

***“GUNFIRE REEF”***

**CINEMA ARTS PRODUCTIONS, INC.**

# ***“GUNFIRE REEF”***

**SCREENPLAY**

**BY**

**DENNIS F. STEVENS**  
(Member WGA, West)

**STORY**

**By**

**Wilbur A. Smith**  
(Based upon his novel)

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

OPENING CREDITS over spectacular aerial shots of the Island of Mauritius (pronounced more-RISH-us) 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 CAMERA MOVING IN on Sun Group's spectacular Saint-Géran Hotel, stretching along a peninsula in the northeast 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, carefully backs the big boat into one of the slots reserved for such visiting yachts. Harry, a fit, trim and well tanned, handsome American is approximately 39 years of age, although life's experiences have aged his attitudes and persona by another ten years.

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. He's one of the staunchest and most consistent pessimists you'll ever meet.

005 FLY BRIDGE 005

Harry maneuvers the yacht into the slot and kills the engines.

006 FANTAIL 006

Chubby nods approvingly at the skillful job of boat handling, 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 up next to Chubby.

HARRY

Our charter.

Chubby spits over the side.

CHUBBY

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

Chubby may be right. 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.

HARRY

I don't care *who* they are. We need the business.

Harry Fletcher steps out on the pier to greet them.

END OF OPENING CREDITS.

010 PIER

010

MATERSON

Fletcher? ...Harry Fletcher?!

Greetings are exchanged and introductions made.

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 delivered. Soon as it's aboard, we can get underway.

HARRY

What kind of equipment?

MATERSON

Scuba gear and some air bags.

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. Better 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 heading of east by northeast.

HARRY

Looking for anything special, or just looking?

Materson interrupts, with a sharp warning in his voice.

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 40 caliber 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

That's Devil Fish Reef. There is twenty fathoms 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.

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 government 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 acquaintance has to do with it.

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

MATERSON

(to Jimmy)

So you think Fletcher can help?

JIMMY

He 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.

Harry gives it some thought, then makes up his mind.

HARRY

The boat's insured, but if we lose her on a reef, you'll have to cover my deductible 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!

ANGELO

I saw you load the machine gun, the one the  
(MORE)

ANGELO (Cont.)

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

JIMMY

(shouting back)

No, it's all right!!

HARRY

(to Jimmy)

Let me explain something. 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 inside 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.

(beat)

(MORE)

HARRY (Cont.)

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

(continuing)

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 finally 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.

Jimmy nods receipt of the warning.

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

To establish.

034 INT. POOLSIDE BAR 034

Chubby and Angelo are huddled at a table when Angelo happens to look 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. ...I understand *Dancer* departed this morning with a charter equipped 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 allowed 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.

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  
 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. 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 yourself.

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 40 caliber 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 pistol 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.

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 bottom.  
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 trailing 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!

As 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 transmissions 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.

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 barb-wire fence, blood pouring from his ribcage 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

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 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 Guthrie'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

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 40 Caliber Glock is DEAFENING.

Fortunately, the first slugs are high, splintering the expensive 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 Guthrie'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 BACK TO SCENE 077

With *Dancer* dead in the water, Harry makes his way towards the bow.

078 EXT. PORT LOUIS - MAURITIUS - SUNDOWN 078

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 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 EXT. BEACH - SAINT GERAN HOTEL - SUNDOWN 082

Chubby is on the edge of the surf, staring out to sea, when an excited Angelo runs up to him.

ANGELO

One of the diving-center boats just docked.  
Skipper said we could try raising Harry on his marine radio.

083 INT. CABIN BRIDGE - WAVE DANCER 083

Harry drags himself to the controls and manages to get the boat moving and set the auto pilot, before blacking out.

084 EXT. WAVE DANCER AT SEA - NIGHT 084

Dancer moves through the water, towards the light house at Coin de Mire.

085 INT. CABIN BRIDGE - ANGLE ON HARRY 085

Harry is unable to hear the message broadcast on the marine band radio.

MARINE OPERATOR (V.O.)

(filtered)

Sun Group Three ... calling Wave Dancer.

The Marine Operator's VOICE is replaced by that of Chubby.

CHUBBY (V.O.)

