio.

Joi Lewis

Carrie! <short-pause> Carrie WAKE-UP! <short-pause> WAKE-UP!

Carrie Montebello

Yes, Joi. <short-pause> Is the loading finished?

Joi Lewis

DAD has been SHOT IN THE LEG! John is helping him. Dad wants us to LAUNCH IMMEDIATELY! GET to The Bridge and contact P.A. and A.T.C. to get emergency clearance. I'm on my way to Engineering to start the generators and propulsion. I'll notify you when the engines are available.

Carrie Montebello

OH MY GOD! Is he badly hurt?!

Joi Lewis

I stopped most of the bleeding. I think he'll be fine. Just GET to The Bridge and GET US OUT OF HERE!

Carrie Montebello

RIGHT! On my way. Out.

Narrator

Carrie immediately, frantically runs out of her cabin, partially dressed, since she was sleeping when Joi contacted her.

Scene Transition

Narrator

Joi finally reaches Engineering, flings herself onto the control console chair, which is fixed to the floor on a sliding track, and slides all the way to the end of the extremely long console. The human interface to the Engineering Control Console is comprised of numerous touch panels of various sizes, which display all the soft controls and readouts.

Joi dons a headset, which doubles as headphones for communication and ambient sound ear protection. She presses three soft buttons on the console. She talks to herself while manipulating the controls.

Joi Lewis

(Talking to herself.)

Now you big beast...

Narrator

Joi slams her right palm on a dark red, protruding, momentary button on the console.

Joi Lewis

(Talking to herself.)

WAKE-UP!

Narrator

Simultaneously, all 5 44-hundred-kilo-watt diesel-powered-generators start with a deafening roar. After several seconds, each engine speed gauge reads a steady 9-hundred R.P.M.

Joi Lewis

(Talking to herself.)

AAAH! Smoooooth running. That last overhaul did wonders.
<short-pause> Now, you finicky solar cells...After all my hard work, you damn well better not short-out on me again, or you'll be ground back into beach sand when we get to Da Nang!

Narrator

Joi presses three soft buttons on the console, which connect the immense field of flexible membrane solar cells, which covers the top half of the dirigible, to the main and secondary power grids. After several seconds, the voltmeter reads a steady 2-hundred-25-kilo-volts.

Joi Lewis

(Talking to herself.)

YEAAAHH! <short-pause> I'm goood!

Scene Transition

Narrator

Carrie reaches The Bridge and sits in the Pilot's seat.

The Bridge is small with only two seats. The Pilot's and the Commander's seats are sunken below the access floor. Each seat has an enormous number of touch screens on a wrap-around console. In addition to the Artificial-Intelligence-Assisted-Flight-Computer, there are also manual flight controls, which comprise the usual wheel and pedals for controlling all the flight surfaces and for adjusting the thrust angle of each of the 8 electric-ducted-fan-engines, which can gimbal in all directions, vertically and horizontally. Windows flank the front and both sides of The Bridge for an unobstructed view of the flight path. There are also numerous visible and infra-red spectrum cameras mounted fore and aft for assisted A.I. flight, and for assisting during manual flight in bad weather and during docking.

Carrie receives communication from Joi on the intra-vessel radio.

Joi Lewis

Carrie...

Carrie Montebello

(Short delay in answering.)

Yes, Joi.

Joi Lewis

The beast is alive! You now have control. Take it.

Narrator

At that instant, all the Pilot-Control-Panels light-up and are active, while the Commander-Control-Panels are always active.

Carrie Montebello

Acknowledged. I just got to The Bridge. I'll contact P.A. and A.T.C. now. But, what do I tell A.T.C. is our emergency to justify immediate clearance?

Joi Lewis

Yeah... Good question. <short-pause> OK, do this... <short-pause> DON'T use emergency. We can't justify that. They'll ask too many questions that we don't want to answer. But, we have to get Dad to a hospital soon and get away from Bert and Aiden. Sooo... <<short-pause> Thinking.> Say that we request priority take-off clearance because of our highly perishable cargo, destined for Da Nang, Viet Nam.

Carrie Montebello

But, we're not carrying perishable cargo!

Joi Lewis

CARRIE! <short-pause> We DON'T HAVE TO PROVE THAT to A.T.C.!

Carrie Montebello

Oh... Right! Got it. I'll do it now. Out.

Narrator

Carrie types on a soft-keyboard, on the horizontal section of the wrap-around console, to contact the Port Authority for clearance to undock. Since The Cormorant can horizontal-stationary-elevate, no harbor pilot is required.

Carrie then presses several soft-buttons on the console to contact Air Traffic Control on the radio for flight clearance.

Carrie Montebello

A.T.C., this is Zulu-Golf-Alpha-Whiskey-One-Zero-Zero-Ultra-Heavy requesting immediate flight clearance at any altitude, destination Da Nang, Viet Nam. We have highly perishable cargo on-board.

Ditaka (A.T.C. Tower Controller)

(Short delay in answering.)

Zulu-Golf-Alpha-Whiskey-One-Zero-Zero-Ultra-Heavy... Carrie... Is that you?! This is Ditaka.

Carrie Montebello

Ditaka! <short-pause> It sure is! <short-pause> I thought you were still on vacation for another week.

Ditaka (A.T.C. Tower Controller)

My wife HATED Shanghai! So, we came back early. All that money down the toilet! We should have gone to Singapore.

Carrie Montebello

OH, NO! <short-pause> I'm SO SORRY! But, I don't have time to talk more right now. We are carrying highly perishable cargo and must get to Da Nang A.S.A.P.!

Ditaka (A.T.C. Tower Controller)

Zulu-Golf-Alpha-Whiskey-One-Zero-Zero-Ultra-Heavy, H.S.E. to 0-0-1-3-0-meters and hold. You have traffic at twelve and seven o'clock.

We'll talk when you get back. Contact me at home.

Carrie Montebello

Sure thing.

Zulu-Golf-Alpha-Whiskey-One-Zero-Zero-Ultra-Heavy, H.S.E. to 0-0-1-3-0-meters and holding. Awaiting clearance to Da Nang.

Narrator

Carrie pushes several soft-buttons on her console. She looks at a video screen in-front of her to double check that all four mooring cables have detached from the dock and have retracted. She decided to use only four of the eight engines to elevate. So, she deactivates the other four engines and magnetically gangs together the thrust levers for the active engines, by pressing five soft-buttons on the console. Then, she locks the active propulsion ducted-fans to point directly downward with a lever next to her seat on her left side. Then, she takes a deep breath and puts her right hand on the engine thrust levers and pushes them slowly forward. The four active engines, two forward and two aft, are gimballed directly downward to provide upward thrust, as The Cormorant elevates to 1-hundred-30-meters, without translating horizontally, then hovers. With the propulsion ducted-fans locked pointing directly downward, the wheel operates the stabilizer thrusters only, to keep The Cormorant horizontally stationary.

Carrie contacts Joi on the intra-vessel radio.

Carrie Montebello

Joi...

Joi Lewis

(Short delay in answering.)

Yeah Carrie...

Carrie Montebello

We're hovering at 1-hundred-30-meters, awaiting flight clearance. I informed The Tower of our highly perishable cargo. We're waiting for local traffic to clear. <short-pause> Have you talked to John? How's Nate doing?

Joi Lewis

Mostly OK. John tightly wrapped a huge amount of gauze around the wound. But, Dad's still bleeding! <<short-pause> Starting to cry.> I dunno what else to do! He's needs surgery!

Carrie Montebello

Joi... Sweetie... Stay calm. I know it's hard. But, you know I'm new here. I need you to help me fly this beast!

Joi Lewis

(Short delay in answering.)

