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FANTASY ISLAND

#181923

"THE GHOST'S STORY"

"THE SPOILERS"

A
Spelling/Goldberg
Production

COLUMBIA PICTURES TV
Colgems Square
Burbank, California 91505

FINAL DRAFT

November 19, 1981

MON W
11.00

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H. W. A. I.
GAK

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FANTASY ISLAND

#181923

"THE GHOST'S STORY"

Written by

Arthur Rowe

"THE SPOILERS"

Written by

Don Ingalls

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November 19, 1981

BO. 140
760 3431
760 3323

FANTASY ISLAND

"The Ghost's Story/The Spoilers"

CAST

ROARKE

TATTOO

JULIE

AMANDA PARSONS

DR. CARL DANIELS

PROFESSOR JAMES BALLENTINE

FITZHUGH ROSS

CAPTAIN TIMOTHY BLACK (GHOST)

ADMIRAL RUPERT BLACK

SECOND

HARRY BODEEN

NICK TANNER

JULIET MILBURN

JACK SLATER

EDDIE

LOGAN

MONK (Silent)

FANTASY ISLAND

"The Ghost's Story/The Spoilers"

SETS

INTERIOR:

ROARKE'S OFFICE

BLACKMORE MANOR

Entry Hall

Great Hall

Bedroom

BODEEN'S BUNGALOW

PLANTATION HOUSE

Living Room

Dining Alcove

EXTERIOR:

ISLAND (STOCK)

MOUNTAINS (STOCK)

WATERFALL (STOCK)

SEAPLANE (STOCK)

HOUSE (STOCK)

BELL TOWER (STOCK)

MAIN HOUSE

SEAPLANE DOCK

ROARKE'S PATIO

BLACKMORE MANOR

Window

Door

Garden

Pool Area

SETTING FOR A DUEL

BODEEN'S BUNGALOW

EXOTIC ISLAND

LAGOON SHORE

JUNGLE

CAMP SITE

PLANTATION HOUSE

ROSS' BUNGALOW

POOL AREA

FANTASY ISLAND

"The Ghost's Story/The Spoilers"

TEASER

FADE IN:

- | | | |
|---|--|---|
| 1 | EXT. ISLAND - FULL SHOT - DAY (STOCK) | 1 |
| | The lush island nestled in the sea. | |
| 2 | EXT. MOUNTAINS - DAY (STOCK) | 2 |
| | Soaring green peaks set against ocean and sky. | |
| 3 | EXT. WATERFALL - DAY (STOCK) | 3 |
| | Water cascades from the stone heights to the lovely tropical pool below. | |
| 4 | SEAPLANE - DAY (STOCK) | 4 |
| | flies overhead. | |
| 5 | EXT. HOUSE - DAY (STOCK) | 5 |
| | CAMERA MOVES IN on the window as it opens to reveal MR. ROARKE. He looks up at the seaplane O.S. and smiles. | |
| 6 | INT. BELL TOWER - TATTOO - DAY (STOCK) | 6 |
| | climbing the stairs. He spots the plane, excitedly rings the bell, then moves downward and OUT OF SCENE. | |
| 7 | EXT. WATERFALL - DAY (STOCK) | 7 |
| | JULIE is reading to a group of children. She looks up. | |
| 8 | JULIE'S POV - PLANE OVERHEAD (STOCK) | 8 |
| 9 | BACK TO SCENE (STOCK) | 9 |
| | Julie hands the book to a native girl and EXITS SHOT. | |

10 EXT. MAIN HOUSE - PORCH - DAY

10

A bevy of happy native girls hurries around the porch and PAST CAMERA. Roarke emerges from the house, checks his watch, Tattoo comes over.

ROARKE
Good morning, Tattoo.

TATTOO
Good morning, boss.

ROARKE
(looks around)
Have you seen Julie?

TATTOO
She told me to tell you she was
having a little trouble with Mr.
Austen's fantasy.

ROARKE
Ah, yes... As I recall, Mr.
Austen's fantasy was to become
invisible.

Looking off, Tattoo's eyes widen in reaction to something he sees.

TATTOO
Boss, is it possible to have...
half a fantasy?

Roarke follows Tattoo's look off, reacts.

11 POV SHOT (EFFECTS SHOT)

11

of half a man, from the waist down, walking by. (The upper part of his body is invisible.

12 BACK TO ROARKE AND TATTOO

12

ROARKE
I would guess that is Mr. Austen
... Yes, it would appear Julie is
having a little trouble.

Roarke shakes his head, walks with Tattoo to the Rover.
They get in and are driven away.

13 EXT. SEAPLANE DOCK - DAY (STOCK)

13

as the Rover arrives with Roarke and Tattoo. Young male and female natives hurry to join the welcoming ceremony with flowers, leis and exotic drinks.

ROARKE

Smiles... smiles, everyone!

He turns and signals for the musicians to start playing. As they do:

14 THEIR POV - PLANE DOCK

14

Attendants tie down the plane. INTERCUT between incoming passengers and Roarke and Tattoo. (DIRECTOR: Please give us INDIVIDUAL SHOTS of each passenger for identification purposes.)

AMANDA PARSONS, a delightful lady in her early 30's steps off the plane. She is a little bookish in appearance and feeling more than a little out of place in the exotic surroundings.

TATTOO

Who's the lady, boss?

ROARKE

She is Miss Amanda Parsons from Baltimore, Maryland. Miss Parsons earns her living as a secretary, but it's her ambition to become an expert in the occult.

TATTOO

You mean a pretty lady like that wants to chase ghosts?

ROARKE

Yes, Tattoo. It's Miss Parsons' fantasy to attempt to win a \$100,000 prize staying just two hours in Blackmore Manor.

TATTOO

Boss! Didn't you warn her that nobody's ever been able to do that and live through it?

(CONTINUED)

ROARKE

(nods "yes")

When she first asked for this fantasy I wrote her such a stern warning that my conscience is clear. If she insists on entering Blackmore Manor, then all the dangers and terrors she will surely endure will be of her own making.

As Tattoo reacts, they turn to HARRY BODEEN, a tanned, well-built man with cold restless eyes and the movements of a tiger, quietly but expensively attired, as he comes off the plane.

TATTOO

(reacting)

Hey, boss... I don't think I'd want that guy mad at me!

ROARKE

You're most perceptive, Tattoo. That is Mr. Harry Bodeen. He is the world's best at a most unusual and dangerous profession.

TATTOO

Which is...?

ROARKE

Mr. Bodeen is what was once called a... bounty hunter. For the reward money, he tracks down and captures the most deadly and most wanted criminals and fugitives from justice.

*

TATTOO

Wow! And does he always get his man, boss?

ROARKE

Almost always, Tattoo... which is precisely why he is here. Mr. Bodeen's fantasy is to capture the only man who has ever eluded him.

TATTOO

(troubled at this)

And we're going to help him do that? But, boss...!

(CONTINUED)

14 CONTINUED: (2)

14

ROARKE

My dear guests, I am Mr. Roarke,
your host. Welcome to Fantasy
Island!

As the toast is returned:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

15 EXT. MAIN HOUSE - ESTABLISHING - DAY (STOCK) 15

16 INT. ROARKE'S OFFICE - DAY 16

There are already two men seated in the office as Amanda enters with Tattoo. Both are professorial and distinguished. DR. CARL DANIELS is perhaps 35. PROFESSOR JAMES BALLENTINE is closer to fifty.

ROARKE

Please come in, Miss Parsons.
May I introduce Professor Ballentine
and Dr. Daniels.

Amanda looks at the two men, stiffens slightly.

AMANDA

I know the gentlemen by reputation.
Mr. Roarke, they're both distinguished
experts in the occult. Therefore,
I imagine we're all here for the
same purpose.

ROARKE

That's quite true. All three of
you wish to spend... attempt to
spend... at least two hours in
Blackmore Manor.

AMANDA

Mr. Roarke, since it's my fantasy,
I certainly didn't expect any
competition. No offense, gentlemen,
but I'm assuming we're competitors
in our desire to research one of
the most famous haunted houses in
the world and to write a book on
our experience.

TATTOO

And to win the \$100,000 prize for
living through it for two hours.

DR. DANIELS

Frankly, Miss Parsons, I didn't
expect any competition for this
weekend either.

(CONTINUED)

16 CONTINUED:

16

BALLENTINE

Neither did I. What's happening here, Mr. Roarke?

ROARKE

It's very simple. You've all asked for the same fantasy. Now, this is a picture of the manor itself...

Now he indicates:

17 INSERT - A PICTURE OF BLACKMORE MANOR

17

Dark, foreboding, haunted and haunting.

18 BACK TO SCENE

18

AMANDA

Excuse me, Mr. Roarke...

*

*

ROARKE

Yes, Miss Parsons?

AMANDA

(desperate)

Mr. Roarke, this is difficult for me, but I'm pleading with you. Dr. Daniels and Professor Ballentine are already at the top of their field, but this may be the only chance I'll ever have to get my foot in the door. To be somebody. Maybe that's my fault, but if I blow it this weekend, I can see myself trapped in a dull nine to five job for the rest of my life. Please send them away!

