Creating a Professional TV Show Pitch

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A thesis submitted in partial fulfillment of the requirement for the degree of Bachelor of Arts in Film and Media Studies from William & Mary

by

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Williamsburg, VA
May 6, 2021
The Voyage of Sephine

Written by Lexi Mays
The Voyage of Sephine Pilot

Written by: Lexi Mays
TEASER

EXT. LYTHRA PUB - NIGHT

Fog sweeps over the cobblestone, winding around the brick and wooden buildings. Small patches of dead grass infiltrate the streets and the buildings are backed by large trees.

KENZIE, bright red hair harsh against the ruddy browns of her battered clothing, is shoved through the pub doors into the streets, breaking the peaceful evening. Her balance is thwarted by a broken stone and she skids across the harsh cobblestones.

Loud yelling emanates from the open doors where ANGRY SAILOR, classic roughed up pirate garb with a scowl to match, throws her beaten hat next to her.

ANGRY SAILOR
No Mill kids!

DRUNK SAILOR appears at his side, similar in appearance and obviously in desperate need of a bath. He sways with a bag of coins in his hand.

DRUNK SAILOR
(slurring)
And I'll be keeping this.

Angry Sailor pushes him inside, annoyed with his drunkenness, and starts closing the doors.

Kenzie shoots up angrily and reaches the door just in time for them to shut in her face with a THUD.

She punches the door where a flyer hangs.

FLYER READS: "Crew Needed for Voyage to Hythe"

Dangling from Kenzie's arm is a dirtied torn piece of cloth.

She pulls the flyer from where it hangs and balls it up. She examines her wounded hand for a second, its fresh cuts match old ones on her other hand.

KENZIE
Damn it!

Kenzie turns her arm over. The tattered cloth is ripped to expose a tattoo of a simple tree design with 10 branches and three flower blooms hanging from them underneath. She huffs,
decidedly marching away from PUB while wrapping what remains of the cloth around the tattoo.

EXT. LYTHERA PUB ALLEYWAY - NIGHT - CONT'D

The darkened alleyway serves as a hidden surveillance spot for BRIZO as she watches Kenzie pass by. She wears a long coat over expensive, armored clothing.

EXT. LYTHERA STREET - NIGHT - CONT'D

Kenzie passes the few people lingering in the night.

NEWSGIRL, young girl with dirt smeared cheeks, holds a newspaper high in the air.

NEWSGIRL
A couple's fraud! Famous pirate awaits new trial! Another risky voyage to the mysterious Thess island!

Kenzie stops in her tracks. She walks over and reaches for a paper but Newsgirl snatches it out of her grasp.

NEWSGIRL
You've got something to pay me with?

Kenzie pats her empty pocket with confusion.

KENZIE
I.O.U?

Newsgirl stares blankly at her. Kenzie breathes through her frustration once more before leaving.

EXT. RUINS OF LYTHERA WATERMILL- NIGHT

The burned remains of a building rest peacefully against the backdrop off a small creek. Nature creeps in over the destroyed architecture signifying that it burned down awhile ago. A sign burnt through one side reads "Lythra Mill".

Kenzie walks down the street, angrily playing with the tattered cloth around her arm.
She stops to look at the mill.

Brizo approaches her from behind, still cloaking her identity.

**BRIZO**
Your past doesn't have to confine you.

Kenzie starts at her voice and turns towards Brizo, sizing her up.

**KENZIE**
Yeah, okay. I'm sure I can't afford whatever you're dealing.

Brizo throws the paper the Newsgirl was selling at her feet.

**ARTICLE READS:** Another Voyage to the Isle of Thess

**BRIZO**
I can get you off this island and on that voyage.

Kenzie stares for half a second before bursting into laughter.

**KENZIE**
You must be delusional.

Kenzie turns to walk away.

**BRIZO**
Wait!

Brizo grabs her arm.

**KENZIE**
(through gritted teeth)
Don't. touch. me.

Brizo doesn't release her grip immediately. Kenzie reacts violently and the two end up in a brawl. Brizo fights with trained moves while Kenzie swings stubbornly and without strategy.

Brizo's golden cuff gets knocked off her arm and clatters to the ground. In retaliation, Brizo presses into Kenzie's wounded knuckle.

Kenzie lets out a grunt but stops struggling when she sees Brizo's hood has fallen down.
The two stare at one another with matching red flamed hair. Their stature suggests a similar age but some unknown illness pulls at Brizo's features making her seem more worn.

Kenzie then glances down at Brizo's grip on her arm. The tree tattoo running along the underside of her wrist looks similar to Kenzie's but with only one bloom. Burns run along the side of it.

KENZIE
What the hell is going on?
ACT I

EXT. RUINS OF LYTHRA WATERMILL- NIGHT

Kenzie and Brizo sit within the ruins.

Kenzie rewraps the cloth around her wrist while shooting daggers in Brizo's direction.

Brizo coughs and covers her mouth with a fancy handkerchief.

KENZIE
Hope that's not anything contagious.

Brizo ignores her and offers the newspaper. Kenzie takes it from her while glancing at Brizo's wrist.

KENZIE
So you were a mill kid?

BRIZO
That's what the tattoo means, doesn't it?

KENZIE
I don't remember you.

BRIZO
You and Cal were always stuck in your own worlds.

Kenzie flinches at his name. Her bloodied hand reaches into her pocket and pulls out Cal's lapel pin.

She brushes her thumb over it and glances once more at the scorched remains of the mill before pressing the pin into her belt.

BRIZO
He was from Thess, wasn't he?

KENZIE
Listen, I'm not exactly too keen on dredging up my sparkling childhood.

Kenzie stands up.

KENZIE (CONT'D)
Besides, if you're really from the mill then there's no way you've ever been able to get on a ship let alone
be able to get me on one.

Brizo unlatches the golden cuff around her arm and holds it out towards Kenzie.

KENZIE (CONT'D)
What's this?

BRIZO
If you're still serious about sailing to the island, then figure it out.

Kenzie takes it.

BRIZO
I'll be around. Oh, and Kenzie-

Brizo gestures to the space around them.

BRIZO (CONT'D)
-that anger has never gotten you off Lythra.

EXT. KENZIE'S RESIDENCE - NIGHT

The decrepit house stands on its last legs with broken shutters and battered cloth nailed over the windows. It sits wedged between other weather-beaten buildings.

A mixture of shouting, babies crying and slamming doors comes from the house.

Kenzie pockets Brizo's golden cuff before ascending the wooden stairs leading to the door, careful to avoid the wide holes in the sunken wood.

INT. KENZIE'S ROOM - NIGHT

Newspaper clippings clutter the floor of the room.

A map hangs on the wall surrounded by tacked articles about the failed voyages to Thess. String is tied from each article to a spot on the map in the middle of an ocean where they'd gotten lost/died/etc indicated by symbols like ships broken in half and skulls.

Kenzie walks in and shuts the door, blocking out some of the loud noises coming from the hallway.
She pulls out the sullied newspaper that Brizo had thrown at her from her pocket. She rips out the article about Thess and tacks it next to the map.

She then takes out the golden cuff and shakes her head before throwing it on her bed.

The soft light coming through her window from the lampposts outside highlight the markings on the golden cuff.

INT. LYTHRA LIBRARY - DAY

Dusty books are messily stacked on lopsided shelves filling up the small space.

ROSE, studious woman in her 50's with the energy of a 20-year-old, hands a book over to SAILOR 1; kind older man.

    ROSE
    I expect this to be back along with your ship.

    SAILOR 1
    I'd never disappoint you, Rose.

    ROSE
    Better not.

Sailor 1 brushes past Kenzie as she stumbles in.

    ROSE
    You must be here about the new voyage to Thess. I already have the article saved-

    KENZIE
    Forget that. I need to find out where this came from.

Kenzie holds up Brizo's golden cuff.

    ROSE
    Oh, this should be good.

INT. LYTHRA LIBRARY - DAY

Kenzie hunches over papers and books sprawled across a table.
Rose carries an armful of books towards Kenzie.

ROSE
Now, we've crossed out most places in the East but we've barely scratched the surface of the West.

Rose sits down with a huff.

ROSE (CONT'D)
And you're sure she's from the mill?

KENZIE
Where else would she have gotten this?

Kenzie flashes the tattoo on her wrist.

Rose gently lowers Kenzie's arm.

ROSE
You know you should have that covered up.

Rose picks up the cuff and analyzes it.

KENZIE
What's the point? Any captain worth a coin checks for it and then I'm officially a bad omen or rotten luck or -

ROSE
Wait, shut your mouth.

KENZIE
You-

ROSE
SH!

Rose shuffles through the books on the desk before landing on one about a country named Ives. She flips through it.

ROSE
Here! I knew the symbol looked familiar.

She turns the book around to show Kenzie an illustration of the symbol etched into Brizo's golden cuff.

She opens a drawer filled with newspapers, selects one from
the pile and reads it aloud.

ROSE (CONT'D)
'World Famous Captain Brizo Honored by Ives with Golden Cuff'

KENZIE
Captain Brizo?!

Kenzie rushes over to look at the article.

ROSE
'Captain Brizo, famous for one successful voyage after another, managed to secure the Ives Prince's precious jewel after it had been stolen. In return, he gifted her a valuable cuff to see her safely through her journeys.'
(beat)
Do you think this is her?

KENZIE
I can't be sure. No one's seen Captain Brizo in years. And even before that, she was never a very public person.

Rose cleans up the mess they had made.

ROSE
What will you do?

KENZIE
I should probably write her off as a thief and a liar.

Rose pauses what she's doing and stares at Kenzie.

KENZIE
What do you think?

ROSE
It doesn't matter what I think. What I know is you've been itching to leave Lythra since you were a child.
(beat)
And you'd be a fool to pass up the opportunity to do so.

Rose carries a stack of books away, leaving Kenzie alone to her thoughts.
EXT. RUINS OF MILL - DAY

A slight mist envelopes the surroundings.

Kenzie paces nervously in front of the mill. No one is around, leaving her thoughts completely uninterrupted.

Kenzie pulls out the golden cuff, brushes her thumb along the symbol. She looks around...

Brizo coughs from behind Kenzie, signaling her arrival.

Kenzie turns around and holds out the cuff.

KENZIE
I wanna know how you got a hold of this.

Brizo carefully takes the cuff from Kenzie's hands.

BRIZO
It was a gift. The Duke of Ives promised that it would deter any bad omens. Not that I've ever really believed in that stuff.

KENZIE
You're Captain Brizo.

Brizo clasps the cuff around her wrist in confirmation.

BRIZO
As the legend stands. But I haven't called you here to recount my glory days.

KENZIE
Why am I here?

BRIZO
The voyage to Thess -

KENZIE
Yes, you've mentioned. It's just another rich asshole with a boat wanting Thess' gold. It's a futile journey, legend or not.
BRIZO
You didn't always think that.

KENZIE
I'm a lot smarter than I used to be. Besides, why do you want me on your crew so badly? I've never even been on a ship before.

BRIZO
Oh, I don't want you to join my crew.

KENZIE
Of course not.

BRIZO
I want to hire you as my decoy. You'll be the Captain of the voyage.

Kenzie laughs heartily in surprise...then stops. Brizo retains her intense gaze.

EXT. HYTHE SHIP DOCKYARD - DAY

The sun shines aggressively on the ocean water beating against the creaking dock.

SUPER: 3 Months Later - Hythe Island

A ship CREW, all dressed in worn out uniforms, warps a ship (Ophelia) while others lounge against the barrels lining the dock.

ROBERTS, middle-aged man with the obvious greedy disposition of a salesman, walks with Kenzie along the dock.

Kenzie has on Brizo's gear, including her cuff.

ROBERTS
She's got a few broken boards but I've got my crew fixing her up now.

EXT. SHADOW OF OPHELIA - DAY - CONT'D

Kenzie follows Roberts across the plank the crew had just laid down leading onto Ophelia.
ROBERTS
Here she is; Ophelia.

EXT. OPHelia DECK (PORT SIDE) - DAY

Ophelia is small, just enough for her meager crew and to serve the purposes of exploring. The deck bustles with people mending various boards and bringing supplies onto the ship.

Kenzie eyes the ship's helm.

KENZIE
It's...magnificent.

ROBERTS
Beauty, ain't she?

EXT. OPHelia DECK (STARBOARD SIDE) - DAY

HARVEY, wearing the same outfits as the rest of the Ship Salesman's crew, knocks one of the board's out of WORKER's hands.

HARVEY
Stop this nonsense!

