

FOOL'S GOLD

by

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10/7/05

BLACKSCREEN:

And the faint, faraway sounds of a tranquil ocean. A gentle breeze, lapping waves, distant seagulls. A LEGEND APPEARS.

Due to the War of Spanish Succession, when both England and France were trying to place a new king on the Spanish throne, the annual treasure fleet from the New World was delayed four years.

The BREEZE becomes a STIFF WIND...

At the end of this period of hostilities, the Spanish Crown was victorious but also on the verge of bankruptcy. A desperate King Philip V ordered that as much treasure as possible be brought back from the New World without regard to the cost or dangers involved.

The WIND becomes a TROPICAL STORM...

Under the Command of Captain-General Don Juan Ubilla, the great treasure fleet, with a registered cargo valued at over 500 million dollars, sailed from Havana harbor on July 24th, 1715.

The STORM becomes a HURRICANE...

Into the maws of their worst nightmare.

The HURRICANE grows louder and stronger and we begin to hear the terror-filled SCREAMS OF THOUSANDS. But that's nothing compared to...

1 EXT. STRAITS OF FLORIDA - DUSK

1

...Seeing THE HORROR with our own eyes.

Black ominous clouds swirl above a SPECTACULAR AND TRAGIC DISASTER as gale-force winds, torrential rain, and eighteen foot waves crush the ONCE-RESPLENDENT 1715 TREASURE FLEET against the impaling fingers of the outer reef.

One by one, across the vast seascape, the ELEVEN GRAND GALLEONS, carrying the fortune and hopes of an entire nation, break apart like wooden toys.

ANGLE ON; CAPTAIN-GENERAL DON JUAN UBILLA(50s), aboard the flagship, CAPITANA, as helpless as he is doomed, watching in horror as nobility and commoner alike are swept overboard into the merciless roiling seas.

He squints out across the carnage at a small supply ship; the AURELIA; still miraculously afloat, holding short on all four anchors.

ANGLE ON; THE AURELIA, whose captain is fighting to keep his ship's stern to the wind, despite the tattered sails, splintered masts, and broken rudder. His name is SEBASTIAN VANGOR(18) and he's no more than a kid.

THE MAELSTROM snaps the foremast like a twig. It crashes down through the gun deck and smashes into a ROW OF CANNONS; one of which, breaks through the hull and topples into the sea.

ON SEBASTIAN; who seems to feel Ubilla's stare and TURNS TO SEE the Capitana disintegrate on the shoals. It's all so horrible but his ANGUISHED CRY is cut short by a monstrous wave and he too is swept overboard into the frothing ocean.

AGAINST IMPOSSIBLE ODDS, Sebastian fights his way back onto his ship, grabbing one of the anchor lines and hauling himself back onto his deck where he collapses, utterly exhausted.

He stares up at the swirling mass of clouds, cursing the heavens, knowing his time is coming, when suddenly THE WIND DIES and there's a break in the storm.

The young captain seizes the moment and quickly orders what's left of his crew to cut away the anchors; and when they do, the Aurelia slowly... amazingly... begins to drift toward deeper water.

Sebastian looks back at the once-grand Capitana (its mizzenmast still protruding out of the water) before limping away from the single greatest maritime disaster in history.

2 EXT. OCEAN - EARLY MORNING

2

Hot sun. Calm, gin-clear turquoise waters.

We half-expect to see the wreckage from last night's tragedy but instead there's an OLD MAN WITH A METAL DETECTOR, combing the powdery white sand at water's edge...

...which only now do we reveal is SOUTH BEACH, MIAMI 2006

3

EXT. DELANO HOTEL - SOUTH BEACH - DAY

3

A 1960 PONTIAC BONNEVILLE CONVERTIBLE with red leather seats screeches up to the entrance and out jumps a robust, cigar-chomping sea dog named MOE FITCH(late 60s), wearing an awful Hawaiian shirt, Bermuda shorts, and a gold doubloon dangling from a thick gold chain around his neck.

MOE

God damn sonuvabitch traffic took
me near five god damn hours from
Key West and two of them sitting
not ten god damn miles from here!

An ATTENDANT approaches somewhat cautiously as Moe pops the trunk, revealing an old battered suitcase.

MOE (CONT'D)

Sorry, kid. I'm not much of a
landlubber and it's days like this
that I remember why.

ATTENDANT

Checking in?

Moe looks at all the trendy people.

MOE

Me? Here? No. Hell, no. I'm
just doing a little business is all
with a fella by the name of...

(reads scrap of paper)

Bigg Bunny Deenz...?

ATTENDANT

You really don't know who that is?

(Moe shrugs)

Wow. He's like the richest hip hop
mogul in the world.

MOE

Hip hop, huh? Must be why they
call him Bunny.

The Attendant lifts out the suitcase. It's remarkably heavy.
Moe pops the handle with a grin.

MOE (CONT'D)

Easy now, don't strain yourself.
That kinda weight can sink a ship.

He gives a wink and rolls the heavy case toward the lobby.