*

*

ROARKE

Miss Parsons, I sympathize with your personal problem, but I cannot be unfair to my other guests. I can't do what you ask...

*

*

*

She sags in discouragement. Roarke picks up the picture again, turns to the others.

*

ROARKE

(continuing)

I'm sure you all know the history of Blackmore Manor.

(MORE)

(CONTINUED)

ROARKE (CONT'D)

It was purchased by an eccentric millionaire on the Welsh coast and transported here to Fantasy Island, where it was precisely reassembled stone on stone. Then...

TATTOO

The first night he tried to spend there, the ghost appeared!

ROARKE

Yes, an apparition so terrifying as to defy description, but apparently it was like some diabolic form torn straight from the bowels of hell.

(beat)

When the owner was... released... from the sanitarium, he sent me a check for \$100,000, to be given to anyone who could exorcise the ghost. Many have tried, but no one has gained the prize. All have been terrified.

*
*
*

Daniels, Ballentine and Amanda exchange a look.

AMANDA

(determined)

Thanks for the warning, Mr. Roarke. I've no intention of backing out.

*

DANIELS

The lady speaks for me, too.

Roarke glances at Professor Ballentine, who nods agreement. With a sigh of acceptance, Roarke picks up a deck of playing cards.

ROARKE

Very well... There are three of you. To be fair you'll draw cards to determine the order in which you'll make your attempts to conquer the demon of Blackmore. High card wins...

*

Amanda draws from the deck, followed by Daniels and Ballentine. Roarke glances again at Tattoo, who gestures for the three to show their cards.

(CONTINUED)

18 CONTINUED: (2)

18

TATTOO

A king for Professor Ballentine,
a seven for Dr. Daniels, a three
for Miss Parsons.

Reactions from all.

ROARKE

You're first, Professor... I'll
have transportation ready to pick
you up and take you all to the
Blackmore Manor in one hour.

*

*

On the guests' anticipation, we...

CUT TO:

19 OMITTED
&
20

19 *

&
20

21 EXT. BODEEN'S BUNGALOW - ESTABLISHING - DAY

21

ROARKE (V.O.)

You will note on this map that
the island to which I am sending
you is the most remote one of
this archipelago...

22 INT. BODEEN'S BUNGALOW - DAY

22

A map is spread out on a table and Roarke, Tattoo and
Bodeen (dressed in game-hunter type clothing) are
gathered about it. Roarke taps the map with his
finger.

ROARKE

... I will provide you with a small
boat and the rest is up to you.

BODEEN

Are you telling me that Nick Tanner
is on that island, Mr. Roarke?

TATTOO

The boss is simply telling you
to do your own dirty work!

(CONTINUED)

BODEEN

(small smile
at Tattoo)

You don't like my line of work,
right, Tattoo...?

Roarke eyes Bodeen thoughtfully.

*
*

ROARKE

For the record, Tattoo, Tanner was
leader of a gang in a half-million
dollar bank robbery six months ago.
Two bystanders were killed in the
getaway.

BODEEN

That's correct. I almost caught
Tanner down in Georgia, but he
knows more tricks than a swamp
fox. He got away from me.

*
*

TATTOO

And if you catch him now, there's
a reward, right?

BODEEN

There is a reward, Tattoo... but
it'll go to the families of the
people he killed. This is now a
matter of... call it...
professional pride. Now...

*

(looks at Roarke)

... I'm ready, Mr. Roarke...

He folds the map, sticks it into his coat pocket.

ROARKE

Very well, Mr. Bodeen.

(indicates map)

You will find your Mr. Tanner on
that island... Now, Tattoo will
take you to your boat. May I add
... when your fantasy has reached
its conclusion, I sincerely hope
the hunt has been worthy of your
'professional pride...'

*

Bodeen's eyes hold Roarke's, then he nods, gestures to
Tattoo and moves to the door. Tattoo follows, pauses,
looks back unhappily at Roarke.

(CONTINUED)

22 CONTINUED: (2)

22

ROARKE

(continuing)

It'll be all right, Tattoo...
I promise you.

Tattoo nods, follows Bodeen out.

23 ON ROARKE

23

watching them exit. His face is sober, enigmatic.

FLIP TO:

24 EXT. EXOTIC ISLAND - ESTABLISHING - DAY (STOCK)

24

25 EXT. LAGOON SHORE - DAY

25

Bodeen cuts the engine on the small boat he is steering, guides it in to a landing. He sees a half-submerged inflatable in the water near shore. He quickly ties up his own boat, then takes a rifle and backpack from among the other supplies in the boat, turns to face the island on which he has landed.

26 CLOSE ON BODEEN

26

An eagerness on his face now, transformed into the face of a warrior, or perhaps one of the harsh young captains who fought for Napoleon Bonaparte -- intent, impatient for the battle. He checks the ammunition in his rifle, slings the pack over his left shoulder and moves cat-like into the foliage.

27 EXT. JUNGLE - DAY

27

as Bodeen moves through it, eyes searching ahead, searching the ground, moving silently, like a great stalking animal. Suddenly he stops, sniffing the air like a trained hunting dog. A slow smile spreads on his face and he looks up at:

28 EXT. SUN - BLAZING HIGH IN THE COBALT SKY (STOCK)

28

QUICK DISSOLVE TO:

29

EXT. CAMPSITE CLEARING - CLOSE ON SMALL BLAZING
CAMPFIRE - DAY

29

PULL BACK to reveal another man crouched by the fire, frying bacon in a frying pan. A backpack lies nearby, and a heavy, stuffed canvas bag. The man is NICK TANNER, the face of an outdoors man, gaunted by strain, but strong, rawhide tough. He turns the bacon with a hunting knife. ANGLE ADJUSTS so we see in b.g. the emergence of Bodeen from the jungle foliage, moving into the far edge of the clearing where the campsite is, rifle aimed at Tanner's back. There is no sound, but Tanner suddenly freezes, knowing that someone is behind him.

*

BODEEN

Stay real still, mister. You may not be the man I want, so don't make me kill you.

He starts slowly circling the clearing so he can see Tanner's face. Tanner's expression reveals he recognizes Bodeen's voice. His eyes move down to his belt and for the first time we notice the revolver stuck into his pants waist.

TANNER

Harry Bodeen. I didn't expect you somehow. How'd you find me?

At the mention of his name, Bodeen stops, moves in directly toward Tanner, but slowly, carefully.

BODEEN

It was the bacon, Nick... the smell carries a long way.

TANNER

(bitterly)

Across five thousand miles of ocean?

BODEEN

Stand up...

A beat, then Tanner moves as if to obey. His hand blurs toward his belt, comes up with the revolver as he simultaneously throws himself to one side, twisting as he does so, FIRING!

30

ANOTHER ANGLE

30

Bodeen has also flung himself to one side, rolling into a shooting position, getting off one SHOT which takes Tanner in the arm, his gun falling to the ground.

(CONTINUED)

30 CONTINUED:

30

Tanner crouches where he fell, holding his arm, glaring at Bodeen in pain and frustration. Bodeen stands, nods.

BODEEN

You're good, Nick... I'll give you that. But not good enough.

Tanner slowly stands and we see the blood dripping from his wounded arm now as he clutches it with his other hand. He forces a "what the hell" grin.

*
*

BODEEN

(continuing)

Now, I'll cauterize that arm for you so you don't lose it.

*
*

TANNER

Will it hurt?

*

BODEEN

Like nothing ever hurt before. But don't worry, it'll strengthen your character.

He pushes Tanner back, collecting the fallen revolver, as we...

*

CUT TO:

31 EXT. BLACKMORE MANOR - DAY

31

Deserted. Frightening. A heavy pall of fear hangs from every stone.

32 REVERSE

32

as two Rovers pull up with Roarke and Tattoo in the first, Amanda, Daniels and Ballentine and a driver in the second. Both groups get out. Another man is standing, looking at the manor. This is FITZHUGH ROSS, dressed in jogging outfit, whom we will see again later on. He turns away, nods pleasantly to Roarke as he walks off.

ROSS

Gloomy pile of rocks, Mr. Roarke...

ROARKE

It has been called that by certain people, Mr. Ross...

(CONTINUED)

32 CONTINUED:

32

Ross jogs off and Roarke turns to the others, who are staring in awe at the manor. Roarke studies their reactions, then:

ROARKE

(continuing)

You stand before Blackmore Manor.
This is your last chance to change
your mind... I remind you that the
terror inside is real.

TATTOO

He's not kidding!

But no one does.

ROARKE

Very well... Go ahead, Professor.

(to the others)

Tattoo and the driver will stay
with you, in case you wisely
decide to return to the hotel.

Ballentine hesitates for a moment, glancing at the place.
Roarke drives off in b.g. as:

BALLENTINE

(to Tattoo)

Do you have a key?

TATTOO

What for? You lock doors to keep
people out. Nobody in their right
mind wants to go in there.

