***“GUNFIRE REEF”***

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**SCREENPLAY**

**BY**

**DENNIS F. STEVENS**

**Based on a story by W. A. Smith**

**Underlying rights owned**

 **By:**

**Dennis F. Stevens**

**1st draft Shooting Script**

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**Library of Congress Ph: (208) 359-9966**

**Registration Number: Cell: (208) 757-2314**

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**V3188 P65 thru 68**

 **PAGE 1.**

**001 EXT. AERIAL: SERIES OF SHOTS - MAURITIUS - DAY 001**

**Spectacular aerial shots of the Island of Mauritius in the western Indian Ocean (600 miles due east of Madagascar), including:**

 **A. the Morne-Brabant and the Ambulante Pass;**

**B. La Pirogue (Long Boat) Hotel, on the coast at Flic-en-Flac; a Kerzner International resort;**

**C. the luxury hotel, Touessrok, at Ile aux Cerfs; consistently rated among the world’s top ten hotels;**

**D. and ending with the the Sun Group’s spectacular Saint-Géran Hotel, stretching along a peninsula in the north-east coast of Mauritius, an independent island since 1968.**

**002 EXT. SAINT-GERAN PIER - DAY 002**

**The small pier juts out from the white sand beach on the inward side of the small peninsula. Moving into position at the end of the pier is *Wave Dancer*, a luxurious charter yacht equipped for sport fishing.**

**003 EXT. WAVE DANCER (A LARGE FISHING BOAT) 003**

**On the fly bridge, *Wave Dancer’s* captain, HARRY FLETCHER, a fit. Trim and well tanned, handsome American in his late 20s to early 30s carefully backs the big boat into one of the slots reserved for such visiting yachts.**

**004 ON THE FANTAIL 004**

**ANGELO grabs the mooring line and flashes Harry a smile of approval.**

**CHUBBY, the other crew member spits over the side and shoots a skeptical look towards the bridge. Chubby is a huge bald headed black man, taller than Harry (and a lot heavier) who is never without his navy blue ball cap.**

**005 FLY BRIDGE 005**

**Harry kills the engines.**

**006 FANTAIL 006**

**Chubby nods approvingly at the skillful job of boat handling,**

 **PAGE 2.**

**swallowing the wad he was prepared to launch in event of a failure.**

**007 BACK TO SCENE 007**

**Harry smiles at the approval and waits until Angelo is on the pier before leaving the bridge.**

**008 PIER 008**

**Angelo secures the lines. In his late twenties, he is a small wiry mix of African, French, Indian and Chinese who cuts a wide swath among the village females, especially when he flashes his winning smile. Angelo has perfect teeth.**

**He is the first to spot the three men, one about Chubby’s size, a second matching Harry’s frame and a third that looks to be barely of legal age.**

 **INTERCUT WITH:**

**009 FANTAIL 009**

 **Harry steps next to Chubby.**

 **HARRY**

 **Our charter.**

 **Chubby spits over the side.**

 **CHUBBY**

 **Harry, these are *not* sport fishermen.**

**Next to the older men, the kid looks out of place. Of the older men, the big one walks with that loose easy gait of a professional athlete. He is lean around the belly and hips, and he is *aware*; the only word to describe the charged sense of readiness that emanates from him. He is MIKE GUTHRIE.**

**The kid is tall, blond and lean with a wide friendly face. Unlike the others, his face and arms are darkly suntanned, with a swimmer’s wide rangy shoulders and powerful arms. He is JIMMY WEST.**

**Clearly the leader is the third man. He walks half a pace in front and has the beginnings of a paunch over the crocodile**

**skin belt. Like Guthrie, the readiness was there, if blunted by time and flesh. This is MATERSON.**

 **PAGE 3.**

 **HARRY**

 **I don’t care *who* they are. We need**

**the business.**

 **Harry Fletcher steps out on the pier to greet them.**

 **010 PIER 010**

 **MATERSON**

 **Fletcher? ...Harry Fletcher?!**

 **HARRY**

 **At your service.**

 **MATERSON**

 **My associate, Mike Guthrie ... and, er**

**... our other associate, Jimmy West.**

**...I’m Materson.**

 **HARRY**

 **This is my crew. ...The big one is**

**Chubby and the good looking one calls**

**himself Angelo.**

**Chubby spits and Angelo flashes a watered-down version of his smile.**

 **ANGELO**

 **Welcome aboard.**

 **MATERSON**

 **I won’t need your crew. We’ll help you**

**handle the boat.**

 **Chubby can’t control himself. He spits.**

 **HARRY**

 **Suit yourself. ...Same rate!**

 **MATERSON**

 **Agreed! ...Our equipment’s being deliv-**

**ered. Soon as it’s aboard, we can get**

**underway.**

 **HARRY**

 **What kind of equipment?**

 **MATERSON**

 **Scuba gear and some air bags.**

 **PAGE 4.**

 **HARRY**

 **We’re a sport fishing charter. For**

**diving, the Sun Hotel diving center is**

**better suited and a lot cheaper! ...As**

**for the air bags, you need a permit**

**from the Mauritian Government, before**

**any finds can be salvaged!**

 **Guthrie puts in his two cents worth.**

 **GUTHRIE**

 **We’re going with *you*, Fletcher. And we**

**won’t be needing any permits!!**

**Materson shoots Guthrie a sharp look that shuts him up then flashes a soothing smile at Harry.**

 **MATERSON**

 **If we find anything, we’ll get permits.**

 **HARRY**

 **Very well.**

 **(turning to Chubby)**

 **That bearing is still acting up. Bet-**

**ter make sure the grease gun is aboard.**

**Stick it in the engine compartment,**

**where it’ll be handy case we need it.**

**Chubby’s eyes narrow slightly, as another wad of spittle flies overboard.**

**011 EXT. WAVE DANCER - AT SEA - DAY 011**

 ***Wave Dancer* clears Ile d’ Ambre, and heads north.**

**012 EXT. FLY BRIDGE 012**

**The kid, Jimmy West is studying a chart and giving headings**

**to Harry. A few feet away, Materson keeps an eye on the navigational instruments.**

 **JIMMY**

 **Once we clear Flat Island, take a head-**

**ing of east by northeast.**

 **HARRY**

 **Looking for anything special, or just**

**looking?**

 **Materson interrupts, with a sharp warning in his voice.**

 **PAGE 5.**

 **MATERSON**

 **Just looking!**

 **HARRY**

 **I know these waters...every island,**

**every reef. Might be able to save**

**you a lot of time and money.**

 **MATERSON**

 **I believe we can manage.**

 **(to Jimmy)**

 **Sun’s getting to me. ...I’m going**

**below.**

**013 FANTAIL 013**

**Guthrie, the muscleman, is lounging in the *fighting chair*, facing the bridge. His right hand is caressing the 9mm**

**Glock in the pocket of his nylon jacket.**

**014 EXT. WAVE DANCER - AT SEA - DAY 014**

**Wave Dancer rounds Gunners Quoin Island and heads north-by-northwest.**

**015 EXT. FLY BRIDGE - DAY 015**

 **Harry and Jimmy are alone on the fly bridge.**

 **HARRY**

 **See that reef, where she’s breaking**

**now?**

 **INTERCUT WITH:**

**016 HARRY’S POV - DEVIL FISH REEF 016**

 **JIMMY**

 **Yeah, I see it.**

 **HARRY**

 **Devil Fish Reef. There is twenty fath-**

**oms on the seaward side. It’s a hang-**

**out of some big, old bull groupers. I**

**got one there last year that weighed**

**over two hundred kilos.**

 **JIMMY**

 **Two hundred--? My God, that’s almost**

**four hundred fifty pounds.**

 **PAGE 6.**

 **HARRY**

 **You have to be careful, there are a lot**

**of lion and stone fish. They have a**

**poisonous sting, like the beefish.**

 **JIMMY**

 **Sherry got stung by a beefish. It was**

**very painful.**

 **HARRY**

 **Sherry? ...Your girlfriend?**

 **JIMMY**

 **(grinning)**

 **Sister. Big sister. ...She’s a doll, and**

**great cook...could be a world class chef,**

**except she’s more interested in conchology**

**...makes an extra seven thousand pounds a**

**year diving for sea shells. Really helps.**

**...We run a small supply and underwater**

**salvage company in Brighton. Some govern-**

**ment jobs but mostly private work.**

**017 ANOTHER ANGLE 017**

 **Harry turns and looks Jimmy straight in the eye.**

 **HARRY**

 **So, Jimmy. What is it we’re looking for?**

 **Jimmy returns the look, eyeball-to-eyeball.**

 **JIMMY**

 **I’m sorry, Mr. Materson will have to tell**

**you that.**

 **HARRY**

 **How well do you know Materson and Guthrie?**

 **JIMMY**

 **Well enough. Why?**

 **HARRY**

 **My guess is you’ve known them less than a**

**month.**

 **JIMMY**

 **I don’t see what the length of my acquai-**

**nttance has to do with it.**

 **PAGE 7.**

 **HARRY**

 **Take my advice. Forget this business,**

**whatever it is. Drop it, and go back**

**to Brighton and your sister.**

 **JIMMY**

 **That’s crazy. ...You don’t understand.**

 **The two stare at each other for a beat.**

 **HARRY**

 **(finally)**

 **All right...In that case just play it**

**loose.**

 **JIMMY**

 **Okay, Mr. Fletcher.**

 **(grinning)**

 **Thanks anyway.**

**018 EXT. WAVE DANCER AT SEA - DAY 018**

**Aerial shots follow *Wave dancer* as it circles Flat and Gabriel islands.**

**019 EXT. FLY BRIDGE - DAY 019**

**Jimmy is busy studying his chart when Materson returns to the bridge.**

 **MATERSON**

 **Well, kid? ...Where is it?**

 **JIMMY**

 **I don’t know. ...Nothing looks right!**

**Obviously annoyed, Materson tosses his head in a gesture commanding Jimmy to follow him down from the fly bridge. Jimmy folds his chart, sticks it in the map bin and follows.**

**Harry grabs the chart, starts to unfold it, changes his mind, replaces it, and then turns to look aft.**

**020 HARRY’S POV: FANTAIL 020**

 **Harry watches as Materson huddles with Jimmy and Guthrie.**

**021 FANTAIL 021**

 **PAGE 8.**

 **MATERSON**

 **(to Jimmy)**

 **So you think Fletcher can help?**

 **JIMMY**

 **Claims to know every island and reef.**

**...The landmark wasn’t where I thought**

**it would be. There are all kinds of**

**small islands and atolls around here.**

**If we level with him, it might save**

**days. Maybe even a week.**

 **GUTHRIE**

 **What if he don’t play ball?**

 **MATERSON**

 **He’ll have no choice. That’s why Manny**

**insisted we charter this tub. ...You see,**

**Harry Fletcher is not who he claims to be.**

**022 FLY BRIDGE 022**

 **Jimmy, Materson and Guthrie join Harry Fletcher.**

 **MATERSON**

 **Look, Fletcher. It would have been the**

**sensible thing to ask your help from the**

**beginning. Anyway, now I’m asking!**

 **HARRY**

 **All right. ...What’re you looking for?**

 **JIMMY**

 **Our first reference is a small crescent**

**shaped island not more than a mile from a**

**second, smaller island in the shape of a**

**round rock.**

 **Harry’s eyes indicate recognition.**

 **HARRY**

 **I know the island. The most treacherous**

**reefs in the world are in that area. You**

**sure that’s where you want to go??**

 **GUTHRIE**

 **We go where the kid says.**

 **After some thought, Harry makes up his mind.**

 **PAGE 9.**

 **HARRY**

 **Boat’s insured, but if we lose her on**

**a reef, you’ll have to cover my deduct-**

**ible and business losses until I get a**

**replacement.**

 **MATERSON**

 **Agreed.**

**023 EXT. AERIAL VIEW - WAVE DANCER AT SEA - DAY 023**

**From the air, the crescent shaped island looks like a giant, green croissant.**

**And the smaller island to the north (Serpent Island) looks like a giant, round rock, with no vegetation.**

**024 EXT. FLY BRIDGE - DAY 024**

 **JIMMY**

 **(to Harry)**

 **I’ll need your sightline compass to get**

**some shots off the islands.**

 **HARRY**

 **(handing over**

 **the compass)**

 **Give me your bearings, I’ll plot it and**

**put you on the spot.**

 **JIMMY**

 **Let’s do it my way, skipper.**

 **HARRY**

 **Just trying to be helpful.**

 **Jimmy proceeds to take his bearings.**

**025 EXT. BEACH - SAINT-GERAN HOTEL - DAY 025**

**Chubby and Angelo are walking along the white sand beach on the seaward side of the Saint-Géran.**

 **CHUBBY**

 **They bad men, those two. Don’t know**

**about the young one...but the others,**

**they bad!**

 **PAGE 10.**

 **ANGELO**

 **Saw you load the machine gun, the one**

**the skipper calls the *grease* gun.**

 **CHUBBY**

 **Oui. But I hope he will not need it. I**

**had only ten rounds for the magazine. I**

**tell you, Angelo, I will feel much better**

**with the return of Cap’n Harry.**

**026 EXT. WAVE DANCER AT SEA - AFTERNOON 026**

***Wave Dancer* has left the crescent and rock shaped islands behind and is slowly making its way eastward.**

**027 ANGLE ON GUNFIRE REEF 027**

**Where the swells meet the barrier of coral they boil up and burst in leviathan spouts of spray, pouring wildly over the coral with the explosive shock of impact. Then they are sucked back, exposing the evil fangs; white water cascading and creaming from the barrier, while the next swell moves up, humping its great slick back for the next assault. Welcome to Gunfire Reef.**

**028 EXT. FLY BRIDGE - AFTERNOON 028**

**Jimmy is directing Harry steadily eastward, nearer and nearer to the reef, constantly taking sightings over his right shoulder of the mountain peaks of Mauritius.**

 **HARRY**

 **(yelling out)**

 **Okay, Jimmy. This is as close as we**

**go!**

 **He opens the throttles, backing off from the dangerous reef.**

 **JIMMY**

 **We were almost there, damnit!! Keep**

**going!!**

**029 FANTAIL 029**

 **Guthrie shouts up from the fishing chair.**

 **GUTHRIE**

 **You having trouble up there, kid?**

**030 BACK TO SCENE 030**

 **PAGE 11.**

 **JIMMY**

 **(shouting back)**

 **No, it’s all right!!**

 **HARRY**

 **(to Jimmy)**

 **Let me explain. You’re taking us to**

**what is probably the most dangerous**

**reef in the world.**

 **Materson and Guthrie waste no time in reaching the fly bridge.**

 **MATERSON**

 **Fletcher!! What the hell’s going on?!**

 **GUTHRIE**

 **Say the word, I’ll tear the bastard’s**

**arm off and beat him to death with the**

**wet end.**

 **HARRY**

 **The heading Jimmy wants will take us in-**

**side Gunfire Reef.**

 **GUTHRIE**

 **So??**

 **INTERCUT WITH:**

**031 EXT. GUNFIRE REEF 031**

 **VISUALS to ACCOMPANY Harry’s DESCRIPTION of the break.**

 **HARRY**

 **Only way to enter the break in the reef is**

**to go in about two hours before high water.**

 **(beat)**

 **With less than five feet under your keel,**

**you steer for the center of the gap until**

**you come level with a big head of brain**

**coral, then come ‘round hard to starboard.**

**...If you’re very lucky, you’ll be sitting**

**in a big hole tucked neatly behind the reef.**

 **(beat)**

**No anchor will hold you, so you lean on the throttles to maintain position. You can’t**

**stay more than an hour and she sucks out**

**through the break like somebody pulled the**

**chain on the whole damn sea.**

 **(MORE)**

 **PAGE 12.**

 **HARRY (Cont’d)**

 **(beat)**

 **You come out the same way, only you pray**

**just a little harder.**

**032 BACK TO SCENE -- FLY BRIDGE 032**

 **Materson, Guthrie and Jimmy North have sobered completely.**

 **JIMMY**

 **Take me close as you can, I’ll swim the**

**rest of the way.**

 **HARRY**

 **(to Materson)**

 **You’d lose him for sure. You want to**

**risk that?**

 **Clearly he does not.**

 **JIMMY**

 **(insistent)**

 **Let me try.**

 **Materson shakes his head irritably.**

 **JIMMY**

 **Then put *Dancer* in a holding position**

**about one hundred fifty feet in front of**

**the break. Tie a rope around me and**

**let me take a look at the area in *front***

**of the gap.**

 **Materson shoots Harry a questioning look.**

 **JIMMY**

 **We have plenty of colored balloons. I**

**could use them to signal changes in**

**direction and to mark any finds.**

 **Reluctantly, Harry nods agreement.**

 **HARRY**

 **Might work.**

 **(to Jimmy)**

 **Careful. These are shark infested**

**waters. Mostly Albacore but every**

**once in a while a great white or tiger**

**shark shows up.**

 **PAGE 13.**

 **Jimmy nods receipt of the warning.**

**033 EXT. SAINT-GERAN POOL & POOLSIDE BAR - AFTERNOON 033**

 **Establish.**

**034 INT. POOLSIDE BAR 034**

**Chubby and Angelo are huddled at a table when Angelo happens to looks up.**

 **ANGELO**

 **Here comes Chief Inspector Daly and**

**Constable Wali Dahd. Maybe we should**

**tell them about Materson and Guthrie?**

 **CHUBBY**

 **Non! ...Not without Harry’s okay!**

**CONSTABLE WALI DAHD is an imposing man, proud of his Punjabi ancestry and constantly at the side of CHIEF INSPECTOR PETER DALY. The Inspector and Wali Dahd come directly to Chubby**

**and Angelo’s table.**

 **INSPECTOR DALY**

 **Angelo. Chubby. ...Understand *Dancer* de-**

**parted this morning with a charter equip-**

**ped with scuba and salvage gear?**

 **CHUBBY**

 **What can be wrong with this?**

 **INSPECTOR DALY**

 **Depends. Why did Harry leave you behind?**

 **CHUBBY**

 **A sight seeing trip. ...Cap’n Harry al-**

**lowed us the day free.**

 **INSPECTOR DALY**

 **Curious...very curious. ...I assume Fred**

**Coker, in Port Louis, booked the charter?**

 **CHUBBY**

 **Only Monsieur Coker can inform you of that.**

 **INSPECTOR DALY**

 **(a wry smile)**

 **Perhaps he will.**

 **PAGE 14.**

 **Butter would melt in his mouth.**

**035 EXT. WAVE DANCER AT SEA - GUNFIRE BREAK 035**

***Dancer* holds position 200 feet off the Break, its bow pointed to the gap.**

**036 EXT. FLY BRIDGE 036**

**Playing the throttles like a musical instrument, Harry keeps an eye fixed on the area in front of the gap.**

**037 HARRY’S POV 037**

**The yellow nylon rope trails off into the sea, from where one end is tied off on the bow.**

**038 CLOSER ANGLE ON THE BREAK 038**

 **Suddenly, a YELLOW balloon pops to the surface.**

**039 FANTAIL 039**

 **Guthrie turns and shouts to Harry.**

 **GUTHRIE**

 **Yellow balloon. Pull back slowly.**

**040 FLY BRIDGE 040**

**With the gears in reverse, Harry eases the throttles forward until *Dancer* is slowly moving backwards.**

**041 WAVE DANCER AT SEA**

 **The big boat backs off from the Break.**

**042 ANGLE ON THE BREAK 042**

**After about 200 feet, a BLUE balloon suddenly pops to the surface.**

**043 BOW 043**

 **Guthrie shouts a command to the fly bridge.**

 **GUTHRIE**

 **Blue balloon. Stop engines!**

**044 FLY BRIDGE 044**

 **PAGE 15.**

**Harry idles the engines then puts the transmissions in neutral.**

**045 ANGLE ON THE BREAK 045**

**Suddenly, Jimmy breaks the surface and begins swimming for**

**the boat.**

**046 FLY BRIDGE 046**

**Harry eases *Wave Dancer* forward to shorten the swim, then again returns the transmissions to neutral.**

**047 BOW 047**

 **Materson and Guthrie help Jimmy aboard.**

 **JIMMY**

 **(excitedly)**

 **I made a find! ...It’s tied to the end**

**of the rope!**

**048 FLY BRIDGE 048**

**Harry starts to leave the bridge for the bow when Materson shouts out.**

 **MATERSON**

 **Stay where you are, Fletcher!!**

 **He shrugs and returns to the wheel.**

**049 BOW 049**

**Materson, Guthrie and Jimmy grab the nylon rope and begin hauling aboard the object tied to the other end.**

 **JIMMY**

 **The sea floor’s a bitch in front of the**

**gap. I had to make sure it didn’t get**

**tangled on the coral.**

 **MATERSON**

 **What is it?**

 **JIMMY**

 **(beaming)**

 **You’ll see.**

**An object the size of a small suitcase is hauled aboard.**

 **PAGE 16.**

**From the effort used in lifting it, whatever it is would**

**weigh approximated forty or fifty pounds.**

**The object is laid on the deck and immediately wrapped and secured in a canvas tarpaulin by Materson and Guthrie, before Harry can get a look.**

**Then, Materson smiles up at Harry on the fly bridge.**

 **MATERSON**

 **Okay, Fletcher. Come see for your-**

**self.**

**050 FLY BRIDGE 050**

**Filled with curiosity, Harry scrambles down the ladder and heads for the bow, falling into the trap.**

**051 BOW 051**

 **Harry is halfway across the foredeck, right out in the open.**

 **MATERSON**

 **Goodbye, Harry *Bruce!!***

 **Everything seems to happen in extreme slow motion.**

**052 IN SLOW MOTION 052**

**The evil black bulk of the Glock in Guthrie’s fist comes up slowly to aim into Harry’s belly.**

**Jimmy West’s handsome young face contorts with horror, as he reaches out to grip the pistol arm.**

 **Materson, still grinning, shoves Jimmy roughly aside.**

 **Instinctively, Harry throws himself at the rail.**

**The semi-automatic in Guthrie’s hand kicks up head high and even in the sunlight the muzzle flashes noticeably. The**

**SOUND of the blast is deafening as the bullet catches up**

**with Harry and the SLOW MOTION ENDS.**

**Harry dives backwards, over the side.**

**053 BACK TO SCENE 053**

**Jimmy straps on his diving gear and heads for the rail.**

 **PAGE 17.**

 **JIMMY**

 **Filthy bloody murderers! I’ll see you**

**both hanged.**

**He settles the face-plate over his eyes and nose and prepares to dive. But before he can do so, Guthrie steps up, places the muzzle of the Glock to the base of Jimmy’s skull and squeezes the trigger.**