(filtered)

Cap'n Harry! It is Chubby! Please reply!

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 private patient?

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

HARRY

I just changed my status. I'm private.

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

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 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 cannot get you out of this jam, Harry. Constable Wali Dahd will take your statement.

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

If I had 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 happened.

090 BACK TO SCENE

090

Inspector Daly is winding up his interview with Harry.

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 physical evidence. But I want you to stop by headquarters, before returning to Mahébourg, or attempting to move your boat from Admiralty Wharf.

093 EXT. PORT LOUIS - DAWN 093

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.

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 hoping 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 the theft of two and-a-half tons of *Hallmarked* gold from Anglo American, Plc.

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 employment 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 Mater-son 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.

HARRY

I want to know why my original charters cancelled and how I ended up being booked by two hoods.

COKER

They asked for you...wouldn't accept anyone 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 airport, 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.

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.

He notices the heavy make-up, worn with rare skill, and the long dark artificial eyelashes, and the eyelids touched with color and line to give them an exotic oriental cast.

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. (Property exists)

105 INT. VERANDA - HARRY'S HOUSE - LATE AFTERNOON 105

Harry hands Miss West a Pimms No. 1 filled with fruit and ice, one of his seduction specials.

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 impression he's being duly influenced.

HARRY

(incredulously)

Government?

MISS WEST

Only indirectly. 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 something about it, but that was near the Seychelles. It was never found.

MISS WEST

Through our salvage work for the government, Jimmy learned the Seychelles location was a red herring. A triggering device like that would have a tremendous 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 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

*This scene eliminated in the network TV version:*

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.

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 Gunfire Reef.

108 EXT. FLY BRIDGE - DAY 108

A bikini-clad Miss West stands next to Harry as he points out the landmarks.

HARRY

Right there, between the two islands. When he came back on board he was very excited. He spoke secretly with Materson 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--

HARRY

(interrupting)

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

Harry locates the canvas package on an open space of sand. He crouches beside it and 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. Suddenly, Harry 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.

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

PAGE 35.

the surface, sodden and gush-ing 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 uncertainty 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 for which so many men have been killed.

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. 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 it.

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.

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 Mahébourg 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.

HARRY

You have to open the main gas cylinders 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 missing aircraft and bell are unrelated?

HARRY

That seems likely.

He takes a sip and winces.

HARRY

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

MISS WEST

I'm 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.

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?

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, Mister Harry. Please?!

HARRY

All right. ...But you pick me up in the morning at seven sharp, Angelo ... 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?

HARRY

Just curious why our Sherry didn't want me picking her up at the hotel.

Harry climbs behind the wheel and backtracks 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 matched only by the baby boomers of World War II!

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.

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 seventy-three 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 motor on the dingy and make her way out to where *Dancer* is moored. ...Why?

HARRY

We've 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 five hundred 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.

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INTERCUT WITH

144 BACK TO SCENE 144

HARRY

Oh, God!

(yelling out)

Judith!!

Not hearing the desperate warning, Judith disappears into the salon.

HARRY

(to Angelo)

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 nickname, DINGHY.

HARRY

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

DINGHY

No, sir, Mister Harry.

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

Although rapidly closing the distance, at over four hundred fifty feet, to Harry *Dancer* seems a lifetime away

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.

Sweat stings Harry's eyes as he ignores the pain that shoots from his injured arm and leg.

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

HARRY

(shouting)

Judith!!

Suddenly, *Dancer* blows!

It's a flash explosion, a fearsome blue light that shoots through her. Her hull splits with a mighty hammer stroke that blows her 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.

FADE OUT

148 EXT. GRAVESITE - DAY 148

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

CAMERA CRANES UP to record 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--

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.

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 explosion was two gas cylinders with their taps wide open. ...Kinda careless of you, Harry.

ANGELO

(outraged)

Cap'n Harry checks everything before leaving 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 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)

Harry, of 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.

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 Outlook Express "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 Pavilion Arcade, Brighton ... 855757*

162 EXT. NORTH'S UNDERWATER WORLD - DAY 162

The rental car pulls up in front of North's Underwater World 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 or moving. SHERRY 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 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 newspapers, with Jimmy's. They sent me copies, along with his things.

