

PROPERTY OF

RKO RADIO PICTURES, INC.

ALL RIGHTS RESERVED

BLACKBEARD, THE PIRATE

Story by DeVallon Scott & Frank Cavett

Screen Play by Alan LeMay

PART I - REVISED FINAL

5/29/52

116

ORIGINAL RECIPIENT RESPONSIBLE FOR CUSTODY AND FOR RETURN TO STENOGRAPHIC DEPARTMENT, AND MAY NOT LEND OR DELIVER TO ANOTHER PERSON WITHOUT PROPER AUTHORITY

5/29/52

116

Received from

RKO RADIO PICTURES, INC.

BLACKBEARD, THE PIRATE

PART I - REVISED FINAL

BLACKBEARD, THE PIRATE

- ROBERT MAYNARD. A penniless adventurer, who can fight, fence, navigate, or fake out as ship's surgeon; but who is after a quick fortune as an undercover man for the Governor of Jamaica.
- EDWINA MANSFIELD. Daughter of the great buccaneer, Captain Edward Mansfield. Raised, after her father's death, with infinite pains by Sir Henry Morgan, as his "respectable exhibit" -- but in character her father's daughter.
- BLACKBEARD. Most dreaded pirate of his day. In his late thirties.
- ALVINA. Formerly Edwina's governess, but now her gentlewoman companion -- a sprightly feather-brain of forty, with a frustrated spirit of adventure, and a secret weakness for the bottle.
- BEN WORLEY. Blackbeard's mate, the only man who dares familiarity with Blackbeard. In his thirties.
- GILLY. A disabled pirate, now a flunky for Blackbeard, who crippled him.
- SIR HENRY MORGAN. Greatest of all buccaneers, now about forty; a tower of rock, with the brain of a fox.
- BRIGGS. A cashiered officer, co-conspirator with Maynard.
- THE DUTCHMAN. Blackbeard's second officer, young and tough.
- SORREL. Blackbeard's bosun; a swordsman.

JUBAL.	Bosun's mate, young and tough.
TOM COCKLYN.	Mate who replaces the Dutchman.
BILL FLY)	
JEREMY CRACKERS)	
PIERRE LA GARDE)	Tough and famous
JOB MAGGOT)	veteran pirates who
TOM WHETSTONE)	mutiny against
JIM FIFE)	Blackbeard.
AMBROSE DENT.	Morgan's mate: one eye, and a West County dialect.
JEREMY.	Aging tavernkeeper, in conspiracy with Maynard.
PIRATE BITS AND EXTRAS.	Blackbeard's crew-mariners, gunners, and cutlassmen. Some negroes.
MORGAN'S CREW.	Like Blackbeard's crew, but semi-uniformed in a compromise with the Spanish or other uniforms present in the sea-fight stock. (note crossed bandoliers).
GUARDS AT PORT ROYAL.	Similar to Morgan's crew.
TOWNSMEN AND MARKET PEOPLE.	To be seen in Port Royal Plaza - DAY.
DOCKWORKERS, ETC.	To be seen on Port Royal waterfront. DAY.
HAITIAN FISHERMEN.	About a dozen men, women, and children; of Mexican mestizo type.
HAITIAN GIRLS.	Who carouse with pirates; the same breed of people as the fishermen.
STUNT MEN	

Story by DeVallon Scott and Frank Cavett

Screen Play

by

Alan Le May

FADE IN

- 1 PORTRAIT ENGRAVING, CAPTAIN TEACH -- INSERT. An engraving in ancient style, but drawn from CLOSE SHOT that follows. An intaglio bears the date, "1674".

MAYNARD'S VOICE (1)

This is Captain Edward Teach --
the incredible Blackbeard -- evil
and immortal. . .

DISSOLVE

- 2 CAPTAIN TEACH - CLOSE SHOT, as engraving comes to life.

MAYNARD'S VOICE (2)

In 1674, when piracy all but shut
of America from the world, Blackbeard
was the most dreaded name upon any sea.

DISSOLVE

- 3 PORTRAIT ENGRAVING, SIR HENRY MORGAN - INSERT.
Same treatment as given Teach. Date "1674" displayed
as before.

MAYNARD'S VOICE (3)

This is Sir Henry Morgan, former
leader of the most savage raids
ever made upon the Spanish Main...

- 4 SIR HENRY MORGAN - CLOSE SHOT, duplicating preceding.

MAYNARD'S VOICE (4)

...in that year sent by the King to
destroy the buccaneers he once had
led. Some said he had sworn to take
the head of Blackbeard with his own
hands. But others said that Morgan
was a pirate still -- and the Governor
of Jamaica himself believed it!

MAYNARD'S VOICE (5)

He'd seen his great fortress of
Port Royal turned into a base for
the power and glory of Morgan alone;
and he had a quick fortune ready for
the man who could bring him proof
that Morgan was still a pirate.

5A

ROBERT MAYNARD -- EXT. DOCKS -- CLOSE MED. -- NIGHT.
IDENTIFYING SHOT OF Maynard looking out at harbor.

MAYNARD'S VOICE (6)

A quick fortune was what I wanted.
So I was haunting the waterfront
in the guise of a down-at-heel
surgeon, watching and listening;
when one night, while Morgan was
at sea. . .

6

REVENGE ENTERS PORT ROYAL HARBOR - FULL SHOT - NIGHT -
(STOCK). Revenge sails past fort, entering harbor.

MAYNARD'S VOICE (7)

. . . an armed ship crept into the
harbor; and I recognized her as the
ship of Charles Bellamy -- a pirate
whom Morgan wanted as he wanted
Blackbeard -- so he said. Yet, as
I watched, she passed under the very
guns of Morgan's fort!

6A

PIRATES FEAR FORT - DECK OF REVENGE -- NIGHT.
Part of the deck near the rail toward the fort is
occupied by a group of pirates who stand staring
fixedly at the fort as the ship passes.

PIRATE (8)

Look at them batteries! She lets
us sail in -- but we'll never sail
out!

NEXT PIRATE (9)

It's what we get for sailing under
a crazy man!

DISSOLVE

7

REVENGE AT ANCHOR IN PORT ROYAL HARBOR - NIGHT - (STOCK)

MAYNARD'S VOICE

An hour after she anchored I was ready to make my move. That quick fortune was the bait I followed.

8

BRIGGS AND MAYNARD - TOWARD HARBOR THROUGH PART OF ARCH - NIGHT. Maynard edges into the arch from the plaza, and stands looking toward the anchored pirate.

MAYNARD'S VOICE

But the short-cut I took that night led me into the middle of a bitter enmity; so that I was caught between Morgan and Blackbeard, as those two great fighters maneuvered for the kill.

8A

ANOTHER ARCH IN PLAZA - NIGHT. Briggs and Jeremy waiting in shadows as Maynard joins them.

BRIGGS

(to Maynard)

It's all arranged, but it don't look right.

JEREMY

(shakes head)

Aye - Bellamy's no Blackbeard. He'd never dare anchor under Morgan's guns!

MAYNARD

No. Unless he were in with Morgan. Which I'll prove -- once I'm surgeon on that ship! When can we go aboard?

BRIGGS

The men I sold you to are in hurry enough. They're waiting now to grab you.

JEREMY

Over in my tavern.

MAYNARD

Then let's get over there.

Maynard turns toward the plaza. Briggs and Jeremy go with him.

DISSOLVE

9

OMITTED

- 9A INT. SEA LION TAVERN - NIGHT. It is a skid-row dive, waterfront types scattered about the heavy-beamed sawdust-floored drinking room. Maynard, Briggs and Jeremy enter.
- 9B INT. SEA LION TAVERN - NIGHT. WORLEY AND DUTCHMAN. As Maynard, Briggs and Jeremy pass their table, they are rough, disreputable-looking sea-types, who are eating bones, throwing them over their shoulders.
- 9C INT. SEA LION TAVERN - MAYNARD AND BRIGGS - NIGHT. Maynard looks back to Briggs, who nods that the men at the other table are the ones who have bought Maynard.

JEREMY

How did you know Bellamy
needed a surgeon?

MAYNARD

Pirates always need a surgeon.
That's why I've been acting
like one.

(to Briggs)

What did they pay for me?

BRIGGS

Ten pounds.

(as Maynard holds
out his hand)

On promise. We'll never see it.

MAYNARD

There'll be pay enough later.
The good Governor promised
everything I asked for.

BRIGGS

How much?

MAYNARD

Uncle Jeremy gets a deed to his
tavern. You get your commission
back, and a new command. With a
pardon for mutiny, barratry and
piracy.

JEREMY

Don't you get anything?

MAYNARD

I get 12,000 acres in Carolina.

BRIGGS

The Governor will never pay it.

(CONTINUED)

9C (CONTINUED)

MAYNARD

He's already accused Morgan to the King. Now he'll either show proof or go to the tower. Oh, I think the Governor will pay!

BRIGGS

If we live, you mean.

MAYNARD

You want to drop out?

BRIGGS

No! I'm going crazy, trapped in this cesspool. Bellamy sails the worst hell-ship afloat -- but I'll take her!

They look off as a commotion in the room diverts their attention.

9D

INT. SEA LION TAVERN - NIGHT

Worley and the Dutchman are in an altercation with their waiter, who has presented them with a long bill for all the food they have eaten.

WORLEY

One hundred pieces of eight!
What is this?

WAITER

Five chickens, three legs of goat and eight jugs of wine.

WORLEY

Get out of here.
(to Dutchman)
Den of thieves.
(tears up bill)

DUTCHMAN

You cheat us.

They get up, push waiter aside and move toward Maynard's table.

HL

10 OMITTED

10A INT. SEA LION TAVERN - WIDER ANGLE - NIGHT.

Briggs stops Maynard as he starts to go to the waiter's aid. Worley and the Dutchman have now turned their attention to Maynard and move toward him grimly.

BRIGGS

They're coming now -- and I forgot to warn you. They may take you by force.

MAYNARD

All right.

As Worley and the Dutchman come up:

MAYNARD (cont'd)

(to them)

Where's my ten pounds?

WORLEY

Here it is --

Suddenly Worley grabs up a heavy chair, smashing it over Maynard's head, the Dutchman golfing Maynard's legs out from under him to a complete instantaneous bring-down. They stand ready to slug him again, if needful, as he partly props himself against wall. Maynard feels his head, looks disgustedly at Briggs.

BRIGGS

Oh, I warned you!

MAYNARD

Thanks.

Worley and the Dutchman seize the groggy Maynard by the arms and start hustling him out. As they go, Worley, with his free hand, grabs a roasted chicken off the tray of a passing waiter, the Dutchman taking a bottle of wine from the same tray. On their raucous laughter:

DISSOLVE

11 OMITTED

12- OMITTED
19

20 LONGBOAT SHOVES OFF -- PORT ROYAL DOCK - NIGHT.
From under the pilings of the dock slides a ship's longboat, such as carries about twelve. Besides Briggs, Maynard (who now carries a wooden chest that is his surgical kit), Ben Worley, and The Dutchman, the boat carries about four pirate oarsmen; and two anomalous figures in the stern.

These last two draw Maynard's attention, for they are women, shawled and veiled, slaves perhaps, but the hooded cloaks that shroud them. But their arms are full of bundled possessions, and the longboat is jammed for half its length with trunks and chests, impeding the oars.

WORLEY (36)

Get them women down! Out oars!
Let fall!

The oars raise raggedly, then bite with perfect precision on last command. The boat jumps, lifting.

WORLEY (cont'd)

Now, spring her! Pull and bend
'em double!

21 FIRE FROM THE DOCK - SAME. Behind them half a dozen horsemen, uniformed as guards, arrive on the dead run and slide their horses. Some jump down and kneel to fire on the longboat; others fire from the saddle.

22 LONGBOAT UNDER FIRE - SAME. The Dutchman grunts and collapses. Worley's action is immediate.

WORLEY (37)

Stand up, wench! Hold fire, there!
Gimme that torch! Hold your fire,
in the name of Morgan!

He grabs the torch that is handed him, lights it by firing his pistol close to it.

VOICE FROM DOCK (38)

You ain't Morgan's men!

Another musket ball whines over. Worley hauls Edwina to her feet, brushes back her hood, and holds his torch beside her face. Maynard stares with the rest as they get their first look at Edwina.

(CONTINUED)

22 (CONTINUED)

WORLEY (39)

(shouting at dock)

We got the Mansfield girl! We got

Mistress Mansfield - you hear me?

Hit her and Morgan will hang you all!

Edwina stands straight, her head up. Maynard stares with the rest as they get their first look at Edwina.

22A GUARDS GET THE WORD - SAME. The Horsemen stare in shock.

DISMOUNTED GUARD (40)

It's her -- don't shoot! Or we're
all dead men!

HORSEMAN (41)

Holy saints in the boondocks!
The cannon!

He whirls his horse and rides for his life.

23 EDWINA MANSFIELD -- LONGBOAT ON WATER - NIGHT. Worley
throws away his torch.

WORLEY (42)

Lay into them blades, now! Jump
her out of the water!

Edwina Mansfield sits down unhurriedly, but before she is unbalanced by the resumed stroke. She looks ahead into the night, toward the Revenge. The other woman sits up in the bottom. As she speaks, the voice within the hood is that of Mistress Alvina.

MISTRESS ALVINA (43)

Edwina! Your hood!

EDWINA (44)

I want to look at our ship.

OARSMAN (45)

Shut your yawp and get in the bottom!

EDWINA (46)

(coolly)

You'd be keel-hauled in a minute if
Captain Bellamy heard you speak like
that to me.

OARSMAN (47)

(flippant)

Captain Bellamy, huh?

WORLEY (48)

Close your own yawp, or I'll close it for you!

Silence in the longboat. Maynard is working on the Dutchman, who will not be out of action.

DISSOLVE

24

DECK OF THE REVENGE - NIGHT. The swarming deck of the Revenge comes alive as the longboat party board. As Worley sets foot on deck:

WORLEY (49)

Rise tacks and sheets! Fetch up your hook! Helm amidships, and take her as she fills!

As Maynard and Briggs come aboard, Briggs stands grinning at the lights of Port Royal. Following his eyes:

MAYNARD (50)

First time I ever saw you smile.

BRIGGS (51)

Port Royal looks good only one way: Astern.

But as Maynard's eyes return to Briggs' face he double-takes, for Briggs' expression has turned to one of total gloom. Raise to what he is looking at:

25

CORPSE AT THE YARDARM - SAME. A well-dressed dead man hangs from the yard arm; he swings and wheels as the yard is squared.

26

BAGGAGE - SAME. The women have been pulled aboard; concern for their baggage keeps their eyes from turning to the corpse. A drunken pirate reels up to the accommodation ladder; a small chest on his shoulder is slipping from his grip. Edwina goes wild.

EDWINA (52)

Lose that, and you'll wish you never were born!

The drunken pirate tumbles the chest onto the deck, leers at Edwina. She turns her back.

WORLEY (53)

Take the deck, Mr. Envelt! Here, you prisoners! Aft and below!

EDWINA (54)

(furious)

Prisoners?

WORLEY (55)

Ya-as, you!

He shoves Edwina and Alvina toward the companionway.

(CONTINUED)

26 (CONTINUED)

Briggs and Maynard move aft a little, but not compliantly, through the shouting and hustle of getting the ship under weigh. The men of the crew look morosely toward the fort, forward, whenever they can.

BRIGGS (56)

We're in for a terrible cruise.

(eyes turning
forward)

If we ever live past the fort.

26A PORT ROYAL FORTRESS - NIGHT - (STOCK). Seen as if ahead.

26B SENT BELOW - EXT. DECK AS BEFORE.

WORLEY (57)

(to Briggs)

Who are you -- the Duke of
Scuttlebutt? Lay hold of them
sheets!

He pushes Briggs into a gang on a line. Then he grabs Maynard, slings him toward the companionway.

WORLEY (cont'd)

Git below, I said, Sawbones!

Maynard turns on Worley, checks himself, and obeys. At the companionway Alvina looks back, and screams as she sees the hanging corpse for the first time. Edwina turns, to see what shocked Alvina, but Maynard takes her arm, checking her in time.

MAYNARD (58)

I wouldn't look back, if I were you.

He starts her down the companion ladder.

QUICK DISSOLVE

27 ENTRANCE TO GREAT CABIN - INT. CABIN HALF-DECK - NIGHT. Worley herds Edwina, Alvina, and Maynard to the door of the Great Cabin.

WORLEY (59)

Stand by.

He knocks, then goes in without waiting for an answer. We do not see into the Great Cabin.

(CONTINUED)

27 (CONTINUED)

MAYNARD (60)

(to Edwina)

Are you sure you know what you're
doing here?

She returns his stare boldly.

EDWINA (61)

(coolly)

Captain Bellamy has the answer
to that.

MAYNARD (62)

I see.

Worley opens the door. We still do not see in.

WORLEY (63)

Git in here!

They go into the Great Cabin.

28

REVERSE ON ENTRANCE - INT. GREAT CABIN - NIGHT.

Worley, Edwina, Alvina and Maynard come in toward CAMERA. Worley drifts to one side. Edwina is all smiles as she enters, then stops short and stares, shocked and frightened. The others group around her.

Mistress Alvina, coming to Edwina's side, at last throws back her hood. She is a foolish-minded gentlewoman, older than Edwina. As she sees who occupies the cabin she squeals, presses her hands to her mouth, and stands frozen.

Maynard divides his attention between the cabin's occupant and Edwina.

29

CAPTAIN EDWARD TEACH - SAME. Blackbeard sits behind a table, aft, to one side of the rudder post, which sometimes turns as the ship is steered. The lighting makes his face as evil as possible, so that first sight on him is a shock.

BLACKBEARD (64)

What's your name, gal?

30

EDWINA GETS THE WORD - SAME. Edwina is controlling a reaction of horror.

EDWINA (65)

(hardly audible)

Blackbeard. . .

31 BLACKBEARD INTERVIEWS PRISONERS - SAME. Worley has moved near Blackbeard.

BLACKBEARD (66)

No, I'm Blackbeard. Your name is Edwina Mansfield. Or better be.

WORLEY (67)

It's her all right. The old one is just a barnacle, come stuck to her. . . And there's your Sawbones.

Blackbeard comes around the table, stiff-necked and moving carefully, but in high spirits. He walks half way round Edwina, looking her over; Alvina shies back as he seems about to walk through her. Blackbeard suddenly grips Edwina's cloak at the throat and rips it open. She wears a red dress. Blackbeard surveys her with enormous satisfaction.

BLACKBEARD (68)

Mawreddus buddiol ardderchog dwthwn!

A horrified squeal is shocked out of Alvina.

EDWINA (69)

(blankly to Alvina)

What on earth was that?

ALVINA (70)

He said something dreadful!
In Welch!

Alvina whispers in Edwina's ear.

EDWINA (71)

(furiously to
Blackbeard)

You unspeakable pig!

BLACKBEARD (72)

(chuckling)

Little Robin Redbreast, eh?

(eyes undressing her)

A great nature-lover I be! Aye.

We'll go into that later.

He takes his eyes off her reluctantly, and looks over Mistress Alvina.

BLACKBEARD (cont'd)

What might this be? A plucked chicken?

(CONTINUED)

31 (CONTINUED)

ALVINA (73)

(timidly)
I am a -- lady in waiting.

BLACKBEARD (74)

(turning away)
Waiting for what?

WORLEY (75)

For a man, most like.

Alvina's giggle jerks Blackbeard's attention back to her.

BLACKBEARD (76)

(amused)
Why, you must be Mistress Alvina.
Read all about you.

ALVINA (77)

Read?

BLACKBEARD (78)

I git lots of letters, in spots.
Know you like a brother. Might
sicken some people, but not me --
I'm a cultivated, high-toned old
grampus. Glad to see you aboard,
Alvina!

He starts to clown a sweeping courtier's bow, but grunts
and puts his hand to his neck. Alvina, overcome, goes
clear to the deck in a deep curtsy. Surprised,
Blackbeard bows again, a stiff token, triggering Alvina
to the deck again.

BLACKBEARD (cont'd)

You ever think of getting married,
Alvina?

Alvina giggles. Blackbeard turns away, holding his
neck as he shakes with silent laughter.

BLACKBEARD (cont'd)

(to Maynard)

Ain't she a cackle?

(to Worley)

Have Gilly fetch some blankets.

WORLEY (79)

(blank)

What? . . . Oh. You're stealing
their clothes.

BLACKBEARD (80)

Sleeping blankets, you syrdan
ynfyd-ddyn! I can't wear them clothes!
. . . Put them two in the Dutchman's cabin.

(CONTINUED)

31 (CONTINUED)

WORLEY (81)

(nonplussed)

You going to trust that Dutchman
in the same --

BLACKBEARD (82)

Throw the Dutchman in the orlop!

WORLEY (83)

Oh.

BLACKBEARD (84)

"Oh." Dyodefus ci coeg! Wake up!

EDWINA (85)

I want to know --

BLACKBEARD (86)

Get 'em out of here. And send
Gilly aft.

WORLEY (87)

Aye, sir. Come on here --

EDWINA (88)

(standing her ground)

I want to know where Captain
Bellamy is!

Blackbeard looks astonished.

BLACKBEARD (89)

You ain't seen him?

He looks sharply at Worley.

WORLEY (90)

I ain't taken him.

BLACKBEARD (91)

(to Edwina)

Bellamy, huh? Good old Charlie
Bellamy. The squirt!

EDWINA (92)

Where is he?

BLACKBEARD (93)

Oh, he's aboard all right. I
wouldn't say his feet was on the
ground. But I let him kind of
hang around.

MAYNARD (94)

(to Edwina)

There was a dead man hanging from the
yard arm, as we came aboard.

(CONTINUED)

31 (CONTINUED)

BLACKBEARD (95)

Aye. There's a man seen Captain
Bellamy. Right there.