Harvey looks around the ship.

HARVEY
You're all doomed!

EXT. OPHelia DECK (PORT SIDE) - DAY

A few of the crew members pause their tasks, including HAL.

Harvey turns his attention to Kenzie, who glares at him from a few feet away.

HARVEY
You're leading them all to their watery graves to fulfill your greed!

Kenzie reaches for her weapon as Harvey approaches.
EXT. OPHelia DECK (STARBOARD SIDE) - DAY

FRASIER, handsome man in his 20's that doesn't look like he's ever up to anything good and wears Roberts' worker uniform, watches the spectacle.

He immediately retreats when he sees THEA, who possesses both the stature and weapons of a soldier, step between Kenzie and Harvey.

THEA
Turn around and leave this ship.

HARVEY
How dare you-

Harvey reaches for his belt as if he's going to draw a weapon.

Thea immediately flips him onto his back. She points to two of the crew members.

THEA
Hold him. Make sure he doesn't go anywhere.

Thea turns her attention to Kenzie and Roberts.

THEA
Captain.

KENZIE
Thank you. Roberts, this is Thea, my Quartermaster, she leads the protection of the voyage.

ROBERTS
You'll need plenty of that.

THEA
Was that not one of your men?

ROBERTS
As I'm sure the famous Captain understands, it's impossible to know the character of all your workers.

KENZIE
I assure you, I don't understand.
THEA
Captain, I'm going to need a list of people with clearance to be on this ship.

KENZIE
I'm uh working on that...

ROBERTS
More importantly, who's in charge of this ship's financials?

KENZIE
That would be Dallas. Who hasn't arrived yet...I think...

ROBERTS
Well, go over these with him.

Roberts drops a pile of papers into Kenzie's arms and exits.

Thea directs the men holding Harvey to follow her.

Kenzie looks at the helm of the ship much more apprehensively than before.

Hal slinks off...

EXT. BUILDING NEAR HYTHE SHIP DOCKYARD - DAY

ADAM, fully cloaked, waits around the corner.

Hal silently approaches him. He pulls open his coat and discretely reveals The Keepers of Thess cult symbol. Adam does the same.

ADAM
Do you have any useful information?

HAL
The benefactor hasn't arrived yet. It's some rich boy, Dallas?

Adam nods.
EXT. HYTHE SHIP DOCKYARD - DAY

Frasier silently moves across the dock, still trying to avoid Thea.

EXT. BUILDING NEAR HYTHE SHIP DOCKYARD - DAY

Hal grows nervous.

    ADAM
    Anything else?

Hal doesn't respond immediately. Adam wraps a hand around Hal's throat.

EXT. HYTHE SHIP DOCKYARD - DAY

Frasier ducks behind a barrel when he hears Hal choking. He peeks over the barrel to witness the confrontation.

EXT. BUILDING NEAR HYTHE SHIP DOCKYARD - DAY

    HAL
    I-it's your brother. H-he pulled the trigger too quickly!

EXT. HYTHE SHIP DOCKYARD - DAY

Thea leads Harvey away from the ship. She makes eye contact with Frasier. He grins timidly.

Thea continues escorting Harvey away.

EXT. BUILDING NEAR HYTHE SHIP DOCKYARD - DAY

Once Thea is gone, Adam drops Hal.

    ADAM
    The fool...we go for him later. We have more pressing matters.
He stalks away, past Frasier.

EXT. KENZIE'S HYTHE OFFICE - DAY

Streets of Hythe bustle with people, mostly sailors and pirates. The buildings are all weather-beaten and compressed against one another. Kenzie's office looks like an nondescript small apartment building.

A hidden figure (Adam) approaches the door.

INT. KENZIE'S HYTHE OFFICE - DAY

The office is bare of furniture save for a desk and a chair. Papers are carelessly strewn all over the desk spilling onto the floor.

Kenzie sits in captain clothes at the desk, sleeplessness hanging from her eyes as she flips through a huge stack of papers. One of the pages has the anatomy of a ship outlined, another has the procedures for various storms scrawled on it. The paper she is looking closely at is titled "Brizo's Advice".

ADAM enters the office with formal clothing hanging loosely off his slim figure, hair tied back, and a deceptively innocent manner.

ADAM
Excuse me, are you Captain Brizo?

Kenzie jumps at the intrusion.

ADAM
I apologize. I did not intend to startle you.

KENZIE
And who are you?

Adam bows respectfully.

ADAM
I'm Dallas, your financer.

KENZIE
Bless the seas. I have to go
over...something...with you...

Kenzie shuffles through the papers.

Thea marches in.

THEA
Captain.

Thea side-eyes Adam.

THEA
I'm here for the list, I also wanted to discuss the...

KENZIE
Thea! Meet Dallas. He's the funds for the voyage.

Thea extends a hand. Adam shakes it rather hesitantly.

THEA
That's a lot of dirt under your fingertips for a rich man.

Adam immediately retracts his hand.

ADAM
I had a long and tumultuous journey to get here.

Adam returns his attention back to a distressed Kenzie.

ADAM
I know what I need. Perhaps I could peruse the files.

KENZIE
No!

Her outburst surprises both Adam and Thea.

Kenzie scrambles for a few files on her desk, shoves them into her drawer and slams it shut.

KENZIE
Just boring Captain things...

She then selects a few pages, stacks them into a neat pile and hands them to a skeptical Adam.
KENZIE
Let me know if you require anything else.

ADAM
Of course, thank you.

Adam bows once more before leaving the office.

Thea scrutinizes him the entire way before looking back at Kenzie.

THEA
I wanted to speak to you again about the maps for the voyage. My job will be a lot easier if I can plot out security for various ports we plan on docking at.

KENZIE
Yes, of course. Our navigator-

Kenzie's eyes drift to the grandfather clock and she begins panicking.

KENZIE
Damned straight to hell!

Thea recoils a bit in surprise.

Kenzie stands up and grabs her jacket.

KENZIE
I have to leave. But our navigator...uh...Lydia! Yes, Lydia. She's supposed to have the maps outlined and she should be at the ship soon.

EXT. KENZIE'S TEMP OFFICE - DAY

Thea follows Kenzie out the door. Kenzie locks the door behind them.

KENZIE
You meet her there. Maybe you can talk some sense into her...
THEA
Wait-

KENZIE
I'll have that list for you soon... probably.

Kenzie shrugs on her jacket as she starts walking quickly down the street, leaving Thea behind.

EXT. AROUND THE CORNER OF KENZIE'S OFFICE - DAY

Kenzie rounds the corner just to run smack into Frasier as he steps out from an alleyway.

FRASIER
Sorry, pal.

Kenzie breathes through her momentary anger before nodding and walking away.

FRASIER
Wait! Are you Captain Brizo?

Kenzie stops and rolls her eyes.

KENZIE
And what could you possibly also need from me???

Frasier raises his hands and flashes a smile.

FRASIER
Nothing, Cap. Just a business proposition for 'ya.

KENZIE
You one of Roberts' men?

FRASIER
Unless you're looking for a new shipwright?

Kenzie scoffs, ready to continue down the street.

FRASIER
Hey, I know every square inch of a ship, from the bow to the rudder. Nothing I can't fix.
KENZIE
And I'm sure you have proof of this...

FRASIER
Frasier. And no credentials exactly...

KENZIE
Stick with your work. I don't have room.

Kenzie starts walking down the street.

FRASIER
(shouting)
Well, at least I'm not consorting with the guy whose brother tried attacking my ship!

Kenzie starts a bit before shaking her head and continuing on her way.

EXT. HYTHE SHIP DOCKYARD - DAY

Thea walks onto the dock towards one of the young boys working.

LYDIA, kind demeanor, sharp eyes and paint flecks dotting her clothes, sits on the edge of the dock. Her feet dangle over the water and she paints on a piece of parchment.

People carry supplies around her and others fix up Ophelia.

THEA
Have you seen this ship's navigator? Lydia?

The young boy shakes his head.

Lydia stands up and brushes her dusted hands on her trousers.

Thea sees her and approaches.

THEA
Have you-

Lydia turns around and smiles at Thea. Thea sputters a bit.

LYDIA
I've heard she's beautiful.
THEA
Wh-what?

Lydia laughs.

LYDIA
The navigator?

THEA
Y-you've seen her?
(clears her throat)
The navigator, I mean.

LYDIA
Maybe...oh, I'm just messing with you.

Lydia extends her hand still dirtied with charcoal.

LYDIA
Lydia, artist, navigator, and occasional jester.

Thea takes her hand.

THEA
Thea, Quartermaster.

Lydia looks down at various scars littering her arms and the tattoo peeking out from her collar.

LYDIA
And soldier, I take it?

Thea stiffens and returns to soldier-mode.

THEA
Captain sent me to gather the maps for the voyage.

LYDIA
I already told her-I'm sorry, but I can't do that.

THEA
Is that not your job?

LYDIA
Oh, it is.

Thea is speechless.
LYDIA
It's nothing against you! These are just very important to me.

THEA
I understand.

LYDIA
No, I don't think you do.

Lydia looks around before leaning towards Thea.

LYDIA (CONT'D)
This voyage to find Thess, for me it's returning home.

INT. ABANDONED BARN - DAY

The decrepit barn is obviously out of commission. Brizo stands by an empty stable.

BRIZO
You're late.

Kenzie stumbles in, breathless.

KENZIE
You might consider distance next time you choose a venue.

BRIZO
It would do you some good to take this identity more seriously. I would never arrive anywhere late.

KENZIE
Well, I might not be cut out for this.

Brizo shakes her head.

BRIZO
You have to be! I-We have worked too hard for this!

Kenzie recoils at the uncharacteristic anger.

Brizo regains her composure. She pulls out papers tied together in a scroll.
KENZIE
What 'sage wisdom' have you written
for me this time?

BRIZO
It's the last of my guidance. I've
detailed a few people to trust, people
to avoid-

KENZIE
What do you mean by last? I just told
you I'm not ready.

BRIZO
It's too risky to meet again.

Kenzie's fingers wrap around the papers but Brizo doesn't let
go at first.

BRIZO
The deal is you make it to the island
and bring me back what I want no
matter what it takes, you understand?

Kenzie nods. Brizo, satisfied, lets go.

BRIZO
I'll see you on the other side,
Captain Brizo.

Brizo leaves Kenzie by herself.

INT. KENZIE'S HYTHE OFFICE - NIGHT

Kenzie sits at her desk. She looks down at the papers in her
hand.

PAGE READS: "You have to be as cruel to the world as it's
been to you"

Kenzie sighs. She opens the desk drawer and places Brizo's
pages into it with the rest.

She closes it with a THUD when someone in the room clears
their throat.

DALLAS stands by her desk, comfortable in the most expensive
clothes we've seen yet and carries himself with a subtle
intimidation.
Kenzie draws a dagger.

KENZIE
How'd you-

DALLAS
Apologies, are you Captain Brizo?

Kenzie lowers her dagger.

KENZIE
I've been getting that question a lot lately.

DALLAS
Allow me to introduce myself, I am Dallas, the finance-

Kenzie quickly stands up.

KENZIE
That's not possible. Who are you?

EXT. HYTHE SHIP DOCKYARD - NIGHT

A few exhausted sailors lounge by Ophelia while others mill about.

Thea stands vigilantly watching the people entering and leaving Ophelia. Her eye occasionally wanders over to Lydia, perched at the end of the dock still painting.

Frasier approaches Thea.

FRASIER
You the Quartermaster for this ship?

THEA
Who's asking?

Frasier sticks his hand out to which Thea reluctantly shakes.

FRASIER
Frasier, at your service.

He leans in.

FRASIER (CONT'D)
I have some information you'd be
interested in.

THEA
Okay?

FRASIER
But it's not free. I want a place on that voyage.

KEEPER SAILOR notices she's distracted and slips towards Ophelia, he carries a sack of gunpowder.

THEA
Why don't you go to the captain about this?

FRASIER
Because I don't want to bother her.

THEA
And would rather bother me-

Thea is cut off by men shouting on Ophelia.

A faint light flickers on deck.

Thea takes a step closer...

An explosion on Ophelia sends Thea and the rest of the crew backwards onto the dock.

INT. KENZIE'S HYTHE OFFICE - NIGHT

DALLAS
And why wouldn't that be possible?

KENZIE
Because you...

BOOM of an explosion erupts from outside.

EXT. HYTHE SHIP DOCKYARD - NIGHT

Flames dance along Ophelia as people jump onto the dock, coughing. Other people are grabbing stock left unattended and running away with it.
Thea stands up, coughing. She glances around to find Lydia in the same position as her. Frasier is gone.