HARRY

And who are you?

SHERRY

I'm Sherry West.

They continue to stare at each other. Harry is in love.

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 dinner of scrambled eggs and bacon, and bringing 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 impersonating 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.

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 penmanship 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

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--

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.

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 anything 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 distinguished 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 notation in the margin.

184 INSERT - PAGE OF LETTER

184

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

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.

SHERRY

What makes you think I'm going to London?

HARRY

Because that's where the trail leads and  
besides, you can't stay here.

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 comfortable and cheaper if we got a double room somewhere.

Harry doesn't miss a beat.

HARRY

I was just about to suggest that.

SHERRY

I 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 Windsor 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

Harry remains parked at the curb next to a phone booth. He watches Sherry as she 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 contrast 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.

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 before it gets too late.

(to Sherry)

I'll pick you up for breakfast, nine a.m.?

SHERRY

I'll be waiting.

193 EXT. BIG BEN - LONDON - MORNING 193

The landmark clock strikes 9:00

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 inspector 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' Period and 'M'... 'U'... 'S' period, refers to?

SHERRY

Bachelor of Music?

HARRY

Bank of Musselburg?

SHERRY

If we can 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

(continuing)

Take the Colonel's letter to the India Office Library and find out all you can about the 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

- 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 by Doctor P.A. Ready, 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, first published in 1963. 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 and

Sherry are seated in the corner, going over their notes.

SHERRY

*Dawn Light* was bound for London. Thirteen 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 survived, from a ship's company totaling one hundred fifty.

HARRY

Initially?!

SHERRY

They headed for Mauritius, but high winds  
(MORE)

SHERRY (Cont.)

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 settled 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.



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.

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.

(beat)

Be careful, I'm becoming quite fond of you.

HARRY

(with a wink)

You just want to know what the treasure is.

SHERRY

(flashing a smile)

Be careful ... anyway.

214 EXT. 97 CURZON STREET - AFTERNOON

214

Harry comes out of the ornate door and 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 himself! Manson Resnick! Doorman says 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 transgression? ...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.

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

(whispering throatily)

My goodness.

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.

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 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 venture 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 eventually 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.

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 six feet tall and enormously gross. Across the breast of his uniform jacket, he wears a glittering burst of stars and medals.

RESNICK

Meet Suleiman Dada.

The accent is British upper class, almost certainly acquired at some higher seat of learning.

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 appearances. 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

(MORE)



DADA (Cont.)

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.

DADA

(recovering)

In your case, I'm afraid Mr. Manny here has taken such a decision out of my hands.

HARRY

(feigning sadness)

Pity. ...I assume the DC-9 with the Madagascar 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.

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* (TV: *little more class*).

The smile fades as he turns and stares at Lorna, who slowly meets his glare.

RESNICK

Is he suggesting that you *fucked him*.  
(TV: *slept with 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. Another mistake.

229 ANGLE ON HARRY 229

There is a blur of motion behind Harry as Topcoat smashes the blackjack across the back of his 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  
FADING TO BLACK.

231 EXT. AIRPORT TARMAC - NIGHT 231

Suleiman Dada and "Miss West" are boarding the DC-9. Manny Resnick turns to "Driver" with last minute instructions.

RESNICK

Don't do it in the lounge, it'll mess up the carpet. Take him out in the country, then make it slow and painful.

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.

BLONDIE

Good, I want him fully conscious when I start carving him up.

HARRY

(groggily)

Gentlemen, you have me at a disadvantage.

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 lighter, 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; sweet revenge for all the blackjack hits.

Then he flips the crushed but still smoldering cigar into Blondie's eyes, his other nemesis. Topcoat lets out a scream. 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 .45 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.

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 outright confession...he'll never be brought to account. Besides, Interpol has no jurisdiction on Mauritius.

Uncle Dan turns and looks Sherry in the eye. Her agitation is obvious.

WHEELER

Thanks for your forthrightness. ...Could be I'm on the wrong track.

INSPECTOR DALY

Perhaps not. ...Appreciate your keeping me informed of his movements. ...Maybe I'll nail his ass yet!

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 souvenir 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.