Yeah... OK. <<short-pause> Composes herself.> I have flight control from Engineering also. So, you're not alone. I'm your co-pilot.

Carrie Montebello

Good! Got to go. The tower is calling. Out.

A.T.C. Tower Controller

Zulu-Golf-Alpha-Whiskey-One-Zero-Zero-Ultra-Heavy... You are cleared to Da Nang on a heading of 1-8-0 at 1-0-0-feet. Change to frequency 2-2-point-7-2-0 after clearing the docks for in-route instructions. Have a good flight!

Carrie Montebello

Thank you Laem Chabang. Powering-up and translating now. Switching to frequency 2-2-point-7-2-0 after clearing the docks. Zulu-Golf-Alpha-Whiskey-One-Zero-Zero-Ultra-Heavy out.

Narrator

Carrie pushes two soft-switches and slightly turns one mechanical dial on the vertical console in-front of her. Then, she sets all eight thrust levers to be magnetically ganged together by pressing one soft-button on the console. Pausing for a brief moment to compose herself... She slowly pushes all eight thrust levers forward, from the neutral position, while turning the wheel 30 degrees to port and pulling back slightly, until the digital compass reads 1-8-0-degrees. The nose of The Cormorant tilts upward 10-degrees and accelerates to 100-knots, climbing to 10-thousand-feet.

Narrator (Cont)

Carrie is extremely gentle with the controls, since she joined the crew only nine weeks ago, and only has her Multi-Engine-Aircraft-Learner-Permit. She has piloted only single engine aircraft before. But, is qualified for instruments. So, legally, Joi must be the co-pilot with her at all times. The Cormorant flies extremely slowly, compared to common powered aircraft. But, it's mass is about six times that of a Boeing 8-0-7 Jumbo Jet, thus, justifying it's designation of Ultra-Heavy. So, maneuvering The Cormorant is still a scary experience for Carrie.

Joi contacts Carrie from Engineering, on the intra-vessel radio.

Joi Lewis

WOW! <short-pause> Well done! And all engines are still attached!

Carrie Montebello

I'm gunna SLAP YOU, little girl! <short-pause> Change to frequency 2-2-point-7-2-0 for A.T.C. We're climbing to 10-thousand-feet, at 1-hundred-knots, on a heading of 1-8-0.

Joi Lewis

Yeah...Got it. You have primary control still. I won't take-control unless there's trouble.

Narrator

Joi scans all the flight instruments including the various RaDAR and LiDAR screens.

Joi Lewis

Oh, crap! <short-pause> The RaDAR indicates severe weather ahead. Ask for clearance to climb to 18-thousand. Let's try to get above this. And...Change our destination to The Port of Nha Trang, Viet Nam. Da Nang is way too far. And increase our speed to 1-hundred-50-knots. <<short-pause> Starting to cry.> The way Dad is bleeding, he won't make it to Da Nang!

Carrie Montebello

Steady Sweetie. I have another idea that'll help, until we get to Nha Trang. But, I'll request the flight changes now. Contact you in a bit. Out.

Narrator

Carrie switches to the external radio to contact A.T.C. for clearance.

Joi stays in Engineering and verifies the flight parameter changes.

After effecting all the flight changes, Carrie transfers control to the auto-pilot and then contacts John, on the intra-vessel radio, about her personal container stored in The Cargo Hold.

Carrie Montebello

John...

John Armistead

(Short delay in answering.)

Yes Carrie...

Carrie Montebello

Remember that large aluminum container that I brought on-board that needs to be kept refrigerated? Where is it?

John Armistead

It's in the refrigerated compartment of The Hold.

Carrie Montebello

Would you bring it to Nate's cabin now? I'm headed there now. But, I desperately need the contents of that container to help him.

John Armistead

Sure. <short-pause> But, since you're the Pilot, you have Sub-Commander privilege. So, you can command the Robo-Lifts to retrieve that container yourself. Just use any Commander-Control-Panel from anywhere and access the Cargo Menu. There, you'll see the Robo-Lift set of commands. <short-pause> But, no problem, I'll do it for you now. It should be there in about 5 to 7 minutes. Those bots travel fast!

Carrie Montebello

Thanks John! <short-pause> Oh...By the way...Joi never informed me about the Sub-Commander privilege. Would you know why?

John Armistead

Not surprised. You should have noticed by now...Joi can be extremely cagey and wary of new people. She keeps a lot to herself, even from me sometimes.

Carrie Montebello

But, you're lovers! How long have you been with Joi?

John Armistead

Two years, shortly after I joined The Cormorant crew. It hasn't annoyed me for some time, though. Whenever she probes my mind, I've learned to read some of her thoughts also. But, I don't have anything even close to her psychic power. My brain is common. But, when she's communicating with me, mind-to-mind, I've learned to walk through HER THOUGHTS also. It can be QUITE EROTIC! <short-pause> But, it only works when she initiates the mind-to-mind communication. I can't initiate.

Carrie Montebello

Amazing! <short-pause> But, gotta go to Nate now. Thanks for your help!

John Armistead

Any time you need anything, just ask! Out.

Narrator

Carrie runs from The Bridge back to her cabin. In her frantic haste, when she ran out of her cabin to get to The Bridge, she never put-on her pants! So, she dons her nylon work pants and runs out, going to Nate's cabin.

Scene Transition

Narrator

When she arrives, she presses the door-bell numerous times and pounds on the door with her fist.

Carrie Montebello

NATE! <short-pause> OPEN THE DOOR!

Narrator

Nate opens his door using his C & C Tablet which he keeps on the table near his bunk. Carrie walks-in and sees her container has been delivered.

Carrie Montebello

Ah, great! It's here.

Narrator

Carrie walks to the container and drags it across the floor directly next to Nate's bunk. She then kneels on the floor next to it and starts to unpack what she needs.

Carrie Montebello

I had my sister, the nurse, make this gift package for us before I joined your crew. During my interview, you said that the only crew members, at that time, were John, Joi, and you! You had no medical doctor or even a nurse on-board! That's why I talked to my sister before I came on-board, and had her pack all the medical supplies that we would probably need. Good thing, huh?!

Nate Lewis

OH MY GOD! Come here!

Narrator

Nate sits-up in bed, opens his arms, and motions to Carrie to come close. Carrie is already kneeling on the floor, unpacking next to Nate's bunk. So, she just leans-over to Nate. Nate wraps his arms around Carrie and kisses her passionately on the lips.

Nate Lewis

I've been wanting to do that from the first week you joined my crew. You're a godsend!

Narrator

Since Nate lost a large amount of blood, he suddenly got extremely dizzy and fell back-down on his bed.

Carrie Montebello

Just lie still! You've lost too much blood to be sitting-up.

Narrator

Carrie's sister had the experience and fore-thought to pack many bags of plasma, and many bottles of analgesics, anesthetics, and muscle relaxants.

Carrie Montebello

Look at all the goodies! My sister sure is thorough. Now, Nate...I'm going to inject some procaine into your lower leg. It will numb it. Then I'll hang a bag of plasma. We have to get your fluid volume up to normal. That's why you're extremely dizzy. Now, remember, I'm not a trained nurse. My sister is. But, I've learned plenty from her over my lifetime. So, I can help you through this temporary trauma. But, it's time for you to completely relax and lie still. Don't worry. You'll be feeling immensely better soon. I promise.

Narrator

Carrie fills a syringe with a powerful muscle relaxant, pulls down Nate's pants slightly, to expose the side of his buttocks, sticks the needle in quickly, and pushes the plunger all the way down. Nate flinches slightly.

Carrie Montebello

There...Now, just relax. Don't fight the medication. I'm going to numb your leg now and get some plasma into you.

