

JAMES CAMERON'S TITANIC

Written by

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UTA

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INT. BEAUTIFUL SUBURBAN HOUSE - DAY - 1996

REBECCA, a beautiful middle-aged woman who will be played by an actress that James Cameron will divorce his wife for and marry (if past patterns are to be believed), gets ready for a formal event. She walks into the living room.

REBECCA

Hey, Mom? Roger and I have that benefit tonight, and I wanted to wear your diamond necklace. Have you seen it?

OLD MARY, who is VERY old, like maybe the oldest lady we've ever seen on screen?, is lost in thought, staring out the window at a beautiful sunset. She looks over.

OLD MARY

Titanic was the ship of dreams --

Rebecca sighs, having heard this story 10,000 times before. Dementia is hard and it affects everyone. She sits down to listen, already bored.

EXT. SOUTHAMPTON STREET - 1912 - DAY

A very crowded city street in 1912.

OLD MARY (V.O.)

-- just not my dreams.

We find **YOUNG, HOT MARY** (17) in the crowd. She's sullen, pissed. A total teen. She follows her mother, **MARGARET** (38), a poor, overly-protective, Irish widow. Margaret politely squeezes through the crowd.

MARGARET

Pardon me, pardon --

Margaret turns back to Mary.

MARGARET (CONT'D)

Keep holding my wrist, Mary, I don't want us to get separated -- where's your brother?

Margaret stops dead in her tracks. Mary shrugs.

MARGARET (CONT'D)

And where's Aunt Patty?! This is precisely the reason I wanted us to all wear one big belt, so we wouldn't get lost!

MARY

They can't be far, calm down.

MARGARET

Calm down? My son is lost in a city! A city! Do you know what kind of filth lives in cities?!

NEARBY CITY MAN

Oi! I take offense to that!

This man is covered in blood.

Margaret pushes against the flow of the crowd, frantically searching for her son like a real Julianne Moore.

MARGARET

Timothy! TIMOTHY!

PATTY (O.S.)

I got him!

PATTY (30s), an often-drunk, one-woman party, appears. She's holding **TIM** (10, wishes he were older), up like Simba.

TIM

Put me down! I'm not a baby!

PATTY

Can't do that, Tim. You keep wandering off.

Patty throws Tim over her shoulder and pushes through the crowd to catch up to Margaret and Mary.

PATTY (CONT'D)

Sorry! He stopped walking and I lost him in the crowd.

TIM

I saw a man murdering someone in an alley!

Margaret gasps, horrified.

PATTY

He didn't see a murder.
(whispers)
They were fucking.

MARGARET

Ugh! Come on, we're late, we have to hurry. But stay close.

Margaret pushes through the crowd, her family close behind. They make their way towards:

THE TITANIC

It's big. It's beautiful. It's the most expensive establishing shot of all time.

EXT. DOCK - LICE INSPECTION STATION - DAY

The family is in line for STEERAGE BOARDING with a bunch of people who look like they are constantly surrounded by flies. Patty open-mouth stares at the Titanic like a Big Mouth Bass.

PATTY

Look at this thing. It's as high as a fucking mountain.

MARGARET

Patty! Watch your language.

PATTY

Sorry Mum.

MARGARET

I am a mother. So it doesn't hurt my feelings when you call me that.

PATTY

I'm not calling you a mother, I'm calling you our mother, and she was a shitpile.

There's a COMMOTION at the front of the line. Margaret and Patty crane their necks to see a BEARDED MAN getting pushed back down the gangplank, away from the ship.

TIM

What's happening?

PATTY

People are yelling and shoving. Looks like we're starting a riot!

Patty, excitedly laughing, shoves a NICE GRANDPA. She turns, about to punch a WOMAN, but Margaret grabs her fist.

MARGARET

We are not starting a riot!

PATTY

We're not?

Patty checks in with surrounding people, who are shaking their heads, very frightened. Patty holds up her hands.

PATTY (CONT'D)

My mistake.

Tim climbs onto his suitcase to see what's happening.

TIM

Why aren't they letting that man get on?

MARGARET

They're checking for lice, he must not have passed the inspection.

MARY

(muttering)

I wish I had lice.

MARGARET

What did you just say?

MARY

I said I WISH I HAD LICE!

MARGARET

What is the matter with you? There are people in this world who would kill for a ticket aboard the Titanic, you know.

BLOOD COVERED MAN

I did!

REVEAL: The blood-covered man is right behind them. He excitedly holds up his ticket. Margaret ushers her family further away from him.

MARY

I don't care, I'd rather stay home.
I don't want to go on vacation --

PATTY

Vacation? What are --

Margaret shoots Patty a POINTED LOOK.

PATTY (CONT'D)

Why are you looking at me like that? You look like you want me to stop talking. Do you want me to stop talking? I was just going to ask what she meant by "vacation" --

MARGARET

She means that we're going on vacation, it's a fun trip to New York and back.

MARY

It's not a fun trip, it's a stupid trip. I don't want to go! You're making me miss the Potato Festival! Why can't I just stay home?!

MARGARET

Because life isn't about what you want, it's about what you get. And you are getting on this ship.

Mary lets out a FRUSTRATED SCREAM and kicks her suitcase in a fit of rage. Her suitcase goes STRAIGHT into the face of a nearby child, who instantly bursts into tears.

MARY

Ohhhhh I'm so sorry I'm so sorry --

The CRYING CHILD'S PARENTS comfort the child and glare at Mary, speaking rapidly in ITALIAN.

Mary smiles apologetically. She catches Margaret looking at her and immediately scowls again. Patty sees Mary's scowl.

PATTY

Aw, cheer up, Mary. It's six days on a boat. What's the worst that could happen?

A QUICK FLASH OF PEOPLE SCREAMING IN A DARK OCEAN WHILE THE TITANIC SINKS BENEATH THEM.

INT. TITANIC - STEERAGE HALLWAY - DAY

Margaret, Patty, Mary, and Tim make their way through a crowded steerage hallway. Margaret scans the room numbers along the hallway, then stops.

MARGARET

Here we are.

She opens the door to:

INT. STEERAGE CABIN - DAY

A tiny cabin with three bunkbeds crammed along the walls. On one of the bunkbeds are **TONY and RICO CICCOTI**, two gruff Italian twins that look like Tom Hardy(s) from LEGEND.

MARGARET

Oh. Um. Hello.

Rico and Tony stare back. Rico's spiral-peeling an apple with a knife like a psycho.

MARY

Who are they?

Patty pushes past Mary to get into the room.

PATTY

They're your Aunt Patty's new best friends.

She leans against their bunkbed seductively.

PATTY (CONT'D)

Hi. Name's Patty. Which of you wants to go first?

(re: Rico's apple)

You look busy, top bunk. I'll start with Mr. Bottom.

She starts to crawl into Tony's bottom bunk.

TONY

So predendo un pisolino!

Tony yanks his sheet out from under Patty and pulls it over himself as he rolls to face the wall. He's sleepy!

PATTY

Good idea. Get some rest.

(whispers in his ear)

You'll need it.

Mary curls up on one of the beds and buries herself in a book. Tim puts his suitcase down on the other bunkbed.

MARGARET

No, Patty and I will take this one.

Margaret moves Tim's suitcase to Mary's bunkbed, the one not adjacent to Rico and Tony.

MARGARET (CONT'D)

You two stay as far away from these strange men as possible.

MARY

You can't get far away from anything in this cupboard.

TIM

I thought this ship was fancy, shouldn't we have our own rooms?

MARY

It's fancy for the rich people. We're poor, so we travel like dogs.

MARGARET

You're lucky to travel at all.

Mary rolls her eyes. The SHIP'S ENGINES start up. They hear a MECHANICAL WHIR. Tim runs for the door.

TIM

They turned on the engines! We're going to push off the dock!

Tim runs for the door. Margaret stops him.

MARGARET

We'll all go have a look together. Take my hand. We don't want anyone getting lost. Come on, Mary.

Mary, very sullen and annoyed, closes her book with a big harumph and follows Margaret and Tim out the door.

MARY

It's a boat. How lost can we get?

As Patty follows Mary out, she turns back to glimpse the sleeping Tony and scary apple-carving Rico.

PATTY

I'll fuck both of you before we reach New York. I promise you that.

Rico stares at her, confused. Patty winks.

EXT. TITANIC - STEERAGE DECK

Crowds of steerage people are gathered at the railing, waving to people on the dock. Tim pulls Margaret through the crowd. Mary and Patty are behind them.

TIM
BYE! BYE IRELAND!

MARY
We already left Ireland, you idiot.
That's England.

MARGARET
Don't call your brother an idiot.

MARY
We left home days ago, traveled all
the way through England, and he's
sitting here saying bye to Ireland.

MARGARET
Doesn't mean he's stupid.

MARY
Tim. I'll give you a pound if you
can tell me the name of that city.

Tim stops waving, and thinks for a long time.

TIM
Hand... ver... chandles?

Tim smiles, incredibly smug, thinking he very successfully
made up a city name. Mary looks to Margaret. See? He's dumb.

MARY
I'm going back to the cabin.

MARGARET
Not without us. You can't be in
there alone with those men. They
look like murderers.

MARY
Do I have to be glued to your side
for this entire trip?

MARGARET
Of course you do. This is the first
time you've ever left Kilgarney.
You don't know what the world is
like --

MARY
Neither do you.

MARGARET
-- so we have to stick together and
keep each other safe.

(MORE)

MARGARET (CONT'D)

Which means you're staying right here. Now wave goodbye to Ireland!

MARY

England!

MARGARET

That's what I meant!

Mary groans and turns back to the dock, pouting. Margaret stands behind her, fuming. Patty sidles up next to her.

PATTY

Why do the children think we're going on a vacation?

MARGARET

It was hard enough to get Mary to leave home even with her thinking she'd be coming back. She would have thrown herself down a well if she knew we were leaving for good.

PATTY

Isn't there a bit in your precious book about thou shalt not lie?

MARGARET

It says don't lie to your parents, it doesn't say anything about lying to your children. I will tell them the truth, when the time is right. But please, don't blurt it out.

PATTY

What is that supposed to mean?

MARGARET

You are awful at keeping secrets.

PATTY

I'm great at keeping secrets! You never found out about the time Tim and I kidnapped a cow so we could make free butter. Oh shit, I just told you, didn't I.

MARGARET

You've actually told me about that several times. Please. I'm trusting you. Do not tell the children.

PATTY

I won't.

Margaret looks to her children -- her face is full of worry. She has no idea if she's doing the right thing.

The ship lurches, and everyone cheers. Except for Mary, who is scowling. But then...

Through the crowd, she sees **PATRICK**, teen heartthrob. He's standing on the railing, which is dangerous and rude, but it looks very cool. Also, he's glistening in the sun.

Mary gapes at him. He is the hottest boy she has ever seen and OMG HE'S LOOKING RIGHT AT HER OMG OMG.

Mary quickly looks away. Then slowly glances back -- OMG HE'S SMILING AT HER OMG!!! THIS IS THE BEST DAY OF MARY'S LIFE. Margaret appears right in front of her.

MARGARET

Alright. Time to get some dinner
and then off to bed. Let's go.

Mary cranes her neck to look over Margaret's shoulder, but Patrick is gone. Mary sullenly follows her family inside.

INT. STEERAGE CABIN - NIGHT

Tim climbs into bed on the top bunk. Margaret tucks him in.

MARGARET

Did you say your prayers?

Tim, a bit begrudgingly, clasps his hands together.

TIM

(super fast)
Ourfatherwhoartinheavenhallowedbe
thynamethykingdomcome --

Margaret glances at Rico and Tony, who are now both carving apples with knives??? Margaret quickly looks away.

TIM (CONT'D)

-- foreverandever amen.

Margaret smiles and leans to kiss his forehead. Tim dodges.

TIM (CONT'D)

Not in front of the murderers. I
don't want them thinking I'm some
baby. They need to know I'm a man.

Margaret floats a sad little smile. As she turns to go --

TIM (CONT'D)

But can you tuck my sheets in so
the demons under the bed can't
steal my feet while I'm sleeping?

Margaret obliges. Patty and Mary come into the room.

PATTY

The bathroom is full of people
vomiting. I don't think man is
meant to be at sea.

Mary climbs into her bed, scowling.

MARGARET

Goodnight Mary.

Mary, making a big show of her angst, gets in bed as noisily
as possible. After several beats of sighing, groaning, and
pillow-punching:

MARY

GOODNIGHT.

She flips to face the wall and pulls a blanket over her head.

Margaret pulls Patty aside.

MARGARET

I think one of us should be awake
at all times in case those
murderers try to steal anything.
I'll do the first watch.

PATTY

Fine. But if you're asking me to
stay up all night to watch them,
you can't get mad if I fuck them.

MARGARET

How can you speak like that right
in front of the children?

PATTY

They're asleep.

MARY/TIM

No we're not.

MARGARET

Do not fornicate while my children
are in the room.

PATTY

Oh alright. Wake me for my shift.

Patty rolls over and goes to sleep. Margaret looks back over at Rico and Tony. In perfect unison while still staring at her, they stab their knives into the walls and cuddle up in their beds to go to sleep.

INT. STEERAGE CABIN - NIGHT - LATER

All is quiet and still. Including Margaret, who fell asleep sitting up. The DOOR OPENS. Margaret JUMPS awake and sees:

A SHADOWY, OMINOUS FIGURE STANDING IN THE DOOR.

Margaret SCREAMS. Patty and Tim JOLT AWAKE.

TIM

I'll protect you, mother!

Tim LEAPS ONTO THE SHADOWY FIGURE. Patty turns on the lights, revealing that the figure is TONY.

MARGARET

TIM! GET AWAY FROM THE MURDERER!

TIM

He's no match for me!

Tony hooks Tim under his arms and puts him back on his bed.

TIM (CONT'D)

Stop, that tickles.

Tony, angrily gesticulating and yelling, gets back in bed.

PATTY

Well, he certainly won't be going to the bathroom in the night again. Which is gonna wreck his bladder.

MARGARET

I'm sorry, I -- I got scared.

TIM

They're the ones who should be scared! Did you see me jump on him? I had my hands around his neck! Did you see it, Mary?!

Tim leans over to look at Mary's bed. Which is EMPTY.

We VERTIGO ZOOM in on MARGARET'S HORRIFIED FACE.

CUT TO:

INT. STEERAGE HALLWAY - NIGHT

Margaret sprints down a hallway in her nightgown.

MARGARET
MY DAUGHTER'S BEEN KIDNAPPED!
SOMEBODY HELP! MY DAUGHTER'S BEEN
KIDNAPPED!

She stops, unable to find anybody. But then she hears PEOPLE TALKING. She runs towards the noise and into:

INT. STEERAGE MESS HALL - NIGHT

Groups of drunken steerage people sit at tables. It's fairly crowded. Margaret runs up to a table and grabs a DRUNK MAN.

MARGARET
Help! Please, my daughter's been
kidnapped!

The DRUNK MAN stares at her for a beat, then tries to kiss her. Margaret shoves him, he falls into ANOTHER GUY. The Drunk Man stares at the guy for a beat. They make out.