Kenzie runs onto the dock to watch all of this unfold. Dallas follows quickly on her heels.

DALLAS
That wouldn't happen to be our ship, would it?

The fire reflects off of Kenzie's eyes. She throws her jacket at Dallas before running towards the burning ship.
ACT II

EXT. OPHELIA DECK - NIGHT

Kenzie stands on the blazing deck as people jump ship and scramble for the dock. She helps lift a broken post off of a woman's leg. Thea lifts the injured woman to carry her to safety.

THEA
Captain! Look out!

Kenzie jumps to the side, narrowly missing a falling piece of fiery timber.

A translucent YOUNG CAL, young boy, runs by her. Kenzie looks at him with surprise before falling backward after more of the ship's structure collapses in on itself.

Young Cal disappears. Kenzie scrambles out of the way coughing and looks up at the helm of the ship.

Flames dance behind it, illuminating Young Cal standing over the wheel.

KENZIE
Cal?!

YOUNG CAL
Kenzie will never -

BEGIN FLASHBACK.

EXT. LYTHRA WATERMILL - DAY

The pre-fire watermill is a dark grey building several stories high with dirty and patched up windows. Its bleak presence is perpetuated by the sun shining around it onto the small patches of dead grass that meet the road that goes into town. A small creek winds away from the looming water wheel.

Small groups of children varying from adolescents to teenagers are washing garments and hanging them up in an assembly line fashion. Their own clothes are tattered while the garments they are hanging up are finer adult clothing.

Young Cal and YOUNG KENZIE, ten-year-olds with scuffed knees and similar clothing to the rest of the children, emerge from around the mill. Young Cal is being chased down by Young
Kenzie. Their faces shine brightly with glee as they weave around the startled children and duck under hanging clothes.

**YOUNG CAL**
Kenzie will never be fast enough!

Young Cal laughs as he rounds the corner.

Young Kenzie suddenly stops with a hop and places a fist in the air.

**YOUNG KENZIE**
As Captain of this voyage, I declare that this is where my new home will be! It will so BIG I can reach up and grab rays from the sun.

Young Kenzie sweeps her hands towards the sky to exaggerate her point.

**YOUNG KENZIE**
There will be trees all around and plenty of sweets. It'll be the best home in the whole world...

**EXT. NEAR WATERMILL - DAY**

Abby and Peter, late 30's, wearing matching wedding bands, stand off to the side watching the interaction as Young Kenzie keeps babbling about her dream home.

**PETER**
Should we reprimand them?

Woman watches them for a moment.

**ABBY**
No, let them have this bit of freedom before she gets back.

**EXT. LYTHRA WATERMILL DAY**

Young Cal and Young Kenzie continue excitedly discussing their dream homes.

**YOUNG CAL**
But it wouldn't be the best home in
the whole world.

YOUNG KENZIE
Yeah, like you can think of a better one.

YOUNG CAL
I used to live in the most magical place.

Young Cal plops on the ground and Young Kenzie takes a seat next to him.

YOUNG CAL
Where I come from, there were plenty of sweets, trees and my house reached far beyond the sun. There were also beaches where we would play in the water and build things out of the sand until our skin got hot.

KENZIE
(mumbling)
Beaches?

EXT. CAL'S VERSION OF THE ISLAND
As Young Cal continues describing the place, the visuals turn to beautiful moving paintings of the Island.

YOUNG CAL (V.O)
There was dancing and music and adults that smiled at you and didn't ask you to do anything.

EXT. LYTHRA WATERMILL - DAY

YOUNG KENZIE
If the adults were so nice then why did your parents send you away?

YOUNG CAL
They didn't.
EXT. CAL'S VERSION OF THE ISLAND

The paintings turn somber and dark. The buildings melt away and people run in a panic. The beaches are blackened.

YOUNG CAL (V.O)
Something bad showed up and made us all leave. I got lost from my parents and people kept pushing me onto a boat.

EXT. LYTHRA WATERMILL - DAY

YOUNG CAL
I haven't seen my parents since.

Young Kenzie sits in a quiet understanding.

YOUNG CAL
But one day, I'll return. It'll be my biggest adventure, going home.

Young Kenzie stands up and brushes off her pants before extending a hand towards Young Cal.

YOUNG KENZIE
Our adventure.

Young Cal grasps her hand with a big grin.

Matching tree tattoos with only 2 blooms run alongside their wrists.

END OF FLASHBACK.

EXT. HYTHE SHIP DOCKYARD - DAY

Debris floats in the water and soot covers most of the deck surface. Crew members choke on the smoke that still lingers.

Lydia, soot covered and defeated, sits on the deck holding burnt paintings.

Thea, in not much better shape, approaches her hesitantly.

THEA
Are you okay?
Lydia holds up the charcoal drawings with despair.

    LYDIA
    Better than our maps.

Thea nods and shifts uncomfortably.

Kenzie walks over to them. She's covered in grime and pure exhaustion pulls at her.

    KENZIE
    Only minor injuries to report but I'd rather not take any chances. Can one of you go and retrieve our medic? She's staying at the inn-

    THEA
    I'll go.

    KENZIE
    Thank you.

Thea exits.

Kenzie glances down at Lydia's papers.

    KENZIE
    Are those-?

Lydia nods, clearly upset.

    KENZIE
    Do you have spares?

    LYDIA
    I d-don't.

    KENZIE
    Of course not! If you had just given them to me in the first place- A Captain should know where they're going!

    LYDIA
    That's one thing we can agree on.

Lydia sulks away with the burnt maps tucked under her arm.
EXT. HYTHE SHIP DOCKYARD - DAY

The fog from early morning wraps around Kenzie.

She kicks at a barrel. And then when it doesn’t budge, she punches it a few times until her golden cuff falls off and clatters to the ground.

Dallas shows up, clothes still perfectly intact.

    DALLAS
    Brizo?

Kenzie whirls around with a scowl on her face.

    KENZIE
    You sure disappeared quickly.

    DALLAS
    I was talking to witnesses to see who burned down my ship.

    KENZIE
    My ship.

    DALLAS
    Well, it’s my money you’ll need to set sail.

He throws her jacket back at her and she catches it.

    DALLAS (CONT’D)
    This wasn’t exactly the handiwork to expect from an experienced captain.

    KENZIE
    And I'd expect someone as wealthy as you to be able to afford a watch. Your letter said you'd be here days ago.

    DALLAS
    I had other business to take care of.

Kenzie scoffs.

    DALLAS (CONT’D)
    Brizo, you need me to get to that island.

Kenzie closes the distance between them and pokes a finger at his chest.
KENZIE
You should really understand the difference between necessity and usefulness. I'll figure this out on my own...

She harshly brushes past him.

KENZIE (CONT'D)
And that's Captain, to you.

Dallas glances down at the dock and sees Brizo's golden cuff.

INT. KENZIE'S OFFICE - DAY
Kenzie storms into the office. She opens the desk drawer with Brizo's papers in it...only to find it empty.

KENZIE
No, no, no! Bastard!

She yanks out the drawer and slams it onto the ground.

EXT. HYTHE TOWN SQUARE - DAY
Buildings sit right against each other. Sailors and merchants bustle along the street.

Frasier sits on the street casually talking to two men.

FRASIER
I'm a man on the move. You can't find better opportunities boys when you're comfortable with the hand you've been dealt.

Kenzie stomps towards him.

FRASIER (CONT'D)
Hey! Cap, it's-

Kenzie grabs him by the collar and slams him up against the wall. The two men Frasier was talking to make themselves scarce.

KENZIE
Who the hell is he?
FRASIER
You'll have to be more specific.

KENZIE
The rat that blew up my ship!

FRASIER
Oh, yeah. I heard about that mishap, does that mean there's room for me now?

Kenzie slams him against the wall again.

FRASIER
Hey, hey! I don't know the guy all that well! I-I just overheard a conversation and saw the man leaving your office. Apparently, his brother was the kook you locked up.

KENZIE
Brother?

Kenzie drops Frasier. He rubs at his neck.

FRASIER
Yeah, and they plan on retrieving him. If you wanna find your knave, I'd start with the Hythe lock-up.

KENZIE
Take me there.

FRASIER
I'm not exactly jumping at the chance to go near lockups anytime soon.
(beat)
All petty crimes, I promise.

KENZIE
Of course they are.

FRASIER
I know the legends are brutal but I wouldn't expect the great Captain Brizo to have such a hot temper.

Frasier shrinks under Kenzie's furious gaze and scurries away.
KENZIE
(under her breath)
Everyone should really quit with the expectations.

INT. STANMORE INN - DAY

The inn's hall leading to various rooms is simple with little decoration.

Thea stands outside of a door. She tries knocking on the door but something obviously holds her back.

She sighs and straightens herself up.

CASSIE (O.S.)
What are you doing here?

CASSIE, beautiful woman in her mid-twenties with fine clothes that are fraying with obvious overuse and an expensive wedding band, stands in the hallway, a bag slung around her shoulders.

Thea grimaces.

THEA
Can't I visit my sister?

Cassie scoffs and brushes past her. She unlocks her door.

CASSIE
You've had your chances. Now is not the time.

THEA
Cassie wait-

Cassie whirls around to face her.

CASSIE
What? Have you come to gloat? That you've always been better than this life, my life?

THEA
N-no, of course not.

CASSIE
Well, I don't-
THEA
Captain Brizo sent me.

Cassie stares at her in surprise.

INT. CASSIE'S TEMPORARY APARTMENT - DAY

A modest apartment with medicinal supplies, books, expensive knick-knacks, newspaper articles strewn everywhere.

Cassie walks around the apartment gathering medicinal materials and placing them in a worn leather bag with her grandmother's initials engraved into it.

Thea brushes her hand over an old book about herbs.

CASSIE
One of the few things I managed to grab from the vultures after Grandmother died.

Thea swallows thickly before removing her hand. Cassie gauges her reaction with crossed arms.

CASSIE (CONT'D)
The funeral was everything she would've hated, in case you were wondering.

THEA
Cassie, I know you don't understand-

CASSIE
You've never given me any explanation to understand before. So, why are you here now? Did you join the voyage just to patronize me?

THEA
I'm here to protect you. This will be dangerous and I don't think you realize-

Cassie's laugh cuts her off.

CASSIE
It's a good thing I never needed your help in the past ten years, Thea.
Cassie walks out of the apartment with the bag in hand.

EXT. HYTHE LOCK-UP - NIGHT

Night blankets most of the area in complete darkness. The few streetlamps light a corpse hanging from a gibbet.

Moss creeps over the bricks of the lock-up. Small rectangles are cut from the brick with bars.

The dim lights create a silhouette around Kenzie's cloak and hat. She looks up at the lock-up.

Guard 1 eyes her warily from where he lounges against the building.

    GUARD 1
    What's your business, lass?

    KENZIE
    I have a few questions for the prisoner my crew brought in.

    GUARD 1
    Who are you?

    KENZIE
    Captain Brizo.

Guard 1 whistles.

    GUARD 1
    Shame about your ship.

Kenzie stomps towards the entrance but Guard 1 steps in front of her and holds a pistol to her head.

    GUARD 1
    No one is allowed in.

    KENZIE
    But that man attacked me and my crew.

    GUARD 1
    And he was turned over to us. Turns out he's part of a group that has quite a few bounties. Not worth much to us if you kill him.
KENZIE
I wasn't going to-

Guard 1 cocks the pistol.

Fury flashes through Kenzie...and then she releases it. With a forced composure, she walks away from Guard 1.

EXT. KENZIE'S HYTHE OFFICE - NIGHT

Thea stands vigilantly outside. Lydia approaches her.

LYDIA
What are you doing out here so late?

THEA
Someone blew up our ship. It's my duty to investigate.

Lydia smiles at her.

THEA
Why are you looking at me like that?

LYDIA
I just find you amusing. (mocking)
My duty.

Thea doesn't respond.

LYDIA (CONT'D)
Do you have any ideas on who did it?

THEA
I talked to a few of the witnesses and they said the man blew himself up.

LYDIA
So case closed?

THEA
Not exactly. It seems like it was planned. He managed to explode it in the perfect spot to cause the most damage. And I don't believe it's a coincidence that this was the second attack we've had.
LYDIA
Does that mean it a crew member helped him?

THEA
Could be.
(beat)
So what are you doing here?

LYDIA
I'm not here to blow up her office if that's what you're insinuating.