Narrator

Carrie kisses Nate on his lips, quickly, while he falls into a shallow sleep. She then injects the procaine into his wounded lower leg, erects the intravenous medication stand, hangs the plasma bag, and then connects the intravenous tube into a major vein in the top of his right hand. Then, Carrie crudely stitches Nate's deep bullet wound, leaving the bullet inside still, so that he doesn't lose any more blood.

Joi walks in the room, soon after Carrie finishes stitching.

Joi Lewis

WOW! I didn't know you had medical supplies and were a nurse?

Carrie Montebello

Shhhh! Quiet! <short-pause> Nate is sleeping. Let's talk outside.

Narrator

Carrie and Joi leave Nate's cabin. They stand in the hallway and talk.

Carrie Montebello

I'm not a nurse. But, my sister is. Before I came on-board, I asked her to make an emergency medical supply container for us. When I interviewed with you guys, you said that you had no medical doctor nor a nurse. Many weeks, and sometimes months, away from any port with no medical help?! I KNEW that was going to BE TROUBLE!

Joi Lewis

YEP! <short-pause> I've been worrying about that too, for a long time.

Carrie Montebello

Since I was a 9-years-old, my big sister taught a whole lot to me. I know basic emergency procedures. I even stitched Nate's wound, so he won't lose any more blood. My stitching is crude, though, so he'll have a scar! But, it's vastly better than dying! Besides, there's a laser scalpel procedure for removing scar tissue. If Nate wants that done later.

Let's do this...I have an idea...Call John and let's meet in my cabin in 30. I think I have a good solution for us to make gobs of money in the future. Which DOESN'T INVOLVE VIOLENCE! <short-pause> OK?!

Joi Lewis

Sounds good! I'll call John now. Will Dad be all right alone?

Carrie Montebello

Sure. He should be sleeping for many hours, and he can call us when he awakes. The plasma is on a stand with wheels. So, he can walk around with no problem. <short-pause> You go get John and see you in about 30. I need to go back in, now, and put all the perishable plasma and medicines in Nate's refrigerator. Then, go clean-up in my cabin before we meet.

Joi Lewis

OK.

Narrator

Joi kisses Carrie on her cheek.

Joi Lewis

If you ever need a favor from me, don't hesitate to ask...honestly...anything you need, at any time.

Narrator

Joi runs down the hallway to go get John. Carrie walks back into Nate's cabin.

Scene Transition

Narrator

Carrie walks out of her bathroom drying her hair, after showering. She walks into her modest size closet and dresses for work, still not wearing any shoes, though. She, then, goes into the kitchenette, pours some juice for herself, and then sits-down on the couch. She picks-up her C & C Tablet off the end-table and checks on the auto-pilot and the flight parameters. All is proceeding correctly with the flight. The auto-pilot computer uses artificial intelligence logic. So, continual manual monitoring is not necessary. If anything goes wrong, Carrie and Joi are notified immediately by the secondary, backup computer.

The door-bell rings. Carrie opens the door using her C & C Tablet, while still seated on the couch.

Carrie Montebello

COME-ON IN!

Narrator

Joi and John walk in. The door automatically slides shut behind them.

Carrie Montebello

OK...Get some juice or something from the frig and let's talk about my plan.

Narrator

John rummages through her refrigerator and finds some beer to drink. He then gives a bottle of soda to Joi and they both go sit near Carrie, in separate chairs, near the couch.

Joi then notices that John is drinking beer, not soda.

Joi Lewis

HEY! <short-pause> I want some beer!

John Armistead

You're still on-duty! But, it's time FOR ME to relax!

Carrie Montebello

I don't care, Joi. Go get some beer, if you want it.

Joi Lewis

YEAH! <short-pause> Thanks!

Narrator

Joi stands-up and walks quickly to the refrigerator to get some beer and to return the soda.

John Armistead

You get SO SILLY when you drink! <short-pause> Just don't crash the ship!

Joi Lewis

Ha... Ha. <short-pause> Don't be so critical! You're TOO SERIOUS!

Carrie Montebello

Joi...Come back and let's talk now.

Narrator

Joi rushes back with her beer. When she walks past John, who is seated in the chair, she lightly touches his right shoulder. John flinches and abruptly stands, rubbing his buttocks with his left hand, while holding his beer in his right, looking at Joi with anger.

John Armistead

OUCH! <short-pause> DON'T DO THAT in-front of Carrie!

Carrie Montebello

What happened?!

John Armistead

Just Joi retaliating.

Joi Lewis

What...ME?!

Narrator

John sits again, still annoyed. Joi sits on the couch near Carrie, sticks the tip of her tongue out at John for a second, and then smiles at him.

Carrie Montebello

Now, Joi...Before I start...I know this is personal...But, I'd like to know how Nate is fixed for money. My plan hinges on that.

Joi Lewis

Oh, not a problem. Grandpa Spitz left about 800 million to Dad.

Carrie Montebello

WHAT?!

John Armistead

SO TRUE, Carrie! Nate and Joi ARE LOADED!

Joi Lewis

YEP! About three years ago. <short-pause> I really miss Grandpa a lot, though.

Carrie Montebello

So, you two are playing grifters for money and you're already immensely rich?!

Joi Lewis

Almost all that money is tied-up in Grandpa's shipping business with those container ships and such. But, Dad wants to sell another one of those ships and use the money to improve The Cormorant some more. The Cormorant WAS A MESS when we bought it from the German government. It was filled with junky 19-30s hardware.

Narrator

Carrie is still flabbergasted by the immensity of the wealth. But, she composes herself to talk.

Carrie Montebello

Well, good then! <short-pause> Nate is thinking similarly. So...I propose that we transform The Cormorant into the premiere, luxury airship for passengers, while still carrying cargo. With this gargantuan space we have, we can even have long-term occupant apartments! Just think...The richest of the rich paying for the ultimate in luxury accommodations, calmly and leisurely traveling the world for business and pleasure. And...It would still be less expensive than the combination of paying for a luxury private jet, to travel the world, plus a penthouse apartment in New York City! We would also lease access to communication ground-stations for our Internet access, in addition to satellites. So, we can provide real-time teleconferencing, along with the usual Internet services. So, the rich businessmen would have continual contact with anyone in the world! <short-pause> It can't lose!

Joi Lewis

WOW! <short-pause> Sounds great to me!

John Armistead

Waaait a moment! <short-pause> That means, we would have to hire huge wait, cooking, security, medical, and cargo handling staffs!

Carrie Montebello

Thaaat's right! <short-pause> But, listen...I worked-out all the numbers. We could make VASTLY MORE PROFIT catering to the rich-of-the-rich than just carrying cargo. And since I, and I assume you two also, get paid as a percentage of the gross income, we'd all get wealthy! And...We'd be in-charge of the others! John would be Chief Cargo Handler and Chief of Maintenance. Joi is already Chief Engineer. And I could be Chief Pilot! We would mostly supervise, and let the others do most of the work, while we collect our percentages of the gargantuan pie!

John Armistead

One more complication, though...Joi...Remember Tien and Chu in Shanghai?

Joi Lewis

I'm trying to forget.

John Armistead

Nate and Joi played one of their grifter games on these two guys in Shanghai last month. But, Nate and Joi didn't realize that Tien and Chu were mules for the Jiang Syndicate, one of the biggest drug syndicates in southern China, and cheated them out of 62-thousand-yuan! That syndicate is now out for Nate's and Joi's heads! And they have contacts in Viet Nam also.

Carrie Montebello

JOI! <short-pause> Why do you and Nate DO THAT?! You're rolling in money!

Joi Lewis

We don't have that much available cash for our operating costs. And, besides...IT'S FUN!

Narrator

Carrie rolls her eyes and shakes her head in disgust.