**054 SLOW MOTION 054**

**Jimmy’s skull collapses. The slug comes out through the plate of the diving mask in a cloud of glass fragments. The force knocks him over the side.**

**055 BACK TO SCENE 055**

 **MATERSON**

 **Weight belt will keep him on the bot-**

**tom. But we better find Fletcher!**

**...Make sure his body never surfaces.**

**056 HULL OF WAVE DANCER - BOW SECTION 056**

 **GUTHRIE (O.S.)**

 **Never mind, he’s finished. ...All that**

**blood will attract the sharks.**

**Harry breaks surfaces on the opposite side, huge billowing clouds of his blood straining the water, his left arm trail-**

**ing limply at his side.**

 **MATERSON (O.S.)**

 **All right. We’ll head for Port Louis,**

**report a diving accident off one of the**

**other islands, then call London!**

**Harry HEARS the two men head for the cabin bridge, he spots the yellow nylon rope trailing over the side. He swims over to it and with what strength he has left leaps out of the water and grabs onto it. As he does so, the boat’s trans-missions are engaged and the yacht moves forward.**

**057 EXT. WAVE DANCER AT SEA 057**

 **The yacht is under way.**

**058 INT. CABIN BRIDGE**

 **Guthrie is at the wheel, as Materson studies the chart.**

 **PAGE 18.**

**059 EXT. HULL OF DANCER - AFT SECTION 059**

**With a twist of nylon rope around his right wrist, Harry lifts his knees out of the water and manages to get his toes on the rubbing strake along *Dancer’s* waterline. With only enough strength for one attempt, Harry heaves upwards, with both legs and the one good arm.**

**060 FANTAIL 060**

**He falls half across the stern rail, hanging there like an empty sack on a barbwire fence, blood pouring from his rib-cage and broken left arm. The sight of the precious blood flowing from his body galvanizes him and he kicks wildly, tumbling headlong into the cockpit floor and striking his head on the edge of the fighting chair in the process.**

**Lying on his side, he notes the thick blood forming a puddle under his body.**

**061 CABIN BRIDGE 061**

 **MATERSON**

 **(to Guthrie)**

 **I’m going topside. ...Easier to spot**

**reefs from there.**

**062 ENGINE COMPARTMENT AREA 062**

**Leaving a telltale trail of blood, Harry drags himself to the engine room hatch. He struggles with the toggles, finally kicking at them in frustration and anger.**

**063 OUTER COMPANIONWAY 063**

**Materson starts to climb to the fly bridge when he spots the trail of blood.**

 **Pulling out his Glock he moves towards the engine compartment.**

**064 ENGINE COMPARTMENT AREA 064**

**The hatch comes up slowly, and then falls backward with a HEAVY THUMP!**

**065 ENTRANCE TO ENGINE COMPARTMENT AREA 065**

 **With a solid SNAP, Materson pumps a round into the chamber.**

**066 ANGLE ON HARRY 066**

 **PAGE 19.**

 **Harry’s ears strain for another sound, like the cocking of**

**the Glock. Then he falls on his belly and gropes desperately under the decking.**

**Harry’s hand rests on the WWII automatic weapon known as a *grease gun*, clipped to the ceiling of the compartment. He tugs at the weapon, but it is caught in the slings.**

 **INTERCUT WITH:**

**067 ANGLE ON MATERSON 067**

**Materson is three paces into the compartment before he spots Harry and levels the Glock semi-automatic.**

**Freeing the grease gun, Harry spins around using his good arm to raise the weapon high enough to do some good.**

 **Materson rushes his shot and it goes high.**

 **Harry pulls the trigger and lets the recoil lift the barrel.**

**The burst of bullets reach Materson’s crotch and climb to his chest before Harry releases his grip on the trigger...and passes out.**

**068 CABIN BRIDGE 068**

**Guthrie kills the engines, pulls his own Glock from its shoulder holster and heads towards the sound of the gunfire.**

**069 ENGINE COMPARTMENT AREA 069**

**We HEAR the POUNDING of Guthries’s approaching, rubber soled shoes. Slumped against the bulkhead, cloths covered in blood, Harry’s eyes flicker.**

**070 ANGLE IN GUTHRIE 070**

**Standing in the dark entrance, Guthrie pumps a round into the chamber.**

**071 GUTHRIE’S POV 071**

 **Blocking the entrance is the body of Materson.**

**072 BACK TO SCENE 072**

**Guthrie takes off his nylon jacket and flings it into the**

 **PAGE 20.**

**opening. We HEAR the SOUND of the grease gun’s HAMMER falling on an EMPTY CHAMBER.**

 **INTERCUT WITH:**

**073 ANGLE ON HARRY 073**

**Harry extracts the magazine from his weapon. It’s empty. He spots Materson’s Glock on the deck, eight feet away. Might**

**as well be a mile.**

 **GUTHRIE**

 **Empty, eh? ...Well Fletcher? I give**

**you credit. I know of no other man**

**could have survived what you have.**

**Guthrie enters firing. The SOUND of the repeated BLAST from his Glock is DEAFENING.**

**Fortunately, the first slugs are high, splintering the expen-sive woodwork inches above Harry’s head.**

**With superhuman reserves, Harry lunges for the Glock dropped by Materson.**

**Just as he gets his hands close to the weapon, a slug from Guthries’s Glock rips into the calf of his left leg.**

**In a move that would have made even Clint Eastwood envious, Harry scoops up Materson’s Glock and proceeds to pump five slugs into Guthrie’s chest.**

**074 EXT. WAVE DANCER AT SEA - LATE AFTERNOON 074**

**The big, sport fishing yacht throttles back to neutral, and comes to a stop.**

**075 CABIN BRIDGE 075**

 **Barely conscious, Harry checks the yacht’s position.**

 **INTERCUT WITH:**

**076 HARRY’S POV 076**

 **To his right is the rock shaped, Serpent Island**

 **To his left is the croissant shaped, Round Island.**

**077 OMITTED 077**

 **PAGE 21.**

**078 EXT. PORT LOUIS - MAURITIUS - SUNDOWN 078**

 **Beauty shots to establish.**

**079 EXT. COKER’S TRAVEL AGENCY & FUNERAL PARLOR - SUNDOWN 079**

**The sign in English, French, Hindi, Urdu, Hakka, Chinese, and Bojpoori indicates that Coker runs a travel agency in the front and a funeral parlor in the back of his building.**

**080 INT. COKER’S TRAVEL AGENCY 080**

**Seated at his cluttered desk, FRED COKER looks like a school teacher, tall and thin and prim, with just enough island blood to give him a healthy tan. He knows every trick in the book and a few which have not yet been written.**

**Dressed in his funeral parlor outfit, tailcoat and black tie, Coker opens the file in front of him and addresses Chief Inspector Daly, seated across from him. The ever present Constable Wali takes up a position near the door.**

 **COKER**

 **(perusing file)**

 **The Materson charter was a last minute**

**substitute, after several unexplained**

**cancellations. ...Booked out of London.**

 **(looking up)**

 **They specifically asked for Fletcher.**

 **INSPECTOR DALY**

 **You don’t say? ...Most curious.**

 **COKER**

 **If you’ll excuse me, I have a funeral.**

 **INSPECTOR DALY**

 **Of course. To make a really good living**

**on Mauritius, one must apply more than**

**one trade.**

 **(looking Coker in the eye)**

 **Tell me, Mr. Coker. What other nefarious**

**enterprises are you engaged in?**

**Coker shoots the inspector an incredulous “Who, me?” look of pure innocence.**

**081 EXT. WAVE DANCER - BOW - SUNDOWN 081**

**Still fighting to remain conscious, Harry opens the swinging**

 **PAGE 22**

**section of the foredeck railing then turns to the object brought up from the ocean floor. Too weak to lift the object or unwrap it from its canvas cover, he merely sits down, gets both feet on it and shoves.**

**It slips over the side with a heavy splash.**

**082-085 OMITTED 082**

**086 INT. HOSPITAL WARD - DAY 086**

 **ECU (extreme close-up) of Harry’s face.**

 **CHUBBY (O.S.)**

 **Cap’n Harry. Wake up, sil vous plait!**

 **Harry’s eyes open.**

 **CHUBBY (O.S.)**

 **(continuing)**

 **Doctor MacNab! ...Cap’n Harry’s awake!**

**087 ANOTHER ANGLE 087**

**DOCTOR MACNAB and a NURSE enter the hospital room. MacNab quickly moves to examine Harry. He flashes his pocket light in Harry’s eyes.**

 **DR. MACNAB**

 **Well, Harry. We put six pints of whole**

**blood into you last night. You were just**

**about dry. ...Soaked it up like a sponge.**

**Cubby watches anxiously as MacNab replaces his pocket light and begins probing the wounds.**

 **HARRY**

 **Take it easy, MacNab. Didn’t they teach**

**you about morphine and that stuff in med**

**school? ...Or did you fail your degree?**

 **DR. MACNAB**

 **Harry, my boy, that stuff costs money.**

**What are you, National Health or a pri-**

**vate patient?**

 **Harry winces from the pain, as MacNab continues his probe.**

 **HARRY**

 **I just changed my status. I’m private.**

 **PAGE 23**

 **DR. MACNAB**

 **Very well.**

 **(to the nurse)**

 **Give Mister Harry a grain of morphine**

**before we proceed.**

 **The nurse moves to prepare the shot.**

 **HARRY**

 **How long you going to keep me here?**

 **DR. MACNAB**

 **Not more than a month.**

 **HARRY**

 **A month!!**

 **He tries to sit up, but is too weak.**

 **HARRY**

 **I can’t afford a month. My God, it’s**

**the middle of the season. ...You trying**

**to break me?**

 **DR. MACNAB**

 **Harry old boy, you can forget about this**

**season.**

**The doctor turns to the Nurse, who proceeds to give him the injection.**

 **DR. MACNAB**

 **Change the dressings every six hours.**

**Swab out with Eusol and I’ll see him on**

**my rounds, tomorrow.**

**After the nurse finishes the injection, she and MacNab exit. Chubby moves to the bed.**

 **HARRY**

 **(to Chubby)**

 **How did you find me?**

 **CHUBBY**

 **We were concerned and when we couldn’t**

**reach you by radio, the hotel boat took**

**us to explore. We found you stranded on**

**a sand bar off Cap Malheureux. Police**

**brought *Dancer* in last night. She is**

 **(MORE)**

 **PAGE 24.**

 **CHUBBY (Cont’d)**

**under guard at Admiralty Wharf. (beat)**

 **Do not concern yourself. Angelo and I**

**will clean her up. ...She’ll be ready**

**when you depart the hospital.**

**088 ANOTHER ANGLE 088**

**At this point, Inspector Daly and Constable Wali enter. Chubby takes the hint from the Constable and exits. The Inspector turns to Harry.**

 **INSPECTOR DALY**

 **You did a hell of a job on Materson and**

**Guthrie, Harry. Nice pattern on Guthrie**

**...and I doubt MacNab’s scalpel could have**

**done a better job of opening up Materson.**

**Where did you learn to shoot like that?**

**...Ever been arrested for a *felony?***

 **HARRY**

 **No, I specialize in *misdemeanors.***

 **INSPECTOR DALY**

 **Even your misplaced sense of humor can-**

**not get you out of this jam, Harry. Con-**

**stable Wali Dahd will take your state-**

**ment.**

 **The Constable takes a chair and prepares his shorthand pad.**

**089 INT. WAITING ROOM - DAY 089**

**Chubby is full of remorse as he greets Angelo in the waiting room.**

 **CHUBBY**

 **Had I let you confide our suspicions to**

**the Inspector, maybe Cap’n Harry would**

**not be in the Hospital.**

 **ANGELO**

 **Daly could not have prevented what hap-**

**pened.**

**090 BACK TO SCENE 090**

 **Inspector Daly is winding up his interview with Harry.**

 **PAGE 25.**

 **INSPECTOR DALY**

 **What were they searching for?**

 **HARRY**

 **They were very careful not to let me know.**

 **INSPECTOR DALY**

 **Where did all this happen?**

 **HARRY**

 **Off Round Island.**

 **INSPECTOR DALY**

 **Could you recognize the exact point where**

**they dived?**

 **HARRY**

 **Not within a few miles. I was merely**

**following instructions.**

 **INSPECTOR DALY**

 **And nothing was brought up?**

 **FLASH BACK TO:**

**091 EXT. WAVE DANCER - BOW (SCENE 081) 091**

**Harry is too weak to unwrap the canvas cover, so he merely sits down and gets both feet on it and shoves, with no idea what is wrapped in the canvas.**

**092 BACK TO SCENE 092**

 **Harry answers with only a slight catch in his throat.**

 **HARRY**

 **Nothing that I could see.**

**Peter Daly motions to Wali that the interview is concluded, and the constable puts away his shorthand pad.**

 **INSPECTOR DALY**

 **Well, your story checks with the physic-**

**cal evidence. But I want you to stop by**

**headquarters, before returning to Mahé-**

**bourg, or attempting to move your boat**

**from Admiralty Wharf.**

**093 EXT. PORT LOUIS - DAWN 093**

 **PAGE 26.**

 **To establish a new time period.**

**094 EXT. PORT LOUIS HOSPITAL - DAY 094**

**With a beautiful nurse on each arm, Harry makes his way down the steps of the hospital to the waiting truck and the smiling faces of Chubby and Angelo.**

**095 EXT. STREETS OF PORT LOUIS - DAY 095**

**The truck hits the harbor roundabout and passes the statue of Mahé de la Bourdonnais.**

**096 INT. HARRY’S TRUCK - DAY 096**

 **CHUBBY**

 **The gendarmerie have released *Dancer*.**

**We can pick her up any time.**

 **HARRY**

 **That’s great, but first I promised to**

**check in with Inspector Daly.**

**097 INT. DALY’S OFFICE - PORT LOUIS POLICE HEADQUARTERS - DAY 097**

**Pacing back and forth in the small office, Peter Daly has the seated Harry Fletcher duly cowed. On the table is Harry’s *grease* *gun.***

 **INSPECTOR DALY**

 **Look, Harry. In case you’re thinking of**

**playing games, be advised we got you with**

**the unlawful possession of a Category ‘A’**

**firearm. To wit, one unlicensed automatic**

**carbine serial no. 4163215, known by the**

**U.S. Air Force as a ‘grease gun.’**

 **HARRY**

 **What is it you want, Inspector?**

 **INSPECTOR DALY**

 **I want to know exactly, and I mean exactly,**

**where your charter carried out their diving operations before the big shootout.**

 **HARRY**

 **I told you, somewhere off Round Island. I**

**couldn’t give you the exact spot.**

 **PAGE 27.**

 **INSPECTOR DALY**

 **Fletcher! You know the spot to within**

**inches. You know it. I know it. And**

***they* knew it. That’s why they tried to**

**sign you off!!**

 **HARRY**

 **(doggedly)**

 **It was somewhere off Round Island.**

**Daly decides to take another approach. He sits down at his desk, opposite Fletcher.**

 **INSPECTOR DALY**

 **Harry, I like you. That’s why I was hop-**

**ing you would come clean. Save me the**

**trouble of a full scale investigation.**

 **HARRY**

 **Investigation?**

**Peter Daly opens the file folder on his desk and extracts a wanted flier.**

 **INSPECTOR DALY**

 **You never know what might turn up. For**

**instance, take this Interpol flyer we**

**received, little over two years ago...**

**That would be just before you arrived on**

**Mauritius, with your new boat.**

**Daly tosses the wanted flier across the desk and Harry takes a look.**

**098 INSERT 098**

**The artist sketch is of a man about Harry’s age and features, but with a heavy beard.**

 **HARRY (O.S.)**

 **Hard to say who it is, with the beard.**

**099 BACK TO SCENE 099**

 **Harry tosses the flier back across the desk.**

 **INSPECTOR DALY**

 **Fellow’s name is Harry Bruce. ...Wanted**

**by the British, Swiss, Italian and South**

**African governments for complicity in**

 **(MORE)**

 **PAGE 28.**

 **INSPECTOR DALY (Cont’d)**

**the theft of two and-a-half tons of *Hall-***

***marked* gold from Anglo American.**

 **HARRY**

 **How the hell did he manage that?**

 **INSPECTOR DALY**

 **Bruce worked for a time as a computer**

**programmer for Anglo American’s London**

**offices. He tampered with the bills of**

**lading on a air freight shipment from**

**Pretoria to Zurich. Authorities figure**

**the switch was made at the Rome airport.**

 **HARRY**

 **He do all this by himself?**

 **INSPECTOR DALY**

 **He had help. They arrested a known London**

**hood name of Manny Resnick, but had to let**

**him go due to lack of evidence.**

 **HARRY**

 **And this Bruce? ...He was never arrested?**

 **INSPECTOR DALY**

 **Too clever. Fingerprints on his employ-**

**ment application were faked. Turned out**

**they were taken off some stiff in the**

**morgue.**

 **Harry has had enough. He rises to his feet.**

 **HARRY**

 **Sorry, Inspector. But I fail to see the**

**connection.**

 **INSPECTOR DALY**

 **The connection my dear *Harry*, is that**

**Materson and Guthrie worked for *Manny***

***Resnick!***

**100 INT. COKER’S TRAVEL AGENCY - DAY 100**

**An angry Harry is having it out with a timid and prissy Fred Coker. He has a fistful of shirt wrapped in the fist of his good arm.**

 **PAGE 29.**

 **HARRY**

 **I want to know why my original charters**

**were cancelled and I ended up being**

**booked by two hoods.**

 **COKER**

 **They asked for you...wouldn’t accept any-**

**one else.**

 **Releasing his grip and smoothing Coker’s shirt.**

 **HARRY**

 **Contact the charters that cancelled and**

**find out what frightened them off.**

 **COKER**

 **Maybe you can determine that yourself.**

 **HARRY**

 **Whatdoya mean?!**

 **COKER**

 **The sister!**

 **HARRY**

 **What *sister?***

 **COKER**

 **The kid’s sister! She’s here! ...Here**

**on Mauritius.**

 **Harry grabs another fistful of shirt.**

 **HARRY**

 **Where?**

 **COKER**

 **Touessrok Sun Hotel. ...She wants to**

**see you.**

**101 EXT. TOUESSROK SUN HOTEL - DAY 101**

**An aerial CAMERA SHOT establishes one of the island’s (and the world’s) most luxurious hotels, with its own private jet air-port, part of which is on Ile aux Cerfs.**

**102 INT. LOBBY OF TOUESSROK SUN HOTEL - DAY 102**

**The lady behind the concierge desk is MARION. Spotting Harry entering the lobby, she rises to greet him.**

 **PAGE 30.**

 **MARION**

 **Hi Harry. ...She’s waiting for you on**

**the terrace. The bleached blond in the**

**yellow bikini.**

**103 EXT. TERRACE - TOUESSROK SUN HOTEL - DAY 103**

**MISS WEST is lying on her back on one of the reclining sun couches. She spots Fletcher approaching and slowly pushes her sunglasses up on top of her head.**

 **HARRY**

 **Miss West? ...I’m Harry Fletcher.**

**Miss West takes a good look, starting at Harry’s feet and going up six feet, where her gaze lingers speculatively as she pouts her lower lip.**

 **MISS WEST**

 **Hello. I’m *Sherry*, Jimmy’s sister.**

**As she comes to her feet, it’s Harry’s turn. He starts from the top, taking in the lightly tanned, firm shoulders, small breasts, flat smooth belly with deep naval. Her legs have lovely lines and her neat little feet are thrust into open sandals, the nails painted red to match her long fingernails.**

**104 EXT. CORPS de GARDE POINT - LATE AFTERNOON 104**

**Aerial CAMERA SHOT establishes Harry’s house, facing the white sand beach located in front of the stone wharf with its small club house. (PRODUCTION NOTE: Property exists)**

**105 INT. VERANDA - HARRY’S HOUSE - LATE AFTERNOON 105**

**Harry hands Miss West a Pimms #1, filled with fruit and ice.**

 **MISS WEST**

 **He ever tell you what they were doing**

**out there?**

 **HARRY**

 **I was hoping you could tell me.**

 **MISS WEST**

 **All I know is it had something to do**

**with his work for the government.**

**The game of cat and mouse begins with Miss West oozing all**

**the sexual charm at her disposal and Harry giving the im-**

 **PAGE 31.**

**presssion he’s being duly influenced.**

 **HARRY**

 **(incredulously)**

 **Government?**

 **MISS WEST**

 **Something to do with a military plane**

**carrying an atomic bomb with a new,**

**triggering device, that went down**

**about a year ago.**

 **HARRY**

 **A year ago? ...I seem to remember some-**

**thing about it, but that was near the**

**Seychelles. ...It was never found.**

 **MISS WEST**

 **Through our salvage work for the govern-**

**ment, Jimmy learned the Seychelles lo-**

**cation was a red herring. A triggering**

**device like that would have a tremens-**

**dous salvage value to certain terrorist**

**groups.**

 **HARRY**

 **So, if the government couldn’t find it**

**themselves, at least they’d make sure**

**nobody else did.**

 **MISS WEST**

 **Exactly. But Jimmy figured out the true**

**location and planned a salvage operation**

**of his own.**

 **HARRY**

 **But he needed financial backing.**

 **Miss West puts down her drink and moves next to Harry.**

 **MISS WEST**

 **Unfortunately, he found his backers. He**

**wouldn’t tell me who, but I guessed they**

**were...shall we say, *unsavory?***

 **HARRY**

 **I know the rest. Except, of course,**

**the site of the crash.**

**She reaches up with both arms, and her fingers lock in the**

 **PAGE 32.**

**thick curly hair at the back of Harry’s head.**

 **MISS WEST**

 **But you can show me where Jimmy was**

**killed?**

**She pulls his head down, standing on her tiptoes. Her lips are soft and moist, and her tongue thrusting and restless.**

**106 INT. BEDROOM - HARRY’S HOUSE - NIGHT 106**

**Miss West is a raving sadist. In their lovemaking she takes far more than she gives. The blond hair is a tangled bush and does not match the triangle of thick dark curls at the base of her belly. Harry’s bored expression shows his heart isn’t really into what he’s doing.**

**107 EXT. WAVE DANCER AT SEA - DAY 107**

**The yacht is headed for the spot between the crescent and rock shaped islands, where Harry kicked overboard the item brought up from entrance to Gunfire Reef.**