Edwina holds frozen for a moment; then snatches a knife
from Worley's belt and throws it at Blackbeard. He
sways to let it whistle past his ear, and it sticks in
a beam between the casements.

WORLEY (96)

Git forward or I'll slug you!

As he advances on them --

31A BLACKBEARD'S REACTION -- SAME. Blackbeard grins as the
scuffle of feet indicates that Worley is succeeding
this time. The door slams.

BLACKBEARD (97)

(dotingly)

I bet she can sing pretty, too.
My little robin!

He turns on Maynard, and his tone changes.

32 BLACKBEARD AND MAYNARD -- SAME.

BLACKBEARD (98)

Come here. . . Your name is
Mainyard, huh?

MAYNARD (99)

Robert Maynard.

BLACKBEARD (100)

That's what I said. You see
this neck?

MAYNARD (101)

No, but I know about where it is.

BLACKBEARD (102)

Get this bullet out of it.

MAYNARD (103)

Take off your shirt.

Blackbeard considers Maynard as he sets his medical
chest on a bench, opens it. Then Blackbeard grins,
and starts to obey. A quick KNOCK on the door announces
Gilly, who comes in without waiting for an answer.

33

GILLY -- SAME. Gilly is a small man, twisted and crippled by an old wound.

MAYNARD (104)

I need soap.

BLACKBEARD (105)

(to Gilly)

Fetch some.

GILLY (106)

(nonplussed)

Soap?

BLACKBEARD (107)

Sure we got soap. Someplace.

GILLY (108)

(uncertainly)

I seen a case of some kind of stuff...smelled a little bit like a fancy house....

BLACKBEARD (109)

Break it out.

Gilly lifts the lazarette hatch in the middle of the cabin deck, and drops out of sight through it.

34

BLACKBEARD REMEMBERS MORGAN - SAME. Blackbeard stands looking out the stern windows, working at his shirt with careful fingers. His eyes are on the lights of Port Royal, shifting now with the motion of the ship. He speaks softly.

BLACKBEARD (110)

There he sits, up there in his palace. I knowed him when he was plain 'arry Morgan. Now it's the great Sir Henry -- with all the loot of Panama under the seat of his pants. Gold -- silver -- jewels -- that's what he's sitting on up there!

MAYNARD (111)

I bet he isn't.

BLACKBEARD (112)

What?

MAYNARD (113)

Morgan's at sea.

(CONTINUED)

34 (CONTINUED)

BLACKBEARD (114)

(shortly)

I know that. . . We'll run his fort, before another bell. Them cannon could blow this vessel out of the water. But they won't. Now ask me why!

MAYNARD (115)

Maybe I know.

Blackbeard starts to turn sharply, winces, and swings around stiff-necked. His shirt is off now, revealing crude bandages packing a neck wound.

BLACKBEARD (116)

(pleasantly)

Think you do? A pity! I was ready with a regular old forty-four gun lie.

MAYNARD (117)

I know that, too.

As Gilly comes up through the trap.

MAYNARD (cont'd)

Got the soap?

GILLY (118)

Aye. I guess it's soap.

MAYNARD (119)

(to Blackbeard)

Get on the table.

Blackbeard smiles sourly as he looks at Maynard's tool chest.

BLACKBEARD (120)

How many men have you made hash of, in your time, with all them saws and reamers? A few hundred, maybe?

MAYNARD (121)

Maybe.

BLACKBEARD (122)

And how many lived? Any, so far?

Maynard counts on his fingers a while.

MAYNARD (123)

Two.

(CONTINUED)

34 (CONTINUED)

BLACKBEARD (124)
Gilly, you want to kill a man?

GILLY (125)
(toneless)
Aye.

BLACKBEARD (126)
Just keep the point of your knife
at Mainyard's back. First mistake
he makes -- you're free to corpse him.

He eases himself onto the table.

35 THE REVENGE MAKES SAIL -- LEAVING HARBOR - NIGHT -
(STOCK). Canvas is added in this shot.

DISSOLVE

36 SURGERY - INT. GREAT CABIN - NIGHT. Blackbeard is
stretched on the table. Maynard is at work, his chest
open beside him. Gilly stands at his back, a long
knife in his hand.

BLACKBEARD (127)
(sweating)
Where at did you learn your
doctoring?

MAYNARD (128)
Two years on a privateer corvette...
the Swallow.

BLACKBEARD (129)
The old Gulp-er-down, huh? A
pirate surgeon!

MAYNARD (130)
That I was not!

BLACKBEARD (131)
Every man in the Gulp-er-down
stood trial for piracy! You
think I ain't heard of nothing?

Maynard reaches for another instrument before he answers.

37 INSTRUMENTS - INSERT, MAYNARD'S OPEN MEDICAL CHEST.
Above a supply of tow and bandages, a half-tray carries
an assortment of the strange, unwieldy surgical
instruments of the day. We see Maynard's hand hover
over a wicked-looking scalpel; then pass it, and take
up a probe.

38

TENSION - MAYNARD OPERATING, AS BEFORE. Maynard resumes work on Blackbeard as he answers.

MAYNARD (132)

We were at sea when the peace was signed, that's all. I was acquitted with the rest. The same as Sir Henry Morgan.

BLACKBEARD (133)

(softly)

You a friend of Harry Morgan?

MAYNARD (134)

(after a
motionless moment)

Maybe.

(resuming work)

How long has this been in here?

BLACKBEARD (135)

Since about daybreak. . . I ain't a man what likes "maybe" for answer, Mainyard.

MAYNARD (136)

It's the answer you got. . . You carried this all day, and stayed on your feet?

BLACKBEARD (137)

Why not? A bullet don't weigh nothing. . . Are you there, Gilly?

GILLY (138)

(toneless)

Aye.

BLACKBEARD (139)

Good. There's places a friend of Morgan is safe. . . and there's. . . places he ain't. . . .

MAYNARD (140)

You want to see something, Gilly? That's his jugular beating, right there.

BLACKBEARD (141)

And that's where your knife is, huh?

Maynard drops the probe back in the chest.

39

MESSAGE - INSERT, OPEN MEDICAL CHEST. Maynard's hand checks as he reaches for the scalpel. Upon the instruments lies a bit of paper that was not there before. On it, in big crude letters, perhaps drawn with a bullet, two words show plainly:

KILL HIM

Maynard's hand picks up the paper.

40

SEA-SPY - MAYNARD, BLACKBEARD, AND GILLY, AS BEFORE. Maynard pockets the message, brings out the scalpel.

MAYNARD (142)

That was the probe. This is the knife.

Blackbeard is pinned by the working scalpel.

BLACKBEARD (143)

Gilly. Give him just the least touch of the point. At about the liver.

Gilly gives Maynard a quick double pat on the back.

BLACKBEARD (cont'd)

Where's the knife now?

MAYNARD (144)

Closer.

BLACKBEARD (145)

Surgeon or none -- I don't know. But you was never on the Gulp-er-down, for I knowed every man of her crew. You're a sea-spy, Mainyard! And maybe that's all you be.

Maynard's hands are motionless while he studies Blackbeard's three-quarter profile, the eyes rolled fishily at Maynard. He turns to look at Gilly, and Gilly grimaces, urging Maynard to press home the knife.

41

THE REVENGE PASSES PORT ROYAL FORT - NIGHT - (STOCK).

42

UNDER THE GUNS - CABIN AS BEFORE - as Worley comes in.

WORLEY (146)

We're under the guns, Ned.

BLACKBEARD (147)

I'm under the knife!

(CONTINUED)

42 (CONTINUED)

WORLEY

Ned -- they'll sink us...like
rats in a trap...They'll blow
us clear off the sea...

BLACKBEARD

Go up on deck and take the
wheel... You can swim, can't
you?

WORLEY

That I can.

BLACKBEARD

Then get out of here.

Worley goes.

BLACKBEARD (cont'd)

(to Maynard)

Let 'em blast the ship - you
keep digging there.

(to Gilly)

Gilly, you keep watching.

43 EXT. PORT FIRING - NIGHT - (STOCK)

43A DECK REACTION -- EXT. DECK OF REVENGE -- NIGHT.
SOUND of roundshot going over. Men are scrambling
and diving to get down behind the rail sheerstrakes.
Inarticulate GROWLING AD LIB suggests blasphemy.

BRIGGS

I knew it! We'll go down inside
of five minutes!

FOREGROUND PIRATE

What can a man expect with a
madman for a skipper?

44

CABIN REACTION -- INT. GREAT CABIN - AS BEFORE.
Worley starts to rush out.

BLACKBEARD (159)

(unexcited)

No use wasting powder -- that
thing won't sink!

WORLEY (160)

Want to take the helm!

He slams out. The guns of the fort SOUND again.

45

EXT. FORT FIRING - NIGHT - (STOCK)

46

CEASE FIRE ORDERS - EXT. GATE OF FORT - NIGHT.
The horseman seen to leave the dock gallops up to the
fort.

HORSEMAN (161)

Cease fire! Stand down!
They've got the Mansfield girl
aboard! They're holding kin of
Morgan!

47

EXT. FORT NOT FIRING -- NIGHT - (STOCK).

47A

DECK REACTION TO CEASE-FIRE -- EXT. DECK OF REVENGE -
NIGHT. The men stacked flat along the rail are slowly
raising themselves, looking with bewilderment toward
the fort. Foreground Pirate turns to Briggs, nonplussed.

FOREGROUND PIRATE (162)

Now, how did he do that?

Briggs can only shake his head.

48

INT. GREAT CABIN -- AS BEFORE. Blackbeard, Maynard,
and Gilly are listening. Worley comes in slowly,
looking stupefied.

WORLEY (163)

(with humility)

Ned. . . I guess I got to admit to you..
It's far-fetched; it's hard to swallow;
it's full unbelievable -- but I guess
you knowed something.

(CONTINUED)

48 (CONTINUED)

BLACKBEARD (164)

No!

WORLEY (165)

(ready to agree)

Oh, you didn't? That's what I --

BLACKBEARD (166)

Never mind! The booty's aboard!
That's all that matters!

49 REVENGE DRAWS AWAY -- NIGHT (STOCK). Stern casements
lighted.

DISSOLVE

END OF PART I

50

HOPEFUL DUTCHMAN -- INT. DUTCHMAN'S CABIN - NIGHT.

A heavy cannon faces a closed gun port that is the only outside opening in the Dutchman's cabin. Some sea boots and a few dirty clothes are strewn over the deck, the double-tier bunks, and a sea chest. Alvina and Edwina are undressing, partly. They will doubtless sleep in some of their clothes. Edwina gingerly moves a boot and a filthy pair of drawers from the lower bunk to the floor, and dusts her fingers with revulsion.

EDWINA

We've simply got to get our hands on my little sea-chest. It's the one thing between us and the gutter.

ALVINA

That surgeon seems very nice. Maybe he'll --

EDWINA

I've been thinking about him. What on earth is a man like him doing aboard this slaughter house?

ALVINA

I think it's a very exciting ship. I don't believe they're going to murder us at all.

EDWINA

They'll probably make us wish they had!

ALVINA

I don't care. I wouldn't miss it for anything.

EDWINA

(staring, shocked)
If Uncle Henry ever guessed what goes on in your head --

ALVINA

I bet he'd be interested.

EDWINA

Alvina!

ALVINA

Who's chaperoning whom, here, anyway?

A heavy key rattles in the lock of the door. Edwina turns toward it angrily; Alvina is brightly noncommittal. The Dutchman comes in, locks the door from the inside, and stands beaming at them boozily.

(CONTINUED)

50 (CONTINUED)

EDWINA

(icing dangerously)
Just what do you want?

ALVINA

Let's not be silly. Just because --

DUTCHMAN

Me? I in here sleep.

EDWINA

Well, you can that forget! And
quick from here get out!

The Dutchman grins, sits on his sea-chest, and pulls
a quart bottle from his pants pocket.

DUTCHMAN

Nah. We one happy family be.
Like bugs in a rug snug.

ALVINA

Oh, my! Edwina, look! I never
saw such muscles in my life!

DUTCHMAN

Huh? Oh, yah.

He raises an arm, flexes the biceps. The shirt sleeve
splits, and Alvina squeals. The Dutchman grins,
uncorks his bottle with his teeth.

DUTCHMAN (cont'd)

Skol.

As he drinks Edwina looks about for a weapon, finds
none. The Dutchman replaces the cork, drives it home.

EDWINA

You no manners have. Don't we get
any drinks?

DUTCHMAN

Huh? Oh, sure, sure!

Delighted, he hands her the bottle. She shifts her
grip, balances it in her hand.

DUTCHMAN (cont'd)

First the cork pull. So.

He sets his teeth in his thumb, screws up his face, as
he imitates pulling a cork. Edwina brings the bottle
down on his head, full swing. He slides to the floor,
and stays.

(CONTINUED)

50 (CONTINUED)

EDWINA

I'll show him a rugsnug! Open
that gun port!

ALVINA

(horrified)

You wouldn't!

EDWINA

Oh....well....the door, then.

As Alvina falters to the door, Edwina grips the Dutchman's shirt, tries to drag him across the deck. She doesn't move him much, but his whole shirt rips away in her hands.

ALVINA

(lost since the
last turn)

Why, Edwina! You undressing the man?

Edwina straightens up and glares.

DISSOLVE

51 OMITTED

52 PLAN FOR BURGLARY -- MAINDECK - NIGHT. Those of the crew whose watch it is drowse on their feet. Some of the others sleep sprawled on the deck, no bunks nor hammocks being provided. Bellamy is gone from the yardarm. Maynard, Briggs and Gilly rest in the shadow of a gun, talking quietly. Gilly hunches a shoulder to indicate his disability.

GILLY

Blackbeard done this. Near cut
me in two, he did. And you could
have killed him!

MAYNARD

I'm not after Blackbeard. I'm
after Morgan.

GILLY

Blackbeard ain't dealing with Morgan.
Bellamy was Morgan's man -- and he's
with the fish.

MAYNARD

But his logbook is in Blackbeard's
cabin. If I can find just one entry
naming loot that went to Morgan -
that line will finish Morgan and make
our fortune!

(CONTINUED)

52 (CONTINUED)

BRIGGS

(to Gilly)

Can you steal the logbook while
Blackbeard's asleep?

GILLY

He sleeps with his eyes open!

MAYNARD

(disbelieving)

Wha-at?

GILLY

I sneaked in there once, thinking
to kill him. And there was his eyes
looking at me -- though he snored
the whole time.

MAYNARD

That hatch in his cabin deck -- where
you went down to get the soap --

GILLY

That's the lazarette. It's other
door is barred within.

MAYNARD

I'll go down from the rail, then,
and in through the casement.

BRIGGS

He'll kill you in a second!

MAYNARD

He'll come up on the quarterdeck
at the change of watch. I'll
try it then.

BRIGGS

How'll you know when he's out
of there?

MAYNARD

Stand forward and watch the
companionway. When you see him come
up, sound the ship's bell, and I'll
go over the taffrail.

BRIGGS

How? If I'm caught --

(CONTINUED)

52- (CONTINUED)

MAYNARD

(impatient)

Blunder into it -- throw something
at it -- drop something on it from
aloft! Can you do it or not?

BRIGGS

(without hope)

Oh....Aye.....I'll sound the bell.

DISSOLVE

- 53 BURGLARY AT SEA -- QUARTERDECK - NIGHT. Maynard stands on the taffrail, trimming the wick of the stern lantern. A coiled rope on his arm is already made fast. Neither the still-slug-headed Dutchman nor the two sleepy helmsmen show any interest in Maynard.
- 53A BLACKBEARD AT COMPANIONWAY - MAINDECK - NIGHT. Silhouetted by the lantern light of the cabin half deck, Blackbeard mounts the companion ladder and emerges, followed by Worley.
- 53B BRIGGS ON LOOKOUT - MAINDECK - NIGHT. Just forward of the mainmast, Briggs rolls a bullet in his palm as he watches the companionway. He makes sure of Blackbeard's identity, then turns and throws the bullet toward the forecastle.
- 53C BELL SOUNDS SIGNAL - MAINDECK - NIGHT. A pirate sleeps on his feet against the forecastle bulkhead, beside or under the ship's bell. The bell RINGS sharply without visible cause. The pirate starts awake, looks about for the bell-ringer, then scratches his head as he studies the ghost-rung bell.
- 54 MAYNARD GOES OVER TAFFRAIL -- QUARTERDECK - NIGHT. Maynard goes down his rope, unnoticed by the Dutchman, who waits for Blackbeard at the quarterdeck ladder.
- 55 BREAK-IN - EXT. STERN CASEMENTS -- NIGHT. Maynard is partly suspended by the rope, partly clinging to the fancy woodwork of the stern. He gets a casement open, goes into the Great Cabin.
- 56 SEARCH - INT. GREAT CABIN - NIGHT. No light is burning in the interior, as Maynard comes in through the stern casement. He wastes no time deciding what to do. He immediately appropriates a worn book which is the ship's log, sticking it inside his shirt. Next he turns to a sea chest, the lock of which has already been forced.

(CONTINUED)

56 (CONTINUED)

As he bends over the chest a movement behind him makes him whirl; his knife jumps into his hand. The rudder post in the middle of the cabin has turned with a movement of the helm. Reassured, Maynard hastily searches through personal possessions in the chest.

57 BLOCKED RETREAT - EXT. TAFFRAIL - NIGHT. Blackbeard has found the rope that Maynard went down. After a moment's puzzlement his face lights.

BLACKBEARD

Worley. Come here.

Worley joins him at the taffrail.

BLACKBEARD (cont'd)

I believe I'm about to catch
me a rat.

WORLEY

What for? You hungry?

Blackbeard shows Worley where Maynard's rope leads over the stern.

WORLEY (cont'd)

Oh, fishing for him, huh?

BLACKBEARD

(insulting mimicry)

No, I ain't fishing for him, huh!
Somebody's gone down this into
the Great Cabin. I'm going down
there. Stand here and take care
of him, if he comes back up.

Worley beams happily.

WORLEY

Aye! That I will!

BLACKBEARD

(impatient with
Worley's relaxed
reactions)

Well, all right!

He leaves the quarterdeck.

58

APPROACH - INT. GREAT CABIN - NIGHT - as Maynard searches in the near-dark. Suddenly he catches the SOUND of Blackbeard's descent from the quarterdeck. He leaps to the casement, reaches for the rope.

- 59 WORLEY CUTS ROPE - EXT. TAFFRAIL - NIGHT. Worley has his fingers under the slack of Maynard's rope upon the taffrail, to sense the first nibble. The rope suddenly pinches his fingers. He snatches his hand away, shakes it, then whips out his cutlass, and chops through the rope.
- 60 CORNERED - INT. GREAT CABIN - NIGHT - AS BEFORE. Maynard, halfway out through the casement, is almost dropped overboard by the cut rope. He goes back in.
- 61 EXT. TAFFRAIL - AS BEFORE. Worley climbs the taffrail, leans out over the stern to see what has happened below. After a moment he comes down, shrugs, spreads his hands.
- 62 RETREAT - INT. GREAT CABIN AS BEFORE. Blackbeard's footsteps SOUND outside. Maynard dives for the lazarette hatch; it sticks. Blackbeard is HEARD fumbling with the lock outside. Maynard gets the hatch open, slides below. Blackbeard comes in, lantern in one hand, cocked pistol in the other.
- 63 TRAPPED - INT. LAZARETTE - NIGHT. The Lazarette has no more than five feet of headroom. Maynard climbs forward through stowage toward the lower-deck door of the lazarette. He slides back the double bars and tries the door; it is immovable. Lantern light illuminates the lazarette as the hatch is thrown open. Maynard flattens against the locked door and draws his knife. After a moment Maynard can hear Blackbeard singing to himself:

BLACKBEARD'S VOICE

There was a jolly miller,
Lived on the River Dee;
He looked beneath his piller,
And there he found a flea. . .

Blackbeard is moving about, now, up in the cabin, making some unguessed preparation.

BLACKBEARD'S VOICE (cont'd)

Oh, Mister flea,
Ho-ho, Hee-hee
He hollered in his glee. . .

The song trails off. The lantern comes down through the hatch, lowered on a line. It maneuvers into a position in front of a box, so that the lazarette is lighted, but the hatch in shadow. A moment more, while Maynard waits. Then he hears the lock scratch in the door at his back. He whirls. The door opens a crack. Through it Maynard sees Gilly's anxious face.

GILLY

Hey -- quick -- come on --

(CONTINUED)

63 (CONTINUED)

Maynard slides out through the door. Somewhere within he has lost the logbook.

64 ESCAPE - INT. LADDER PASSAGE - NIGHT. Maynard comes out of the lazarette into lantern light. Gilly stealthily turns the huge key and works it free.

GILLY

Down the ladder! Go forward through the hold!

As Maynard obeys --

65 INT. LAZARETTE - AS BEFORE. Blackbeard jumps down through the hatch without touching the ladder. His pistol is in one hand, his cutlass in the other, and he lands crouching, both weapons ready, in the shadows behind the lantern. Then slowly he straightens up, and comes forward into the lantern light. He slams the point of his cutlass into the deck and stands scratching his head.

BLACKBEARD

Llithrig cythraul!

FADE OUT

FADE IN

66 REVENGE AT SEA - DAY - (STOCK)

67 BREAKFAST - MAINDECK NEAR QUARTERDECK STAIRS --
BLACKBEARD AND MAYNARD - DAY. Maynard, stripped to the waist, pulls a bucket of sea-water over the lee rail, and bends to pour it over his head and shoulders. He towels himself off with a burlap bag. Blackbeard comes out of the companionway, gnawing a bone. He joins Maynard.

BLACKBEARD

Had breakfast?