Ballentine hesitates, exchanges a glance with Amanda
and Daniels, then heads toward the door.

33 CLOSE - MANOR WINDOW

33

Partially open. Someone, or something, is watching
Ballentine approach. Now we hear a LOW SOUND...
guttural, deadly, terrifying.

34 ANGLE ON BALLENTINE

34

as he hesitates in front of the door for a moment, then
goes inside and closes the door behind him.

35 GROUP - TATTOO, AMANDA AND DANIELS

35

Silently staring after him, then:

TATTOO
(brightly hoping)
I've got an idea. Why don't we
all go back to the hotel and have
a nice cool drink?

Daniels shakes his head "no."

TATTOO
(continuing; desperate)
Lunch maybe? A swim? Surfing?
Hula lesson?

AMANDA
Forget it, Tattoo.

TATTOO
But we can't stay here all day and
you can see nothing's going to happen.

Wrong! As Ballentine's sudden bone-chilling ECHOING SCREAM of terror from the manor confirms. The three exchange stunned looks as new sounds now erupt from the manor -- CHAINS CLANKING, DOORS SLAMMING and, most paralyzing of all -- a guttural, soul-wrenching MOAN.

36 ANGLE

36

as the manor door flies open. Ballentine hurls himself out, wide-eyed, tumbling desperately to the ground, trying to get away, screaming in terror at the top of his lungs. From the manor we hear a hideous rolling PEAL OF LAUGHTER. Tattoo, Amanda and Dr. Daniels rush to Ballentine, ANGLE ADJUSTING.

*

*

TATTOO
Professor, speak to us! Are you okay!?

Ballentine hides his face in his hands, trembling.

BALLENTINE
Horrible... horrible!

He stumbles off towards the Rover. Tattoo looks at a suddenly nervous Daniels.

TATTOO
We better take him to the hospital.
You'll come back with us now...
right?

(CONTINUED)

36 CONTINUED:

36

Daniels clears his throat, manages a shaky grin.

DANIELS

Wrong! Dr. Ballentine has always
suffered from too much, uh...
imagination. I'm going inside...
And I'm going to stay!

He marches off toward the door.

37 ANGLE AT DOOR

37

as Daniels approaches. He turns, gives the watching
Tattoo and Amanda a reassuring look, a little wave.

38 ANGLE - TATTOO AND AMANDA

38

Tattoo waves back.

39 BACK TO DANIELS

39

turning to the door, reaching a hand to shove it fully
open. He enters. The door closes behind him. HOLD
on door... Then, a burst of horrible maniacal LAUGHTER!
SHRIEKS! The door bursts open again and Daniels comes
flying out on the dead run!

40 ANOTHER ANGLE

40

as he races past a startled Tattoo and Amanda!

DANIELS

Monstrous! Terrible...!

He flings himself after Ballentine.

41 TATTOO AND AMANDA

41

Tattoo tugs at her, edging toward the Rover, shooting
apprehensive glances at the manor.

TATTOO

Come on! You can't go in there now!

AMANDA

Oh, yes I can! It's all mine now...
It's my big chance!

(CONTINUED)

41 CONTINUED:

41

TATTOO

No, please...

She pulls away from him as Daniels grabs Tattoo and pulls him toward the Rover.

DANIELS

Come on, Tattoo!

TATTOO

Miss Parsons, please!

AMANDA

It's all right... I know you're only thinking of my good, Tattoo, but... well, getting stuck in 9 to 5 jobs for the rest of my life holds its own terrors for me, so ... thanks anyway. Go on!

They all climb into the Rover which moves off as she turns back to the manor.

42 CLOSE - MANOR WINDOW

42

We hear the LOW SOUND as Amanda approaches... guttural, deadly, terrifying.

43 ANGLE ON AMANDA

43

as she goes inside.

44 INT. BLACKMORE MANOR - DAY

44

as Amanda slowly enters. She hardly takes a few hesitant steps into the entry when... Her eyes snap wide in fear as she hears a GRINDING SOUND behind her and:

45 HER POV - FRONT DOOR

45

slowly slams shut.

46 CLOSE ON AMANDA

46

realizing she's trapped.

CUT TO:

47 EXT. CAMPSITE CLEARING - CLOSE ON POOL OF WATER - DAY 47

A hunting knife blade is thrust into it and SIZZLES and steams as the water cools the red-hot blade. PULL BACK to reveal Bodeen holding the knife. In b.g. Tanner sits back against a rock looking pale and weak. He holds his wounded arm. Bodeen turns back to him and starts bandaging the wound.

*

BODEEN

Back there in Georgia, how'd you get away from me? It was like you disappeared...

TANNER

(chuckles)

When I hit that bayou water I found me a hollow reed to breathe through and just lay there on the bottom sucking air through it till you moved on.

*

BODEEN

(grudging admiration)

I'll remember that one.

*

*

Tanner studies the other man as Bodeen finishes the bandaging, steps back.

TANNER

Now answer me one -- how the hell did you find me out here in the middle of nowhere?

*

BODEEN

(grins at him)

Just think of it as a fantasy come true. My fantasy.

TANNER

I know about fantasies all right. Curvy female ones mostly... and you sure never figured in any of them...

(shakes head
at Bodeen)

TRACK ... All this fuss and effort to trail down an innocent man.

Bodeen laughs, crosses to the canvas bag and shakes out its contents.

48 CLOSE ANGLE

48

as a lot of money tumbles onto the ground, neatly tied packs of high-numbered green currency.

as Bodeen stuffs the currency back into the bag.

BODEEN

Here's a half-million reasons
you're not innocent, Nick...

TANNER

Oh, that's the bank's money all
right, Harry. All I'm saying is
I didn't take it...

Bodeen doesn't comment, finishes filling the bag.

TANNER

(continuing;
plaintively)

... bad luck must be sitting on
my shoulder -- I ~~only~~ landed on
this island this morning because
the rubber boat I stole was
leaking bad...

~~Bodeen grins, moves toward him carrying the money bag.~~

BODEEN

Yeah, I saw it. Let that be a
lesson to you -- crime doesn't
pay. Now, on your feet...

Tanner doesn't move, just studies him, eyes mocking.

TANNER

I'm part Indian and hard to kill.
I'll just sit here I think...

Bodeen sighs, bends to lay the money bag on a rock.
Tanner uses that moment to lash out with his leg,
knocking Bodeen back off balance!

Tanner scrambles for a gun sticking out of Bodeen's
backpack. His hands close on the revolver just as Bo-
deen has recovered and leaped after him. Before Tanner
can swing the gun around, the other man is on him and
they fight for the gun. Tanner is strong and determined,
but Bodeen's two hands are better than his one -- slowly
his hand is bent up until the revolver falls to the
ground. Bodeen shoves him back, retrieves the gun and
sticks it into his own belt. They stand there, panting,
glaring at each other.

*

(CONTINUED)

BODEEN

When we get to my boat, I'm going
to hog-tie you...

Tanner looks pale and he holds his wounded hand tightly
with his other one, but he manages a tight grin, shrugs. *

TANNER

If we get there, Harry... *

(indicates money
bag)

... bet you the half-million we
don't. *

Bodeen starts gathering up guns, bag, backpacks. He
jabs a direction with his rifle. *

BODEEN

That way. Move out!

Tanner shrugs, the taunting expression still on his
face, moves off with Bodeen following close behind him
as we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

51 EXT. BLACKMORE MANOR - DAY 51

Despite the daylight, shadows are deep, and each seems to harbor its own hidden terrors.

52 INT. BLACKMORE MANOR - ENTRY HALL - ANGLE ON AMANDA - DAY 52

trying desperately to be very brave, but scared stiff. She looks around the still furnished, but dust-laden and cobwebbed entry hall. Lighting a candelabra, she hesitantly raises it for better vision and reacts as she sees:

53 HER POV - A PORTRAIT ON THE WALL 53

A brass plate identifies Lord Rupert Black, Admiral of the Blue. Posed on the battle-littered quarterdeck of his ship, as he triumphantly blasts the Spanish fleet into oblivion.

AMANDA (V.O.)
(reading)
Admiral Lord Rupert Black.

54 INTERCUT - AMANDA 54

moving forward to study the ferocious face portrayed on the canvas. Now her eye turns to a dust-ringed spot on the wall where an outline reveals that another painting once hung. Just beyond the vacant spot is another painting that shows a young man, heroic, ferocious and merciless as the Admiral. Another nameplate identifies CAPTAIN FITZHUGH ROSS. Frozen in time is a scene of the Captain holding high captured French colors while standing atop a mound of Louis XIV dead grenadiers. (It's the same face we saw on Ross outside the manor.)

AMANDA (V.O.)
Captain Fitzhugh Ross. He looks...
familiar...

55 BACK TO AMANDA (EFFECTS SHOT) 55

As her eye now follows the dimly-lit curve of the stairway upward. Suddenly giant red eyes, piercing and horrifying, flash across the screen.