Joi Lewis

Carrie...Relax...I'll talk to Dad when he awakes and we'll discuss what to do about the Jiang Syndicate. <short-pause> Maybe Dad and I can lure the syndicate bosses into a room and I can cause a major artery in each of their heads to burst. <short-pause> I'll think of something.

Carrie Montebello

Or, maybe something LESS VIOLENT for a solution!

John Armistead

Welcome to JOI'S WORLD, Carrie!

Joi Lewis

STOP CRITICIZING ME! <short-pause> Those syndicate guys ONLY KNOW VIOLENCE as a solution! I'll go check on Dad now.

Narrator

Joi stands-up, guzzles the last of her beer, pitches the bottle, with a high arc, into the trash can, walks over to John, and kisses him on his lips quickly.

Joi Lewis

Later guys!

Narrator

Joi then walks out, leaving Carrie and John still seated. John starts to stand.

Carrie Montebello

John! <short-pause> Don't go yet. I want to talk with you about Joi.

John Armistead

OK. <short-pause> Got another beer?

Carrie Montebello

Sure...Go get another.

Narrator

John stands and walks into the kitchenette to get another beer. He leans on the peninsula counter drinking his new beer while they talk.

John Armistead

So, what's up?

Carrie Montebello

I just want to know more about Joi, since I work with her so closely every day. Tell me...At times she is exceptionally brilliant, extremely precocious. And, then at other times, she's a silly immature girl! What's the deal?

John Armistead

Of course, you've noticed Joi's psychic ability. Well...You haven't seen her full power yet. When she said she could burst an artery in the head of one of those syndicate guys, she wasn't exaggerating! Also, Nate told me that when she was in high school, she tested at 1-87 on the IQ test. So, she's always been odd to most people.

Nate said that she was ridiculed in primary through high school by the other kids. Nate often scolded her, when she was little, to never, never reveal her psychic power to anyone! Those kids would never understand. Nate said that it was extremely difficult for her, growing-up.

Carrie Montebello

1-87 IQ!

John Armistead

Yep! <short-pause> She also attended Rensselaer School of Engineering for one year, last year. But, she said she hated the other students there and quit. At the end of that one year, she accumulated enough credits for junior year status! She could have graduated in two years with a baccalaureate!

Carrie Montebello

Wow! <short-pause> I never would have guessed all that!

John Armistead

Yep! But, be careful. She ping-pongs between the highly intelligent woman and the silly adorable girl. And never, never anger her severely. If you feel yourself getting too angry at her, for whatever reason, just walk away and deal with it later when you've cooled-off.

Carrie Montebello

From which side of the family does she get these super-human abilities?

John Armistead

Nate said from his side. He said these dominant psychic powers are manifested in every other generation. So, HIS ABILITIES are mostly recessive. But, even though his brain functions mostly normally, commonly, like ours, when he gets angry, he can clobber Joi and most everyone else!

Carrie Montebello

Clobber? How?

John Armistead

He can make a person unconscious in a heart-beat! I've seen him do that! They simply fall-down, limp, unconscious. I'll tell ya...We were in a bar fight once, in Bangkok...

Carrie Montebello

Are all you guys violent?!

John Armistead

HEY! <short-pause> That wasn't our fault! <short-pause> Anyway...When Nate got struck from behind with a bottle that triggered his anger something fierce! He just stood there, gazing at the guy who struck him, FOR JUST TWO SECONDS, and down that guy went. <short-pause> Anyway, I hope this helps you understand. And please...Just let a lot of this just slide right off of you. Don't get annoyed too much.

Mark Joseph Ludwig

Carrie Montebello

By the way...Where is Joi's mother?

John Armistead

Nate said that she died of pancreatic cancer when Joi was 5-years-old. He never re-married.

Carrie Montebello

Oh, my! <short-pause> Well, thanks for talking with me and being so candid. You're a good friend.

John Armistead

Not a problem. Once you get to know Nate longer, he should open-up to you more. Just give it more time.

Scene Transition

Narrator

Joi is standing outside of Nate's door, ringing the door-bell. After a few seconds, the door slides open.

Nate Lewis

JOI...Come in!

Narrator

Nate is standing in the kitchenette, with his intravenous medication stand next to him. Joi runs to Nate and flings her arms around his torso and hugs him tightly. She, then, backs away a little and stands in-front of him.

Joi Lewis

You look so much better!

Nate Lewis

YEAH! <short-pause> Thanks to Carrie.

Joi Lewis

Sit-down! You shouldn't be standing on your leg. <short-pause> What do you want? I'll get it for you.

Narrator

Nate hobbles over to the couch, wheeling the intravenous medication stand with him, while he talks.

Nate Lewis

Two things...Some hot coffee and another plasma bag. This one is empty.

Joi Lewis

Got it. Sit. I'll fix everything.

Narrator

Joi gets another plasma bag from the refrigerator, walks to Nate, and changes the bag on the stand, while he sits on the couch. She then walks back into the kitchenette and is fixing some hot coffee for both of them, while they talk.

Joi Lewis

Say...Carrie, John, and I just finished meeting. Carrie has an idea for increasing our revenue.

Nate Lewis

Oh? <short-pause> What's that?

Joi Lewis

She suggested that we transform The Cormorant into a luxury airship for the richest of the rich. She said that we can haul rich passengers around the world, plus carry cargo as we're doing now, and can accommodate long-term occupants too. So, some passengers would live on The Cormorant.

Joi Lewis (Cont)

We can lease access to ground communication stations and use the satellites for our Internet access and teleconferencing. So, our rich passengers wouldn't be isolated and could conduct their business. She said that it would be cheaper for them to stay aboard The Cormorant, instead of owning a private jet, paying for that fuel, and paying for a penthouse apartment in New York City. She said she has all the finance numbers worked-out.

Nate Lewis

Hmmm...You know...That sounds attractive. We need more work done on The Cormorant, anyway. And, most of the ship's compartments are empty now also. We could turn them into passenger state rooms, dining rooms, and such.

Joi Lewis

Yep! <short-pause> Carrie, you, and I should have another meeting on this.

Narrator

Joi walks to the couch next to Nate, hands the cup of coffee to him, and sits.

Nate Lewis

Get my tablet for me, please.

Narrator

Joi walks to Nate's bunk to retrieve his C & C Tablet and then comes back to the couch and sits. Nate contacts Carrie on the intra-vessel radio.

Nate Lewis

Carrie...

Carrie Montebello

(Short delay in answering.)

Yes, Nate...

Nate Lewis

Let's meet in my cabin now, if you're free. Joi just informed me about your idea.

Carrie Montebello

Yeah, I'm free. But, gimme 10. I need to check on the auto-pilot again.

Nate Lewis

Fine. See you then. Out.

Scene Transition

Narrator

Carrie, Joi, and Nate are meeting in his cabin. They just finished discussing all the details of transforming The Cormorant into a luxury passenger airship.

Nate Lewis

It all sounds great, Carrie. I was planning on selling another container ship anyway. Let's do this...I'll radio Steve to approve the sale of one of my oldest 25-hundred T.E.U. ships A.S.A.P. and to deposit the funds into my Singapore account. Maersk is always in the market to buy another ship. I'll instruct Steve to dump it at a fair price, at around 50-million, and not to wait for top dollar. You, Joi, and John work together to make this happen and report back to me when you have detailed work and cost schedules of all that needs to be done. If we need more than about 50-million, then I can sell one more ship. That's why I need those realistic cost estimates A.S.A.P. Joi has joint custody of my Singapore bank account. So, she can authorize the payments to all the contractors and suppliers.

Nate Lewis (Cont)

Now...Get A.T.C. approval and change our destination back to Da Nang. Since you did such a fine job sewing, we don't need to go to Nha Trang. The facilities at Nha Trang are crappy. Notify John that we are going back to Da Nang and of our E.T.A. He needs to contact our customer there. We need to get paid for our cargo the day we unload.