He starts to offer the bone to Maynard, but draws it back to tear off one more mouthful.

BLACKBEARD (cont'd)

This here is the last of our goats.

MAYNARD

No, thanks.

Gilly comes out of the companionway, and stands waiting to speak to Blackbeard.

(CONTINUED)

67 (CONTINUED)

BLACKBEARD

(to Maynard)

Who took the ship's log out of
my cabin, and slung it in the
lazarette? You?

MAYNARD

Sure. I was running in and out
of your cabin all night. Throwing
your stuff in the lazarette.

BLACKBEARD

(gnawing stolidly)

What fer?

MAYNARD

(tapping forehead)

I'm crazy.

BLACKBEARD

I ain't so sure.

(to Gilly)

Did you feed Mistress Alvina?

GILLY

No way to break her out. Looks
like a hangover, to me.

Blackbeard grunts.

BLACKBEARD

(to Maynard)

You're in the pay of Morgan --
I know that.

MAYNARD

(laughing at him)

What's he paying me for? To steal
the ship's log and throw it in the --

BLACKBEARD

Forget the log. What's he paying
for my head?

MAYNARD

He's offered five hundred pounds.

BLACKBEARD

(shocked)

Only five hund---

(words fail him)

You work cheap, don't you, Mainyard?

MAYNARD

If I wanted your head I could have
had it last night.

(CONTINUED)

67 (CONTINUED)

BLACKBEARD

(with enjoyment)

Aye. You could have -- if you'd only knowed! Remember Gilly, here? What stood at your back?

MAYNARD

I ought to.

BLACKBEARD

All the time you was working on me, Gilly was praying like he never prayed, for you to twist that knife!

GILLY

He knew that.

BLACKBEARD

(startled)

What?

GILLY

Show him.

MAYNARD

He'll kill you.

GILLY

Show him!

Maynard gets the scrap of paper out, hands it to Blackbeard.

68 INSERT -- THE SCRAP OF PAPER THAT SAYS "KILL HIM"; in Blackbeard's hands.

69 BLACKBEARD SHAKEN UP -- AS BEFORE. Blackbeard's eyes lift to Maynard, and for once he is at a loss.

BLACKBEARD

(staring at Maynard)

Hollalluog colledigaeth!

He turns away, pacing slowly, thinking hard. His hand gingerly feels of his bandaged neck.

MAYNARD

(his turn to
be amused)

What's the matter, Teach? You must have been right -- you're alive.

BLACKBEARD

(dangerous)

Aye. I was right. . . But for a wrong reason.

(CONTINUED)

69 (CONTINUED)

His eye falls on Gilly, and fastens.

GILLY

(hysterically)

Kill me! Go ahead and kill me -
get it over with! It's what I want!

BLACKBEARD

(slow cruelty)

Aye. I'm going to kill you. But
you don't know when. And you don't
know how. Or if it be slow, or fast,
when it comes. But this you know:
It'll come when you least expect.

He sucks the bone, laughing a little, as he watches
Gilly slink away.

70 THREAT TO MAYNARD - SAME. Blackbeard starts up the
quarterdeck ladder, but turns to speak to Maynard with
untempered malice.

BLACKBEARD

Fortunate I be that you fell in
my hands when you did!

MAYNARD

I don't understand you.

BLACKBEARD

But you will.

He mounts the quarterdeck, Maynard presently following.

71 EDWINA - QUARTERDECK - DAY. On the quarterdeck, two
seamen handle the helm under Ben Worley. Edwina stands
on the afterpoop, at the taffrail.

72 BLACKBEARD ADMIRES EDWINA - REVERSE ON BLACKBEARD ET AL.
Blackbeard stops to stare moodily at Edwina, aft, o.s.
Maynard comes onto the quarterdeck behind him.

BLACKBEARD

(mood improving)

So that's her. The famous
Mansfield gal. . .

Blackbeard goes aft, the others following.

73 BLACKBEARD'S PLANS FOR MORGAN - TAFFRAIL - DAY. Blackbeard
steps onto the afterpoop to appraise Edwina. She ignores
him.

WORLEY

She's a purchase, all right.

(CONTINUED)

73 (CONTINUED)

BLACKBEARD

(spirits returning fast)
The best a man ever made!

EDWINA

You won't think so when Sir Henry
Morgan shows sail on that rim.

BLACKBEARD

Sir Henry Morgan! That gostyngedig,
gwastraffus bwysgyn! Lledradaidd
bradychus, llechigiadd twyllwr!

Maynard shakes his head sharply, as if to clear it.

WORLEY

That's the Welsh for it.

BLACKBEARD

English has no such dark words as a
man needs, to speak of Morgan.

EDWINA

What's that speck on the horizon?
Isn't that a black t'gallant?

Maynard and Worley look, but Blackbeard is not taken;
he grins at her.

WORLEY

No black sail, sir.

BLACKBEARD

No, nor pink and green sail, neither.
But never fear. Morgan will come.
And I live only to see the day!

EDWINA

You'll see most of it from the yardarm!

BLACKBEARD

Why, I'll broadside him to splinters
at twenty yards!

EDWINA

(staring)

At twenty --

She raises imploring clenched fists to heaven.

EDWINA (cont'd)

Oh, please, please, only let him
try that!

(CONTINUED)

73 (CONTINUED)

BLACKBEARD

He'll never so much as return my
fire. Think he wants to blow the
tail feathers off his little robin?

Edwina's eyes jump to him, suddenly frightened as she
sees the predicament.

BLACKBEARD (cont'd)

Black sails of Morgan! I'll burn
'em to the water!

WORLEY

Not til we get our own back, I hope.

BLACKBEARD

(laughing)

Oh, I'll wring him dry first. I
can play with him as I like. For
there stands the undoing of Morgan!
Never again can he touch me!

EDWINA

Then I'll kill you myself!

She leaves the quarterdeck. Blackbeard grins after her.

BLACKBEARD

(slapping his thigh)

That's my pretty robin! There's
no other like her!

He sees now that she is going forward along the
maindeck, toward the forecandle.

BLACKBEARD (cont'd)

Hey! Mainyard. Fetch her back
out of that.

74

EDWINA MEETS THE TOMCATS -- FORWARD MAINDECK - DAY

A lot of the crew are lounging before the mast. Edwina
walks through them toward the bow. Stunned disbelief
breaks up as a man sitting on a bucket tips over backward
with a YELL. Tomcat caterwauling, the wolf-howl of the
day, begins to SOUND, expressing the unmistakably
explicit proposition every one has heard conveyed by
cat voices in the night.

TOMCATS AD LIB

(man tipping over, first)

Wah-hoo!

(bellowing coo)

Wull, 'yar come ma little flutterin' dove!

(hopeful bid)

Here y'are, Molasses -- I been savin'
a soft plank - (cont'd)

(CONTINUED)

74 (CONTINUED)

TOMCATS AD LIB (cont'd)
(dramatic falsetto)
Hey, Ma -- little Susy's comin' home!

A gaunt scarecrow leaps in front of her, waving her to a seat with an elaborate bow. She walks around him. Another prances mincingly beside her, offering his arm.

75

CUTLASS FIGHT -- SAME. Impossible to ignore is Sorrel, who hooks an arm around Edwina's neck, swaggers beside her. Overtaking Sorrel without show of haste, he jerks him into a back-trip. A YELL goes up from the pirates, mixed with guffaws, as Sorrel comes down on the palm of his bloomers. Sorrel flounders up, to be decked again by Maynard's left. He sits there, this time, yelling orders.

SORREL
(pointing at longboat)
Gimme a cutlass! From the longboat!
They're hid in the longboat! Grimes!
Sling me a carvin' iron!

Two or three men have jumped up to grope in the longboat. A cutlass flies through the air to Sorrel. He catches it, and swarms to his feet. Maynard finds a belaying pin.

75A

EDWINA ARMS MAYNARD - SAME. Gilly scuttles along the deck, a cutlass in his hand. He skirts the milling pirates who are pressing in upon the imminent. He is trying to reach Maynard, but he skitters about timidly, crowded farther and farther from the center of activity, until he is almost at the foot of the forecastle ladder. Edwina grabs him.

EDWINA
Give me that!

She gets the cutlass from Gilly, jumps a few steps up the forecastle ladder, and SHOUTS over the heads of the pirates.

EDWINA (cont'd)
Maynard!

She throws the cutlass to Maynard.

76

MAYNARD FIGHTS - SAME. Maynard catches the cutlass and turns in time to balk Sorrel's attempt to run him through from behind. The crowd increases as men swarm up from below. The pirates press close, shouting advice to both swordsmen impartially.

77

FIGHT CRITICS -- QUARTERDECK RAIL. Blackbeard, Worley and the Dutchman watch from the quarterdeck with the critical detachment of fight managers.

DUTCHMAN

No backhand.

WORLEY

Not enough wrist.

BLACKBEARD

Can't go to his right.

78

DOUBLE KILLING - MAINDECK. Maynard's cutlass gets home, and Sorrel flops dead on the deck.

VOICE

Hey -- look out!

Maynard whirls. A wild-eyed youngster, has snatched up Sorrel's cutlass, and rushes Maynard. Maynard ducks into a lunge. The youngster falls.

79

COMMENT ON RESULT -- QUARTERDECK RAIL. Worley leaves the quarterdeck on the run.

BLACKBEARD

Down goes another. She ain't near so cheap to keep as she was to get.

DUTCHMAN

Don't it always?

80

FUNERAL SERVICE -- MAINDECK. Maynard is wiping off his cutlass. Fight fans crowd around him, bashing him on the back. Worley comes charging in, and a space clears as he catches up a dead man's cutlass.

WORLEY

Now, then, who hid out them cutlasses?

They point to the dead men.

AD LIBS

Looks like it was them.

Must of been.

Couldn't of been nobody else.

(to change subject)

Funeral! Funeral!

Last rites of the sea!

Worley, who expected no better answer, guesses he has done his duty.

(CONTINUED)

80 (CONTINUED)

WORLEY

Git your hats off! Lay holt, four
of you! For distance, this time!

The pirates hold their headgear over their hearts,
assuming a sanctimonious expression. Four men swing
Sorrel's body by arms and legs to the rhythm of
Worley's yell.

WORLEY (cont'd)

One! And the body -- the body,
I say! Two! Shall be cast --
shall be cast, I say! Three!
And into the sea, the sea! And
into the sea goes he!

(SPLASH.)

81 EDWINA AND MAYNARD - EXT. BEAK - DAY. We HEAR the
second burial service as Maynard climbs over the
forecastle and drops to the beak, to which Edwina has
retreated. He wipes his hands on his pants and looks
disgusted.

EDWINA

I'm sorry. I didn't know they'd
go crazy.

MAYNARD

(grumpy)
You know it now --
(imitating Blackbeard)
-- my little robin!

EDWINA

(imitating Blackbeard)
All right, Main-yard.
(dropping it)
It would be different if Captain
Bellamy were alive. I guess.
What kind of a man was he, anyway?

MAYNARD

(staring)
What kind of. . . I thought you were
eloping with him!

EDWINA

Well. . . Yes. . . In a way.

MAYNARD

Are there several ways?

EDWINA

I'd only seen him twice in my life.
This was more of a business proposition.

(CONTINUED)

81 (CONTINUED)

MAYNARD

A business prop--- What will
Sir Henry Morgan have to say
about that?

EDWINA

(looking at
him coolly)
You've been thinking I was
Morgan's mistress, haven't you?

MAYNARD

Doubtless you have some simple
explanation of the whole thing.

EDWINA

I am Edward Mansfield's daughter!
And I explain nothing!

MAYNARD

I see.

EDWINA

No, you don't. You have a head like
a mule's foot. I'm trying to tell
you, I didn't know Captain Bellamy
one bit better than I know you.

MAYNARD

Is this an offer?

EDWINA

Maybe. . . Listen!

When you listen for it, the SOUND of chopping and
splintering can be heard below deck.

EDWINA (cont'd)

They're tearing the ship apart.
They think there's a treasure aboard.

Maynard grins at the childish optimism of pirates.

MAYNARD

Which of course there is not.

Edwina is sure that her next remark is dynamite.

EDWINA

Yes there is. Because I brought
it aboard.

MAYNARD

(unimpressed)
Hatful of silver, huh?

(CONTINUED)

81 (CONTINUED)

EDWINA

No! Nor gold, either! Emeralds
by the quart. And other stones --
worth at least two hundred
thousand pounds!

Though he discounts it by half, Maynard is startled.

EDWINA (cont'd)

A good big chunk of the treasure
of Panama is what I've got hold of!

MAYNARD

Are you telling me you've robbed
Sir Henry Morgan?

EDWINA

Thought that would open your eyes.

MAYNARD

But how did you get it?

EDWINA

The same way Morgan got it. I
found it and took it.

Maynard looks at her with wonder.

MAYNARD

I guess you really are Edward
Mansfield's daughter!

EDWINA

My father commanded the whole
Brotherhood of the Coast -- and
taught Morgan everything he knows!

MAYNARD

I believe you. But I don't see
what I can do about it now.

EDWINA

We can go find my baggage, first.

MAYNARD

It's in Blackbeard's cabin.

She stares at him, set back, but she rallies.

EDWINA

Then we'll go there.

She starts up the forecastle ladder. He looks after
her a moment before he follows.

DISSOLVE

HL

81A

BLACKBEARD WORKS ON ALVINA - INT. GREAT CABIN - DAY.
Blackbeard is seated at table, playing host to Alvina who sits on long bench beside him. Blackbeard's neck is cocked to one side so that Maynard, also present, can apply an ointment dressing to his wound. Worley in scene, by entrance. Alvina, who is getting tipsy, takes a last gulp from a jug and rises hastily.

ALVINA

Thank you, Captain. I must go now.

BLACKBEARD

Sit down - Sit down.

ALVINA

I must keep my eye on milady's baggage.

BLACKBEARD

(exchanges look
with Worley)

What's so important about the baggage?

ALVINA

(concerned)

She'd give me an awful tongue lashing if she knew I'd --

BLACKBEARD

Worley -- have Edwina's belongings brought here.

WORLEY

Aye.

He goes. As Alvina shows alarm, Blackbeard waves her back to the bunk seat.

BLACKBEARD

(placatingly)

Now - have another drink, and tell me about my little robin.

ALVINA

Well - her father was a great sea captain.

BLACKBEARD

I know. He commanded the whole Brotherhood of the Coast. Blackest pirate who ever lived.

(indicating himself)

Until Ned Teach.

(CONTINUED)

81A (CONTINUED)

ALVINA
Poor Edwina is so much like
her father.

BLACK BEARD
(enthused)
She's my kind, my little robin.

ALVINA
Oh, I'm afraid so! Isn't it dreadful?
She does the most awful things --

BLACK BEARD
Like what?

ALVINA
Well, for example -- Oh, no!
I can't tell you.

BLACK BEARD
Have another gulp -

She obeys - taking a direct pull from the bottle.

BLACK BEARD (cont'd)
Like what, now?

ALVINA
Well, she's very fond of ---
(giggle)
...of bathing...

BLACK BEARD
Bathing? In water?

ALVINA
She swims in it.

BLACK BEARD
(outraged)
Gets wet all over? On purpose?

ALVINA
But the worst of it is -- she does
it without -- without --

BLACK BEARD
Without any clothes?

Alvina giggles, falls into confusion, reaches for the
bottle as a remedy. After a drink she is able to say:

ALVINA
Without a stitch, but no only that -
without --

She is overcome with giggles again. Blackbeard scowls and
Maynard, fascinated by the disclosure Alvina is about to
make, leaves off dressing the wound altogether.

(CONTINUED)

81A (CONTINUED)

BLACKBEARD
(imagination balked)
Have another -- gulp. Now --
what else can she go swimming without?

ALVINA
Without -- without --

BLACKBEARD
Go on -- Go on.

ALVINA
(barely getting it out)
-- without any water!

BLACKBEARD
(baffled glare)
Huh?
(takes drink himself)

Worley enters now, with Gilly and several other pirates
carrying Edwina's trunks. As they set trunks down.

BLACKBEARD (cont'd)
(to pirates)
Open 'em up. Get the treasure.

The last word has an electric effect on the pirates,
who throw open trunk lids and begin tossing feminine
garments about the cabin. Worley holds a dress up in
front of him as if modeling it. They look up as Edwina
bursts in.

EDWINA
Alvina!
(furious - to pirates)
What do you mean ransacking my baggage?

Alvina shrieks and rushes out.

EDWINA (cont'd)
You low, thieving scum! You should
be keel-hauled for that.

BLACKBEARD
(soothingly)
Now, my little nestling, don't go
ruffling your pretty feathers. I'm
only after a bit of Sir Harry's
property -- which rightfully belongs
to me anyhow.

EDWINA
Do you think I'd carry anything that
belongs to you? It would contaminate me.

(CONTINUED)

HL

81A (CONTINUED)

BLACKBEARD

Morgan had emeralds by the bucket.
Don't tell me he never give you none.

WORLEY

(eyes on Edwina)
Hey, here's something.

Worley holds up a pendant on a chain which he has just taken from trunk. He throws it to Blackbeard.

82

OMITTED.

83

MINIATURE OF A PIRATE - INSERT - IN BLACKBEARD'S HANDS.
The pendant is a miniature, nicely done in ivory. It shows a handsome and swashbuckling young man.

BLACKBEARD'S VOICE

It's Bellamy! Fixed to be hung
down her neck. He looked better
hanging up there on his own.

84

LOVE LETTERS - SAME.

EDWINA

(to Blackbeard)
You slimy coward, you'd make the
flesh crawl on a squid!

BLACKBEARD

(entertained; chuckles)
Ain't that the truth?
(sudden savage roar)
What've you done with the boodle?

Edwina shows no sign of answering. Worley finds letters and hands to Blackbeard.

WORLEY

Letters, Ned -- from her to Bellamy --
she didn't have time to send.

He throws them to Blackbeard. Edwina slaps him.

BLACKBEARD

(sniffing letters)
Love letters, eh? If them two had
their hooks on a treasure, looks like
she'd say something, in these letters.

WORLEY

Aye. You'd think so.

(CONTINUED)

84 (CONTINUED)

BLACKBEARD

(picking a letter)

Listen to this, - it's a cackle.

Edwina stands frozen at first, as if stunned, as Blackbeard begins to read.

BLACKBEARD (cont'd)

(reading, haltingly)

"My own darling Captain Bellamy...."

Edwina steals a glance at Maynard; he is grinning. She turns on Blackbeard.

EDWINA

(rising hysteria)

You contemptible, filthy, red-eyed --

Worley hammer-locks her, starts to throw her out.

BLACKBEARD

Here - let her stay and hear it.

85 ANOTHER ANGLE - SAME.

BLACKBEARD (reading)

"Uncle Henry has sailed! I will watch for you every night until you come. Blow the bosun's pipe at the carriage gate -" Just here the scribble runs afoul....Here, Mainyard. See what you make of it.

He hands Maynard several pages of the letters.

86 EVIDENCE AGAINST MORGAN - SAME. Maynard reads aloud from the top page. His words come slower in spite of himself as he realizes what he has in his hand. As he reads, Edwina moves, passing behind Worley, trying to reach the table.

MAYNARD

(reading)

"Uncle Henry says you are an ungrateful wretch, after he found you your ship, and armed it for you --"

BLACKBEARD

(a roar)

I knowed Bellamy was in with Morgan! I should have killed him slow - inch by inch - Go on with it --

(CONTINUED)

86 (CONTINUED)

MAYNARD

(reading)

Trust me, my dear....all we'll ever
need is in our hands.

WORLEY

Then we've got to get it in ours....
These here little extras mount up.

He leaves Edwina unguarded as he returns to search trunks.

87

EDWINA ATTEMPTS BLACKBEARD'S LIFE - SAME. Edwina reaches the table. Steadily, she picks up a pistol and brings it to cock with both hands. There is a terrific explosion, and a great pour of smoke, as she fires on Blackbeard. Blackbeard pretends to collapse in chair, moans. Worley rushes to Blackbeard, looking scared.

WORLEY

I never seen her go there, Ned!

(to Maynard)

Maynard, git your bullet probe.

BLACKBEARD

(suddenly sitting up, to
roar with laughter)

It was only charged with powder --
chuck the wench out of here.

Edwina struggles with Worley, then breaks away from him and leaves without assistance. Taking advantage of the disturbance, Maynard slides several of the pages inside his shirt.

BLACKBEARD (cont'd)

(to Worley)

Now - bring me Mistress Alvina.

Worley starts out to get Alvina. Maynard starts to follow, holding more of the letters in his hand.

BLACKBEARD (cont'd)

(ominously quiet)

Mainyard - Come back here.

88

NO WAY TO LET GO - SAME. Maynard comes back to the table. He remembers the letters in his hands.

MAYNARD

Oh. This?

He tosses them on the table.

(CONTINUED)

HL

88 (CONTINUED)

BLACKBEARD

One more.

Maynard meets his eye steadily for a moment, then smiles, seeming to yield. He pulls from his shirt one of the pages he has hidden there.

88A

INSERT - letters in Maynard's shirt - showing that he still retains one.

BACK TO SCENE. As Maynard releases other letters to Blackbeard, who doesn't bother to examine them.

BLACKBEARD (cont'd)

So it ain't my head you want, then.

MAYNARD

Never said it was.

BLACKBEARD

You're getting paid by the Governor of Jamaica, to prove Morgan still sends out pirates. That's so, ain't it?

MAYNARD

All right.

Blackbeard relaxes, and his relish for dismembering people returns.

BLACKBEARD

That's too bad.

MAYNARD

What is? I propose to hang your worst enemy.

BLACKBEARD

Morgan's sitting on all the loot of Panama. If he hangs, it all goes to the King in England, where I never gets hold of it. Now you know why I can't never let you out of my sight.