Margaret turns to another TABLE OF DRUNKS.

MARGARET (CONT'D)
Please! Help! My daughter's been
kidnapped! I need to find her! I
need to find my --

Margaret spots, across the room:

MARY.

Sitting with COOL TEENS. One of whom HANDS MARY A BEER.

WE VERTIGO ZOOM IN ON MARGARET'S HORRIFIED FACE.

IN SLOW MOTION, MARY LIFTS A PINT OF BEER TO HER LIPS.

MARGARET RUNS ACROSS THE ROOM, GRABS THE PINT FROM MARY --

MARGARET (CONT'D)
NO!

-- AND THROWS IT AT THE WALL, SHATTERING THE GLASS.

Other drunks see the pint shatter and think it looks fun, so they happily start throwing their pints at the wall too.

MARGARET (CONT'D)
WHAT ARE YOU DOING?!

MARY
Do not embarrass me.

Patrick, who is next to Mary, leans in. He looks at Margaret.

PATRICK
Who's this?

MARGARET
I am her mother!

AINSLEY (17), too cool, is next to Mary.

AINSLEY
All the mothers are drinking over there.

She points to a table of TIRED WOMEN. They're drinking white wine, rubbing their temples, thinking about bed.

TIRED MOM
(head in her hands)
My son won't stop biting me.

Ainsley smiles at Margaret.

AINSLEY
Have fun.

MARGARET
There's been enough fun tonight!

Margaret grabs Mary's arm and pulls her towards the door.

MARY
Let me go!

Mary tries to wrestle her arm away but can't.

MARY (CONT'D)
Since when are you this strong?!

MARGARET
It's the power of rage!

INT. STEERAGE CABIN - NIGHT

Patty sits with Tim on his bed.

PATTY

Now for maximum pain, you want to punch low, so you get more oomph behind it. Watch.

Patty low-punches the wall. It hurts A LOT.

PATTY (CONT'D)

FUCK this wall is strong.

Margaret drags Mary back into the cabin.

MARGARET

Apologize to Tim and Aunt Patty for worrying them!

TIM

We weren't worried.

PATTY

Yeah I figured she just snuck out and would eventually turn up.

MARGARET

Well... then... apologize to the murderers for waking them!

Margaret points to Rico and Tony, who are sound asleep.

MARGARET (CONT'D)

Alright! Well, then apologize to the Lord for --

MARY

OH JUST SHUT UP!

THE LIMPEST, QUICKEST VERTIGO ZOOM ON MARGARET'S STUNG FACE.

MARY (CONT'D)

I just met a boy who could very well be the love of my life and you humiliated me in front of him!

MARGARET

Are you talking about that skinny creep who was sitting next to you?

MARY

Patrick is not a skinny creep! He's free and adventurous!

(MORE)

MARY (CONT'D)

He's traveled the world and he said
I have the prettiest eyes he's ever
seen!

MARGARET

Trust me, Mary, that boy is not the
love of your life.

MARY

You don't even know him! God! Why
can't you just leave me alone?!

MARGARET

Because you're my daughter --

MARY

I don't care! I HATE YOU!

Mary, angrily crying, buries her face in her pillow.

Margaret stands there, stunned. She blinks back some tears,
too proud to cry in front of anyone. Just like Emma Thompson
in Love Actually. So brave.

MARGARET

I... I need the washroom.

Margaret hurries out into the hallway.

INT. STEERAGE HALLWAY - NIGHT

Margaret closes the cabin door behind her, collapses against
the wall, and cries. Patty comes out and sits next to her.

PATTY

She didn't mean that.

MARGARET

Yes she did.

Margaret cries. Patty wraps an arm around her.

PATTY

Want some advice?

MARGARET

I'm not going to fornicate with
anyone.

Patty doesn't know what to say. That was her advice.

MARGARET (CONT'D)

She doesn't understand, the world is dangerous. Especially for girls who are poor and pretty. There's evil men who will trick her into selling her teeth. Or worse!

PATTY

Yeah, but part of becoming a woman is figuring out who the evil men are and then learning how to punch them in the face without hurting your hand. I can teach her.

Patty holds up her hand, which is BRUISED AND BATTERED.

PATTY (CONT'D)

Oh right, I punched a wall. But as soon as it heals, I'll teach her.

MARGARET

If she hates me this much now, she'll never forgive me when she finds out we're not going home.

PATTY

Just try to make New York sound exciting. You know, like, "hey kids, remember your Uncle Sean? How'd you like to live in his house and work in his shoe factory?"

Margaret looks at Patty. That sounds awful.

PATTY (CONT'D)

You're right. Just saying it out loud made me want to kill myself.

MARGARET

What if this is all a mistake?

PATTY

It's not a mistake. You're a widowed mother and you're poor as a pig. America's your only shot.

MARGARET

How do I tell the children?

PATTY

Just do what I do whenever I have bad news to deliver -- get the person really drunk, tell them the bad news right before they pass out, and then run away and never see them again.

Margaret looks at Patty. Is that really her suggestion?

PATTY (CONT'D)

Okay so you can't get your kids drunk. But you can make them happy! Have so much fun with the kids that they get all excited about being out in the world, and then tell them they're never going to see their home again! They might not even care!

MARGARET

I... I don't know how to have fun.

PATTY

It's easy. You just have to stop being such a nagging shrew.

Margaret wipes her eyes, thinking. Then nods.

INT. BEAUTIFUL SUBURBAN HOUSE - DAY - 1996

Old Mary sits in her chair, smiling nicely.

OLD MARY

Something changed in mother after our first night on the Titanic, after she saw me with Patrick.

Rebecca is across the room, on the phone, not listening.

REBECCA

I can't just leave her in the middle of a story, it's rude. I'll have to meet you there later.

(beat)

Well I'm not the one who said a nursing home was too expensive, Roger!

OLD MARY

Suddenly, she wanted to be a fun mom. But her idea of fun left much to be desired...

CUT TO:

EXT. TITANIC - STEERAGE DECK - DAY

Margaret, Patty, Mary, and Tim sit on deck chairs. Mary reads, not listening to anything.

MARGARET

-- and after a long day of honest work, you eat a big roast, and then the dishes *wash themselves!* Alright, Patty, your turn. What do you think Heaven is like?

Margaret turns to Patty, who is sound asleep and snoring.

MARGARET (CONT'D)

Patty?

MARY

You bored her to sleep.

TIM

Mother, is there any way to make money on this ship?

MARGARET

What do you need money for?

TIM

I want to be able to buy souvenirs in America that I can bring back for my friends.

Margaret's face goes white with guilt.

TIM (CONT'D)

And I'll charge those idiots triple what I paid, make a ton of money, and buy us a castle. No! Four castles. We each get our own.

MARGARET

There's no way to make money on the ship, Tim, I'm sorry --

Over Tim's shoulder, Margaret catches sight of PATRICK, who has just walked out onto the deck.

He's squinting into the distance, lighting a cigarette, looking like Scott Eastwood. He sees Mary and smiles at her. Mary smiles back.

MARGARET (CONT'D)

You know what! I -- I just had a great idea! Mary, you're going to love it. Come on, let's go.

Margaret shakes Patty.

MARGARET (CONT'D)

Patty, wake up.

PATTY JOLTS AWAKE, SCREAMING, AND BITES MARGARET'S HAND. Upon seeing it's Margaret, Patty immediately relaxes.

PATTY

Sorry! I was having a nightmare. What are we doing?

MARGARET

We're going back to the cabin.

They all get up and head back to the cabin. Mary turns to smile back at Patrick again.

MARGARET (CONT'D)

Mary, come along.

Mary, rolling her eyes, follows Tim and Patty. Margaret, with one final glare at Patrick, follows Mary.

INT. STEERAGE CABIN - DAY

Margaret, Mary, Patty, and Tim sit around on the floor.

MARGARET

I know how sad you were to miss the Potato Festival, so I brought the Potato Festival to us!

Margaret excitedly pulls a potato from her pocket.

MARGARET (CONT'D)

I took it from lunch.

TIM

What do we do with it?

Margaret pauses. She had not thought this through.

MARGARET

Well. Um. We can... we can all pass it around! And touch it!

Margaret passes the potato to Mary, who doesn't take it.

MARGARET (CONT'D)

Yeah that's no fun. Mary, what's your favorite thing from the Potato Festival? We'll do whatever it is.

MARY

I don't care about the stupid Potato Festival.

MARGARET

But you were so sad when you found out you wouldn't get to go.

MARY

That was before I met Patrick.

Margaret sighs. Not this again.

MARGARET

You barely know this boy.

MARY

Do you know why it's called falling in love? Because it happens instantly.

MARGARET

Life is not like one of your romance novels --

MARY

We locked eyes across a crowded deck and I knew. I knew that this was the beginning of the great love story I've dreamt of. He's the one true love I've been waiting for.

TIM

If Patrick is going to be a part of our family, does that mean I have to buy five castles?

MARY

No, stupid. He'll live in my castle.

Rico and Tony storm in, arguing and angrily gesticulating at each other. It looks tense. Margaret jumps up.

MARGARET

Okay, time to go! Quickly, before
they murder each other!

Margaret hurries Tim and Mary out of the room. Patty stands
next to the twins.

PATTY

Boys, boys, why shove when you can
shove?

She does a single hump against Rico's butt. But he and Tony
are too busy yelling and gesticulating at each other to
notice her. Patty throws up her hands -- no worries.

PATTY (CONT'D)

I'll leave you to your business.

CUT TO:

INT. STEERAGE MESS HALL - NIGHT

Margaret, Patty, and Tim eat dinner. Mary is reading.

TIM

Ship Tin Orchestra?

Margaret consults a piece of paper in her hand, and nods.

PATTY

I'm stumped.

MARGARET

Mary, would you like to guess?
Whose name can be rearranged to
spell Ship Tin Orchestra?

TIM

Captain Orchestra!

MARGARET

No. Orchestra's not in the name,
you have to use the letters --

MARY

It's Saint Christopher.

MARGARET

That's right! You won, Mary! Now
it's your turn.

Mary slams her book closed, annoyed.

MARY

Alright. Whose name can be rearranged to spell "I'm Seventeen Years Old, I Should Be Allowed to Make My Own Decisions and Not Be Chained to My Mother For the Rest of My Life"?

Mary glares at Margaret. Margaret, owned, looks away.

PATTY

Bloody hell. That's all one name?

Patty exhales, thinking hard on this riddle.

EXT. TITANIC - SHUFFLEBOARD COURT - DAY

Margaret, Mary, Tim, and Patty are at the shuffleboard court.

MARGARET

This looks fun, right?

TIM

How do you play?

Margaret consults the rules written on the wall.

MARGARET

Alright, so... Mary, you go first. You push the disc, and try to get it in this triangle here.

Mary, with a truly amazing lack of effort, pushes the disc barely an inch. What a sullen teen!

MARY

How many points is that?

TIM

My turn!

Tim picks up his disc and HURLS it, but it also doesn't go far because he's a weak little boy.

MARGARET

No, you have to use the stick.

PATTY

This game has too many rules. Swim to a Dolphin is a simple game.

MICHAEL (cocky, stupid) and **DANIEL** (cocky, will die by falling off the sinking ship and hitting the propeller on the way down RIP) sidle up to the court.

MICHAEL

Mind if we play the winners?

Daniel approaches Margaret, who is still reading the rules.

DANIEL

You in steerage?

MARGARET

Yes.

DANIEL

You should come to our party.

From across the court, Mary's ears perk up.

MARY

Party?

DANIEL

People've been drinking in the mess hall after dinner service, but we decided to make it a proper good time tonight. Will you come?

MARGARET

Thank you, but no. If you'll excuse us, we're playing a game.

Margaret pushes the disc way too hard and way off course. The disc goes under a railing and flies overboard.

EXT. OCEAN - CONTINUOUS

A beautiful dolphin swims alongside the Titanic. The shuffleboard disc hits it in the head and it dies. Just like Ashley Judd in Simon Birch!!!

EXT. TITANIC - SHUFFLEBOARD COURT - CONTINUOUS

Daniel walks behind Margaret like a sleaze.

DANIEL

Would you like me to teach you?

MARGARET

No, that's alright! In fact, I think we're done with shuffleboard.

PATTY

What? Why? I'm just now getting the hang of it.

Patty tosses a disc in the air and swings at it with the pole. She of course misses. Margaret pulls her aside.

MARGARET

These men are ogling us. We have to go. And also you're not getting the hang of it, that's very wrong.

Margaret turns back to Daniel and Michael.

MARGARET (CONT'D)

The court's all yours, we have to be going. Come along, Mary. Tim.
(notices)
Where's Tim?

Mary points over to Tim, who is further down the deck, sitting with **JACK DAWSON**. Jack is showing Tim his nudie drawings, like a total perv.

MARGARET (CONT'D)

Timothy! Come on! We're going!

WITH TIM AND JACK:

Tim looks to his mother, then turns back to Jack.

TIM

I gotta go. My m -- wife is calling for me. She's my wife because I'm an adult man.

Tim holds his hand out to shake like a real business brah.

TIM (CONT'D)

Thanks for showing me your naked lady doodles. I don't suppose I could have some to sell for money?

JACK DAWSON

Sorry man, I need these.
(like it's a secret)
I masturbate to them.

Tim nods, pretending to know what that means.

JACK DAWSON (CONT'D)

What do you need money for?

TIM

I want to be rich so that I can buy things for my family and my mother doesn't have to be a wash woman for the rest of her life.

Jack smiles. What a good kid.

TIM (CONT'D)

And so I can do whatever I want and if anyone gets mad I can slap them with a wad of money, like blap!

Tim mimes slapping someone across the face with money.

JACK DAWSON

Alright, Tim, I don't know if I should be telling you this. But. Have you seen the people up there? In First Class?

Jack points up to the First Class deck, where fancy rich people are milling around.

TIM

Those people who look like skeletons draped in velvet?

JACK DAWSON

Yep. They're the richest people in the world. And all of their stuff is in the cargo hold. Don't you see what that means?

TIM

... they have a lot of stuff?

JACK DAWSON

The cargo hold is full of treasure! And I bet they wouldn't even notice if some of it went missing.

Tim's eyes light up. Margaret comes over and grabs him.

MARGARET

What did I tell you about talking to strangers?

Margaret pulls Tim away. Tim waves to Jack.

TIM

Bye Jack! I hope you live forever!

Jack smiles back, with a look that tells us he knows he's going to die. (It's fun to watch TITANIC with the read that Jack is a suicidal maniac who desperately wants to drown.)

EXT. STEERAGE DECK - DAY

The family sits down for dinner. Margaret and Patty eat. Mary and Tim sit, arms folded, stern. Margaret eyes them.

MARGARET

What's this?

MARY

We're refusing to eat until you agree that we can go to the party.

TIM

And we're very hungry so please agree quickly.

MARGARET

Oh you don't want to go to that mess. Look around. Do you know what these people do at parties? They get drunk and punch each other.

PATTY

And it's great.

Margaret glares at Patty.

MARY

I promise I won't drink any alcohol.

PATTY

That sounds like a fair compromise.

MARGARET

Would you stay out of this?