4

INT. PENTHOUSE SUITE - DELANO - MOMENTS LATER

4

Where Miami's most-celebrated, black entrepreneur has taken up residence. Meet BIGG BUNNY DEENZ(32); a heavysset, bad-ass motherfucker, sitting in a big overstuffed chair, wearing an Addidas track suit, surrounded by his "peops."

BIGG BUNNY

I hear you're looking for investors.

MOE

Yessir, I've got ten shares at a hundred thousand a piece with all the usual disclaimers that there's no guarantee whatsoever that we're gonna find anything, so basically you're just pissing away a lot of money on a losing proposition, but at the end of the day, it's still a helluva lot of fun...

(beat)

Want me to leave?

BIGG BUNNY

(stone-faced)

Keep talking, old timer.

Moe lifts his suitcase onto a table and takes a moment to admire the ton of over-sized bling on the mogul's physique.

MOE

I see you're a man who likes his jewelry.

He spins the case around so that it's facing Bigg Bunny and cracks open the lid; it's filled with HONEST-TO-GOD SPANISH TREASURE.

MOE (CONT'D)

Me too.

Everyone eyes the trove of gold and silver coins, Indian diamonds, Burmese rubies, Columbian emeralds, long chains, intricate necklaces, and ornate bracelets.

MOE (CONT'D)

This here's all from the 1715 fleet found scattered over twenty miles of reef, most of which is on loan from the Moe Fitch Museum in Key West where admission is five dollars and kids are free.

Bigg Bunny gets up and eyes a large greenish rock; the size of an Easter egg.

MOE (CONT'D)

That there's a 77-carat uncut emerald. Yeah, no, go ahead, touch it.

BIGG BUNNY

(feels the weight)

That's a lot of bling.

MOE

People ask, "Moe, why not just cut that baby up and finance things yourself?" And I say, "If I want jewelry, I'll go to a store." This here is *history* you can touch...

(then; for effect)

And there's another sixty-eight *pounds of them* just waiting to be found.

BIGG BUNNY

But that's not what you're after, is it?

Beat.

MOE

(sighs)

No. No, the real prize is sitting on the Capitana; the richest ship to ever sail, stowed in her sterncastle which nobody can find.

BUNNY'S MANAGER

What's a sterncastle?

BIGG BUNNY

The ass end of the ship where the Spanish stored their most valuable cargo.

MOE

Which according to the manifest includes some forty chests of jewelry and gold crowns, especially crafted in the Orient for the new Queen of Spain.

Bigg Bunny grabs a fistful of CUSTOMIZED PEANUT M&Ms out of a bowl and offers some to Moe.

BIGG BUNNY

The Queen's dowry...

MOE

(impressed)

Bunny's done his homework.

His people cringe at Moe's faux pas but Bigg Bunny calmly sets the old man straight.

BIGG BUNNY
Bigg Bunny. One word.

MOE
(beat)
Right. Course.

BIGG BUNNY
(re; Dowry)
I need you to find it.

MOE
(chuckles)
Well, like I said, there's no guarantee. Just a lot of hope and hard work.

BIGG BUNNY
Ten shares; you and me.

MOE
(beat)
That's, uh... quite a commitment.

Bigg Bunny returns to his chair.

BIGG BUNNY
Commitment's what it's all about, dawg. See, I've spent some major bank on some very fine females. The press made a lot of noise couple years back about an engagement ring I had made for this woman I was seeing, maybe you heard about it...

Moe's still trying to figure out who "dawg" is...

BIGG BUNNY (CONT'D)
Problem is, the lady I'm seeing now knows I can buy her anything therefore won't accept nothing. This is my way of making a real effort to prove just how valuable she is...

MOE
From one Queen to another, I understand.

BIGG BUNNY
(pointedly)
Some people think you're looking for the wrong ship.

Moe meets his gaze. If he's got a hot button, this is it.

MOE

Yeah, well, those people usually turn out to be a former protege of mine named Finn, who couldn't find his ass if he was sitting on it, which you probably already know since that fool has conned half the State of Florida out of their life-savings looking for the Aurelia, some phantom supply ship, but course he hasn't found squat, so I guess he can kiss my wrinkly old butt.

BIGG BUNNY

(foreboding)

I doubt he'll ever get the chance.

Moe puts two and two together.

MOE

How much he take you for?

BIGG BUNNY

Enough to get my attention.

5 UNDERWATER - DRY ROCKS DIVE SITE - DAY

5

We're twenty feet down and 4.5 nautical miles from the Florida Keys, gazing at one of the most recognizable dive sites in the world: the nine foot bronze statue called "The Christ of the Deep" with its arms raised toward the surface where...

A lone DIVE BOAT floats overhead.

6 EXT. DIVE BOAT - DIRECTLY ABOVE DIVE SITE - CONTINUOUS

6

Calm sea. Hot sun.

Meet BEN FINNIGAN(30s); a perfectly gorgeous, deeply tanned, sea gypsy known throughout Key West as "Finn" standing in his shorts near the stern, talking to someone o.s. in a cheerful Touretic burst.