Worley brings in Alvina - somewhat flushed, and a little too bright-eyed.

WORLEY

I give her time to put her clothes on. You never said if you wanted her dressed or --

BLACKBEARD

Ah, Mistress Alvina....Here - have a little gulp. Now you tell us all about the treasure.

(CONTINUED)

88 (CONTINUED)

ALVINA

What treasure?

BLACKBEARD

Here, here, have another drop.

Alvina giggles, - the others go out.

89-
92PROPOSED ESCAPE - EXT. TAFFRAIL - DAY. Maynard comes to Edwina, at the taffrail.

EDWINA

You could have been more help!

MAYNARD

Well, at least I stole back your likeness of the late lamented.

He gives her the miniature of Bellamy.

EDWINA

It doesn't mean anything to me.

MAYNARD

(ribbing her)

Why, I thought --

EDWINA

The treasure is the only thing that matters to me.

He looks at her with the weary sadness of a sucker handed the same old thing again.

EDWINA (cont'd)

(earnestly)

It means a whole new life to me -- getting away from Port Royal. Running off with Bellamy seemed the only chance. Bellamy himself meant nothing to me. Nothing!

MAYNARD

How can you talk that way about darling Captain --

EDWINA

(screaming at him)

Stop that! If you ever speak of those letters again I'll kill you!

MAYNARD

(laughing)

All right.

(CONTINUED)

89- (CONTINUED)

92

MAYNARD

(great patience)

Look. Will you give up this lie
about stealing a treasure? I saw
them go through your baggage!

EDWINA

But they didn't find it!

MAYNARD

No. I noticed they didn't. I
never did see how you could have
got hold of it anyway.

EDWINA

Morgan has his wealth hidden in
a hundred places -- everybody
knows that. I found this in our
own cellar.

MAYNARD

(wearily)

All right.

EDWINA

I'll go with you. I'll promise
anything you ask. If only you'll --

SOUND of a scream, followed by peals of hysterical
laughter, comes from the grating before the helm,
covering the skylight of the Great Cabin.

EDWINA

(startled)

That's Alvina--

MAYNARD

Is that a laugh or a murder?

EDWINA

I don't know!

She runs for the ladder.

DISSOLVE

93-

94

OMITTED

95

ALVINA SLIPS UP - INT. BLACKBEARD'S CABIN - DAY.
The cabin is littered with feminine apparel as last
seen. Edwina charges in, followed by Maynard,
leaving the door open.

(CONTINUED)

95 (CONTINUED)

Blackbeard stands in the midst of the open chests, cutlass in hand. Alvina stands to one side, both hands pressed over her mouth, but still noisily hysterical. She is very drunk. Edwina crosses to Alvina, shakes her hard.

EDWINA

Alvina! What have you told him?

ALVINA

I only -- I only --

She goes into an uncontrolled giggle, Edwina shakes Alvina again, without effect, then slaps her face.

EDWINA

Stop that! Answer me!

ALVINA

We were talking about Sir Henry --
how he used to steal from his crews --

EDWINA

(blast of lightning)

Alvina!

Worley comes pounding in.

BLACKBEARD

Bar the door!

Worley obeys. Blackbeard turns over a smallish iron-bound chest with his foot, and balances his cutlass.

BLACKBEARD (cont'd)

Watch this!

His cutlass slices free the bottom of the chest at the corner, shearing through the iron straps. Dropping the cutlass, he rips the bottom of the chest open with his hands. Out of the bottom pours a cascade of jewels - rings, necklaces, little jeweled boxes, loose stones. A great BELLOW of laughter bursts from Blackbeard. He claws at the treasure, running it through his fingers, pouring it over his head, tangling it in his whiskers. He cocks a blazing dog-collar on his head like a crown, where it rides until it falls off, unnoticed. He snatches up a silk pouch, breaks it on a corner of the chest, and big stones roll all over the cabin.

(CONTINUED)

95 (CONTINUED)

BLACKBEARD

(between roars
of laughter)

Mawreddus llesol gogoneddus diwrnod!
. . . . Cyfrinachol buddiol ardderchog
dwthwn!

Worley is transfixed for only a moment. He attacks the other chests, and although they yield no treasure he keeps on chopping them up.

BLACKBEARD (cont'd)

Diwrnod gan darfawl! . . . Dichon i
mi bod gwastatu gwywedig! I remember
this chest! He was never without it!
(contemptuous)
Double bottoms! Was aught ever so
childish!

WORLEY

You never thunk of it.

BLACKBEARD

I ain't fool enough! But that's
Morgan! Always good for something
so stupid it took all by surprise!

He begins clawing the jewels into a pile. Alvina is snivelling.

ALVINA

We'll never get all this back together.

EDWINA

You shut up! You've talked enough
for a life time!

(turning on
Blackbeard)

All right, Captain Teach. I'll split
it with you.

BLACKBEARD

(astonished)

You'll what?

EDWINA

You can be hung by your own crew
for holding out shares!

BLACKBEARD

(piously)

Share and share alike was ever my
motto.

(change of tone)

This here is no purchase! It was
owed me by Morgan!

(CONTINUED)

95 (CONTINUED)

EDWINA

I brought it aboard!

BLACKBEARD

I brought it across the Isthmus
of Darien! Look -- look at this
here!

He springs up, tearing off his shirt.

BLACKBEARD (cont'd)

(pointing)

See there, where a rib should be?
Blown out, by a musket ball in
the river Chagres!

(pointing

to shoulder)

And a pike done this, right after,
on the walls of Panama!

(fiercely)

Who speaks of shares to me?

EDWINA

The crew will speak loud enough
when they hear what you've got?

BLACKBEARD

Aye. Then will I divide.

(savagely)

And you'll be on top of the pile!

He drags out a small iron chest of his own.

BLACKBEARD (cont'd)

(to Worley)

Double bar the lazarette. Pound
bullets in the lock, 'til it never
turns again! We've took back the
first bit of our own!

He is pawing the treasure into a heap as -

DISSOLVE

96-
98

OMITTED

99

INT. EDWINA'S CABIN - NIGHT. Edwina is alone, in what
used to be the Dutchman's cabin. She has got into a
locker and is gingerly hunting through some old rags and
junk of the Dutchman's, in search of a weapon. All she
finds is a broken knife, the blade snapped off an inch
or two from the hilt. Suddenly her eyes jump to the
door. The latch is lifting, slowly and stealthily. The
door begins to swing. Edwina hides the broken knife in
the folds of her skirt and waits.

100

PLAN TO GO OVERBOARD - SAME, as Maynard enters.
Pleased and relieved, Edwina tosses the broken knife aside. Maynard shuts the door, jams the latch with the broken knife.

MAYNARD

Look. The loot's gone. You know that, don't you?

EDWINA

It's infuriating! The whole treasure must be within twenty feet of us, this very minute.

MAYNARD

Never mind the measurements -- are you ready to give it up, or not?

Reluctant to make it final, she considers warily.

EDWINA

What will you say if I'm not?

MAYNARD

Goodbye.

She stares, then puts her question as a statement.

EDWINA

You're going to get off and walk.

MAYNARD

We sighted a fleet of fishing boats, just before dark. We'll run through them, soon. I'll swim for the nearest.

EDWINA

(small voice)

Is that what you want to do?

MAYNARD

I have to find out what you want -- and quick!

She hesitates a moment more; but once she decides, she plays it full out.

EDWINA

(almost a whisper)

You already know that.

MAYNARD

(honestly uncertain)

I do?

(CONTINUED)

100 (CONTINUED)

EDWINA

An hour ago I was the richest woman in the world. I was willing to go anywhere with you then. . . What makes you think I won't now?

MAYNARD

That's good enough.

He puts his hands on her tentatively, unsure of how much she means the deal to include. But she goes into his arms readily enough; and her response as he kisses her is intended to make sure of him.

EDWINA

Will it be soon? We can get out onto the channels --

MAYNARD

I can't take you into the sea!

EDWINA

I can make it if you can.

MAYNARD

Nobody could in those clothes!

EDWINA

I'll take them off. Here -- help me unhook!

She turns her back to him. He hesitates, then doubtfully obeys.

MAYNARD

But the fishermen may not understand --

EDWINA

Then I'll borrow something from them.

MAYNARD

I say, they may not understand we need help. We may be left in the sea.

EDWINA

No, we won't. Where will they take us?

MAYNARD

Port Royal, of course.

The dress comes off over her head, silencing her for a moment.

101

BREAK BETWEEN MAYNARD AND EDWINA - SAME. As soon as she is unmuffled:

EDWINA

Port Royal? We can't go to Port Royal!

MAYNARD

(unhooking next layer)
Forget you robbed Morgan. It isn't going to matter.

EDWINA

That's not it. He'd forgive me in a second. It's because I. . . Sir Henry wants to marry me.

MAYNARD

Why, the old goat!

EDWINA

He's not an old goat! There couldn't be a kinder, gentler man.

He takes.

EDWINA (cont'd)

I admire him, and respect him.
But -- I had to get away from there -- can you understand that?

MAYNARD

He won't bother you much longer.
He's going back to England. . .
To be hanged.

EDWINA

(shocked)
To be what?

MAYNARD

Hanged for piracy!

EDWINA

That's impossible!

MAYNARD

But I can do it.

EDWINA

(incredulous)
You? Hang Morgan? You couldn't hang a pig's hind leg in a smokehouse!

(CONTINUED)

101 (CONTINUED)

MAYNARD

I have Bellamy's log, showing
ships captured, and shares
allotted to Morgan.

EDWINA

Then you forged it!

MAYNARD

I have your own written statement
that Morgan was Bellamy's partner.

EDWINA

My statement?

MAYNARD

In your own handwriting.

Edwina freezes as she remembers the letters; then she
blows up.

EDWINA

(frothing)

You let me throw myself at your
head -- when all the while you
were using me to ruin him --

(change of tone)

I'll stop you if I have to kill you!

MAYNARD

That's what it will take. Good luck.

The door is tried, perfunctorily, then violently. The
door bulges and cracks. Maynard goes out the gunport.
Edwina wraps a blanket around her. Blackbeard crashes
in.

BLACKBEARD

Where's Mainyard? He been here?

EDWINA

No!

BLACKBEARD

Stay clear of that sea-spy - you
hear? I want no conniving between
you two. If he opens his mouth
about the jewels he'll be standing
on a round shot - under ninety
fathoms of sea.

(CONTINUED)

(CONTINUED)

He stamps to the door, where he turns for an exit
bellow.

BLACKBEARD

Watch out you don't get sewed
up in the same sack!

102

RETURN TO THE DECK - EXT. CHANNELS - NIGHT. Maynard
watches through the gunport from the channels as Edwina
gets rid of Blackbeard; he grins. He makes sure the
rail is clear, then regains the deck.

103

INSTRUCTIONS TO BRIGGS - EXT. MAINDECK - NIGHT.
Briggs, barefoot, comes quickly to Maynard. His words
are urgent, but repressed for secrecy.

BRIGGS

We're close on! Get rid of your boots!

MAYNARD

You'll have to try it by yourself, Briggs.

BRIGGS

Are you out of your head?

MAYNARD

Maybe. Take this to Governor Vaughan.
He can set Morgan's breeches on fire,
with this.

He pushes a small oilskin packet into Briggs's hand.

BRIGGS

It's that Mansfield woman on your mind.
She's done for us, that's what she has!

MAYNARD

Not if the Governor sends warships
quick enough.

BRIGGS

Morgan commands the warships!

MAYNARD

Then bring Morgan! We'll put in for
water, soon. I'll mark our anchorage
with a signal fire you'll see at
twenty leagues.

BRIGGS

He'll fill scuttlebutts and be gone
in half a day.

MAYNARD

I'll try to delay him...Here they are!

104 FISHING FLEET - EXT. MAINDECK - NIGHT. Bow Lookout stands at the sprit pin-rail. Up ahead, shooting OVER him, a few scattered lights indicate fishing boats.

BOW LOOKOUT

(bellowing)

Where you think you're going!
Ahoy! Gimme sea-room or I ram!
So help me, I'll send you down!

105 MAN OVERBOARD - EXT. MAINDECK - NIGHT. Maynard slaps Briggs on the back.

MAYNARD

Now's the time!

BRIGGS

(leg over rail)

It's the end of us all.

MAYNARD

Swim hard! And good luck.

BRIGGS

But you're the one that will
need good luck!

Briggs goes into the sea. Jubal, on deck watch, runs aft, swinging a lantern.

105AA INT. EDWINA'S CABIN - NIGHT. Edwina in bed. A RAP heard at window. Edwina gets up and opens it, sees Maynard.

MAYNARD

Thanks for not telling Teach about me.

EDWINA

I thought you were going to swim home. Lost your courage, eh?

MAYNARD

Maybe I've got an eye on you.

EDWINA

You'd be safer out there with the sharks --

MAYNARD

(grins)

--than with the man-eaters aboard?

(CONTINUED)

105AA (CONTINUED)

EDWINA

--than you'll be when Morgan comes.

MAYNARD

Then maybe you'd like to help me
bring him.

EDWINA

(incredulous)

Help you? You think Blackbeard
can beat Morgan!

MAYNARD

Does it matter what I think?

EDWINA

No! If you're fool enough to
bet against Morgan, I'll help
you at every chance.

MAYNARD

I'll find you a chance.

She slams window shut.

105A

MAYNARD GOES DOWN INTO ORLOP - INT. HOLD AT ORLOP HATCH - NIGHT. Maynard comes down the Great Hatch ladder to the orlop hatch (a grating) at the foot. He carries a lantern, a gunny sack, a short sledge hammer of convenient weight, and an iron wedge. The wedge may be in his boot, and the sledge stuck through his belt. At the bottom he looks up sharply as if he heard something above, and masks the lantern with the gunny sack. He gets the orlop hatch open and swings down into the orlop.

105B

MAYNARD SCUTTLES SHIP -- INT. ORLOP - NIGHT. The orlop is a wet hold with only a four-foot clearance between deck beams and keel. Only waterbutts are stored here. Maynard searches forward along the keel, looking for a spongy seam. Finding what he wants, he starts his iron wedge into the caulking with light taps of the sledge. Then he puts the folded gunny sack on the wedge, to muffle the ring of the sledge, and drives the wedge with all the swing he has room for. An implication of great force and hard labor is needed, for the hull is no egg shell. The oak strakes are at least three inches thick, closely fitted; and the tar in the oakum caulking sets very hard with age. (Some danger of comic effect if starting a leak looks too easy). Eventually, when he knocks away the wedge, a thin flow of water should begin to seep through the opened seam; he will then move the wedge a few inches along the seam and start again. Perhaps we'd better leave him working hard and starting to sweat, without visible result; and learn what he accomplished in the scenes immediately following.

DISSOLVE

105BB INT. GREAT CABIN - Blackbeard at table, eating. Worley runs in.

WORLEY

Water in the hold. Looks like skullduggery.

BLACKBEARD

Muster the bilge-rats! Get 'em on deck. Jump to it!

WORLEY

Aye, aye, sir!

Worley goes out.

105C HELL TO PAY - EXT. MAINDECK - DAY. A scatter of pirates sleep, snoring, sprawled on the deck in the morning sun. Suddenly Worley comes roaring out of the Great Hatch, and the ship springs awake.

WORLEY

(beside himself)

Pipe all hands! All hands, I say!
On deck - on deck - git 'em up here!
Lively, lively, or I cut you in two!
Ten stripes for the last man up!

Worley is fit to be tied, and all can see it. The ship swarms with instantaneous action. Two or three bosun's pipes scream. Men pile up from below, drop from aloft, run from forward or aft, in a frantic rush for panic stations; while no cause nor purpose is visible to anyone.

WORLEY (cont'd)

Afore the mast, and line up for muster!
Jump now, jump for your lives! Line up, I say! I'll learn you to move when I holler!

105D-E-F OMITTED

105G BLACKBEARD GRILLS CREW - EXT. MAINDECK - DAY. The Crew stands lined up athwartship, where Worley put them, crowded together in as many ranks as needed. Blackbeard paces up and down in front of them, the wedge and hammer still in his hands. He slams the wedge to the deck.

BLACKBEARD

Four feet of water in the hold, and rising!
She sails like a brick smokehouse right now.
You'll pay for this with your lives, if Morgan comes! Now point me the man!

He throws the sledge among the feet of the first rank, and they jump. Men look around at each other, but none has an answer.

(CONTINUED)

105G (CONTINUED)

BLACKBEARD

(to Jubal)

Where's that hand we signed on
at Port Royal?

JUBAL

You mean Briggs, sir? Fell
overboard. Last night.

BLACKBEARD

(remembering)

Aye. He might fit. But wait!

He goes to where Maynard stands near the rail.

BLACKBEARD (cont'd)

Pretty thick with Briggs, wasn't
you, Mainyard?

MAYNARD

Was I?

BLACKBEARD

No matter. Trying to fetch loose
from me, wasn't you? Hoped you
could get away -- if I beached a
sinking ship! Aye. Here's your
scuttler, boys, beyond any doubt!

Worley comes to Blackbeard's elbow, cutlass in hand.
A mob growl SOUNDS from the crew.

AD LIB

Hang him! The rope! String
him up!

DUTCHMAN

Yah! Quick to the yardarm oop!

BLACKBEARD

Aye. Barratry, this be; and that's
death in any ship that sails.

WORLEY

Get the rope on him!

BLACKBEARD

Not yet. Truss him up for the cat,
first! Stripe him til he falls,
then douse him with salt. When he
comes to, let him have it again!

WORLEY

Lay holt!

Pirates swarm over Maynard, drag him toward the mast.

WORLEY (cont'd)

(to Blackbeard)

He'll have to die in the end. (CONTINUED)

105G (CONTINUED)

BLACKBEARD

But not on this deck. I may
need him yet!

WORLEY

What for?

BLACKBEARD

There's but one thing a man can
do better dead than alive. He
can guard a treasure in the
ground. Night and day, you know
he's there. He's the one man you
can trust!

INT. EDWINA'S CABIN

105H NOISE of the whip lashes COMING over. Alvina runs in.

EDWINA

Is it a fight?

ALVINA

It's Maynard -- they're whipping
him -- with a cat o' nine tails!
It serves him right.

EDWINA

(shocked)

How can you say that? They'll
kill him.

ALVINA

I thought you wanted him murdered!

EDWINA

(without conviction)

It's only that.... I wanted to
do him in myself.

ALVINA

(satisfied)

Oh. Of course.

Then she double-takes, as the bloodthirsty remark
soaks in.

FADE OUT

111A (CONTINUED)

comic. But, in the special relationship of these two, Blackbeard accepts it as a scalding criticism.

BLACKBEARD

(shouting at
Worley)

Don't be hanging out no dead-lamp
at me, you syfrdan ynfyd-ddyn!
I want them cook stores landed,
and sharp! Go follow orders --
you hear me?

Still dead-lamp, Worley answers like a zombie.

WORLEY

Aye. Go foller some stupid orders.

Blackbeard reaches for his cutlass, but Worley has unhurriedly turned away. Blackbeard takes out his anger in another direction. Shouting after Worley --

BLACKBEARD

Put that Mainyard to work --
and see that you load him down!

112

LANDING ACTIVITY - BEACH IN FRONT OF HUTS - DAY
Same place as preceding. A big pile of supplies in boxes, sacks, and barrels has reached the beach. Maynard, a trunk on his back, is one of the file of men who add to the supply dump, under Jubal's orders.

JUBAL

(to Maynard)

Throw that in the slave quarters.

As Maynard hesitates he indicates the women's hut.

JUBAL (cont'd)

That rat's nest there!

Maynard carries the trunk into the women's hut.

113

HOSTILE ALLIANCE - INT. WOMEN'S HUT - DAY. Edwina is composedly trying to clean their wretched quarters. Alvina, in a state of disheveled undress, is doing their laundry. She goes to pieces as Maynard enters.

ALVINA

Eeek!

(CONTINUED)

113 (CONTINUED)

EDWINA

Oh, shut up.

(to Maynard)

I thought you were going to swim home.

MAYNARD

Too many man-eaters. In the water, I mean.

EDWINA

You'd be safer with the sharks than you will be when Morgan comes!

MAYNARD

Then maybe you'd like to help me bring him.

EDWINA

(incredulous)

Help you?

ALVINA

(eagerly)

Can I help too?

EDWINA

No!

ALVINA

(pathetically)

Please don't be mad at me any more.

JUBAL'S VOICE

Mainyard! Git away from them female slaves!

EDWINA

(to Maynard)

You think Blackbeard can beat Morgan!

MAYNARD

Does it matter what I think?

EDWINA

No! If you're fool enough to bet against Morgan I'll help you at every chance!

MAYNARD

(smiling)

I'll find you a chance.

DISSOLVE

EXT. CANNON EMPLACEMENT - DAY

114

MORGAN SIGHTED. A gang of pirates under Blackbeard manhandles a cannon into an emplacement on a high slope. Others are digging, under Worley. Maynard is water boy. The Dutchman is standing nearby.

BLACKBEARD

Heave ho, there! That don't weigh nothin'! Git them breech tackles set; lay into it! Fetch up the powder and ball! You want to be caught with your spinakers down?

A Lookout HAILS from o.s. above.

LOOKOUT'S VOICE

Sail, ho! And black she be!

The crewmen almost let the cannon roll down.

BLACKBEARD

(happy)

Why I do believe it's Uncle Harry!

DUTCHMAN

Now you've done it.

BLACKBEARD

(hailing upward)

Whereaway?

LOOKOUT'S VOICE

Close hauled. Standing East.
She's going over the horizon!

BLACKBEARD

(jubilant)

There sinks his only chance! He could have speared me like a shark on the beach, if he struck today!

(to Dutchman)

How long will it take you to mount the full battery up here?