Joi...Contact Roberto in Manila. We'll have all The Cormorant enhancements done there.

And, Carrie...Notify the Port of Da Nang that we have a medical emergency and need a surgeon. They'll notify the hospital there...Such as it is.

Now...I think I'll collapse!

Narrator

Nate falls on his side on the couch. Joi and Carrie brace Nate on either side and hobble him over to his bed.

Scene Transition

Narrator

Six hours have past and The Cormorant is on approach to Da Nang Air Field, which was built by the U.S. during that war. All the buildings are dilapidated because they're all the original ones, built in the early 19-60s.

The celerity of The Cormorant, flying at 1-hundred-knots-plus, is vastly faster than any sea-going ship can travel, and greatly less expensive to operate than any other powered aircraft. But, Nate doesn't have clearance to fly over extensively populated land, in any country. Seeing this colossal size ship flying above scares most people and their government officials. So, The Cormorant flies over the oceans, only.

With Carrie flying The Cormorant, in The Bridge, and Joi monitoring, in Engineering, The Cormorant gently flies to the designated landing zone and hovers at 6-meters above the ground. Since The Cormorant is so enormous, the designated landing zone is off the normal taxiway on the perimeter grass. Carrie, then, shuts-down all the engines and releases all four mooring cables. The ground crew secure the cables.

Narrator (Cont)

An old ambulance is driven to the forward passenger gangway. Two attendants from the ambulance get-out and walk-up the gangway wheeling a gurney. Several minutes later, they leave with Nate, strapped on the gurney, to take him to the hospital. Joi and Carrie are standing on the ground near the gangway.

Joi Lewis

Let's go to the hospital and wait. I couldn't work anyway until I know Dad is fine.

Carrie Montebello

Right!

Narrator

Joi uses her tablet to notify John that they're going to the hospital, and to access the ship-to-shore-radio-phone to call for a cab.

Scene Transition

Narrator

Joi and Carrie are seated, waiting in a hallway, in an old hospital. A nurse walks-up to them to inform them about Nate.

Nurse

Mr. Lewis is out of surgery. He's in room 5-27. You can go to him now.

Narrator

Joi jumps out of her chair, runs down the hallway to the stairwell door, and disappears up the stairs to get to the fifth floor. Carrie walks to the elevator to get to Nate's room.

Scene Transition

Narrator

Joi and Carrie are standing by Nate's bed talking with him while he lies there. Carrie is inspecting Nate's leg wound. But, cannot see much, because of the extensive gauze wrapping.

Carrie Montebello

Well...I can't see much because of the gauze. <short-pause> But, there's no swelling and your skin tone looks normal. How does it feel?

Nate Lewis

They got me so doped-up with pain killers, I can't feel much of anything! <short-pause> But, the doctor came-in to talk with me before you guys got here and said that the surgery was successful. I should be walking normally in a month or so, he said. I'll be discharged tomorrow with pain killers, some antibiotics, and crutches.

So, Joi...Later today, please make all the business arrangements that we discussed and get the processes roll'n. I'll be fine here. I need to sleep now. I really can't think straight anyway, with all these drugs pumped into me. And, you two work closely together on this. We need to find a good source for hiring the additional personnel. Maybe Steve, in Manila, can help with that.

Joi...Introduce Carrie to Steve. Let Carrie deal with hiring the staff. <short-pause> OK, you two...I can't stay awake any longer.

Narrator

Joi kisses Nate on his cheek. Carrie holds his hand. They both say their good-byes and leave the room.

Scene Transition

Narrator

Joi and Carrie climb out of the cab, back at The Cormorant, at the airport. Joi pays the cabbie and he leaves. They both start to walk-up the forward passenger gangway when a bullet whizzes past Carrie's torso and ricochets off the gangway.

Carrie Montebello

WHAT THE HELL WAS THAT?!

Joi Lewis

GET INSIDE! <short-pause> RUN!

Narrator

Carrie runs up the gangway into the ship. Joi jumps off the gangway and uses it as a shield while she surveys the situation. But, The Cormorant is hovering 6-meters off the ground, with only the three deployed gangways for ground cover. Joi knows she can't run fast enough from gangway to gangway without getting shot. She sees a car parked on the grass, near the tree-line. The bullet fire keeps hitting the gangway. She now sees the two men who are shooting at her from behind that car. She talks to herself while trying to decide what to do.

Joi Lewis

Damn Jiang Chinese! This must stop now!

Narrator

Joi uses her tablet to contact Carrie on the intra-vessel radio.

Joi Lewis

Carrie...

Carrie Montebello

(Short delay in answering.)

What's happening out there?!

Joi Lewis

It's two Jiang Syndicate Chinese trying to kill us! <short-pause>
Run to my cabin and look under my bunk, in the drawer. You'll
find my 3-38 rifle. Get it for me, with a box of ammo. I'll be at the
top of the gangway, inside the door, waiting.

Carrie Montebello

Right! Out.

Narrator

Joi frantically, with a long stride, runs up the gangway, while bullets are ricocheting off the gangway near her. She hides just inside the passenger doorway, while keeping a visual fix on the shooters.

After several minutes, Carrie runs to Joi with the rifle and a box of ammunition, keeping well inside, out of the line-of-fire.

Joi loads 3 3-38 magnum rounds into the bolt-action, hunting rifle. She takes aim at that car where the shooters are.

Joi Lewis

(Talking to herself.)

Now...Come-on suckers. Shoot at me.

Narrator

Joi waits for one of them to pop his head above the shelter of the car. After several seconds, Joi fires the rifle.

Joi Lewis

(Talking to herself.)

GOT'M!

Narrator

The shooter, who popped-up above the car, falls on his side on the ground. Joi quickly ejects the spent shell and chambers the next round with the rifle bolt. She takes aim again, waiting for the other man to pop-up his head. After several seconds, Joi fires again.

Joi Lewis

(Talking to herself.)

YEAH! <short-pause> Got'm both.

Carrie Montebello

Are they both dead?

Joi Lewis

It appears so. I don't see'm moving any more.

Narrator

Airport police car sirens are blaring, in the background, coming closer. Joi rests her rifle against the door jamb, waiting for the police to approach and to question her.

Joi Lewis

Aaah...The Vietnamese police...I feel so much safer now.

Carrie Montebello

Be nice to them! I don't want to be trapped in jail in this godforsaken country! <short-pause> I'm going to The Bridge. I not here.

Joi Lewis

Yeah, fine. <short-pause> I know the drill.

Narrator

Joi remains standing at the doorway while the two airport police officers walk-up the gangway to her. The two officers see the U.S.A. flag painted on the hull near the doorway, since The Cormorant is registered in the U.S.A. An ambulance is now at that car, along with, two more officers who are inspecting the car and the two dead bodies. They question Joi for about a half-an-hour and then leave without arresting her. Joi takes her rifle, walks inside, and using her tablet, closes all the doors and retracts all the gangways.

Carrie contacts Joi on the intra-vessel radio.

Carrie Montebello

Is everything fine? What happened with the police?

Joi Lewis

Yeah...All is fine. It just so happens there's a bulletin out for the arrest of those two! They were seen at the site of another shooting, yesterday. The Jiang Syndicate hit-men and mules are immensely stupid! They're brazenly obvious and can't help but to attract the police, lucky for us. So, I didn't have to defend myself much. But...This incident just emphasizes the need for a new, more protective skin for The Cormorant.

Carrie Montebello

A more protective skin?

Joi Lewis

Yeah...I'll explain later. I need to check with my friend at Northrop in California first.