THEA
I-I wasn't-

LYDIA
I need to speak to Brizo. The maps were destroyed in the fire because I left them there just so I could get the perfect angle of a bird that landed on the dock for my painting and everyone was counting on me and I've failed them and-

THEA
Hey, we've all made our fair share of mistakes, believe me.

Lydia smiles.

THEA (CONT'D)
And you can just redraw the maps, right?

LYDIA
Well-

Kenzie struts towards them, still seething.

Thea straightens.

THEA
Captain.

KENZIE
Thea, Lydia...have either of you seen Dallas?

THEA
Not since we met in your office-
KENZIE
No, uh, that was an imposter. The real one, he's about this tall,-

Kenzie gestures above her.

KENZIE (CONT'D)
-smug face, expensive clothing?

LYDIA
Oh, I think I saw him talking to the ship dealer. They were arguing.

THEA
Wait, an impostor? Is he the one that blew up the ship then?

KENZIE
Looks like it.

THEA
I'll start searching for him-

KENZIE
NO! I mean, no don't bother.

THEA
But Cap-

KENZIE
I mean it, I'll handle it on my own but first I need to find Dallas.

THEA
I'm coming with you.

KENZIE
Not necessary.

THEA
Captain, with all due respect, this man could be after the crew and as the head of your protection I insist on staying with you.

Kenzie sighs tiredly.

KENZIE
Fine.
LYDIA
I'm coming too.

KENZIE
No, you need to redraw those maps.
Otherwise, we aren't going anywhere.

Lydia opens her mouth to retort but Kenzie is already briskly walking away. Thea follows closely behind.

EXT. ROBERTS' OFFICE - NIGHT

Kenzie knocks on the door...then knocks again...then again growing more aggressive.

ROBERTS (O.S)
What the hell could you want now?

Roberts opens the door and immediately frowns.

ROBERTS
Oh, great. It's you.

Roberts closes the door but Kenzie throws her boot in it.

ROBERTS
Listen, I already told your financier that I'm not selling you any more ships.

KENZIE
So Dallas was here.

Kenzie pushes into his office, followed by Thea, whose stare dares Roberts to close the door on them again.

INT. ROBERTS OFFICE - CONT'D

Red paint spells out "Keep Your Sails Or Lose Your Soul" with the Keepers' cult symbol next to it. The end of it is smudged and a bucket with a sponge lies beneath it.

Kenzie glances up at it.

ROBERTS
Been scrubbing at it for hours. Damn Keepers.
Thea looks closely at the painted symbol.

THEA
Keepers... the Keepers of Thess? Those conspirators did this?

ROBERTS
A bit of a reduction.

KENZIE
Who are they?

THEA
A bunch of wackjobs that commit themselves to 'preserving the sanctity of magic' or something like that. They formed after the first few voyages failed to return to Thess.

ROBERTS
A lot more organized than you think.

KENZIE
What do you know of them?

ROBERTS
Listen, I don't have anything to do with them. And while these maniacs are targeting your voyage-

Roberts opens the door.

ROBERTS CONT'D
I won't have anything to do with you.

Kenzie and Thea walk towards the exit.

EXT. SHIP SALESMAN OFFICE - NIGHT - CONT'D

Roberts stares at them from inside the doorframe.

KENZIE
Do you know where Dallas went?

ROBERTS
To seek out other foolish ship salesmen I assume.

Roberts closes the door on them.
THEA
I suppose we could get a night's rest and pursue the Keepers tomorrow.

KENZIE
An excellent idea...

Her eye drifts to a pub.

EXT. HYTHE PUB - NIGHT

DRUNK MAN stumbles out, holding an empty money bag upside down with a frown.

EXT. ROBERTS' OFFICE - NIGHT

Kenzie watches DRUNK MAN, distracted.

KENZIE
I'll see you tomorrow, Thea.

Kenzie throws on her hat and walks swiftly away leaving a baffled Thea.

THEA
Have a good night, Captain?

INT. PUB - NIGHT

DRUNKS crowd one another in the small pub. Some are gambling while others swing drunkenly at the bar.

Kenzie circles the tables before dropping herself into an empty chair. She signals to the barkeep for a drink.

A hand wraps around her bandaged wrist.

She immediately grabs the person and pulls them close with her dagger aimed at their throat...Dallas's throat.

He stares down at her.

KENZIE
Oh, it's you.
She rips her wrist from his hold.

KENZIE
I need to expedite some more funds, for the voyage.

DALLAS
I thought my money wasn't necessary, Captain. And you can pocket that.

Kenzie holsters her dagger.

KENZIE
What are you even doing here? Planning on gambling away the fortune you were spoon fed?

DALLAS
Oh, no. I don't gamble. But what better place to listen for investment opportunities than from drunk sailors listing away their assets?

KENZIE
Is that so?

DALLAS
That man over there is Captain Peak. He's been waving around his ship as collateral all night. If he doesn't lose it tonight, then I know he's ready to give it up for the right price.

KENZIE
Give me some credits and I'll have the ship for free tonight.

DALLAS
I'm certainly not too keen on taking a chance with you and my money again.

KENZIE
You know, if you had mentioned in the articles about the voyage that you were such a pompous-

A man abruptly stands up angrily and leaves the table in a huff.
DALLAS
Do I need to remind you that your recklessness put us in the position of needing a new ship in the first place.

KENZIE
I still need those coins. Tomorrow preferably.

DALLAS
I'll meet you tomorrow then. And then we go together.

KENZIE
No. I go alone.

DALLAS
After your naivety caused my ship to be blown up-

KENZIE
My ship-

DALLAS
I don't trust you. So before we continue, I'd very much like to know what I'm headed into with this voyage.

KENZIE
What exactly did you expect from me? Someone to grovel beneath your wealth?

Dallas pulls out Brizo's golden cuff from his pocket and hands it over.

DALLAS
I suppose I expected the legend.

EXT. HYTHE TOWN SQUARE - DAY - VARIOUS SHOTS

Thea casually walks down the street. Ever the soldier, her eyes scan the area.

Frasier sits against a wall, eating an apple. He raises it to his mouth when he spots Thea and retreats towards the shadows.

THEA
Hey! You!
Frasier winces, realizing he's turned towards a dead-end alley.

FRASIER
Yes, I'm rather busy-

Frasier throws the apple at her and dashes past her stunned figure.

THEA
Son of a bitch.

Thea sprints after him.

They barrel through small crowds of people -- Frasier, realizing she's on his tail, knocks over a vendor's goods.

VENDOR
Hey!

Thea dodges it swiftly, but Frasier is slippery -- He slides easily between people and around corners.

EXT. DOCK - DAY

A storm blows in. Waning light shimmers on the waters as Lydia sits on the dock. Her legs hang off and she holds a pencil over paper, the contents not visible to audience. She shuts her eyes tight, as if willing something to happen. Only to open them with a frustrated sigh.

Sailors mingle nearby as Cassie tends to their wounds right by Lydia. Some are actually injured while others are only there to vie for her attention.

Lydia whirls around, frustrated with the noise. Cassie notices her and looks over.

CASSIE
You're the navigator, right? Are those the maps?

Lydia clutches the papers close to her...answering Cassie's question.

CASSIE
Very valuable. I see why you protect them so.
LYDIA
..Wait, a second. You're Cassandra Kore, aren't you? The wife of that money laundering-

CASSIE
Do not presume that you know anything about me.

Lydia opens her mouth apologetically but is interrupted by shouting...

Frasier bursts towards the docks, Thea close on his heel.

Lydia kicks an empty barrel in front of Frasier. He tumbles over it, allowing Thea to catch up.

Thea walks by Cassie and they lock eyes for a tense moment before Cassie turns her back on Thea.

FRASIER
Hey, hey listen I don't know anything!

THEA
Then why'd you run, twice?

FRASIER
I decided not to get involved when people started blowing things up.
(beat)
Also, soldiers and I aren't typically the best of mates.

THEA
Did you know the man who attacked our ship?

FRASIER
Like I told your Captain, I don't know nothing.

Thea falters.

THEA
You talked to Captain Brizo?

FRASIER
Yes, I told her the same thing I'll tell you - you locked up the guy's brother, they're a part of the same cult. I'm sure the skeevy guard there
will be more than happy to let you interrogate him...for a price.

LYDIA
I'm confused. So we know who sabotaged our ship? Some cult?

Thea nods, lost in thought.

THEA
Captain said she would figure it out on her own.
(beat)
She must've gone to the prison after speaking to you and needed Dallas to pay her way in.

LYDIA
She's taking this cult on by herself? Why would she do that?

THEA
I don't know, but I'd like to find out.

LYDIA
Okay, how are we breaking into the lockup?

Thea looks at Lydia with surprise.

Frasier laughs.

FRASIER
You really think these men who were willing to blow themselves up for this cult won't come back for his brother? I don't know why anyone would want to be anywhere near that.

Thea looks at Frasier.

THEA
I have an idea.

Cassie watches them from the corner of her eye as she wraps a bandage around a man's arm.
EXT. HYTHE LOCK-UP - DAY

Dallas and Kenzie approach the lock-up. Rain falls lightly on their hoods.

DALLAS
(whisper)
This is why you needed my help?

KENZIE
(whisper)
What did you expect?

DALLAS
(whisper)
I don’t know...a gambling problem, drinking...

They approach Guard 1.

GUARD 1
Ah, the lass comes back. With a gift, I hope?

Kenzie nods at Dallas.

Dallas scrutinizes her before hesitantly handing a bag of coins over.

Guard 1 makes a show of counting the coins.

KENZIE
That is more than enough. Let me pass through.

Guard 1 finally gestures towards the door.

Dallas steps forward but Kenzie smacks a hand across his chest.

KENZIE
I need to do this alone.

DALLAS
Excuse me?

Kenzie points towards Guard 1 who is greedily counting the coins again.

KENZIE
You said you wanted to stay with your
money so by all means, stay out here with it.

DALLAS
Brizo-

Kenzie ignores him and walks into the lock-up alone.

INT. HYTHE LOCK-UP - DAY

Water leaks through the stone walls, dripping into the dim cells. They're empty save for a man who sleeps off his drinking habit in one.

Kenzie walks past them until she reaches Harvey. He sits comfortably in front of the bars watching Kenzie approach.

HARVEY
Welcome, Captain.

Kenzie removes her hat and scowls at him.

KENZIE
You know why I'm here.

HARVEY
I assume my brother's plan went well.

Kenzie walks right up against the bars of the cell.

KENZIE
Where is he?

HARVEY
It's too dangerous, the voyage you're taking. You're not just endangering yourself or your crew, but the very fabric of all life.

Harvey paces around the back of his cell. The storm picks up outside his cell, lightning flashes through the small barred windows.

HARVEY
The skies have spoken and the Isle of Thess has been reclaimed from the greedy hands of human nature. We must honor their wishes or pay the price.
KENZIE
Listen here, no one is stopping me from captaining this voyage. Not you, your brother or whatever superstitious half-wits come after me and my crew.

Harvey strides towards her quickly.

HARVEY
Then you and the fools who follow you will suffer.

Kenzie flinches at the intensity.

Harvey cackles loudly.

KENZIE
Wha-

Dallas bursts in, and points through the small windows in Harvey's cell.

DALLAS
We have a situation outside.

EXT. LOCK-UP - DAY
Rain falls heavily around the lock-up.

Adam walks towards Guard 1. A dark hood obscuring his features.

ADAM
I'd like to visit my brother.

GUARD 1
Sorry, sailor. No one-

Guard 1's words die as three men with torches and weapons appear behind Adam.

INT. LOCK-UP
Harvey still cackles.

DALLAS
What's going on? Who is that?
Kenzie nods towards Adam outside.

KENZIE
His brother.

DALLAS
Whose brother?

KENZIE
The man who pretended to be you...and then blew up my ship.

Dallas makes a face.

DALLAS
And you believed that man was me?

Kenzie grabs her dagger.

DALLAS
We have a few moments, we can bolt.

KENZIE
No, you leave. I'll stay here. I have unfinished business.

DALLAS
Is the unfinished business getting yourself killed?

KENZIE
I got myself into this mess, I'll get myself out.

DALLAS
You actually got us all into this mess.

Kenzie glares.

KENZIE
Just go.

DALLAS
I'll get some of them off your back.

KENZIE
You don't have to-

DALLAS
Not that I underestimate your
abilities, but remember I don't gamble. And a Captain isn't worth much dead.

Dallas walks coolly out of the lock-up.