DUTCHMAN

Two days, in this sand. Not an hour less.

BLACKBEARD

(elated)

Two days! It'll take him that long to find he's over-run us -- bad seaman that he be! Two days! And after that I'll be ready to blow him over the moon! (cont'd)

(CONTINUED)

114 (CONTINUED)

BLACKBEARD (cont'd)

(contemptuous)

Sir -- Henry -- Morgan!

(impressive)

Sir -- Edward -- Teach, it will
soon be in his stead!

(prayerfully)

Just two days more. . .

DISSOLVE

115 OMITTED

116 PLAN TO SIGNAL MORGAN - EXT. SUPPLY DUMP IN FRONT OF
HUTS - DAY. Maynard rummages in the piled stores;
Edwina pretends to help him. At a little distance
the pirate guards - two each for Maynard and Edwina -
play a game of chance with pebbles; but they know
where their prisoners are every minute.

MAYNARD ~

One of us has got to get away.
If only for just one hour!

Edwina looks angrily toward the guards.

EDWINA

They keep their eyes on me every
single minute.

MAYNARD

I told Briggs I'd show a signal.
Your precious Uncle Henry may be
here before morning.

EDWINA

Maybe after dark --

MAYNARD

Oh, I'll make a break for it.
I'll kill one of them, if I have to.

EDWINA

So will I!

He looks at her, smiling a little.

MAYNARD

I believe you.

EDWINA

((faintly plaintive))
You don't need to be so quick
with it.

(CONTINUED)

MAYNARD

Why? Your free-roving old man
would be proud of you.

The guards are breaking up their game.

GUARD

(yelling)

Pick it up, Mainyard!
Come on with that horse meat!

MAYNARD

(last quick word)

Get loose if you can, in case
they get me.

Maynard shoulders a two-hundred-pound bag of salt
meat, and gets out of there ahead of stimulus.

117 OMITTED

118 PIRATES CAROUSE - EXT. BEACH - NIGHT. A number of
fires light up the night, so placed that they are
shielded from the sea. Most of the ship's company
is here, partying full out with baskets of bottles
and kegs of rum. A considerable number of island
women have got the word, and have flocked here for
what profit may be in it. Drums and native musical
instruments are beating out a complex jungle rhythm
to which some of the women dance. Though their
appearance is Mexican, their dancing is in the wild
semi-African Calypso manner. Maynard sits on a
heavy log, to which he is chained by the ankle, well
within the circle of light. A bloody scrape shows
on the side of his cheekbone. Edwina comes to him.
She dabs tentatively with her scarf at the skinned
place on his face, but he ignores it, and she stops.
Gilly comes into them.

GILLY

You know why the filthy scoundrel
is celebratin'? Sir Henry Morgan
missed the island. He's far out
to sea.

Edwina looks surprised.

MAYNARD

(to Edwina)

Gilly's with us. He wants to
see Blackbeard finished.

Edwina looks at Gilly speculatively.

EDWINA

If one of us could only build
a signal fire --

(CONTINUED)

GILLY

(terrified)

Oh, no -- not me! It would be
my death!

Blackbeard comes up behind them.

BLACKBEARD

(to Gilly)

Ah, you dirty little rat. Been
telling her about all the years
you spent in prison and how I
got you out? Away with ye --
scum!

Gilly leaves. Blackbeard sucks at a dipper of rum,
looking at Edwina across it. Though he is in no
great hurry to get around to her, she's on his
agenda, beyond a doubt. He empties the dipper.

BLACKBEARD (cont'd)

Been looking for you Mainyard.
You and me got a little --

Astonishment stops him as he sees something beyond.

BLACKBEARD (cont'd)

Who's that?

119

BLACKBEARD MANHANDLED IN EFFIGY - SAME. In a
direction away from the dancers, a ring of pirates
are playing slam-around with a curious figure,
sending him reeling from one side of their circle to
the other with whoops and yells. The man is ragged
and ill-conditioned - but his size, build, and full
black beard give a startling illusion that the
pirates are manhandling Blackbeard.

120

BLACKBEARD ACQUIRES A STAND-IN - SAME. Blackbeard
stares at his double with disbelief.

MAYNARD

It's you, obviously.

Blackbeard tosses the dipper aside, charges the
ring of gamesters, breaking it wide open. The
victim rockets into him, and collapses. Blackbeard
catches him, and holds him up with one hand.

BLACKBEARD

(angry-roar)

Where you get this ugly-looking
gobbet?

(as they hesitate)

Speak up!

(CONTINUED)

DUTCHMAN

He some foodle-head beachcomber
is. He thinks he's you.

BLACKBEARD

(yelling at Noll)

That right?

Noll goes into a fit of elegant bowing and scraping.

DUTCHMAN

He tells all the girls he's
Blackbeard.

Noll collapses, trying to dissolve into the ground, as
Blackbeard's cutlass comes out. Blackbeard snarls as
he swings up the blade. Edwina interposes.

EDWINA

What kind of a great brave
captain have we here? Killing
a half-wit!

DUTCHMAN

Very bad luck, kill a man in
the head touched.

BLACKBEARD

Well get him out of here.
Don't ever let me see him again.

DUTCHMAN

Do his women go with him?

BLACKBEARD

No! Give him two yards start
and let him run for the hills!

Worley comes into scene, as Dutchman takes Noll away.

WORLEY

(to Blackbeard)

You sent for me?

BLACKBEARD

(jovially)

Did I ever give a party without
you, Worley? You've did a good
job -- Now go enjoy yourself.

(call to Dutchman)

Here, fetch Worley one of those
brown girls there to sing for
him. Give him some of my rum.
The best mate a mon ever had.

Worley gives Blackbeard a suspicious look...What is
he up to? He isn't usually so gracious.

(CONTINUED)

120 (CONTINUED)

6/14/52
72D

BLACKBEARD (cont'd)

Mainyard come here.

He puts his arm around Maynard and walks away with him.

120A Worley looking toward dancing girls.

DISSOLVE

121 NIGHT ANCHORAGE - EXT. SHIP AT ANCHOR - NIGHT - (STOCK)
The Revenge lies at anchor, lights in stern casements of the Great Cabin.

122 BLACKBEARD LIFTS TREASURE - INT. LAZARETTE - NIGHT
Blackbeard and Maynard are in the lantern-lighted lazarette. Blackbeard uncovers a small iron chest. He drags it out, opens it, and holds the lantern close to make sure the contents are intact. The jewels blaze in the shifting light.

BLACKBEARD
(great satisfaction)
A-agh! There is pretty!

He fastens the chest.

BLACKBEARD (cont'd)
Bend your back. Let's see what kind of a mule you be.

As Maynard obeys, Blackbeard hoists the heavy chest onto Maynard's shoulder.

MAYNARD
A little private larceny, huh?

BLACKBEARD
(in genial spirits)
Aye. 'Tis my trade. Sinkings, burnings, kidnaps and murders, for fun or profit. But larceny above all!

He precedes Maynard up the ladder with the lantern.

123 WORLEY PROTECTS HIS INTERESTS - INT. GREAT CABIN - NIGHT
Blackbeard climbs out of the lazarette into the lighted Great Cabin. He sets his lantern down, and lifts the heavy chest from Maynard's shoulder as Maynard emerges. Then, as he turns, he is struck motionless by what he sees. Worley sits beside Blackbeard's table, lounging restfully, a pistol dangling uncocked in one relaxed hand; and one eyelid is drooped in the hated deadlamp effect. Maynard moves out of line as he gains the deck.

BLACKBEARD
(still holding chest)
You looking for somebody?

WORLEY
Making all safe, I see. Your share and mine too!

(CONTINUED)

123 (CONTINUED)

BLACKBEARD

(expressionless)

Aye.

Blackbeard sets down the chest. Worley's pistol cocks, and the muzzle raises to level at Blackbeard's belt.

WORLEY

(sarcastic)

You was looking for me to tell me. Only I couldn't be found.

BLACKBEARD

(belligerent)

Aye!

WORLEY

"Share and share alike." You said it more'n a million times.

Blackbeard sheds his belligerence, and speaks with deep sincerity.

BLACKBEARD

It was ever the motto of honest Ned Teach.

WORLEY

And every time you said it you robbed me.

(suddenly savage)

This time I caught you!

Blackbeard shows no anger, but only sadness and disillusion at this cruel wrong.

BLACKBEARD

Why, Ben -- you might just as lief put a pistol to my gut --

WORLEY

I have!

Blackbeard speaks as if seeing the pistol for the first time.

BLACKBEARD

Black is the day...heavy is my heart that I lived to see it... when stout Ben Worley turns on old Ned Teach...what always trusted him, so much.

Worley's head is down.

(CONTINUED)

123 (CONTINUED)

WORLEY

(suddenly defensive)

Well. . . you could have kept your
hooks off the treasure.

BLACKBEARD

(contemptuous)

Treasure! I'll hear no more.
Take it all! Do what you want
with it. And I never want to hear
where it lies!

WORLEY

(blank)

Huh? How's this? . . . Me take
it, alone?

Seeing he has him, Blackbeard bears down.

BLACKBEARD

(angry yell)

You heard me! Take it and slink
away!

Worley squirms; the pistol has drooped in his hand.

WORLEY

No call to blow yourself up. It
was an easy mistake. Catching
you with the box. Only natural
to think --

BLACKBEARD

(big about it)

Say no more. We'll bury it together,
like I meant from the start.

WORLEY

All right, Ned.

He puts his pistol away; and goes to the chest.

WORLEY (cont'd)

Where was you thinking to bury it?

BLACKBEARD

(innocent candor)

Why, Ben, the place you got picked
is all right with me. If you like it.

WORLEY

Aye.

(CONTINUED)

123 (CONTINUED)

He bends to pick up the chest.

BLACKBEARD

Jubal ought to have that hole
all dug, by now.

Worley, bent over, becomes motionless as he hears
that. He straightens up without the chest.

WORLEY

Wait a minute. You knowed I
had Jubal digging?

BLACKBEARD

Sure I knowed.

WORLEY

That's why you'd let me bury it
alone -- because you'd know
where to find it!

BLACKBEARD

(laughing at him)

Sure! What kind of a fool do
you think I be?

Worley glares at him; then begins to laugh.

WORLEY

That's better! For a minute,
there, I was scared you lost
your mind. Lay holt, Mainyard!
Let's git ashore!

DISSOLVE

124 OMITTED

125 EXT. BOAT ON BEACH - NIGHT. Worley, Maynard, and
Blackbeard beach the boat. Worley wedges the painter
between rocks. Blackbeard lands first and walks
ahead; then Worley and Maynard carry the chest ashore.
Unseen by Worley, Maynard kicks the painter free in
passing, leaving the boat to go adrift.

DISSOLVE

126

BURIED TREASURE -- EXT. TREASURE SITE - NIGHT.

Maynard, Blackbeard, and Worley watch as Jubal throws a last spadeful of earth out of a hole the size and depth of a grave, and climbs out. The treasure chest stands nearby.

JUBAL

Do I get a look at my share?

WORLEY

(ugly)

I swore you'd be rich while you live.
Let that do you!

Jubal remains keenly aware that he is not armed.

JUBAL

Aye. . .

BLACKBEARD

Git down in the hole, Ben. I'll
pass you the box.

WORLEY

Git in it yourself!

BLACKBEARD

How's this, now?

WORLEY

I ain't offering the back of my
neck to your blade!

BLACKBEARD

Mutiny, huh?

One of Worley's eyes is closed in the deadlamp.

WORLEY

Aye. One stupid order too much.

Blackbeard's cutlass comes out; Worley draws in the same half second. Maynard backs away, up a slope of the broken ground that lies between the treasure hole and the beach; but he is seen before he can make his break. Blackbeard jumps back from his engagement with Worley.

BLACKBEARD

(yell at Maynard)

Where you going?

MAYNARD

The boat's gone adrift.

(CONTINUED)

126 (CONTINUED)

Blackbeard and Worley run up the slope to verify this.

BLACKBEARD

Who made fast?

WORLEY

I did.

(to Maynard)

Go get hold of her!

Maynard runs toward the beach.

BLACKBEARD

(to Worley)

You out of your head? He'll put
to sea!

Worley draws his pistol, aims it after Maynard.

WORLEY

I can stop him.

BLACKBEARD

Don't kill him til he gits hold
of the boat! Go after him!

WORLEY

You're right!

He runs after Maynard.

127 BLACKBEARD KILLS JUBAL - SAME. Blackbeard turns
back quickly, lifts the treasure chest.

BLACKBEARD

Here, Jubal -- I'll hand it down..

Jubal jumps into the hole; Blackbeard hands down the
chest. Then, as Jubal lowers the chest, Blackbeard
kills him with his cutlass.

128 BLACKBEARD'S GYPSY SWITCH - SAME. Blackbeard leaps
down into the treasure pit. With a violent effort
he lifts the treasure chest to the edge, vaults out,
and carries the chest a little way into the dark.
He sets the chest down beneath a rock bigger than
himself, and with maniacal strength overturns the rock
on top of it. The treasure chest is crushed out of
sight into the ground. Blackbeard runs back to the
pit, and begins to fill in the dirt on top of Jubal's
body.

DISSOLVE

128A WORLEY REPRIEVES MAYNARD - EXT. BEACH - NIGHT.
Worley and Maynard beach the boat again. Maynard is watching for a chance to tackle Worley and get away. But Worley is aware of it.

WORLEY

Make fast. And stop looking for a chance to do me in. I'm the best hope you got.

MAYNARD

(noncommittal)

Are you?

WORLEY

I heard you can navigate.

MAYNARD

That's right.

WORLEY

Then I can use you. I'm the rightful captain here, not him. I'll have that ship, and the gal, and the treasure too, when next we sail!

MAYNARD

Where do I come in?

WORLEY

Stand by to navigate, and I'll keep you alive. If Morgan don't sink us all.

MAYNARD

If.

Worley looks hard at Maynard, who returns his stare cynically.

DISSOLVE

129 SIGNAL FIRE - EXT. BEACH PARTY - NIGHT. SAME AS 118, but the noise and dancing have stopped. Pirates and girls stand in silent groups, all eyes turned toward the crest of the headland, where a fire burns against the sky. Maynard finds Edwina.

MAYNARD

How did you get away?

(CONTINUED)

129 (CONTINUED)

EDWINA

I haven't been up there.
I thought you lighted it.

He shakes his head.

130 BLACKBEARD STARTS FOR SIGNAL FIRE - SAME. In another part of the group, Blackbeard stares at the signal.

BLACKBEARD

(roar)

Who's up on that point?

Nobody answers. He pulls his cutlass and dashes into the dark in the direction of the signal fire.

BLACKBEARD (cont'd)

Starboard cutlasses -- follow me!

A number of pirates run after Blackbeard.

DISSOLVE

131 ALVINA TAKES TO THE BRUSH -- EXT. SIGNAL FIRE - NIGHT. Mistress Alvina, scared silly, feeds a big fire with flustery motions. She hears a crashing in the brush on the slope below. After a moment of paralysis she scuttles into the brush like a quail.

Blackbeard bursts out of the brush, cutlass in hand. He strides straight into the fire, and stands in it, looking about murderously. Four or five pirates rush out of the dark, following Blackbeard in support.

BLACKBEARD

Spread out and sweep the hill!

They scatter. Blackbeard steps out of the fire, and begins kicking it to death.

FADE OUT

FADE IN

132 HANGOVER BEACH -- EXT. BEACH BEFORE HUTS -- DAY. Maynard is shirtless, his hair uncombed and still wet from a swim; he eats a red banana as he takes a look around. Here and there last night's celebrants are strewn about the sand in positions of collapse,

(CONTINUED)

132 (CONTINUED)

distinguishable from dead men by their occasional snores. Maynard's guards are recognizable because one of them is sitting up, trying to stay awake. As Maynard climbs the supply dump to sit on top the guard snaps alert, and recovers the pistol that is slipping from his fingers; but he is nodding again at once.

One of the two guards supposed to be watching the women is sleeping directly across the door of their hut.

Edwina, in a handsome robe, is in the doorway of the hut, brushing her hair. She looks at the sleeping guard with distaste. Edwina steps across his legs and walks across to Maynard, her hair blowing.

133 DISAPPOINTING QUIET -- SUPPLY DUMP IN FRONT OF HUTS --
DAY. Edwina stands below Maynard's seat on top of the supply boxes, and looks at the morning with dispraise.

EDWINA

No black sails.

MAYNARD

(no worries)

Not yet.

He tosses a red banana down to her. As she peels it:

EDWINA

(disgusted)

What a morning! Quiet -- placid -- peaceful -- a lovely summer dawn in a hog wallow.

(snapping at banana)

Poor Alvina's effort was wasted.

MAYNARD

I'm not so sure. I think something has happened. I think something is happening now.

He throws a banana skin over his shoulder.

134 SLEEPING PIRATE ROUTINE -- SAME. The banana skin lands on the face of a snoring pirate. The man brushes at it fumblingly in his sleep, as at a fly, moving it to another part of his face; and is still again.

135 EDWINA MIXED UP -- SAME. Edwina stops chewing to watch the banana skin routine, but does not react.

EDWINA
What on earth do you hope for,
from this?

MAYNARD
(eating)
Think you'd believe me if I told
you?

EDWINA
(shortly)
No.

Then as she looks at him she wavers, and changes it.

EDWINA (cont'd)
(uncertainly)
Yes. I don't know why. But I
think I would.

Maynard doesn't answer her. He has stopped eating to stare at something OFF. She follows his eyes.

136 AWAKENING CAMP - EXT. BEACH -- DAY. In the background the main body of the crew is astir now, waking up rapidly as some kind of news takes effect. SOUND of an occasional shout of inquiry from farther off, words indistinguishable.

Worley, going among them from group to group, now turns and runs for Blackbeard's hut.

137 EXT. SUPPLY DUMP -- AS BEFORE.

MAYNARD
(to Edwina)
Get out of sight.

She obeys slowly, her eyes on the pirates.

138 WORLEY ROUTS UP BLACKBEARD -- EXT. BLACKBEARD'S HUT - DAY. Worley hammers on the door of Blackbeard's hut.

WORLEY
Captain Teach! Hey, Ned!

The door is opened by a black-bearded figure; but it is the vacant-eyed, slack-jawed Noll.

(CONTINUED)

138 (CONTINUED)

WORLEY (cont'd)
Hey, we've lost a bunch of --
(recognizing Noll)
Not you!

He slams Noll out of his way as he pushes in.

139 PORT OF MISSING MEN -- INT. BLACKBEARD'S HUT.
Not much in here except a couple of chests of
Blackbeard's and a number of his weapons. Blackbeard,
fully clothed but barefoot, swings his feet to the
floor from the native grass hammock in which he has
slept.

BLACKBEARD
(as Worley crashes in)
Mind your noise!

WORLEY
Hey, there's men missing!

Blackbeard blinks, scratches.

BLACKBEARD
Heh?

WORLEY
Twenty of my watch -- Maybe more
from the Dutchman's -- and he
ain't to be found!

BLACKBEARD
(roaring)
If they're afeard of Morgan it's
good riddance!

WORLEY
There's men gone like Israel
Hand -- Bill Frogg -- Manuel Lima
-- They never run from nothing!

Blackbeard is pulling on his boots.

BLACKBEARD
Are the gunners with the cannon?

WORLEY
I ain't been up there.

BLACKBEARD
Why ain't you?

(CONTINUED)

139 (CONTINUED)

He puts on his pistols, catches up a spyglass, and rushes out. Noll starts to follow, but Worley, falling over him in the door, slings him back inside and slams the door on him.

DISSOLVE

139A EXT. VILLAGE - Worley is kicking and pushing at the prone seamen. As he does so, he shouts:

WORLEY

On your feet, you men! Get up to them there cannons!

Blackbeard makes entrance and joins in the orders.

BLACKBEARD

Get up to them cannons at once!

(to Worley)

Make sure the Mansfield girl and Mainyard are under lock and key.. I think we'll have need of them later.

WORLEY

Yes, sir.

DISSOLVE

140

OVERTHROWN CANNON -- EXT. SLOPE BELOW EMPLACEMENTS - DAY
Blackbeard, Worley and four or five more look at a cannon which has been rolled down the steep slope from its emplacement. A dead man lies under it, his arm sticking out. Blackbeard shouts upward:

BLACKBEARD

All of 'em the same?

VOICE

(distant)

All guns are down!

Two pirates come down the slope three-quarters carrying a gunner who is all but unconscious.

PIRATE

He's run through the gizzard.
Don't know nothing.

WORLEY

No others?

PIRATE

Bildad's up there. With his throat cut.

(CONTINUED)

140 (CONTINUED)

The wounded man moans, trying to ask for water.

BLACKBEARD

You two men - fetch some fresh water.

DISSOLVE

141 BLACKBEARD ON SCOUT -- EXT. BRUSH AND ROCK ABOVE RAVINE - DAY. Blackbeard is watching two of his own men, with buckets, approaching a waterhole in the ravine below him.

142 MURDER BAIT -- EXT. WATERHOLE IN RAVINE -- DAY. Blackbeard's two water-fetchers plod toward the waterhole. As they pass under a ledge, four men drop on them, slug them down. One of the victims manages a short outcry, but that is all. The costumes of their assailants bear the distinguishing markings that will be associated with the crew of Morgan. They drag the unconscious men out of sight.

143 EXT. BRUSH AND ROCKS FROM WHICH BLACKBEARD WATCHES -- AS BEFORE. Blackbeard watches, then withdraws.

DISSOLVE

144 SPY GLASS SURVEY - EXT. ROCKY CREST OF HILL -- DAY. Blackbeard traversing with his spyglass. Three times he stops to study widely separated points. Successively, he sees:

145 MUSKETS IN THE BRUSH -- EXT. BRUSHY RIDGE - THROUGH SPYGLASS - DAY. Blackbeard's spyglass shows that an innocent-looking brushy ridge, which he has partly flanked, is alive with fusiliers in position to fire on the pirate camp below.