Carrie Montebello

You know someone at Northrop?! You're only 20-years-old. You've never worked there!

Joi Lewis

I didn't have to work there. He's a friend of a friend. He's the V.P. of Material Science R. and D. He has the hots for me. So, I think he'll help.

Carrie Montebello

HOTS FOR YOU?! What's his age?

Joi Lewis

Oh, I don't know...40-ish, I think.

Carrie Montebello

You slut!

Joi Lewis

HEY! <short-pause> I just know how to get what I want! BE NICE!
<short-pause> Now...We need to off-load our cargo at The Port of
Da Nang, not here. So, get clearance for us to lift-off and get us to
the sea port.

Carrie Montebello

Will do! Out.

Narrator

Carrie contacts the A.T.C. Tower and requests clearance to depart
for the sea port. She, then, contacts The Port Authority of Da Nang
to reserve two tandem docks. The Cormorant is too long for one
standard dock.

Narrator (Cont)

Carrie, then, contacts Joi on the intra-vessel radio.

Carrie Montebello

Joi... <short-pause> I got clearance. But, we have to wait 3-hours. There's no space for us at the port yet.

Joi Lewis

Yeah, OK. Text the docking information to me now. I'll inform John and our customer. We need to unload today and get paid! <short-pause> Also, arrange for re-fueling when we dock at the sea port.

Carrie Montebello

Yeah, I just noticed that. We don't have enough to get to Manila. <short-pause> But, isn't there fuel here, at the airport? We could be re-fueling now while we wait.

Joi Lewis

I purchased our diesel-generator-engines to use number-2-diesel fuel, not kerosene. We normally dock at sea ports, not airports. Number-2-Diesel is commonly used for boats and some ships. Kerosene is used for large aircraft, as you know. So, think of us as a sea-going-ship, not an airplane, as far as fuel is concerned. <short-pause> But...Now you got me thinking. <short-pause> If we're going to cater to the Richies and shuttle them around the world, we should be able to dock at airports too. They would normally want airports as their destinations for meetings and to rent cars. <short-pause> So, we need two sets of generators, with different engines, so we can use either fuel. I'll make sure those new generators are on our list of enhancements. <short-pause> Thanks Carrie!

Carrie Montebello

Thanks?! <short-pause> For what?

Joi Lewis

The things you say often stimulate my mind. It's amazing!

Carrie Montebello

The way you said that...I dunno whether that's a compliment or an insult. <short-pause> But, anyway...I'll contact the sea port and arrange for re-fueling. Out.

Scene Transition

Narrator

14-Hours have past. The Cormorant is docked at the Sea Port of Da Nang, the re-fueling is complete, the cargo is all unloaded, and Joi is talking to the local customer using the ship-to-shore-radio-phone in her cabin.

Joi Lewis

WHAT?! <short-pause> Our deal was payment upon delivery...NO MISTAKE, NO MISUNDERSTANDING! We are here, on-time, on-schedule. You have no legitimate excuse for not paying now! (<long-pause> Listening to the customer talk.) So, you'll pay tomorrow, right? Wire transfer as usual? (<long-pause> Listening to the customer talk.) You know, Cam...You did this to us once before and now I'M FUMING ANGRY!

Joi Lewis (Cont)

So, here's the plan...I have not yet submitted the Customs documents, declaring the cargo. The cargo won't be released to you until I do that and the Customs agents are satisfied. I'm currently paying 4000 U.S. DOLLARS PER DAY for bonded and security patrolled storage, AND THE CLOCK IS TICKING! So, now...YOU ARE GOING TO PAY for that expensive storage! By tomorrow at 11:30 a.m., I better see your wire transfer, FOR THE FULL AMOUNT PLUS STORAGE, deposited into my Singapore bank account. If not...You will suffer severe, long-term PHYSICAL AGONY! You know I can do it, without even touching you, and the police can't help you...END OF CONVERSATION!

Narrator

Joi abruptly disconnects.

Her heart is pounding, beating rapidly in her chest. She grimaces.

Carrie receives a ship-to-shore-radio-phone call from the hospital and notifies Joi on the intra-vessel radio.

Carrie Montebello

Joi... <short-pause> I just got a call from the hospital. Nate is ready to be discharged in 2-hours. They want us to come get him. And, the nurse emphasized that we must pay before Nate can be released.

Joi Lewis

Yeah...Standard practice in this country. I hate this place! <short-pause> Would you phone for a cab? I'll get dressed and we'll go in a half-an-hour.

Carrie Montebello

Sure thing. Out.

Scene Transition

Narrator

Joi and Carrie retrieved Nate from the hospital and they're back in The Cormorant, in The Galley. Joi and Nate are sitting at the eating table, drinking some hot chicken broth, talking about Cam being late on paying for the cargo delivery. Carrie is fixing a meal for all of them.

Nate Lewis

Yeah...I don't blame you Joi. So, you gave Cam until 11:30 a.m. to pay?

Joi Lewis

Yep! <short-pause> That's 7-hours from now, no later.

Nate Lewis

Carrie...Thanks so much for fixing a meal for us. But, I need more sleep now. I really couldn't sleep well in that hospital and its 4 a.m. now. My bunk is calling me.

Carrie Montebello

Oh, not a problem. I'm putting a pork roast in the oven now. We can use it for sandwiches later.

Narrator

Carrie walks to Nate, at the table, and kisses him on his cheek. Carrie addresses Joi.

Carrie Montebello

Would you help your dad to his cabin? I need to finish here.

Joi Lewis

Sure...Let's go Dad.

Narrator

Joi helps Nate stand-up on his crutches, and accompanies him to his cabin. Carrie clears-off the eating table and then finishes preparing the roast.

Scene Transition

Narrator

It's now 12 noon. Nate, Joi, Carrie, and John are eating pork-loin open-face sandwiches at the table in The Galley and discussing the particulars of the enhancements that need to be made to The Cormorant.

Joi uses her C & C Tablet to check on their Singapore bank account.

Joi Lewis

YEAH! <short-pause> Cam paid.

Narrator

Joi electronically submits the declaration documents for the warehoused cargo to Customs, using her tablet. She, then, connects to the ship-to-shore-radio-phone to call Cam.

Joi Lewis

Cam...I see you paid! I just electronically submitted the declaration documents to Customs. You can go to the warehouse and claim your goods at any time. If you have any trouble with Customs, you know my number. We'll be leaving Da Nang in a few hours. So, make sure all is fine now. (<long-pause> Listening to Cam speak on the phone.) I have no more time to talk now. Out.

Joi Lewis (Cont)

Good riddance to Cam. <short-pause> Now we have working cash!
Did Steve contact you yet, Dad?

Nate Lewis

Not yet. I'll phone him later today to check on his progress. I'm confident that Maersk will snatch-up one of my ships quickly, if Steve doesn't get too aggressive haggling over price.

But...I want to change the subject and talk about our serious enemies now, The Jiang Syndicate. We can't operate a luxury airship with them shooting at us every time we dock at a port! And besides, I may lose you to a stray bullet one of these days, Joi!

Joi Lewis

Yeah, I know. <short-pause> What we need is a plan that will make the syndicate bosses think they got their 62-thousand-yuan back and we're not worth pursuing any more.

John Armistead

OK...I got the perfect plan. But, we have to work extremely fast, before Cam can take possession of all that cotton. Joi...Phone the security company for that warehouse and put a hold on releasing the merchandise to Cam. Tell them... <<short-pause> Thinking.> There's still a dispute with Cam's payment and you'll get back to them later today. <short-pause> Please do it now! I'll explain after you make that call.

Joi Lewis

Fine! I'm calling!

Narrator

Joi uses her tablet to connect to the ship-to-shore-radio-phone, and then talks with the security company shift supervisor at their office.