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

With the CAMERA at a slight distance, 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 promised 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 Chardonnay.

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

(MORE)



SHERRY (Cont.)

agents to look after his four-ton shipment from India?

HARRY

According to Dr. Ready's '*Legendary and Lost Treasures of the World*,' the Colonel was in charge of a regiment ordered to intercept members of the Mogul royal family, fleeing Delhi during the 1857 uprising.

(beat)

He came across a party of Indian nobles who attempted to buy their freedom by offering 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.

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 diamond.  
...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 precious 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 caught?

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.

*(Following scene is eliminated in the network TV version):*

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.

CAMERA TILTS DOWN from the firm breasts, with nipples already fully erect to the pale plane of her belly, with the deep pit of the navel at its center, and ending at last on the plump darkly furred mound pressed into the deep wedge between her thighs.

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.

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, splattering 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

HARRY

(to Sherry)

Too deep to anchor, we got twenty fathoms under us.

SHERRY

How do we keep from being smashed into the reef?

HARRY

Sit at the motors and hold her in position 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  
(MORE)

## ANGELO (Cont.)

have little time. Best not waste it.

(checking the 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 complete 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.

## 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 cylindrical 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 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 Pullman coaches. He looks around wildly for Sherry.

273 HARRY'S POV 273

He spots her finned feet protruding from the portion of wreckage 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

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. Then the largest, main cave. Inside the 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 anything 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

(to Harry)

Wonder why a gunboat flying the Republic 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 (sic) 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

(perhaps jealous)

Where might you be until eleven o'clock?

HARRY

Taking out an insurance policy.

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? ...Deputy Prime Minister,  
Dr. Ahmed Rashid Beebeejaun will see you.

286 EXT. COKER'S TRAVEL AGENCY & FUNERAL PARLOR - NIGHT 286

To 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 the back room and steps over to the already intimidated Coker.

HARRY

How are you, Mister Coker?

His voice fails him. Instead Coker nods his head so rapidly that anybody could tell he was *extremely* well.

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!

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 posterity and to ship it out in a casket. ...Correct?

COKER

It has happened before.

HARRY

Good, so you're familiar with the procedure?

COKER

(cautiously)

I am.

HARRY

Then get yourself a casket and the correct forms. I'll be shipping to Zurich via air freight and I don't want to be bothered with usual customs formalities.

COKER

It may not be that easy. Ever since that

(MORE)

COCKER (Cont.)

unpleasantness in New York, with the World Trade Center, *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 hundreds 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

Entering CAMERA FRAME, 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

Chubby is still on the motors when suddenly Angelo jumps up and points excitedly, five points off the bow,

294 ANGELO'S POV 294

A giant dorsal fin breaks through the water towards the whaleboat, 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 attaching 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 killer shark 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 gunport 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. 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.

He leaves the shelter of the cave and with a hard, steady kick of the fins 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!!

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-  
(MORE)

HARRY (Cont.)

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 pressure 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

Page 95.

CRIES OUT as his arm snaps closed like the blade of a clasp knife as the pressure of bubbles in the blood presses on nerve and tendons.

CHUBBY

Mon Dieu. ...Harry's bending!!

Chubby leaps to the motors, gunning them and taking the boat in close to the reef.

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. The 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 direction, 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 is now inflicting only deep scratches on the painted metal 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 like a Topgun pilot

attacking from high astern. 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 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 shoots in and once more presses the explosive charge to the shark's skull, holding it firmly against the cartilaginous dome, so that the full shock of the charge will be transmitted directly to the tiny brain.

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 bubbles 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

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

From a CAMERA ANGLE looking UPWARD towards the surface, the divers appear smaller and smaller as they 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.

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!

ANGELO

(not convinced)

It's only plates and things.

HARRY

My dear Angelo, this is probably one of the few complete sets of Georgian banquet 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

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

To 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.

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. He takes his place in the squatting circle around the rusted chest, as everyone stares

up at the golden tiger head, like worshippers in some ancient heathen rite.

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 shovels! ...We've got to dig three holes!

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 before 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, exposed on the deck.

RESNICK

(to Lorna/Miss West)

You stupid slut. We've got a coral encrusted 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 description given by the undertaker.