146 CUTLASSMEN ADVANCE - EXT. BRUSHY FLATS -- THROUGH SPYGLASS -- DAY. A body of Morgan's men armed with cutlasses and pistols advance in a long line, deployed in the brush, toward the pirate camp, from which they are concealed by a roll of ground.

147 SIR HENRY MORGAN -- EXT. HIGH POINT - GLASS SHOT - THROUGH SPYGLASS - DAY. Morgan's ship at anchor. Morgan and staff walking on beach.

148 SAME, WITHOUT SPYGLASS. Abandoning spyglass, come to the most impressive possible shot of Sir Henry Morgan standing alone.

149 BLACKBEARD HAS SEEN ENOUGH - BLACKBEARD'S VANTAGE POINT AS BEFORE. Blackbeard, through spyglass, sees Henry Morgan and soldiers on beach, marching up towards hill. Looks to his left and sees a body of Morgan's soldiers marching into the ravine; looks to the right and sees another group of Morgan's soldiers marching through ravine. His face is full of hatred, and he moves with decision, but without excitement or flurry, as he snaps shut his spy-glass and withdraws.

150 WORLEY PREPARES DEFENSE - he is shouting to the pirates:

WORLEY

Hop to it, Men! Get that cannon in place. Dig them powder kegs in!

Blackbeard enters scene and speaks to Worley.

BLACKBEARD

We've got a good fight coming up. We'll show Morgan that he doesn't hold all the cards in the deck.
(turns to pirate who has spyglass)
How many men are on Morgan's ship?

PIRATE

Only the day watch, sir.

BLACKBEARD

(to Worley)
We've got him, Worley, we've got him!

WORLEY

Who, sir?

BLACKBEARD

Sir Henry Morgan!

Worley looks at Blackbeard in astonishment.

BLACKBEARD (cont'd)

He's committed his men to this island. You stand here and hold. I'm taking the longboat with some of our men at the village. We'll lay a trap on him, Worley. We've got him by the hip.

Blackbeard exits.

DISSOLVE

150A INT. MAYNARD'S CABIN - DAY - Maynard effects a ruse so that he might escape.

MAYNARD

(to guard)

Say, guard, let me have some water, please.

As guard brings him the water, Maynard hits him over the head with a breakaway chair, jumps out of window.

150B (ALREADY SHOT) (SAME AS SCENE 153 IN PRESENT SCRIPT)

150C BLACKBEARD ARRIVES IN VILLAGE - Blackbeard shouts to four or five pirates:

BLACKBEARD

Man the longboat. We're going aboard Morgan's ship.

PIRATE

The longboat's gone, sir. It disappeared last night.

Blackbeard stands, thunderstruck, at this news. He rushes to girl's cabin, sees open door, dead guard, realizes that girl has escaped.

BLACKBEARD

Where is the Sawbones?

PIRATE

He's gone too, sir.

Noll enters scene, terror-stricken and whimpering.

NOLL

Please, Captain Teach, save me -- please save me. I'm a deserter from Morgan's fleet and he'll hang me for it. Please save me. I know I'm safe with you.

Blackbeard looks at Noll with a dawning realization of a plan.

BLACKBEARD

(very quietly)

Of course I'll save you, Noll. Come with me and we'll show Henry Morgan a thing or two.

151 OMITTED

Changes
BLACKBEARD, THE PIRATE

7/18/52
86B-88

HL

152

INT. BLACKBEARD'S HUT - BLACKBEARD SETS UP A DOUBLE -
Blackbeard brings Noll inside and begins dressing him
in some of his own clothes. Noll submits with craven
whimpers.

NOLL

You and me much alike.

BLACKBEARD

'Course we are. You're going to
kill Morgan yourself.

NOLL

Kill Morgan.

BLACKBEARD

You'll charge his men and drive
them all into the sea.

NOLL

(scared)

Me charge?

BLACKBEARD

They'll run like pigs - thinking
you're me.

NOLL

(eyes gleam)

Pigs!

Blackbeard straps his cutlass on Noll.

BLACKBEARD

Can you beller?

NOLL

Heh?

BLACKBEARD

All you got to do, you keep
yelling "Gather round! To me!
Gather round Ned Teach!" Try
it.

NOLL

Gather to you, to you! Gather -

BLACKBEARD

No, no, no! You're me!

(CONTINUED)

152 (CONTINUED)

NOLL

Oh. Rally to me! To me! Rally
to Mister Teach! I mean, Ned Teach!

BLACKBEARD

Now you got it! You'll have a gay
time, you will, when they hear that!

DISSOLVE

153

MAYNARD FREES EDWINA - EXT. WOMEN'S HUT - DAY.
Maynard, carrying a log, presses close to the rear
wall of the women's hut to speak through the wall.

MAYNARD

Can you hear me?

EDWINA'S VOICE

(within)

Yes -

MAYNARD

Stand away from the wall!

Maynard smashes out a section of the wall with the
log. A pirate comes around the corner of the hut,
followed after a moment by a second.

LEADING PIRATE

Here, you!

He grabs for his pistol. Maynard rams him with the
log, grapples with him as the pistol falls. Second
pirate, has appeared, draws his pistol.

SECOND PIRATE

Gimme a shot at him!

Maynard swings the leading pirate in front of him
as the Second Pirate fires. The Leading Pirate is
killed by the shot. Maynard gets the dead pirate's
cutlass, meets the Second Pirate as he draws. Edwina
is crawling out through the broken wall, dragging
Alvina after her, as Maynard and Second Pirate engage.
Maynard kicks the dead pirate's pistol toward Edwina.

MAYNARD

(to Edwina)

Take this with you - and run!

(CONTINUED)

153 (CONTINUED)

Edwina picks up the pistol. She and Alvina dodge out of sight among the huts. A Third Pirate comes around the hut on the run. He takes a look at the situation, then passes up the cutlass fight to run after the women. Maynard tries hard to kill his pirate and get away, but is delayed before he gets it done.

154- OMITTED.
159

160 PIRATES FAIL TO STAND -- EXT. PIRATE DEFENSES - DAY
From Blackbeard's VIEWPOINT, a distant shot of pirates running and scattering.

161 OMITTED.

162 WORLEY CUTS A SWATH - SAME. Flanked by the Dutchman, and a few tougher pirates, Worley walks straight ahead through a knot of Morgan's men, cutlass slashing his way.

163 MORGAN OBSERVES - EXT. RIDGE - DAY. Sir Henry Morgan stands alone on the ridge, wearing weapons but with none in his hands. He looks as if the action were satisfactory.

164 INT. BLACKBEARD'S HUT - DAY - BLACKBEARD KILLS NOLL - Noll, dressed in Blackbeard's clothes, is brandishing the cutlass.

NOLL

Gather round - to me, to me --

Blackbeard picks up mug and gives drink to Noll.

BLACKBEARD

Here - take one more pull.

Noll drinks and Blackbeard takes mug away.

BLACKBEARD (cont'd)

Now is the time.

Noll starts out, then turns and comes back.

BLACKBEARD (cont'd)

What's wrong?

(CONTINUED)

164 (CONTINUED)

NOLL

I'll bring Morgan back here and
tell him of our plan to kill him -

BLACKBEARD

Aye, you do that.

As Noll goes out, Blackbeard picks up pistol, goes to
door and fires.

165 MAYNARD SENDS EDWINA TO MORGAN - EXT. BRUSHY HILL - DAY

Edwina and Alvina sit on the ground, hidden. Maynard
looks through bushes at the battle, distant and below.

MAYNARD

Blackbeard and his whole crew are
cut off and beaten. He's either
dead or taken. You go along this
hill, then down that ravine. It
will bring you straight to Morgan.
And your troubles will be over.

(CONTINUED)

165 (CONTINUED)

EDWINA

If only you hadn't made him
your enemy --

MAYNARD

I'm not sorry. If I hadn't set
out to convict Morgan, I would
never have known you at all.

EDWINA

Will I ever see you again?

MAYNARD

Maybe. If you come to Morgan's trial.

EDWINA

You still won't give that up?

MAYNARD

I have to finish him. I'm the
only man who can.

EDWINA

Oh, you fool, you fool!

He kisses her; she prolongs it.

MAYNARD

Good luck.

He fades into the bushes.

DISSOLVE

166- OMITTED
168168A MORGAN TAKES BLACKBEARD'S HEAD, HE THINKS - INT.
BLACKBEARD'S HUT - DAY. A knot of Morgan men cluster
about Noll's body.

MORGAN MAN

Blackbeard! Ned Teach himself!
Never thought to see the day!

MAN AT DOOR

In here, sir!

The knot of men around Noll's body opens and draws back
as Sir Henry Morgan comes striding in. He stands above
the bearded corpse, and looks down at it for a bit,
with satisfaction. He turns the body over with his foot.

MORGAN

(musingly)
I believe he looks much better...
without a face.

(CONTINUED)

168A (CONTINUED)

A polite rumble from yes-men answers the chief's remarks. Morgan draws his cutlass.

MORGAN MAN

I believe he's full dead, sir!

MORGAN

Looks good that way, too. Fetch me a basket.

OFFICER

Fetch a what, sir?

MORGAN

A basket! His head will make a tasty decoration.

His cutlass flashes up and down.

MORGAN (cont'd)

For the Fort Royal Plaza!

169 BLACKBEARD WATCHES MORGAN TAKE HIS HEAD -- INT. LOFT OF HUT - DAY. Above, Blackbeard peers down through the bamboo poles of the hut's storage loft, to watch Morgan take his head.

FADE OUT

FADE IN

170 EXT. PORT ROYAL DOCKS -- DAY -- Mid-morning on the Port Royal docks shows suitable activity.

171 OMITTED

172 BLACKBEARD WATCHES MAYNARD LAND -- EXT. DOCK -- DAY. Blackbeard lounges not far from where Maynard lands. His chin is covered only by the short bristle the scissors left. He wears a hat with a brim that will conceal his eyes, and his clothes are unfamiliar. He smiles sardonically as he watches Maynard land, and makes no effort of concealment.

173-
174 OMITTED

175 BLACKBEARD FOLLOWS MAYNARD - SAME. Blackbeard lowers his head slightly, so that his hat brim conceals his eyes, as Maynard passes within three feet of him.

DISSOLVE

176 EXT. PORT ROYAL PLAZA - DAY. Mid-morning in the plaza shows suitable activity, with wares displayed before the bazaar, and cried by hucksters. Some of the same people are here as were seen on the dock, but townspeople predominate; and women not seen on the waterfront, are here. Many tropical Negro and Mestizo types, and a few of the tough pirates for the next crew. Tradesmen, artisans; a couple of carts, a couple of carriages.

At the gibbet, a slowly changing knot of people gawks at something unrecognizable which will be identified as Blackbeard's head, hung high from the arm of the gibbet.

177 MAYNARD INSPECTS BLACKBEARD'S HEAD -- SAME. Maynard stands near the gibbet and looks upward with distaste toward the hanging head, out of SHOT.

TOWNSMAN

(staring upward)

So that's his head...the great Blackbeard.

(to Maynard)

Ever see him alive?

MAYNARD

I heard of him.

One of many handbills nailed to the footing timbers of the gibbet attracts his eye. He moves closer.

178

REWARD OFFERED FOR MAYNARD -- INSERT -- HANDBILLS
NAILED TO GIBBET. The heading of a weathered,
yellowed notice, now crossed out, once offered:

For BLACKBEARD the pirut
500 pounds REWARD

A new handbill has been nailed over the rest. It offers,
in antique lettering:

For ROBERT MAYNARD
Pirut surgeon, Navigator
250 pounds REWARD
This moft dangerous and trecherous
criminal, having efcaped at the
defeat of

BLACKBEARD
is believed loofe in Ifland waters
in the region of Hifpaniola...

Description follows, not necessarily readable.

179

BLACKBEARD ADMIRES HIS HEAD ON GIBBET -- SAME.
Blackbeard, now lounging nonchalantly against the
platform of the gibbet, cocks an eye upward at his
supposed head; and though he feels his chin reminiscently,
he is delighted with the situation he has created. A
ballad-monger approaches him.

BALLAD-MONGER

Get the new ballad -- Blackbeard, the
Pirate! His wicked life and awful death,
all wrote out artistic, a tuppence!

BLACKBEARD

How's it go?

BALLAD-MONGER

(singing)
Oh, Blackbeard lived a wicked life,
And all men wished him dead;
But his ship is lost, at fearful cost,
And high -- hangs -- his head!

BLACKBEARD

(elated)

Aye. I'll take a dozen.

As the ballad-monger starts to count them off --

180

EXT. PORT ROYAL PLAZA - DAY. Maynard still standing at the foot of the gibbet. Jeremy works his way through the crowd, till he stands beside him.

JEREMY

(whispering fiercely)

Are ye daft, man? Let your face be seen by anyone who knows you, and your head'll be up there, too. Get over to the tavern. I'll meet you there.

He withdraws into the crowd. Moving casually, and without looking around, Maynard starts toward the Sea Lion Tavern. But, as he moves away, we see the disguised Blackbeard, watching him with cunning eyes.

DISSOLVE

181

INT. BARREL-CELLAR OF SEA LION TAVERN - DAY
It is dank, full of hogsheads, kegs, barrels and hampers of bottles. Maynard leans against a pile of kegs. A door opens, and Jeremy and Maynard come down the stairs.

MAYNARD

(bewildered)

What's happened? Where's Briggs?

JEREMY

Sailin' to England in chains -- him and Governor Vaughn both. Morgan's governor now!

MAYNARD

Morgan!

JEREMY

Aye - and the streets are full of his soldiers, all of 'em lookin' for you. Listen, Morgan's sending Blackbeard's ship to England at midnight. The captain's a friend of mine, and he'll let me slip you aboard.

Maynard bows his head in thought for a moment, then looks up abruptly.

MAYNARD

Where's Mistress Mansfield?

JEREMY

She's up at the palace, with old Sir Harry.

MAYNARD

I want to see her. I'm going up there tonight.

(CONTINUED)

181 (CONTINUED)

JEREMY

Ah, man, that's a chance you're
takin' -- Morgan has dozens of
men up there. It's a noose you'll
be seein' before her.

MAYNARD

(stubbornly)

I don't care. I'm going to her.

DISSOLVE

182

INT. PALACE - NIGHT. Morgan sits at a table, peeling
pawpaws and eating them in big pieces on the point
of his sirk. Edwina enters, furious, crosses to the
table, and puts down one of the handbills announcing
a reward for Maynard's capture.

EDWINA

What is this? These are all over
town!

MORGAN

(glancing at it)

A fine piece of printing...

EDWINA

You can't hang the man who got me
away from Blackbeard!

MORGAN

Have to, gal. Before he gets the
King to hang me!

EDWINA

(caustically)

By proving you're a pirate?

MORGAN

I say I'm a patriot! Spain's
warships are trying to close these
seas - and my privateers are fighting
'em off. Ain't that patriotic?

EDWINA

It's also piracy, in time of peace!

MORGAN

That's right - and that's why I can't
have this Maynard alive.

(shouting suddenly)

Great hollering saints, woman! He
tried to send me down! Me!
Henry Morgan!

(CONTINUED)

182 (CONTINUED)

EDWINA

I suppose if I should run away with him you'd hang him for that, too.

MORGAN

You'd have to find him first. And you won't run away.

EDWINA

I already did.

Morgan smiles and nods at her, as though her running away was the act of a cute child.

MORGAN

Seen some valuables. A chest full of jewels.. couldn't help making off with 'em. I never seen a gal favor her old man so much.

EDWINA

And I'm proud of it.

MORGAN

Me, too. But a proper brought-up gal shouldn't carry on that way. Seems to me you ought to be doing something useful. And it just so happens that I've received a command from the King to send you to England as lady-in-waiting to the Queen. How do you like that, hey?

EDWINA

I hate it!

MORGAN

Now that ain't patriotic. Of course, you'd have to do a little fetching and carrying, but if you sail with the wind and say the right word at the right time, - why, Sir Henry might become Lord Henry.

(savoring the phrase)

Lord Henry Morgan. -Aye, it's a lady-in-waiting you'll be.

He smiles up at her. Angrily, she leaves the room.

182A

INT. HALL OF PALACE - NIGHT. As Edwina comes angrily out from her interview with Morgan, she finds a highly flustered Alvina waiting for her. Alvina beckons her over.

(CONTINUED)

182A (CONTINUED)

ALVINA
(an excited whisper)
He's here!

EDWINA
Who?

ALVINA
Master Maynard! He's in the garden!

Edwina gives an involuntary gasp and covers her mouth with her hand.

EDWINA
Oh, he can't be! He's walked right into their hands!

ALVINA
That's what I told him - but he just smiled.

Edwina hurries o.s.

182B EXT. GARDEN OF PALACE - CLOSE MOVING SHOT - NIGHT.
Edwina moves along by the garden wall, alert, eyes darting left and right. Suddenly she stops as Maynard steps out from behind some bushes and speaks to her.

MAYNARD
(low-voiced)
Edwina!

She gives a glad little cry and runs into his arms. They kiss. Then:

MAYNARD (cont'd)
I've thought so often of that.

EDWINA
And I have, too.
(then, fear in her voice)
Darling, he means to kill you! You're not safe here. You've got to escape, get away from Port Royal forever!

MAYNARD
I know, and I've --

He suddenly breaks off as he sees two of Morgan's soldiers coming toward them. Quickly he pulls her back into the shadows, between the bushes and the wall. Maynard and Edwina press themselves against the wall. The two soldiers pass without seeing them. Their footsteps die away. Maynard and Edwina relax again.

(CONTINUED)

182B (CONTINUED)

MAYNARD (cont'd)

I'm sailing to England tonight. But
I want you to go with me. Will you?

EDWINA

(breathlessly)

Go with you? Oh, yes - yes! Anywhere!
To the end of the world, if you want...

He takes her in his arms, kisses her again. Then:

MAYNARD

Now, listen carefully. Here's
what we'll do...

DISSOLVE

183

LION'S CUB AT ANCHOR - EXT. PORT ROYAL HARBOR - NIGHT
(STOCK). If a stern shot, the casements of the Great
Cabin are lighted, aboard the ship that was formerly
Blackbeard's Revenge. She may be anchored anywhere,
now - much farther out than when seen as Maynard landed.

184

EXT. DOCK - NIGHT. Maynard and Jeremy stand among
the cargo tiers, eyes on the approaching watchman.

WATCHMAN'S VOICE

(chanting)

One bell after midnight, of an
odd, wakeful night....

Both draw back into the shadows as the watchman passes,
voicing a creative afterthought:

WATCHMAN

Why you listening to me - e-e-....
When you could be aslee-e-e-p?

When the watchman has passed Maynard and Jeremy
reappear from the shadows.

JEREMY

You can wait no longer. The ship
should be under weigh now.

MAYNARD

A few minutes more.

JEREMY

The lass is not coming.

MAYNARD

(stubbornly)

She said she would come, and she will.

(CONTINUED)

184 (CONTINUED)

JEREMY

The captain won't wait on you.
If he don't sail he'll have
Morgan down on him, swingin'
a cutlass. You're a fool to
linger.

MAYNARD

Wait! Listen!

There is the click of hurrying heels along the dock.
A moment later Edwina appears, wearing a cloak and
carrying a small bundle. She is out of breath.

EDWINA

I'm sorry, but....

MAYNARD

No time to talk now. Come on--

He takes her hand, leads her to the edge of the
dock. A small dory rocks there. He lifts her down
into the stern. Maynard gets in, unties the dory,
and, taking the oars, begins to row softly away.
From the dock Jeremy waves.

DISSOLVE

185-
thru
190

OMITTED

191

DESERTED DECK -- EXT. SHIP'S DECK -- NIGHT. Maynard comes quickly over the rail of the Lion's Cub (formerly Blackbeard's Revenge) from Briggs' dory. The Great Hatch is open; Maynard steps over to look down it, puzzled, then returns to the rail to help Edwina aboard from the accommodation. Maynard's eyes search for any sign of crew or officers; but the deck is totally deserted. He hesitates, puzzled; then helps Edwina aboard from the ladder. Briggs follows her. They exchange waves with Jeremy, and the dory immediately pulls away.

EDWINA

(looking around)

No deck watch?

BRIGGS

(uneasy)

Let me take a look forward.

He goes forward, and disappears into the forecastle. Maynard walks aft, Edwina following, and goes into the companionway.

192

DESERTED LOWER DECK -- INT. CABIN HALF-DECK -- NIGHT. Below, the ship is very dimly lighted. Maynard has gone a step or two down the ladder to the lower capstan well, stooping to peer forward. He returns to Edwina as she comes watchfully down the companion ladder.

EDWINA

Any sign of life?

MAYNARD

No.

(decision)

I'll call back the dory!

He starts to run up the companion ladder, but she grabs him.

EDWINA

Not yet! Try the Great Cabin.

He hesitates, then crosses quickly to the door of the cabin Blackbeard once occupied. He reaches for the latch, changes his mind, and knocks. The SOUND seems to reverberate in the silent ship. Edwina is close behind him as he opens the door and goes in.

193

MURDERED CAPTAIN -- INT. GREAT CABIN -- NIGHT. Maynard takes two steps into the fully lighted cabin and stops short, his eyes on the floor. He tries to

(CONTINUED)

193 (CONTINUED)

signal Edwina to stay out, but she is already moving in, beside him. Her face shows horror and shock.

A dead man -- the ship's captain, by his rig -- lies face down, his cocked pistol beside him. Maynard satisfies himself the captain is dead; then takes the pistol with him as they get out of there.