**EXT. HYTHE LOCK-UP - DAY - CONT'D**

Dallas catches the attention of Adam and his men.

**DALLAS**
Hello, you must be the gentleman that tried to pass himself off as me.

Adam and his goons slowly walk towards him. Dallas scrutinizes Adam.

**DALLAS (CONT'D)**
Do you take constructive criticism?

The goons point weapons towards Dallas.

**ADAM**
Not from bootlickers.

Dallas bolts towards the street.

**ADAM**
Two of you, go after him. You-

Adam points at Goon 3.

**ADAM**
Keep watch for any more surprises.

The goons follow Adam's orders. Adam walks into the entrance of the lock-up.

**EXT. HYTHE STREETS - DAY**

The Goons chase Dallas down the wet streets as rain continues to fall heavily.
EXT. HYTHE ALLEYWAY - DAY - CONT'D

Dallas turns around a corner only to be met with a dead-end.
Goons 1 and 2 corner Dallas.
Dallas throws his hands up.

    DALLAS
    I can pay you both. Any amount.

A shadow catches his eye. He looks back at the two goons.

    GOON 1
    We aren't seeking any money.

    DALLAS
    Everyone wants something.

Cassie creeps up behind Goon 1 and knocks him out with her medicine bag.

Dallas uses the distraction to grab Goon #2's pistol and knock him out with it.

    CASSIE
    What were you saying about money?

EXT. LOCK-UP - DAY

Thea and Lydia walk up the street towards the lock-up with a tied-up and pissed off Frasier in tow.

Goon 3 eyes them suspiciously.

    GOON 3
    What do you want?

    THEA
    You aren't the guard from before-

    LYDIA
    (loudly)
    We are here to bring this man to justice.

Thea stares at Lydia.
GOON 3
We aren't taking anymore prisoners right now. Try the cells on the other side of town.

Thea looks down at Goon 3's hands.

Insert: Red paint that matches the color of the graffiti in Roberts' office splattered across Goon 3's hands.

LYDIA
I'm sure you could spare the room.

THEA
We'll find another place to put him.
Thank you.

Thea turns around. Lydia looks at her incredulously but follows. Even Frasier looks surprised.

LYDIA
(whisper)
What are we doing?

THEA
Finding another way in.

FRASIER
Does that mean I'm free to go?

INT. HYTHE LOCK-UP - DAY

Kenzie holds her dagger unsteadily to Harvey's throat within his cell.

Adam walks towards her from the entrance of the jail.

KENZIE
One step closer and your merry band of lunatics loses a member.

Adam tests her by taking another step closer. Kenzie's grip grows tighter on the knife but she doesn't kill him.

Adam smiles.

ADAM
Is this your brilliant plan, "Brizo"?
Kenzie flinches but regains her composure.

Adam pulls out a knife and launches it straight into Harvey's heart. His body slides out of Kenzie's grasp.

KENZIE
(mumble)
You weren't here to save him at all...

ADAM
Seems like another naive move from a supposedly experienced captain.

Kenzie flexes her fists...and then charges him.

EXT. HYTHE LOCK-UP - DAY

Goon 3 casually cleans his knife.

EXT. BEHIND HYTHE LOCK-UP - DAY

Rain pours on Thea and Lydia as they sit behind a few barrels watching Goon 3.

LYDIA
Why did we back down so easily?

THEA
That man is with the Keepers. We can't let them leave with the prisoner or they might strike us again.

Thea glances up at the roof where water flows off...except in one area where it seems to drop off into the lock-up before it can roll off.

THEA
There. The roof is leaking which means it's vulnerable enough for us to break through.

LYDIA
How do we get up there without breaking our necks?

FRASIER
Use this.
Thea and Lydia jump.

He has managed to break free of his binds and tied the pieces of cloth together with a double Bowline knot.

    THEA
    How-

    FRASIER
    Tried telling you and the Captain -
    I'm crafty.

Frasier demonstrates the strength of the knot to Thea.

    FRASIER
    It's a double Bowline. It's not breaking.

Thea still doesn't look entirely convinced.

    LYDIA
    We don't have much of a choice?

INT. HYTHE LOCK-UP

Kenzie and Adam are locked into a fight.

Kenzie clearly doesn't have the upper-hand but lands a few blows out of pure rage.

Eventually, a bruised and bloodied Kenzie falls to the ground.

    ADAM
    You won't make it to the cursed island.

    KENZIE
    Funny, your brother thought the same thing. I see maniacs run in the family.

A piece of the roof caves in between them sending Adam sprawling and destruction covering the space between Adam and Kenzie.

The dust clears and Kenzie looks up to find Thea, who has the butt of her sword pointed down, and Lydia looking in at her.
THEA
Captain?

KENZIE
Thea? Lydia?

Lydia drops the makeshift rope so that it dangles by Kenzie.

Adam coughs and sits up slowly. Kenzie stares at him, debating whether to continue the fight or go to her crew.

LYDIA
Let's go!

Kenzie grabs the rope. Lydia and Thea lift her up.

EXT. HYTHE LOCK-UP ROOF - CONT'D

THEA
Okay, now Frasier-

Thea glances off the roof to find Frasier sprinting away from them.

THEA
Of course.

GOON 3
Oi!

Goon 3 starts towards them, weapon raised.

KENZIE
Any more plans?

EXT. HYTHE LOCK-UP - CONT'D

A shot rings through the air. Goon 3 stares open mouthed at them before sinking to the ground.

Dallas appears from behind Goon 3's body holding a smoking pistol.

Thea secures the rope so that she can slide down. Kenzie follows after her.

Lydia slides down last and stumbles slightly. Thea holds her
upright.

    LYDIA
    Thanks.

Thea clears her throat and steps back.

Kenzie meets Dallas halfway.

    DALLAS
    You're-

Kenzie grabs the pistol from his hand and marches back towards the lock-up.

    DALLAS
    Welcome?

INT. HYTHE LOCK-UP

Kenzie trudges through the debris with the pistol raised high. A CRASH has her whirling around with the weapon but it's only a small part of the roof falling.

Adam is gone.

Kenzie lowers the pistol with a sigh and kicks some debris.
ACT III

INT. KENZIE'S HYTHE OFFICE - NIGHT

Kenzie sits at the desk, staring at the empty drawer that used to hold Brizo's papers.

Brizo's golden clasp sits on top of the desk next to where Kenzie's bandaged arm rests to hide her tattoo.

KNOCK comes from the other side of the door.

Kenzie grabs the pistol from her desk.

KENZIE
Come in.

Dallas enters. Kenzie lowers her weapon.

Dallas places a piece of paper on her desk.

KENZIE
What's this?

DALLAS
Deed for a new ship, Sephine.

Kenzie sits up and scrutinizes the document.

DALLAS
It's a bit of a downsize but she'll suffice.

BEAT.

KENZIE
Why?

DALLAS
Because we need a ship to-

KENZIE
I mean... why did you come back? To the prison?

Thea walks in.

THEA
Am I interrupting?
DALLAS
No, just discussing protecting investments.

Dallas walks briskly out of the room.

Thea glances at the pages on Kenzie's desk.

THEA
Is that a new ship?

Kenzie nods. She glances at the golden cuff.

KENZIE
Thea, alert the crew. Tell them to be at the docks ready to leave at sunrise.

EXT. HYTHE APARTMENTS - NIGHT

Few lanterns infiltrate the darkness shrouding the posh array of apartments.

Cassie, clothes damp from the earlier storm, approaches one of the doors and KNOCKS. No answer. She KNOCKS harder.

JUDGE, a man around his 60's wearing sleepwear, groggily opens the door.

JUDGE
Miss Kore? What are you doing here at this hour?

CASSIE
I have it...well some of it.

Cassie digs through her bag and pulls out a damp satchel of coins. She hands it over to a mystified Judge. Judge hesitantly opens it.

CASSIE
It's not all that you ordered, but I'm hoping-

JUDGE
Miss Kore-

CASSIE
-it's enough of a downpayment to at
least release him until his full trial-

JUDGE
Miss Kore!

Cassie stops talking, her eye wide in anticipation. He hands the bag back to Cassie.

JUDGE
As I've repeatedly told both you and your husband, it'll take a lot more than a few coins and pretty smiles to make up for what you two have done.

CASSIE
But-

JUDGE
Come back when you have the full amount ordered by the council.

CASSIE
Yes, sir.

JUDGE
And Miss Kore?

Cassie looks at him, defeated.

JUDGE
You've been lucky enough to remain unscathed by all of this. Try and keep it that way.

EXT. HYTHE SHIP DOCKYARD - DAY

People mill about as they place items on the new ship. Kenzie orders them around with confidence.

Frasier approaches her.

FRASIER
Any spaces open up, Cap?

Kenzie turns towards him with a frown. Thea joins them.

Frasier hides his anxiety behind a charming smile.
THEA
This is the coward that fled at the prison.

FRASIER
My apologies, I suddenly thought of a few things I needed to take care of.

Frasier's bravado falters when neither Thea or Kenzie look that amused.

FRASIER
Listen, can you blame a guy? You tied me up and were ready to turn me in to the lock-up. But I helped you! Tell her how I built the rope!

KENZIE
We did lose some crew because they were worried about the Keepers.

THEA
Captain, you can't seriously consider taking on a criminal-

KENZIE
You're hired...

FRASIER
Oh bless you, beautiful captain-

KENZIE
...on a purely trial basis. Mess up, and it's overboard for you.

FRASIER
You won't regret this, probably.

EXT. SEPHINE - DAY

Kenzie stands by the helm of the ship (Sephine) facing the entire crew.

KENZIE
You've all heard the stories...the legend.

Cassie slips into group. Thea glances over at her before returning her attention to Kenzie.
KENZIE (CONT'D)
All tied to the name Captain Brizo.
And have seen the exact opposite from me...

BEGIN FLASHBACKS.

EXT. EDGE OF WATER - NIGHT

Lydia's pen wavers over an empty page. She yells in frustration and tosses the blank pages into the sea.

KENZIE (V.O.)
Legends may exaggerate abilities,

INT. HYTHE INN - NIGHT

Thea stands outside Cassie's door. She goes to knock but instead her hand lands on her necklace and she turns away.

KENZIE (V.O.)
-give false histories,

INT. CASSIE'S APARTMENT - NIGHT

Cassie sits in her room, with silent tears rolling as she twists a wedding ring around her finger.

KENZIE (V.O.)
-elevate expectations,

EXT. CAMP - NIGHT

Frasier sits amongst others huddled around small fires to keep warm. He burns a newspaper with the headline: "Famous Pirate Up For Death Penalty".

KENZIE (V.O.)
-and make you believe you know the person behind it.
EXT. ALLEYWAY - NIGHT

A boy brings a letter to Dallas. Dallas opens it, the ship deed is inside with a note that says: "Don't lose this one. Or all deals are off".

KENZIE (V.O.)
But my confidence in this trip, in us, is genuine and unfaltering.

END OF FLASHBACKS.

EXT. SEPHINE - DAY

KENZIE
Your faith was wavered by a group of baseless conspirators. Egoists that have confused myth for truth. I stand here not just in front of you but also as my truth.

Crew cheers loudly. Kenzie takes in the praise. Brizo's golden cuff tucked into her bag sticks out slightly.

KENZIE
Join me, and go down as the ones who made it to the unattainable island. Carve your own true legend as the first to return to the Isle of Thess!
Logline: “Six people set sail to find a mysterious island that was abandoned years ago for unknown reasons. Each character battles their own demons and unexpected dangers as they try to unlock the mystery no one could solve.”

Synopsis: Six people set sail to find a mysterious island that was abandoned years ago for unknown reasons. The protagonist, Kenzie, becomes the leader of this voyage by pretending to be Brizo, a legendary captain, despite never even being on a ship before. Thea, a guarded soldier with a tumultuous past in trusting people, joins the voyage as a quartermaster to protect her younger sister, Cassie. Cassie is their healer set on finding the island so that she can pay off her husband's debts and free him from his jail cell. The navigator, Lydia, fled with her family from the island when she was a child. She walks through life guided by her heart but is dangerously determined to return to her home. Frasier’s the charming shipwright whose entire job relies on his ability to fix things but he never sticks around long enough to try when it becomes too dangerous. He’s harboring the fantasy that if he makes it to the island, he’ll be able to free his pirate father from his death sentence and also earn his approval. Lastly, Dallas is the wealthy financier of the trip. He lost his family during the mysterious fleeing of the island and will stop at nothing to find them. All characters are driven by their own desires but are brought together for the same purpose to find the island. They’ll have to put aside their differences and maybe even find a camaraderie as they battle the sea and all of the dangers it hides within it.