**108 EXT. FLY BRIDGE - DAY 108**

**A bikini-clad Miss West stands next to Harry.**

 **HARRY**

 **I make a decent living with *Wave Dancer***

**and want nothing to do with whatever**

**Jimmy was into.**

 **(pointing)**

 **Right there, between the two islands.**

**When he came back on board he was very**

**excited. He spoke secretly with Mater-**

**son and Guthrie. Then the shooting**

**started.**

 **MISS WEST**

 **Yes, I see the spot. We should go now,**

**before someone else sees us here.**

 **HARRY**

 **Go?! I thought we were going to have a**

**look?**

 **MISS WEST**

 **We need to organize it properly, in case**

**it’s down there...come back when we’re**

**prepared to properly salvage—**

 **PAGE 33.**

 **HARRY**

 **I didn’t come all this way not to take**

**at least one quick look.**

 **MISS WEST**

 **We should come back another time!**

**Harry throttles back and cuts the engine over the spot between the two small islands. He extracts the key from the ignition and slips it into his pocket.**

**109 EXT. WAVE DANCER - OFF ROUND ISLAND - DAY 109**

**The big, twin engine boat is anchored off the crescent shaped island.**

**110 EXT. WAVE DANCER - FANTAIL - DAY 110**

**Dressed in the short-sleeved Neoprene wet suit, hood, weight belt, knife, Nemrod wrap-around face-plate and fins. Harry**

**swings the diving ladder over the stern and slings the scuba set on his back. Then he hooks the coil of yellow nylon rope to his belt and, with a showy back flip, enters the water.**

**111 UNDERWATER SEQUENCES - DESCENT - OFF ROUND ISLAND – DAY 111**

**The water is transparent as mountain air. Harry drifts down to the sculptured shapes of coral and the restless, sparkling jewels of myriad tropical fish.**

**112 UNDERWATER SEQUENCES - OCEAN FLOOR - OFF ROUND ISLAND 112**

**He locates the canvas package on an open space of sand then crouches beside it. He unclips the nylon rope from his belt and lashes one end squarely to the package with a series of half-hitches.**

**113 EXT. WAVE DANCER - FANTAIL - DAY 113**

**Miss West is scanning the sea, near the spot where Harry descended when suddenly he pops to the surface, thirty feet astern, and swims to the ladder.**

 **MISS WEST**

 **(calling out)**

 **What did you find?**

 **HARRY**

 **(between strokes)**

 **Don’t know yet.**

 **PAGE 34.**

**114 UNDERWATER SEQUENCES - OCEAN FLOOR - OFF ROUND ISLAND 114**

**The rope suddenly goes taut and the canvas covered object, the size of a small suitcase, slowly lifts off the bottom and is pulled toward the surface.**

**115 EXT. WAVE DANCER - FANTAIL 115**

**Stripped of his diving gear, Harry is pulling the nylon rope, hand over hand. Suddenly, the canvas covered package breaks**

**the surface, sodden and gushing water. With a single heave, Harry lifts the package over the side and it CLUNKS weightily on to the deck, *metal against wood*.**

 **MISS WEST**

 **(impatiently)**

 **Open it!**

**He watches her expression closely as he cuts the ropes and canvas with the bait-knife. She leans forward eagerly, as**

**the folds of canvas fall aside.**

**116 ANGLE ON MISS WEST 116**

**The greedy, anticipatory expression flares suddenly into triumph. Then re-covering, she forces a curtain of uncer-tainty over her eyes and face.**

**117 BACK TO SCENE 117**

**The reaction is not lost on Harry, as he tears his eyes away from her expression and looks down at the object.**

**118 CLOSER ANGLE 118**

**Half of it is eaten away as though by a sand-blasting machine; the bronze raw, shiny and deeply etched. The upper half is intact, but tarnished heavily. The heraldic crest is still clear through the corrosion, or part of it; the fragmentary lettering in a flowery antique style, most of which has been etched away, leaving only the bright worn metal.**

 ***It is a ship’s bell.***

 **INTERCUT WITH:**

**119 ANGLE ON HARRY 119**

**Harry rolls the bell over. The clapper has corroded and barnacle and other shellfish have encrusted the interior.**

 **PAGE 35.**

**However, the portion that had been buried in the sand was protected and Harry examines the lettering there.**

**120 ECU - BELL 120**

 **The lettering that can be made out reads:**

 **VVN L**

**There is an extended ‘V’ or a broken ‘W’ followed immediately by a perfect ‘N’ then a gap and a whole ‘L.’ Beyond that the lettering is obliterated. The coat of arms worked into the metal on the opposite side of the barrel is an intricate design with two rampant beasts, probably lions, supporting a shield.**

**121 BACK TO SCENE 121**

 **Harry looks at Miss West. She is unable to meet his gaze.**

 **HARRY**

 **Funny thing, an aircraft with a bloody**

**great brass bell hanging on its nose.**

 **MISS WEST**

 **I don’t understand.**

 **HARRY**

 **Let’s hear your theory.**

 **MISS WEST**

 **I don’t know! ...Truly I don’t.**

 **HARRY**

 **Let’s try some guesses.**

 **(beat)**

 **The aircraft turned into a pumpkin.**

**How about that one?**

 **MISS WEST**

 **I don’t feel well. I think I’m going**

**to be sick. ...Let’s go back.**

 **HARRY**

 **I was considering another dive...look**

**around a bit more.**

 **MISS WEST**

 **No! Please, not now. I don’t feel up**

**to it. Let’s go. We can come back.**

 **PAGE 36.**

**Harry studies her face. She looks like an advertisement for health food.**

 **HARRY**

 **All right.**

 **He begins re-wrapping the brass bell.**

 **MISS WEST**

 **What are you going to do with that?**

 **HARRY**

 **I’m not going to take it back to Mahé-**

**bourg and display it in the marketplace.**

**Like you said, we can always come back.**

 **Harry drops the package over the side.**

**123 UNDERWATER SEQUENCES - OCEAN FLOOR - OFF ROUND ISLAND 123**

 **The canvas covered bell settles to the sandy, ocean floor.**

**124 EXT. WAVE DANCER AT SEA - DAY 124**

 **The big yacht is on a course of due south.**

**125 EXT. FLY BRIDGE 125**

 **Miss West is next to Harry, high up on the fly bridge.**

 **HARRY**

 **Why don’t you go below and make some**

**coffee. Strong, with lots of sugar.**

**It’ll be good for your sea-sickness.**

**126 INT. WAVE DANCER - GALLEY - DAY 126**

**Miss West places the coffee pot on the gas stove, turns on the jet and lights one of the long wooden matches. But the stove doesn’t light. She listens for the noise of escaping gas, but hears none. Disgusted, she turns off the jet.**

**127 FLY BRIDGE 127**

 **She climbs back to the fly bridge.**

 **MISS WEST**

 **The stove won’t light.**

 **PAGE 37.**

 **HARRY**

 **You have to open the main gas cylin-**

**ders first. The taps are in the lower**

**cupboard, on the left side of the**

**stove.**

 **She nods and climbs down the ladder as Harry calls out.**

 **HARRY**

 **Don’t forget to close them when you**

**finish, or you’ll turn the boat into**

**a bomb.**

**128 EXT. WAVE DANCER AT SEA - DAY 128**

***Wave Dancer* is opposite *Ile D’Ambre* when Harry changes course to parallel the east coast of Mauritius.**

**129 FLY BRIDGE 129**

**Miss West climbs to the fly bridge carrying the coffee pot and two mugs. She pours a mug and hands it to Harry.**

 **HARRY**

 **Thanks.**

 **MISS WEST**

 **I’ve been thinking. What if the mis-**

**sing aircraft and bell are unrelated?**

 **HARRY**

 **That seems likely.**

 **He takes a sip and winces.**

 **HARRY**

 **WOW!! ...I meant strong, not *strong.***

 **MISS WEST**

 **Sorry. I’m not very good at this sort**

**of thing.**

 **HARRY**

 **I take it you’re not a great cook?**

 **MISS WEST**

 **(smiling)**

 **Hardly.**

 **PAGE 38.**

**130 EXT. PARKING LOT - TOUESSROK - LATE AFTERNOON 130**

**Harry pulls his truck up to the entrance of the hotel and parks.**

 **MISS WEST**

 **Darling, forgive me. I’m exhausted and**

**going to bed now. Let me think about all**

**this, and when I feel better we can plan**

**more clearly.**

 **HARRY**

 **I’ll pick you up in the morning.**

 **MISS WEST**

 **No!! I’ll meet you at the boat. Eight**

**o’clock. Wait for me there. We can talk**

**in private. Just the two of us...no one**

**else. All right?**

 **HARRY**

 **I’ll bring Dancer to the wharf at Mahé-**

**bourg, at eight. Meet me there.**

**131 EXT. CITY OF MAHEBOURG - EARLY EVENING 131**

**Aerial CAMERA SHOT establishes Ville Noire and the bridge across the La Chaux river leading into Mahébourg.**

**132 EXT. LA CHAUX BRASSERIE - EARLY EVENING 132**

**Harry pulls his truck up in front of the popular Mahébourg watering hole.**

**133 INT. LA CHAUX BRASSERIE - EARLY EVENING 133**

**Harry enters and is greeted warmly by all the patrons. He spots Angelo in a booth and makes his way over.**

**134 ANGLE ON BOOTH 134**

**Angelo is with his current love, JUDITH, a gorgeous African woman in her early twenties.**

 **HARRY**

 **Hi, Judith. You still wasting your**

**time on this notorious womanizer?**

 **PAGE 39.**

 **JUDITH**

 **Can’t help myself, Mister Harry. He**

**takes very good care of me. ...Keeps me**

**very happy.**

 **ANGELO**

 **Hey, skipper, you using the truck tonight?**

 **HARRY**

 **Only to get me home. ...Why?**

 **ANGELO**

 **There’s a soiree down at Grand Port...**

**Thought if I drive you home then you’d**

**let us have the truck.**

 **JUDITH**

 **It’s a grand party, please?!**

 **HARRY**

 **(to Angelo)**

 **All right. ...But pick me up in the morn-**

**ing at seven sharp...*hear*?**

 **JUDITH**

 **Oh, merci, Mister Harry.**

**135 EXT. CORPS de GARDE POINT - SUNRISE 135**

**AERIAL SHOT records the sun rising over Blue Bay, in front of Harry’s two story home on the beach of the upper middle class neighborhood.**

**Harry’s truck is seen screeching to a stop in the driveway,**

**on the side of the house.**

**136 EXT. DRIVEWAY - HARRY’S HOUSE - EARLY MORNING 136**

**Harry walks over to the driver’s side. Angelo, behind the wheel, is garrulous and slightly bleary eyed.**

 **HARRY**

 **I’ll drive! I want to go by Touessrok,**

**first.**

 **ANGELO**

 **Anything wrong?**

 **PAGE 40.**

 **HARRY**

 **Just curious why our *Sherry* didn’t**

**want me picking her up at the hotel.**

**Harry climbs behind the wheel and back-tracks the truck out**

**of the driveway.**

**137 EXT. COASTAL ROAD - EARLY MORNING 137**

 **Harry’s truck is heading north along the coastal road.**

**138 INT. HARRY’S TRUCK - EARLY MORNING 138**

 **HARRY**

 **If one-tenth of what you’ve told me**

**about that party is true, in nine**

**months we can expect an epidemic of**

**births.**

 **Angelo shoots Harry a sheepish grin.**

 **ANGELO**

 **Judith is going out to the boat to tidy**

**up and get the coffee going for you.**

 **HARRY**

 **She shouldn’t have bothered.**

 **ANGELO**

 **She desired this...a gift of thanks for**

**last night.**

 **HARRY**

 **She’s a good woman.**

 **ANGELO**

 **D’accord.**

 **(shaking head, sadly)**

 **She has my mind thinking the *unthinkable*!!**

 **HARRY**

 **And what might that be?**

 **ANGELO**

 **(sheepishly)**

 **Marriage.**

**139 INT. LOBBY OF TOUESSROK SUN HOTEL - EARLY MORNING 139**

 **Harry is greeted by Marion, the concierge.**

 **PAGE 41.**

 **MARION**

 **Bonjour, Mister Harry.**

 **HARRY**

 **Hello, love. ...Is Miss West in her**

**room?**

 **MARION**

 **Non. She departed over an hour ago.**

 **HARRY**

 **(taken aback)**

 **Left?!**

 **MARION**

 **Qui. ...She went to the airport in the**

**hotel bus. She was catching the seven-**

**thirty flight.**

 **(checking her watch)**

 **They should have taken off ten minutes**

**ago.**

**140 EXT. COASTAL ROAD - EARLY MORNING 140**

 **Harry’s truck races down the coast road at breakneck speed.**

 **INTERCUT WITH:**

**141 INT. HARRY’S TRUCK 141**

 **ANGELO**

 **What is it, Cap’n?**

 **Harry’s voice is strained, dominated by a sense of urgency.**

 **HARRY**

 **Judith? ...You sent her out to the boat.**

**...What time?**

 **ANGELO**

 **As I departed to collect you?**

 **HARRY**

 **Did she leave right away?**

 **ANGELO**

 **Non. She would have had a bath before**

**dressing. A four kilometer walk to the**

**wharf. Then she would have to start the**

 **(MORE)**

 **PAGE 42.**

 **ANGELO (Cont’d)**

**motor on the dingy and make her way out**

**to where *Dancer* is moored. ...Why?**

 **HARRY**

 **Got to stop her from going aboard!!**

**142 EXT. WHARF - MAHEBOUG - EARLY MORNING 142**

**The truck screeches to a stop at the wharf. Harry and Angelo scramble from the cab and look at *Dancer*, anchored three hun-dred yards out in the harbor.**

**143 EXT. HARRY’S POV OF WAVE DANCER 143**

**The dinghy with the small outboard motor is tied up alongside *Wave Dancer*, and Judith is climbing over the side.**

 **INTERCUT WITH**

**144 BACK TO SCENE 144**

 **HARRY**

 **Oh, God!**

 **(yelling out)**

 ***Judith*!!**

**Not hearing the desperate warning, Judith disappears into the salon. Harry turns back to Angelo.**

 **HARRY**

 **Get on the truck’s horn and start**

**blasting. Use Morse code...anything**

**that might get her attention.**

**Harry turns and runs toward the area where the dinghies are kept.**

**145 ANGLE ON DINGHIES 145**

**He runs to the harbor ferryman, a Hindu known by the nick-name, DINGHY.**

 **HARRY**

 **Dinghy?! ...Did you take anybody out**

**to *Dancer*?**

 **DINGHY**

 **No, sir, Mister Harry.**

 **PAGE 43.**

 **HARRY**

 **Nobody at all?**

 **DINGHY**

 **Only your party. Last night. The**

**lady with the yellow hair. She left**

**her watch in the cabin. I took her**

**out to fetch it.**

**As Angelo begins blasting away on the horn, three long and three short blasts, Harry looks at the dinghies remaining at the mooring. None have motors, only oars.**

 **HARRY**

 **No motored dinghies?**

 **DINGHY**

 **No mister Harry.**

**Harry jumps into the closest one and quickly fits the oars into the rowlocks.**

**146 ANGLE ON WAVE DANCER - HARRY’S POV 146**

**Harry is closing the distance.**

 **INTERCUT WITH:**

**147 ANGLE ON HARRY 147**

**Despite his injured arm, Harry is rowing in a dedicated frenzy, swinging the oar blades flat and low on the back reach and then throwing his weight upon them when they bit. His breathing explodes in a harsh grunt at each stroke.**

 **HARRY**

 **(to himself)**

 **Please Judith, sweep and tidy the**

**cabins before making the coffee.**

**Judging the distance, it now appears that he is within two hundred fifty feet.**

 **HARRY**

 **(shouting)**

 **Judith!!**

**Suddenly, *Dancer* blows!**

 **Her hull splits with a mighty hammer stroke that blows her**

 **PAGE 44.**

**superstructure open, lifting it like a lid.**

 **Harry stops rowing and watches the terrible, violent death.**

**Wave Dancer’s lifeless hull falls back and the cool gray waters rush into her. The heavy engines pull her swiftly**

**down and within seconds she disappears beneath the waters**

**of Mahébourg Harbor.**

**148 EXT. GRAVESITE - DAY 148**

 **The hearse sports the logo of *Coker’s Funeral Services*.**

**We are witnessing the conclusion of the ceremony. About thirty guests are gathered as the coffin is lowered into**

**the ground ending the official ceremony. Harry is standing next to Angelo and Chubby. Angelo looks devastated.**

**149 ANGLE ON HARRY 149**

 **A very nervous Fred Coker slips up alongside Harry.**

 **COKER**

 **(whispering)**

 **Harry, I need to talk to you.**

 **HARRY**

 **What is it, Coker?**

 **COKER**

 **Now, promise you won’t get excited.**

 **HARRY**

 **Whenever someone tells me not to get**

**excited, I always get very excited.**

 **COKER**

 **Mister Harry, please--**

 **Harry shoots Coker an impatient look.**

 **COCKER**

 **It’s about the insurance on *Dancer*.**

 **Harry is too stunned to speak. He just stares at Coker.**

 **COKER**

 **(continuing)**

 **You see, you had never made a claim before.**

 **...It seemed such a waste to--**

 **PAGE 45.**

 **HARRY**

 **(finding his voice)**

 **You pocketed the premiums? You didn’t**

**pay them over to the company?**

 **COKER**

 **I knew you’d understand.**

**150 EXT. LA CHAUX BRASSERIE - DAY 150**

 **Harry’s truck is parked outside.**

**151 INT. LA CHAUX BRASSERIE - DAY 151**

**Harry, Angelo and Chubby are practically the only ones in**

**the public bar, so early in the afternoon. The mood is**

**quiet as everyone sips their beer.**

 **HARRY**

 **So what are you going to do?**

 **CHUBBY**

 **We’ll do some net fishing. I still got**

**the old whaleboat.**

 **HARRY**

 **That twenty-footer?**

 **ANGELO**

 **That’s how we made our living before you**

**showed up on Mauritius with *Dancer*.**

 **HARRY**

 **You’ll need new engines, those old Sea**

**Gulls of yours are shot. ...I’ll buy you**

**two new twenty horse Evinrudes.**

 **CHUBBY**

 **No need. I have sufficient saved from**

**working with you.**

 **HARRY**

 **I insist. Consider it severance pay.**

**At this point, Inspector Daly and Wali enter and head directly for Harry.**

 **ANGELO**

 **Oh, oh. Here come the gendarmerie.**

 **PAGE 46.**

 **INSPECTOR DALY**

 **Chubby ... Angelo.**

 **(to Harry)**

 **Saw your truck out front. Thought**

**you might be interested in the police**

**report on the accident.**

**Constable Wali remains standing while Daly sits and places an official folder in front of Harry. Harry opens the file and starts reading.**

 **INSPECTOR DALY**

 **(to Angelo)**

 **Sorry I missed the funeral.**

 **(to Harry)**

 **You will note the cause of the explo-**

**sion was two gas cylinders with their**

**taps wide open. ...Kinda careless of you,**

**Harry.**

 **ANGELO**

 **(outraged)**

 **Cap’n Harry checks everything before leav-**

**ing a boat.**

 **INSPECTOR DALY**

 **Yes, he strikes me as the sort. Besides,**

**I spoke to Dinghy.**

 **(angrily)**

 **All right, Harry. I want to know every**

**thing there is to know about this Sherry**

**West. I want to know exactly where you**

**took her! And how this ties into the**

**shootout aboard Dancer.**

 **HARRY**

 **I took her to a spot off Round Island.**

**Other than that all I can give you is her**

**general, physical description.**

 **INSPECTOR DALY**

 **You needn’t bother with the description.**

**...If you look in the back of the file,**

**you’ll find a photograph.**

 **Harry flips to the back.**

**152 INSERT 152**

**It’s an 8x10 glossy print of Miss west reclining on a sun**

 **PAGE 47.**

**couch on the hotel terrace. She’s wearing her yellow bikini and sunglasses.**

 **INSPECTOR DALY (O.S.)**

 **The hotel photographer snapped this**

**about a half-hour before you met her and**

**took her to your place...*for the night*.**

**153 BACK TO SCENE 153**

 **HARRY**

 **You’re having me followed?**

 **INSPECTOR DALY**

 **(smiling)**

 **O*f course* I’m having you followed.**

**Harry starts to close the folder when he spots another photograph.**

**154 INSERT 154**

 **It’s the artist’s sketch of the bearded Harry Bruce.**

**155 BACK TO SCENE 155**

 **Harry looks up and the two men’s eyes lock.**

 **Then, Harry closes and hands the folder back to Daly.**

 **HARRY**

 **(facetiously)**

 **You’ve got me, Inspector. I’ll go**

**peacefully.**

 **The inspector climbs to his feet in preparation to leaving.**

 **INSPECTOR DALY**

 **(smiling)**

 **I’ve got you all right, Harry. There’s**

**just no point in arresting you...*now*.**

**156 INT. LOBBY OF TOUESSROK SUN HOTEL - DAY 156**

 **Marion is behind the concierge desk when Harry steps up.**

 **MARION**

 **(looking up)**

 **Mister Harry. I’m so sorry about your**

**boat.**

 **PAGE 48.**

 **HARRY**

 **Listen, Marion. Did Sherry West make**

**any phone calls, send any faxes or email**

**...any messages?**

 **MARION**

 **She used my computer to send an email.**

**157 INT. MARION’S OFFICE 157**

**On her computer, Marion is opening her G-mail “emails sent” file.**

 **MARION**

 **You know this is highly irregular. I**

**would only do it for you, Mister Harry.**

 **(beat)**

 **Here it is. ...Sent to Manson at Curzon**

**dot uk.**

 **HARRY**

 **What does it say?**

 **MARION**

 **(reading message)**

 **Contract signed. ...Returning Heathrow.**

**British Airlines Flight 316, Saturday.**

**158 EXT. HEATHROW AIRPORT - LONDON - DAY 158**

 **The British Airlines 747 touches down at Heathrow.**

**159 AUTO RENTAL - HEATHROW - DAY 159**

 **Harry signs the rental contract and accepts the keys.**

**160 INT. PHONE BOOTH SECTION - HEATHROW - DAY 160**

 **Harry is thumbing through a Brighton phone book.**

**161 INSERT 161**

 **His forefinger stops at:**

 ***North’s Underwater World 5 Pavil-***

***ion Arcade, Brighton...855757***

**162 EXT. NORTH’S UNDERWATER WORLD - DAY 162**

**The rental car pulls up in front of North’s Underwater World**

 **PAGE 49.**

**and Harry climbs out. The business is closed, blinds drawn across the windows.**

**163 ANOTHER ANGLE 163**

**Harry peers around the edge of a blind, without success. The interior is darkened. He moves to the door and knocks. There is no sound from within. Then he spots the 4x5 card tacked to the door. The card reads:**