(CONTINUED)

55 CONTINUED:

55

As she gasps for fear, other terrifying apparitions: death-heads, monsters and clutching hands grab at her out of the darkness. Turning, she dashes to the nearest door.

56 INT. GREAT HALL - AMANDA (EFFECTS SHOT)

56

as she frantically locks the door behind her. From the other side come peels of hideous LAUGHTER. As the terror-stricken girl backs deeper into the room, in a horrifying flare of demonic light, the apparition surges through the door in front of her. INTERCUT as both Amanda and the ghost recoil from each other. The ghost recovers first, and, almost speechless with terror, Amanda retreats as the apparition comes toward her.

57 CLOSER - AMANDA

57

She finally stops with her back to the wall. Glancing around desperately, she sees: A PAIR OF CASED DUELING PISTOLS, circa 1750, on the table beside her.

58 INTERCUT - THE APPROACHING APPARITION (EFFECTS SHOT)

58

as Amanda blindly grabs one of the pistols and desperately points it at the demonic figure. The laughter suddenly stills as she desperately eases back the hammer.

59 ANGLE - ON THE APPARITION (EFFECTS SHOT)

59

suddenly going white, and we hear a man's terrified voice pleading:

GHOST

No! Don't shoot! Please don't
kill me!

60 ANOTHER ANGLE (EFFECTS SHOT)

60

Amanda stares in amazement as the now sobbing apparition flees wildly through the door and disappears, SOBS of fear still ringing behind him. Amanda stares after the apparition, her face filled with an amazed 'What happened?' look.

CUT TO:

61 EXT. JUNGLE AREA - DAY

61

Tanner, followed by Bodeen, (carrying the money bag, etc.) moves through the scene. Tanner stops, poised in a listening attitude. Bodeen eyes him suspiciously, hand on his gun.

TANNER
(hushed voice)
It's too quiet, Harry. No bird
sounds... nothing. I think we
got company...

*

*

BODEEN
(moves in closer)
What kind of company, Nick?

TANNER
Might be the guys I took the
money from: Jack Slater and his
pals... they probably found your
boat...

*

Bodeen eyes him shrewdly, motions for him to move on.

BODEEN
Nice try, Nick. Keep moving...

Tanner shrugs, moves on, but very alertly now, eyes darting ahead at the foliage, walking quietly, like an Indian.

62 ANOTHER ANGLE

62

Bodeen suddenly reaches out a hand to Tanner's shoulder, stopping him. Bodeen's eyes are sweeping the ahead too, face alert, fierce as a hawk's, sensing danger.

63 HIS POV - THE JUNGLE

63

sweeping the brush and trees, finding a small movement here... another close by!

64 BACK TO SCENE

64

Bodeen's hand shoves Tanner to one side as he dives after him.

BODEEN
Take cover!

(CONTINUED)

64 CONTINUED:

64

As they hit the ground and roll into the concealing brush, SHOTS RING OUT and BULLETS WHINE through the foliage, clipping off a branch here, spewing up dirt there about the two scrambling men!

65 TANNER

65

holding his bad arm tight against his belly, using his free hand for leverage, leaping like a great hunched animal, scrambling for his life, for freedom!

66 BACK TO LOCATION

66

where they were ambushed. Four men appear: JACK SLATER, big and cruel-faced; EDDIE, LOGAN, MONK, all armed, all dressed in rough outdoor clothing showing signs of wear and tear.

SLATER

Get them!

The men fan out, surge into the jungle.

67 EXT. JUNGLE - CLOSE ANGLE - DAY

67

Tanner is by himself, moving quietly. He looks around, grins, takes another step and...! The end of a rifle barrel sticks up in front of his face! ANGLE ADJUSTS to reveal Bodeen on the other end of the gun, grinning tightly at him. Tanner lets out a disappointed breath, shrugs. Bodeen indicates a direction and they move off together, Tanner first.

68 EXT. JUNGLE - ANOTHER LOCATION - DAY

68

Slater appears, gun ready. His henchmen stalk in b.g.

SLATER

(calling)

Tanner! All I want's the money!
Leave it and you can walk away!

69 EXT JUNGLE - BODEEN AND TANNER - DAY

69

listening...

SLATER'S VOICE

(distant)

... Tanner! You hear me?

(CONTINUED)

69 CONTINUED:

69

Bodeen looks at Tanner.

BODEEN

You'd double-cross your own
grandmother... right?

TANNER

No use trying to flatter me, Harry
... I'm going to outlive you and
Slater both...

Bodeen gives him a little shove.

BODEEN

Not if you don't keep moving.
That way...

They move off.

FLIP TO:

70 EXT. JUNGLE - ANOTHER LOCATION - DAY

70

The foliage has thinned out some now and makes the
going more exposed to danger. Tanner and Bodeen move
through it keeping to shadows and what cover there is.
Bodeen stops Tanner, peering ahead.

BODEEN

Maybe we're in luck... they might
help us...

They both stare off.

71 EXT. PLANTATION HOUSE - THEIR POV - DAY

71

shows signs of better times, but it's neat and trim.
No one seems to be about. (A door and two windows face
the front.)

72 BACK TO TANNER AND BODEEN

72

Bodeen pushes Tanner out ahead of him, and they move
toward the house very carefully, alert and quick-eyed.

TANNER

Hey, look at that...

He indicates off. Bodeen looks.

73 THEIR POV - A CLOTHESLINE 73

Men's work clothing, shirts and pants, fly in the breeze breeze, and beside them, dainty and contrasting, a woman's undergarments, frilly and feminine.

74 BACK TO SCENE 74

Tanner grins at Bodeen.

TANNER

Civilization... the more lace the
move civilized. You notice that,
Harry?

BODEEN

You do have an eye for trouble,
don't you?

He pushes Tanner on ahead of him and they move toward the front door of the house. Tanner leans weakly against the house side, clutching his arm.

BODEEN

(continuing)

Anybody home?!

75 ANGLE AT DOOR 75

as they stop there. Bodeen leans past Tanner and pounds on the door.

BODEEN

(continues)

Hello! Anybody here?

The twin barrels of a shotgun snake INTO FRAME and take up a position commanding both of their heads.

JULIET'S VOICE

Just hold it real still now...
Both of you!

Tanner and Bodeen freeze, heads turning, slowly.

76 THEIR POV - JULIET 76

Dressed in men's work clothes, face smudged with dirt, hair wind-blown, there's still no doubting the prettiness of face and figure, or the determination of eye and stance. This is no woman to take lightly when she holds a gun at your head.

(CONTINUED)

76 CONTINUED:

76

JULIET
... That's right.

ANGLE ADJUSTS as she relieves Bodeen of his guns.
Tanner laughs, shaking his head.

TANNER
Wait till the news services hear
about this. 'Famous modern-day
bounty hunter captured by
backwoods beauty...'

~~Juliet gestures dangerously with the shotgun.~~

JULIET
Don't let the 'backwoods' or the
'beauty' part fool you. Now,
inside both of you!

As she herds them in through the door we...

CUT TO:

77 EXT. MANOR - ESTABLISHING - DAY 77

78 INT. ENTRY HALL - DAY 78

Pistol in hand, the wary Amanda slowly climbs the stair-
staircase in front of her. Distantly, she can still
hear the SOUND OF THE FRIGHTENED SOBS.

79 INT. BEDROOM - DAY (EFFECTS) 79 *

The frightened SOUNDS are coming from somewhere in the
room as the door opens and Amanda slowly enters.
Summoning her courage, she tries to convincingly
command:

AMANDA
Where are you? Come out!

The SOUND STOPS. After a moment, she begins to search
the dust-covered and draped room. Nothing is revealed
behind the curtains or chairs and her eyes finally fix
on the ornate bed. Moving to it, she hesitates, and
finally lifts the coverlet that drapes to the floor.
Staring at her in wide-eyed fear is the transparent
figure of a uniformed young man, the Ghost.

(CONTINUED)

79 CONTINUED:

79

GHOST
Please don't kill me!

AMANDA
Kill you!? A cowardly ghost!?

*

80 ANOTHER ANGLE (EFFECTS SHOT)

80

reveals Roarke standing behind her.

ROARKE
Indeed he is, Miss Parsons.
(crosses to
the bed)
Please come out, Mr. Black.

Amanda stares in amazement as the transparent figure slowly emerges.

ROARKE
(continuing)
We can handle this discussion much better if you'll materialize.

And the Ghost does, revealing a rather handsome, youngish man in a red-coated British officer's uniform of the early 1700's.

ROARKE
(continuing)
Miss Parsons, may I present Captain Timothy Black, late of His Majesty King George the Third's Royal Grenadiers.

GHOST/TIMOTHY
Enchanted, Miss Parsons.

AMANDA
You're the ghost of Blackmore Manor?!

ROARKE
Unfortunately he is. Condemned to endlessly wander these empty rooms to atone for a transgression of youth.

TIMOTHY
Would you mind putting the pistol down?

Amanda hesitates, then does so at a nod from Roarke.