TIM

Mother, this is very serious. I need to go to the party so that I can ask Jack how to find the treasure in the cargo hold.

MARGARET

You are not to speak to that man again. I don't trust him, his fingernails are too clean.

Mary and Tim groan, miserable. Margaret panics.

MARGARET (CONT'D)

How about, instead of going to the party, we have our own party in the cabin? We'll guess each other's favorite psalms, make sock puppets!

MARY

This is so UNFAIR!

Mary pounds her fist on the table, HARD. The force of it knocks her bowl of slop onto the person sitting next to her, which is the CRYING GIRL SHE HIT IN THE FACE WITH A SUITCASE EARLIER. The Crying Girl SCREAMS and then, of course, cries.

MARY (CONT'D)

Oh -- sorry!

The Crying Girl runs away. Mary watches the girl go, feeling bad, then turns back to Margaret, instantly mad again.

MARY (CONT'D)

It's unfair. We all want to go to the party, so we should get to!

MARGARET

Trust me, we'll have much more fun in the cabin. Now eat your dinner.

MARY

No! Tim and I are on a hunger strike and we won't break it until you --

TIM

All done!

Tim puts down an empty bowl. He has slop all over his face. He sees Mary glaring at him.

TIM (CONT'D)

I was starving!

INT. STEERAGE HALLWAY - NIGHT

The family heads back to the cabin. Mary and Tim go in. Patty shoves in front of Margaret, closes the door, and blocks it.

PATTY

Listen very carefully. You are at a crossroads. You can either continue slowly killing yourself with worry and making everyone miserable with your lame attempts at fun --

This hits Margaret hard.

PATTY (CONT'D)

-- or you can take your children to the party. We'll both be there to keep an eye on them, nothing bad will happen, and they just might start treating you like a mother instead of a prison warden.

MARGARET

A prison warden?

PATTY

It's honestly a job you should look into when we get to America. You would be great at it. But that's not important right now. What's important is that you get serious about being a fun mom.

MARGARET

Do you really think this will help my relationship with them, or do you just want to go to the party?

PATTY

Fifty-fifty, but that doesn't make me wrong.

Patty opens the cabin door. Mary and Tim are standing there.

MARY

What's going on?

Patty looks to Margaret, and nods to her encouragingly. Margaret hesitates, then takes a deep breath.

MARGARET

We're going to the party. Together. But we're not going to drink any alcohol, or talk to any handsome thieves, and we are going to be back here by midnight. Understood?

Tim and Mary excitedly nod.

MARGARET (CONT'D)

Alright then. Let's go.

Tim and Mary run past her and down the hallway. Patty follows, giving Margaret a pat on the shoulder. Margaret takes a moment to steel herself, then heads off.

MARGARET (CONT'D)
Father forgive me, for I am about
to enter a party.

DEEP BASS FROM AN ORIGINAL SUPER SICK PARTY SONG THAT KID
CUDI WILL WRITE FOR THIS MOVIE kicks in as we hit a:

STYLIZED SUPER SICK STEERAGE PARTY MONTAGE

People are DANCING LIKE CRAZY -- it is all JIGS AND DO-SEE-DO
TYPE STUFF but it still looks sick!!!

Sweaty women chug beer, it's so sick!!!!

Burly men punch each other, it's in good fun and also sick!!!

Patty arm wrestles a MAN while Tim refs and it's, yeah, SICK!

Mary laughs with the teens. Friendship is the sickest!!

Margaret stands alone in the corner. Not sick. Healthy.
Daniel walks over. He's got a beer, already a little drunk.

DANIEL
You made it! Want some beer?

MARGARET
Oh, no thank you, I don't want to
go to Hell.

Margaret looks back to Mary, who is now making her way
through the crowd, with Patrick, TOWARDS THE DOOR. Margaret's
eyes go wide. She tries to follow them, but the room is
PACKED. She squeezes in between people.

MARGARET (CONT'D)
Excuse me -- pardon -- excuse me --
pardon -- excuse me --

Margaret turns, searching for Mary, but she's gone!

MARGARET (CONT'D)
No. No! They've gone to have sex!!

Margaret hurries out, pushing past BILLY ZANE'S BODYGUARD,
who is there spying on Rose, because he is in love with Billy
Zane and cares for Billy Zane's happiness above all else.

INT. STEERAGE HALLWAY - NIGHT

Margaret runs down a hallway.

MARGARET

Father, please curse this Patrick
boy with a broken penis!!!

EXT. STEERAGE DECK - NIGHT

Margaret runs out onto the deck. A few couples are out there, looking at stars that Neil Degrasse Tyson will one day point out are inaccurate. (Get a life, Neil.)

Margaret sees Mary walking with Patrick. She's JUST about to storm over there, but stops. Mary looks so happy. Margaret freezes, wrestling with what to do.

At the last second, she ducks behind a DECK CHAIR.

Patrick and Mary walk up.

MARY

I don't want to just be a wash
woman like my mother. I want to
really experience life, you know
what I mean?

PATRICK

I do.

Patrick smiles at Mary. Then tries to kiss her, which she does not notice and accidentally dodges.

MARY

You know I didn't even want to
leave Ireland. I was upset about
missing the Potato Festival. Isn't
that so stupid?

PATRICK

What's a Potato Festival? You just,
like, look at potatoes?

MARY

And there's games and stuff. But
back home all I would do is read.
And I thought that was enough. But
hearing about your travels...
that's what I want. To go where the
wind takes me, to live each day
without thinking about tomorrow. I
don't want to just read stories, I
want to live the stories.

Patrick gently tucks Mary's hair behind her ear.

PATRICK

That's so hot.

He leans in to kiss her again, she excitedly spins out to look at the ocean.

MARY

I mean look at this! Look how big the world is! I want to see it all. That's why... when we dock in New York... I'm getting off with you.

Behind the deck chair, Margaret's eyes go wide.

Patrick hesitates, he's not looking for a long term thing.

PATRICK

Um, cool. Yeah, that sounds... aren't you supposed to be going back to Ireland?

Margaret furrows her brow -- this boy sounds bad.

Mary looks lovingly at Patrick.

MARY

I don't want to go back.

PATRICK

Okay well, I mean, as you know I live my life one day at a time --

MARY

It'll be an adventure.

Mary kisses him. Margaret jumps up.

MARGARET

No, no no!

MARY

Mother?!

Mary pulls away from Patrick, who tries for a little too long to keep making out.

MARGARET

I'm stopping this before it goes too far. This boy is a bad boy!

MARY

I don't care what you think of him!

MARGARET

You're getting so swept up in the excitement of having finally found someone to be your first kiss --

Mary's eyes bulge and she turns BRIGHT RED.

MARGARET (CONT'D)

-- that you can't see he's a creep!

PATRICK

I'm not a creep.

MARGARET

Oh please. I was a wash woman at the Ballybunion Golf Club for ten years, I know how to spot a creep!

PATRICK

I don't need this. I'm going back in. You know, moms usually love me!

MARGARET

Not this mom!

MARY

No, Patrick, wait --

Mary touches his arm but he shrugs her off.

PATRICK

(so whiny)

NO-ah!

He goes inside. Mary turns back to Margaret, furious.

MARGARET

Go ahead. Yell at me. Tell me I'm a horrible mother. But I know I am right about this.

MARY

What's the point of yelling? You're never going to change.

Mary sits down a deck chair, defeated. Margaret softens.

MARGARET

I'm just trying to protect you.

MARY

What was the point of even going on this trip?

(MORE)

MARY (CONT'D)

If you wanted to keep me safe, you should have just let me stay in Kilgarney, reading books, working. Living and dying in the same house I was born in.

MARGARET

I don't want that for you. And I never knew that you didn't want that either.

MARY

It doesn't matter what I want. You won't rest until Patrick hates me and I have no choice but to come home with you.

Mary collapses back against the deck chair, miserable.

MARGARET

We're not going home.

Mary turns to Margaret. What?

MARGARET (CONT'D)

I thought you would do something drastic if I told you that we were leaving for good, so I lied.

Mary sits up, unable to process this.

MARGARET (CONT'D)

I know it's a lot to understand, but America is our only choice. I want you and Tim to have a shot at a better life. America is famous for treating the Irish very well.

Margaret reaches out to touch Mary's hand, but Mary gets up.

MARGARET (CONT'D)

Besides, you told the creep that you're excited about seeing the world. And now you will, with me, and Tim, and Patty. I was scared to tell you, but now that I know you don't care about leaving Ireland --

MARY

It's not that I don't care about leaving Ireland.

Mary turns to Margaret, her face hard, cold.

MARY (CONT'D)

I don't care about leaving you.

Margaret exhales sharply, her eyes suddenly full of tears. A level of hurt she's never known.

Mary just walks away.

Margaret sits there. Stung. Defeated. Angry. Lost. Devastated. Furious. Her mind is racing. Finally, she pulls it together. Her face hardens.

MARGARET

Fuck this shit.

INT. STEERAGE MESS HALL - NIGHT

Margaret storms into the party. She spots Daniel sitting at a table with a bunch of drunks. She sits next to him.

MARGARET

Give me that beer.

DANIEL

I thought you didn't want to go to Hell.

MARGARET

I'm already there.

Margaret grabs a pint and takes a big sip, which she immediately spits out. Her hardened face instantly crumbles.

MARGARET (CONT'D)

Ewwwww ew ew bad bad bad. Blech!

She pushes the pint away and coughs. Daniel laughs.

DANIEL

You're even more of an uptight nun than I thought.

MARGARET

I am not a nun! The convent said I was too mean!

Margaret hears herself say that.

MARGARET (CONT'D)

Oh my god.

Michael leans in from across the table.

MICHAEL

I'm afraid you can only sit here if
you beat me in a drinking race,
love. So if you're not drinking --

Michael pulls her pint away. Margaret grabs it.

MARGARET

Who says I'm not drinking?

Michael raises his eyebrows.

MICHAEL

I've been challenged.

Michael clinks Margaret's glass. Daniel pounds on the table:

DANIEL

One! Two! Three!

They start chugging. Michael is soundly beating Margaret. He
flips Margaret off. Margaret's eyes narrow. This asshole.

Margaret KICKS MICHAEL IN THE NUTS UNDER THE TABLE. He drops
his beer. Margaret chugs while Michael writhes in pain.

Michael sees Margaret is almost done with her beer. He grabs
his and tries to beat her, but -- it's too late!

Margaret slams her pint down and jumps up victoriously. The
CROWD CHEERS AND LIFTS HER UP IN THE AIR. But it's a low
ceiling so she instantly hits a beam.

The crowd lets her down, and she knocks into a man, who falls
into **ROSE**. Rose turns to Daniel and Michael at the table.

ROSE

You boys think you're so tough?

Rose then stands on her big toes for some reason???

Margaret spots PATTY through the crowd. She's sitting at a
table with a bunch of men. Tim stands on the table.

TIM

Step right up! See if you're strong
enough to beat Aunt Patty!

People hold up money, clamoring for a chance to arm-wrestle
Patty. Tim collects the money while Patty flexes.

Margaret stumbles through the crowd to get to Patty. She
kneels down and grabs Patty's shoulder.

MARGARET

Psst. Hey.

Patty, who is in the middle of arm-wrestling a BURLY MAN, turns to see Margaret.

PATTY

What's up?

MARGARET

I drank beer. Shh. Don't tell God.

PATTY

That's great! You're letting loose!

MARGARET

Yes! I've decided that I'm tired of everyone hating me so now I'm doing things that will make everyone love me even if the things I'm doing make me hate myself!

Margaret hiccups, almost barfs, then grins.

MARGARET (CONT'D)

S'a great plan!

Patty, greatly straining, PINS THE BURLY MAN'S ARM. The crowd CHEERS. Margaret thinks the cheering is for her.

MARGARET (CONT'D)

Yeah! Great plan! Woo!

TIM

Mother! Look how much money we've made from arm-wrestling!

MARGARET

S'good, Tirm! Money is yay!

Margaret gives Tim a double thumbs-up, then turns to Patty.

MARGARET (CONT'D)

My son is gambling and I'm not telling him to stop. I'm *fun*!

Margaret's eyes bulge on "fun". Her energy is approaching *The Mask* levels. Ssssssomebody [should] stop [her]!

Margaret grabs a nearby beer and takes a sip.

DRUNK MAN

Hey! That's my beer!

MARGARET

Well I stole it. Because I'm FUN!
But hey, you can have it back --

She holds the beer out, but then pulls it back.

MARGARET (CONT'D)

NOT!

IMDB Trivia: This was the world's first "not!" joke.

Margaret chugs the beer. The Drunk Man grabs it from her.

MARGARET (CONT'D)

HEY! You made me spill on my dress!

DRUNK MAN

Yeah, what are you going to do
about it?

The Drunk Man and his friends laugh at her. Margaret hardens.

MARGARET

Patty.

Patty is in the middle of a difficult arm-wrestling match.

PATTY

Yeah?

MARGARET

Cover Tim's eyes.

PATTY

I'm a little busy --

MARGARET DIVES ACROSS THE TABLE AND TACKLES THE DRUNK MAN.
She gets on top of him and punches him lightly in the chest.

DRUNK MAN

Stop! This is annoying!

Someone pulls Margaret away. She kicks, trying to get free.

TIM

Let go of my mother!

Tim, standing on the table, kicks the guy holding Margaret IN
THE NECK. Margaret gets free and TACKLES THE GUY.

It's a FULL BRAWL. Patty's in the middle of her arm wrestling
match, almost pinning the HUGE MAN.

PATTY

I can't -- lose -- this --

Margaret frantically kicks and punches people.

MARGARET

None of you can hurt me anymore
than my daughter already has!

A SWEATY WOMAN, who was about to punch Margaret, stops.

SWEATY WOMAN

Oh. Whoa. Are you okay?

That woman gets punched by another woman.

Margaret stands there, suddenly present. She takes in her
surrounding: a brawl? Tim kicking people in the head?

TIM

(kicking)
Yah! Yah!

MARGARET

What am I doing here?

Patty PINS THE HUGE MAN.

PATTY

YES! Now I can brawl!

She picks up a SHORT MAN and hurls him across the room.
Margaret, very drunk, stumbles towards Patty.

MARGARET

Patty! No brawling for Tim! We have
to stop it!

PATTY

Oh, alright. OY! BAND!

The BAND looks over.

PATTY (CONT'D)

Play the Kesh Jig!

The band confers with each other, then turns back to Patty.

FIDDLER

(small and far away)
No.

Patty hurls a pitcher at them.

PATTY
PLAY THE FUCKING JIG!

The band, scared, plays the Jig. The brawl instantly turns into dancing. Patty turns to Margaret, who looks VERY upset.

PATTY (CONT'D)
You alright?

Margaret shakes her head.

PATTY (CONT'D)
You feel sick?

Margaret nods.

PATTY (CONT'D)
You think you might throw up?

Margaret looks at Patty.

PATTY (CONT'D)
You already threw up?

Margaret gives a very small nod.

PATTY (CONT'D)
You have the throw up in your mouth
but you're embarrassed to let it
out?

An even smaller nod.

PATTY (CONT'D)
No one's looking. Just let it out.