**164 INSERT 164**

***Inquiries to: Seaview, Downers***

***Lane, Falmer, Sussex***

**165 BACK TO SCENE 165**

 **He pulls out a pad and pen and jots down the address.**

**166 EXT. SUSSEX COUNTRYSIDE - LATE AFTERNOON 166**

 **The Hertz rental moves along the lane, through Sussex.**

**167 EXT. JIMMY’S HOUSE - LATE AFTERNOON 167**

 **Harry’s rental pulls up next to a sign that reads:**

***“SEAVIEW”***

**168 EXT. HARRY’S POV 168**

**The place is an old double-storied farmhouse. There is a light burning downstairs.**

**169 EXT. FRONT DOOR - JIMMY’S HOUSE - LATE AFTERNOON 169**

**Harry knocks on the door. He HEARS the SOUND of MOVEMENT inside. The bolts are shot back and the door slowly opens.**

**Harry finds himself looking at a tall, beautiful woman, in her mid twenties, with swimmer’s shoulders. Despite the pallor of her skin, there is an aura of glowing health about her. They stare at each other for many seconds; neither speaking nor moving. SHERRY, late 20s, touches the tendril of silky dark hair that floats lightly on her temple.**

 **SHERRY**

 **You’re Harry Fletcher.**

**Harry gapes. Her voice is low, gently modulated, cultivated**

 **PAGE 50.**

**and educated.**

 **HARRY**

 **How the hell did you know that?!**

 **SHERRY**

 **Come in.**

 **Harry obeys.**

**170 INT. KITCHEN - JIMMY’S HOUSE - LATE AFTERNOON 170**

 **She closes the door behind him.**

 **HARRY**

 **How did you know my name?**

 **SHERRY**

 **Your picture was in the Mauritius news-**

**papers, with Jimmy’s. They sent me**

**copies, along with his things.**

 **HARRY**

 **And who are you?**

 **SHERRY**

 **I’m Sherry West.**

 **HARRY**

 **Why is it I don’t find that surprising.**

**171 INT. DINING ROOM - JIMMY’S HOUSE - EARLY MORNING 171**

**Sherry pours another cup of coffee as Harry finishes a break-fast of scrambled eggs and bacon and brings her up to date on her brother’s experiences since arriving on Mauritius.**

 **HARRY**

 **Jimmy found the bell at Gunfire Reef.**

**I moved it to Round Island. That’s**

**where I produced it for the lady imper-**

**sonating you. I convinced her we should**

**leave it there. ...That night she went**

**aboard my boat. The next morning it**

**blew up, killing the girlfriend of one**

**of my crew.**

 **SHERRY**

 **And the explosion was meant for you.**

 **PAGE 51.**

 **HARRY**

 **(nodding)**

 **I remembered Jimmy mentioning a diving**

**salvage company in Brighton...so here**

**I am.**

 **SHERRY**

 **What were they after? And who are these**

**people who killed him?**

 **HARRY**

 **Two good questions. I have leads to**

**both. When we know what Jimmy was after,**

**then we can go after his murderers.**

 **SHERRY**

 **What kind of leads?**

 **HARRY**

 **For one, the ship’s bell. The design on**

**it. If I could look around Jimmy’s room,**

**I might come across a clue.**

 **SHERRY**

 **Of course. You’ll spend the night. You**

**can sleep in Jimmy’s room. It’s upstairs.**

**172 INT. JIMMY’S BEDROOM - NIGHT 172**

**Harry is seated at Jimmy’s desk, pouring over the late diver’s files. He opens a file containing a thin sheath of letters filed with their envelopes and stamps still attached.**

**173 INSERT 173**

**Every letter is in a different hand and the elegant penman-**

**ship of the last century. The envelopes are from Canada, South Africa and India, with postmarks and stamps from the nineteenth century. All are addressed to:**

***Messrs. Parker & Wilton***

***9 Fenchurch Street***

***London, England***

**174 BACK TO SCENE 174**

 **Harry’s attention focuses on one letter in particular.**

**175 INSERT 175**

 **PAGE 52.**

**Two words in the letter have been underlined in pencil and in the margin is a notation in more modern handwriting:**

***B. MUS. E.6914(B)***

 **The two words underlined read:**

***Dawn Light***

**176 BACK TO SCENE 176**

 **HARRY**

 **Dawn Light??**

**At this moment, Harry hears VOICES, coming from DOWNSTAIRS. Curious, he rises to his feet, steps over and carefully opens the bedroom door. A SCREAM rings through the old house.**

**177 INT. KITCHEN - JIMMY’S HOUSE 177**

**Two men are holding Sherry; the heavier and elder is wearing a beige camelhair topcoat. He has his right arm around Sherry’s neck, using his other arm to twist her left hand up between her shoulder blades.**

**The younger man has long blond hair falling to the shoulders of his jacket.**

**TOPCOAT has Sherry jammed against the gas stove. BLONDIE is holding Sherry’s other hand over the blue flame of the gas ring, bringing it down slowly.**

 **TOPCOAT**

 **Slowly. Give her time to think about**

**it.**

 **Sherry screams as flame hits the underside of her wrist.**

 **BLONDIE**

 **Go ahead, luv, shout your head off.**

**There isn’t anybody to hear you.**

 **HARRY (O.S.)**

 **Only me!!**

**The two men spin to face Harry, with expressions of comical amazement.**

 **BLONDIE**

 **Who—**

 **PAGE 53.**

**178 ANOTHER ANGLE 178**

**Blondie releases Sherry’s arm and reaches for his back pocket. The knife is half out when he is hit twice by Harry; a left to the body and a right to the head. Blondie goes down, falling heavily over a chair and crashing against the lower cupboards.**

**Topcoat pushes Sherry towards Harry but Harry sidesteps to her left, grabbing her forearm with his right hand, pulling her past him and out of the way.**

**He kicks out with his right leg driving it into Topcoat’s chest, knocking him back against the stove.**

**Blondie is back on his feet, knife in hand, lunging towards Harry. But Harry is too fast. With his left hand, he parries the hand with the knife and buries his forearm into Blondie’s face, knocking him back into Topcoat and the stove. He then steps in, grabs Blondie’s knife hand and shoves it into the gas fire.**

**179 TIGHT ANGLE 179**

**As the hand touches the hot grill surrounding the flame, Blondie lets out a SCREAM, letting go of the knife.**

**180 BACK TO SCENE 180**

**Harry is about to unleash the coup de grace when, from behind, Topcoat swings a sap, catching Harry on the shoulder. Harry tries to turn but Topcoat saps him again in the side of the face. ...Harry goes down.**

**It’s then that Topcoat spots Sherry approaching with a spear gun. He looks down at Harry who is starting to get up. He helps Blondie to his feet and the two beat a hasty retreat.**

**181 ANGLE ON SHERRY 181**

**Sherry moves quickly to Harry, kneeling down and cradling his head in her arms.**

 **He starts climbing to his feet.**

 **SHERRY**

 **Stay still, you may have a concussion.**

 **From outside, we HEAR the SOUND of a CAR speeding away.**

**Harry is on his feet when he notices the bad burn on Sherry’s right wrist.**

 **PAGE 54.**

 **HARRY**

 **We better do something for that.**

**182 INT. BATHROOM - JIMMY’S HOME - NIGHT 182**

 **Sherry is holding ice cubes directly on the wound.**

 **HARRY**

 **That should be enough of the ice**

**treatment. Now we need to make sure**

**it doesn’t get infected.**

**As she removes the ice, Harry applies an ointment, then opens the sealed pack and applies a sterile wrap.**

 **HARRY**

 **What did they want?**

 **SHERRY**

 **Wanted to know if I knew why Jimmy had**

**gone to Mauritius. ...Did you find any-**

**thing among Jimmy’s things?**

**183 INT. JIMMY’S BEDROOM - NIGHT 183**

 **Harry is showing Sherry the century old letters.**

 **HARRY**

 **A packet of letters all written in 1857**

**and addressed to Parker and Wilton, who**

**were agents acting for a number of distin-**

**guished clients in the service of Queen**

**Victoria.**

 **(beat)**

 **I figure they were offered by an antique**

**dealer or auctioneer, as a lot.**

 **SHERRY**

 **How did Jimmy get a hold of them?**

 **HARRY**

 **I don’t know, but look at this.**

**Harry turns to the letter with the underlined words and nota-tion in the margin.**

**184 INSERT - PAGE OF LETTER 184**

**Harry points out the words *Dawn Light* and the notation  *B Mus. E.6914(8).***

 **PAGE 55.**

 **SHERRY (O.S.)**

 **Dawn Light.**

 **HARRY (O.S.)**

 **You remember the bell I told you about?**

 **SHERRY (O.S.)**

 **Yes, of course.**

**185 BACK TO SCENE 185**

 **HARRY**

 **I told you it had lettering on it, half**

**corroded away.**

 **Harry takes a pencil and note pad and writes four letters.**

**186 INSERT 186**

 **The letters are: VVN L**

 **SHERRY (O.S.)**

 **(repeats letters)**

 **‘V’...‘V’...‘N’...‘L’...**

 **SHERRY (Cont.)**

 **(suddenly excited)**

 **‘W’...‘N...space...’L’...**

 **HARRY (O.S.)**

 **You got it!**

 **Harry fills in the missing letters: *DAWN LIGHT*.**

**187 BACK TO SCENE 187**

 **SHERRY**

 **Dawn Light!**

 **HARRY**

 **We have to find out about this ship.**

 **SHERRY**

 **There must be records...Lloyds...The**

**Board of Trade?**

 **HARRY**

 **We’ll get started tomorrow. Right now**

**we’ve got to find another place to stay,**

**preferably in London.**

 **PAGE 56.**

**188 EXT. ROAD TO LONDON - NIGHT 188**

**The passing road sign indicates the rental car is north-**

**bound, passing Gatwick, heading towards London.**

**189 INT. RENTAL CAR 189**

 **SHERRY**

 **It would probably be a lot more comfort-**

**able and cheaper if we got a double room**

**somewhere.**

 **Harry doesn’t miss a beat.**

 **HARRY**

 **I was just about to suggest that.**

 **SHERRY**

 **Know you were. I saved you the trouble.**

 **(laughing)**

 **I’ll stay with my uncle. He’s got a**

**spare room in his apartment and the Wind-**

**sor Arms is just around the corner. It’s**

**friendly and clean. You could do worse.**

 **HARRY**

 **I’m crazy about your sense of humor.**

**190 EXT. LONDON STREET - NIGHT 190**

**Parked at the curb next to a phone booth, Harry watches as**

**Sherry hangs up the phone and returns to the car.**

 **SHERRY**

 **My uncle is anxious to meet you.**

**191 EXT. WHEELER’S APARTMENT - NIGHT 191**

**DAN WHEELER, in his early sixties, opens the door. In con-trast to his casual clothes there is a fierce predatory glint in the eye and military set of the shoulders that indicates that this man is aware...*very* aware.**

 **SHERRY**

 **My uncle, Dan Wheeler. Uncle Dan, this**

**is Harry Fletcher.**

 **WHEELER**

 **Come in. Come in, both of you.**

 **PAGE 57.**

**192 INT. WHEELER’S APARTMENT - NIGHT 192**

**The apartment is monastic, completely masculine in the severity and economy of furniture and ornaments.**

 **HARRY**

 **I’d like to stay and visit, but I want**

**to get checked in.**

 **(to Sherry)**

 **I’ll pick you up for breakfast.**

 **SHERRY**

 **I’ll be waiting.**

**193 OMITTED 193**

**194 INT. LONDON RESTAURANT - MORNING 194**

**Harry and Sherry settle into a booth. Harry is wearing a light brown sport jacket with brown slacks.**

 **SHERRY**

 **You didn’t like Uncle Dan, did you?**

 **HARRY**

 **What does he do for a living? Army,**

**navy?**

 **SHERRY**

 **(surprised)**

 **Army. ...How did you know?**

 **HARRY**

 **He reminds me of a certain chief inspec-**

**tor I know, on Mauritius.**

 **The waitress pours coffee, hands out menus and departs.**

**Harry pulls out the antique letter, with the notation in the margin.**

 **HARRY**

 **If we could just figure out what ‘B’ Per-**

**iod and ‘M,’‘U,’‘S’ period, refers to?**

 **SHERRY**

 **Bachelor of Music?**

 **HARRY**

 **Bank of Musselburg?**

 **PAGE 59.**

 **SHERRY**

 **Figure out what the ‘B’ stands for,**

**the rest should be easy.**

 **HARRY**

 **‘B’... British?**

**Wheels are turning in both brains. Finally the bulbs light off and they both react at the same time.**

 **BOTH**

 **British Museum!!**

**195 EXT. BRITISH MUSEUM - DAY 195**

 **The taxi pulls in front of the museum.**

**196 INT. TAXI 196**

 **HARRY**

 **No sense both of us pouring over the**

**same papers.**

**Harry hands the Colonel’s letter (with the notation) to Sherry.**

 **HARRY**

 **Take the Colonel’s letter to the India**

**Office Library and find out all you can**

**about *Dawn Light*. Make photocopies of**

**anything that looks important.**

 **SHERRY**

 **Sure you’re not just trying to get rid**

**of me?**

 **HARRY**

 **What a suspicious nature.**

**Harry hands the driver some pound notes, climbs out of the taxi, then turns back to Sherry.**

 **HARRY**

 **Meet me in the bar of the Windsor Arms at**

**2 p.m. ...We can compare notes.**

**Harry heads for the museum entrance and the taxi pulls out into traffic.**

 **BEGIN MUSICAL MONTAGE**

 **PAGE 59.**

**197 INT. BRITISH MUSEUM - DAY 197**

**The attendant places the thick volume of *Legendary and Lost Treasures of* *the World* on the desk and checks the reference number with that on Harry’s note pad. Harry thanks her and moves the Secker and Warburg edition to a nearby table, where he starts turning the pages.**

**198 INT. CATALOGUE ROOM - INDIA OFFICE ARCHIVES - DAY 198**

**A neatly dressed but stern faced lady wearing steel-rimmed spectacles places a bulky dossier on the counter top.**

 **Sherry signs for the file then moves to one of the desks.**

**199 BRITISH MUSEUM 199**

**Harry is about one-third the way through the volume, speed reading through each page.**

**200 CATALOGUE ROOM 200**

**Sherry pulls a manifest from the folder. Then she pulls out the letter with the notation and compares the two. She begins writing on her note pad.**

**201 BRITISH MUSEUM 201**

**Harry turns another page of the tome. Excited, he picks up his pen and begins writing notes on his pad.**

**202 INSERT 202**

**Illustrated is the artist’s conception of a great golden throne statue of a tiger.**

**203 BACK TO SCENE 203**

 **Harry turns the next page and continues his note-taking.**

**204 EXT. WINDSOR ARMS - AFTERNOON 204**

 **To establish.**

 **END MUSICAL MONTAGE**

**205 INT. PRIVATE BAR - WINDSOR ARMS - AFTERNOON 205**

**The bar is all dark oak panels and antique mirrors. Harry**

 **PAGE 60.**

**And Sherry are seated in the corner, going over their notes.**

 **SHERRY**

 ***Dawn Light* was bound for London. Thir-**

**teen days out of Bombay, she hit a storm.**

**...The hurricane took her masts and the**

**current slammed her down the throat of a**

**funnel-shaped reef.**

 **HARRY**

 **Gunfire Reef.**

 **SHERRY**

 **She held to the reef long enough for the**

**first mate to launch a life boat, which**

**made it to a small, crescent shaped island,**

**only a mile or so from a smaller, rock**

**shaped isle.**

**206 EXT. AERIAL MONTAGE: ROUND & SERPENT ISLANDS - DAY 206**

 **To establish.**

 **HARRY (V.O.)**

 **The crescent shaped one is called Round**

**Island and the round, rock shaped one**

**Serpent Island. What’s more confusing is**

**that there are plenty of snakes on Round**

**Island, but Serpent Island is arid and**

**has no snakes.**

 **SHERRY (V.O.)**

 **Both these islands were in sight of a**

**larger land mass to the south.**

 **HARRY (V.O.)**

 **Mauritius.**

**207 BACK TO SCENE 207**

 **SHERRY**

 **Twelve were all that initially sur-**

**vived, from a ship’s company totaling**

**one hundred fifty.**

 **HARRY**

 **Initially?!**

 **PAGE 61.**

 **SHERRY**

 **They headed for Mauritius, but high**

**winds and current pushed them westward.**

**There were only six survivors by the**

**time they reached the French island of**

**Réunion. There, they were stranded ten**

**months waiting for passage to England.**

 **(beat)**

 **The claim for the ship’s loss was settl-**

**ed before the six survivors arrived back**

**in England. ...So the matter was closed.**

 **She hands Harry several photocopies.**

 **SHERRY**

 **Here’s a photocopy of the manifest.**

**Harry goes over the list of items shipped. Half way down, Harry’s pencil stops.**

 **HARRY**

 **Here it is, four tons shipped on behalf**

**of Sir Roger Goodchild.**

**208 INSERT 208**

 **The pencil points to the entry:**

***5 cases goods 4 tons on behalf of***

 ***Col. Sir Roger Goodchild.***

 **SHERRY (O.S.)**

 **Four tons...about the same weight as an**

**old Silver Cloud Rolls-Royce! Any idea**

**what it could be?**

**209 BACK TO SCENE 209**

 **HARRY**

 **I know *exactly* what it could be!**

**210 EXT. WINDSOR ARMS - AFTERNOON 210**

 **Harry pulls Sherry into a taxi.**

**211 INT. LONDON TAXI - AFTERNOON 211**

 **HARRY**

 **(to taxi driver)**

 **Ninety seven Curzon Street.**

 **PAGE 63.**

 **The taxi takes off.**

 **SHERRY**

 **What’s at ninety seven Curzon Street?**

 **HARRY**

 **On the night before she left the island,**

**your imposter sent an email to London.**

 **(beat)**

 **It was sent to someone named Manson...**

**The men who came aboard *Wave Dancer***

**worked for Manny Resnick, a racketeer**

**with whom I have more than a passing**

**acquaintance. I’m betting this *Manson***

**also works for him.**

**He hands a printout of the email to Sherry. She scans the message.**

 **SHERRY**

 **But there’s no address. How do you know**

**where to find this *Manson*?**

 **HARRY**

 **I hacked into the U.K. service provider**

**registered as ‘Curzon,’ and accessed the**

**list of users. Billings for the user with**

**the email address ‘*Manson’* go to ninety**

**seven Curzon Street. I figure it’s as**

**good a place as any to start.**

 **SHERRY**

 **Computer hacking...isn’t that against the**

**law?**

**212 EXT. 97 CURZON STREET - AFTERNOON 212**

**Ninety seven Curzon is one of those astronomically expensive apartment blocks, six stories of brick facing, and an ornate street door of bronze and glass beyond which is a marbled foyer guarded by a uniform doorman.**

 **CAMERA SWISH PANS over to a restaurant opposite number 97.**

**213 INT. RESTAURANT ACROSS FROM 97 CURZON - AFTERNOON 213**

**Harry and Sherry are seated at a window table, keeping an eye on the entrance to number 97.**

 **PAGE 64.**

 **SHERRY**

 **I could just ask the doorman if Mr.**

**Manson occupies Flat Number 5?**

 **HARRY**

 **Great. When he says ‘yes,’ what do you**

**do? ...Tell him Harry Fletcher sends his**

**regards?!**

 **SHERRY**

 **Don’t be droll. I’m only trying to help.**

 **HARRY**

 **(reconsidering)**

 **Actually, it’s not a bad idea. I could**

**go over there and, under some excuse or**

**another, try to get a description of this**

***Manson*. Then we’d know him...should he**

**go in or out.**

 **(rising to his feet)**

 **If I’m not back in ten minutes, find a**

**phone and report a fire in number five.**

 **She reaches into her purse and extracts a cellular phone.**

 **SHERRY**

 **I’ll use my cell phone.**

 **HARRY**

 **Now where in hell did that come from?**

 **SHERRY**

 **Never leave home without it.**

**214 EXT. 97 CURZON STREET - AFTERNOON 214**

**Harry jogs across the street.**

**215 INT. RESTAURANT ACROSS FROM 97 CURZON 215**

 **He rejoins Sherry at the window table.**

 **SHERRY**

 **Did you get a description?**

 **HARRY**

 **I should have known, our Mr. Manson**

**is none other than Manny Resnick him-**

**self! Manson Resnick! Doorman says**

 **(MORE)**

 **Page 64.**

 **HARRY (Cont’d)**

**he’s about to leave on a trip. ...You**

**can guess where!**

 **INTERCUT WITH:**

**216 HARRY’S POV - 97 CURZON STREET 216**

**At this point a Silver Wraith Rolls-Royce pulls to the curb**

**in front of number 97 and the chauffeur enters the foyer.**

 **SHERRY**

 **How well do you know this Manny Resnick?**

 **HARRY**

 **He’s just the man Jimmy would go to with**

**his proposition, just like I did with my**

**plan for a gold heist at the Rome Airport.**

 **SHERRY**

 **(taken aback)**

 **You were involved in a gold heist? Not**

**the one two years ago?**

 **HARRY**

 **(surprised)**

 **About two and-a-half years. How do you**

**know about it?**

 **SHERRY**

 **You kidding? The media was all over it.**

**General consensus is that it was an inside**

**job.**

 **(beat)**

 **But is it smart to admit such a trans-**

**gression? ...Especially to a stranger?**

 **HARRY**

 **You have to trust *somebody*.**

**Across the street, the ornate door opens. The chauffeur and doorman stand at attention, as two attendants carry out and place several expensive suitcases in the trunk of the Rolls. Then a man and woman exit. The woman is wearing a full-length honey mink. Her long blond hair is piled high on her head.**

 **Harry stiffens in anger as he recognizes Sherry West the 1st.**

 **HARRY**

 **There’s your impostor.**

 **PAGE 65.**

**With her is a man of medium height with a light tan, probably from a sun lamp. MANNY RESNICK is dressed expensively, but as flamboyantly as an entertainment personality.**