(CONTINUED)

AMANDA

Mr. Roarke, what's happening here?

ROARKE

Would you like to explain it,
Captain?

TIMOTHY

No, I've lived with the cursed
memory every day for the last two
hundred fifty years.

ROARKE

Very well.

(to Amanda)

Captain Black was the son of the
distinguished admiral, Lord Rupert
Black, one of the great heroes of
the British Empire, victor of a
hundred sea battles, the terror of
the Spanish Main. Unfortunately...

Roarke's eyes move to Timothy as he hesitates.

TIMOTHY

Go ahead, say it. I was as much a
coward as he was a hero.

ROARKE

You're too hard on yourself, Captain.

(to Amanda)

His problem stems from an unfortunate
affair of honor over the affections
of a young lady.

DISSOLVE THRU TO:

81 FLASHBACK - THE SETTING FOR A DUEL - DAY (EFFECTS
SHOT)

81

A frightened young Timothy Black holds one of the
dueling pistols and stands back to back with a fero-
cious officer whom we recognize as CAPTAIN FITZHUGH
ROSS. ADMIRAL RUPERT BLACK watches in the b.g. as a
SECOND instructs:

SECOND

Gentlemen, you will each walk
ten paces, turn and fire.

82 NEW ANGLE

82

As the duelists begin their pacing. Terror builds in Timothy's face as the count reaches:

SECOND (V.O.)

Eight - nine - ten.

As Timothy turns, wild panic floods his face as he sees:

83 HIS POV - ROSS

83

His cold eyes staring at Timothy over the sights of the dueling pistol.

84 INTERCUT - ADMIRAL BLACK'S FACE

84

filling with shame, as Timothy's fear breaks into panic.

TIMOTHY

No! Don't shoot! Please don't
kill me!

Blindly he turns and runs off, leaving a laughing Captain Ross behind him. In anguish, the Admiral stares at his fleeing son.

ADMIRAL BLACK

Shame! For shame! May my son be
cursed for this act of cowardice.

FLASHBACK ENDS.

85 INT. BEDROOM - DAY

85

Amanda is looking at Timothy now with some sympathy.

ROARKE

Unfortunately, on his way back to
this very room 250 years ago, the
Captain was thrown from his horse
and killed.

HOLD on them, as we...

CUT TO:

86 EXT. PLANTATION HOUSE - ESTABLISHING - DAY

86

87 INT. HOUSE LIVING ROOM AREA - DAY

87

It's as neat and clean as a pin, but efficient for the remote location and plantation living style. A door leads off to a bedroom and drapes close off a small dining alcove at the far end of the room. A large covered pot simmers slowly on a back burner of the stove. Bodeen and Tanner both sit on chairs facing Juliet who has a table between herself and the men. She has their IDs spread out on the table fingering through them with one hand while the other hand keeps the shotgun at half-ready. She looks up at Bodeen.

JULIET

You seem to be who you say you are,
Mr. Bodeen. I'm Juliet Milburn.
I own and run this plantation,
by myself, such as it is --

(indicates money
bag)

-- Is there really a half-million
dollars in there?

For answer, Bodeen takes the bag, opens it, and spills
some of the money out on the floor for her to see.

TANNER

(smiles at her)

You and me could go a long way
on that... you hand me that shotgun
... and your husband didn't object
too much.

JULIET

(eyes him, flatly)

My husband's dead. And I wouldn't
go around this table with you.

Tanner grins, shrugs, leans his head back, closing his
eyes. Blood shows fresh on his arm bandage which he
clutches with his free hand. Juliet's eyes find
Bodeen's.

JULIET

I can stop that bleeding...

INTERCUT BODEEN AND JULIET as their eyes hold, judging
each other. Then Bodeen nods, stands, moves to her
and holds out his hand. After a beat, she gives him
the shotgun. Tanner has opened his eyes at the move-
ment, watches. Shakes his head disapprovingly.

TANNER

(weakly)

Juliet, Juliet, you just gave
away our trip to South America...

(CONTINUED)

87 CONTINUED:

87

His eyes close and gracefully, he slides from the chair to the floor unconscious.

88 ANOTHER ANGLE

88

as Bodeen hands the shotgun back to Juliet and picks up Tanner, stretching him out on the table top.

FLIP TO:

89 INT. HOUSE LIVING ROOM - ON BODEEN - DAY

89

standing at window, staring out, the shotgun now dangling from under one arm. After a beat he turns back to the room.

90 ANOTHER ANGLE

90

as he crosses back to the table. There's now a pan of hot water on the table beside Tanner whose eyes are open and watching Juliet's every move. She is preparing to clean the wound, now unbound. Tanner's eyes shift to Bodeen.

TANNER

(accusingly)

You said you cauterized it back there in the jungle!

JULIET

An artery was nicked by the bullet. He missed it.

TANNER

I'm lucky I didn't bleed to death!

JULIET

If you don't shut up and quit squirming around, you still might!

TANNER

Is it going to hurt?

She gives him a disgusted look, shakes her head at Bodeen.

JULIET

You men are all so stoic.
(MORE)

(CONTINUED)

90 CONTINUED:

90

JULIET (CONT'D)
(ready for the
probe)
It's going to hurt. But you'll
live...
(to Bodeen)
... hold him down.

91 UP ANGLE AT BODEEN AND JULIET

91

(We don't see Tanner.) Bodeen holds Tanner down as
Juliet probes. Their dialogue is punctuated by Tanner's
Tanner's angry MOANS.

JULIET
You keep looking out the window.
You expecting somebody?

BODEEN
Four men, the rest of his gang,
Mrs. Milburn...
(indicating Tanner)
... he double-crossed them and now
they want him and the money.
(his eyes hold hers)
They'll trail us here sooner or
later... I'm sorry, I didn't know
you were here alone.

She goes on with her work.

JULIET
I grew up on the wrong side of
Chicago, Mr. Bodeen. I had to
fight for everything I wanted to
get... or wanted to keep.
Including myself, understand?

Bodeen nods.

JULIET
(continuing)
Then, three years ago, my husband
and I bought this land to plant
taro and rice... be independent.
A year later he was dead in an
accident...
(she shrugs)
... Four of them and three of us...
those are better odds than I'm
used to.

(CONTINUED)

91 CONTINUED:

91

BODEEN

Two of us... I wouldn't trust
Nicky boy here with a squirt gun.

Juliet finishes, steps back, starts bandaging Tanner's
wound.

92 ANOTHER ANGLE INCLUDING TANNER

92

He is glaring at Bodeen.

TANNER

The only thing in this world you
do trust is money, right, Harry?
Reward money. Whether the man you
track down is innocent or guilty
is no concern of yours... right?!

Bodeen doesn't answer. Juliet finishes, studies Tanner.

JULIET

Are you saying you weren't in on
the robbery?

TANNER

That's right. I ran with the
gang once, but I paid my dues in
prison. When I got out I broke
with Slater, and he didn't like
that, so he set me up to take the
fall. They all wore masks and just
dropped an old wallet of mine with
some I.D. in it on the bank floor...

He shrugs.

BODEEN

Sure. And then they looked you up
and handed over the money...

TANNER

Wrong. I looked them up and took
the money! I figured I had it
coming seeing as how I got the
credit!

Bodeen shakes his head, reacts to Juliet's expression
as she studies Tanner. INTERCUT JULIET AND TANNER,
their eyes locked, then:

(CONTINUED)

92 CONTINUED:

92

BODEEN

You don't believe that tale, do
you?

JULIET

Mr. Bodeen, I haven't made up my
mind yet.

On Bodeen's reaction and Tanner's slow grin, we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

93 EXT. MANOR - DAY 93
ESTABLISHING.

94 INT. BEDROOM - DAY 94

Roarke and Amanda are listening to an agitated Timothy, who is pacing up and down talking...

TIMOTHY

I was condemned to haunt this place until I could do an act of courage that would redeem me in my father's eyes.

(looks sheepishly
at Amanda)

I couldn't help running from Fitzhugh Ross. He had the neighboring estate and he'd terrified me from the time I was a little boy. Took my girls, my ponies, beat me up, broke my nose three times. I never learned to face up to him.

Amanda stares at them as she absorbs the information.

ROARKE

(looks at watch)

Well, Miss Parsons. It would seem that your fantasy is over and completely successful. You've won the prize for spending the required time in Blackmore Manor.

During the above, Amanda has wandered to the window, absorbed in thought.

AMANDA

Yes, I guess I've got everything I wanted, but I do feel kind of sorry for him.

Suddenly she stiffens as she looks out and sees something.

AMANDA

(continuing)

Mr. Roarke!

(MORE)

(CONTINUED)

94 CONTINUED:

94

AMANDA (CONT'D)

It's that man again... the one
who was here when we arrived.

Roarke and Timothy move to the window beside her and
look out.

95 THEIR POV - ROSS

95

jogging, approaching below, stops for a rest. CAMERA
ZOOMS IN on him and we recognize a modern-day Captain
Fitzhugh Ross, who stands looking at the manor.