Joi Lewis

OK...Done! Now what?

John Armistead

I just checked...The current price of cotton is 2-dollars-17-cents per pound U.S. That's high! And, we delivered 40-tons to that warehouse. So, the current price of that shipment is 173-thousand-600-hundred-dollars U.S.!

Nate Lewis

I didn't realize that the price of cotton is so high now! But, go on.

John Armistead

It being so high is what saves us! What if...The Jiang Syndicate heists that shipment, right out of the warehouse, today, knowing that it's still our property? Do you think robbing us of 173-thousand-600-hundred-dollars is enough of a pay-back for us cheating them out of 62-thousand-yuan?

Narrator

John looks around at everyone, awaiting comments.

Nate Lewis

So far, so good. What's the rest?

John Armistead

Joi can implant that thought into the local syndicate boss...Aaah...Nam something...I forget his name. Anyway, we know where he lives. We'll get a cab and park next to the perimeter fence of his house, in the back somewhere, out of sight, so that Joi can be close enough to work her mojo. In that way, he'll think that all of this was his idea, to punish us!

John Armistead (Cont)

Now, he'll know that the warehouse is guarded. It's one of the warehouses that Customs routinely uses. Joi has to implant the thought that he must get his gang together and hit it before 2 p.m. Otherwise, he'll lose that shipment and the warehouse will be empty. So, in this way, The Jiang Syndicate gets the blame for stealing, the police will be after them, and we'll have the insurance claim! Before the heist, we'll go to the insurance office and assign the claim to be paid-out to Cam, so he'll get his money, and probably more, so we don't have to stick-around Viet Nam waiting for the claim to be settled.

Joi Lewis

WAIT! <short-pause> There are two problems...First: You just said that Nam will know that that particular warehouse is used for Customs holds. So, he'll know that it's routine for the contents to be insured! And, Second: I must be close to the person and be able to see him to influence him. Not standing way outside at the perimeter fence of the property while he's in the house.

John Armistead

How close?

Joi Lewis

Oh...The farthest I've been was about 10-meters.

John Armistead

Crap! <short-pause> OK...So, we need to be near him, probably at a public place, where he often frequents, so he's comfortable there, where he doesn't notice us...

John Armistead - Joi Lewis

(Talking in-unison.)

...like at the restaurant where he eats lunch every day!

John Armistead

Exactly! It's an outdoor cafe with lots of foot-traffic passing it. So, lots going on to distract him, so he won't notice us sitting at a table on the opposite side. <short-pause> OK...That solves the proximity issue.

Now, for the insurance issue...You'll implant the thought that Nate is so desperate for money that he didn't insure this load. The cotton was only supposed to be housed for a couple of hours while Customs inspects it, and then Cam would take delivery. And during that time, Customs agents and the usual compliment of security guards would be on the premises. So, Nate thought that not insuring the load was a safe bet. There is NO WAY for him to prove otherwise. As long as he thinks it's true, that's what counts!
<short-pause> Good plan, right?!

Nate Lewis

I love it! Let's do it. <short-pause> John, Joi...You two get a cab now. It's already 12:30. Pay extra to the cabbie for rushing if needed. And, John, take your pistol. Joi, after successfully implanting the thoughts, and we know they'll hit the warehouse, Carrie and I will meet you at the adjacent south warehouse. So, call us when you're done at the restaurant. I want to watch from a safe distance and hidden. I want definite confirmation that the cotton was successfully stolen. <short-pause> Now go, you two!

Scene Transition

Narrator

John and Joi run out of The Galley to John's cabin. John retrieves his pistol, loads it fully, dons his shoulder holster, puts the pistol in the holster, and puts a box of ammo in his jacket pocket. While John prepares his pistol and makes ready to leave, Joi uses her tablet to phone for a cab.

Joi Lewis

OK...The cab will be here in 5 minutes. I told the dispatch that I'll pay twice the rate and a huge tip for rushing. I'll be right back. I need to change.

John Armistead

Change?! You look fine to me!

Joi Lewis

We're supposed to be inconspicuous at the restaurant! I'm barely wearing anything now!

John Armistead

Oh...Yeah...But, I like you that way!

Narrator

Joi enthusiastically smacks a kiss on John's lips and runs out of his cabin.

John finishes preparing to leave and then walks to Joi's cabin. When John reaches the door, she dashes out, grabs John's hand, and they both run hurriedly down the hallway.

Scene Transition

Narrator

Nate and Carrie are still seated at the eating table in The Galley, talking.

Nate Lewis

Cam should be phoning us very soon. He should be duly outraged. If you answer, transfer it to me. I'll tell him that there's some bank verification problem with the wire transfer. But, the bank assures me that it'll be corrected very soon. So, I'll tell Cam to just wait a little while longer and all will be right. Now, let's clean-up here and get ready to go.

Narrator

Carrie stands-up quickly and starts to clear-off the table. Nate hobbles onto his crutches and starts to leave.

Nate Lewis

I'll meet you in The Rec Room. We'll wait there.

Carrie Montebello

Yeah, fine. I'll clean-up here.

Scene Transition

Narrator

Nate is seated on a couch in The Recreation Room when Carrie walks-in.

Nate Lewis

All ready to go?

Carrie Montebello

Yep! <short-pause> As you see, I'm wearing my skulking tights and thigh-high boots. There's no leg rustle and no walking noise with these highly cushioned boot soles. This is the latest in clandestine female attire!

Nate Lewis

How stylish! <short-pause> Love the outfit...very slinky and provocative.

Carrie Montebello

Well, thank you Captain, sir!

Nate Lewis

Salute, when you say that!

Carrie Montebello

OK Capitano...You have a choice...Either I salute you or kiss you. You can't have both!

Nate Lewis

Wooooops! <short-pause> OK...No saluting.

Narrator

Carrie leans-over to Nate and kisses him quickly on his lips.

Carrie Montebello

Good choice.

Narrator

Just then, the ship-to-shore-radio-phone incoming-call-notification softly buzzes in the ear pieces of both Carrie and Nate.

Nate Lewis

Let me get this.

Narrator

Nate presses one soft-button on his C & C Tablet to answer. Carrie stands and walks-out of The Recreation Room to go to her cabin. Nate remains seated.

Nate Lewis

Thank you for calling The Cormorant! Captain Lewis speaking.
How can I help you?

Cam

Cut the bull! <short-pause> You put another hold on my shipment!

Nate Lewis

Yes...Sorry about that. I got a call from my bank in Singapore earlier. There seems to be some trouble with verifying your wire transfer. But, they assure me that this kind of thing has happened before, to others, and they will have this fixed in a couple of hours. So, I suggest, that you let Customs do their thing, which should take about that long, and the hold should be lifted by then. If not, contact me, of course.

Cam

FINE!

Narrator

Cam abruptly disconnects. Nate is smiling. Nate, then, contacts Carrie on the intra-vessel radio.

Nate Lewis

That was Cam. He's duly irate.

Carrie Montebello

Good for him...another satisfied customer!

Nate Lewis

Where are you? Forget something?

Carrie Montebello

Yeah...I'm in my cabin. With my slinky tights on, I have no pants pockets! So, I have no place for my tablet, wallet, and such. Stupid me! So, I'm putting-on my new cropped black leather jacket. It's amazing how many zipper pockets this tiny jacket has. I'll be back soon. Just stay there.

Nate Lewis

Carrie listen...Wear that nylon utility belt that I got for you. It has a holster on either side, one for your tablet, and one for your pistol. Plus, there's a sideways compartment in the center back for a knife. And pack another bullet clip in your jacket.

Carrie Montebello

Yeah, OK. <short-pause> But, I haven't had much training with the pistol yet.