194 FOOTSTEPS -- INT. CABIN HALF-DECK -- NIGHT. At the foot of the companion ladder Maynard hesitates, and Edwina, feeling the effects of the shock, leans against him as if he were a post.

EDWINA

(hushed tone)

That was the captain who was in with us. We have no ship!

MAYNARD

All I want is a shoreboat.

Footsteps SOUND on the maindeck, coming toward the companionway. Edwina stares upward at the nearly closed doors of the companionway, until Maynard gets her moving, leading her down in the lower capstan well. They flatten to the bulkhead, Maynard's pistol ready, as the footsteps come down the companion ladder, and cross the cabin half-deck. The latch rattles on the door of the Great Cabin. Maynard takes Edwina to a cuddy-hole that leads down into darkness.

195 PROWL IN THE POWDER MAGAZINE. -- INT. BELOW DECKS - NIGHT. Maynard and Edwina climb down a vertical ladder into a black hole with cramped head room. What light comes from the lower capstan well shows powder kegs, cannonballs in racks, powder horns hung up in bunches of a dozen. Edwina and Maynard listen. Footsteps SOUND above; a hinge screeches; and after a moment the light is increased by a lantern, moving in the space they have just left.

EDWINA

(whisper)

It's the murderer. . .

A sudden rattling SOUND, as if a capstan bar were pulled from the barrel in the tween-deck. A shaft of lantern light falls directly in their faces. Maynard shows Edwina another black cuddy hold opening upon a ladder, and follows her down it.

196

PROWL IN THE HOLD -- INT. BELOW DECKS -- NIGHT.

The ladder from the powder magazine puts Edwina and Maynard in the cargo deck of the hold; not a vast space in this ship, but with enough headroom for Maynard to stand up. It is encumbered with cross timbers, and three-fourths loaded with bales, barrels, and cases of loot on its way to England. Below this there is only the orlop deck, a shallow space just over the keel.

A shaft of light, forward in the waist, indicates the open Great Hatch. Aft, lantern light strengthens in the powder magazine they have just left. Then the shadows cease motion as the lantern becomes still. No more footsteps are HEARD.

Maynard and Edwina work forward through the cargo. When they stop to look back there is silence, and no movement of the light.

MAYNARD

He's not there.

EDWINA

I can't hear him --

MAYNARD

He's pulled off his boots.

EDWINA

(touch of terror)

Where is he?

MAYNARD

(after listening)

Run for the Great Hatch!

A ladder leads upward through two decks where they reach the light. Edwina gasps as she almost steps on a hand, lying palm up at the edge of the light.

MAYNARD (cont'd)

It's Briggs. Wait. Don't move.

A faint murmur of SOUND comes to them, soft and indefinable, but with the effect of coming from all over the ship.

197

PIRATES BOARD AT BOW -- EXT. SHIP'S BOW - NIGHT - (STOCK)

A swarm of pirates climb aboard the beak of the Lion's Cub.

198

PIRATES BOARD AT WAIST -- EXT. SHIP'S SIDE - NIGHT - (STOCK). A lot more pirates come up the ship's side, climbing the accommodation ladder.

199 BLACKBEARD MAKES SURE OF HIS GUESTS -- INT. HOLD - NIGHT.
Edwina and Maynard listen at the foot of the Great Hatch ladder, as before. The murmur is stronger, recognizable as the SOUND of bare feet. Low voices can be HEARD, words indistinguishable.

MAYNARD

This is a taken ship!

EDWINA

Taken by whom?

MAYNARD

I don't know.

He looks about the hold, and he doesn't like the layout. He frees the orlop hatch bar. The orlop hatch cover is a grating; he drags it partly clear.

MAYNARD

Down in the orlop!

No ladder here; the clearance is only about four feet. Maynard helps Edwina swing down. In the last instant before he follows her he senses a movement forward, in the forecastle ladder; he tries to see what is there, before he jumps into the orlop. As soon as he is out of sight Blackbeard steps from the shadows into the light of the main hatch, his bare feet silent on the deck. Once more, he is lighted to look as evil as a man can look. A pistol is in his left hand; but although he wears a cutlass, he carries a capstan bar in his other hand -- a brutal weapon meant to smash bones and pulp flesh. He stands smiling down at the hatch for a moment, before he pushes the grating into place with his foot. As he fastens the hatch bar, he begins to SING to himself, as he sang once before. But this time he growls in dragging minors, so that the light rustic jingle sounds macabre.

BLACKBEARD

(singing weirdly)

There was a jolly miller. . .

Lived on the River Dee.

He looked beneath his piller. . .

And there he found a flea. . .

The song trails off, as he finishes battening the hatch.

200

MAYNARD FINDS OUT WHO HAS HIM -- INT. ORLOP - NIGHT
Edwina and Maynard crouch in the shallow space of the orlop, water butts are stored here. The light from the grating is checkered upon their faces.

EDWINA

(incredulous)

Why, I ... I know that voice...
I'm sure I know it.

MAYNARD

Yes, you know it. That was a
dead man's voice.

Edwina is shaking, so that her tone quivers.

EDWINA

But -- we saw his head...
It can't possibly be...

MAYNARD

But it is.

She creeps into his arms, and he holds her; but his eyes are on the grating, and his mind is on deck. She presses her face against his shoulder, and her voice is small and defeated.

EDWINA

At least, I know where you are.
That seems to be important to me.

MAYNARD

(ironic)

You can count on knowing that
for awhile.

FADE OUT

FADE IN

200A

INT. VILLA - NIGHT. Morgan sits at the table, talking with one of his captains. There is a greedy expression on Morgan's face.

MORGAN

The Nicholas Channel, you say?

CAPTAIN

Aye - and she's so heavy with
gold her deck's nigh awash.

MORGAN

How many guns?

CAPTAIN

Eighteen.

(CONTINUED)

200A (CONTINUED)

MORGAN

She sounds like a matter that
should be looked into. I think
we ought to--

He breaks off as another captain, looking extremely
upset, hurries into the room.

2ND CAPTAIN

Sir Henry, I - I've just come from
the jail - and all the prisoners
have escaped!

MORGAN

(getting to his feet)
What! How'd it happen?

2ND CAPTAIN

The jailer says Blackbeard did it!

MORGAN

(aghast)
Blackbeard? Blackbeard's dead.

2ND CAPTAIN

He run a cutlass through the jailer,
and the jailer swears it was him -
swearing in Welsh, and with the eyes
of the devil.

MORGAN

When was this?

2ND CAPTAIN

About three hours ago. The jailer's
dying.

Morgan starts pacing up and down the room.

MORGAN

If it was Blackbeard, why should
he empty the jail? To get a crew.
And what would he do with a crew
when he got it?

(turning to the 1st Captain)

Was his ship in the harbor when you
came in?

CAPTAIN

It was just sailing out.

Morgan slams his fist into his palm.

(CONTINUED)

200A (CONTINUED)

MORGAN

That's it! Ah, that black-hearted butcher! So he thinks he can hoodwink old Harry Morgan, does he? Well, that's a game that two can play. He might run from me, but he wouldn't run at the sight of a juicy galleon. So I think we'll do some devilment tonight in the Nicholas Channel. We'll take that galleon and use it as bait for Blackbeard. When he closes on her he'll find himself out-gunned, out-fought, outwitted, and dead as mutton!
(starting for the door)
Let's be at it!

The captains follow him from the room.

DISSOLVE

- 201 EXTREME LONG SHOT PIRATE SHIP AT SEA - DAY - (STOCK)
- 202 NAME CHANGED BACK - BOW OF SHIP - DAY. A couple of seamen suspended in slings from the sheerstrake are painting out the name "Lion's Cub" and replacing the name "Revenge".
- 203 BLACKBEARD ADDRESSES CREW - MAINDECK - DAY
The entire pirate crew is drawn up before the quarterdeck; they fill the waist. The Dutchman is still the second mate, having escaped the Battle Island disaster with Worley; but most of the crew is new.

(CONTINUED)

203 (CONTINUED)

The Great Hatch is still open. Gilly loiters apart, in the companionway. On the quarterdeck, Blackbeard faces the crew from his place of rank, the weather rail. Amidships at the quarterdeck rail stands Ben Worley; and also the Dutchman.

WORLEY

Off with your greasy hats!
Captain Teach has a few words
of welcome for this here crew!

BLACKBEARD

(pleasantly)
That I have.

He moves along the rail a little to survey them.

BLACKBEARD (cont'd)

(changing tone)

So you're the wormy scrapings I
dredged out of the slops, huh?
You're the sorriest-looking gaggle
of off-scourings I ever see foul
a deck! Mr. Worley, Mr. Envelt --
split 'em into watches, such as
they be.

He leaves the quarterdeck.

WORLEY

Clear the sheerstrakes. Pierre
La Garde! Stand to larboard.

DUTCHMAN

Jonathan Darby! To the Starboard
rail.

WORLEY

Jeremy Crackers!

DUTCHMAN

Bill Fly!

WORLEY

Calico Jack. . .

The named men move as directed.

204

ROSTER OF FAMOUS PIRATES -- INT. ORLOP - DAY. In the cramped, slimy-wet orlop, Maynard has his ear cocked to the grating.

DUTCHMAN'S VOICE

(distant)
Tom Whetstone!

(CONTINUED)

204 (CONTINUED)

WORLEY'S VOICE

Jim Fife!

Distantly, behind ensuing dialogue, and continuing through Scenes 205 and 206, Worley and the Dutchman call such immortal names as Roger Ball, Ham Jackman, Matt Freebarn, John Augur, Peter Roach, Jonathan Sawney, Christopher Knott, William Liver, Hiram Watling, Dick Greensail, Job Maggot, Dixey Bannister, Roger Witherborn, Bob Scudamore, Nathaniel North, Joe Bradish, Sion Arnold, Long Ben Avery, Val Ashplant, Job Argall, John Rose Archer, Tom Wake, Ben Culliford...

MAYNARD

(incredulous)

He's got the toughest sea fighters in the world up there! The old Brotherhood of the Coast. . .

EDWINA

(shudder)

It's like some dreadful ghost ship. Half of those men have been dead and forgotten for years. . . The same as we are, right here.

205

BLACKBEARD VISITS ORLOP - EXT. MAIN DECK - DAY.
Blackbeard and pirates at orlop hatchway.

BLACKBEARD

(flipping bimster
into his palm)

Open up these hatch covers.

Pirates open hatch cover.

206

MAYNARD BLUFFS BLACKBEARD - EXT. MAIN DECK - DAY

BLACKBEARD

Come up out of there. I know you ain't armed. I seen you come aboard.

MAYNARD'S VOICE

Then come down after me!

BLACKBEARD

That I will!

Blackbeard grabs pirate, shoves him down hatchway.

BLACKBEARD (cont'd)

Here I come - foul or fair - I fear no man...blast away.

(CONTINUED)

206 (CONTINUED)

Maynard fires (o.s.)

BLACKBEARD (cont'd)

You'll pay now. That was your
only load.

MAYNARD'S VOICE

Then come again, why don't you?

BLACKBEARD

I will.

He starts down stairs.

207

EXT. MAIN DECK - DAY. ANGLE TO INCLUDE LaGarde on
fo'c'stle head.

LA GARDE

Sail off the larboard bow!

BLACKBEARD

(pausing)

Can ye make her out?

(he comes back up)

LA GARDE

Aye -- she's a galleon.

BLACKBEARD

All right - Worley ... Man the
guns - Jump to it!

208

MAYNARD CHANGES HIS TARGET - INT. ORLOP - DAY

EDWINA

If only that sail could be --

MAYNARD

Sir Henry's?

EDWINA

I take it back. He'd kill you,
if he took this ship. He
knows you want him hanged.

MAYNARD

I did. It doesn't matter much now.

EDWINA

What?

MAYNARD

So long as Morgan fights Blackbeard
I don't care what else he does.

208A EXT. MAIN DECK - DAY. Blackbeard and Gilly.

GILLY

Captain Teach - she's shown
her colors.

Blackbeard takes telescope - looks.

208B TELESCOPE SHOT - BLACKBEARD'S ANGLE. Morgan's galleon
showing colors.

208C EXT. MAIN DECK

BLACKBEARD

Morgan --

(hands telescope
back to Gilly -
to Worley)

Go below and fetch the Mansfield
girl so the great Sir Henry
Morgan can see her... And tell
the sawbones to sharpen up his
knives and reamers. He'll be
needin' of them.

Two pirates go below.

209 INT. ORLOP

Edwina and Maynard - as pirates struggle with Maynard.

EDWINA

Let him alone. I'll go
with you.

She goes up hatch ladder with pirates.

210 EXT. MAIN DECK. As Edwina is brought on deck -
Blackbeard bows to her --

BLACKBEARD

Here comes your great Sir Henry
Morgan... I'll broadside him
to splinters at twenty yards...

EDWINA

Twenty yards -- Please, please
heaven, only let him try that.

BLACKBEARD

He'll never so much as return my
fire. You think he wants to
blow the tail feathers off his
little robin?

(CONTINUED)

210 (CONTINUED)

EDWINA

Then I'll kill you myself.

BLACKBEARD

Lash her to the mizzen pin-rail. So Uncle Harry can take a good look at her.

Pirates lead her toward quarterdeck.

BLACKBEARD (cont'd)

She's a fair sight for any man's eyes.

211 EXT. QUARTERDECK - Two men bring Edwina upstairs - lash her to mizzen pin, PAN OVER to Worley.

DUTCHMAN

Pretty big. Twice the guns we got.

WORLEY

(bellow)

Belay!

(to Dutchman)

We'll be all right once we board.
Steady as you go...Hold her so.

He leaves quarterdeck.

DUTCHMAN

Aye. Steady - as you go.

212 GUNNERS PREPARE FOR ACTION - EXT. MAINDECK - DAY.
The gun crews keep glancing to the lee bow as they load.213 POWER MONKEYS BREAK OUT ROUND SHOT - INT. CAPSTAN
TWEENDECK DAY. A chain of men, the youths of the crew,
pass cannon balls out of the magazine cuddy hole.214- OMITTED
215

DISSOLVE

216 REVENGE CHASES SANTA CLARA - (STOCK). The shot in
which the two vessels are farthest apart.217- OMITTED
219

220 EXT. QUARTERDECK - DAY

BLACKBEARD

Helm hard a-lee!

(CONTINUED)

220 (CONTINUED)

WORLEY

(bellowing)

All yards sharp up! Lee braces haul!

BLACKBEARD

(to Edwina)

Hold your head up. You want
Uncle Henry to blow you in two!

EDWINA

Yes. So long as he sends you down.

SOUND of a cannon fired.

221 GALLEON CROSSES REVENGE'S BOWS - (STOCK)

222 MORGAN'S ENSIGN - EXT. QUARTERDECK - DAY.

WORLEY

What's that flag goes up?

DUTCHMAN

(spyglass leveled)

Red und green, mit a gold tomecat.

WORLEY

Tomcat? That's meant for a
griffin! It's Morgan's ensign!

BLACKBEARD

Of course it's Morgan -- I
knowed what he was after, and
where to find it, before he
ever sailed. Run my pennant up.

WORLEY

Captain's colors away!

222A EXT. MAINDECK - DAY. Gilly and another pirate break
out Blackbeard's ensign and run it up the mast.223 EXT. QUARTERDECK - DAY. Blackbeard watches raising
of his pennant. Edwina in scene.

BLACKBEARD

Now he'll know he's got the wrong head.

(to Edwina)

Turn around and let Uncle Harry see
what a pretty face we've got here.

She refuses, continuing to hide her face.

(CONTINUED)

223 (CONTINUED)

BLACKBEARD (cont'd)

(to pirate)

Fetch Mainyard up here. Tie him
to the rigging and we'll flog him.
(to Edwina)

Maybe that'll keep your pretty
head up. I seen you feastin' your
dreamy eyes on him, me beauty.
(to Worley)

Stand by for a broadside.

WORLEY

Aye, aye, sir.

Worley goes out.

223A EXT. MAINDECK - DAY. Worley walking among pirates at
cannon.

WORLEY

Watch the roll. Fire!

Cannons are fired.

223B EXT. MAINDECK - DAY. Maynard, at steps, is brought up
to quarterdeck by two pirates.

224 REVENGE AND GALLEON MANUEVER - (STOCK)

225 MORGAN OPENS FIRE - EXT. WEATHER RAIL OF GALLEON - DAY.
Sir Henry Morgan is elegantly dressed as a gentleman,
with plumes and lace. A heavy belt and cutlass,
instead of a dress sword; shiny sea boots, and a scarf
around his head under his hat, are his only concessions
to the ship of war. Ambrose Dent, his first officer,
is nearby, severely dressed, but not uniformed; one eye
and a West County dialect.

SIR HENRY MORGAN

Try your range, Mr. Dent.

DENT

(shouting)

On the down roll! Fire!

226 GALLEON FIRES - (STOCK)

227 BROADSIDE SPLASHES SHORT OF REVENGE - (STOCK)

228 OMITTED

229 REVENGE FIRES -- (STOCK)

230 GALLEON FIRES - (STOCK)

HL

231 GUN ON GALLEON SIGHTS AND FIRES ON REVENGE - (STOCK)

232 OMITTED

233 REVENGE FIRING -- (STOCK)

234 OMITTED

235 GALLEON FIRING -- (STOCK)

236 SPLASHES AROUND REVENGE (STOCK)

237 OMITTED

238 REVENGE FIRING -- (STOCK)

239- OMITTED

240

241 EDWINA ON DISPLAY - EXT. QUARTERDECK -- DAY

BLACKBEARD

(shouting)

String him up.

EDWINA

Stop! Stop. I'll hold my head up.

BLACKBEARD

Higher - higher. That's better.

(to Worley)

Give him a broadside and see if
he'll return my fire.

242 OMITTED

243 GALLEON FIRING, STERN ANGLE -- (STOCK)

244 MORGAN HOLDS FIRE - QUARTERDECK RAIL OF GALLEON - AS
BEFORE. Morgan has a spyglass leveled in the direction
of the Revenge. Suddenly he lowers it.

MORGAN

(to self)

By Jupiter...Edwina!

(to crew)

Hold your fire and stand by to
come about. Ease her in to
board. We'll take Teach alive.

245 GALLEON LAYS TO - (STOCK). The galleon swings off the
wind, her fore course and topsail flapping idly as
they go aback.

246 REVENGE CROSSES BOWS OF GALLEON, LAID TO -- (STOCK)

246 REVENGE FIRES WITH HEAVY DAMAGE TO GALLEON RIGGING --
(STOCK)

248 EXT. QUARTERDECK - REVENGE

BLACKBEARD

Now he holds his fire..I knowed
I had him. On the uproll - fire.

248A EXT. MAINDECK

WORLEY

Fire!

Men fire cannon.

249 REVENGE BROADSIDE FIRING -- (STOCK)

249A EXT. MAINDECK

BLACKBEARD

Hold off and let me lay a gun
on him.

He watches as three guns are prepared.

BLACKBEARD (cont'd)

I'll take this one. Little more
forward - forward - Now - steady -
fire together.

They fire.

250 GALLEON LOSING MASTS AND SPARS -- (STOCK)

251 EXT. MAINDECK

WORLEY

You've cut away his topsails.

BLACKBEARD

Aye, that I did. Now he's a duck
without wings. Close for the kill
and we'll lay aboard. She'll be
rich for the taking and I'll dangle
Uncle Henry from the yardarm.

252 EXT. GALLEON DECK

DENT

Fore and main topsails shot
away sir.

(to crew)

Clear away the wreckage....

(cont'd)

(CONTINUED)

252 (CONTINUED)

DENT (cont'd)

(to Morgan)

Shall we continue the action sir?

MORGAN

No, maneuver to bring him close --
otherwise he'll lay off and blow
us to bits. When they come aboard
us, you know what to do.

253- OMITTED
254

255 EDWINA STAYS PUT - EXT. QUARTERDECK RAIL. Edwina
stands coolly where she is chained.

256 MORE DAMAGE TO GALLEON RIGGING -- (STOCK)

257 BLACKBEARD HULLS GALLEON - EXT. MAINDECK - DAY.
Blackbeard is running up and down behind the guns,
driving his gunners. Here and there he needlessly
clips a hard-working man in the pants with his bimster.
Men are swarming onto the forecastle, now, preparing
to board.

(CONTINUED)

257 (CONTINUED)

BLACKBEARD

Move that iron! For the hull,
now, and pour it into her!

258 REVENGE FIRES INTO HULL OF GALLEON AT CLOSE RANGE --
(STOCK).259 SHOT WRECKS GUN ON GALLEON -- (STOCK)260 REVENGE SAILS CLOSE INTO CAMERA, NOT FIRING - (STOCK)261 REVENGE RAMS GALLEON TO BOARD -- (STOCK)

BLACKBEARD'S VOICE

Out hooks! Out hooks!
Boarder's away!

262 PIRATES BOARD GALLEON BY RAIL -- (STOCK)263 FIGHTING ON GALLEON DECK -- (STOCK)264 FIGHTING ON GALLEON DECK -- (STOCK)265 FIGHTING NEAR GALLEON POOP -- (STOCK)266 MAYNARD AND EDWINA -- EXT. QUARTERDECK - DAY.
They remain lashed to rigging as they watch battle
raging on galleon.267 DECK FIGHTING IN BEGINNING SMOKE HAZE -- (STOCK)268 DOWN SHOT OF DECK FIGHT -- SMOKE HAZE - (STOCK)269 BLACKBEARD FIGHTS - SMOKE HAZE - GALLEON DECK.
Cutlass in one hand and clubbed pistol in the other,
Blackbeard fights murderously.270 DECK FIGHT IN SMOKE - ANGLE DOWN THROUGH HALYARDS --
(STOCK)271 DECK FIGHT IN INCREASING SMOKE - (STOCK)

272 OMITTED

273 DOWN SHOT OF DECK FIGHT IN MAXIMUM SMOKE - (STOCK)274 HEIGHT OF DECK FIGHT FORWARD - (STOCK)275 BLACKBEARD IN SMOKE - VERY CLOSE SHOT - GALLEON DECK.
Blackbeard, in his maniac phase, fighting.