96 BACK TO ROARKE, AMANDA AND TIMOTHY

96

As Timothy sees the apparent reincarnation of his old
enemy, his face blanches with fear and he leaps back
against the wall.

TIMOTHY

It's him! It's Captain Fitzhugh
Ross! He's after me again!

ROARKE

Oh no, Captain. His name is Ross,
but he's only one of our guests.
Although I do understand his
ancestors came from Wales not
far from the original site of
Blackmore Manor.

(beat)

Well, Miss Parsons, would you
like me to drive you back to
your bungalow?

Amanda stares at Roarke, then at the still frightened
Captain Black. Now her eyes glance back at Ross.

97 POV - ROSS

97

jogging off now.

98 BACK TO SCENE

98

Amanda looks thoughtful.

(CONTINUED)

AMANDA

Mr. Roarke, isn't that gentleman
being here a rather large
coincidence?

ROARKE

(very innocent)

What do you mean, Miss Parsons?
Are you suggesting that I've
arranged a way for you to
possibly solve Captain Black's
eternal problem?

AMANDA

Yes, that's exactly what I'm
suggesting.

ROARKE

(still innocent)

I see your reasoning. Of course,
you're wrong to suspect me, even
if it would make the best possible
ending for the book you mentioned
writing. The stuff of which
bestsellers are made. However,
it wasn't part of your fantasy to
help the ghost, was it?

She stares at him for a long moment, then they exchange
a smile and she moves to Timothy.

AMANDA

I am going to help you, Timothy...

TIMOTHY

To do what?

AMANDA

I don't know. Redeem yourself
with some act of courage against
that guy outside.

TIMOTHY

Captain Ross!? Are you crazy?
Aren't you satisfied with what he
did to me last time?

AMANDA

But, Timothy, don't you see, if
you're already dead, he can't
hurt you anymore?!

(CONTINUED)

98 CONTINUED: (2)

98

TIMOTHY
(thinks about it,
then:)

How can you be... sure?

On her reaction, we...

CUT TO:

99 EXT. PLANTATION HOUSE - ESTABLISHING - DAY

99

100 INT. HOUSE LIVING AREA - DAY

100

Juliet is not present. Tanner rests on a sofa, watching Bodeen who stands at the window peering out, gun dangling from his hand.

TANNER

I've been wondering, Harry... Why don't you just hand me and the money over to Slater?

*

*

BODEEN

You get your day in court, Nick. It's a thing I believe.

*

TANNER

(grins)

Sometimes I almost like you... but those guys know their way around. They're a small army. And they want that money bad.

*

BODEEN

That's what I'm betting on. Men who want money that badly, aren't looking for ways to die before they can spend it.

JULIET'S VOICE

Money! Sometimes I think that's the only thing all men talk and dream about!

Tanner and Bodeen react, then to:

101 ANGLE TOWARD BEDROOM DOOR - ADJUSTING

101

as Juliet moves toward them. But this is a different Juliet, now wearing a softly feminine blouse and skirt, face clean, hair brushed and gleaming, cheeks flushed. She is aware of her effect on them and is enjoying it. She steals a quick little look at Tanner.

(CONTINUED)

101 CONTINUED:

101

TANNER

(eyes glowing)

Whooee! I thought there was gold
in that lode somewhere.

JULIET

(haughty)

And I thought you'd be better at
a compliment...

BODEEN

Excuse his poor manners, Mrs.
Milburn. As a matter of fact,
you're beautiful.

JULIET

Thank you, Mr. Bodeen... and now
I don't see any reason why we
shouldn't have dinner. That stew
on the stove has been cooking for
six hours. I'll set the table.

102 ANOTHER ANGLE

102

as Juliet moves off to the draped dining alcove and
goes about her business. Tanner and Bodeen watch her
a beat or two, then look at each other. Bodeen isn't
pleased

TANNER

That's a real woman there, Harry...

BODEEN

(flatly)

A lonely woman... and a lonely
woman is prone to make mistakes
in her judgement about people.

Tanner's face angers, but he holds it in, keeps his
voice low

TANNER

What I told her about that robbery
is the truth. I swear it, Harry!

Before Bodeen can answer, Juliet is moving back, past
them to the stove. She dips the stew into a large bowl
and carries it past them again toward the alcove.

JULIET

Well, come on... it's all I have
ready, but it's hot and nourishing.

Tanner gives Bodeen a dark look, gets up and moves
after the woman. Bodeen follows him, but not before
casting one more uneasy look out of the window.

103 ANGLE AT DINING ALCOVE 103

as both men reach it and stop short, staring.

104 THEIR POV - THE ALCOVE 104

The small table is set with white linen, cut-glass and china plates and a candle flickers in the table center. A very pretty little scene.

105 BACK TO SCENE 105

Their expressions are Juliet's reward. She waves a hand at the chairs and they all sit, Tanner making a point of holding her chair for her, sliding it under her.

JULIET

Thank you...

She proceeds to dish out the stew to them.

106 PANNING SHOT OF THE THREE 106

Bodeen: eating, nodding in appreciation.

BODEEN

My compliments. Delicious...

Tanner: savoring a large mouthful. Grins at the woman.

TANNER

That's what I call real Chicago cooking!

Juliet: pleased.

JULIE

Thank you...

(eyes Tanner)

... what do you know about Chicago cooking?

107 ANOTHER ANGLE 107

Tanner talks through another mouthful.

TANNER

I forgot to mention it, but I grew up on the wrong side of that town too. But this would be good cooking in any town.

*NOT THAT
IT MATTERS*

This seems to make her thoughtful. Then she smiles at Tanner, picks up the ladle.

*
*
*
*
*

(CONTINUED)

107 CONTINUED:

107

JULIET
How about some more?

Tanner holds out his bowl toward her and at that moment SHOTS ring out! The BOWL IS BLASTED APART in Tanner's hand! He dives at Juliet, dragging her down to the floor behind the table for protection! Bodeen flings himself from his chair at the same time, grabbing a rifle propped on the wall beside him, and BLASTS off SHOTS toward the window in the living room area.

108 ANOTHER ANGLE

108

as Bodeen scuttles along the wall, to the window, getting off more SHOTS through it. He peers out cautiously.

109 EXT. AREA IN FRONT OF HOUSE - POV OUT THROUGH WINDOW

109

We see Slater and his three men retreating, diving for cover behind foliage and rocks.

110 INT. LIVING ROOM AREA - FAVORING BODEEN

110

turning back from the window, looking at the others, face grim.

BODEEN
It's them...
(to Juliet)
... for now, you reload the
weapons. There's ammo in my
backpack.

TANNER
What about me, Harry?

A long beat as their eyes hold, INTERCUT, then Bodeen gestures to him.

BODEEN
Get the rifle...
(indicating O.S.)
... take the other window.

Tanner grins as we:

CUT TO:

111 EXT. MANOR GARDEN - DAY

111

Amanda sits alone in the garden, desperately trying to come up with an idea. Now she suddenly is startled as:

112 CAPTAIN BLACK (EFFECTS SHOT)

112

suddenly MATERIALIZES beside her, resplendent in full dress uniform.

AMANDA

Timothy... I wish you wouldn't startle me like that.

TIMOTHY

I'm sorry. After two hundred and fifty years I've sort of got into the habit of scaring people.

AMANDA

Why do you do it anyway?

Timothy sinks down on the bench beside her.

TIMOTHY

I just never wanted people around to see my shame. Nobody was ever scared of me while I was alive, so I was kind of making up for it, I guess.

Amanda studies him for a long moment.

AMANDA

I don't understand how any father would condemn his own son like yours did. You must have really hated him.

TIMOTHY

No, I didn't. As a matter of fact, I loved the old butcher. He just did the things that were done in those days. But most of the time he was awful good to me.

AMANDA

Would you like to see him again?

TIMOTHY

(long beat)

Yes... I sure would.

(MORE)

(CONTINUED)

TIMOTHY (CONT'D)
Just once I'd like to have him
look at me and say... 'Son, I'm
proud of you.' That would really
be something.

AMANDA
(starting up)
And we're going to make it
happen. Come on.

He studies her for a long moment, then:

TIMOTHY
Amanda, may I kiss you.

AMANDA
(surprised)
Kiss me?

TIMOTHY
(nods)
You're... well, very attractive
and I haven't kissed a girl
since the French Revolution.

She smiles and lets him kiss her. They both seem to
enjoy it.

TIMOTHY
(continuing)
It's even better than I remember.
Or maybe it's you. I think... at
another time, I could fall in
love with you.

AMANDA
That could be wonderful, but... a
girl twenty-nine and a man two
hundred and fifty. That's a real
generation gap...

He nods glumly. She takes his hand, smiles brightly.

AMANDA
(continuing)
Anyway, right now I've got a plan
... and the first thing we've got
to do is get you some different
clothes...

As she leads him off...

FLIP TO:

113 EXT. POOL AREA - DAY

113

as Amanda and Timothy approach. He's very self-conscious about his bathing suit.