Nate Lewis

I watched you practice. You're good enough. Just never forget...Remain calm enough to gently pull the trigger while you aim. Never jerk it in fright. And I saw Joi teaching basic knife skills to you. So, you should be able to protect yourself in most situations.

Carrie Montebello

Yep! I'm putting-on the belt now and packing it. I'll come back to The Rec Room in a few. Out.

Narrator

Nate is exceedingly concerned about the safety of Carrie and Joi on this hazardous venture. Even though they'll be only watching, to verify the success of this heist, hopefully from a safe hidden location, The Jiang Syndicate men are merciless killers.

Carrie walks back into The Recreation Room. Nate is still seated on the couch.

Carrie Montebello

How do I look?!

Nate Lewis

Too sexy, desirable, and dangerous for words.

Carrie Montebello

Wow...triple approval!

Nate Lewis

Sit-down next to me. I need to brief you before you go.

Narrator

Carrie senses that Nate is dreadfully serious.

Carrie Montebello

Before I go?! You mean we go.

Nate Lewis

No...only you.

Carrie Montebello

What?!

Nate Lewis

Just listen now. <short-pause> I have some vital information for you that can't wait. Two things...<Breathing heavily.>One: I revised my Will early this morning and electronically sent it via Western Union to Steve in Manila, using my private account. Also, I have a signed hardcopy of it in my safe. Joi and Steve know the combination. Steve's contact information is listed in the Comm Menu on your tablet.

Carrie Montebello

Why are you telling this to me?!

Nate Lewis

Please...<Breathing heavily.>Just listen! <<short-pause> Breathing heavily.> All of what I'm about to say is listed in my Will. If Joi gets killed, you'll be second-in-command. And, if Joi is dead, and when I die, you will inherit 60-percent of my assets and will have complete control, and John will inherit 40-percent. Since Joi deeply loves John, he deserves a huge chunk. When we arrive in Manila, I'll introduce you to Steve and let him brief you on how my business works. <<short-pause> Breathing heavily.> And, Two: Look closely into my eyes.

Narrator

Carrie leans-over and stares closely into Nate's eyes.

Carrie Montebello

GOD ALL MIGHTY! <short-pause> They weren't jaundice at 4 this morning when you went to bed! When did this happen?!

Nate Lewis

When I woke-up. When I was shaving after I showered I noticed it. You know it must be hepatitis. And we both know where I got it, THAT DAMN HOSPITAL! <short-pause> My gut aches something fierce, my knees and hips are torturing me so that I can't walk any more, and I seriously can't stay awake any longer. But, I fear if I go to sleep, I won't wake-up among the living!

Carrie Montebello

I can't believe I didn't notice! We've been so occupied with that damn syndicate business and that irritating Cam! I'm calling for an ambulance. We have to rush you back to the hospital!

Nate Lewis

THAT DAMN HOSPITAL GAVE THIS TO ME!

Carrie Montebello

STOP YELLING! Hepatitis is seldom fatal! Now, relax.

Narrator

Carrie connects to the ship-to-shore-radio-phone using her tablet and calls the operator to dispatch an ambulance.

Scene Transition

Narrator

3-hours have past. Nate is sleeping in the hospital, after being given copious amount of anti-viral drugs. Joi and John went to observe the warehouse heist to verify the success by the Jiang Syndicate. Carrie stayed in the hospital, waiting for the doctor to report to her, after re-admitting Nate. Carrie is sleeping in a chair in Nate's hospital room while Nate sleeps. Joi and John walk-in and quietly and gently awaken Carrie.

Joi Lewis

How's Dad?

Carrie Montebello

Let's step out and talk. I'm hungry anyway. Let's talk in the cafeteria.

Narrator

All three walk out of Nate's room and head down to the cafeteria on the first floor, using the stairs. They talk while they walk.

Carrie Montebello

Well...He's getting intravenous saline with Intron A anti-viral, also strong pain medication. Before the ambulance came, his joints were hurting so badly that he couldn't even stand-up! And he said that his gut pain was severe, also. So, I pulled-up his shirt and found that his liver was distended! I felt it. I had Mononucleosis when I was in college. So, I know how that looks and feels.

Narrator

They enter the cafeteria and go through the food service line. Carrie finds an empty table, near a window, and motions to Joi and John.

Carrie Montebello

Over here guys.

Narrator

They all three sit at the table. Joi and John start eating. Carrie gazes out of the window and thinks.

Joi Lewis

OK, Carrie...You know I can sense that you're keeping something important from us. So...Give!

Carrie Montebello

While we were waiting for you to contact us, to leave for the stake-out, Nate's symptoms became acute and painful, and he revealed highly personal plans that he has for us. He was certain that he was going to die soon. He modified his Will early this morning, he said, with changes that affect all three of us.

John Armistead

Oh? <short-pause> In what way?

Carrie Montebello

You know, on second thought...I better let Nate discuss those changes with you two, personally.

Carrie Montebello (Cont)

In any event...This Hepatitis A illness will have him mostly bed-ridden for a couple of months. He'll just be lying in bed or sitting in a chair most of the time. So, we three have to do all the work, for the near term. <short-pause> Did you two get your Hepatitis vaccine shots when you talked to the nurse?

Joi Lewis - John Armistead

(Talking in unison.)

No.

Carrie Montebello

When we're finished eating, we'll go back to the nurses' station and tell her that you need that. Hepatitis A is contagious. I already got my shot. <short-pause> We can still head-off to Manila, as soon as Nate is released. Nate can get better treatment there anyway. And HE HATES being in Viet Nam! He wants out A.S.A.P.

Joi Lewis

We got another serious problem, though.

Carrie Montebello

OH MY GOD! I can't take any more problems! What is it?

Narrator

Carrie, raising her voice, attracts most of the other people in the cafeteria to look at her.

Joi Lewis

HEY! Keep it down. <short-pause> Now...John and I sneaked up to the warehouse personnel door while they were stealing everything. I wanted to listen to their conversation. These Jiang goons are mostly stupid and talk way too much for their own good.

Carrie Montebello

Nate explicitly stated that you two should observe from a safe and hidden place! Not be right at the door! That's not safe!

John Armistead

Carrie...You're still new here. But, did you truly believe that Joi was going to stay far away, in a safe place?

Carrie Montebello

Yeah...Good point.

Joi Lewis

Stop criticizing me! You and Dad need to know this. Anyway...We heard them talking about Nam not being satisfied with just this heist. That asshole Nam is blood-thirsty! He still wants us all killed!

Narrator

Joi's voice raised a bit too loudly also, and some of the other people in the cafeteria look at them again in astonishment, talking about being killed.

Carrie Montebello

Let's get out of here and back up to Nate's room. You need those shots now, anyway.

Narrator

Carrie and Joi stand-up immediately and start to walk-out. John wolfs-down his fried rice and stuffs a roll in his mouth, on his way out.

Scene Transition

Narrator

Joi and John each got the Hepatitis vaccine shot and all three are in Nate's room. John is sitting on a chair. Joi and Carrie are standing beside Nate's bed, talking with him.

Joi Lewis

Hi, Daddy! Feeling better? Your skin color looks much better.

Nate Lewis

Daddy?! <short-pause> Now I know I must be dying! You haven't called me Daddy since you were in the 7th grade!

Joi Lewis

What?! <short-pause> You mean I can't call you that anymore?

Nate Lewis

Now I KNOW you're hiding something little girl! Did you and John discover something at the warehouse that I should know? Is that it?

John Armistead

Did we ever! We're not off-the-hook yet!

Narrator

Nate presses the nurse-call-button and yells.

Nate Lewis

NURSE! <short-pause> NURSE!

Narrator

The nurse runs into the room, wondering what the emergency is.

Nate Lewis

I need more pain medication!

Episode End