Future Episodes:
- Each character will receive their own episode explaining their backstory interspersed with the present day issues so that’s a guaranteed 6 episodes of content.
  - Frasier’s will lead to a penultimate moment where he can either leave the voyage behind or actually stick it out.
- An episode involving sirens, the deadly mermaids from sea myths. Their sole purpose is to lure unsuspecting men to death by playing on their desires. I want to play around with this idea and have the siren songs represent something different for each character. This would probably be around the middle of the season because I want to show how their priorities have changed over the course of the journey as they grow closer to their crewmates.
- Adam and the Keepers of Thess are not completely gone and their return would threaten not only the voyage but Kenzie’s relationship with the rest of the characters.
○ Burning ships were used by historical pirates because that’s one of the most dangerous things a sailor could come across. I’d like to use this as an omen sent from the Keepers.
• Lighter episodes involving their visitations to other islands and bonding moments.
• Sea monsters and horrifying storms will make for interesting adventures.
• The whole season will be leading up to a 3 part ending:
  ○ Episode 1: They make it to the island and Brizo’s betrayal is revealed:
  ○ Episode 2: Revealing Brizo’s backstory and how it led up to the previous episode’s moment
  ○ Episode 3: Kenzie has to undergo the trials of the island by herself to save her newfound family from Brizo’s bloodthirsty determination
Kenzie immediately presents herself as an overall pretty hot-tempered person, unlike a seasoned captain who can keep her cool in stressful situations. She uses a lot more emotion than any one of the crew members anticipated. Emphasized throughout the season will be the difference between Brizo (the real captain) and Kenzie by making the former a little more hardened and Kenzie more feeling. Kenzie yearns for the sense of fulfillment but is unwilling to sacrifice others to get there. She believes everyone gets there or no one does, and wants success the right way not just success at all costs. Because of her fear of having to lose others, her automatic response is to work independently and she approaches camaraderie with hesitance.

Kenzie’s history is tumultuous. She was left at an orphanage on Lythra island when she was 6 years old. The orphanage is a watermill where the kids had to earn their stay by doing odd jobs for the local wealthy families. Each one of the kids, including Kenzie, have tattoos as markers on their wrists that resemble tree branches and some of the older kids have tattooed flower blooms for anyone they lose. Kenzie eventually becomes best friends with Cal, a boy that was separated from his family while they were fleeing Thess island. Kenzie and Cal make a pact to return to the island one day together.

The orphanage burns down and Cal is injured badly while trying to retrieve his pin with his family crest on it. There isn’t enough room for the kids in the town so a lot of them end up getting sent on a ship elsewhere, including Cal, who gives her the pin because he doesn’t think he’ll make it. Cal’s ship sinks, effectively giving Kenzie the first bloom on her tattoo. The ship’s demise and a few more freak accidents happen with the places the kids are being boarded. A superstition arises around the orphans so that everyone begins to believe they’re cursed, making the tree tattoo a symbol of isolation.

Flash forward 15 years, the curse is mostly forgotten except amongst sailors because they’re usually a superstitious lot. Kenzie cannot get a voyage to take her off the Lythra island because no one will accept anyone with her tattoo on ships. They won’t even take the chance on anyone with scarring along their wrist because they’re afraid they might have tried to burn a tattoo off. Kenzie needs to get off the island and desperately wants to fulfill her promise to her friend to sail to Thess. Brizo’s proposal to take her identity and become captain of a voyage to the island is the perfect opportunity.

Kenzie’s tendency to lead with her heart has both its advantages and disadvantages. Its ability to place her in more vulnerable positions has often led her to isolate herself, an easy task when most people of her community shun her. But she’ll learn the true value
in finding people more worthy than any adventure. Overall, Kenzie believes that she needs to make it to the island to prove herself and fulfill a promise she made to the only person who ever really cared for her. However, she'll find the validity and love she desires within her crew along the way.

**Lydia** exudes a natural kindness that people easily respond to. She learned from her family to love what you have and not to resent the things you don't... but has not fully absorbed that idea. While compassionate for those around her, she's so driven to retrieve a forgotten past she's neglectful of others wishes. She's always felt at odds with her family and expresses her view of the world through paintings.

Lydia lived the first few years of her life on Thess and fled with her family when it went dark. She remembers vague images of happiness and beauty but not the specifics of what happened that made them flee. She is frustrated with how the people who fled, including her family, refuse to try and go back to the island. Everyone's answers are scattered as to what exactly happened and they're very reluctant to give up any details. The only things they divulge is that they had to leave because of a greedy man and that they should never return. She doesn't understand their lack of determination so she's always felt like an outsider.

Lydia often speaks to a local who was driven 'mad' by Thess, according to the locals. They shout absurd things about the lost island and Lydia has always been fascinated by their claims, especially when they predict someone will be approaching them with an opportunity to go back. When her family receives an anonymous letter asking for navigation to the island, Lydia jumps on this chance against her family's wishes and steals the maps they had tucked away detailing the voyage to the island.

Lydia believes that finding Thess and helping her family return home will finally give her a place in her community. She also wholeheartedly believes she's doing them a service, despite their objections. After falling in love with Thea and making lifelong friends with the rest of Sephine's crew, she ends up finding a different understanding of purpose for her newfound family.

**Thea** is a guarded soldier who works hard to prevent tragedy around her. She's lonely like other characters but in a deeper sense because she thinks she cannot pursue love without dire consequences. She tries to be emotionally removed until someone she cares about is threatened. Her protectiveness of those within her very close circle makes her the perfect quartermaster.

Growing up, Thea's parents were very much so about perpetuating an ideal family that
has established itself as respected within their community. Their vision included Thea marrying a man and becoming a community leader. When Thea fell in love with a woman at her school, she threatened this structure. Her parents never threatened their relationship but subtly disapproved.

One night, her girlfriend's parents had terrible and violent reactions to her and Thea's relationship. Thea asks her family for help. Thea's parents agree but end up sneaking her girlfriend out of town in the middle of the night without Thea's knowledge. They think it's best for the both of them, driven by the fear that Thea could receive the same treatment her girlfriend did from her own family.

Thea's idea of her loved ones crumbles and she comes to the morbid realization that no one will help her. She enlists in a naval fleet because she wants to be able to defend herself and the people she loves from bigots in a way different from diplomacy. A small part of her also holds out the hope she will be reunited with her girlfriend.

Her first mission changes her attitude into the more stoic soldier she becomes. She learns there are bigger things than herself when she ducks for cover as cannonballs are raining down and a soldier takes her by the coat, screaming it in her face. After this, Thea dedicates everything to the naval fleet, working herself to exhaustion. Despite many offers over the years, she refuses to take a leadership position.

Thea ends up on the voyage to Thess after she learns Cassie has joined it. She hasn't spoken to her younger sister in years, fearful to ever connect again with her family. While harboring this guilt and the instinct to protect her younger sister, she becomes Kenzie's quartermaster.

The other crew members poke holes in the stoic soldier facade until they reveal a very caring and strong Thea. Her dedication to remain unattached emotionally is shot to pieces when she falls for Lydia's more loving nature and the crew embrace all parts of her with open arms. Through her role as quartermaster, she also finds the pride her parents had always stressed in leading her own community.

**Dallas** works through life by his own rules. He's not quite rebellious but just disregards much authority in favor of what he feels is the right thing to do in the moment. He holds fast to secrets that he absolutely refuses to give up or give anyone hints about. Growing up surrounded by wealthy people who want to take every advantage has made him great at diplomacy because he can often detect people's intentions. This will make Kenzie absolutely infuriating because he believes she is this world renowned captain but she does not act like it.
Dallas comes from a very wealthy family. As a child, he was supposed to accompany his parents and sister to Thess before its inhabitants fled it because it was a major trading point for wealthy people. Before they were to leave, he and his sister played capture the flag with their friends. She used one of their dad handkerchiefs, that has his insignia on it, as a flag. While his team attacked directly, Dallas tried to sneak behind by climbing an adjacent tree to the one the flag is on. His sister basically says, “aha I see you Dallas now what?” and he just looked at the branch with the flag. She screamed for him not to do it but he jumped anyways, the twig snapped beneath him and he fell, breaking his arm. His parents made him stay home as punishment and his sister went in his place to teach her about maturity. They were on the island when everyone fled...they never returned home.

After this, he grows up with people all around him trying to take advantage of him and his inherited wealth so he becomes very adept at detecting people’s motivations and prefers working independently.

He often has dreams of his family beckoning him from the beaches of Thess; they insist they’re still alive and he needs to find them. One day, he receives an anonymous offer asking for him to fund the island expedition so that he can find his family. This person insists that they've seen them alive and well on the island. To prove it, they include the handkerchief that belonged to his sister with his family's insignia on it. They only ask that he keeps reporting back to them about the crew from the various places the ship will dock. Essentially, he’s a spy.

His father told him one day about the significance of their insignia: “Don't forget that we built this from the roots up, we planted it and people will always try to take it away. I'm not talking about the money, money is just to share the good fortune to others, it's taking away our right to exist as they do, to discredit us, don't lose sight of the actual fight that's worth it; family.” This philosophy has driven Dallas to be a man focused on returning to his family and fixing the life that he believes he broke by being careless all those years ago. The crew, especially Kenzie, will test his distrust for others and give him a new kind of family to believe in.

**Frasier** is handsome and he's all too aware of it. He thinks his charm goes a lot further than it actually does and he’s extremely flighty when it comes down to him or the other guy. He's incredibly innovative after years of experience on the seas and knows the ins and outs of a ship so well he can makeshift parts out of pretty much anything. His intentions are never ill but he has yet to stay with a voyage when the sea grows rough.
Frasier was raised on a ship. His mother left him as a baby with his father who was the Captain of a rogue trading vessel. Having a selfish pirate for a father worked out as well as one would assume. His father was all about survival and he would often strand poor Frasier or trap him somewhere so Frasier could learn to fend for himself. Eventually, his father was arrested and he asked for Frasier to corroborate his fake story...but Frasier was raised to survive so he flees and becomes a fugitive. He’s been hopping from one job to another since then he often ends up leaving in the middle of the ventures because he is either bored, it seems dangerous, or someone recognizes him as the criminal’s son.

His father’s crew often talked about Thess and one time, Frasier, as a child, declared he would find all of the island’s fortune and they laughed at him. His dad didn’t laugh. Instead, he said, “If you manage to do that, son, we will never want for anything ever again.” Remembering his father’s words, Frasier finds the ad for Brizo’s new voyage to Thess while on a different venture and jumps ship to join it.

Through this voyage, he’s assuaging his guilt for leaving his father and trying to finally secure a real life for himself and possibly his dad by finding Thess’ fortune. No one in the main cast knows he’s a fugitive...at least that’s what he thinks and works to keep it that way. He’s afraid the truth will expose him as a coward. As he finds people who actually care about him within this crew, his survival instinct leans towards the desire to actually live and he discovers the significance of real sacrifice.

**Cassie** has always been a showstopping kind of beautiful that people immediately gravitate towards. Her beauty has been wielded by others to serve their own purposes yet she can’t seem to use it for her own gain or to make the ones she cares about stay. She’s also very adept at medicine but those around her have only seen her for her beauty.

As mentioned before, her and Thea’s family are leaders within their community. She was often the pretty face to round out the picturesque family but never bore any real responsibility. She skated by, living for the attention until Thea left. That was the first time she was confronted with the reality that her beauty can't make everyone stay.

And her family wanted to save face so they put hers everywhere. Her parents attempted to regain their popularity after having the scandal of a daughter fleeing to the army to escape them and Cassie’s smiles grew more strained with each passing failure. She contemplated a future in medicine but that is quickly squashed by the prospect of a rich husband.
Cassie’s husband is as superficial as the rich world he belongs to but she did genuinely fall for him and especially his money. With this marriage, she gained reentrance to the lavish world of the elite. Gossip followed her throughout but nothing is ever said directly because people worry it would have threatened their own position. Plus, she is such a beautiful addition to their artificial world. Then her husband was caught laundering money and once again a scandal turned her life into a nightmare.

As a child she would gather plants for her grandmother who taught her about the important life infused in each one and how nature requires balance which will later tie into her connection with Thess. Even after giving up the prospect of becoming a healer, she kept her grandmother’s books. Medicine is a way for her to fix things without depending on people’s shallow interpretation of her. And with this voyage, her knowledge as a healer will help her get access to the money that will free her husband from prison and fix everything.