276 HEIGHT OF DECK FIGHT IN WAIST - (STOCK)

277 MORGAN SPRINGS TRAP - EXT. DECK AGAINST BULKHEAD - IN SMOKE. Sir Henry Morgan and Ambrose Dent stand on the galleon maindeck against the break of the poop, cutlasses in their hands, but fighting only as necessary to repel attacks upon themselves. The mate, though without fear, shows anxiety; but Morgans looks immensely pleased.

DENT

It's going against us!

MORGAN

No, it ain't!

A pirate rushes Morgan; Morgan's cutlass swings. Dent's quick move to help his captain is unnecessary.

MORGAN (cont'd)

How many we holding in reserve?

DENT

Thirty-two good men in the half-deck, sir.

A pirate attacks Dent with such fury that Dent is driven against Morgan. Morgan reaches over Dent's shoulder to drive his point into the pirate's throat.

DENT (cont'd)

Shall I commit them now?

MORGAN

Yes. Follow me!

Morgan, with Dent in close support, storms along the rail, cutting his way to the half-deck.

278 FIGHT ALONG RAIL -- IN SMOKE -- (STOCK)

279 FIGHT ON GALLEON'S POOP -- (STOCK). Fighting seen across galleon's taffrail; a man goes overboard.

280 EXT. GALLEON AT HALFDECK. Morgan holds off attackers as Dent releases reserves, who swarm out to drive back Blackbeard's men.

281 CLIMAX OF BATTLE ALONG RAIL - (STOCK)

282 CLIMAX OF BATTLE ON DECK - (STOCK)

283 BLACKBEARD LEAVES FIGHT - DECK OF GALLEON - SMOKE
Hard-pressed, Blackbeard watches Morgan's reserves turning tide of battle. He stares; then he cuts through a convenient halyard. Gripping it with one hand, he swings clean over the fight, in an arc that will carry him outboard from the galleon; taking a last slash as he goes.

284 BLACKBEARD SWINGS ABOARD REVENGE - EXT. RAIL OF REVENGE - DAY. SHOOTING ALONG the rail of the Revenge. Blackbeard swings across and drops to the main deck of the Revenge. He starts for quarter-deck.

285 OMITTED

286 WORLEY LEAVES GALLEON - EXT. RAIL OF GALLEON - DAY.
Worley fights his way to the rail and vaults over to deck of the Revenge. Others of Blackbeard's crew follow.

287 OMITTED

288 OMITTED

289 EXT. RAIL OF GALLEON. Morgan and Dent about to board the Revenge. Morgan pauses as he sees:

290 BLACKBEARD SAVES SHIP. EXT. REVENGE QUARTERDECK - DAY.
Blackbeard runs up ladder onto quarterdeck and seizes Edwina by hair, raising his cutlass as if to strike off her head.

BLACKBEARD

(calling off)

Morgan - take the ship and you take her head with it.

290A EXT. GALLEON - MORGAN AND DENT AT RAIL, CREW IN B.G.

MORGAN

(to Dent)

Call off the men and cast off.

DENT

But we're winning. We've got them at our mercy now. The ship is ours.

MORGAN

(tersely)

You heard my orders. Cast off, I say.

Slashing with his cutlass, he parts one of grappling cables. Others begin severing remaining cables.

- 291 EXT. RAIL OF REVENGE - SHOOTING ALONG rail of Revenge and slightly downward, we see that there is now open water beside the Revenge. Drifting smoke ties to galleon out of frame.
- 292 DISMASTED GALLEON - (STOCK)
The Galleon lies dismasted in the near distance.
- 293 EXT. REVENGE QUARTERDECK - DAY. Blackbeard standing beside Edwina, watches with satisfaction the success of his strategy. Worley rushes up with admiration.

WORLEY

You've done it again, Ned!

BLACKBEARD

(shouting off)

We'll call this one a draw, Morgan!

FADE OUT

FADE IN

- 294 REVENGE AT ANCHOR - NIGHT - (STOCK). If from the stern, the Great Cabin is lighted. No shore lights.
- 295 SHOWDOWN - EXT. MAINDECK - NIGHT. A group are arguing amidships - Worley, Gilly, the Dutchman, Bill Fly, Pierre La Garde, Job Maggot, Tom Whetstone, some others. All are armed. There is a loud argument.

TOM WHETSTONE

Now for the treasure, I say, while we're still alive! Diamonds don't do a dead man no good.

A chorus of ayes, ad lib agreement from some of the others.

DUTCHMAN

You, Worley - are you with us?

WORLEY

Aye, I'm with you -- but what about Blackbeard...

TOM WHETSTONE

(cutting him off)

The devil with Blackbeard!

But Blackbeard has meanwhile come up out of the cabin, with Gizzard and now stands silhouetted against the light from the companionway. His voice roars out; all turn to face him.

(CONTINUED)

295 (CONTINUED)

BLACKBEARD

The devil'll see you first, and
I myself will arrange it --
Worley, what's all this blabber?

WORLEY

They want to go ashore and get
the treasure.

BLACKBEARD

(snorting)

Go ashore in what? We've got
no longboat.

TOM WHETSTONE

We got the boat we took from them
fishermen. So let's see this
treasure we signed on for.

More ad libbed "Ayes"!

DUTCHMAN

A handful of pearls I want!

BLACKBEARD

We dig in the morning.

TOM WHETSTONE

We'll dig tonight. Or we cut
you out! We got two other men
knows where it lies. Worley and
Mainyard.

Blackbeard looks sadly at Worley.

BLACKBEARD

Ben, be you for this, or against it?

WORLEY

Tomorrow - tonight -- what's the
difference?

Blackbeard studies him for a moment, then nods.

BLACKBEARD

All right - have it your own way.
I'm a fair man. Worley, take the
sawbones with you and bring back
the treasure.

WORLEY

(to La Garde)

Fetch Mainyard.

La Garde moves off.

295A EXT. MAINDECK OF REVENGE - Worley and pirates.

WORLEY

All right men, get in the boat.

Men go over side of boat.

295B EXT. MAINDECK OF REVENGE. ANGLE ON Blackbeard and Gizzard, watching off as men depart for treasure.

BLACKBEARD

(to Gizzard)

That's the last you'll see of Mr. Worley and the sawbones. Now you go tell the Mansfield girl I want to talk to her.

DISSOLVE

296- MISSING TREASURE - EXT. SIDE OF BURIED TREASURE - NIGHT
299 All hands watch Job Maggot and Tom Whetstone dig, by the light of lanterns and a fire close by, in the spot where Blackbeard buried Jubal. They have already dug to the hole's original depth. He jumps clean out of the hole.

TOM WHETSTONE

(peering into hole)

Phew! There's a dead man down there!

DUTCHMAN

What's the matter, he bite you? Drag him out. Drag him downwind, and let's get to the treasure.

All the mutineers crowd forward to look in. Whetstone goes back into the hole.

WORLEY

That will be Jubal, what dug the hole. There's an iron chest just below.

(CONTINUED)

296- (CONTINUED)
299

MAGGOT

There better be...for the sake
of your necks.

WORLEY

One of the natives could have found it!

DUTCHMAN

No native ever touches a pirate grave. Only
you - and you -- and Blackbeard was here.

LA GARDE

This is an empty hole - nothing more.
Start heating an iron, Fly. A pistol
barrel works fine! Peg him down!

MAGGOT

Aye - tie him down -- we'll make him talk.

Pirate shoves pistol muzzle into fire. The others close
in on Maynard, and Worley.

MAYNARD

(standing ground)

Wait a minute. I was not here
when this hole was filled.

WORLEY

Nor I! Our boat went adrift --
Him and me was securing it.

MAYNARD

Blackbeard was alone here with Jubal
and the chest!

WORLEY

I tell you Blackbeard is a lying thief!
He's hid it somewhere else.

As the pirates tie Maynard and Worley up -

GILLY

(yelling)

Here's a box! It's here ---
it's here --- It's the treasure!

300 HOT IRON - Three or four mutineers hold Maynard down;
La Garde has the smoking pistol muzzle poised over
Maynard's eyes. But now they spring up, leaving Maynard
and Worley and run to where Gilly has found the treasure.

301 MED. CLOSE - TREASURE - as pirates run in.

DUTCHMAN

Ah there it is -- get the rock away.

LA GARDE

Ooh...and good and heavy...

DISSOLVE

INT. GREAT CABIN - NIGHT. Blackbeard is wheedling, almost begging Edwina in an argument which has obviously been going on for a long time. His voice is as gentle as he can make it.

BLACKBEARD

Ah, lass, listen to me --, It's not blackbeard speaking now, but Edward Teach. It's a man talking to you -- the best man on the seven seas. Ask anyone if Ned Teach ever went back on his word. I've made you promises and I'll keep them --

Edwina glares at him contemptuously.

EDWINA

I want no promises from you -- nor anything else!

She moves toward the door. He blocks her path, his wheedling tone continues:

BLACKBEARD

Lass, lass, have you no faith? You'll have jewels and gold and silks and satins -- the riches of the whole world. I'll make you Queen of the Carib Isles!

But Edwina has put her hands to her ears, and now shakes her head in desperation.

EDWINA

Oh, stop it! Stop it! Let me by!

She makes another effort to pass him, again he blocks her. He takes the ring from his finger, holds it out to her.

BLACKBEARD

Here, take this as a pledge. I cut it off a calif's finger, and you could ransom a king with it. It's only the first of a thousand rings I'll give you --

With a sudden sweeping gesture she knocks the ring from his outstretched hand. It goes clanging across the floor.

EDWINA

(furiously)
You contemptible hulk! You loathsome beast! (cont'd)

(CONTINUED)

301A (CONTINUED)

EDWINA (cont'd)

Everything you touch drips blood.
I'm sick of hearing that hideous
voice of yours! I loathe you!

He glares furiously at her, then begins to move toward her. Frightened in spite of herself, she backs toward the wall.

BLACKBEARD

So the wench is sick of my voice,
is she? She doesn't want me when
I get down on my knees to her!
She insults me! -- Ned Teach!

He reaches her just as her back touches the wall. She tries to dodge away from him, but he clutches her tightly with his strong hands. Before anything can happen, however, we hear:

GIZZARD'S VOICE

Ship's boat coming!

Blackbeard frees Edwina, crosses to the door, opens it, calls up:

BLACKBEARD

Who's aboard?

GIZZARD'S VOICE

Worley and the rest.

Blackbeard's face darkens. He frowns.

BLACKBEARD

(in an angry whisper,
to himself)

Worley...!

Noting the expression on his face, Edwina realizes that something has gone wrong.

EDWINA

(mockingly)

Have all your plans gone wrong,
Captain Teach?

He glares at her.

BLACKBEARD

Get out!

(CONTINUED)

301A (CONTINUED)

Proudly, she sweeps by him. When she has gone he calls up again:

BLACKBEARD

Gizzard, come down here! Quick!

DISSOLVE

302 EXT. MAINDECK - NIGHT. Pirates take treasure aboard.

GILLY

Wait a minute.

(looking at Worley)

Out there you said you'd
kill Blackbeard when we came
back. Well, we're back.

Whetstone hands Worley a pistol.

WHETSTONE

What are you waitin' for?

Worley takes pistol, cocks it, and moves toward the companionway. The men look after him.

303 OMITTED

304 INT. STAIRS TO GREAT CABIN - NIGHT. Worley comes down stairs. As he approaches door to Great Cabin, Gizzard and other pirates move in behind and Gizzard seizes Worley's gun. Worley turns to see other pirates converging on him with knives. Suddenly Worley throws open Great Cabin door and runs inside, slamming door behind him. Pirates move to door, listening until SHOT is heard. They exchange smiles.

305 EXT. MAIN DECK - NIGHT - GROUP SHOT. The men around the chest, hearing the shot, look toward the companionway, and then grin at each other.

GILLY

He done for him! Worley's done
Blackbeard in!

LA GARDE

Why wait? Let's get it done.

One of the pirates grabs sledge to attack trunk.

PIRATE

Stand back! Stand back!

(CONTINUED)

305 (CONTINUED)

As pirate strikes trunk, a SHOT is heard and the pirate falls. Wonderingly, the group turns and faces the stern of the ship.

305A SAME AS ABOVE - REVERSE ANGLE - Blackbeard stands at the companionway, face grim, a pistol in each hand. He casts smoking pistol away.

BLACKBEARD

Throw those lice in the hold.

CAMERA PANS UP to show Gizzard and other Blackbeard men on quarterdeck. They are armed, covering the insurgent pirates. They come down on Blackbeard's orders.

305B SAME AS ABOVE - GROUP SHOT. To show the dismayed, astonished reaction of the insurgent pirates.

305C GROUP SHOT - Blackbeard, Gizzard and pirates at hatch as insurgent pirates are brought in.

BLACKBEARD

(to insurgents)

Get below.

(to his men)

Batten 'em down and let 'em suffocate. The thievin' scum!

As Blackbeard's men batten down hatch on insurgents:

BLACKBEARD (cont'd)

Here - where's Mainyard. Find him and bring him here.

305D INT. ORLOP - NIGHT

Insurgent pirates come down ladder into orlop. Gilly sits on the floor and starts laughing.

DUTCHMAN

What's the matter - you go crazy?
What makes you laugh?

GILLY

Blackbeard. So he thinks he's got us trapped, does he? Well, the laugh is on him.

306 EXT. MAIN DECK - NIGHT. Blackbeard watches as last of boards is laid over hatch and the hatch cover lashed down.

BLACKBEARD

(singing)

Four and twenty bilge rats
Rotting in the hold,
When the hold was open,
Away was gone the gold!

(speaking to
his men)

Here - you - go below and
break out the rum.

As the men hurry away, Blackbeard stops Gizzard and indicates the treasure chest.

BLACKBEARD (cont'd)

Here, lash it up. Only you and
me and the devil will know where
that's going.

Gizzard begins lashing up treasure chest.

307 EXT. EDWINA'S CABIN - NIGHT. Maynard cautiously approaches the door of the cabin, knocks lightly. There is no answer from within. He knocks again, whispers:

MAYNARD

Edwina! Edwina!

A moment's pause, then the door is opened by Edwina. He slips into the cabin.

308 INT. EDWINA'S CABIN - NIGHT. Maynard closes the door behind him. He speaks to her in a low tone.

MAYNARD

You all right?

EDWINA

Yes.

MAYNARD

I hated to leave you here. Look,
there isn't time to explain now but
we've got to get away.

EDWINA

But how?

Maynard glances desperately around the room, his eyes finally resting on a window. He brightens.

(CONTINUED)

308 (CONTINUED)

MAYNARD

Out the window and we'll swim for shore. If you can't make it all the way, I'll help you. Are you willing?

EDWINA

Yes...anything --

He looks at her dress, shakes his head quickly.

MAYNARD

You'd better take that dress off. I'll see if all's clear.

He crosses to porthole and goes through it. She hesitates a moment, then takes off the dress, leaves it in a heap on the floor and crosses to the window.

EDWINA

(at porthole -
to Maynard)

You go first. I'll follow you.

DISSOLVE

309- OMITTED.
315

316 EXT. MAINDECK - NIGHT. CLOSE ON Blackbeard, as with a greedy light in his eyes, he is raising the treasure chest with a block and tackle, to lower it into the pinnace. The chest swings up, over, and free of the ship. Blackbeard starts lowering it toward the pinnace, but so intent is he on his task that he is unaware of the men approaching him. They come at him from all sides, seizing him by the head, the arms, the body, pulling him back. The rope slips from his hands, the treasure chest falls into the sea, missing the pinnace by inches. One of the men, seeing it, gives a despairing cry.

DUTCHMAN

Look out! The treasure!

He makes a desperate lunge for the rope -- but too late. Chest and rope have vanished in the sea. There is a moment of stunned silence, as the men become aware of the enormity of what has happened. Then a couple of them rush to the rail and look down.

GILLY

(unbelievably)

It's gone! The treasure's gone!

DUTCHMAN

All my pearls....

(CONTINUED)

316 (CONTINUED)

And then they turn their full fury on Blackbeard, punching him, kicking him, gouging him. The group swirls back toward the mast. Finally Blackbeard is held against the mast. Tom Whetstone, a cutlass in his hand, pushes some of the men aside.

TOM WHETSTONE

I'll skewer him.

He draws back his cutlass to do so, but Gilly steps forward and desperately clutches his arm, as Whetstone struggles to free it.

GILLY

No, it's too quick, too quick!
Don't kill him now! Let the devil
die slow! I know a slow way! The
most horrible way in the world!

DISSOLVE

317-
329

OMITTED

330 HOLE IN THE SAND - BEACH OF BATTLE ISLAND - DAY

Blackbeard, hands tied behind him, is led up beach by pirates. Gilly stops and indicates a spot.

GILLY

We dig right here.

Other pirates begin digging.

330A BATTLE ISLAND - DAY. Maynard and Edwina in bush. They look out, unseen by pirates, to watch action on beach.

331 BLACKBEARD'S LAST FIGHT - BEACH OF BATTLE ISLAND - DAY
Suddenly, by a cracking effort of strength, Blackbeard frees his hands. Snatching up the cutlass Tom Whetstone has left standing, he attacks with such frenzy that the mutineers are at first scattered. Then they close determinedly; and though those in front of him give way, others stab him from behind.

332 OMITTED.

333 PISTOLS FIRED - SAME. Bill Fly, Job Maggot and Tom Whetstone with La Garde's cutlass, all three more or less wounded, try hard to kill Blackbeard. No parrying of two or three blades with one swing against these cutlassmen.

(CONTINUED)

333 (CONTINUED)

Blackbeard attacks this way and that, in a frenzy, but no matter where he turns, somebody's edge or point reaches him from another quarter. He is wounded everywhere, yet will not go down. La Garde stands aside coolly, with pistol posed; he waits his chance, and fires into Blackbeard. Blackbeard staggers, and turns to attack La Garde. Then another bullet strikes him. In murderous fury Blackbeard seizes Gilly and chokes him until another pirate strikes Blackbeard with a log. Blackbeard's knees sag - then stiffen again, and he fights on.

334 EDWINA AND MAYNARD - they are watching the battle. Suddenly Edwina looks off.

EDWINA

Look! Look there!

334A BATTLE ISLAND - DAY. EDWINA'S ANGLE. The pinnacle and longboat seen on beach with helmsman asleep against long boat.

334B BATTLE ISLAND - as Edwina and Maynard run for pinnacle.

335 BLACKBEARD GOES DOWN - SAME. Fighting still, Blackbeard loses his footing, and is swarmed over by hacking, stabbing mutineers. They drag him down to the hole, throw him in and begin covering him up. Blackbeard lies still, but alive and conscious. (True historic count: 24 cutlass wounds, including a slash that severed the muscles of his neck on one side; four bullets in the body, the last of these finally bringing him down.)

335A BATTLE ISLAND AT LONGBOAT - the helmsman is sleeping by the longboat as Edwina and Maynard come in. Edwina gets in pinnacle and Maynard fights with awakened helmsman, chasing him away. Then Maynard starts pushing pinnacle off beach.

335B BATTLE ISLAND - ON BEACH as pirates bury Blackbeard and helmsman of longboat runs in.

HELMSMAN

(pointing off)

The Mansfield girl!

LA GARDE

Morgan will pay a big ransom for her.

(CONTINUED)

335B (CONTINUED)

Helmsman, La Garde and another pirate race toward pinnace. Tom Whetstone discharges his pistol at the pinnace, then follows. Gilly stays, his pistol still loaded, to be sure of Blackbeard, whom he fears and distrusts yet.

336 CHASE OF THE PINNACE - EXT. SURF - DAY. Edwina is raising the pinnace sail. Maynard struggles armpit-deep to get the pinnace past the breakers, which almost capsize it. He pulls himself in, and struggles to head the boat out with the oars. Edwina takes rudder and sheet. The pirates run into the surf. They are in swimming water, and gaining fast, as Maynard fights the oars; within a yard or two, when the sail takes hold. For a space the pirates gain by inches, almost make it. Then the pinnace begins to sail, and slides away.

DISSOLVE

337 ESCAPE - EXT. PINNACE OFF SHORE. Maynard has opened Blackbeard's bundle. He finds Blackbeard's spyglass, trains it on the shore.

338 BLACKBEARD'S HEAD - THROUGH SPYGLASS. Blackbeard is buried up to his neck, so that his head, with eyes staring and alive, seems to lie decapitated, upon the sand. In background, the pirates are going away.

MAYNARD'S VOICE

He'll be waiting there, when
Morgan comes. . .

339-

340 OMITTED.

341 SAIL BOAT AS BEFORE.

MAYNARD

This time the right head will
hand in Port Royal.

EDWINA

I don't want to see it!

MAYNARD

You and I will be in Carolina!

As he looks back toward the Island:

342 BLACKBEARD'S DEATH - BEACH AT BATTLE ISLAND - DAY. Blackbeard's head rests upright, burried to the neck, in the sand. The eyes are closed. They open. A wave comes rushing in, closes over his head, and then withdraws, leaving him gasping. He shakes the water off as best he can and glares wildly out to sea. Then he begins to laugh again, wildly -- totally insane.

343

BLACK SAILS OF MORGAN - BLACKBEARD'S VIEWPOINT -
FULL SHOT.

Ghostly and semi-transparent, the tall black sails of Morgan loom out of the sea, coming for Blackbeard. The waves mount higher -- break -- and come thundering in...

FADE OUT

THE END