FINN

I swear to god that ship is out there and when I find it I'll pay him back. I just need more time. I mean, c'mon, eight years? That's nothing in this business. Have a little faith.

REVEAL he's talking to the BUSINESS END OF A GUN, held by a rather disinterested Bahamian thug named CORDELL.

CORDELL
You're the one who needs to have
faith, my friend.

Finn looks down at his feet.

FINN
Don't you think you guys are
overreacting?

...Where another Bahamian thug, CURTIS, is wrapping Finn's ankles in chains of a stern anchor. The two dark-skinned henchmen both speak with lovely melodic accents.

CURTIS
You're taking this way too
personally, Finn. We like you.
But the man sunk a lot of cash into
that operation and you messed up,
so now he wants to sink you.

He locks the chain and stands back up, turning to Cordell.

CURTIS (CONT'D)
You wanna help me with this?

Cordell sticks the gun into his shorts and goes to help lift Finn over the stern and past THE DIVE PLATFORM. Finn, unable to use his feet, swats away their hands.

FINN
Wait, wait, wait!

CORDELL
(pauses; wearily)
What?

FINN
What do you mean, what? I can't
believe you're really going to do
this!

CORDELL
We're really going to do this.

FINN
Yeah, but think of the karma. I
mean, seriously, haven't you ever
read that book? "When Bad Things
Happens To Bad People?"

CURTIS
Speak for yourself.

They make a move toward him. Finn fights them off.

FINN

Wait wait!

(they pause again)

What does that mean? "Speak for yourself." I'm not a bad person. Take it back.

Beat.

CURTIS

Okay, fine. I take it back.

FINN

Thank you...

(still defensive)

I mean, it's not like I go around hurting people for a living; I mean, I have. Hurt people. Emotionally. But not intentionally. Not like you guys. (almost to himself) Not with Kate anyway.

CORDELL

(recalling)

Yeah, I liked Katie.

FINN

(an understatement)

Me, too.

CURTIS

I heard you two were getting a divorce.

FINN

Yeah...

(eyes widening)

Oh, no.

CORDELL

What?

FINN

Kate. I'm supposed to be in court tomorrow. Jesus, if I'm not there, she's gonna kill me!

He tries to wrestle his feet out of the chains. Curtis shakes his head.

CURTIS

Man, being you really sucks.

The two henchmen pick him up for real this time and Finn knows it. He screams bloody murder and flails like a madman but there's no one around for miles.

But trying to lift a deranged man with fifty pounds of metal around his ankles is no easy task. In the ensuing scuffle, several pieces of gear and a dive donut get knocked overboard.

FINN

Help!

RAPID-FIRE CUTS: as Finn grabs Cordell's gun a split-second before he and Curtis tumble over the stern; the anchor spills off the platform, dragging Finn toward a watery grave.

Finn grabs the edge with his free hand. Curtis raises his barefoot to stomp on it but Finn brings the gun up and SHOOTs OFF HIS BIG TOE.

Curtis SCREAMS and tumbles into the boat, writhing in agony. Cordell ducks behind the transom as Finn FIRES AT HIM, all the while struggling to hold on; the anchor growing heavier by the second.

CURTIS

Kill him!

CORDELL

(cowering)

With what?

CURTIS

Use the boat!

Cordell crawls toward the bridge.

Finn realizes his one-handed grasp will be no match against the Mercury inboards, so he sticks the gun in his mouth and grabs onto the dive platform with both hands.

It's a ridiculous sight. Then, using every muscle he's got, he lifts his weighted ankles up toward the engine shaft and hooks his feet around the propeller just as Cordell STARTS THE ENGINE.

Finn's eyes bulge as the deadly blades spring to life, chopping against his chains. His only chance for survival is to keep his ankles against the propeller long enough for it to do its job.

Cordell jams the throttle and the BOAT LUNGES FORWARD.

The stern sinks with the thrust; pushing Finn underwater; fighting against the surge to keep his feet against the blades just a few seconds longer...

But the G-force is too great and everything rips free; the gun from his mouth; his feet from the props, and finally his grip from the boat.

Finn SINKS LIKE A STONE. But thanks to the reef it's only about fifteen feet. He looks over at the "Christ" statue some hundred yards away and a resigned calm comes over him, despite his rather ignominious death...

But then he SEES the *glimmering silver-plated handgun* some twenty feet away and suddenly death isn't the only option. He drags himself across the bottom; grabs it; jams the barrel against the chain; says a little prayer; and PULLS THE TRIGGER.

And, yes, some guns really DO fire underwater. The bullet shatters the chain and part of the reef. Finn kicks free...

...AND BURSTS TO THE SURFACE with a cry of gratitude.

FINN

(born again)

Thank you God-Lord-Jesus-Heavenly
Father --

(at dive boat speeding
away)

-- Motherfuckers!

He looks around at his situation -- five miles from land -- then SEES the small round dive donut with its red and white flag back where it all started.