 **SHERRY**

 **And the man with her?**

 **HARRY**

 **Manny Resnick.**

**They enter the back seat of the Rolls as the doorman closes the door and the chauffeur puts her in gear and drives off.**

**218 BACK TO SCENE 218**

 **SHERRY**

 **What do we do now?**

 **HARRY**

 **How do you fancy a tropical island with**

**blue water and white sand beaches?**

 **SHERRY**

 **Is that the only way you’ll tell me what’s**

**in those five cases?**

 **HARRY**

 **Stay here and you may never know.**

 **SHERRY**

 **You’d write and tell me.**

 **HARRY**

 **(a wink)**

 **Not on your life!**

**219 EXT. WHEELER’S APARTMENT - NIGHT 219**

**Harry and Sherry face each other at the door of her uncle’s apartment, suddenly feeling like a pair of old-fashioned teenagers at the end of a first date.**

 **SHERRY**

 **Good night, Harry.**

**Harry pulls her to him. Her lips are soft and warm, and the kiss goes on for a long time before she finally draws away.**

 **SHERRY**

 **My goodness.**

 **PAGE 66.**

 **HARRY**

 **See you in the morning.**

 **Smiling, she enters the apartment closing the door behind her.**

**220 EXT. WINDSOR ARMS - NIGHT 220**

**Still wearing his light brown sports coat with dark brown slacks, Harry passes a black Rover parked at the curb. He is about to enter the Windsor Arms when a VOICE CALLS OUT.**

 **BLONDIE**

 **Harry.**

**As he turns, Harry sees Blondie, who we’ve meet before, sitting in the back seat of the Rover. The window is rolled up and his face is a mere pale blob in the darkness of the interior. Blondie is gleefully showing his pearly whites.**

**Harry senses someone behind him and turns to see Topcoat swinging his proverbial sap. Harry parries the sap, grabs Topcoat by his lapels and forcibly slams his head through the closed window of the Rover and watches as the thug slowly crumbles to his knees.**

**221 ANOTHER ANGLE 221**

**But now Harry is faced with three other bruisers closing in on him; two from the front and one from behind, all dressed in dark clothing. He bends down, grabs the sap from Topcoat and prepares for battle.**

**But suddenly, one of the bruisers pulls a pistol. PISTOLEER cocks the hammer and points the gun at Harry’s head. Weighing the odds, Harry calculates that if he’s going to live to fight another day, then this would be a good time to surrender.**

**Chewing on the butt of a cigar, a second bruiser, CIGAR MAN, steps up and relieves Harry of the sap. Now the third man, who turns out to be the Rover’s DRIVER helps Topcoat to his feet, then the Driver and Topcoat grab Harry’s arms as Cigar Man steps in and slams the sap towards the side of Harry’s head.**

**This time the blackjack doesn’t miss and Harry goes down, and out.**

**222 EXT. BLACK ROVER - NIGHT 222**

**The Rover is moving eastward out of the city towards the**

**coast.**

 **PAGE 68.**

**223 INT. BLACK ROVER - NIGHT 223**

**As Harry regains consciousness he finds himself in the rear seat of the Black Rover with Topcoat on his left and Cigar Man on his right. His hands are secured in front of him by a pair of police handcuffs.**

**Crowded in the front are Driver, Pistoleer (sitting in a jerry-built, middle jump seat) with Blondie on the far left.**

 **CIGAR MAN**

 **I heard you used to be a sharp operator,**

**Harry. We been expecting you to show up**

**ever since Lorna missed you on the island.**

**...But we sure never expected you to waltz**

**right up and start grilling Manny’s door-**

**man. He couldn’t believe it. Said, ‘That**

**can’t be Harry. He must’ve gone soft.’**

**...It made him sad.**

 **TOPCOAT**

 **Manny said, ‘Don’t do it here. Just follow**

**him to a nice quiet place and pick him up.**

**If he comes quietly you bring him to talk**

**to me, if he cuts rough, then toss him in**

**the river.’**

 **HARRY**

 **That sounds like my boy, Manny. He always**

**was a soft-hearted little devil.**

**224 EXT. LONDON SOUTHEND AIRPORT - HANGAR AREA - NIGHT 224**

**The Rover passes a DC-9 being pre-checked on the tarmac, with the letters *Republique de Madagascar* painted on the sides.**

 **The Rover continues on into one of the large, private hangars.**

**225 INT. HANGAR - NIGHT 225**

**With Topcoat and Cigar Man holding his arms, Harry is dragged from the car and walked towards a nearby door.**

**226 INT. PRIVATE VIP LOUNGE - NIGHT 226**

**Harry is herded into a large lounge, tastefully decorated with thick pile carpet, dark wood furniture, polished leather and pictures of choice oils.**

**Manny Resnick smiles warmly, while the five goons keep an eye**

 **PAGE 68.**

**on Harry.**

 **HARRY**

 **Hello, Manny. Can’t say it’s any great**

**pleasure.**

 **RESNICK**

 **Harry, I can’t tell you how surprised I**

**was to see you. You got real gonads**

**leaving that safe harbor of yours to ven-**

**ture into Interpol territory.**

 **HARRY**

 **Thought I might collect what you owe me.**

 **RESNICK**

 **You received your ten percent!**

 **HARRY**

 **The deal was a fifty-fifty split.**

 **RESNICK**

 **(chuckling)**

 **So it was!**

 **(beat)**

 **I knew you were on Mauritius forty-eight**

**hours after you landed. I also figured**

**you’d be unhappy over the split, and even-**

**tually come looking for me. But, it was**

**only after Jimmy West came to me that I**

 **knew how to take advantage of our past**

**association, and eliminate the threat.**

 **HARRY**

 **We can still deal.**

 **RESNICK**

 **I’m afraid it’s too late. Even if I paid**

**what I owe you, I couldn’t trust you. All**

**the time you’d be thinking about your boat,**

**and the kid...and what happened to the**

**kid’s sister. Not to mention the little**

**island girl that got in the way.**

 **HARRY**

 **Just the same, you’ll need an experienced**

**diver, equipment and someone who knows the**

**islands. It's a big sea and a lot of the**

**islands look the same.**

 **PAGE 69.**

 **RESNICK**

 **It’s all covered, Harry.**

**227 ANOTHER ANGLE 227**

**From an adjoining room enters one of the biggest black men you’ll ever see, not less than 6’4” and enormously gross. Across the breast of his uniform jacket, he wears a glitter-**

**ing burst of stars and medals.**

 **RESNICK**

 **Meet Suleiman Dada.**

**The accent is British upper class.**

 **DADA**

 **I have looked forward to meeting you for**

**some time, now.**

 **HARRY**

 **Kind of you to say so, Admiral.**

 **With this uniform, he can’t rank less.**

 **DADA**

 **(with delight)**

 ***Admiral*. ...I like that.**

**His laugh begins with a vast shaking of belly and ends with a gasping and straining for breath.**

 **DADA**

 **Alas, Mr. Fletcher, you are deceived**

**by appearance. I am only a humble**

**Lieutenant Commander.**

 **HARRY**

 **That’s really tough, Commander.**

 **DADA**

 **No. No, Mr. Fletcher...do not waste**

**your sympathy on me. I wield all the**

**authority I could wish for. I hold the**

**powers of life and death, believe me.**

 **HARRY**

 **I believe you. Please don’t feel you**

**have to prove your point.**

**Dada shouts with laughter, then nearly chokes to death.**

 **PAGE 70.**

 **DADA**

 **(recovering)**

 **Afraid Mr. Manny here has taken such a**

**decision out of my hands.**

 **HARRY**

 **(feigning sadness)**

 **Pity. ...I assume the DC-9 with the Mada-**

**gascar markings is yours.**

 **RESNICK**

 **Commander Dada has graciously agreed to**

**supply the equipment needed to salvage the**

**golden throne and great mogul diamond.**

 **(beat)**

 **We leave for Antananarivo tonight. In a**

**week we will be off the coast of Mauritius.**

**So you see, Harry, we have no need for you.**

 **HARRY**

 **Take my word, you don’t know where it is.**

 **RESNICK**

 **Take my word...I’ll find it.**

 **Manny turns towards a closed door and calls out.**

 **RESNICK**

 **You ready, dear?!**

 **Then he turns back and smiles at Harry.**

**228 ANOTHER ANGLE 228**

 ***Miss West the First* waltzes out from the *powder* room.**

 **RESNICK**

 **You’ve met Lorna, I believe, Lorna Page?**

 **MISS WEST**

 **How’s your boat, Harry? ...Your lovely**

**boat.**

**Once again, Harry takes in the trim body of the heavily made-up imposter.**

 **HARRY**

 **Makes a lousy coffin.**

 **PAGE 71.**

 **MISS WEST**

 **Too bad it wasn’t yours!**

 **HARRY**

 **(to Manny)**

 **Next time you send someone to hustle**

**me, try for a *classier piece of ass.***

**The smile fades as he turns and stares at Lorna, who slowly meets his glare.**

 **RESNICK**

 **Is he suggesting that you *fucked him.***

**As the two glare at each other, Harry allows himself a smug, if not overly facetious look of apology for the wound he has opened.**

**229 ANGLE ON HARRY 229**

**There is a blur of motion behind Harry as Topcoat smashes the blackjack across the back of Harry’s head.**

**230 EFFECT 230**

**The SCREEN is filled with a great field of stars, throbbing and pulsing then bursting into a cavalcade of colors before everything goes black.**

**231 OMITTED. 231**

**232 EXT. BLACK ROVER - NIGHT 232**

**The roadside sign indicates the Rover is heading northeast towards Maldon and the Brain River, in the southern portion of East Anglia.**

**233 INT. BLACK ROVER 233**

**They are grouped as before, Driver, Pistoleer and Blondie in the front and Harry (his hands still cuffed in front of him) propped up in the back with Topcoat on his left and Cigar Man on his right. Harry slowly regains consciousness, as Cigar Man finishes lighting a fresh cigar with his butane lighter.**

 **CIGAR MAN**

 **Looks like he’s coming around.**

 **Blondie looks at Harry, over his right shoulder.**

 **PAGE 72.**

 **BLONDIE**

 **Good, I want him fully conscious when I**

**start carving him up.**

 **HARRY**

 **(groggily)**

 **Gentlemen, you have me at a disadvan-**

**tage.**

 **BLONDIE**

 **You got that right.**

**For emphases, Blondie produces his switchblade, pressing the spring-loaded button which snaps open a six-inch blade.**

 **Harry turns to Cigar Man.**

 **HARRY**

 **I pride myself on recognizing a good**

**Cuban cigar when I smell one. You mind?**

**Cigar Man, pleased that a fellow aficionado has paid him a compliment, comes up with another cigar. He produces a gold plated cutter, slices a “V” shaped cut in the drawing end and sticks the 42 gauge *Habana* between Harry’s lips.**

**All eyes are on Harry as he removes the cigar from his mouth with his cuffed hands and, with a look of ecstasy, passes it slowly under his nose. Then he reinserts the expensive cigar in his mouth and looks to Cigar Man for a light.**

**Harry closes his eyes as Cigar Man produces his butane light-er, sticks it in front of the 6 and-a-half-inch cigar and thumbs the *flint*.**

**From darkness, a sudden, blinding FLAME FILLS the SCREEN then dims.**

**Holding the cigar between the thumb, fore and middle fingers of his left hand, Harry rapidly puffs on the *Habana*.**

**Of those blinded by the initial FLASH from the LIGHTER, Cigar Man (on Harry’s right), is the most incapacitated.**

**Suddenly, Harry pulls the cigar from his mouth, opens his eyes, turns to his left and grinds the hot-end into Topcoat’s neck.**

**Then he flips the crushed but still smoldering cigar into Blondie’s eyes, his other nemesis. Topcoat lets out a scream.**

 **PAGE 73.**

**Out of reflex, Blondie closes his eyes, then all hell breaks loose.**

**234 SERIES OF QUICK INTERCUTS 234**

 **Topcoat forgets his blackjack and grabs for his wound.**

**Up front, Blondie’s switchblade snaps open. Pistoleer seated in the middle, grabs his weapon, spins to his right and damn near knocks the Driver unconscious with the barrel of his semi automatic.**

**Likewise, Blondie swings to his right, but distracted (and slightly blinded by the cigar) his switchblade inflicts a nasty gash in Pistoleer’s neck.**

**As Cigar Man reaches for his shoulder holster, Harry grabs for the door handle, pinning the *Habana* smoker’s arm with his weight.**

**235 EXT. BLACK ROVER 235**

**The Rover starts across a bridge, doing about 35 MPH, when the left rear door opens and to the SOUND of several SHOTS and an equal amount of near misses, Harry snakes out.**

 **He hits the pavement rolling.**

**236 ANOTHER ANGLE 236**

**Up ahead, the Rover comes to a stop, changes gear, then begins backing up.**

**Still cuffed, Harry climbs to his feet, the Rover bearing down on him. He jumps out of the way, just in the time, as the Rover swishes past and screeches to a stop near the entrance to the bridge.**

**All five goons pile out of the Rover, guns blazing.**

**Harry climbs onto the railing of the bridge, unbuttons his light brown jacket, slips the coat off his shoulders, tightens his arms and fists like a circus muscle man and then crosses his arms in a sudden, violent gesture ripping the coat’s sleeves. Then he dives headfirst into the Brain River.**

**237 ANGLE ON RIVERSIDE 237**

**The hoods scramble down the embankment and run downstream, their gun-barrels searching the river.**

 **PAGE 74.**

 **Suddenly, a light brown form surfaces about 75 feet offshore.**

 **Everyone opens fire at the same time.**

**238 ANGLE ON FLOATING JACKET 238**

**Heavy caliber bullets rip into Harry’s jacket, finally forcing it beneath the surface.**

**239 BACK TO SCENE 239**

**The magazines finally empty. Peace and quiet once again permeate the countryside, as the goons hastily reload.**

**Suddenly, we HEAR the SOUND of a MOTOR starting. Stunned, everyone turns toward the unexpected SOUND.**

**240 ANGLE ON ROVER 240**

**The Rover drives across the bridge and disappears into the**

**night.**

**241 INT. WHEELER APARTMENT - NIGHT 241**

**Uncle Dan is on the phone while an anxious Sherry West listens in.**

 **WHEELER**

 **(into phone)**

 **Appreciate anything you can tell me.**

 **INTERCUT WITH:**

**242 INT. DALY’S OFFICE - PORT LOUIS POLICE HEADQTRS. – NIGHT 242**

 **INSPECTOR DALY**

 **(into phone)**

 **He’s really not a bad sort, and the only**

**cloud hanging over him in Mauritius is
Interpol’s flyer on that Anglo-American**

**gold caper.**

 **WHEELER**

 **You think he might be this *Bruce*?**

 **INSPECTOR DALY**

 **Perhaps, but anything short of an out-**

**right confession...he’ll never be brought**

**to account. Besides, Interpol has no**

**jurisdiction on Mauritius.**

 **PAGE 75.**

**243 BACK TO SCENE 243**

 **Uncle Dan hangs up the phone and turns to Sherry.**

 **WHEELER**

 **This is getting interesting. Maybe**

**there’s something in this for us, after**

**all.**

 **Suddenly, the DOORBELL RINGS.**

**Sherry and Uncle Dan look at each other. Then Wheeler exits**

**towards one of the bedrooms.**

**244 EXT. WHEELER’S APARTMENT - NIGHT 244**

**Sherry opens the door and is shocked by Harry’s appearance. His clothes are soaked and the sleeves are the only remnants from his light brown jacket.**

 **SHERRY**

 **Harry?!**

**Spotting the handcuffs, and noting that the jacket sleeves have been split at the shoulder seams, she quickly maneuvers him into the apartment.**

**245 INT. WHEELER’S APARTMENT 245**

 **SHERRY**

 **What happened?**

 **HARRY**

 **Resnick’s men jumped me.**

 **SHERRY**

 **(referring to**

 **the cuffs)**

 **Uncle Dan once showed me a pair of sou-**

**venir handcuffs. ...I’ll see if he has**

**the key.**

**Stopping her before she can maneuver to the Uncle Dan’s bedroom.**

 **HARRY**

 **I’ve got to leave for Mauritius on the**

**next flight out.**

 **PAGE 76.**

 **SHERRY**

 **(looking him**

 **in the eye)**

 **Correction. We’ve got to leave for**

**Mauritius.**

**246 EXT. PLAISANCE AIRFIELD - MAURITIUS - DAY 246**

 **The British Airlines jetliner settles onto the runway.**

**247 INT. PLAISANCE AIRPORT - DAY 247**

**We watch as Angelo spots Harry and rushes up to the barrier**

**to embrace him and take his bag. Then Harry introduces him**

**to Sherry. Angelo stares at her in a semi-catatonic state as she shakes his hand. Then he rouses himself and hands back Harry’s bag and instead takes hers from her hand.**

**248 EXT. BEACH - HARRY’S HOUSE - CORPS de GARDE POINT - DAY 248**

**Wearing a bikini, Sherry comes out of the water and is handed a towel by Harry, who is dressed in swim trunks and tropical style shirt, covering the scars from his gunshot wound.**

 **SHERRY**

**It’s beautiful, like a story book.**

**She turns into his encircling arms, emotionally moved. Their kiss is charged with new found passions.**

**249 INT. HARRY’S HOUSE - LATE AFTERNOON 249**

 **Harry is mixing tropical drinks.**

 **HARRY**

 **We’ll charter Chubby’s whale boat, with**

**its spanking new motors. He and Angelo**

**will crew. They know what we’re doing**

**is highly illegal, so don’t want to know**

**the details.**

 **SHERRY**

 **That doesn’t go for me, Harry. You prom-**

**ised to tell me what’s down there.**

**250 INT. DINING ROOM - EARLY EVENING 250**

**Harry clears the plates loaded with the empty clam shells and remains of a pasta dish, then tops off the wine glasses with**

**a food quality Madeira.**

 **PAGE 77.**

 **SHERRY**

 **Sorry about the pasta. Guess I over-**

**cooked it.**

 **HARRY**

 **Don’t worry about it, the clams were**

**great!**

 **SHERRY**

 **(determined)**

 **Flattery will get you nowhere! I want**

**to know what it is we’re looking for!**

**...And I want to know *right now* !!**

**251 EXT. VERANDA - SUNDOWN 251**

**Harry and Sherry are stretched out on comfortable reclining chairs, sipping Chardonnay and watching the sunset.**

 **HARRY**

 **You recall Colonel Sir Roger Goodchild?**

 **SHERRY**

 **Author of the letter asking the London**

**agents to look after his four-ton ship-**

**ment?**

 **HARRY**

 **According to *Legendary and Lost* *Trea-***

***sures of the World*,’ the Colonel was in
charge of a regiment ordered to intercept**

**members of the Mogul royal family, flee-**

**ing Delhi during the 1857 uprising.**

 **(beat)**

 **He came across a party of Indian nobles**

**who attempted to buy their freedom by of-**

**fering to lead the Colonel to a great**

**treasure, a golden throne...shaped like a**

**tiger, with a single diamond eye.**

 **INTERCUT WITH:**

**252 EXT. COURTYARD - CIRCA 1857 INDIA - JUNGLE MOSQUE - DAY 252**

**In the deserted courtyard are six bullock carts. SIR ROGER GOODCHILD and his small command follow the princes and their priests into the courtyard, dismount and begin examining the contents loaded on the carts.**

 **PAGE 78.**

 **HARRY (V.O.)**

 **The tiger throne had been broken down**

**into five separate parts to facilitate**

**transportation.**

**Col. Goodchild breaks open one of the crates. The sunlight reflects off the golden head encrusted with precious stones. Set into the eye of the tiger-throne is a 280 carat diamond.**

 **HARRY (V.O.)**

 **The eye of the tiger was a huge dia-**

**mond. ...At least 280 carets.**

**253 ANOTHER ANGLE - CIRCA 1857 INDIA 253**

**The Colonel orders the princes and their priests lined up against the outer wall of the mosque.**

 **HARRY (V.O.)**

 **The good Colonel then dispatched the**

**noblemen with a volley of musketry.**

**The carnage is incredible as the riflemen are ordered to make sure there are no survivors.**

 **SHERRY (V.O.)**

 **A man of great character.**

 **HARRY (V.O.)**

 **Yes, I should have liked to introduce him**

**to Manny Resnick.**

**254 ANOTHER ANGLE 254**

**The Colonel and his senior officers begin stripping the pre-cious stones from the throne and placing them in a separate iron chest.**

 **HARRY (V.O.)**

 **They placed the precious stones into a**

**separate chest. The Colonel claimed**

**military priority to ship the five crates**

**aboard a train to Bombay, after which he**

**and his men simply rejoined the regiment**

**at Delhi.**

**255 INT. BEDROOM - HARRY’S HOUSE - NIGHT 255**

 **SHERRY**

 **Was he ever be caught?**

 **PAGE 79.**

 **HARRY**

 **One of his officers brought charges,**

**that’s how the story got out. But since**

**there was no clue to the whereabouts of**

**the treasure, the prosecution’s case was**

**weak and the Colonel was allowed to**

**resign.**

 **SHERRY**

 **What happened to him?**

 **HARRY**

 **Returned to England where he died in 1871.**

**The secret of the throne died with him,**

**or at least it would have, if Jimmy had**

**not come across his letter to the London**

**agents.**

**256 ANOTHER ANGLE 256**

**The sheet covers Harry to the waist, but his chest and arms are bare. Standing before him, Sherry pulls down the straps and lets the sheer nightgown drop to the floor.**

 **SHERRY**

 **I want so badly to be good.**

**Harry folds back the sheet and reaches out a hand to her, palm upwards.**

**Slipping under the covers, she presses her face to his chest, her quick breath stirring his body hair; her slim powerful arms locked with desperate strength around his waist. Then, the taste of her mouth as her lips part slowly, softly, to his and the uncertain flutter of her tongue becoming bolder. And always the feel of her, the warmth and the softness, the hardness of toned muscle and the running ripple of long hair about his face and down his body, the crisp electric rasp of tight, dense curls parting to unbearable heat and going on forever to depths that seem to reach beyond the frontier of reality and reason.**

**In contrast to the first Miss West, this Sherry is a tender and relaxed lover, seemingly to enjoy to the fullest every movement.**