TIMOTHY

Are you sure we're dressed right?
And I'm so pale!

AMANDA

Well, what do you expect? You
haven't been in the sun for 250
years.

His eyes pop as Amanda smiles and removes her cover
robe.

AMANDA

(continuing)

It's all right. This is the way
people dress today.

TIMOTHY

In my time a couple didn't wear
this little even on their
wedding night... At least that's
what I heard...

Now Amanda reacts as she looks off and sees:

114 HER POV - ROSS

114

sitting beside the pool with some very pretty girls.

115 BACK TO SCENE

115

She is determined...

AMANDA

(pointing)

There he is now...

TIMOTHY

Captain Ross!

(alarmed)

Is he armed?!

AMANDA

No. Now look, just walk up to
him, challenge him to a fight,
and show that you can stand up
to him. Maybe that'll be enough
to remove the curse.

(CONTINUED)

115 CONTINUED:

115

TIMOTHY
(uncertain)
Well, if you say so.

116 ANGLE ON TIMOTHY

116

as he walks toward Ross, staring for a moment as he builds courage. He stops in front of Ross.

TIMOTHY
Sir, you are a blackguard and a scoundrel.

ROSS
(looking up)
You talking to me?

Timothy glances doubtfully back at Amanda, who urges him on with gestures.

TIMOTHY
(to Ross)
Yes. You are also a pony thief, and, worst of all, a creature totally devoid of honor.

ROSS
O.K.... what's the gag?!

TIMOTHY
Pretending you don't know what I'm talking about will do you no good, you... you libertine!

ROSS
(to the girls)
Do any of you know what he's talking about? I mean, none of you are married to him or anything?

117 ANOTHER ANGLE

117

They shake their heads "no."

TIMOTHY
Defend yourself, sir!

As he draws back his fist, Ross lashes out with a quick right cross, sending him flying into the pool. As Timothy bobs to the surface:

(CONTINUED)

117 CONTINUED:

117

ROSS
(laughing)
Cool off, fella, before you get
hurt.

He moves off with the laughing girls.

118 ANGLE ON TIMOTHY

118

as he swims to the ladder. Amanda rushes to him.

AMANDA
Are you all right?

TIMOTHY
I think he broke my nose again.

Timothy stares off at Ross.

TIMOTHY
(continuing)
He was always laughing at me when
we were boys, too.
(beat)
Amanda, we tried it your way, now
at least I have the courage to try
it my way... the old way. At
least I'll know what I'm supposed
to be doing... die with honor.

As she looks at him with concern, we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

119 EXT. PLANTATION HOUSE - DAY

119

ANGLE AT Slater, Eddie, Logan and Monk who are behind cover, guns ready, eyeing the house.

SLATER

(to Monk)

You cover the back door, Monk.
Shoot anybody that comes through
it.

Monk nods, hurries off.

SLATER

(continuing)

I saw them in there at a table...
There's just the two of them,
and a woman.

EDDIE

Why take the chances? We can
burn them out.

LOGAN

Hey, the money's in there!

SLATER

Logan's right... let's try to
talk them out first... then we
do what we have to.

He crawls a little closer but keeps covered, shouting:

SLATER

(continuing)

Hey, Tanner! Let's talk!

120 INT. HOUSE - INTERCUT - DAY

120

Tanner looks at Bodeen.

TANNER

That's Slater.

BODEEN

(nods)

See what he has to say.

Tanner nods, keeps himself by the edge of the window,
shouts out through it.

(CONTINUED)

TANNER
I'm listening, Slater!

SLATER'S VOICE
All we want's the money! Bring
it out to us and you can walk
away!

Tanner gives Bodeen a long look, then:

TANNER
(shouting)
I'll do it on one condition,
Slater! Write out on a piece **OF PAPER**
the truth about the bank
robbery! *

Eddie looks nervously at Slater.

EDDIE
What's he trying to pull?

SLATER
What does it matter? He's not
living through it anyway.
(shouting off)
What do you want me to say?

TANNER
The truth! Was I in on that
bank job in any way?

SLATER
So what!? No, you weren't!

TANNER
Write it down! Spell ^{it} out how
you set me up! *

SLATER
(hesitates, then)
So I'm a bad boy! All right...
I'll do it! I'll yell when I'm
finished. *

Tanner gives Juliet and Bodeen a triumphant look.

(CONTINUED)

120 CONTINUED: (2)

120

Slater winks at his cohorts.

*

SLATER
(motions to the
other two; sotto
voce)

*

When we know we got the money,
I'll take care of Tanner. You
two get up close to those
windows and get the guy in
the house...

*

Eddie and Logan exchange a grin, move off.

END INTERCUT.

Juliet has moved to Tanner.

JULIET
I want you to know. I'd already
made up my mind. I believed
you.

*

Tanner touches the frill of her blouse, gently, nods
at her.

TANNER
I know...
(his eyes slide
past her to
Bodeen)
... how about you, Harry?

A beat, then:

BODEEN
I gave you that gun, didn't
I?

INTERCUT THE TWO MEN.

A nice beat, then:

JULIET
If he goes out there, they'll
shoot him down, won't they?

(CONTINUED)

120 CONTINUED: (3)

120

BODEEN

(nods)

Just as soon as they have the
money... We've got to change
the game plan or none of us
leave here alive...

On their reactions, we --

CUT TO:

121 EXT. ROSS' BUNGALOW - DAY

121

as Timothy approaches, dressed once again in the full
uniform of his regiment. Under his arm he carries
the dueling pistols from the manor.

AMANDA

Please, Timothy, give me time
to think of something else...
People just don't duel anymore!

TIMOTHY

I'm sorry, Amanda. Pistols are
the only language Captain Fitzhugh
Ross will understand.

AMANDA

But that's not Fitzhugh Ross!
He's just some distant descendent.
He doesn't know what this is
all about!

TIMOTHY

Ha! Fooled you too, has he?

122 ANGLE ON BUNGALOW DOOR

122

as Ross comes out in leisure clothes, starts across
the grass, then stops as Timothy steps in front of
him.

ROSS

You again! Gee, fella, what are
you dressed for today?

(CONTINUED)

TIMOTHY

Let's not waste time with words,
sir. Choose your weapon.

Timothy opens the dueling case, takes out one pistol
and shoves the other in Ross' hands.

ROSS

What's going on here?

(realizes)

Hey, this is a real gun!

AMANDA

Timothy, please.

ROSS

(to Amanda)

What's this looney trying to do,
lady?

AMANDA

I'm afraid he's going to kill you,
if he can.

TIMOTHY

Correct. Now, we'll fight by the
usual rules. Ten paces, then turn
and fire.

Timothy turns his back on Ross and stiffly marches off
ten paces, counting as he goes.

TIMOTHY

(continuing)

One - two - three - four - five -
six - seven - eight - nine - ten!

123 ANGLE ON TIMOTHY

123

as he turns, eases back the hammer, and takes careful
aim. Ross' eyes widen in fear.

ROSS

He's really going to do it!

TIMOTHY

Defend yourself, sir.

The fear in Ross' face builds to a panic.

124 HIS POV - ROSS

124

his cold eyes staring over the sights of the dueling pis-
tols -- very like Timothy's POV at the original duel.

125 BACK TO ROSS (EFFECTS SHOT) 125

As his nerve breaks.

ROSS

No! Don't shoot! Please don't
kill me!

Timothy hesitates as he seems to see his POV SUPER-
IMPOSED OVER ROSS saying those same words.

126 BACK TO SCENE 126

As Timothy continues to study him. His finger finally
eases from the trigger and he lowers the pistol. Amanda
rushes to him. Ross makes a hasty exit.

TIMOTHY

(discouraged)

I should have known. I was a
coward to the end... I might have
lifted the curse if I had had the
courage to shoot him.

He slowly turns and walks away.

QUICK DISSOLVE TO:

127 EXT. BLACKMORE MANOR - ESTABLISHING - DAY 127

128 INT. BLACKMORE MANOR - GREAT HALL - DAY 128

A discouraged Timothy sits in a chair as Amanda hurries
into the room.

TIMOTHY

Well, I guess I ruined things for
good this time.

AMANDA

Timothy, listen to me! It doesn't
take courage to shoot somebody down
in cold blood! In your case, it
took more courage not to! Don't
you see that?

ROARKE'S VOICE (O.S.)

She's right, Captain Black.

129 NEW ANGLE - REVEALS ROARKE 129

standing in the doorway.

(CONTINUED)

129 CONTINUED:

129

ROARKE

(going on)

Shooting him would have been the most cowardly act possible.

AMANDA

Of course!

ROARKE

In fact, Captain, by not shooting him, and by that act possibly condemning yourself to endless years more in this manor, is undoubtedly the bravest thing you, or any other man, could have done!

Hope fills Timothy's face.

TIMOTHY

You really think so, Mr. Roarke?

Roarke nods 'yes'.

TIMOTHY

(continuing)

But I wonder what my father would say.

ROARKE

Why don't you... ask him, Captain?