MISS WEST

What else did this *undertaker* tell you??

RESNICK

Said Fletcher robbed him of three cases of underwater explosives.

MISS WEST

(seething)

You *stupid ass*!! That means he's found

(MORE)



MISS WEST (Cont.)

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 midnight. 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.

Not a question, this is an order and not open for discussion.

MISS WEST

I want to see Harry's face when I take the Mogul diamond from him!!

Resnick nods reluctant acquiescence. As the team boards the two small, rubber motor boats, Dada hands Resnick a two-way radio.

DADA

You will keep me informed!!

Also not a question. Dada looks from Resnick to Lorna and back to Resnick.

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.

Both Resnick and Lorna nod their understanding.

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 leisurely 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 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 the dawn light, an AK-47 pointed at Harry's chest.

RESNICK

Harry, you really are getting careless.  
It's rather sad, given your past exploits.  
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 the dawn light. The proverbial setback!

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.

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 matter 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 traffic. He puts the radio to his ear.

RESNICK

He buried it...but we got the location  
(MORE)

RESNICK (Cont.)  
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, then he turns to watch the soldiers digging up the chest.

HARRY  
(whispering to Chubby)  
Where's Sherry?

CHUBBY  
(whispering back)  
Hidden away. ...Told her to remain un-  
exposed until we are won or lost.

INTERCUT WITH:

343 ANGLE ON EXCAVATION SITE

343

Spurred on by the sight of the scattering of gems throughout the burial site, 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 a 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.

Dada's VOICE CRACKLES in answer.

DADA (V.O.)  
(filtered)  
Understood. I assume there will be no problem carrying out my original instructions.

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 somersaulting 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.
- 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 pattern 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. Ever time 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.

Suddenly, from *off-stage* a VOICE CALLS OUT!

RESNICK (O.S.)

All right, Harry, don't make any stupid moves.

Harry looks over his shoulder.

INTERCUT WITH:

347 HARRY'S POV

347

From where he was dumped by Dada's soldiers, a critically wounded Resnick has managed to scoop up an AK-47 dropped by one of the guards killed by Harry. Lying on his stomach, Manny holds the weapon steady enough to convince Harry that he probably should do as told. Nevertheless, he shoots a glance at his own FN automatic.

Resnick is obviously in great pain and his voice carries the rasps and gasps associated with internal bleeding ... considerable bleeding.

RESNICK

Don't even ... *think* about it!

HARRY

It's your play, Manny.

RESNICK

I hope you're not...harboring any grudges over our London encounter? Truth be known, I was rooting for you. After all, the odds were pretty much...in your favor. Five to one.

(afterthought)

Although...the fact you were handcuffed... had me a little concerned.



HARRY

I'm gonna miss you too, Manny.

RESNICK

You laugh...but ask yourself...where would  
Sherlock Homes be...without his Moriarty?

(coughing blood)

I like you, Harry. ...I've always liked you.  
That's why I'm going to share...my new found  
wisdom.

Harry chances another glance at the FN rifle.

HARRY

And what might that be?

RESNICK

Beware the female of the species. They  
are not always what they seem.

Harry nods his agreement and looks over at the nearby body of  
Lorna Page.

348 ANGLE ON LORNA PAGE

348

The blast has torn off her outer clothing and the slim pale  
body is clad only in lacy underwear, with shreds of the  
trouser suit she was wearing, draped about her torn body.  
Death has played a macabre joke upon her, for a lump of blue  
lazuli from the jewel chest has been driven by the force of  
the explosion deep into the middle of her forehead.

HARRY (O.S.)

Looks like she finally caught the eye of  
*the tiger.*

RESNICK

My dear Harry. Everyone deserves...at  
least one shot at the brass ring.

Resnick is getting weaker.

RESNICK

Your friend don't look so good. More than  
likely Commander Dada...heard the blast...  
and will send someone to investigate. You  
better get out of here...while you can.

In surrender, Resnick uses his last ounce of strength to sling  
the AK-47 one handed towards Harry. The weapon lands at

Harry's feet at the same time Manny Resnick takes his last breath.

349 ANOTHER ANGLE 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 EXT. WHALEBOAT - ROUND ISLAND BEACH - DAY 353

Chubby is lying on the deck, with Sherry attending his wound from supplies out of the first aid kit.