**257 EXT. MAHEBOURG - DAY 257**

 **To establish.**

 **PAGE 80.**

**258 EXT. MAHEBOURG HARBOR - DAY 258**

**Harry, Sherry, Chubby and Angelo are loading equipment and supplies aboard the whale boat. Sitting on the dock, ready**

**to be loaded are generators, a compressor, block and tackle, fuel cans, food and miscellaneous diving supplies.**

 **HARRY**

 **(to Sherry)**

 **At best, we only have a few days before**

**Resnick and Dada show up to put a crimp**

**in our diving operations.**

 **SHERRY**

 **It’s dangerous, isn’t it?**

**Returning for another load, Angelo and Chubby join in on the conversation.**

 **HARRY**

 **I once told Jimmy there were only three**

**men alive who had been inside the reef.**

 **ANGELO**

 **(interrupting)**

 **What Cap’n Harry didn’t mention was that**

**we be the three men!**

 **Chubby and Angelo are grinning from ear-to-ear.**

**259 EXT. THE GAP - GUNFIRE REEF - DAY 259**

**Chubby has both motors at full power and the little whaleboat tosses up her head and kicks her heels over the swells, splat-tering the occupants with spray.**

**Angelo and Harry stand in the bows, using hand signals to indicate underwater snags to Chubby in the stern. Like Harry, Sherry is already in her *wet suit*. She whoops and laughs with the thrill of it.**

**Chubby shoots the whaler through the narrow neck between the coral cliffs with feet to spare on each side.**

**Then Chubby zigzags the craft through the twisted gut of the channel until, at last, they burst out into the sheltered waters of the pool.**

**260 EXT. THE POOL - GUNFIRE REEF 260**

 **PAGE 81.**

 **HARRY**

 **(to Sherry)**

 **Too deep to anchor, we got twenty fath-**

**oms under us.**

 **SHERRY**

 **How do we keep from being smashed into**

**the reef?**

 **HARRY**

 **Sit at the motors and hold her in posi-**

**tion with power.**

**While Chubby plays the motors, Angelo steps up to help Sherry and Harry with the scuba gear.**

 **ANGELO**

 **Retaining position expends much fuel.**

**We have little time. Best not waste it.**

 **(checking tide)**

 **Tide says you own less than two hours.**

**261 UNDERWATER SEQUENCES: DESCENT - THE POOL - DAY 261**

**The cigar-shaped hull of the whaleboat and moving sheet of quicksilver fade into the ominous pattern of light and shadow reflecting off the surrounding walls of coral.**

**Harry and Sherry *fin* their way down, following the sheer coral cliff. The coral is riddled with dark caves and ledges that overhand the lower walls. Coral of a hundred different sorts, outcropping in weird and lovely shapes, tinted with the com-plete spectrum of color.**

**262 UNDERWATER SEQUENCES: BOTTOM OF POOL 262**

**The bottom is a dark jungle of sea growth. Dense stands of sea bamboo and petrified trees of coral thrust out of the smothering marine foliage. Harry checks his time-elapse wristwatch and depth gauge.**

**263 INSERT - DEPTH GAUGE 263**

 **The time lapse is 5:40 and the depth 128 feet.**

**264 BACK TO SCENE 264**

**Harry gives Sherry a hand signal to remain where she is, then he sinks down and disappears into the marine jungle. Sherry holds, taking in the sights.**

 **PAGE 82.**

**265 SHERRY’S POV 265**

**Nearby, growing out of a coral cliff is a lovely fernlike structure, branching and re-branching, with shading ranging from pale pink to crimson.**

**266 BACK TO SCENE 266**

 **She decides to swim over for a better look.**

**267 ANGLE ON FIRE CORAL 267**

**She reaches out to break-off a piece of the beautiful coral when, suddenly, her hand is jerked away. Just in time,**

**Harry has prevented her from considerable pain and agony.**

**He takes his slate, writes a message and then holds it up**

**for Sherry to read.**

**268 ECU - SLATE 268**

 **Harry has written the words:**

***FIRE CORAL***

**269 BACK TO SCENE 269**

 **He then motions for her to follow.**

**270 UNDERWATER SEQUENCES: BOTTOM (SET #1 – MALTA TANK) 270**

**The two are finning along the bottom when Sherry points out**

**an object lying in a mound of debris and weed. They swim**

**over and study the nine foot long, twenty inch thick cylin-drical object.**

**Harry makes a pistol out of his thumb and forefinger and mimes the act of firing it. Sherry nods vigorously.**

**The surface of the cannon is crocodile-skinned with growth and corrosion.**

**271 ANOTHER ANGLE 271**

**Harry floats along the massive barrel and immediately finds another cannon in the deeper gloom nearer the cliff. However, three-quarters of this weapon has been incorporated into what looks like a huge mound of living coral polyps. He swims in closer.**

**He is within two feet of this amorphous mass when the shock**

 **PAGE 83.**

**hits him and he recognizes what he is looking at. Quickly**

**and excitedly he fins up the mound.**

**272 ANOTHER ANGLE 272**

**He forces his way up through the sea bamboo to estimate its size. The total mass is the size of a couple of railway Pull-man coaches. He looks around wildly for Sherry.**

**273 HARRY’S POV 273**

**He spots her finned feet protruding from the portion of wreck-age where the cannon protrudes.**

**274 BACK TO SCENE 274**

 **He fins down to her.**

**275 ANGLE ON SHERRY 275**

**He pulls her out of the sealed gun port and removes her mouth-piece. He kisses her lustily before replacing it. She is laughing with excitement when Harry signals her to ascent.**

**276 EXT. WHALEBOAT - THE POOL - DAY 276**

**Angelo and Chubby pull them aboard seconds after they break the surface.**

 **HARRY**

 **(to Sherry)**

 **It’s *Dawn Light* sure enough! The weight**

**of the armament and cargo must have pulled**

**her down the instant she was washed clear**

**of the reef.**

 **(to Angelo**

 **and Chubby)**

 **Get us to base camp. It’s time you knew**

**what we’re after.**

**Chubby opens up the throttles and puts the whaleboat’s nose into the gap.**

**277 EXT. ROUND ISLAND - AFTERNOON 277**

**AERIAL SHOT of the island shows the whaleboat circling around to the flat side of the crescent shaped island.**

**278 EXT. BASE CAMP - ROUND ISLAND - LATE AFTERNOON 278**

 **PAGE 84.**

**Base camp is a series of three caves. Furthest out is Chubby’s, which he shares with Angelo. Next is Harry’s, which he shares with Sherry. Inside the largest, main cave are the stores; gas generator and compressor used to refill the scuba tanks; fifty cans of fuel and four cans of water. Also in the main cave is the makeshift dinner table together with stove and refrigerator, the latter running off the generator.**

 **HARRY (V.O.)**

 **Anyway, that’s what’s down there. It’s**

**a felony if we get caught bringing any-**

**thing to the surface, without proper**

**permits, which are impossible to obtain.**

**279 ANGLE ON DINING AREA - MAIN CAVE 279**

 **All four are seated at the makeshift table.**

 **ANGELO**

 **How does she lie?**

 **HARRY**

 **Bottom up. Must’ve rolled as she went**

**down.**

 **CHUBBY**

 **C’est un problème difficile.**

 **HARRY**

 **Penetrating the hull could be a problem,**

**even the gun ports are solid with growth.**

 **SHERRY**

 **(to Harry)**

 **Even the port you pulled me out of? How**

**much explosives would it take to knock**

**that cannon loose and open it up?**

 **The three men exchange looks.**

**280 EXT. HARBOR OF PORT LOUIS - NIGHT 280**

**The whaleboat, with its four occupants, heads past the Customs Building (on the left) towards the harbor roundabout. Sherry is in the bow next to Angelo while Harry is at the motors, with Chubby. Chubby looks over his right shoulder.**

 **CHUBBY**

 **Wonder why a gunboat flying the Republic**

 **(MORE)**

 **PAGE 85.**

 **CHUBBY (Cont’d)**

**of Madagascar flag is docked at the**

**Blyth Brothers warehouse.**

 **Harry’s head spins around.**

**281 HARRY’S POV 281**

 **Moored alongside the warehouse is a large gunboat.**

 **HARRY (O.S.)**

 **Damnit! ...The bastards are here!**

**282 BACK TO SCENE 282**

 **HARRY**

 **(to Chubby)**

 **We may need some fire power. See what**

**you can come up with.**

 **CHUBBY**

 **I can borrow maybe my cousin’s FN**

**rifle. ...It’s automatic.**

 **HARRY**

 **Extra magazines?**

 **CHUBBY**

 **I think so.**

**283 EXT. PUBLIC DOCKING - HARBOR ROUNDABOUT - NIGHT 283**

**Angelo fastens the mooring lines then huddles with the group for instructions. Harry peels off a wad of Mauritius rupees and hands it over to Sherry.**

 **HARRY**

 **Add to the list, some French champagne**

**to celebrate with, once we bring up the**

**throne.**

 **(to Angelo)**

 **Get hold of Coker and have him meet me at**

**his office eleven p.m. sharp! Don’t let**

**the little weasel out of your sight.**

 **SHERRY**

 **Where might you be until eleven o’clock?**

 **HARRY**

 **Taking out an insurance policy.**

 **PAGE 86.**

**284 EXT. DEPUTY PRIME MINISTER’S MANSION - PORT LOUIS – NIGHT 284**

**To establish the Deputy Prime Minister’s residence at the end of the groves of royal palms, up the street from the harbor roundabout.**

**285 INT. WAITING ROOM - PRIME MINISTER’S MANSION - NIGHT 285**

 **The MINISTER’S AIDE comes through the door, addressing Harry.**

 **MINISTER’S AIDE**

 **Mr. Fletcher? The Deputy Prime Minis-**

**ter, will see you.**

**286 EXT. COKER’S TRAVEL AGENCY & FUNERAL PARLOR - NIGHT 286**

 **Establish.**

**287 INT. COKER’S FUNERAL PARLOR - NIGHT 287**

**Angelo is keeping an eye on a very nervous Fred Coker, in back of the travel agency. Finally, there is a RAP at the back DOOR. Angelo checks his watch then moves to unlock the door.**

**Harry enters and steps over to the already intimidated Coker.**

 **HARRY**

 **I want you to do me a favor.**

 **COKER**

**(croaking)**

 **Anything. ...Anything, Mister Harry. You**

**have only to ask.**

 **HARRY**

 **I want those three cases of gelignite I**

**know you have stored in the room where you**

**store the bodies awaiting burial.**

 **COKER**

 **(reverting to type)**

 **I can let you have them for only three**

**hundred British pounds per case.**

 **HARRY**

 **Put it on the slate.**

 **COKER**

 **(indignant)**

 **Mister Harry! You know I cannot extend**

**credit!**

 **PAGE 87.**

**Harry takes a menacing step forward, eyes silted and jaw clenched.**

 **COKER**

 **(nervously)**

 **They’re yours. ...After all, what’re**

**friends for?**

**Harry nods for Angelo to check it out.**

 **ANGELO**

 **(reluctantly)**

 **He better not have any dead bodies in**

**there!!**

 **Angelo heads for the *cool room*.**

 **HARRY**

 **(to Coker)**

 **Just one more thing.**

 **Coker mentally quails at the thought, but braces himself.**

 **HARRY**

 **Do you ever have requests to send the**

**body of one of your customers back to**

**the near and dear?**

 **COKER**

 **(confused)**

 **I beg your pardon?**

 **HARRY**

 **If a tourist passes away on the island,**

**say of a heart attack, you might be**

**called on to embalm his corpse for pos-**

**terity and to ship it out in a casket.**

**...Correct?**

 **COKER**

 **It has happened before.**

 **HARRY**

 **Good, so you’re familiar with the proce-**

**dure?**

 **COKER**

 **(cautiously)**

 **I am.**

 **PAGE 88.**

 **HARRY**

 **Then get yourself a casket and the cor-**

**rect forms. I’ll be shipping to Zurich**

**via air freight and I don’t want to be**

**bothered with usual customs formalities.**

 **COKER**

 **May not be that easy. Ever since that**

**unpleasantness with the World Trade Cen-**

**ter, *anything* shipped by air is subject**

**to search...including coffins.**

 **HARRY**

 **Don’t you worry...I’ll take care of that.**

**288 EXT. WHALEBOAT - POOL AREA - GUNFIRE REEF - DAY 288**

**Chubby is on the motors, holding the boat’s position, as Harry and Sherry watch Angelo twist the electric battery blaster, sending an electronic signal down the insulated copper wire to the gelignite, ninety feet below.**

**289 ANGLE ON THE POOL 289**

**First, there is a muffled WHOMP, then the surface of the pool bounces and shivers. Seconds later, there is a surge and frothing of bubbles, as though somebody had dropped a ton of Alka Seltzer into the pool.**

**290 UNDERWATER SEQUENCES: DESCENT (SET #2 Malta TANK) - DAY 290**

**Half way down, Harry and Sherry come upon the first of hun-dreds of fish floating belly up in the misty blue depths; fish that the explosion had killed or stunned.**

**291 UNDERWATER SEQUENCES: BOTTOM (SET #1 Malta TANK) - DAY 291**

**Harry and Sherry reach the bottom, and begin finning towards the wreck.**

**292 ANGLE ON GUNPORT 292**

**Harry and Sherry are delighted to discover the explosion has kicked the massive cannon out of the gun port, at the same time enlarging the opening.**

**Harry motions for Sherry to follow, and they enter the ship.**

**293 EXT. WHALEBOAT - POOL AREA 293**

 **PAGE 89.**

**Chubby is still on the motors when suddenly Angelo jumps up and points excitedly.**

**294 ANGELO’S POV 294**

**A giant dorsal fin breaks through the water towards the whale-boat, and then disappears beneath the surface.**

**295 UNDERWATER SEQUENCES: GUNPORT (ENTRANCE TO SHIP) 295**

**Harry and Sherry bring out a sturdy case made of hard wood, covered with what appears to be leather and with the corners bound in heavy brass. It is the size of a large cabin trunk. From his waist pack, Harry extracts a nylon cargo net and canvas flotation bags. With Sherry’s help, he begins attach-ing the unit to the chest.**

**296 EXT. WHALEBOAT - POOL AREA 296**

 **Angelo and Chubby anxiously peer into the depths.**

 **CHUBBY**

 **Fish killed by explosion attracting sharks.**

 **ANGELO**

 **Oui, and Harry didn’t take the spear-gun**

**or shark repellent!**

**297 UNDERWATER SEQUENCES: GUNPORT 297**

**Harry inflates the flotation bags and the case begins its ascent.**

**298 EXT. WHALEBOAT - POOL AREA 298**

**The case pops to the surface and Chubby puts the whaleboat next to it while Angelo rigs the derrick.**

**299 UNDERWATER SEQUENCES: GUNPORT 299**

**Sherry starts back into the hull but Harry gives her the**

**Cut-throat hand signal then taps his wristwatch.**

**She understands and moves next to Harry for the ascent.**

**Then, she looks up towards the surface. Suddenly, she**

**grabs Harry’s arm and points upwards.**

**300 SHERRY’S POV 300**

**Attracted by the dead fish, a deepwater, white death shark**

 **PAGE 90.**

**has arrived. Twelve feet in length, it could bite a man in half and swallow the pieces whole.**

 **INTERCUT WITH:**

**301 BACK TO SCENE 301**

**Quickly, Harry draws Sherry back into the gun port where**

**they stay, looking up at the huge gliding shape so clearly silhouetted against the light source of the surface.**

**302 EXT. WHALEBOAT - POOL AREA 302**

**Angelo has rigged the derrick off the collapsible mast and**

**is swinging the case on board, spouting water from its seams. He checks his wristwatch and yells to Chubby, who is busy peering over the side.**

 **ANGELO**

 **Should be nearing the end of their**

**air.**

**303 UNDERWATER SEQUENCES: GUNPORT 303**

 **Harry takes out his slate and writes:**

***STAY! Going for air***

 ***& spear-gun!***

**Sherry reads the message, shakes her head in refusal and makes urgent signs to prevent him from going. But Harry has already pulled the pin out of the quick release buckle of his harness. He takes a deep breath, thrusts his scuba set into Sherry’s hands and drops his weight belt.**

 **Wasting no time he fins swiftly for the cover of the cliff.**

**304 UNDERWATER SEQUENCES: ASCENT - THE CLIFF 304**

**Harry reaches the cliff and begins his ascent, close in against the coral. As he rises, the air in his lungs expands as the pressure of water decreases. He is forced to let the air escape from his lips, a silver beacon of bubbles.**

 **INTERCUT WITH:**

**305 HARRY’S POV 305**

**The bubbles have attracted the attention of the great white.**

 **PAGE 91.**

**The shark rolls and turns, dashing across the pool with the slashing strokes of his tail, bearing down on Harry.**

 **Desperately, Harry glances up the cliff.**

 **Six feet above him is one of the small caves in the coral.**

**With a kick of his fins, Harry dives into the cave just as the shark flashes past.**

**The shark swirls away to pick up the falling-leaf body of a dead snapper, gulping it down convulsively.**

**Leaving the shelter of the cave and with a hard, steady kick of the fins Harry angles his ascent towards the open pool where the whaleboat floats one hundred feet from the reef.**

**306 WHALEBOAT 306**

**Spotting the air bubbles, Angelo and Chubby are peering into the water.**

**307 UNDERWATER SEQUENCES: NEAR SURFACE 307**

**Suddenly, the great white spots Harry and gives chase.**

**308 WHALEBOAT 308**

 **Harry comes up so fast he breaks the surface to his waist.**

**An alert Angelo and Chubby each grab a hand and quickly haul him aboard.**

**In the next instant, the water explodes and there is a SHUD-DERING CRASH. The white death has missed Harry’s legs and collided with the hull.**

**309 ANOTHER ANGLE 309**

 **Harry pumps air into his aching lungs.**

 **CHUBBY**

 **(yelling, angrily)**

 **Where is Miss Sherry? That big Johnny**

**Uptail get Miss Sherry?**

 **HARRY**

 **(gasping)**

 **Spare lungs. ...Sherry’s waiting in the**

**wreck. She needs air!!**

 **PAGE 92.**

**Chubby leaps to the bow, dragging the canvas sheet off the extra scuba sets.**

 **CHUBBY**

 **Angelo, get the Johnny pills!!**

 **HARRY**

 **Also my spear-gun and bandoleer of ex-**

**plosive heads!**

**Chubby scowls as he fits the demand valves to the new scuba sets.**

 **CHUBBY**

 **Did you come straight up?**

 **HARRY**

 **(nodding)**

 **Left my bottles for Sherry.**

 **He looks at Harry, worry in his eyes.**

 **CHUBBY**

 **You going to *bend*, Harry?**

 **HARRY**

 **I’ve got to get down fast...put pres-**

**sure on my blood, before it fizzes.**

**Chubby hoists one of the scuba sets on Harry’s back and cinches the harness while Angelo straps the shark repellent tablets (in their perforated plastic containers) to his ankles.**

 **HARRY**

 **I’ll need another weight belt. There’s**

**a spare--**

**He does not finish the sentence. Blinding, burning agony strikes in the elbow of his bad arm. Agony so fierce that he**

**CRIES OUT.**

 **CHUBBY**

 **Mon Dieu. ...Harry’s bending!!**

**Chubby leaps to the motors, gunning them and taking the boat in close to the reef.**

 **PAGE 93.**

 **CHUBBY**

 **Work fast, Angelo. We must sink him**

**again, most quickly.**

**Pain strikes Harry’s right leg and his knee doubles under him.**

**Angelo straps the weight belt and bandoleer around his waist then hooks the harness of the extra scuba set onto his belt.**

**Chubby stops the motors. He moves over and lifts Harry like a child. Angelo passes him the ten-foot spear-gun while Chubby looks over the side peering down into the pool.**

 **CHUBBY**

 **Tres bien. Johnny Uptail gone. You get**

**Miss Sherry up from danger!**

**310 UNDERWATER SEQUENCES: DESCENT - POOL 310**

**Harry reaches the cliff and goes down fast as his strength will allow. Relief from the pain of the bends is swift and blessed.**

**311 UNDERWATER SEQUENCES: BOTTOM 311**

**Reaching the bottom, Harry looks around and is relieved to see Sherry’s bubbles rising from the smoky blue depths where the wreck would be. He starts for the bubbles when he spots the white death coming like a long blue torpedo.**

**Harry faces the shark then falls back kicking, laying a thick smoke-screen of blue dye between them.**

**With slashing strokes of his tail the shark arrows in the last few yards. But then he hits the blue dye and alters direc-**

**tion, sweeping around Harry, forty feet away.**

**In his full length the white death seems long as a battleship. Suddenly, the slim steel spear seems futile as any kind of weapon. At this point, the shark’s distaste for the blue mist of repellent is overcome by his hunger and his anger. His tail drives his speed up sharply as he makes his attack. The jaws open like a pit, lined with the wedge-shaped fangs.**

**At the moment of strike, Harry thrusts Sherry’s spare, twin steel scuba bottles into the mouth. The white death closes its jaws on the decoy as it is torn from Harry’s grasp.**

**The shark moves away, shaking its head in the instinctive reaction which tears lumps of flesh from a victim, but which**

 **PAGE 94.**

**is now inflicting only deep scratches on the mental of the scuba tanks.**

**Harry goes into action. Kicking hard, he spurts above the broad blue back, brushing the tail dorsal fin and sinks down over him, coming in on his blind spot. He reaches out with the steel spear and presses the tip of it firmly on the curved blue skull, directly between those cold and deadly yellow eyes.**

 **He squeezes the spring-loaded trigger on the spear’s hilt.**

**The shot fires with the SOUND of a CRACK and the white death rears on its tail like a startled horse, tossing Harry aside by his careless bulk before going into a terrible frenzy, spinning, diving, rolling and then standing on its tail again and shooting in aimless parabolas through the pale blue waters; Sherry’s air supply still clamped in his jaws.**

**Harry unscrews the exploded head off the spear and replaces it with a fresh charge. Then he moves in on the shark, trailing his violent, unpredictable maneuvers warily.**

**When at last the shark hangs stationary for a moment, nose down, Harry moves in and once more presses the explosive charge to the shark’s skull, holding it firmly against the cartilaginous dome.**

**312 ANOTHER ANGLE 312**

**He fires!! The SOUND CRACKING painfully in his ears. The shark freezes rigidly. It never moves again but still in that frozen rigor it rolls over slowly drops the spare tanks from its jaws and begins to sink to the bottom.**