Margaret sheepishly opens her mouth. Some vomit dribbles out.

PATTY (CONT'D)
You've had a rough night. I'll
watch the children. You should go
get some sleep.

Margaret, struggling to keep her balance, nods. She stumbles for the door. Patty turns back to the crowd.

PATTY (CONT'D)
Alright, who's next?!

INT. STEERAGE HALLWAY - NIGHT

Margaret makes her way down the hallway, lip quivering. She stumbles and falls against a wall, which is just enough to send her over the edge. She slides down the wall, crying.

A crew member, **WILLIAM** (30s, very kind but also skittish, like a shy deer or Eddie Redmayne) walks by. He stops.

WILLIAM

Miss? May I assist you?

MARGARET

(slurring)

No! I'm beyond assisting! My head is spinning and my daughter hates me and I can't change who I am but nobody likes who I am and --

Margaret catches herself, and wipes her face.

MARGARET (CONT'D)

Sorry, I'm going on and on --

She looks up. William is gone. She's alone in the hallway.

MARGARET (CONT'D)

Wonderful, Margaret. Now you're scaring people.

She stands, wobbly. William reappears with a glass of water.

WILLIAM

Here you are. That should help with the head spinning.

Margaret hiccups and takes the glass of water.

MARGARET

That's very kind. Thank you, Mister...?

WILLIAM

William.

MARGARET

William.

WILLIAM

(genuinely amazed)

Your name's William?

MARGARET

No, I was just repeating -- my name is Margaret.

WILLIAM

Ah. Pleasure to meet you.

Margaret takes a sip of water. An awkward moment passes.

MARGARET

You work on the -- here? You work here? On the, um, the big boat?

WILLIAM

Yes, I work upstairs. In the First Class Lounge. Or, just outside the Lounge. I'm the door opener.

MARGARET

The what?

WILLIAM

I open the door? For people, for the people going into the Lounge?

Margaret nods. She finishes the water and doesn't know what to do with the empty glass.

WILLIAM (CONT'D)

I shall take that. Is there anything else I can help you with?

MARGARET

I don't think so. Thank you.

Margaret takes a step and stumbles. She holds onto the wall.

WILLIAM

May I walk you back to your room so that you don't hurt yourself in a drunken stumble?

William politely offers his arm. Margaret demurely takes it.

MARGARET

Thank you. You know, I'm not usually this emotional. I just found out my daughter is going to abandon me once we get to America because she hates me, and hating me is just about the only thing we have in common!

Margaret collapses against William in tears.

WILLIAM

Oh. Um. Well. That's a lot to worry about, isn't it. Um. Perhaps your husband can help?

MARGARET

He's dead!!!

WILLIAM

Oh William, why'd you bring that up? Stupid.

MARGARET

He died and left us with nothing. So now we're going to New York to live with his brother and I lied to my children and told them we were just going on a vacation because I thought it would be easier but actually I think it made it harder?

WILLIAM

Yes, well. Um. Lying is tricky.

MARGARET

And now my daughter hates me. She thinks I'm too --

Margaret, too drunk to remember words, makes a "strict" face.

MARGARET (CONT'D)

So I tried to be more --
(does a "fun" dance)
-- woo! But "woo!" doesn't feel good. I can't be something I'm not, you know what I'm talking... ?

William stares for a long beat, no idea what she's saying but not wanting to be rude.

WILLIAM

Um. Well.

MARGARET

... about?

WILLIAM

Right. You -- um -- so -- you're saying that -- we are who we are?

MARGARET

We are who we are! Yes! Exactly!

William looks DELIGHTED to have guessed correctly.

MARGARET (CONT'D)

I am a strict mother, that's just who I am, but Mary is just too young to understand, you know?!

William, a little deer in headlights again, just nods.

WILLIAM

Yes, she's too young.

MARGARET

But she doesn't know she's too young!

William vehemently shakes his head.

WILLIAM

No, she doesn't know!

MARGARET

She thinks she knows everything, but she's a little girl. And now she wants to leave! What do I do?

Margaret looks to William, who has NO idea what to say.

WILLIAM

Well... you... you have to protect her. She's your daughter and -- and even if she doesn't appreciate you now, she will grow to realize that you had her best interest at heart.

Margaret, so drunk, tears up. She's incredibly touched.

MARGARET

Yes. You're right.

WILLIAM

Yes! Because strict mothers are good. My mother was very strict, and I hated her, but eventually I realized that she was fine.

MARGARET

Your mother was strict? And now look at you, a nice man with a good job! She raised you well!

WILLIAM

(blushing)
Oh, well, bah.

MARGARET

I never should have listened to Patty. She knows nothing about responsibility. I can't be a fun mother. I have to be strict!

WILLIAM

Yes! Strict mother!

Margaret stops in front of her cabin door.

MARGARET

Well. This is my home.

Margaret hiccups, and smiles up at William.

MARGARET (CONT'D)

Thank you. Really.

WILLIAM

It was very nice to meet you,
William -- Margaret! Margaret.
Please, allow me.

William grabs the doorknob of Margaret's cabin door, stands up VERY straight, and opens the door with a flourish.

MARGARET

(delighted)

Ahhhh!

William smiles. He's partially blocking the doorway, because the door opens in. Margaret squeezes past him. She pauses in front of him, awkwardly close to his face.

MARGARET (CONT'D)

Goodnight.

William smiles politely. Margaret goes into the room, and William closes the door. He instantly gags.

WILLIAM

Wow. Very bad breath.

INT. STEERAGE CABIN - DAY

Margaret is passed out, arms at her side, face smushed into her pillow. She's in all her clothes and drooling.

Patty shakes her awake. Margaret groggily comes to.

PATTY

Good morning! How are you doing?

MARGARET

My head feels pregnant.

PATTY

That'll pass. Hey, wanted to run something by you, don't be alarmed, but --

TIM

Morning, Mother! Mary never came home last night and we have no idea where she is. Also look at how much money we made last night!

Tim holds up fistfuls of bills and coins.

MARGARET

She never came home?!

PATTY

Yes, that was the information that I was going to deliver slowly and calmly, Tim.

Margaret climbs out of bed, slowly, aching.

MARGARET

I never should have let her storm off like that.

PATTY

This is not the reaction I was expecting. I thought you'd scream so loud the walls would smash.

MARGARET

I'm saving the screaming for when we find her.

Margaret hobbles for the door, miserably hungover.

INT. BEAUTIFUL SUBURBAN HOUSE - NIGHT - 1996

Old Mary has fallen asleep. Rebecca gingerly shakes her.

REBECCA

Mom? ... Mom?

Old Mary wakes up, confused. She blinks at Rebecca.

REBECCA (CONT'D)

It's time to go to bed.

Old Mary nods, looks like she's about to stand, then:

OLD MARY

Mother thought I had spent the night with Patrick, but I hadn't.

REBECCA

Mom, I really have to go, but I want to make sure you take your night pills. Can you please just go get ready for bed?

OLD MARY

I had been so upset, I spent the whole night crying, seething, dreaming of a life on my own...

Rebecca rubs her temples, so frustrated.

EXT. TITANIC - LIFEBOAT DECK - DAY

Mary's curled up in a lifeboat. She rubs her puffy red eyes and slowly climbs out. The boat rocks and she falls, HARD. Her knee pops a hole in the side of the boat.

MARY

Whoops. Good thing we won't be needing these.

GIRL YOU HAVE NO IDEA.

Mary steps onto the deck. A few FIRST CLASS PEOPLE are out for a morning stroll. Among them is KATHY BATES, ROSE'S MOM, and a RICH LADY friend. They see Mary.

RICH LADY

Ugh! Look at that filthy rag girl!

ROSE'S MOM

Steerage rats are not supposed to be in the First Class area! She probably came up here to steal! Somebody call the Master At Arms!

Mary panics. Kathy Bates steps forward.

KATHY BATES

Come on now girls, no need to make a scene. Ain't you ever seen a kid sleep outside before?

(to Mary)

You look like you could use some breakfast, little lady.

(MORE)

KATHY BATES (CONT'D)

Why don't you head on down to the dining hall and get yourself some doggone biscuits and gravy?

Did you guys know that Kathy Bates's character was American?

Mary nervously nods to Kathy Bates and hurries off.

ROSE'S MOM

If you come up here again, we'll have you arrested!

Kathy Bates turns to Rose's Mom.

KATHY BATES

Damn, Ruth. Why can't you just be cool about stuff?

Rose's Mom, owned, purses her lips and walks away.

INT. STEERAGE MESS HALL - DAY

The tables are full, breakfast service is in full swing. Mary walks in. She sees Patrick eating with the other cool teens. She steels herself and walks over to sit next to him.

MARY

Hi. Can we talk?

PATRICK

You know, your mom's really annoying. I hate when people treat me like I'm not cool. Because I am cool.

MARY

I know. I'm so sorry about --

PATRICK

This is just too complicated for me. I want my life to be simple.

MARY

I want my life to be simple too. Once we get to New York, my mother won't be an issue. We'll run away, go wherever we want, live day to day just like you said --

PATRICK

So much talking. Look, I'm not a words guy. All I care about is what feels right and this --

Mary grabs Patrick's face and kisses him passionately. She pulls away and looks him in the eyes.

MARY

Did that feel right?

PATRICK

It definitely felt good.

Patrick leans in to kiss her again, but Margaret APPEARS OUT OF NOWHERE AND PUTS A PLATE IN FRONT OF PATRICK'S FACE.

MARGARET

Mind if I squeeze in?

Margaret squeezes between them. Tim and Patty are behind her.

PATTY

Margaret, this table looks full, we should sit somewhere else --

MARGARET

Nonsense, there's plenty of room. Patrick, scooch down.

MARY

He doesn't have to scooch. We're leaving.

PATRICK

Yeah, I'm out of here.

Patrick and the other cool teens walk away. Mary gets up to follow but Margaret grabs her wrist.

MARGARET

If you don't sit back down I will tell him about the time I caught you practice kissing a pig.

MARY

You wouldn't.

MARGARET

Patrick!

Patrick, almost out the door, turns back.

PATRICK

What?

Margaret opens her mouth to keep talking but Mary sits.

MARY

Shut up shut up shut up! I'll stay.

Margaret nods. Good. Patrick is still waiting by the door.

PATRICK

WHAT!

MARGARET

Nothing! Run along!

Patrick scoffs and leaves. Margaret turns back to Mary.

MARGARET (CONT'D)

Don't look at me like that. You are in so much trouble for not coming home last night!

MARY

Home? Yes. Let's talk about home. Does Tim know that we're never going back to Ireland?

Tim freezes, mid-bite. Margaret looks to him, guilty.

MARGARET

No, wait, let me explain --

MARY

Mother lied in order to get us on the ship. We're never going back. We're going to live in America.

Tim pauses, thinking, looking confused, but then he smiles.

TIM

Great! America is a way better place to make money! I'm going to become a billionaire!

MARY

You don't care that Mother lied? That you'll never see home again?

Tim shrugs and takes a bite of breakfast slop.

MARY (CONT'D)

You're happy about going to New York to live with Uncle Sean?!

Tim drops his fork.

TIM

Uncle Sean? NO! I hate Uncle Sean!
He smells like old meat!

MARGARET

You haven't seen him since you were
three.

TIM

Yeah! That's how much he smells
like old meat! I still remember!

Tim puts his head in his hands.

TIM (CONT'D)

Now I have to find the treasure in
the cargo hold. I need plenty of
stuff to sell so I can buy us a
castle as soon as we get there. I
am not living with the meat man!

MARGARET

Where is your head? Haven't I
taught you that stealing is wrong?

MARY

You also taught us that lying is
wrong.

MARGARET

Mary --

PATTY

Margaret, take a breath, you're a
little tense --

MARGARET

Of course I'm tense! I'm a single
mother widow far away from home in
the middle of the flippin' sea! I
have no idea what I'm doing and on
top of all of that, I'm hungover!

MARY

Hungover? Are you kidding?! You've
been lecturing me about bad
decisions, but you got drunk?!

MARGARET

Everybody makes mistakes. Even the
Lord! Why do you think there's so
many different sizes of snakes?!

(MORE)

MARGARET (CONT'D)

He made one, realized it was way too big, then made a smaller one, but it was still too big --

PATTY

Margaret, for the last time, nobody agrees with your snake theory.

MARGARET

It's the only possible explanation for why there are so many different sizes of snake!

A KIND WOMAN leans over.

KIND WOMAN

Excuse me, can you lot please shut the fuck up?

Margaret stares back at the woman, dumbfounded.

KIND WOMAN (CONT'D)

You've been screaming at each other for the past four days, and we're all bloody sick of it.

MARGARET

Really. You're all sick of it. Everyone in this room. Everyone in this room got together and agreed that they're all sick of my family.

EVERYONE IN THE ROOM

Yes!

Margaret reacts. She really wasn't expecting that.

MARGARET

Well fine! We'll just go then! I should step outside anyway because I'm feeling ill and I need to vomit into the ocean! So goodbye!

Margaret points to the door. Patty and Tim go, Mary hurries after them, bright red with embarrassment. Margaret follows.

EXT. TITANIC - STEERAGE DECK - DAY

Margaret, Patty, Tim, and Mary come out to the deck.

MARY

I've never been more embarrassed in my life!

PATTY

I can't believe all of steerage was talking about us. We're going to be the story of the Titanic. People will say to their families "you won't believe what happened on the Titanic, everyone had a great time, except for this one family."

MARGARET

Nobody's going to remember us.

MARY

Yes because you're so determined to keep us chained together, living safe, unremarkable lives.

MARGARET

That's not what I -- AGH! I wish we could just go back to when my biggest concern about you was that you would lock yourself in a library to get out of doing chores! Now one cute boy has smiled at you, and all of a sudden I have to fight with everything I have to make sure you don't turn into Patty!

Patty, SO SLOWLY, turns to Margaret with the biggest "What, bitch?" look on her face.

PATTY

What, bitch?

MARGARET

I didn't mean it like that.

PATTY

What's so bad about me?!

MARGARET

Patty, please don't do this, I'm in the middle of screaming at Mary --

PATTY

You think it'd be better if she turned out like you? All repressed and miserable?!

MARGARET

You know, the only reason that I am repressed and miserable is that I have been taking care of children since I was ten years old!

PATTY

Let's take it down a notch with the
dramatics, you had Mary when you
were twenty.

MARGARET

I'm talking about you! I never got
to be young and carefree because
ever since mother died, I've had to
take care of you!

PATTY

How dare you blame that on me. I
never asked you to be my mother.

MARGARET

Somebody had to be! Lord knows you
can't take care of yourself.

PATTY

I lived in Dublin for three years
on my own and I was fine!

MARGARET

You were homeless! You had to come
crawling back to live with me!

PATTY

I came back because Connor died and
you needed help with the children!

MARGARET

Oh, what a great help you've been!
I left you in charge of Tim and he
got into a brawl --

PATTY

That you started!

MARGARET

Yes! But! I never would have even
been at that party if it weren't
for you! It's still your fault!

PATTY

I just wanted you to have some fun!

MARGARET

I can't afford to have fun! I have
responsibilities. Something you
know nothing about.