Her attachment to her husband comes from an idealized version of an easy fix, something she has yet to learn that there is no such thing as. Being a part of this voyage to Thess forces her to confront the more uncomfortable parts of her life. This includes healing a relationship with an older sister she hasn’t spoken to since Thea walked out on her all those years ago. And maybe she can build a life for herself outside of the artificial world of her husband and parents with this unseemly but very real crew.
THE VOYAGE OF SEPHINE
Pilot
Outline

TEASER:

KENZIE falls onto the street as she’s kicked from the pub by two sailors, ANGRY SAILOR and DRUNK SAILOR, with the recognizable appearance of pirates. After dangling her money out of her reach, they shut the door in her face with a THUD. She punches the closed door, hitting the flyer that reads: Crew Needed for Voyage to Hythe. Her anger-driven actions reveal the torn bandage around her arm and the tree tattoo underneath. Kenzie walks down the streets in a huff. Unbeknownst to her, BRIZO, secretive figure, follows her from the shadows. NEWSGIRL holds a paper high while announcing the events related to the characters introduced later and the voyage to Thess. She denies Kenzie the paper when she realizes she doesn’t have anything to pay her with.

Kenzie wanders around the burned ruins of the mill where she lived as a child. Brizo confronts her with a strange proposition to get Kenzie on the voyage to Thess. Kenzie is unsettled by this stranger’s knowledge of her so when Brizo grabs her arm, Kenzie’s instinct is to fight her off. The struggle ends quickly with Brizo’s clear skill over Kenzie, who stands in shock at the mirror image of herself within Brizo’s appearance.

ACT I:

Kenzie and Brizo discuss the history of the mill, the previous failed voyages to Thess, and Kenzie’s skepticism of Brizo’s offer. Brizo’s tattoo suggests she grew up with Kenzie and her friend, Cal. Brizo ends the conversation with a challenge to Kenzie to figure out who she is by handing over her golden cuff.

After some consideration, Kenzie decides to ask ROSE, older librarian, for assistance. Together, they discover that the owner of the cuff is none other than World Famous Captain Brizo, known for being one of the most successful sailors of all time. Now Kenzie has to decide between ignoring the strange lady who approached her on the street or taking her offer seriously and finally getting off Lythra Island.

Kenzie meets back up with Brizo, confirming her identity and her offer. But Brizo isn’t offering a spot on her crew like Kenzie assumed. Brizo wants Kenzie to take the Captain Brizo name and sail the voyage herself.

FLASHFORWARD to Hythe Island where ROBERTS, greedy salesman, shows Kenzie around her new ship, Ophelia. HARVEY, one of Roberts’ men, tries to attack Kenzie because he doesn’t believe she should be attempting this voyage. THEA, soldier and quartermaster for the voyage, stops his assault with ease, introducing herself to Roberts and the audience. Thea and Roberts overwhelm Kenzie with responsibilities she has as a captain.
HAL, another one of Roberts’ crew, runs off to ADAM, cloaked figure. They discuss Harvey’s attack as being premature and a threat to their plans. Hal also plants the seeds of Adam’s imitation of the crew’s financier...Meanwhile, FRASIER, charming but incredibly flighty, listens to the whole conversation.

Later on, Kenzie sits in her office, flipping through pages of Brizo’s advice. Adam enters and introduces himself as Dallas, the financier. Kenzie is relieved to have some of the work pawned off on someone else while Thea is wary of the man. They all part ways; Kenzie leaves in a rush while Thea goes to meet the crew’s navigator.

Kenzie runs into Frasier on the street. He proceeds to beg her for a spot on the voyage. After her refusal, he taunts her with his knowledge of Adam’s real identity which Kenzie ignores. Thea and LYDIA, optimist and artist, meet on the docks, beginning the romance that’s at the heart of the show.

Brizo and Kenzie meet for a final time. Kenzie’s obviously anxious about being left on her own as she reads through the papers at her office. DALLAS, wealthy and abrasive, enters the office and reveals his identity to a stunned Kenzie. Meanwhile, Frasier and Thea speak with one another. Both of their conversations are broken by Ophelia’s explosion.

ACT II

Kenzie attempts to salvage some of the ship and it transforms into a memory...FLASHBACK to YOUNG KENZIE and YOUNG CAL, children with scuffed clothing, running around the mill before it was burned down. They discuss their dreams and how one day they’ll return Cal to his home on Thess.

In PRESENT, the crew takes stock of the damage done. Lydia’s maps are destroyed and Thea’s sent to retrieve their medic. The tension leads to an argument between Dallas and Kenzie and she trots off to her office...where she finds that Brizo’s papers have been stolen.

Kenzie’s instinct leads her to Frasier who reveals that Harvey is Adam’s brother. So her next stop is the jail. Meanwhile, Thea speaks to her younger sister, CASSIE, beautiful medic, for the first time in years...it’s about as hostile as expected.

During Kenzie’s search for Adam, she and Thea learn that their attackers are a part of The Keepers of Thess, a cult intent on preventing voyages to the island. Kenzie then joins up with Dallas so he can pay her way into the jail. Her paranoia around her crew finding the cult before she does leads her to ditch them all once she’s interrogating Harvey.

But she didn’t anticipate Thea and Lydia doing investigating with Frasier on their own or that she would need Dallas’ help once Adam showed up to assassinate his brother. Dallas is able to distract Adams’ goons and lead them to an alleyway where Cassie helps him in exchange for money. Thea and Lydia try to use Frasier to break into the jail where Kenzie fights with Adam.
Their objectives come to a head when Thea and Lydia help rescue Kenzie and Dallas stops the goon from attacking them. But Adam is gone and so are Brizo’s papers…

**ACT III**

Dallas hands Kenzie a deed for their new ship: Sephine. Kenzie decides to sail forth, leaving behind Brizo’s guidance and the threat Adam poses.

Meanwhile, Cassie attempts to use Dallas’ money to pay off her husband’s debts and free him from his jail cell…to no avail.

Kenzie stands at the helm of the ship and gives a speech to the crew, now including Frasier. As she speaks, however, the deceptions each crew member has kept hidden are revealed in FLASHBACK sequences that allude to a rocky voyage ahead…Kenzie ends with: “Join me, and go down as the ones who made it to the unattainable island. Carve your own true legend as the first to return to the Isle of Thess!”
Project Reflection

This project originated from my desire to understand how television shows are made. I wrote in my proposal that the question I hope to answer with this Honors project is the following: how can I formulate my creative projects and aspirations into a professional pitch so that I can pursue a career in television? I believed answering this question would not only prepare me for my future career as a TV writer, but also help me grow as a creative individual. I always had the ideas and writing abilities but I never understood how to formulate and present them in a professional manner. More importantly, I did not know how to make others care about something that I myself cared so deeply about. Now in reflection, I ask: What did I learn along the way?

Revisiting the beginning of the process is the first step in undertaking what I have learned this past year. My project started out with an island and a pirate Captain without any sailing experience. I had no idea who she was, her motivations for this island, or the family that she would build along the way to achieve this goal, but I knew they existed somewhere. So I began my journey of discovering my characters. The initial breakdown was answering three questions: What is their outward motivation? What do they believe their motivations are? And what do they actually need? To answer these questions, I sat down with each of my characters, beginning with my protagonist Kenzie, and created a moodboard. During this process, I jot down parts of their backstory until they came to life in front of me. It felt like a conversation between us and I found a world being constructed around them instead of the other way around.

The best resource I planned my show with is the Screenwriter’s Bible (Trottier). This book has broken down story structure into designated acts and gives many
questions that flush out specific details of characters. I returned many times to these helpful books for formatting my script as well. Various media sources influenced the making of these characters. For example, the novel, “Here Comes the Sun” helped me round out a character with a similar background (Dennis-Benn). Rubin’s “Mental Illness in Popular Media” informed my approach to the psychological and physical aspects of every character involved in my show (Rubin). I constructed a playlist of about sixteen hours of music over the past year that have reminded me of my story or characters. All of these talented creators helped maintain my inspiration to tell my own story. They especially provided perspectives outside of my own experience that rounded out my characters.

After having an outline of my characters, I began thinking of what would be included in my pilot. I tried to outline the whole episode but I found that process very frustrating. I eventually sat down and wrote out random, not very well-written scenes just to get anything on paper. A lot of these early ideas just revolved around the best way to introduce my characters. None of these scenes stuck in the pilot but they gave me a great sense of who I was writing about.

At this point, I had vague ideas of where my pilot was going. I knew that it needed to center around Kenzie and how she came about the voyage. I struggled for a month or so coming up with just the first scene. I believe I ended up with 4 different versions of how to begin my pilot. Professor Castleberry had to read most of them so a huge shoutout to him. It finally clicked into place after using several whiteboards to break where Kenzie was not only physically but also emotionally. Her characterization was key to establish from the very beginning if she was going to carry my series. But I
also knew I wanted to kick this pilot into high gear to rein people within the first moments. My teaser went from setting up Brizo and Kenzie individually to throwing the audience straight into the plot of the rest of the season. And then I decided to move on towards introducing the characters. I switched back and forth between the two stories but after much deliberation on focusing on Brizo and Kenzie or moving onto introducing the other characters, I chose the latter. The characters are my heart and I want my audience to find that early on so that they can fall for them as I have.

The editing and reediting did not stop here but I definitely found more of a pace. I tried outlining again, to no avail. I definitely learned I am more of a person who dives right in rather than spend a lot of time planning ahead. I also tried just pushing on despite knowing a scene was wrong which did not work. I ended up rewriting the first act as I went along and found this much more productive. My initial attempt at the act had boring and repetitive introductions of my characters because I thought Kenzie needed to meet them at the same time as the audience. I eventually realized that dynamism in how I introduce them to the audience would liven up the act entirely. So I changed it to Kenzie having already met most of them. This fix rid the script of boring introductions and gave more room for early characterization. It was not really until after winter break when I found direction within that act and powered through. My second and third acts came pretty easily after this and I had my first draft ready by February.

From here, the revision process became tedious. After receiving notes on this draft, I printed it out and hand wrote everything I wanted to change technically. My pages ended up being mostly orange highlighter as I found that I wanted to change
pretty much everything. I needed to return to the first act to clear up some questions I came up with later on in the script. For example, Adam and his cult did not exist until much later in the revision process. Fitting that in naturally took a lot of rewriting. Introducing another storyline also proved to be a challenge as I tried to resolve that while also focusing on introducing my main characters. The culmination of this ended up being in the prison scene towards the end. I also had trouble with toeing the line between giving too much information and not enough. Consulting other scripts within the database SimplyScripts was my best resource in finding out how to convey the story visually.

Over the course of this project, I personally understand revision to be the biggest place I have grown. I spoke with Franklin Rho, an alum and successful TV writer, frequently throughout the year and one of the most valuable pieces of advice he gave me was that writers will always see needed revisions in their work especially as they grow. He shared that he recently revisited a project he started years ago to find that the story has changed along with him. After the very trying past year I experienced along with the rest of the world, I can honestly say this project has truly been a testament to my growth not just as a writer but also as a person.

Over the summer, I really delved into articles of all varieties to guide me towards the development of my own show. Al Jean’s article *Writing for Episodic TV: from Freelance to Showrunner* outlined, in a comprehensive way, the various jobs that many writers within television climb from staff writer to being the creator of your very own show (Jean, Al). This article was more of a general look at a writer’s career and helped my understanding of the television industry as a whole. While creating my characters, I
read many articles that speak on diversity and representation within popular media. Krishnan’s article “Writing Tips: How to Authentically Write Diversity” emphasizes, as many others do, the importance of listening to others and applying their life experiences as well as your own (Krishnan). For pitch formatting, I often referenced Screencraft’s “How to Write TV Treatments and Bibles” (Reid). The article breaks down professional advice given from their personal experience pitching. They also provide examples of TV show bibles and I have utilized the Lost pitch to formulate my own (Abrams). This process definitely affected how I approach the pitch process overall.

My scholarship money went towards many different books that have helped me approach this project. As mentioned before, I often utilized Screenwriter’s Bible (Trottier). This book was constantly at my side as I wrote my script. I also bought the novels, “Here Comes the Sun” and “Mental Illness in Popular Media” (Dennis-Benn, Rubin). I also referenced an anthology named “Myths and Legends” that contains tales from many different cultures (Jackson). These stories all inspired my imagination when creating my own world.