 **Harry fins down to pick up the spare scuba unit.**

**313 UNDERWATER SEQUENCES: GUNPORT 313**

**The mouthpiece is out of her scuba unit and she is sucking down the last of the air from Harry’s unit. Lack of any bub-bles indicates the supply is out. She lets the mouthpiece slip from her mouth and holds what breath she has left.**

**ENTERING FRAME, Harry drops down beside her, carrying the scuba unit dropped by the white death. He feeds her the mouthpiece and presses the *clear* button. Her chest begins to rise and fall in long deep draughts.**

**314 EXT. WHALEBOAT 314**

 **PAGE 95.**

**Angelo and Chubby peer over the side at the spot where the air bubbles break the surface.**

 **ANGELO**

 **They’ve stopped again to decompress.**

**315 UNDERWATER SEQUENCES: ASCENT 315**

**Holding at about 50 feet, Harry checks his diving watch then points upwards. Hand-in-hand, they continue their ascent.**

**316 ANOTHER ANGLE 316**

**The divers follow their bubbles upward.**

**317 INT. COKER’S TRAVEL AGENCY - DAY 317**

**Fred Coker is busy typing his own letters when he looks up to find Manny Resnick entering the office.**

 **RESNICK**

 **Fred Coker?**

 **COKER**

 **(all smiles)**

 **At your service.**

 **RESNICK**

 **I understand you’re a friend of Harry**

**Fletcher.**

 **COKER**

 **(sizing up the man)**

 **And just what is your interest in this...**

**what was the name?**

**Resnick removes the wallet from the inside breast pocket of**

**his jacket and peels off five 100 British pound notes.**

 **RESNICK**

 **Fletcher. ...Harry Fletcher.**

**318 INT. MAURITIUS BANK - DAY 318**

 **Coker steps up to the teller and lays down the pound notes.**

 **COKER**

 **I’d like to deposit 500 pounds to my**

**account.**

 **PAGE 96.**

**319 EXT. BASE CAMP - LATE AFTERNOON 319**

**Outside the Main Cave, while Harry and Sherry look on, Angelo and Chubby are working to open the case brought up from the Wreck. They work with a pair of crow bars.**

 **SHERRY**

**We found the hold, but it’s a mess down there,**

**so rotten, that when you touch anything it**

**stirs up such a fog you can’t see the tip of**

**your nose...extremely dangerous.**

**Finally, with a rendering of woodwork, the lip snaps back and creaks against the heavily corroded hinges.**

**The disappointment is immediate. It is clear this is no tiger throne. But, when Sherry lifts out one of the large gleaming discs and turns it curiously in her hands, Harry’s interest perks.**

 **HARRY**

 **It’s a plate! A dinner plate!**

 **SHERRY**

 **(truly excited)**

 **Silver and gold gilt. It must weigh**

**almost two pounds.**

**Sherry quickly pulls the silver gilt plate from the case and checks the coat of arms and the ornamental scenes of wild animals and huntsmen.**

 **SHERRY**

 **There must be servings for at least**

**thirty-six with soup bowls, fish plates,**

**serving dishes, dinner plates, desert**

**bowls, dish covers, side plates and all**

**the cutlery to go with it.**

 **HARRY**

 **(examining**

 **the plates)**

 **All with the same coat of arms!**

 **(beat)**

 **Lady and gentlemen, as your chairman, it**

**behooves me to assure you, one and all,**

**that our little venture is now in profit!**

 **PAGE 97.**

 **ANGELO**

 **(not convinced)**

 **It’s only plates and things.**

 **HARRY**

 **My dear Angelo, this is probably one of**

**the few complete sets of Georgian ban-**

**quet silverware remaining anywhere in**

**the world. ...It’s priceless!**

 **(aside)**

 **Sooner we get it in the vault, the better**

**I’ll feel.**

 **SHERRY**

 **Vault?**

 **HARRY**

 **Little backyard device that allows me to**

**bypass the traditional banking system.**

 **Chubby spits in the sand and shakes his head.**

 **CHUBBY**

 **Plates!**

**320 EXT. HARRY’S CAVE - NIGHT 320**

**Even though there are two mattresses on the ground, and a double sized sleeping bag for each, Harry and Sherry are now sharing one mattress and *one* sleeping bag.**

 **SHERRY**

 **(between kisses)**

 **Do you think such a diamond even exists?**

 **HARRY**

 **According to ‘*Lost Treasurers*,’ in 1670 a**

**French traveler was allowed access to the**

**Mogul Emperor’s treasure chambers where**

**he discovered a 280 caret diamond he named**

**the ‘Great Mogul.’**

 **(beat)**

 **He was amazed when told the rough stone**

**Had been a monstrous 787 carats. ...It**

**exists, alright.**

**The lantern casts a yellow glow across their faces as lips touch and fingers grope.**

**321 EXT. WHALEBOAT - POOL - DAY 321**

 **PAGE 98.**

**The large, half rotted crate resting in the canvas flotation device pops to the surface and Angelo and Chubby swing the hoist around to make the pickup.**

**322 UNDERWATER SEQUENCES: GUNPORT 322**

**Sherry and Harry are rigging a chest, approximately the size of the one containing the Georgian silver gilt plates, to a second floatation device and sending it on its way to the surface.**

**323 EXT. ROUND ISLAND - AERIAL - LATE AFTERNOON 323**

 **Establish.**

**324 EXT. BEACH - ROUND ISLAND - LATE AFTERNOON 324**

**The whaleboat is pulled up on the beach and tied off with lines secured to huge boulders.**

**325 EXT. BASE CAMP - LATE AFTERNOON 325**

**The larger, first crate sent to the surface has been ripped open and the head of the tiger throne exposed to air for the first time in well over a century.**

**The smaller, iron case has also been forced open. From this chest, Angelo, Chubby, Harry and Sherry take turns attempting to replace the precious gems onto the tiger’s head settings, from which they were originally purged.**

**Sherry dips into the chest and after a moment’s hesitation holds up the Great Mogul diamond, in the cupped palm of her hand. It is the size of a pullet’s egg.**

**She slowly extends her cupped hand towards Angelo, offering it to him to hold and examine, but he snatches his hands away and clasps them behind his back, still staring at the stone in superstitious awe. Sherry then turns and offers it to Chubby, but with gravity he also declines.**

 **CHUBBY**

 **Give it to Cap’n Harry. He deserves to**

**be the one.**

**Harry takes the Great Mogul from Sherry, moves to the tiger’s head and presses the diamond into the empty eye socket. It fits perfectly, and Harry uses his bait-knife to close the golden clasps that hold the Mogul firmly in place.**

 **PAGE 99.**

**Harry steps back and looks at the tiger’s head to the SOUND of small GASPS of wonder. With the eye returned to its socket the golden beast has come to life.**

**326 EXT. TRAIL TO SUMMIT - ROUND ISLAND - LATE AFTERNOON 326**

 **Harry and Sherry stroll up the trail, hand-in-hand.**

 **SHERRY**

 **Aside from the jewels, and its historical**

**value, what do you think the throne itself**

**is worth?**

 **HARRY**

 **Well, it’s a hollow casting of gold, one**

**inch thick. The head without the jewels**

**weighs about 300 pounds. That’s 36 hundred**

**troy ounces. ...At today’s prices we’re**

**talking millions. ...But that’s a mere**

**fraction of its historical value, even**

**without the jewels.**

 **SHERRY**

 **For the head alone! ...WOW!**

**327 EXT. SUMMIT - ROUND ISLAND - DAY 327**

**Reaching the summit, they look down over the sheer, crescent side of the island.**

**328 HARRY’S POV 328**

**The Madagascar gunboat is anchored over the spot where Harry deposited the *Dawn Light’s* bell.**

**329 BACK TO SCENE 329**

 **HARRY**

 **Damn!! ...They’re here! ...We’ve got to**

**get back to camp and bury the loot!**

**330 EXT. BASE CAMP - LATE AFTERNOON 330**

 **Harry and Sherry race into the camp.**

 **HARRY**

 **(yelling)**

 **Angelo! Chubby!! Quick, grab the shove-**

**ls! ...We’ve got to dig three holes!**

 **PAGE 100.**

**Angelo and Chubby come out of their cave with the decks cleared and ready for action.**

 **HARRY**

 **Dig two holes in the palm trees, up the**

**hill, away from camp. The third we’ll**

**dig right here!**

 **(to Angelo)**

 **...Better rout out your cousin’s rifle.**

**Looks like we’re going to need it!**

 **(to Sherry)**

 **Sherry, go up that ridge.**

 **(indicating**

 **location)**

 **Let us know when they come ashore.**

 **SHERRY**

 **What makes you so sure they’ll come?!**

 **HARRY**

 **They’ve probably spotted our boat...in**

**which case it’s only a matter of time be-**

**fore they check us out.**

**331 EXT. DECK: DADA GUNBOAT - LATE AFTERNOON 331**

**Suleiman Dada, Manny Resnick, Miss West the First and a diver (complete with scuba gear) surround the *Dawn Light* bell, ex-posed on the deck.**

 **RESNICK**

 **(to Lorna/Miss West)**

 **You stupid slut. We’ve got a coral en-**

**crusted ship’s bell on a *sandy* ocean floor.**

**What the hell would wreck a ship in these**

**waters?! I’m beginning to wonder who**

***screwed* who?!**

 **(turning to Dada)**

 **That old whaleboat we spotted fits the de-**

**scription given by the undertaker.**

 **MISS WEST**

 **What else did this *undertaker* tell you??**

 **RESNICK**

 **Said Fletcher robbed him of three cases of**

**underwater explosives.**

 **Page 101.**

 **MISS WEST**

 **(seething)**

 **You *stupid ass*!! That means he’s found**

**the wreck and by this time already brought**

**up the Mogul diamond. He’s got it with**

**him on that island.**

**332 EXT. BASE CAMP - EARLY EVENING 332**

**Harry is digging the hole near the base camp when Angelo and Chubby come down the hill to join him. They are carrying the empty chest originally containing the precious stones.**

 **ANGELO**

 **The tiger’s head and precious stones are**

**in *one* hole and the golden platters in a**

***second*. Both are masked with foliage.**

 **CHUBBY**

 **No one will find those places but us!**

**Harry jumps out of the hole. He grabs the Fabrique National (FN) rifle and a sack of jewels.**

 **HARRY**

 **Good! Now fill that empty case with the**

**rest of the gelignite, the pack it full of**

**rocks. ...Over the top of the rocks, put**

**those smaller jewels I sorted out...then**

**bury it all in this hole.**

 **He hands Angelo the sack of jewels.**

 **HARRY**

 **Rig it so the wire can’t be spotted!...**

**Then find yourself a good place to hide.**

 **Harry jams a full loaded magazine into the FN rifle.**

 **HARRY**

 **We’ll wrap this in a shirt to keep the**

**dirt out, then bury it nearby!**

**333 EXT. RIDGE OF ROUND ISLAND - EARLY EVENING 333**

 **Harry shows up at Sherry’s lookout point with Chubby.**

 **HARRY**

 **They won’t come ashore until after mid-**

 **(MORE)**

 **PAGE 102.**

 **HARRY (Cont’d)**

**night. You go with Chubby. He’ll find a**

**place for you to hide.**

 **SHERRY**

 **(worried)**

 **What about you?**

 **HARRY**

 **It’s suicide to fight them with only one**

**rifle, so the thing to do is work out a**

**proper welcome.**

**334 EXT. DECK: DADA GUNBOAT - NIGHT 334**

**Suleiman Dada is seeing off Manny and the 10 man assault team, all of whom are dressed in black combat dress and armed to the teeth. Miss West the First, Lorna Page, joins the team.**

 **DADA**

 **You will take Lorna with you.**

 **RESNICK**

 **And why should I do that?**

 **DADA**

 **Because it is her wish.**

 **MISS WEST**

 **I want to see Harry’s face when I take**

**the Mogul diamond from him!!**

 **DADA**

 **You understand, once we have the tiger**

**throne, there can be no witnesses. Sink**

**their boat and make sure no one is left**

**alive on the island.**

**335 EXT. SUNRISE OVER INDIAN OCEAN 335**

 **The sun peeks over the ocean’s horizon.**

**336 EXT. BASE CAMP - DAWN 336**

**In front of the main cave, Harry Fletcher sits on a log lei-surely frying a fish for breakfast over the open flame. All is quiet except for the SOUND of the coffee PERKING away. Suddenly, from the dawn shadows we HEAR the SOUND of RIFLE BOLTS being pulled back and RELEASED on AK-47 automatics, as**

 **PAGE 103.**

**rounds are pumped into the chambers of ten different rifles. Harry knows better than to move. He holds his position.**

**From the shadows, Resnick steps into view, an AK-47 pointed**

**at Harry’s chest.**

 **RESNICK**

 **Harry, you really are getting careless.**

**It’s rather sad, given your past ex-**

**ploits. I really expected a better**

**fight!**

 **HARRY**

 **You caught me by surprise. Another time,**

**things might have been different!**

 **RESNICK**

 **Ah, Harry...you’re taking this all too**

**easily. But I know what’s on your mind.**

**You think those two Mauritians who work**

**for you are going to somehow save your ass.**

 **A smile crosses Resnick’s face as he raises his hand.**

 **RESNICK**

 **Well, Mr. hot-shot, let me relieve your**

**mind from any such misapprehension.**

**337 ANOTHER ANGLE 337**

**From out of the shadows Angelo and Chubby are led into view.**

 **CHUBBY**

 **Sorry, Cap’n. ...They sneaked up on us**

**during the night.**

**They are shoved forward by gun barrels in their back and ordered to sit on the giant log, where Resnick can keep an**

**eye on them. The AK-47 motions for Harry to join them. He sits next to Chubby.**

**Several soldiers come out of the caves shaking their heads, indicating they’ve found no trace of the tiger’s head.**

**338 ANOTHER ANGLE 338**

**At this point, Miss West the First makes her appearance,**

**armed with one of the automatic rifles.**

 **PAGE 104.**

 **RESNICK**

 **All right, Harry. We know you found**

**the wreck. Hand over the throne and**

**the three of you go free.**

 **HARRY**

 **Let *Lorna Page* find it for you?**

 **LORNA / MISS WEST**

 **Tie him up and give me a razor blade and**

**hot iron.**

 **RESNICK**

 **Hear that Harry? Take my advice and cut**

**a deal for yourself. If the throne is**

**anywhere on this island, it’s only a mat-**

**ter of *pain* before we find it.**

**Involuntarily, Angelo and Chubby glance over to the freshly turned earth. Resnick follows the look and allows himself a smile.**

**339 ANGLE ON FRESHLY TURNED DIRT 339**

**There has been no attempt to camouflage the burial site, with its little mound about the size of a large case.**

**340 BACK TO SCENE 340**

 **RESNICK**

 **Harry? ...You should have cut a deal.**

**Now, it’s too late!**

**341 EXT. DECK: DADA GUNBOAT - MORNING 341**

**On the deck of the gunboat, the SOUND of the two-way radio CRACKLING with Resnick’s VOICE alerts Dada of incoming traf-fic. He puts the radio to his ear.**

 **RESNICK (V.O.)**

 **He buried it...but we got the location**

**and are digging it up now!**

 **DADA**

 **(into radio)**

 **Let me know when you have the diamond.**

**342 EXT. BASE CAMP - MORNING 342**

**Resnick hands the radio to Lorna, who sticks it in her jacket,**

 **PAGE 105.**

**then he turns to watch the soldiers digging up the chest.**

 **HARRY**

 **(whispering**

 **to Chubby)**

 **Where’s Sherry?**

 **CHUBBY**

 **Hidden away. ...Told her to remain un-**

**exposed until we are won or lost.**

 **INTERCUT WITH:**

**343 ANGLE ON EXCAVATION SITE 343**

**The digging team cuts through the freshly turned soil with alarming speed. In no time at all we HEAR the CLANG as a shovel strikes the metal of the chest. There is a SHOUT of EXCITEMENT.**

**They all crowd around the excavation with BABBLE of RISING VOICES, pulling and elbowing each other for the opportunity**

**to look down into the hole.**

**Resnick rushes up and barks orders.**

 **RESNICK**

 **All right, bring those ropes. Let’s**

**lift it out and get it open.**

 **Suddenly, Lorna Page opens up with her automatic weapon.**

**The 9mm slugs rip a bloody pattern across the small of Resnick’s back and he is slammed forward into the pit, his body covering the treasure chest.**

 **LORNA / MISS WEST**

 **Get that chauvinistic bastard out of**

**there and bring up that case!!**

**Two soldiers jump into the pit and immediately begin carrying out her orders.**

**Lorna then takes the two-way radio and keys the transmitter button.**

 **LORNA / MISS WEST**

 **(into radio)**

 **Mission completed.**

 **PAGE 106.**

 **Dada’s VOICE CRACKLES in answer.**

 **DADA (V.O.)**

 **(filtered)**

 **Understood. I assume there will be no**

**problem carrying out my original in-**

**structtions.**

 **LORNA / MISS WEST**

 **None whatsoever!**

**Delighted with herself, Lorna tosses the radio to one of the soldiers guarding Harry, Chubby and Angelo, and then she approaches the hole.**

**One of the men in the pit uncovers a buried wire. As he lifts the wire his eyes follow the telltale line of disturbed earth, snaking *up the hill*.**

 **Suddenly alarmed, Lorna shouts at the soldier**

 **LORNA / MISS WEST**

 ***Cut the wire*!! Quickly!**

 **She spins around and glares at Harry.**

 **LORNA / MISS WEST**

 **You bastard!!**

**344 SIMULTANEOUS ACTION 344**

**A. As she turns back towards the pit, the case blows! It blows upwards lifting Lorna Page and the group of men around the hole high in the air, spinning and somersault-ing them like a troupe of insane acrobats. The column of sand and dust hangs a hundred feet in the air.**

 **B. Harry and Angelo kick backwards over the giant log.**

**C. At the same time, seemingly oblivious to the concussion caused by the blast, Chubby charges the nearest of the**

**two armed soldiers guarding them. Even though stunned by the blast, the First Guard manages to swing his AK-47 to the moving target and pull the trigger.**

**D. One of the slugs hits Chubby’s upper torso, knocking him off his feet.**

**E. Harry and Angelo scratch frantically in the sandy ground behind the log.**

 **PAGE 107.**

**F. The Second Guard shakes off the effects from the blast and swings his AK-47 towards Harry and Angelo.**

**G. Harry’s fingers finally hit the buried FN machinegun and drags it out. Pulling off the protective shirt, he comes swiftly to his knees and FIRES!**

**H. The short burst from the FN rifle cuts out a small pat-tern in the Second Guard’s chest and he goes down.**

**J. Having taken care of Chubby, the First Guard swings his AK-47 towards the new threat.**

 **K. Harry brings the FN to bear on the First Guard and FIRES!**

**L. The First Guard takes no less than five slugs in the chest and is dead before he hits the ground.**

**345 ANOTHER ANGLE 345**

**Harry rests the FN rifle on the log and rushes to Chubby’s side, where he is immediately joined by Angelo.**

**346 TIGHTER 346**

 **Chubby tries to sit up.**

 **HARRY**

 **Take it easy, old friend.**

**Angelo cradles his head while Harry opens Chubby’s shirt and looks at the wound.**

 **CHUBBY**

 **How does it look?**

 **HARRY**

 **It’ll keep you sober. You drink a**

**beer, it’ll just run out the hole.**

**Chubby grins crookedly and Harry and Angelo help him sit up. Harry’s comments are directed to Angelo, even though Chubby obviously overhears.**

 **HARRY**

 **(to Angelo)**

 **No bubbles, missed the lung but we got**

**to get him to a hospital before he goes**

**into shock.**

 **PAGE 108.**

**347-349 OMITTED 347-349**

**Harry and Angelo get Chubby to his feet.**

 **HARRY**

 **(to Angelo)**

 **You better go find Sherry!**

 **Suddenly, there is a high pitched CRY from OFF STAGE.**

 **SHERRY (O.S.)**

 **Oh, my God! ...*I’ve killed* them!**

**350 ANGLE ON SHERRY 350**

**Still holding the electronic battery blaster, a dazed Sherry looks over the devastation caused when she twisted the blaster in a clockwise motion.**

**351 SHERRY’S POV 351**

**A SLOW PAN shows no movement until it finally ends up on Harry and Angelo, who now have the critically wounded Chubby in a two-man, combat carry.**

 **SHERRY (O.S.)**

 **I’ve killed them all!!**

**352 ANOTHER ANGLE 352**

 **HARRY**

 **(to Sherry)**

 **Grab the radio from that dead body...**

 **(indicates soldier)**

 **a can of fresh water, and the FN! Hurry!**

**...We’ve got to get Chubby to a hospital!**

**Harry’s tone shakes Sherry back to reality and she quickly does as instructed.**

**353-355 OMITTED. 353**

**356 EXT. WHALEBOAT AT SEA - DAY 356**

**Angelo, his leg bandaged, is on the bow watching for reefs. Sherry stands up from the blanketed form of Chubby and makes her way back to Harry who has the motors at full throttle.**

 **SHERRY**

 **Chubby wants to talk to you. He thinks**

**he’s dying.**

 **PAGE 109.**

 **HARRY**

 **You pumped the wound full of that Beta-**

**dyne paste before bandaging him up?**

 **SHERRY**

 **Yes, and I gave him a full ampule of**

**Penicillin. But he needs blood.**

 **HARRY**

 **All right. I’ve kept the island be-**

**tween ourselves and the gunboat. But**

**we’re over the horizon now, so put her**

**on a direct heading for Port Louis.**

**He passes the con to her and moves to Chubby’s side as the whaleboat adjusts its compass heading to a more south-**

**westerly course.**

**357 ANGLE ON CHUBBY & HARRY 357**

 **CHUBBY**

 **(rasping)**

 **We took some good fish together, Cap’n?**

 **HARRY**

 **We’re going to take a lot more.**

**Chubby gropes for Harry’s hand and holds it hard. His voice is faint.**

 **CHUBBY**

 **Non. ...I’m going to tell you something**

**I never told you before. ...I love you,**

***mon ami*. I love you better than my own**

**brother.**

 **Chubby’s eyelids close.**

 **HARRY**

 **I love you too, Chubby.**

 **Tears well up in Harry’s eyes.**

 **For a little longer Chubby’s grip is strong, then it relaxes.**

 **FADE OUT**

**358 EXT. AERIAL SHOTS OF MAURITIUS - EARLY LIGHT 358**

**A. Shri Silva Soopramaniar temple at the foot of Corps de**

 **PAGE 110.**

**Garde mountain.**

 **B. Corps de Garde Point.**

**359 EXT. HARRY’S HOUSE - EARLY MORNING 359**

**Under full power, Harry runs the whaleboat up on the white sand beach and cuts the motors. He heads for the house while Angelo starts removing the tarpaulin cover from the cargo.**