7 SAME SCENE - HOURS LATER

7

As a sleek SIXTY-FOOT SCARAB careens across the open sea. It ROCKETS PAST Finn, sitting in the dive donut in the middle of nowhere, and makes a great big giant U-turn to get a closer look.

Its four occupants; two FRAT BOYS and a couple of "Girls Gone Wild" COEDS pull up alongside and stare, drunk and confused.

COED #1

Ohmigod, are you from Cuba?!

FINN

Key West, actually.

FRAT BOY #1

(to his girlfriend)

Cuba? What kind of dumbshit
question is that?

FRAT BOY #2

Dude, where's your boat? You want
a lift?

Coed #2 comes to her friend's defense.

COED #2

Oh, and like *that's* not stupid?
The guy's only got, like, twenty
sharks around him.

REVEAL; Finn is indeed sitting smack in the middle of SHARK INFESTED WATERS. He looks at a bloodied area some forty feet away and holds up the gun.

FINN

Used to be twenty-one.

He flips the weapon into the sea and is helped aboard.

8 EXT. KEY WEST - SUNSET

8

Where tourists and locals alike gather together at Mallory Square in a time-honored tradition to APPLAUD THE SUN as it finally dips below the horizon.

Welcome to Margaritaville. This is as eccentric, wacky, and carefree a town as there is in the U.S. Its citizens are as colorful as the conch houses that line the quaint narrow streets.

ON FINN; working his way through town, trying to keep a low-profile (wearing Frat Boy's T-shirt and cap). But the LOCALS; bartenders, street vendors, fishermen, keep asking for money.

LOCALS

1) Yo, Finn, when're you gonna
take care of this tab? 2) Dude,
your check bounced; again. 3) Hey,
charity case. That was a loan,
not a gift.

Wishing he wasn't quite so "popular," Finn nevertheless has a cheerful, positive response for all his debtors.

FINN

1) Didn't you get my check? 2)
Don't look at me; that's the bank.
3) Aw, c'mon, Gus. It's almost my
birthday.

9 EXT. MARINA - KEY WEST - DUSK

9

A MOTLEY CREW OF BOAT OWNERS stand with cocktails near the end of the dock, watching police and Harbor Patrol repossess Finn's rusty salvage boat: "BOOTY CALLS."

ALFEO(30s); a rangy Jamaican with dreads, rejoins his neighbors after speaking with JOE, the marina's manager.

ALFEO

Joe said he had until six tonight to pay his slip fees, and that he couldn't ignore it anymore. He's four months behind.

BILL AND TED(40s) shake their heads. Bill is a handsome, Jewish attorney and his lover Ted is a Hemmingway "bear" and travel writer.

BILL

Guess he won't be paying back my three hundred bucks any time soon.

TED

(affectionately)

I told you not to lend it to him. But you just can't resist those twinkly blue eyes, can you?

SQUIBBY(58); a spry, New England antique of a woman pipes in.

SQUIBBY

None of us can.

ALFEO

(straight guy)

I can.

SQUIBBY

Well, I hope he's alright.

Behind them, WE SEE Finn sneak down the dock and duck onto Alfeo's Sea Ray 65.

10 INT. STATEROOM - ALFEO'S BOAT - CONTINUOUS

10

As Finn rifles through the Jamaican's wardrobe, stopping at an uber-trendy Oswald Boateng suit. He grabs the matching turquoise shirt and tie along with some really fancy shoes, then pauses at a photograph of the two of them together.

FINN

Sorry, dude.

BACK ON THE DOCK; Finn's troubles have drawn quite a crowd.

VARIOUS BOATERS

No wonder Kate left. Poor schmuck thinks he's Moe Fitch. Kid couldn't find water in a lake.

Wearing Alfeo's suit, Finn creeps across the dock onto Bill and Ted's sailboat; ON ITS FANTAIL are two sets of keys: Ted's old Ford Bronco and Bill's new Porsche Carrera.

Finn hesitates... but not really.

11 EXT. OVERSEAS HIGHWAY - FLORIDA KEYS - NIGHT 11
The PORSCHE CARRERA tears across the Seven Mile Bridge on the long road to Miami.

12 EXT. COURTHOUSE - MIAMI - NEXT MORNING 12
Meet KATE FINNEGAN(30); walking down the courthouse steps with her stumpy attorney; RUTH, while trying to remain calm and composed despite wanting to scream.

RUTH
Well, congratulations.

KATE
I'm going to kill him... I am going to drive down to Key West and bludgeon him to death with a scuba tank.

Even upset she's adorable. She's also bright, self-conscious, and funny when not getting divorced.

RUTH
Do you want to go to prison?

KATE
Only if it gets me out of Florida.

RUTH
(facetiously)
Kate, honey, Florida didn't ruin your life; you did. You married a guy for the sex and then expected him to be smart.

KATE
How smart does he have to be to show up for his own divorce? Honestly... Show a little respect for the institution at least.

RUTH
Which? Marriage or divorce?

KATE
Both!

RUTH

What're you complaining about?
You're free. Go live your life.