PATTY

I'm plenty responsible.

MARGARET

Please. I can't even leave you alone with the kids. They'd be better off with a dog in charge.

PATTY

HEY! The only thing I have in common with a dog is that we smell alike! And we bite when we're scared! And we piss where we want! And we --

MARGARET

None of this is anything to be proud of!

PATTY

Don't tell me what to be proud of! God! I don't need this shit from you! You think I can't take care of myself? Well watch me!

Patty, super intense, storms off. She gets pretty far away and then turns back.

PATTY (CONT'D)

I just realized -- I shouldn't have said "watch me" because the whole point is that I'm going on without you. So I guess just imagine it? I don't know. But FUCK YOU!

Patty storms off.

Margaret stands there, too angry to feel anything else. She turns back to Mary and Tim.

MARGARET

She'll be back. She just needs to calm down.

MARY

She needs to calm down?

TIM

Aunt Patty was right. We're going to be all anyone remembers about the Titanic.

MARY

No. People will remember me and Patrick.

(MORE)

MARY (CONT'D)

Because our love will inspire books
and songs and paintings -- that's
how great our love is. Time will
never forget it.

(to Margaret)

And nothing can keep us apart.

Mary turns to leave, but Margaret grabs her.

MARGARET

Mary, I don't care if I have to
handcuff you to my wrist, you are
not going to see that boy again.

MARY

No matter how much you hold onto me
now, I am gone the second we get to
New York, so why don't you just
make this easy and let me go!

MARGARET

No! William was right --

MARY

Who's William?

MARGARET

A First Class Doorman! And he
agreed with me, it doesn't matter
if children hate having a --

MARY

He works in First Class?

MARGARET

Yes, in the Lounge. Or just outside
the Lounge. And he said that being
a strict mother is --

Mary cocks her head, devious. She has an idea.

MARY

Bullshit.

MARGARET

Excuse you?

MARY

Bullshit. There's no "William the
First Class Door Opener". You just
want me to think there are people
who back you up so I'll give in.
But you're lying!

MARGARET

I am not lying!

MARY

You lied about this being a vacation! Who knows what else you'll lie about?

MARGARET

You don't believe me? Fine! He'll explain it to you himself!

Margaret grabs Mary and pulls her along. Mary smiles mischievously, as if this is part of her plan. Tim follows.

MARGARET (CONT'D)

He'll tell you all about how mothers know best and --

As Margaret lectures, Mary turns back to Tim.

MARY

(whisper)

If you want to find the treasure, you'll need mother out of your way.

TIM

What do you mean?

MARY

(whisper)

Just follow my lead.

Tim, who really is a good boy, looks to Margaret, conflicted.

MARGARET

-- if you didn't need your mother then you wouldn't be born a baby, you would come out fully grown and responsible --

Tim looks back to Mary and nods. He's in. Mary smirks.

INT. FIRST CLASS AREA - DAY

William stands by the door to the First Class Lounge. (No big deal, but William is the guy who opens the door for Rose when she gets to Heaven. Do you know what I'm talking about? Probably not. I've seen Titanic 25 times.)

William opens the door for JOHN JACOB ASTOR.

WILLIAM

Good afternoon, Mr. Astor.

JOHN JACOB ASTOR

Shut the fuck up, William.

William smiles and nods. He loves his job.

Margaret walks in, dragging Mary and Tim.

MARGARET

William!

WILLIAM

Margaret? You shouldn't be up here.

A RICH WOMAN stops at the door. She is VERY confused by the fact that the door isn't opening for her.

RICH WOMAN

What?! How do I -- what do I -- ?!

WILLIAM

Oh! I'm so terribly sorry.

William opens the door for the woman. She slaps him.

RICH WOMAN

Don't ever let that happen again.

William nods. The woman walks into the lounge.

MARGARET

I'm sorry to bother you, I just need you to quickly explain to Mary that hating me is just a phase and she will eventually love me for being a strict mother.

Mary looks around - a crowd of First Class people are starting to gather, looking at them like they're gross.

WILLIAM

Is this Mary? I thought she would be, um, younger?

MARGARET

Younger? Why would she be younger?

Mary rips her arm away from Margaret and pulls Tim away.

MARY

Somebody help! This woman made us come up here! She wanted us to steal things!

MARGARET

What?!

MARY

Call the Master At Arms! She dragged us up here and told us we had to steal things or else!

TIM

Mary, what are you --

MARY

Shh. It's the plan.

TIM

But you --

Mary clamps a hand over Tim's mouth and turns him to the door, shuffling him out.

MARGARET

Mary! Have you lost your mind?!

MARY

Just let us go back to steerage where we belong, crazy lady! I don't even know you!

Mary and Tim are almost out the door. Margaret chases --

MARGARET

Get back here!

But she is STOPPED BY A FANCY MAITRE D.

MAITRE D

You're not going anywhere, miss.
Call the Master At Arms!

Margaret, caught, turns to Mary, incredulous. Mary smirks back at her -- fuck you. And disappears.

EXT. TITANIC - DECK - DAY

Tim and Mary walk out onto the deck. Tim turns on Mary.

TIM

Why did you get mother arrested?!

MARY

So that I can see Patrick.
(off Tim's look)
And so you can find your treasure.
Look, it's a good thing, now we can
do whatever we want.

TIM

But mother doesn't belong in jail!
I'm getting her out!

Tim tries to go back inside but Mary blocks the door.

MARY

If you go back in there, they'll
just arrest you too. Steerage
people aren't allowed in First
Class. There's nothing you can do.

Tim lets out a RAGE SCREAM and kicks the wall.

TIM

I never should have let you do your
stupid plan!

MARY

Let? You don't let me do anything.
You're just a wee little boy.

TIM

No I'm not! I'm a man!

MARY

Who put this idea in your head
about you being a man?

TIM

Father! He said if anything ever
happened to him, it would be my
responsibility to take care of you
and mother.

They both calm down a bit, sad at the mention of their dad.

MARY

I don't need taking care of.

TIM

Oh right, because you're seventeen
and you've got it all figured out.

MARY

Exactly.

TIM

No, not exactly! Because you want to know something? You suck! You've barely spoken to me or mother for like three years and ever since we left home you've just been mean!

MARY

Because mother has been --

TIM

She just wants to protect you, you idiot!

MARY

Protect me from what?! We're on the biggest, grandest ship in the world, we're fine!

A QUICK FLASH OF THE TITANIC SNAPPING IN HALF

TIM

It's her first time leaving Ireland too, she's scared!

MARY

That doesn't give her the right to control my life and keep me away from Patrick!

Tim does the world's biggest eye roll.

TIM

Ugh, Patrick. He sucks too! When I find the treasure, neither of you are getting any!

Tim starts off, head full of steam.

MARY

There is no treasure, you idiot!

TIM

Yes there is! And I'm going to take it and sell it and use all the money to BUY A BETTER SISTER!

Tim storms off. Mary shakes her head, pissed, then heads off.

INT. CREW CORRIDOR - DAY

THOMAS KING, the burly, bearded MASTER AT ARMS, leads Margaret down a hallway towards his office.

INT. MASTER AT ARMS OFFICE - CONTINUOUS

Thomas handcuffs Margaret to a chair.

MARGARET

This really isn't necessary, I'm not a criminal.

THOMAS

Miss, you were trespassing in First Class with two children that you had kidnapped and forced to join your pick-pocketing syndicate.

Thomas looks at her, making a Steve Harvey Family Feud face.

THOMAS (CONT'D)

You're a criminal.

MARGARET

I didn't kidnap them, they're my children.

THOMAS

That's precisely what a kidnapper would say. Now if you'll excuse me, I have an incident report to write.

Thomas fills out a form. Margaret, completely defeated, slumps in her chair.

MARGARET

This is probably a good thing. Everyone will be a lot happier with me out of the picture. I should just stay here, rot away in jail.

THOMAS

This isn't a jail. It's my office.

MARGARET

Oh. Sorry, I -- it's just so -- it's a little drab. There aren't any windows.

THOMAS

I've got a window.

He gestures to a tiny porthole. Margaret looks at it and feigns being impressed. Thomas eyes her, a little stung, then goes back to writing his report.

After a beat, he looks up.

THOMAS (CONT'D)
You know, I like my office.

INT. STEERAGE HALLWAY - DUSK

Patty storms down a hallway.

PATTY
Joke's on you Margaret. You think you don't need my help? Then you get to take care of the kids on your own while I finally get to fuck the twins. I don't even care!

FABRIZIO passes by. He stops.

FABRIZIO
Hey, who are you talking to?

Patty punches him. Fabrizio holds his face, stunned.

FABRIZIO (CONT'D)
Bastardo!

He runs away. Patty looks at her fist.

PATTY
Ooh, I've got to calm down. Angry fucking's not as fun.

Patty shuts her eyes, takes a deep breath, then walks off with a spring in her step.

PATTY (CONT'D)
(singing to herself)
Gonna fuck the same man twice at once --

INT. STEERAGE CABIN - CONTINUOUS

Patty opens the door.

PATTY
Alright, you identical meatbags, we've got the room to ourselves and it's time to --

She sees the room is empty. Her face falls.

PATTY (CONT'D)
Fuck.

She taps her fingers on the wall, thinking. Finally:

PATTY (CONT'D)

I'll just wait. You're not so desperate to get porked that you can't wait a few minutes, Patty.

She sits, but then immediately jumps back up.

PATTY (CONT'D)

Yes you are, let's go find 'em.

INT. STEERAGE HALLWAY - DUSK

Mary nervously knocks on a cabin door. Patrick opens it.

PATRICK

Where's your mom?

MARY

I got her arrested. She can't bother us anymore.

Mary kisses him. He closes the door.

INT. CREW CORRIDOR - NIGHT

Tim sneaks down a crew corridor. He passes a door labeled "RESTRICTED ACCESS". He smiles to himself. Found it. He tries the knob, and it turns! It's open!

TIM

Mary thinks there's no treasure, but the treasure is right --

INT. SMALL ROOM - NIGHT

Tim pops into the room.

TIM

-- here! Damn it.

He is in a tiny, loud room crowded with big pipes. There's an open hatch in the middle of the floor. Tim, a bit hesitant, peers down the hatch. Then climbs down the ladder.

INT. ENGINE ROOM - NIGHT

Tim jumps down into the ENGINE ROOM, which is loud, hot, steamy, red-tinged. Tim looks around in fearful awe.

TIM
Whoa. I'm in Hell!

An ENGINEER spots him.

ENGINEER
Hey! You can't be down here!

TIM
Get away from me, hell-man!

Tim runs for it, but gets two steps before his foot gets caught in a grate and he falls to the floor HARD. His body goes completely limp. He lays in a lifeless pile. Another Engineer approaches.

ENGINEER #2
Who's this?

ENGINEER
I don't know, he ran from me and tripped and -- I guess he's dead?

ENGINEER #2
Jesus Christ. We got to get rid of another dead kid?

Tim jumps up.

TIM
I was fooling you! I thought you'd leave me alone if I was dead! Would a kid come up with a plan that smart? I don't think so! Ha-HA!

Tim runs for it, gets one step, trips, and falls HARD again. The Engineer pulls him up.

ENGINEER
Alright, back to steerage.

TIM
Aw, man. I'm never gonna find the stupid cargo hold.

ENGINEER
The cargo hold? You can't go in there, it's a restricted area.

An idea lights up Tim's face. The Engineer pushes Tim towards the ladder he came down and turns to leave.

TIM
Wait wait wait!

The Engineer turns. Tim smirks and reaches into his pocket.

TIM (CONT'D)

How restricted?

He holds up his ARM-WRESTLING MONEY.

INT. CARGO HOLD - NIGHT

Tim walks into the Cargo Hold. It's a HUGE room, full of boxes, cars, trunks. He looks around, awe-struck. He turns back to the Engineer, who's standing in the doorway.

TIM

Thank you!

The Engineer holds up Tim's money.

ENGINEER

No, thank you. When I get to America, I'm going to use this money to buy a hat!

TIM

If you get to America.

They laugh and laugh.

ENGINEER

Alright, I better get back to work.

He turns to go, then stops. Turns back to Tim.

ENGINEER (CONT'D)

Hey, did you know that I work in the forward-most starboard compartment, which would be the first compartment to flood if we ever scraped along an iceberg on the starboard side? That's just something I think about sometimes. I guess you could call it my biggest fear. Anyway, bye!

He leaves.

Tim walks around, in awe. He passes a STEAMY OLD CAR and thinks he hears weird noises coming from it. Like the faint whimpering of a boy-faced virgin who has never orgasmed before? (Doesn't Jack seem like a creepy virgin?)

Tim gets close to peer into the window but a HAND slaps the glass and scares him so he hurries away thank god.

Tim turns down an aisle in a far corner of the cargo hold. There are several ORNATE TRUNKS. He tries to open them, but they're all locked, until one opens!

He excitedly opens the trunk. Inside is a VERY ORNATE SWORD. Like a fuggin' royal sword.

Tim holds it up, very impressed. Then starts wildly swinging it around, playing like a little kid.

INT. PATRICK'S CABIN - NIGHT

Mary and Patrick make out on his bed. He's on top of her, being really handsy and moaning. He sucks. Mary stops him.

MARY

Sorry, I just --

PATRICK

I knew it. You aren't ready to totally surrender yourself to life and see where it takes you.

MARY

No, I am. I want to do this. It's just that... there's a lot of people in here.

REVEAL: there are five other men in the room -- sleeping, reading, doing chin-ups.

PATRICK

Oh, they don't care.

Patrick makes out with her neck.

MARY

Why don't we go outside?

Patrick stares at her, excited. Really?

MARY (CONT'D)

We can see the stars, they'll be all around us -- in the sky, their reflections twinkling on the surface of the sea. We'll be wrapped up in stars, as if we're floating through the universe, just the two of us. Together.

Mary looks deep into his eyes. He smiles.

PATRICK

Yeah, I'll fuck outside.

He takes her hand and pulls her towards the door. Mary follows, underwhelmed and confused by that response.

EXT. BOW DECK - NIGHT

Patty walks out to the bow deck, where various groups are hanging out. She scans the crowd and finds Rico and Tony. They're smoking and wildly gesticulating at each other.

Patty smiles.

PATTY

Found 'em.

She hoists up her boobs, accidentally pushing one out of her shirt, exposing it completely.

PATTY (CONT'D)

Whoops.

She goes to put her boob back in her shirt, then pauses momentarily to consider leaving it out? No, too much. She puts it back in and walks over to Rico and Tony.

PATTY (CONT'D)

Listen up, boys. My family's scattered all around the ship, now's the time to stink up the cabin to high heaven.

Rico and Tony stare at her. Patty groans.

PATTY (CONT'D)

If only you spoke English.

RICO

I do speak English. Leave us alone.

PATTY

You speak English?! Then you've heard me discussing how bad I want a double salami sandwich! You know how much this means to me!

RICO

We don't do that sort of thing. We're brothers, it's disgusting.

PATTY
(heartbroken)
So I can only fuck one of you?

RICO
Lady, I'll fuck you the day the
unsinkable Titanic lays at the
bottom of the ocean.