**360 INT. HARRY’S HOUSE - EARLY MORNING 360**

 **Harry enters the house, calling out:**

 **HARRY**

 **Sherry?! ...We’re back!**

**Sherry comes out of the bathroom. Even in her robe and with-out makeup she looks gorgeous.**

 **SHERRY**

 **Did you get the tiger’s head?**

 **HARRY**

 **(Smiling)**

 **And the Great Mogul diamond! It’s all on**

**the boat. Now, get dressed. Today’s the**

**day Chubby gets out of the hospital!**

**361 EXT. HARRY’S HOME: SOUTHSIDE - DAY 361**

 **A shovel sticks out of the freshly removed soil.**

**Harry is on his knees, leaning down a hole in the earth. From the huge safe buried in the ground, he removes a small box.**

**Then, sitting back on his haunches he no sooner has the box open when he spots the approaching, gorgeous female legs.**

 **SHERRY**

 **So this is where you do your banking?!**

**362 EXT. ROAD TO PORT LOUIS - DAY 362**

**With a tarpaulin covered load in the back, Harry’s truck travels the picturesque Plaines Wilhems highway.**

**363 INT. HARRY’S TRUCK - DAY 363**

**The three are jammed into the cab, with Sherry in the middle**

 **PAGE 111.**

**and Harry behind the wheel. Harry and Angelo are bringing Sherry up to speed.**

 **HARRY**

 **They cleaned up the whole island, re-**

**moved all the bodies, filled in the blast**

**hole. ...Damn lucky they didn’t find the**

**treasure.**

 **ANGELO**

 **It’s like the whole thing never happened!**

 **SHERRY**

 **Who would go to all the trouble?**

 **HARRY**

 **Suleiman Dada. Most of the dead men were**

**his and he understandably doesn’t want**

**any of it traced back.**

**364 EXT. ROAD TO PORT LOUIS 364**

 **The truck continues its journey to the capital city.**

**365 EXT. PORT LOUIS HOSPITAL - DAY 365**

**The truck comes to a stop in front of the hospital and Angelo jumps out and limps towards the entrance.**

**366 INT. HARRY’S TRUCK 366**

 **Harry looks over at Sherry.**

 **HARRY**

 **You fly to Zurich tomorrow, rent a car**

**and make arrangements for arrival of the**

**coffin. ...Playing the bereaved widow,**

**you’ll have a hearse meet the plane.**

 **(beat)**

 **I’ve arranged a room at the Red Ox Hotel.**

**They have an underground garage and we can**

**make the exchange there.**

 **SHERRY**

 **What about airline security? They’ll sure-**

**ly inspect the coffin!**

 **HARRY**

 **No they won’t.**

 **(MORE)**

 **PAGE 112.**

 **HARRY (Cont’d)**

 **(explains)**

**I’ll hack into the airline’s shipping**

**software program and post a notation**

**that the coffin was inspected by customs**

**at Plaisance Airport.**

 **(beat)**

 **At the same time, I’ll notify Mauritius**

**security that the coffin is to be in-**

**spected at Kloten Airport, in Zurich.**

**...Of course, the proper stickers will**

**be affixed before the coffin ever leaves**

**Coker’s funeral parlor**

 **SHERRY**

 **Just hope it works.**

**367 ANOTHER ANGLE 367**

**At this point, Angelo comes limping out of the hospital with Chubby in tow. Harry and Sherry jump out of the cab and take turns giving the big man a hug.**

**368 EXT. SUN TOURS CITY HOTEL – DAY 368**

**The truck pulls up to the entrance of the Port Louis hotel. Angelo is riding in the back with the canvas covered cases.**

**369 INT. HARRY’S TRUCK 369**

 **HARRY**

 **(to Sherry)**

 **Get Chubby a decent meal. He’s got to**

**be starved, after that hospital food.**

**Then take him to the bar and let him**

**wash it down with some ice-cold beer.**

 **(beat)**

 **Angelo and I will make arrangements for**

**the shipment. Meet here in two hours.**

**Chubby particularly likes the part about the cold beer and practically drags Sherry from the truck, as Angelo hops in beside Harry.**

**The truck takes off as Sherry and Chubby enter the Sun Group hotel.**

**370 EXT. REDUIT CASTLE - SECURITY GATE - DAY 370**

**The truck pulls up to the security gate with its sign an-**

 **PAGE 113.**

**nouncing the site as the residence of the President of Mauritius.**

**371 EXT. REDUIT CASTLE - RESIDENCE 371**

**Harry’s truck pulls up in the front of the country castle designed in 1778. Angelo remains in the cab while Harry enters the Castle.**

**372 INT. BAR - SUN TOURS CITY HOTEL - DAY 372**

**Harry and Angelo enter the beautiful bar to find Chubby sur-rounded by well-wishers and matching Sherry drink-for-drink, her glass of Chardonnay to his pitcher of beer. Angelo joins Chubby while Sherry picks up her glass of wine and joins Harry in a nearby booth.**

**373 ANGLE ON HARRY & SHERRY 373**

 **SHERRY**

 **Tell me you didn’t leave your truck in**

**the parking lot, unguarded, with the**

**tiger’s head in the back?!**

 **HARRY**

 **(smiling)**

 **No, it’s safe.**

 **He pulls out a packet and hands it to her.**

 **HARRY**

 **Here’s your ticket for tomorrow’s flight.**

**Also, some travelers checks to cover ex-**

**penses. Arrange for a private room, with**

**plenty of security, where we can invite**

**dealers to view the head.**

 **SHERRY**

 **When will you follow?**

 **HARRY**

 **Three days later, on the same plane as**

**the coffin. That’ll give you time to**

**make the arrangements and be there to**

**meet me.**

**374 INT. BEDROOM - HARRY’S HOUSE - NIGHT 374**

**Harry and Sherry are lying in bed; sherry on her side, her back to Harry.**

 **PAGE 114.**

 **HARRY**

 **I never wanted to get involved in this**

**mess, but I was forced into it when**

**Manny showed up. Now, I have no choice**

**but to play out the hand I was dealt.**

 **Sherry’s eyes are open, tears streaming down her cheeks.**

**375 INT. TERMINAL - PLAISANCE AIRFIELD - DAY 375**

 **At the gate, Sherry turns to Harry.**

 **SHERRY**

 **If anything ever happens to us. ...Well,**

**I mean...nothing lasts forever, does it?**

 **HARRY**

 **What are you trying to say?**

 **SHERRY**

 **Nothing. Just that we should try to for-**

**give each other, if anything does happen.**

**She kisses him briefly, clings for a second with both arms about his neck, then turns and walks quickly to the waiting aircraft.**

**376 EXT. PLAISANCE AIRFIELD - MAURITIUS - DAY 376**

 **The British Airways jetliner lifts off the runway.**

**377 EXT. LA CHAUX BRASSERIE - DAY 377**

 **To establish. Harry’s truck is parked in its usual place.**

**378 INT. LA CHAUX BRASSERIE - DAY 378**

**Harry, Angelo and Chubby are holed up in one of the booths. The atmosphere is heavy enough to slice.**

 **ANGELO**

 **If what you suspect is true, you will be**

**taking the great risk.**

 **HARRY**

 **I plan to reduce that risk.**

 **CHUBBY**

 **How?**

 **PAGE 115.**

 **HARRY**

 **By arriving a day early.**

**379 EXT. KLOTEN AIRPORT - ZURICH - DAY 379**

**The British Airways jetliner settles down onto the runway.**

**380 INT. TERMINAL - KLOTEN AIRPORT, ZURICH - DAY 380**

**Harry is seen engaging a pretty young blond BRITISH AIR HOSTESS in a long conversation at the inquiries desk.**

**381 EXT. MONTAGE OF ZURICH 381**

 **A. Lake Zurich - Sundown.**

 **B. The Hawptbahnhof and Bahnhofstrasse - Night**

**382 EXT. HILTON INTERNATIONAL - ZURICH - DAWN 382**

**The hotel is striking with its several hundred yards of forested hillside.**

**383 INT. HARRY’S ROOM - HILTON INTERNATIONAL - DAY 383**

**In front of a mirror, Harry is trying on a new suit two sizes too large and of such a bizarre cut and mousy shade of gray that no one who knew him would believe that Harry would be seen in public wearing it. He pads himself with hotel towels to alter his shape then tries on a pair of gold-rimmed spectacles.**

**384 INT. SECURITY - KLOTEN AIRPORT - ZURICH - DAY 384**

**Wearing the two-sizes-too-large suit and with his hair dusted with talcum powder, Harry is going through airport security, showing the officers his ticket, passport, and being given the once over with the ubiquitous hand wand.**

**385 INT. BRITISH AIR TERMINAL - ZURICH - DAY 385**

**Harry peers through gold-rimmed spectacles and pretends to read a copy of the *Frankfurter Allgemeine Zeitung*.**

**386 ANGLE ON LARGE TERMINAL CLOCK 386**

 **The clock reads 1:07 p.m.**

**Sherry entering the terminal, her eyes screened by a pair of dark glasses and her expression set and determined as she**

 **PAGE 116.**

**strolls through the crowd of tourists.**

**Following, a pace behind and to her side, is the neatly dressed figure of the man introduced as Uncle Dan. He wears a tweed cap and carries an overcoat across his arm. More than ever he exudes an air of awareness. He has four men moving**

**quietly after him; soberly dressed men with closed watchful faces.**

 **INTERCUT WITH:**

**387 BACK TO SCENE 387**

 **HARRY**

 **(to himself)**

 **Just as I thought!**

**The woman and five men stop in the center of the terminal and *Uncle Dan* issues his orders. His men move to cover the arriv-als gate and every exit. *Uncle Dan* speaks to Sherry and she nods abruptly, then the two of them stand together facing the arrivals gate. Just then, the public address system calls the next departure flight.**

 **PUBLIC ADDRESS**

 **British Air announcing the boarding of**

**flight twenty-four, departing for Nairobi.**

**All ticketed passengers may now board**

**through gate nine.**

 **Harry checks his ticket.**

**388 INSERT 388**

 **The ticket is clearly marked: BA24 GATE 9 1:30 p.m.**

**389 BACK TO SCENE 389**

 **Harry moves swiftly to the British Air Inquiries Counter.**

**390 INQUIRIES COUNTER 390**

 **At first the British Air Hostess doesn’t recognize him.**

 **HARRY**

 **(conspiratorially)**

 **It’s me. ...From yesterday.**

**Then her mouth drops and her eyes open wide. She covers her mouth with her hand and her eyes sparkle with glee.**

 **PAGE 117.**

 **BRITISH AIR HOSTESS**

 **(whispering)**

 **Oh, yes. What a marvelous disguise.**

**...The end booth...nearest the departure**

**gate. I’ll put her in the next booth.**

**Harry winks at her and shuffles away towards the row of phone booths.**

**CAMERA focuses on the person seated on a bench, watching the whole process. Constable Wali Dahd is almost unrecognizable without his uniform.**

**391 PHONE BOOTHS 391**

**Harry enters the end telephone booth, lifts the receiver and pretends to be speaking, but breaks the connection with a finger on the bar.**

 **The Hostess’s VOICE comes over the PUBLIC ADDRESS system.**

 **BRITISH AIR HOSTESS (V.O.)**

 **(filtered)**

 **Miss Sherry West...will Miss West**

**please report to the inquiries desk.**

**392 INQUIRIES COUNTER 392**

**Sherry approaches the desk and the Hostess points to the booth. Sherry nods and heads towards the booth and Harry.**

**393 PHONE BOOTHS 393**

**Sherry enters the booth next to Harry’s booth, sits down and lifts the receiver.**

 **Suddenly, she looks up to find Harry standing in the doorway.**

 **HARRY**

 **Okay, you dumb cop...give me a good rea-**

**son why I should ever speak to you again!**

 **SHERRY**

 **You!! You’re supposed to be arriving in**

**twenty minutes?!**

 **HARRY**

 **What happened to the real Sherry West?**

 **Her expression crumbles.**

 **PAGE 118.**

 **SHERRY**

 **We found her body...almost unrecogniz-**

**able, in a quarry outside Ascot.**

 **HARRY**

 **Way I figure it, after Sherry West was**

**killed, the police kept her identity a**

**secret and staked out the West cottage.**

**You hoped the killers would return to**

**investigate the new arrival, which they**

**did, soon after my arrival.**

 **SHERRY**

 **They knew I wasn’t Sherry West. They had**

***killed her*.**

 **HARRY**

 **Police chose you for the stakeout because**

**you were a trained police *diver*?**

 **She nods, without looking at him.**

 **HARRY**

 **They should have made sure you knew some-**

**thing about conchology as well. The real**

**Sherry West would never have attempted to**

**touch fire coral...or overcooked a pasta**

**dish. ...I was suspicious from the time I**

**learned you had a cell phone, but used a**

**phone booth to call your uncle. And then**

**there was Manny’s comment--**

**394 INT. (*FLASHBACK: FROM SC. #226* ) - PRIVATE VIP LOUNGE 394**

 **RESNICK**

 **(to Harry)**

 **...All the time you’d be thinking about**

**your boat, and the kid...*and what hap-***

***pened to the* *kid’s sister*...**

**395 BACK TO SCENE 395**

 **HARRY**

 **What rank is Uncle Dan? ...Inspector?**

 **SHERRY**

 ***Chief* Inspector. ...Interpol.**

 **PAGE 119.**

 **HARRY**

 **Had him tabbed the moment I laid eyes on**

**him. ...Proof was when he came up with**

**a key to the handcuffs.**

 **SHERRY**

 **If you knew we were police, why are you**

 **(MORE)**

 **SHERRY (Cont’d)**

**here? You must know I have orders to ar-**

**rest you on that South African gold case?**

 **HARRY**

 **Without your testimony, there is no case.**

 **SHERRY**

 **It’s my duty! I have to testify to every-**

**thing you told me about your former life!**

 **HARRY**

 **When you love someone, you don’t sell them**

**down the river.**

 **Sherry is emotionally rocked.**

 **SHERRY**

 **You *love me*??**

 **HARRY**

 **I wouldn’t be here if I didn’t.**

 **SHERRY**

 **I’m a policewoman, and you’re a *thief*.**

 **HARRY**

 **That was over two years ago, and since**

**then I’ve worked hard to reform. With a**

**bit of help, I’d have made it.**

 **SHERRY**

 **The tiger’s head! ...You are stealing**

**the Great Mogul diamond!**

 **HARRY**

 **(grinning)**

 **No, ma’am.**

 **PAGE 120.**

 **SHERRY**

 **(taken aback)**

 **Then, what’s in the coffin?**

 **HARRY**

 **Three hundred pounds of Mauritius beach.**

 **SHERRY**

 **Sand? ...The Tiger’s head...the diamond?**

 **Where--**

 **HARRY**

 **With its rightful owners...the people**

**of Mauritius.**

 **SHERRY**

 **(disbelief)**

 **You gave it up...and you came here...**

**knowing what I had to do?**

**They stare hard at each other, then the clear liquid floods her dark eyes.**

 **HARRY**

 **I wanted you to make a choice.**

 **(beat)**

 **I’m going to walk through that boarding**

**gate. If nobody blows the whistle, I’ll**

**be safely on my way to Mauritius. It’s**

**going to be lonely as hell without you.**

**396 ANOTHER ANGLE 396**

**Turning his back on her, he slowly walks towards the gate.**

 **FADE OUT:**

**397 EXT. PLAISANCE AIRFIELD - MAURITIUS - DAY 397**

 **The British Air jetliner settles onto the runway.**

**398 INT. TERMINAL - PLAISANCE AIRFIELD - DAY 398**

**Harry comes through the arrivals gate and face-to-face with**

**Chief Inspector Peter Daly. They begin walking side by side through the terminal.**

 **INSPECTOR DALY**

 **Have a good flight?**

 **PAGE 121.**

 **HARRY**

 **That depends on what happens next.**

 **INSPECTOR DALY**

 **Ah, Harry...always the humorist!**

 **(handing over**

 **an envelope)**

 **Here’s a copy of your arrest warrant.**

 **Resigned to his fate, Harry accepts the envelope.**

 **INSPECTOR DALY**

 **You can tear it up.**

**Harry’s right eyebrow rises slightly.**

 **INSPECTOR DALY**

 **We only issued it in case those Interpol**

**agents moved in on you at Zurich.**

 **HARRY**

 **You had a man in Zurich?**

 **INSPECTOR DALY**

 **Had you covered from the time you turned**

**the tiger head over to the President.**

 **Daly hands Harry another envelope.**

 **HARRY**

 **What’s this? My deportation papers?**

 **INSPECTOR DALY**

 **Heavens no, my dear Harry. ...It’s a copy**

**of your contract to raise the rest of the**

**golden throne from Gunfire Reef.**

**399 EXT. OUTSIDE PLAISANCE AIRFIELD - DAY 399**

 **HARRY**

 **What do I get out of it?**

 **INSPECTOR DALY**

 **You get ten percent, but cover your own**

**expenses.**

 **HARRY**

 **What about equipment? ...A boat?**

 **PAGE 122.**

 **INSPECTOR DALY**

 **Clause twelve. The people of Mauritius**

**will advance you the money for a new deep-**

**sea boat to replace Wave Dancer. You’ll**

**repay the loan from your share of salvage**

**proceeds, naturally.**

 **HARRY**

 **Naturally. ...With Angelo and Chubby’s**

**share, I’ll be lucky to break even!**

 **INSPECTOR DALY**

 **Unfortunately, those are life’s breaks.**

 **HARRY**

 **And the Interpol agents? ...What happens**

**when they show up?**

 **INSPECTOR DALY**

 **Without Erin Leigh’s testimony, there is**

**no case against you.**

 **HARRY**

 **Erin Leigh?**

 **INSPECTOR DALY**

 **The Interpol agent you know as the *second***

**Sherry west.**

 **HARRY**

 **What makes you think she’s not going to**

**testify.**

 **INSPECTOR DALY**

 **Because Constable Wali informed me that**

**she caught the next flight out of Zurich,**

**headed for Mauritius. ...Should be here**

**before sundown!**

**400 EXT. AERIAL: COASTAL ROAD - MAURITIUS - SUNDOWN 400**

**The aerial CAMERA captures Harry’s pickup as it heads home, following the beautiful coastal road.**

**We HEAR the DIALOGUE over A SERIES OF SHOTS featuring the spectacular scenery of the little island nation of Mauritius.**

 **SHERRY / ERIN (V.O.)**

 **You weren’t being forthright when you in-**

 **(MORE)**

 **PAGE 123.**

 **SHERRY / ERIN (Cont’d)**

**ferred the casket was being transported**

**with false shipping orders. Imagine Chief**

**Inspector Wheeler’s surprise when he saw**

**the bill of lading listing the contents**

**as, ‘Mauritius sand.’**

 **HARRY (V.O.)**

 **Told you I was working hard to reform.**

**401 EXT. HARRY’S HOUSE - SUNDOWN 401**

 **The pickup is parked in the driveway.**

**402 EXT. SERIES OF SHOTS - MAURITIUS LANDMARKS - SUNDOWN 402**

 **A series of quick cuts show picturesque Mauritius at sundown.**

 **SHERRY / ERIN (V.O.)**

 **(suggestively)**

 **I may not be the cook Jimmy’s sister was**

**reputed to be, but soon as I slip out of**

**these clothes, I’m going to whip up the**

**best tasting *dessert* you’ve ever sampled.**

**The bedroom images conjured up by the throaty, sexy voice are not lost on Harry’s libido.**

 **HARRY (V.O.)**

 **I’ll try to be *up* for the occasion.**

 **DIALOGUE CUT TO:**

**403 EXT. CORPS de GARDE POINT - SUNDOWN 403**

**The aerial shot of the bay in which Harry’s house is located glamorizes the setting in which these lovers will truly get**

**to know one another.**

 **SHERRY / ERIN (V.O.)**

 **Somehow, I don’t think that will be a pro-**

**blem.**

 **(pause)**

 **Harry? ...For the place settings? Could**

**we dig out the *good* plates?**

 **HARRY (V.O.)**

 **(pause)**

 **What the hell. ...Why not!**

**PRODUCTION NOTES:**

**Note 1: It was anticipated that most of the film would be shot on the Island of Mauritius, with a South African crew and the cooper-ation of the Sun Group’s luxurious hotels and restaurants.**

**Note 2: The advantage of a South African crew is the possible 25% cash rebate available to productions filming in South Africa or using South African crews. The incentive also applies to post production also performed in South Africa. For details, contact:**

**David Wicht – at: david.wicht@filmafrike.com.**

**Note 3: For the Gunfire Reef and underwater sequences, there are two great facilities: The tanks on the Isle of Malta and the newer tank in Cape Town. However the 25% South African cash rebate would not apply to filming in Malta, even if a South African crew were used. Some CGI is expected, which would be done in Cape Town.**

**UPDATE: With its 1997 budget of only $8 million, and largely fi-nanced by the South African based Ster-Kinekor theater chain, “Gun-fire Reef” was set to go into production with Edgar Bold producing, Dennis F. Stevens directing and John Stodel as production manager. Patrick Swayze was set to star. The project fell apart when Edgar Bold became ill and died in 1998. Stevens never thought Swayze was right for the lead. He wanted Matthew McConaughey but McConaughey wouldn’t work with an inexperienced feature director and Swayze would, so Stevens acquiesced.**

**Whether such a script could be turned into a hit feature film to-day, Stevens has no idea – but feels that it’s a tight little, low budget thriller that deserves to be made.**

**TRIVIA: In November of 1990, Stevens sent a draft of “Gunfire Reef” to Michael J. Frankovich, for whom he had once worked and who together with Mervyn LeRoy co-sponsored his membership into the Academy of Motion Picture Arts & Sciences. Mike wrote back the following:**

**Dennis: This is a great script, one that I would produce in a heartbeat provided I were still producing films. The ending bumper is classic. Erin asking if they could dig up the “good plates,” says volumes; inferring that Harry is sitting on a fortune in priceless antiques. A lot of information is provided with this simple seven word request. I loved it. Thanks for letting me read it. Regards, Mike.**

**END**