But Kate's too offended.

KATE

That's not the point. He didn't even have the decency to stand up before a judge and declare his intentions.

RUTH

I disagree. I think his absence spoke volumes. But, y'know, maybe he had car trouble.

KATE

Car trouble?

RUTH

Yeah, y'know...
(doesn't understand the question)
Car trouble.

KATE

He'd have to own a car, which he couldn't even if he wanted to because he has no money. He has no credit. He has no *clue* how to behave like a responsible adult, which is why I left in the first place.

RUTH

Breathe. Just breathe.

KATE

Which is why I can't get a loan, because everything's in our name, which means I can't go back to school and get my degree, which is what I was doing *before* I got dragged down here for Spring Break, which my dad warned me about but, like you said, the sex was really really great, and do you have any idea how insulting it is to get *divorced by yourself?!*

But underneath Kate's anger is a mountain of sadness she's just beginning to climb.

KATE (CONT'D)

(eyes welling)

I mean, I can't believe he didn't even say good-bye.

Ruth wraps her arm around her client.

RUTH

Believe it. First thing tomorrow, I want you to sell that boat, buy yourself a plane ticket, and go kiss another frog.

KATE

(smiles; bravely)

Yeah, maybe I will. I mean, I'm officially single now, right? I can do whatever I want.

Kate spies a beautiful new Porsche Carrera parked in the blue handicapped space out front.

KATE (CONT'D)

And if I want to, let's say...date a nice, rich, handicapped attorney, who --

-- looks just like her husband, fast asleep in the reclined front seat! Her jaw drops and she literally stomps her foot.

KATE (CONT'D)

BEN FINNEGAN!

ON FINN -- as he startles awake. He looks around confused, then SEES Kate through the windshield and quickly jumps out of the car in his designer suit. He's happy to see her...

FINN

My god, you're even more beautiful than the last time you took me to court.

Kate isn't quite so effusive.

KATE

Have you been there this whole time? What'd you do, come straight from the club!?

FINN

This? No. I, uh...just wanted to look nice for the big day. Hello, Ruth.

RUTH
(re; Porsche)
I wouldn't park there if I were
you; you're in enough trouble.

FINN
(checking his watch)
Why? It's not --

KATE
-- Even close! I mean, Jesus. You
can't even afford to pay attention!

FINN
I paid attention. I was here. I
fell asleep. What do you want from
me?

KATE
Nothing! You missed it, okay?
We're divorced. I got everything.

Finn is staggered.

FINN
What...?

KATE
We're divorced.

Their eyes meet. There's obviously still so much between
them.

FINN
(reeling)
Wow.

KATE
Yeah...

Finn loosens his tie.

FINN
I think I actually might be sick.

He bends over to catch his breath. Kate is oddly touched.

KATE
Um... well, just take it easy. Did
you have breakfast? Do you want
some water?

But it's not the divorce that's making him bend over.

FINN
What do you mean everything?

KATE
 (slow burn)
 Right. Sorry. For a second I
 thought maybe you were feeling bad
 about *our relationship!*

RUTH
 You waived your rights. She gets
 the boat, the equipment, the...
 well that's all there is really;
 the boat
 and the equipment.

Finn stares at Kate, dumbfounded.

FINN
 How am I s'posed to salvage
 anything without a boat?

KATE
 Maybe you should've tried salvaging
 your marriage! You make me crazy!
 Good-bye, Ruth.

She storms off. Finn chases after her.

FINN
 Katie, wait! Bye, Ruth.

13 EXT. MIAMI STREET - CONTINUOUS

13

ON FINN AND KATE; walking down the sidewalk.

FINN
 Look, I tried to get here. I
 really tried. You have no idea how
 hard.

KATE
 (heard it all before)
 You want the boat? Fine. It's
 going on Ebay tomorrow. Bring a
 Cashier's Check.

FINN
 I don't have that kind of money!

KATE
 Gee, I wonder why.

FINN
 You can't sell it. I won't let
 you.

KATE
(veiled threat)
Fine. Go to jail. See if I care.

FINN
But you do care! I know you do.

KATE
(correcting him)
Did.

FINN
(correcting her)
Do. Does. And always will.

She stops in front of a bus bench and turns to face him.

KATE
No. Really. I don't.

He holds her look, trying to see past the anger. A METRO BUS arrives. Kate digs out her frequent rider pass and gives him a rueful look.

KATE (CONT'D)
This is what I get for searching
for lost treasure. But the only
thing lost... is me.

She turns and walks away from the super cute guy in the Oswald Boatang suit and onto the bus. Finn feels terrible and follows her up the steps.

FINN
Okay, you want the truth? Here it
is. I love you.

The busload of passengers look up.

KATE
God, you really don't know when to
quit, do you?

She heads down the aisle. But Finn is broke, so he has to plead his case outside -- along the windows -- as Kate makes her way to the back of the bus.

FINN
I love you so much I'm willing to
let you go because it's what you
need. I get it; you can't wait
around for me to get my life
together.