He laughs and takes a drag of his cigarette.

Oh and then they hit the iceberg.

THE SHIP SCRAPES ALONG THE ICEBERG, everyone struggles to
keep their balance.

TITANIC HITTING THE ICEBERG MONTAGE

We see all the same footage that we saw in Titanic (my piece
of shit cousin is good at ripping scenes off DVDs so we'll
save some money here):

Bolts popping, water busting in, people fleeing the engine
room and almost getting trapped in the closing doors...

INT. MASTER AT ARMS OFFICE - ICEBERG MONTAGE - NIGHT

Margaret and Thomas are there. His desk VIBRATES, there's a
LOUD SCREECHING. They look at each other -- what is that?

INT. STEERAGE HALLWAY - ICEBERG MONTAGE - NIGHT

Patrick leads Mary down a hallway, the floor shakes a little.
They steady themselves on the wall.

INT. STEERAGE MESS HALL - ICEBERG MONTAGE - NIGHT

The two dudes who made out on the first night are having a
wonderful late-night dinner date. One of their soup bowls
VIBRATES WILDLY on the table. They exchange concerned looks.

INT. CARGO HOLD - ICEBERG MONTAGE - NIGHT

Tim, holding his sword and wearing a too-big wool overcoat
and a top hat, gets THROWN by the force of the hit.

WATER RUSHES IN, instantly killing two Crew Members who were looking for Jack and Rose (perhaps those Crew Members would still be alive today if not for Jack and Rose's secret car-bone. Makes you think.)

Tim quickly climbs up several boxes to see what's going on. He sees the water rushing in on the far side of the room. He panics, frantically searching for a way out. He spots a DOOR on his side of the hold and runs for it.

INT. ENGINE ROOM - ICEBERG MONTAGE - NIGHT

Remember in Titanic when the engine room is flooding and everyone runs for the automatically closing doors? But one guy doesn't make it before the door closes? You won't believe this. THAT'S the engineer who showed Tim the cargo hold!!!!

EXT. BOW DECK - NIGHT

The ship gets away from the iceberg. Everyone looks around, unsure of what just happened. Patty turns to Tony.

PATTY

Alright, then. So Rico's out. As much as I'd love both, I'll settle for one. Tony, shall we?

Rico and Tony kick around a piece of ice that fell off the iceberg, ignoring Patty.

PATTY (CONT'D)

Alright, that's it!

She grabs the ice chunk they're playing with.

PATTY (CONT'D)

One of you comes to bed with me right now, or I'm throwing your ice chunk overboard.

They are already playing with a different ice chunk.

PATTY (CONT'D)

Damn it!

Pouting, she tosses her ice chunk overboard.

EXT. OCEAN - NIGHT

A dolphin swims alongside the Titanic. The ice chunk falls on its head and it dies :(

INT. MASTER AT ARMS OFFICE - NIGHT

Margaret and Thomas in the office, shaken.

MARGARET

What was that? Why was the whole room shaking?

THOMAS

We must have hit a whale? Or maybe...

(very scared)

A whale hit us.

Thomas gets up to peer out his porthole window.

MARGARET

Please, may I be released? I need to make sure my children are alright.

THOMAS

I apologize, Miss O'Malley, I must speak to the Captain first.

The phone RINGS. Thomas picks up.

THOMAS (CONT'D)

(into phone)

Master-At-Arms. Mhmm. Oh my.

Alright. I'm on my way.

The Master-At-Arms character in Titanic is essentially a cartoon. He hangs up the phone.

THOMAS (CONT'D)

There's been a burglary in one of the First Class staterooms.

He heads for the door.

THOMAS (CONT'D)

Someone stole a big blue heart-shaped diamond. I can't imagine why, it sounds very ugly. Anyway, wait here, I shall return.

Thomas leaves.

EXT. BOW DECK - NIGHT

Mary and Patrick walk out to the deck.

MARY

What was all that shaking?

They see that there are a bunch of people on the deck, including the other cool teens. Ainsley sees them.

AINSLEY

(so drunk)

You made it!

PATRICK

What's happening?

AINSLEY

The ship hit a ice so we're having a ice party!

MARY

What did we hit?

AINSLEY

Just like a big ice. But now we're doing this thing where you suck on this ice ball til your mouth is numb then you drink as much as you can in one pull. S'fun!!!!

PATRICK

Ooh I wanna!

AINSLEY

PETER! Patrick wants the ice ball!

PETER (17), sidekick douche, brings the ice ball over. Patrick takes it.

MARY

What about... our plan?

PATRICK

Mary, life isn't about plans. It's about rolling with whatever happens to you. Life brought us to this ice party, and we should experience it.

PETER

Okay okay you gotta suck on it til you can swallow it. Did you get how I made it sound like a beej?!

Patrick laughs and shoves a huge ice chunk in his mouth. Mary looks on, grossed out.

Ainsley takes out a cigarette. She offers the pack to Mary.

Mary hesitates, but then takes one. Ainsley lights it for her. Mary takes it and immediately starts coughing.

MARY

Ugh! Ew! Bad bad bad bad!

She tosses the cigarette overboard.

EXT. OCEAN - NIGHT

A whale surfaces right next to the Titanic. How majestic! The lit cigarette falls straight into its blowhole and, you guessed it, the whale explodes.

EXT. BOW DECK - NIGHT

Mary coughs. Ainsley laughs at her.

AINSLEY

Jesus, Mary, don't tell me that was your first cigarette. You're like the biggest virgin I've ever met.

Mary rolls her eyes and turns to Patrick.

MARY

I'd like to go.

PATRICK

(mouthful of ice)

Okay. See you tomorrow.

Patrick goes in to hug her, but she pulls back.

MARY

You're not coming with me?

PATRICK

Babe. It's a ice party.

Mary glares at him, then turns to storm off. Patrick runs after her.

PATRICK (CONT'D)

Hey, hey, I'm sorry, okay? Of course I still want to go float through space and stars or whatever, I just also want to chill at the ice party for a bit --

Mary's attention is caught by PANICKED OFFICERS on a higher deck, seen just over Patrick's shoulder. It looks bad. She pushes past Patrick to get a closer look.

PATRICK (CONT'D)
Come on, Mary, don't be like this!

EXT. UPPER DECK - NIGHT

Mary climbs over a stairway gate to get onto an upper deck. TWO OFFICERS rush past her. She follows them.

OFFICER
They can't be serious.

OFFICER #2
You think their idea of having a laugh is telling us to ready the lifeboats?

Mary stops dead in her tracks. She looks up at the higher decks -- she can see MORE OFFICERS cutting the ropes on a lifeboat. Mary's eyes go wide.

EXT. BOW DECK - NIGHT

Mary runs up to Patrick. He's chugging vodka while Peter, Ainsley, and other cool teens cheer him on.

MARY
Patrick! I think the ship is sinking!

Patrick holds up a finger: one sec.

MARY (CONT'D)
No! This is serious!

Mary grabs his arm, which causes him to bottle to slip out of his mouth, vodka dribbles onto his shirt.

PETER
OH! You lost!

PATRICK
Babe! You made me lose!

MARY
It doesn't matter, listen to me --

PATRICK

Ugh, more talking. The only thing I need to listen to is life.

Mary stares at him, furious.

MARY

You know what? You suck!

PATRICK

Psh. What?

MARY

You suck! You talk about life and spontaneity and adventure but all you care about is yourself. Mother was right. You're a creep.

PATRICK

At least I'm not some frigid bitch.

Mary slaps him across the face. He smirks.

PATRICK (CONT'D)

Nice try, but my face is numb.

Mary pokes him in the eye.

PATRICK (CONT'D)

AH!

She hurries off.

PATRICK (CONT'D)

Yeah walk away! I don't need you!
I'm a cool dude and my future is
bright, baby!

A QUICK FLASH OF PATRICK'S LIFELESS BODY FLOATING IN A ROOM FULL OF WATER. DON'T FEEL BAD FOR HIM. HE WAS A DOUCHE.

Mary, panicking, doesn't know what to do. Then she hears:

PATTY

So it's been four nights of no porking, and I'm ready to throw myself off the ass of this boat.

Mary sees Patty, who's taking rips straight from a vodka bottle and has cornered a **NICE OLD WOMAN**. Mary runs over.

MARY

Aunt Patty!

PATTY

Mary! Did you see the ship hit that big white water mountain?

MARY

No, but --

PATTY

I wish we'd hit it harder. Rico said he would only fuck me if the Titanic sank.

MARY

Patty, I saw --

PATTY

You know, it's not fair. I'm a good person, and I deserve to get double-porked by those dangerously handsome dangerous handsones.

MARY

The ship is sinking!

Patty stares at Mary. She blinks. What?

MARY (CONT'D)

I saw officers cutting down the lifeboats.

PATTY

Oh my god.

(then)

RICO!

MARY

NO! We have to find Mother and Tim.

PATTY

Where are they?

MARY

I don't know -- it's all my fault -- I got mother arrested and I let Tim storm off -- what if we can't find them? What if they're trapped?

Mary cries. Patty places steadying hands on her shoulders.

PATTY

We'll find them. I promise.

Patty looks out the crowd of drunk steerage people.

PATTY (CONT'D)
OY! Which of you lot has been
arrested on this boat?

Several people raise their hands.

PATTY (CONT'D)
Where did they take you?

DRUNK MAN
The Master At Arm's office. It's
down on E deck. Don't say it looks
like a jail, he's sensitive!

PATTY
Thank you!

Patty hands her vodka bottle to the Nice Old Woman.

PATTY (CONT'D)
Hold this. I have to go rescue my
big sister and tiny nephew.
(starts off, turns back)
I know exactly how much is in
there, don't you dare take a sip!

Patty and Mary hurry off.

INT. STEERAGE HALLWAY - NIGHT

Mary and Patty race down a corridor.

MARY
How are we going to find Tim?

PATTY
I'm sure he went for the treasure,
so we just have to find the cargo
hold. And I am VERY good at finding
secret locations. I've found so
many skeletons, all by accident.

Patty opens the same Restricted door that Tim went through.

PATTY (CONT'D)
Ah, shit. This is a closet.

The hatch is open. WATER RUSHES UP THE HATCH.

PATTY (CONT'D)
Well. That's not great.

MARY

What if he's down there? What if he's already --

PATTY

No, shh, shut up. Sorry. But everything will be alright. We need to split up. You get your mother from the Master At Arms office. I will find Tim. Okay?

Mary, fighting back tears, nods.

PATTY (CONT'D)

We'll meet at the lifeboats.

MARY

Which lifeboats?

PATTY

The starport ones.

MARY

No, there's no -- it's starboard or port. Starboard is the right side, port is the left.

PATTY

If you're facing the front?

MARY

Yes.

Patty holds out her hands to orient herself for left and right if you're facing the front. She nods. Got it.

PATTY

Great! So we'll meet at the starboard ones on the left.

MARY

Right!

PATTY

Great.

Patty turns to run off.

MARY

No, you mixed them up! Starboard is right, port is left. Meet at the port side lifeboats!

PATTY

Right! I mean, yes!

MARY

(tearing up)

I'm never going to see you again,
am I?

Patty pulls Mary into a hug.

PATTY

No, don't say that. I will see you
again. At the port side lifeboats.

They pull out of the hug. Patty holds Mary's shoulders and
looks her in the eye. It's a meaningful moment.

PATTY (CONT'D)

On the right.

MARY

The left!

PATTY

The left! See you there!

Mary and Patty run off in opposite directions.

INT. MASTER AT ARMS OFFICE - NIGHT

Margaret, handcuffed to her chair, nervously fidgets. She
closes her eyes and takes a deep breath.

MARGARET

They're fine. They're fine.

She takes another deep breath. Settled. Her eyes pop open.

MARGARET (CONT'D)

But what if they're not fine?

She desperately tries to squeeze her hand through the
handcuffs, but it doesn't work. She gives up.

There's an OMINOUS GROAN from the ship.

Worried, Margaret drags the chair over to the office door. It
takes a lot of effort, the chair is well-made and nice wood
is heavy! She creaks open the door.

INT. CREW CORRIDOR - CONTINUOUS

Margaret peaks into the hallway. There's no one around. But a CREW MEMBER hurries by, carrying life vests.

MARGARET

Excuse me!

The Crew Member turns, a bit startled.

MARGARET (CONT'D)

What's that noise?

CREW MEMBER

You need to get your life belt on, Miss, and come up to the deck.

MARGARET

Why, what's happening?

The Crew Member eyes Margaret suspiciously.

CREW MEMBER

Where's the Master At Arms?

MARGARET

He's... he's sleeping. Shh.

CREW MEMBER

Wake him. He'll need to keep order among the crowds at the lifeboats.

MARGARET

Lifeboats?!

CREW MEMBER

Come on now, miss, I'll take you --

The Crew Member holds out his arm to usher Margaret, but she shies further into the office, trying to hide her handcuffs.

MARGARET

No, that's alright! When Mr. King wakes up we'll be right behind you.

The Crew Member stares at her, confused. Margaret panics.

MARGARET (CONT'D)

I mean...

(flirty)

If he wakes up.

(catching herself)

Because he's so tired from all the fornicating we've been doing.

Margaret winks. The Crew Member nods, confused, and hurries off. Margaret slams the door in a panic.

INT. MASTER AT ARMS OFFICE - NIGHT

Margaret drags the wooden chair over to a case of keys on the wall. She clocks her silver handcuffs, then scans the keys.

MARGARET

Damn! Only brass ones!

She looks at the chair, not knowing what to do.

MARGARET (CONT'D)

Father, give me strength.

She picks up the wooden chair, takes one step, and collapses.

MARGARET (CONT'D)

Little more strength, please,
Father!

She drags the chair through the door.

INT. STEERAGE HALLWAY - NIGHT

Mary hurries down the hallway. She turns a corner to get to a staircase, but it's blocked off. People clamor at the gate.

A **NASALLY CREW MEMBER** is on the other side of the gate.

NASALLY CREW MEMBER

We have to load the First and
Second Class passengers first, and
then it will be your turn.

Mary pushes her way through the crowd to get to the gate.

MARY

Sir, please, I need to get to the
Master At Arms office --

NASALLY CREW MEMBER

Don't crowd the gate, miss. Go back
down the main stairwell.

SAD WOMAN

The main stairwell's blocked!

NASALLY CREW MEMBER

It will be unblocked when it's your
turn to load into the boats.

VERY ANGRY MAN

If you're going to trap us down here, why not just open all the windows so we can drown faster?!

Mary hurries back downstairs and back the way she came. She gets to a CREW STAIRWELL that goes DOWN.

Mary pauses at the top of the stairs. She sees ankle-deep water at the bottom. She steels herself and hurries down.

INT. CARGO HOLD - NIGHT

Tim desperately tries to open a heavy door. There's a thin layer of watering covering the floor where he is, it's rising fast. Across the cargo hold, water is RUSHING IN.

Tim tries to turn the wheel-lock on the door, but he's not strong enough. He's pressed up against the door, using all his weight, when he hears, faintly:

PATTY (O.S.)

TIM! TIM!

Tim presses his ear harder to the door.