Angelo gathers up the two-way radio, canteen and FN rifle, as Harry unties the mooring lines.

Suddenly, from behind a group of palm tree, Suleiman Dada emerges with one of his men.

DADA

Please. You will drop your weapon.

Angelo and Harry spin around, see the two AK-47s pointed at them and elect to comply. Angelo lets the FN rifle fall to the ground, but holds the canteen and radio. Dada and his AIDE-DE-CAMP walk towards Harry and Angelo.

DADA

Tell me...the woman...Lorna. Is she dead?

Harry and Angelo exchange looks. The exchange confirms Dada's suspicions.

DADA

(smiling)

Too bad. ...I had looked forward to performing the task myself. I could have made it quite memorable.

(the smile fades)

And my men??

HARRY

Sorry, we're the only survivors.

Dada steps up in front of Harry, while Aide-de-Camp stands back, his AK-47 pointed halfway between Angelo and Harry.

DADA

Mr. Fletcher...Harry, I never dreamed you were a man of such formidable talent.

HARRY

Thanks, Admiral. You're quite a brick yourself.

Suleiman Dada bursts into uncontrollable laughter.

Aide-de-Camp also starts laughing although he's not sure over what.

In a flash, Harry lashes out, jerks the AK-47 from Dada's clasp, flips it around and puts the barrel under his chin.

At the same time Angelo takes advantage of Aide-de-Camp's distraction and dives for the FN rifle.

Not an experienced professional, Aide-de-Camp has trouble making a decision. By the time he does, it's too late. From his prone position, Angelo has the FN pointed squarely at Aide-de-Camp's chest. Wisely, the aide doesn't question whether the FN is cocked, with a shell in the chamber. ...Instead he lets his AK-47 fall to the sand.

355 EXT. GUNBOAT LAUNCH - ROUND ISLAND BEACH - DAY 355

Dada and the aide-de-camp are being bound together in the launches used by the original assault team. Harry picks up the radio and addresses Dada.

HARRY

Soon as we're a safe distance, we'll use the radio to alert your gunboat to send someone for you.

DADA

I don't understand you, Harry. Why don't you kill me?

Harry puts a final knot in the rope and cinches it tight.

HARRY

My dear Admiral, in the first place, it's *frowned upon*, unless clearly a case of self defense. In the second...who would laugh at my jokes?

Again, Dada slips into convulsive laughter, which he fights to control.

DADA

*Frowned upon* ... I like it. Harry, my friend ... our paths will cross again. ...It is our destiny.

Finally, Dada gives up the fight and laughs so hard he once again damn near chokes to death.

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.

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 between 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 southwesterly course.

357 ANGLE ON CHUBBY & HARRY

357

CHUBBY

(whispering)

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 Soopramaniam temple at the foot of Corps de 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 without 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 and Harry behind the wheel. Harry and Angelo are bringing Sherry up to speed.

HARRY

They cleaned up the whole island, removed 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 surely inspect the coffin!

HARRY

No they won't.

(explains)

I'll hack into the airline's shipping software program and post a notation that the coffin was inspected by customs and security at Plaisance Airport, on Mauritius.

(beat)

At the same time, I'll notify Mauritius security that the coffin is to be inspected at Kloten Airport, in Zurich. ...Of course, the proper stickers will be affixed before the coffin ever leaves Coker's funeral parlor

SHERRY

I 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 you 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-



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 surrounded 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 is surprised to see Angelo in the bar with Harry.

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 expenses. 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 is asleep but Sherry is lying on her side, her back to

Harry. Her 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

It's nothing. Just that we should try to  
forgive 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?

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 Hauptbahnhof and Bahnhofstrasse - Night
- 382 EXT. HILTON INTERNATIONAL - ZURICH - DAWN 382
- To establish the hotel, 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.
- CAMERA TILTS DOWN to pick up Sherry entering the terminal. Her eyes are screened by a pair of dark glasses and her expression set and determined as she 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 arrivals 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.

BRITISH AIR HOSTESS  
(whispering)  
Oh, yes. What a marvelous disguise.  
(MORE)

British AIR HOSTESS (Cont.)