He presses his face against the window. Kate covers her ears and closes her eyes.

FINN (CONT'D)
 But we're *this* close, Kate. I can
 feel it. I swear to god, this is
 our year. But I can't do it
 without a boat.

The bus speeds off. Finn yells after it.

FINN (CONT'D)
The Aurelia's there, I know it!

14 EXT. PARKING LOT - COURTHOUSE - MOMENTS LATER

14

As Finn returns to his car and opens the door. A GUN is
jammed against the back of his head. REVEAL TWO MIAMI COPS
 with their weapons drawn.

COP
 Place your hands over your head and
 step away from the vehicle.

FINN
 (slowly raises his hands)
 Jesus, couldn't I just move it?

COP
 Yeah, if it was yours.

15 INT. HOGS BREATH SALOON - KEY WEST - DAY

15

A local favorite. Bill and Ted are having lunch at a table;
 Bill seems upset.

BILL
 I just feel violated, y'know. I
 mean, a car is like a purse almost
 and somebody just snatched it off
 my arm.

His cell phone rings.

BILL (CONT'D)
 Hello? Yes, this is Bill.
 (grabs Ted's hand; bracing
 himself)
 Yes, I'm the one who reported the
 Carrera... It's where? Oh, thank
 god!

He collapses like it was a lost child.

ON ALFEO: busy mixing drinks behind the bar. The house phone
 rings and he answers it.

ALFEO
Hogs Breath, Alfeo. Yeah, sure,
I'll accept... Finn, man, where the
hell have you been?

CYRUS(40s); a rather formidable Bahamian thug, having a drink
at the bar, reacts to hearing Finn's name. But plays it very
cool.

ALFEO (CONT'D)
(into phone)
They took your boat...
(beat)
You took what?

Alfeo slumps when he hears, then looks over at Bill and Ted,
celebrating the car's recovery. Ted reports their good news.

TED
They found the car. It's in Miami.
And they caught the guy.

ALFEO
(demoralized)
Yeah, I heard.

ON CYRUS; eavesdropping. To be honest, he's a bit scary-
looking.

16 EXT. SUN DECK - SQUIBBY'S HOUSEBOAT - LATE AFTERNOON 16

ON FINN; facing the music in front of his four stone-faced
friends, and looking somewhat chagrined in Alfeo's rumpled
suit.

FINN
I was going to leave a note.

BILL
(channeling Dr. Phil)
This isn't about the car, Finn.
It's about you, and your life, and
your choices.

FINN
I'm fine.

SQUIBBY
The hell you are.

TED
Squibby, this isn't about anger
right now.

SQUIBBY

Well, maybe it should be. I mean,
we all think he's wrecked his life,
so why not just spit it out?

There's a long uncomfortable silence.

FINN

So... this is kinda like an
intervention sorta thing... only
with cocktails.

ALFEO

Look, Finn. It's not easy changing
course but you're no closer to
finding that ship than you were
eight years ago, and at some point
you gotta start living "Plan B"...

FINN

Why? Because you say so.

ALFEO

No, because you stole his car!
Because you're wearing my suit.
Because you just lost your wife
looking for some needle in a
haystack but you can't even find
the haystack!

FINN

(stands)

Since when do you get to tell me
what my dream should be?

The others trade conspicuous looks.

BILL

All we're saying is... maybe it's
time to wake up.

FINN

Okay, well, I don't know about you
but I feel so much better. Thanks
for the chat.

He heads for the stairs but "Big Bear" Ted steps in his way.

TED

(not unkind)

Let me explain how this works: You
can either a) go to jail, or b)
live with Alfeo and complete all
the work on this sheet...

(hands Finn a legal pad)

(MORE)

TED (cont'd)

For which we will happily pay you,
if for no other reason than to help
get you back on your feet.

Finn reads down a laundry list of chores.

FINN

Polish winches, replace toilets,
paint hull.

(looks up)

You're not serious.

TED

Oh, but we so are.

17 INT. JOE'S STONE CRAB - SOUTH BEACH - NIGHT

17

A Miami institution. Loud, exceptionally busy, and great food.

ON KATE: in her waitress uniform, punching in an order, trying to stay as far away from her feelings as possible. A co-worker, EVA(30); a saucy, Cuban man-eater, joins her at the waiter station.

EVA

Rumor has it you're a free woman.

KATE

(forcing a smile)

Yeah. You're finally going to get
your couch back. Tonight's my last
night...

EVA

Boy, you don't waste any time.

KATE

That's all I've been doing.

EVA

Wow, I'm not sure how I feel about
this. I kinda liked having a
roomie. Even if you are prettier
than me.

KATE

(smiles)

Look, don't get all mushy on me,
okay? I'm barely holding it
together as it is.

EVA

Aw, honey. You're gonna be fine.

Seeing her tear up, Eva changes the subject.

EVA (CONT'D)

Hey, check out the train wreck in
Marc Jacobs.

AN ENTOURAGE OF FABULOUS PEOPLE moves through the restaurant.
Heads turn. The "eye of the storm" is a beautiful, red-
headed celebutante.