PATTY (O.S.) (CONT'D)

GODDAMNIT TIMOTHY O'MALLEY WHERE THE FUCK ARE YOU?!

TIM

AUNT PATTY!

Tim bangs on the door.

INT. CREW CORRIDOR - NIGHT

Patty hurries down a corridor. She stops.

TIM (O.S.)

I'M IN HERE!

Patty runs to the door and bangs on it.

PATTY

TIM! Yes! I knew I was good at finding things!

TIM (O.S.)

(short pause)

Yeah, okay, help me open the door!

Patty pulls on the door but it does nothing.

PATTY

Is there another way out?

TIM (O.S.)

No! The water's coming in fast!

PATTY

Alright -- okay -- alright! Is there anything you can use to break through the wall? Like a ram? Or a cannon?! A cannon would be great --

TIM'S SWORD pokes through the wall, near Patty. She jumps.

PATTY (CONT'D)

Yes! Great! Stab it again!

The sword disappears, then reappears, making another tiny hole right next to the first hole.

Patty sees WATER CREEPING DOWN THE HALLWAY TOWARDS HER.

PATTY (CONT'D)

We need to move a little faster, Tim! Is there anything bigger?

INT. CARGO HOLD - NIGHT

The water is almost to Tim's knees. He rips the sword out of the wall and frantically looks around for something bigger. He lands on something and runs for it.

INT. CREW CORRIDOR - NIGHT

Patty's tugging on the door. She's standing in water.

PATTY

Come on, come on --

Nothing. She pounds on the door.

PATTY (CONT'D)

Have you found anything Tim?

(beat)

Tim? TIM!

A FANCY OLD CAR RAMS THROUGH THE WALL.

Tim sits in the driver's seat, delighted. He's got the top hat, overcoat and sword. He looks like an insane prince.

TIM

That was amazing!

Patty stares, stunned. Then she lets out a big laugh.

PATTY

Yeah it was!

TIM

Do you want to try?

PATTY

Hell yes I do!

She climbs into the completely demolished car, then stops.

PATTY (CONT'D)

No, wait, the ship is sinking. Okay
no, we've got to go. Come on!

They run off.

INT. CREW CORRIDOR - NIGHT

Margaret lugs her chair down a hallway. She's exhausted.
William rounds a corner.

WILLIAM

Margaret!

MARGARET

William? What are you doing here?

WILLIAM

I was worried you'd get trapped in
the Master At Arms office, so I
came to get you.

MARGARET

You came down here to rescue me
even though I made such a scene and
caused you to get slapped?

WILLIAM

Oh I get slapped all the time.

Margaret looks up at him, no idea what to even say.

MARGARET

Thank you.

WILLIAM

No thank you necessary. It's my job to take care of guests.

Margaret smiles. What a nice guy.

WILLIAM (CONT'D)

Even the drunken steerage ones.

Her smile fades. That's not how she likes to be thought of.

WILLIAM (CONT'D)

Are you trying to steal this chair?

MARGARET

No! He handcuffed me to it, I couldn't find the key.

WILLIAM

We'll have to break it.

He picks it up.

MARGARET

No, wait! What if they make me pay for it?

The ship is crumbling around them. William holds for laughs.

WILLIAM

I don't think they'll notice.

He throws the chair HARD against the wall, which pulls Margaret too. The chair breaks, Margaret hits the wall HARD.

WILLIAM (CONT'D)

Oh! I'm terribly sorry!

Margaret holds her face in pain. The handcuffs hang from her wrist, the end that was attached to the chair now dangling.

MARGARET

That's alright.

William quickly ushers Margaret down the hallway.

WILLIAM

They're not letting steerage passengers onto the lifeboat decks, but I can get you up there through the crew passages --

MARGARET

I need to get my children first.
They'll be somewhere in steerage --

WILLIAM

All the stairwells are blocked, the
only way to get to steerage is to
go all the way down to the crew
level and come back up, but --

MARGARET

How do I get to the crew level?

WILLIAM

It's probably flooded by now --

MARGARET

William. I have to get my children.

She's resolved. She will do this. William sees that.

WILLIAM

Come on.

He leads her to a UTILITY CLOSET. He pulls out three life
jackets -- all that's left. He hands them to her.

WILLIAM (CONT'D)

Take these.

MARGARET

Where do I go?

WILLIAM

I'll take you. I just want you to
have these in case we get
separated. Put them on, it'll be
easier than carrying them.

William helps her put on three life jackets. She looks like
the Michelin Man.

MARGARET

You don't have to come with me.
It's dangerous.

WILLIAM

It's my job to help the guests.
(a bit more lovingly)
Even the drunken steerage ones.

Margaret winces. Really doesn't feel great. They head off.

INT. LOWER CREW CORRIDOR - NIGHT

Mary wades through chest-deep, freezing water.

MARY
Mother! MOTHER!

She passes an UNBLOCKED STAIRWELL. She pauses, unsure if she should go up or keep looking for Margaret. As she's stopped, the current PUSHES HER FORWARD. She gets thrown underwater.

She struggles to the surface and GASPS for air, but the current pushes her further down the hallway. She manages to GRAB ONTO A CEILING BEAM to anchor herself.

The water is almost at the ceiling. She can't go further.

MARY (CONT'D)
MOTHER!

Mary coughs up water. Desperate, she follows the beam back to the stairwell. She dives for it and GRABS THE BANNISTER.

Mary climbs up the steps. She collapses and coughs up more water. She's shivering and terrified.

Grasping the bannister, she cries, not knowing what to do. The rising water hits her feet. She jumps, forced back to reality. She runs up the stairs.

INT. DIFFERENT CREW CORRIDOR - NIGHT

Margaret and William hurry down a flight of stairs.

MARGARET
Thank goodness, it's not flooded.

WILLIAM
We have to go down one more --

They turn to go down another stairwell and it is COMPLETELY FLOODED. [INSERT HANS ZIMMER BWOM]

WILLIAM (CONT'D)
Oh. That's... not great.

MARGARET
It's okay. I can hold my breath for almost twenty seconds. I'm sure that's enough.

She takes a HUGE DEEP BREATH and heads for the stairs.

WILLIAM

There's no use going down there.

MARGARET

Is there another way?

WILLIAM

It's all blocked off.

MARGARET

Then I have to go down there.

WILLIAM

You'll die!

MARGARET

Then I'll die with my family!

That hits Margaret. She tears up.

WILLIAM

What if they're not down there?
What if they found a way out? You
can drown looking for them, or you
can hope to find them upstairs.

Margaret considers, then shakes her head. She can't leave. She can't. She turns to go down the stairs. Then stops. The water is too high. She can't do that either.

She takes a deep, shuddering breath. Closes her eyes.

MARGARET

Please. Find me at the lifeboats.

She turns to William, terrified, but ready to go. He holds out his hand. She takes it. They run up the stairs.

EXT. STEERAGE DECK - NIGHT

Mary runs out onto the steerage deck, which is MUCH closer to the water than before. She's freezing and terrified. She hurries to the upper decks, where the lifeboats are loading.

EXT. UPPER DECK - NIGHT

Mary fights through a crowd of people, searching for Patty, Tim, Margaret. None of them are there.

Mary panics. She's lost. She's alone. She's --

ALMOST STABBED BY A SWORD?!

Tim's sword JUTS THROUGH A DOOR RIGHT IN FRONT OF MARY. He and Patty walk through.

PATTY

I don't think we need the sword anymore, all these doors seem to be open -- Mary!

Mary hugs Patty and Tim. A man who looks like a NEW YORKER CARTOON BILLIONAIRE walks by and stops short.

NEW YORKER CARTOON BILLIONAIRE

Hey! That's my sword!

He takes it from Tim in a big harumph and walks away.

PATTY

Jesus Christ, you're frozen! Tim, give her your coat.

Tim begrudgingly takes off his coat.

TIM

(grumbling to himself)
Losing all my treasure.

Patty wraps the coat around Mary.

PATTY

Where's your mother?

MARY

The water was too high, I didn't know what to do --

Mary's crying. Patty's worried, but she tries to hide it.

PATTY

That's alright. I'm sure she found her own way out.

MARY

Even if she got out of the office, she would never come up without us. She'll die looking for us! And it's all my fault!

PATTY

She's not going to die. I will find her, I promise. But first we need to get you two on a lifeboat.

Patty pulls Mary and Tim to the front of a crowd by a lifeboat. **FIRST OFFICER WILLIAM MURDOCH** helps women and children into the boat.

WILLIAM MURDOCH
Women and children only please!

PATTY
Here's two!

She pushes Mary and Tim forward. Murdoch helps Mary into the boat, but then reaches past Tim for another woman.

PATTY (CONT'D)
What about him?! He's a child!

Murdoch looks Tim over. Tim is still wearing the top hat.

WILLIAM MURDOCH
Looks like a man to me.

Tim looks to Patty, excited.

TIM
He thinks I'm a man!

Mary, snapping out of her daze, looks up from the lifeboat.

MARY
No, wait! He has to come with me --

Murdoch isn't listening, just pulling more women and children into the boat. Mary stands and grabs the edge of the Titanic.

MARY (CONT'D)
He has to come with me!

PATTY
Sit down, it's okay. He'll get on the next one. I'll make sure of it.

MARY
(crying)
I can't do this --

The lifeboat lowers. Mary loses her footing and falls into a seat. She looks up at Patty and Tim. They're all terrified.

PATTY
It's okay, Mary, it's okay.

Mary's crying, eyes fixed on Patty and Tim as they get farther and farther away and the beautiful non-diegetic flute notes of Celine Dion's greatest song reach into our hearts.

MARGARET (O.S.)

PATTY!

Margaret and William run through the crowd towards them.

MARY

Mother?!

Mary's lifeboat is level with a lower deck. Without thinking, she leaps onto the Titanic, STRAIGHT INTO THE CRYING CHILD SHE HAS REPEATEDLY TERRORIZED, ACCIDENTALLY TACKLING HER.

MARY (CONT'D)

Oh, I'm so sorry!

The Crying Child runs away, screaming. (Don't worry, she is the child that gets saved by Billy Zane. Thanks Billy!)

ON THE UPPER DECK

Margaret, Patty, Tim, and William look over the railing, having just seen Mary jump off the lifeboat.

MARGARET

MARY!

They run off to find her.

ASTONISHED BYSTANDER

Jesus Christ! She's the second one to do that! What is wrong with these people, they're very stupid?!

EXT. LOWER DECK - NIGHT

Patty, Margaret, Tim, and William run down a lower deck. Mary runs straight into hugging Margaret.

MARY

I'm sorry! I'm sorry I got you arrested! I'm a horrible daughter!

MARGARET

I can't believe you're here.

MARY

I thought I'd never see you again! I'm so sorry, for everything --

MARGARET

We're together now. That's all that matters.

Margaret pulls Tim and Patty into the hug. William stands awkwardly outside of it, rocking back on his heels, not wanting to intrude.

Margaret pulls out of the hug and quickly removes her life jackets. She gives two to Mary and Tim.

MARGARET (CONT'D)

Take these. We have to get to a lifeboat.

TIM

They won't let me on. They said I'm not a child!

MARGARET

If anyone tries to tell me that you're not a child, I'll punch them in the face.

WILLIAM

There aren't enough boats for all the passengers, we must hurry.

(to Tim and Mary)

Ah, terribly sorry, we have not been formally introduced. I am William. I open the door to the First Class Lounge.

Margaret hands Patty the third life jacket.

MARGARET

Put it on, hurry.

PATTY

No, you keep it.

MARGARET

Patty, please, you're my sister, I have to take care of you --

PATTY

You have enough to take care of.

Patty pushes the life jacket back to Margaret.

PATTY (CONT'D)

I'll be fine.

Margaret relents and puts the life belt on. She follows her family to a staircase that is blocked off by a gate. William opens the gate with a flourish, they all hurry through.

EXT. UPPER DECK - NIGHT

Pure chaos. People running, screaming. But the string quartet is still playing so that's nice.

MARY

Where are all the lifeboats?!

William runs ahead to check for boats. Margaret climbs onto a box and scans the crowd. She sees that the bow is further into the water than the stern. William comes back.

WILLIAM

I have good news and bad news. The bad news is that all the boats are gone. But the good news is that we are alive.

(catches himself)

For now. Um. Ha. Well. I don't know why I brought that up.

Margaret jumps down from her perch.

MARGARET

The front is lower than the back.

PATTY

Just like an old lady.

(off their looks)

Like when your tits are so saggy they go below your butt.

(off their looks)

Why is everyone looking at me like I'm crazy? Has no one ever seen a naked old lady before?

One of the smokestacks SNAPS OFF AND FALLS. (RIP Fabrizio)

PATTY (CONT'D)

Ohhhh boy. This thing's crumbling faster than a cracker.

TIM

If there aren't any boats left, what do we do?

Mary and Margaret share a look -- what do they do?

MARGARET

We stay on the ship as long as we can. There must be another ship coming to rescue us, we just have to wait for it to get here.

The ship LURCHES, going up at an angle. Tim and Mary are knocked down, and slide down the deck. Patty grabs Mary and Mary grabs Tim. They pull each other up.

WILLIAM

We have to get as far aft as possible!

They struggle up the now inclined ship, fighting through a crowd trying to get higher. As they push through:

TIM

I wish I still had my sword.

A HAND grabs Patty's shoulder.

PATTY

GET OFF! GET OFF OF --

Patty turns to shove the person, but stops when she sees it's the NICE OLD WOMAN, who hands Patty her vodka bottle.

PATTY (CONT'D)

Oh, thank you!

Patty checks the bottle.

PATTY (CONT'D)

Hey, you drank some!

The Nice Old Woman shrugs coyly.

PATTY (CONT'D)

Ahhh, that's alright. Best of luck to you!

The Nice Old Woman shakes her head and waves that off. She knows there's no way she'll survive this, but that's fine.

EXT. TITANIC BUTT - NIGHT

They get to the back of the Titanic and grab the railing.

PATTY

Margaret, you better start praying that the rescue ship is close. I'd do it but God doesn't listen to me.

Margaret takes in the scene. It doesn't look good. She turns to Patty, so much to say. Patty shares the look and nods.

MARGARET

I'm --

PATTY
Don't, Margaret.

MARGARET
I'm so sorry --

PATTY
There's nothing to be sorry for --

MARGARET
I'm so sorry you didn't get to fuck
those twins.

They can't help but laugh with each other.

But then the ship snaps in half and everybody screams.

The back of the ship FALLS BACK DOWN TO THE WATER.

PATTY
This is good, right?! Being flat on
the water is good, right?!

The ship LURCHES AGAIN and ANGLES DOWN TOWARDS THE WATER.

PATTY (CONT'D)
Oh well then fuck me I guess!

Tim notices Jack, a little ways away, climbing over the railing to the outer edge. Tim climbs over the railing too.

MARGARET
Tim! What are you doing?

TIM
It's what Jack's doing!

MARY
Who's Jack?

TIM
My friend who showed me naked lady
drawings and told me where I could
steal all those King's items. I
trust him!

TRUDY (Rose's maid) falls and slides down the ship to her death. Bye Trudy!