He turns, moving his hand, and:

130 ANOTHER ANGLE - (EFFECTS SHOT)

130

as ADMIRAL LORD RUPERT BLACK, dressed as he was in the portrait, materializes in the room.

ADMIRAL BLACK

You have shown the greatest courage of all, my son. I'm proud of you... Proud!

Timothy quickly hurries to his father and hugs him, joyful!

TIMOTHY

Then, the curse is lifted? I can leave leave here now?!

ADMIRAL BLACK

Yes, my son... The curse is lifted... forever.

(CONTINUED)

130 CONTINUED:

130

Timothy turns to Amanda, face at peace, smiling, loving.

TIMOTHY

Amanda, if only we'd lived in the same time, I wouldn't want to go ... To stay here with you, even with the curse, would have been a blessing. You understand?

AMANDA

Yes, Timothy... I understand.

TIMOTHY

Thank you. And thank you, Mr. Roarke, for everything.

AMANDA

Goodbye, Timothy.

Timothy and the Admiral turn and both start off and
FADE OUT.

131 AMANDA AND ROARKE

131

She smiles through a tear at Roarke.

AMANDA

Now my fantasy is really over, Mr. Roarke...

As he nods in agreement, we --

CUT TO:

132 EXT, PLANTATION HOUSE - DAY

132

We see in b.g. that Eddie and Logan have reached their positions near the windows. They wave at Slater in f.g. He returns the wave, checks his guns, reloading.

133 INT. HOUSE - DAY

133

Bodeen is pacing, tension building. Tanner and Juliet watch him. Bodeen stops, looks at them.

(CONTINUED)

133 CONTINUED:

133

BODEEN

We've got a choice, Nick. Tell them to stick it, stay in here and take our chances... or go out together... shooting.

NICK
Either way
It's no good
For her.

Tanner nods slowly. Juliet frowns, not liking the options.

LINK

JULIET

Wait a minute!

She's excited, eyes flashing at them.

JULIE

(continuing)

I just remembered something!

134 ANOTHER ANGLE

134

as she hurries across the room to the table and opens a drawer. She opens it, gingerly lifts a package into view, wrapped heavily in burlap. She brings it back to the men at the window.

JULIET

Maybe it's the edge we're looking for!

She unwraps the package to reveal:

135 INSERT - FOUR TAPED STICKS OF DYNAMITE

135

and a couple of caps, plus fuse.

136 BACK TO SCENE

136

Bodeen laughs, hugs her, revitalized.

BODEEN

Leave it to a woman to keep dynamite under her dining room table!

TANNER

(pale)

My God! She put the dynamite caps in with the sticks!

BLASTING
CAPS

(CONTINUED)

136 CONTINUED:

136

BODEEN
Lucky for us, Nicky!
(hurriedly starts
taping the fuse
to the caps)
I've got an idea. It's not a
very good one, but if we time
it right, it could work!

He cuts off a piece of fuse, lights it. PFFT! It
burns down almost instantaneously!

BODEEN
(continuing)
How old is this fuse?

JULIET
Three years... maybe more.

Reactions from the men. Bodeen reels out a longer
piece of fuse.

BODEEN
This ought to give you ten or
twelve seconds...

TANNER
(reacting)
To do what?

Bodeen is dumping the money out of the canvas bag. He
stuffs papers or rags into it, holding the sticks of
dynamite, attaching the caps and fuse with quick,
experienced fingers.

BODEEN
To give Slater and his pals a
little surprise when you take
this bag out to them.

TANNER
What the devil are you going
to be doing?

Bodeen is stuffing some money at the mouth of the bag,
only the fuse end visible.

BODEEN
The countdown, Nicky... when you
hear me yell, get the hell back
in through that front door fast.

On Juliet's and Tanner's reaction:

137 EXT. HOUSE - DAY

137

Slater stands up, moves toward the house, revolver in belt, waving a piece of paper in his hand. He winks slyly at Eddie and Logan.

SLATER

(shouting)

Hey, Tanner! I've got it all
written down like you said!
Bring out the money!

He waits, eyeing the front door.

INTERCUT SLATER AND TANNER WITH:

138 INT. HOUSE - BODEEN

138

Bodeen does the countdown:

BODEEN

Ten - nine - eight - seven - six
- five - four - three - two -
Now Nick!!

Tanner appears in doorway, money bag in his good hand, moves out. Slater waves the piece of paper, grins.

SLATER

Here it is. Tanner an innocent
man. Fair trade, right?

Tanner moves away from the house, holds up the money bag, noting Eddie and Logan at the same time.

TANNER

Half a million in cold cash,
Slater. Come and get it...

He tosses the bag to the ground.

139 CLOSE ON BAG

139

A little of the money showing through the partially opened neck, a few bundles having fallen out.

140 ANOTHER ANGLE

140

Slater can't take his eyes off that money, neither can Eddie and Logan, moving in from their positions, like moths to a flame. They get closer and closer... and Tanner is slowly backing away from the bag, toward the house door.

(CONTINUED)

140 CONTINUED:

140

SLATER
It better all be there...

TANNER
Count it for yourself.

At that moment, Bodeen shouts his warning. Tanner spins, dives in through front door.

141 ANGLE

141

Slater, Eddie, Logan momentarily frozen into a tableau, near the money bag. Then, the BAG EXPLODES! The three heavies disappear in a cloud of smoke and flame. Paper money floats down like rain as the smoke clears to reveal the three heavies sitting sooty, stunned... but alive.

142 ANOTHER ANGLE

142

Bodeen moves out of the house as a dazed-looking Monk comes running around the corner, just in time to be flattened by Bodeen! Then Tanner and Julie move out of the house.

BODEEN
(grins at Tanner)
Looks like they'll live to stand trial.

(beat; indicates off)
How about collecting that money for me while I tie them up? The bank will be grateful.

JULIET
What's going to happen to Nick, Mr. Bodeen?

BODEEN
Looks like he's going to be busy around here patching up your front yard.

(at her sudden, shining smile)
But I'll put in a good word for him back home.

He moves off and we HOLD on Tanner and Juliet.

(CONTINUED)

142 CONTINUED:

142

JULIET
(doubtfully)
Don't know how you can manage
much of anything until that arm
gets well.

He slips his good arm around her waist.

TANNER
(grins)
I'll think of something...

JULIET
And thinking is all you're going
to do, Mr. Tanner...
(softly)
... until right after the wedding.

At his look, she laughs and kisses him as we --

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

143 EXT. PLANE DOCK - DAY

143

Roarke and Tattoo in regular places.

TATTOO

Where's Mr. Bodeen, Boss?

ROARKE

(big reaction)

Mr. Bodeen! How could I forget!?

Thanks for reminding me, Tattoo!

Come on!

FLIP TO:

144 EXT. ROARKE'S OFFICE - DAY

144

ROARKE'S VOICE

... Do you, Juliet Milburn, take
this man to be your lawfully
wedded husband?

JULIET'S VOICE

I do...

145 EXT. ROARKE'S LANAI - DAY

145

Roarke is officiating, Tattoo beside him. Facing him
is a lovely Juliet, a handsome Tanner and a smiling
Bodeen.

ROARKE

... And do you, Nicholas Tanner,
take this woman to be your lawfully
wedded wife?

TANNER

I do...

ROARKE

Then, by the power vested in me
as Chief Magistrate of Fantasy
Island, I now pronounce you man
and wife.

AD LIB congratulations and Juliet and Tanner kiss.

146 ANOTHER ANGLE

146

Roarke turns to Bodeen, smiling.

ROARKE

Well, Mr. Bodeen, your friend, Mr. Tanner, got the bride, but you were the best man.

BODEEN

(grins)

And always will be, Mr. Roarke...

(indicates Tanner)

... Nick ended up with a life sentence after all.

ROARKE

Yes, indeed... And I have the feeling he'll enjoy every second of it.

On the laughs, we...

FLIP TO:

147 EXT. PLANE DOCK - DAY

147

The Rover arrives and deposits a happy Amanda, who crosses to Roarke and Tattoo.

ROARKE

Ah, Miss Parsons. We have something for you.

He gestures to Tattoo, who removes a check from his pocket.

TATTOO

A check for \$100,000, for spending the required time in Blackmore Manor.

AMANDA

(smile)

And exorcising a ghost... a very special ghost, don't forget that.

TATTOO

No more nine to five for you, Miss Parsons. Right?

(CONTINUED)

147 CONTINUED:

147

AMANDA

You know it, Tattoo. Mr. Roarke,
are there any other haunted manors
on Fantasy Island?

ROARKE

Why do you ask?

AMANDA

Well, I was thinking, if there
might be one more recent, say,
a handsome young ghost that has
only been dead for maybe ten
years... so there wouldn't be so
much difference in our ages...

ROARKE

If I find one, I'll send you a
wire. Goodbye, Miss Parsons.

AMANDA

Goodbye, Mr. Roarke. Tattoo.

She walks toward the dock as Roarke and Tattoo wave
and we:

FADE OUT.

THE END

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