KATE

Who is it?

EVA

Gemma Honeycutt... Must be a
welcome home party. I think she
just got out of rehab.

KATE

Drugs?

EVA

Food.

KATE

(confused)

Rehab?

EVA

Bulimia.

(studying the group)

Dad's kinda cute in a Spamalot kinda
way.

KATE

(looks over)

He looks bored.

EVA

No, really. I think he's a Knight
or something. Money up the wazoo.
And he's single.

(off Kate's LOOK)

Sorry, did I say that out loud?

18

INT. MAIN DINING ROOM - LATER

18

ON KATE: as she presents an expensive French Bordeaux to SIR
NIGEL HONEYCUTT(58) sharing an old story about his daughter,
GEMMA(22), to her stuck up friends.

NIGEL

(smiling at the memory)

We called it "The Donut Tree."
Gemma must have been about five or
six at the time.

ON GEMMA; she hates this story. Nigel approves the bottle and Kate begins to uncork it.

NIGEL (CONT'D)

She loved the country. Anyway, we would arrive every summer, and the very first thing we absolutely had to do was plant Cheerios in the garden.

ON KATE (smiling); at the thought of children...

NIGEL (CONT'D)

Then over the next two weeks, she'd water the spot every day, and right away there'd be this little sprout... Then a bit bigger, and still bigger, until, miraculously, it turned into this enormous bush.

ON KATE (welling up); as she realizes she's never going to have any...

NIGEL (CONT'D)

And then, just before it was time to leave, she'd wake up... rush outside, and there would be this great, big, wonderful assortment of donuts hanging off every limb.

ON KATE (fighting back tears); not with Finn anyway; not ever, ever, ever...

NIGEL (CONT'D)

Course, I was up at five every morning, planting a different twig every day, and then tying all those silly donuts onto the branches. But to see her face when she'd come running out, absolutely delighted with life. Honestly, it was better than Christmas.

(to Gemma; somewhat hopefully)

Do you remember?

GEMMA

(with an edge)

Yeah, Dad, I remember... 'cause it's like the only two weeks you ever saw me.

NIGEL

(rankled)

Yes, well, you have your faithless mother to thank for that.

GEMMA

Oh god, here we go. Blame Mom.

She reaches for her wine glass but it's empty, so she holds it up for Kate -- whose back is to the table for obvious reasons.

GEMMA (CONT'D)

Uh, hello...!

ON KATE; teary-eyed and sniffy. She quickly wipes her face and turns back around, offering Nigel a small taste. Gemma rolls her eyes at the whole "tasting the wine" routine and wiggles her glass.

GEMMA (CONT'D)

No, really. It's fine.

But Kate waits for Nigel, much to his daughter's annoyance, and he takes his time.

NIGEL

Yes, it's lovely...

(SEES she's been crying)

Are you alright?

KATE

(embarrassed; covering)

Yes. Sorry. Absolutely. Just a sweet story.

Nigel pauses.

NIGEL

Well, at least someone at this table appreciates me.

Gemma grouses to her friends just loud enough to be overheard.

GEMMA

Yeah, right. The waitress.

Kate and Nigel trade looks. Gemma makes quite a show of her empty glass but Kate sticks with protocol.

KATE

(re; bottle)

Shall we decant this?

Nigel allows a small smile.

NIGEL

Yes, please.

"The waitress" starts to walk off with the bottle.

GEMMA
Are you kidding? *Just pour the
wine, bitch!*

Everything comes to a screeching halt, including Kate.

NIGEL
Gemma!

GEMMA
Oh, gimme a break. It's just an
expression.

Not to Kate it isn't.

KATE
Excuse me, what did you say?

The MANAGER arrives and SEES Kate and Gemma locked in a stare
down.

MANAGER
Kate, is there a problem here?

KATE
Yes, this woman owes me an apology.

Gemma's tablemates react with derision and mockery but Nigel
will have none of it.

NIGEL
Yes, I believe she does.

Gemma glares at her father, whom she hardly ever sees, and
likes even less.

GEMMA
Who do you think you are, my
father?

With that, she simply gets up and walks out of the
restaurant. And just like that, the evening is over. The
Manager crosses up to Nigel in hopes of salvaging the night
but Kate has had enough.

Nigel, unable to extract himself, SEES Kate hand the wine to
Eva, strip off her apron and quit right there on the spot...

Eva catches his eye.

EVA
You still want the wine?

ON FINN: standing on Alfeo's boat with a cup of coffee, watching the fishing boats head out to sea, wishing he was going with them. PUSH IN ON HIS IMPENETRABLE GAZE...

20 INT. HOG'S BREATH SALOON - KEY WEST - DAY (YEARS AGO) 20

Spring Break insanity. Young Finn and Young Kate are squeezed together at the bar, SHOUTING OVER THE MUSIC.

YOUNG FINN

Brown, huh? So what's a beautiful girl like you do with a degree in History?