The podcast Happier in Hollywood also proved useful as I have listened to it over the past year for advice on the industry, writing, and pitching (Craft and Fain). The podcast is personal accounts from professional TV writers. The two hosts are lifelong friends who have written and pitched many shows together. They built this podcast to benefit people like me looking to enter the business. Their most helpful information has been their breakdowns of show pitches as well as provided templates that helped me break down my Pilot structure.
Classes I have taken over the years really informed this project. This past fall semester, I took a Screenwriting class with TV writer Mark Richard. He provided his expertise as a successful screenwriter and helped me really hone in on the craft. I also took screenwriting classes with Professor Smith and Professor Castleberry that helped me discover my initial interest in writing for television. It would be impossible to ignore years of film classes when creating this project so I really look to this work as a culmination of my Film and Media Studies teachings.

The best resource I utilized is alumni who work within entertainment. I was planning before the pandemic to travel to L.A. and speak directly with them but under the unfortunate circumstances, they have been kind enough to offer me advice through zoom meetings and email. Meetings with them have taught me not only how the industry works but valuable tips on writing itself, arguably the most important part to a writing career. Alumni and experienced TV writers Franklin Rho and Ella Carroll-Smith gave me their personal accounts that prove there is no one path to follow at the beginning of my project (Rho, Carroll-Smith). They both emphasize the importance of networking, as their lives changed dramatically because of it. Ella stressed the importance of just setting time away to write because in the end, that will be the most important piece to building a successful writing career. Franklin provided helpful advice that has improved my writing and story building. As mentioned before, he has been involved throughout the development of my script. His shared tips on getting through writer's block as well as the revision process helped me through these difficult processes.
My show evolved immensely over the course of the project. I began with a vague idea of a mysterious island that was abandoned years ago and a pirate captain that had never sailed before. As I mentioned, I began the writing process by learning about my characters. My protagonist Kenzie went from a vague sailor without experience to becoming a hot-tempered orphan determined to make it to the abandoned island by pretending to be a world-famous pirate captain. Her first mate is Thea, an emotionally-repressed soldier who joins the crew to protect her younger sister, Cassie. The crew’s healer, Cassie, is a recently fallen heiress who joins the crew to pay off the debts of her husband currently serving jail time for swindling others out of their money. The shipwright is Frasier; a charming man who has lived his entire life on a ship with his pirate father and will run at the first sign of danger. The financier of the voyage is Dallas who comes from a wealthy family that perished on the island when it went dark years ago. Lastly, the navigator, Lydia, fled the island when she was a child and yearns to return to the picturesque memory she has of it. My story started out as a tale of a lone sailor and has since become the adventures of an entire ship crew.

My elevator pitch evolved into “Six people set sail to find a mysterious island that was fled years ago for unknown reasons. The protagonist, Kenzie, becomes the leader of this voyage by pretending to be Brizo, a legendary captain, despite never even being on a ship before. Each character battles their own demons and unexpected dangers as they try to unlock the mystery no one could solve.” The targeted audience is ages ranging from teens to late-twenties, because it is the age group I am most familiar with. I like to think we as a society have evolved away from binary assumptions but due to the majority of the cast being women, I predict that women will be the main audience.
Although, women is a broad category that does not just encapsulate just one type of person so the viewership will probably be more diverse than expected.

If I were to pitch this an actual network, I would have to narrow down which ones would suit my show best. In terms of cable-television, my show is an hour-long drama. I see a lot of creative potential for it in a streaming service due to its less constrained times but could also easily format to cable. The specific genres I am attempting to encapsulate are adventure and pirate. With all of this in mind, I would be able to discern which networks would be the best opportunity for my show to reach a receptive audience.

With this show, I am attempting to evoke the familiar fun stories of pirates. I am pulling most directly from *Pirates of the Caribbean* because that would be the medium most recognizable by my generation (Verbinski. But I have also studied *Treasure Island*, in its various renditions including *Black Sails* (Stevenson, Levine and Steinberg). I discovered the love of pirate adventure stories runs through many generations. Audiences enjoy the recognizable jargon, Pirate Glossary was a resource I used for that. They want to see and live through the mysteries and dangers associated with the ocean. Watching people battle each other and Mother Nature’s strong forces in search for treasure has been enticing for years. However, many of these stories portray the robbery and conquering nature of pirate voyages. I hope to instead evoke the sense of adventure and returning lost beauty to its original caretakers. Netflix released a documentary recently that details the legends and actual history of pirates called *The Lost Pirate Kingdom* (McNab and Dickinson). The show highlights how the pirates were actually a threat to the hierarchical and oppressive structure of the colonizing nations.
Some pirates sought to free slaves while others were purposefully fighting against socio-economic privilege. While the world I have created certainly has different politics, the sentiment that pirates act as vessels for the disruption of corruption very much so exists within my show. A man’s greed is what curses the island in the first place and Brizo’s own blind ambitions is what the crew ends up battling against. I hope for the mysticism and fun tropes of cinematic pirates to exist within the show but also a sense of morality that the characters really represent against greed.

While much of the media around pirates includes a strong sense of adventure, I also pulled inspiration from other-worldly stories. The adventure genre entails the characters of an imagined world being presented with quests within a much larger journey. There is no specific adventure-driven show that comes to mind as a major influence on what I am creating. The idea is a culmination of storytelling devices I admire. For example, the program will not be as mystical or explicit as Game of Thrones but does similarly explore a different world setting resembling pieces of our own civilization and with slight fantastical elements (Benioff and Weiss). The show will also not be historically grounded like Outlander but will draw from the ways in which the drama stresses the importance of different types of relationships built from shared experiences (Moore). The adventure genre has such potential for a blending of all emotions that I hope I elicit not just within the characters but from the audience as well.

I borrowed specific tropes from both adventure and pirate stories. The names I chose for characters, places, etc. are all heavily influenced by historical events and legends. For example, the name of the ship salesman, Roberts, was a common pirate name during the Golden Age of Piracy. The original ship in my pilot is named Ophelia
after the Shakespearean character who ultimately ends up dying in water. A lot of my names, including the islands, ships, and title of my show, come from the Greek myth of Persephone. Thess is the name of a Greek island where some rituals were performed for Persephone and Demeter. Sephine is pronounced the same as the end of Persephone’s name. Lythra is the beginning of the scientific name for a pomegranate, the fruit that Persephone consumes when she is condemned to live with Hades. My personal favorite connection is that Brizo is the name of the Greek goddess that protects sailors. I plan to play on this ironically because her reputation says the exact opposite. I went down a very long rabbit hole to find all of these connections but it definitely elevates the mystical side of it.

As mentioned before, I had to tweak the dialogue to fit the aesthetic of pirate lingo. I also attempt to recreate the images of 18th century ports when describing the various docking points. I am borrowing the themes of lost treasure and found family to serve as the heart of my show. I am also utilizing myths to create episodes. The adventure of the first season looks similar to *The Odyssey* (Homer). For example, I plan on doing an episode involving sirens so I can show the desires of my characters and how they have changed since the beginning of the journey. They will also battle sea storms and creatures. Invoking my love for literature and film has definitely led to a convoluted but fascinating blend of all stories I enjoyed over the years. I hope to inspire others with my own story.

A major difference between my show and typical ones of these genres is that the majority of my characters are women. I have noticed since I was a child the lack of women in titular roles. They are often subjugated to side characters or damsels in
distress. Growing up, Elizabeth from *Pirates of the Caribbean* was my hero but that is because she was from a very small pool of women to look up to. Now that I am older, I understand that representation extends further into race, ethnicity, sexuality and gender orientation.

An important part of this show is to make it inclusive for many people to enjoy. As mentioned above, representation is important and I recognize that in all elements of my show but especially through my characters. I included a lot of women characters but more specifically, these characters have power outside of the men around them. Too often, women's representation only goes so far as to what the man's story needs it to be or falls into the dangerous ‘girlboss’ trope where a white woman actively oppresses other minorities to further herself. I am keeping both of these at the forefront of my mind when planning this show so that I can avoid them. The best way I gathered to thwart these stereotypes from occurring is by including all kinds of women, not just one to represent a diverse group of people. It has been significantly clear that seeing oneself on the screen in a positive manner is so important in reinforcing a sense of importance. With all of this in mind, I would like to use my show to provide a sense of adventure to people often left out of them entirely.

One of the tips stressed to me as a writer is to invite my own personal experience. I struggled with this concept at first but found a significant difference in how developed my characters are when I give each of them a piece of myself. My show has come to revolve around Kenzie because I align so closely with her. I gave her the freedom to express the anger and emotion that is often suppressed in women and she also closely aligns with mental health issues I have familiarity with. The similarities do
not end with Kenzie though. I gave every one of my main characters an insecurity, personal experience, or a strength I see within myself. This process helped me understand their actions but most importantly, humanize them.

While I aim to present my own story through these characters, I also hope to provide that opportunity to people with lived experiences far different from my own. For example, Lydia and Thea’s relationship will be forefront and aimed at being a healthy portrayal of a lesbian romance. In my conceptualization of these characters, Cassie, Thea, Lydia, and Dallas are all POC. With all of this in mind, I recognize my limitations in portraying communities I am not a part of. I can do all the research in the world but at the end of the day, sometimes it is someone else’s story to tell. So if this were to move forward, my number one priority would be including representation not just on the screen but behind the scenes as well in every part of the process with an emphasis on writers. I have come to learn that the writer’s room should reflect what I am putting on the screen.

The question I began with was the following: how can I formulate my creative projects and aspirations into a professional pitch so that I can pursue a career in television? The question has many layers to it. What materials are included within a pitch? What does a career in television entail? How do I translate the creative ideas I have to others in the best way?

Materials, I have learned, vary between pitches. For guidance, I watched Screencraft’s Virtual Pitch Competition where showrunners gave feedback to every pitcher (Edwards). And it was all diverse. They noted how television transformed so much over the years that standardized processes have begun to dissolve. The essential
purpose of a pitch, to make others care about your writing the same way you do, is what remains. This could be achieved through visuals, writing samples, outlines, etc. All of the materials I included within my project have the ability to do so while also giving a clearer idea of the vision I have. What matters is that I poured the passion and drive I have for not just the material itself but writing altogether. I hope that if only one thing is elicited from this project that it will be how badly I want to do this for the foreseeable future and that I am willing to put in the hard work.

A television career looks like many different things depending on the people in charge of the project and your respected role. There is no one path to success and everyone’s stories are different. The one thing most people can agree on is that you have to be willing to start at the bottom and stick with it. I see a tough road ahead towards my career as a showrunner but this project has just reinforced my desire to achieve it.

The question revolving around translating my material boils down to my skill as a writer. I do not think I will ever be at a place where I cannot improve but that is one of the reasons why I love it. There is always something to learn and new stories to tell meaning the ability to revise will never cease to exist. What I can hope for is that this script is at its best for where I am currently. I may return to it years from now and completely change it but for right now, it is the best representation of myself.

Working through this project over the past year has certainly been trying. The pandemic caused many people to do some self-reflection and I think my own comes through this project. Writing has been the best expression of myself for as long as I can remember. It has been a way to sort through my own feelings and experiences while
also providing a sense of relief when reality becomes too difficult. While being confined inside, I found myself doing too much of the reflection and a decreasing amount of joy in the very thing I have always turned to. With little motivation, I do admit the project took longer for me to get started than I had anticipated. But, one day my perspective shifted. I found a sort of kinship with my characters and their struggles that helps me sort through my own. When I was feeling overwhelmed, I would turn to them and make something creative around them whether it was a new playlist or moodboard. I found a reflection within them of my own journey through loss, pain, heartbreak, and frustration. This is another way in which the material itself reflects how I have grown not just creatively but also just as a person.

The future is tumultuous. It usually is but especially now as the pandemic has essentially shown that no plan is definite. I had big plans to move to L.A. straight out of school and start my journey towards becoming a television writer. This is still my dream but I have given myself a year to wait and see where the world is. I might even attempt a project like this again. I definitely have some ideas. No matter what I do, I can take with me the knowledge from this project that I am capable of achieving my goals, even if they are threatened by forces outside of my control.

My initial point to this project was to learn about television show formats and all the materials that have gone with it. And I truly believe I have. But one thing I didn't expect but value more than anything is how much I’ve grown from those who have helped me through this process. From my advisor Prof. Castleberry, to the alumni that helped, to my friends who have heard me talking endlessly about this for the past year. Each has shaped this project and my individual creativity. This year has taught me that
the fundamental value in creating something is the collaborative process and I would not trade that lesson for the world.
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