...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 follows then HOLDS 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 rest of the terminal is blocked by a second row of booths opposite the row Harry is in, but he is able to watch the inquiries desk through the glass door of his booth.

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 reason 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.

SHERRY

We found her body...almost unrecognizable,  
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: SAME AS SC. #225 ) - 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.

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 here? You must know I have orders to arrest 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 everything you told me about your former life!

HARRY

In my book, 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.

SHERRY

(taken aback)

Then, what's in the coffin?

HARRY

Three hundred pounds of Mauritius beach.

SHERRY

Sand?

HARRY

When you see it, think of the times we had there.

SHERRY

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.

Tears cling like dewdrops in her thick dark eyelashes.

HARRY

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

Her turns his back on her and slowly walks towards the departure 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?

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 the Zurich airport.

HARRY

You had a man in Zurich?

INSPECTOR DALY

We've 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?

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. ...She 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 the following spectacular scenery of the little island nation of Mauritius.

SHERRY / ERIN (V.O.)

You weren't being forthright when you inferred 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.)

I told you... 'I was working hard to reform.'

SHERRY / ERIN (V.O.)

Of course, customs has quarantined the shipment until the Swiss Agricultural Office can determine that no harmful, microscopic pests are present.

HARRY (V.O.)

As they *should*...and as I expected they *would*.

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 problem.

(pause)

Harry? ...For the place settings? Could we dig out the good plates?

HARRY (V.O.)

(pause)

What the hell. ...Why not!

## BEHIND THE SCENES

**THIS SCREENPLAY** by Dennis F. Stevens was commissioned by RFG Associates, Inc., as a work for hire, under an option agreement held by RFG for the motion picture and ancillary rights to the novel by Wilbur Smith. Rights to the screenplay, but not the novel, reverted to Stevens when RFG elected not to renew its option. Stevens is now teamed with a new partner in exploiting this particular screenplay and its underlying rights.

With the exception of Gunfire Reef itself, all of the locations described in the screenplay actually exist, including the Isle of Mauritius, multiple choices for the fishing boat, *Wave Dancer*; together with Round and Serpent Islands.

On the other hand, duplicate locations exist in South Africa in the investors wish to take advantage of the generous governmental cash rebates; currently from 20 to 25 percent, depending on whether or not a co-production.

The reef locations will be recreated in two of the three tanks on the Isle of Malta; where the bridge and bow sections of *Wave Dancer* will also be recreated; together with the whaleboat. These scenes will be photographed using Malta and Italian crews.

A second unit will photograph the establishing shots for the exterior scenes that take place in Zurich, London and its surrounding areas. However, the majority of the film will be photographed in Mauritius and Malta on an eight week schedule with a highly competent but relatively inexpensive South African crew put together by producer / production manager John Stodel

During a January 2011 visit to the Isle of Mauritius, as the guest of resort magnet Sol Kerzner, Stevens obtained permission from the Mauritius government to film on Round Island, now a game reserve. However, Stevens found an isolated spot on the southeast shoreline of Mauritius that, supplemented by aerial and second unit shots of Round Island, would substitute for the scenes depicted as having taken place on the crescent shaped reserve. And this location is within minutes from one of Kerzner International's Sun Group resorts; where Stevens can obtain hotel discounts from up to 70 percent for the cast and crew.

Stevens and Sol Kerzner met in November of 1979 when Dennis was covering the final days of the Zimbabwe War of Independence for Reuters. Kerzner, whose Sun Group Resorts owned the iconic Victoria Falls Hotel, which was closed and boarded up at the time, allowed Stevens to hole up at the hotel and make it his headquarters as he reported on Ian Smith's South African mercenaries known as the Selous Scouts, who operated out of the Victoria Falls area.

Due to a troubled economy and overbuilding, recent losses at the Atlantis Resort on Paradise Island in the Bahamas forced Kerzner on 9 Jan. 2012 to resign as CEO of Kerzner International Resorts. Overexpansion began occurring after Sol's son, Howard "Butch" Kerzner died on 11 October 2006 when his helicopter crashed in the Dominican Republic. It was the beginning of the end.

**END**

**XXXX**