Margaret, Patty, Mary, and William quickly climb over to join Tim on the other side of the railing.

MARGARET

It's a good idea, but I still don't want you talking to him.

They brace themselves on the railing. The ship BEGINS TO LOWER INTO THE WATER.

Mary and Tim share a look of sheer terror. Mary places her hand on top of Tim's on the railing. Tim turns to Margaret and places his hand on tops of hers. She puts her hand on top of Patty's. Patty turns to William, hesitates.

PATTY

I don't really know you.

WILLIAM

You don't have to hold my hand.

Patty turns back to the family. They're not ready for this. But they're facing it. Together. Just like in Toy Story 3!!

They all turn to face the water, which is fast approaching.

PATTY

Fuck.

MARGARET

Ohhhhhhhh fuck.

William eyes this and shakes his head. Drunk steerage people.

As the ship draws closer to the water:

PATTY

FUCK! FUCK! FUCK! FUCK!

MARGARET

OH FUCK. OH FUCK LORD.

MARY

FUCKFUCKFUCKFUCKFUCK --

TIM

LET'S FUCKING DO THIS, OCEAN!

AND THEY'RE UNDERWATER

It's CHAOS. People swirling everywhere, the suction of the ship pulling people down --

Margaret tries to swim but the suction is too strong! She kicks as hard as she can for the surface --

-- which is FULL of people scrambling, Margaret gets kicked HARD IN THE HEAD. She's out cold. Completely still, she drifts down... deeper into the water...

EXT. OCEAN - NIGHT

Tim bursts through the surface, in a melee of screaming people. He gasps for air. He looks around for his family, but they aren't there.

He's a frightened little boy in a sea of terrified adults.

He doggy-paddles through the crowd, searching. WILLIAM surfaces next to him.

WILLIAM

Ah! Hello, young sir. Do you remember me? From the First Class --

TIM

I need to find my family!

WILLIAM

Right!

Patty pops up nearby.

PATTY

FUCK IT'S COLD!

TIM

Patty!

PATTY

TIM!

Patty tries to swim over to Tim, but there are too many people in the way, clawing, scrambling, trying to rip life vests off each other.

PATTY (CONT'D)

I'm coming Tim!

Patty starts just punching people in the face to get them out of the way. With every punch:

PATTY (CONT'D)

Sorry! I know you're just trying to survive, but I have to get through!

(punches someone)

You actually deserved that, you're being a cunt!

Patty gets to Tim.

PATTY (CONT'D)
Are you alright?

TIM
Where's Mother and Mary?

UNDERWATER

Margaret, lifeless, fading into the dark ocean, hands limp, handcuffs dangling from her wrists...

ANOTHER HAND GRABS THE OTHER END OF THE HANDCUFFS.

IT'S MARY.

Mary squeezes her hand through the loose handcuff and swims for the surface, straining to pull Margaret with her --

EXT. OCEAN - NIGHT

Mary breaks through the surface and GASPS for air. She pulls Margaret up and frantically looks around. She spots PATTY.

MARY
PATTY!

PATTY
MARY! YOU'RE ALIVE!

Patty, William, and Tim swim over to her.

MARY
(out of breath)
These lifebelts are shit!

TIM
What's wrong with mother?

MARY
I don't know, I saw her in the water, getting sucked down --

Margaret's lifeless body coughs up water. Gross!

PATTY
Oh thank hell, she's still alive.

Patty struggles to tread water.

MARY

We need something to rest on. You can't stay afloat on your own.

PATTY

Don't worry about me. We've got to focus on your mother.

MARY

You'll drown!

PATTY

(drowning)
No, I'm fine.

Mary hooks her arms under Patty's arms, and pulls her along.

MARY

Come on, there must be some deck pieces or something we can use.

William and Tim pull Margaret, still unconscious, through the water. They get away from the crowd and find a FLOATING DOOR.

MARY (CONT'D)

Here!

Mary pushes Patty onto the door. Patty pulls Margaret onto it, then reaches for Tim. But Tim tips it.

PATTY

We're too much weight. Here, Tim.

Patty slides off.

MARY

No, Patty --

PATTY

You two are more important. Get on there!

Patty gives her Margaret's stern mom glare. Mary knows there's no arguing with that. She takes off her lifebelt.

MARY

At least take my lifebelt.

TIM

Wait! This door doesn't float enough, but what if we use the lifebelts to make it floatier?

MARY

What do you mean?

TIM

Like this.

(to Margaret)

Sorry, mother, just need a minute.

Tim shoves Margaret off the door. She lands face down in the water. Patty quickly corrects that.

Tim takes off his lifebelt, then grabs Mary's.

TIM (CONT'D)

William, lift up the door.

WILLIAM

Lifting a door? This is new.

William holds up the door. Tim puts his and Mary's lifebelts under it and wraps the straps around. Mary and William help tie it up. Patty holds Margaret and struggles to stay afloat.

MARY

Tim, you're a genius!

Mary climbs onto the door, then helps Tim onto it. She pulls Margaret and Patty on, then turns to William. But it is very obvious that William will not fit.

WILLIAM

There's no room. It's alright.

(drowning)

I can float.

PATTY

Here.

Patty undoes Margaret's lifebelt and tosses it to William.

PATTY (CONT'D)

I think she fancies you. She'd be pissed if we just let you die.

WILLIAM

Thank you, that's very kind.

He puts the lifebelt on.

Mary, shivering, looks out at the crowd of people. It's noticeably stiller, quieter. Cause everyone's dead.

Margaret stirs.

PATTY

Margaret?

Margaret holds her throbbing head.

MARGARET

What happened?

PATTY

You drowned a little, but Mary found you and pulled you out.

Margaret looks to Mary, touched and proud.

PATTY (CONT'D)

And then I was drowning a little, and Tim made us this raft.

Margaret looks to Tim, touched and proud.

MARGARET

You two saved me?

She pulls the kids into a hug.

MARGARET (CONT'D)

Oh heavens, you're shaking.

She pulls them closer.

MARGARET (CONT'D)

Come here, we have to huddle for warmth. Patty, get in.

Patty hugs Margaret, taking the outside of the group hug.

MARGARET (CONT'D)

(gasp)

Where's William?

Mary looks over at William, who is floating in a little ball, completely blue and frozen. He's dead.

Margaret follows Mary's gaze and sees William's body.

MARGARET (CONT'D)

Oh, William...

William's eyes drift open. He's just ALMOST dead.

WILLIAM

Yes? How may I be of service?

MARGARET

Oh! I thought you'd died!

WILLIAM

No, no, I'm just very tired. I had a long day.

William smiles politely.

TIM

Is there really a rescue ship coming to save us, mother?

MARGARET

Yes, Tim. Someone's coming.

Margaret and Mary share a look. They both know Margaret doesn't believe that.

A long, heavy silence passes.

MARY

Whose name can be rearranged into the phrase "Crafts in a Sin"?

A shorter silence passes.

TIM

Saint... Farts?

MARGARET

Saint Francis.

MARY

Mum wins.

Margaret smiles, but it is VERY cold. They're all dangerously shivering, especially Patty.

Some time goes by.

All is still. Eerily calm.

William is certainly dead.

Then, in the distance...

A lifeboat comes back. It's manned by IOAN GRUFFUD, who is a featured extra in Titanic but will later go on to play Mr. Fantastic in Fantastic 4. The only fantastic thing about that is that a man named Ioan Gruffud could headline a movie.

Anyway, the lifeboat comes back.

IOAN GRUFFUD

Is there anyone alive out there?!

William, remarkably not actually dead yet, looks up.

WILLIAM

(so hoarse, so near death)

Oh!

He struggles to turn himself to face Margaret and her children. In the struggle, he accidentally touches AINSLEY'S FROZEN DEAD BODY. It SHATTERS.

WILLIAM (CONT'D)

Whoops.

William splashes away the pieces of Ainsley's shattered body. He looks to the family, who is all slumped together.

WILLIAM (CONT'D)

(so hoarse, so near death)

I'm... h-happy to... rep-port that
a... l-lifeboat has returned.

Mary, Tim, and Margaret perk up. Margaret shakes Patty.

MARGARET

Patty, there's a boat.

Patty does NOT look well. Mary and Tim wave to the lifeboat.

MARY/TIM

OVER HERE!

The boat looks like it's coming to them, but then a WHISTLE BLOWS a little bit away, and the boat turns.

MARY

NO! COME HERE FIRST!

MARGARET

Patty, stay with us.

Patty's drifting off to sleep/death. Margaret shakes her.

MARGARET (CONT'D)

No, no -- Patty! You should have
been on the inside of the huddle,
there's no warmth on the outside --

PATTY

(shivering, dying)

But then...

(MORE)

PATTY (CONT'D)

wh-who would have gone on the
outside? You? You're too skinny.
Tim has bigger tits.

Margaret can't help but laugh.

TIM

HELP! OVER HERE!

MARY

They can't hear us. We need a
whistle!

WILLIAM

Oh! I have a whistle!

William, PAINFULLY SLOWLY because he is almost completely
frozen, pulls out a whistle...

Then PAINFULLY SLOWLY raises it to his lips...

Then PAINFULLY SLOWLY takes a big breath...

MARY swims up, grabs the whistle, and blows it.

The LIFEBOAT TURNS TOWARDS THEM.

MARGARET

They're coming, Patty!

Patty slumps against Margaret. The lifeboat drifts up.

IOAN GRUFFUD

My god, there's five of them!

Two men reach forward to pull Tim onto the lifeboat. Then
Mary. Margaret hoists Patty up and pushes her towards them.

Patty is near death. She looks up at the sky, beyond the
lifeboat, the light from the stars almost blinding her. She
gets a faint little smile, as if she knows she's about to die
and is fine with it. But then...

FOUR HANDS reach toward her. Manly hands. They pull her onto
the lifeboat. They lay her down on the ground.

TWO FACES lean in to inspect her.

It's the TWINS!!!!!!!!!!!!!!!!!!!!!!

RICO

She's frozen. She needs body heat.

Tony and Rico exchange a look. They nod. Then strip. Patty is totally blissed out. The naked twins undress her. They spoon, naked, using the twin's clothes as a blanket.

EXT. CARPATHIA - DAY

The Titanic survivors are on the deck of the Carpathia. And it's raining. As if they haven't been through enough!

Tim and Patty look around at all the downtrodden survivors.

TIM

Why are people so sad? We survived!

PATTY

Yeah but a lot of people died.

TIM

Really??

PATTY

Yeah, I think like, most people died.

TIM

Wow. I had no idea. Everyone I know survived.

PATTY

That's because you were looking after them.

And also because this ending couldn't be a huge bummer.

Anyway, Tim smiles. Proud of himself. Then:

TIM

I'm gonna go find Jack!

Tim runs off, excited to find his best friend, who is dead.

WITH MARGARET

Margaret looks out at the ocean. Mary walks up beside her.

MARY

Are you alright?

MARGARET

You're worrying about me now?

MARY

You are the one who almost drowned.

Margaret half-smiles, then looks away, mustering up the courage to say something. She turns to Mary.

MARGARET

I'm sorry I held onto you for too long, and kept you too close.

MARY

You were just worried about me because you love me, and I --

MARGARET

I was worried about myself. I've been so lonely since your father passed, and I didn't want to lose anybody else.

Margaret tears up. Mary's never seen this before.

MARGARET (CONT'D)

I was selfish. But I can't be with you forever. I have to let you go.

MARY

You're my mother. You're always with me, even if you're not right next to me. I love you, mum.

They hug. Over Margaret's shoulder, Mary catches sight of William, who is Forrest Gumping (sitting nicely on a bench.)

MARY (CONT'D)

I'm glad I don't have to worry about you being alone when I go off traveling. Now that you've got William.

Mary nods to William. Margaret looks over.

MARGARET

He's a nice man, isn't he?

A seagull lands next to William. He happily pets it.

MARY

Yeah, extremely.

Mary looks at her mother smiling at William. She nudges her.

MARY (CONT'D)

Go on. Tell him you love him.

MARGARET

Mary, please. I barely know him.

Mary raises her eyebrows, doubtful. Margaret smiles in spite of herself and walks over to William.

The seagull flies away. William waves goodbye. Margaret sits.

WILLIAM

Is everything alright with Mary?

MARGARET

Yes. William, I can't thank you enough for saving me and my family.

WILLIAM

It was my pleasure to be of service.

MARGARET

You know, the Titanic doesn't exist anymore. So you are out of a job, which means you don't have to keep acting so... cordial.

WILLIAM

Uh. Yes. Well. I suppose you're --
(clears throat)
-- correct. So.

He grabs her hand, then immediately takes his hand away.

WILLIAM (CONT'D)

I'm sorry, that was --

MARGARET

It was nice.

WILLIAM

Oh. Then...

He slowly takes her hand again. They sit in silence together.

WILLIAM (CONT'D)

So. Um. Have you ever been to New York before?

MARGARET

No.

WILLIAM

Me either. I look forward to exploring it with you.

Margaret smiles. What a nice thing to say.

WILLIAM (CONT'D)

I just hope I can keep up with your wildly degenerate lifestyle.

Margaret winces, but doesn't know where to begin correcting.

MARGARET

I think you'll manage.

A CARPATHIA CREW MEMBER comes up to Mary with a clipboard.

CARPATHIA CREW MEMBER

Can I get your name please?

MARY

Mary O'Malley.

CARPATHIA CREW MEMBER

And are you traveling alone, miss?

Mary turns back to look at Tim and Patty -- smiling, laughing. And her mother, happy like never before.

MARY

No.

She turns back to face the approaching New York skyline.

CARPATHIA CREW MEMBER

Okay, so who are you traveling with? We're trying to figure out who survived the -- eh, who cares.

He walks off, ready to quit his job.

Mary looks up at the STATUE OF LIBERTY as they sail underneath it. She smiles, excited for this new adventure.

We hold on Mary's smiling face, and it starts to fade. In the fade, behind Mary and almost out of frame, Patty sees the Statue of Liberty and SCREAMS IN TERROR.

Mary's smiling face fades into:

OLD MARY'S SMILING FACE. EW!!!

INT. BEAUTIFUL SUBURBAN HOUSE - NIGHT - 1996

Old Mary has finally finished her three-hour blah-blah about the Titanic. She smiles to herself.

OLD MARY

I know it's not an epic romance,
but... I like my story. Even if
it's just about a daughter learning
what it means to be a family.

Old Mary places her hand on Rebecca's hand. It's a tender,
loving moment. Except Rebecca is curled up on the couch,
watching *Seinfeld*, not listening.

GEORGE (O.S.)

George is getting upset!

Old Mary leans back in her chair, smiling about a life well-
lived. Some OLD FRAMED PHOTOGRAPHS on the table next to her:

Mary and Tim riding horses together.

Mary and Margaret smiling on the front steps of their New
York apartment.

Mary and Tim on bikes. Rico, Tony, and Patty riding a three-
person bicycle in the background.

Mary, Margaret, Tim, William, and Patty at Coney Island.
Patty is visibly drunk and inexplicably topless, covering her
nipples with a double thumbs up.

And finally, we land back on Old Mary, who has died. RIP.

THE END