YOUNG KATE

(light and flirty)

I don't know. Teach. Work in international politics. Diplomacy, maybe.

Finn slips his arm around her and points out to sea.

YOUNG FINN

Y'see out there? Just off that point there's a whole lotta history you can actually touch with your bare hands.

YOUNG KATE

Are you a diver?

YOUNG FINN

Treasure salvor. We all are... Alfeo, Danny, me.

Kate checks out the two bartenders; Young Alfeo and a hunky, cowboy surfer named DANNY(25).

YOUNG FINN (CONT'D)

Ever been?

YOUNG KATE

Diving? Are you kidding? I'm from Ohio. We don't even have a pool.

YOUNG FINN

Sometimes when you're down there, you get kind of overwhelmed, you know? I mean, Europe would look completely different right now if the Spanish fleet had actually made it home.

She smiles at his boyish enthusiasm.

YOUNG FINN (CONT'D)
 What, it's true! At least I think
 it is. Anyway, I heard this great
 quote: "History is what is said..."

Kate's eyes light up and she joins in.

KATE/FINN
 "And what is written. That doesn't
 make it true."

They stare at each other in wonder.

YOUNG FINN
 Wow, that's so weird.

YOUNG KATE
 I can't believe you just quoted
 Herododous.

YOUNG FINN
 Who?

YOUNG KATE
 Herododous. That's who said it.
 He's a Greek philosopher.

YOUNG FINN
 Huh. I always thought it was Moe.

YOUNG KATE
 Who?

21 EXT. OPEN WATER - MOE'S SALVAGE BOAT

21

CLOSE ON MOE; onboard his 120ft salvage vessel called "THE
 REALE THING."

MOE
 Now, darlin', I just need to warn
 you that there's no way of getting
 away from treasure once it fastens
 itself upon your mind.

REVEAL Young Kate suited up for her first dive. She looks
 adorable. Moe, Finn, Alfeo, and Danny are waiting with the
 others. She looks at Finn.

KATE
 I'll take my chances.

MOE
 Then today's the day!

She grabs Finn's hand and they jump off the stern. Moe and
 Danny glance down at the two lovebirds, treading water.

DANNY

What'd I tell ya, dad? He's doomed.

MOE

They both are.

22 INT. BUS - OVERSEAS HIGHWAY - FLORIDA KEYS - DAY 22

ON KATE: staring at the ocean, as Moe and Danny's laughter reverberates in her head. She too has been thinking about the good old days.

23 EXT. BILL AND TED'S SAILBOAT - DAY 23

ON FINN: sitting in a boatswain's chair way up on the mast.

KATE (O.S.)

You better come down here and get your clothes unless you want to see them on somebody else.

He looks down at Kate, setting up a cardtable next to Finn's old salvage boat, back in its slip.

FINN

(sarcastic)

Can't you see I'm working.

KATE

(her too)

Oh, so that's what it looks like.

He goes back to polishing the rigging.

FINN

Yeah, well, you probably did some back breaking work yourself getting Joe to waive those slip fees.

KATE

Actually, I never even broke a sweat.

He looks down again and there's Joe, the marina manager, walking off the salvage boat with a big full dive bag and scuba tank.

JOE

(waves)

Pleasure doing business with you, Kate.

FINN

Hey, that's my gear!

KATE
Tell it to the judge.

Finn is left "twisting in the wind" at the top of the mast.

FINN
Joe. Wait. Come back!

24 INT. HOG'S BREATH SALOON - CONTINUOUS

24

ON TED: having lunch at the bar. Alfeo approaches with a local newspaper.

ALFEO
You believe in miracles?

TED
Should I?

Alfeo drops the local newspaper in front of him and points to a small headline: ANTIQUITY FROM 1715 FLEET FOUND IN BAHAMAS.

TED (CONT'D)
Oh. My. God.

25 EXT. DOCK - BOOTY CALLS - CONTINUOUS

25

There's a makeshift sign taped to the cardtable: GOING OUT OF BUSINESS SALE! EVERYTHING MUST GO! INCLUDING THE BOAT!

26 INT. MAIN CABIN - BOOTY CALLS - CONTINUOUS

26

Dirty clothes; a desk; a ratty leather sofa; and some old filing cabinets. Welcome to the glamorous world of treasure hunting.

Finn stomps around the boat, throwing what little he has left into a duffle bag -- clothes, research books, notepads, and files. Kate watches from the doorway with her arms crossed. Both itching for a fight.

FINN
Why are you doing this?

KATE
Because I can. Because I have to.
Because I hate what's happened to you.

FINN
(exasperated)
What?! What's happened to me?! I was a diver when you met me, and I still am!

He's referring to the LARGE CHART OF AN ISLAND AND SURROUNDING REEF dominating the far wall, with thousands of little red-inked "mag hits" (which represent anomalies; anything different from the bottom's natural structure).

KATE
(hardened)
Yeah, well, I didn't know gold fever was incurable.

FINN
Oh, and who found a gold bar the first time she went diving and said, "Hey, lets buy a boat!"

KATE
It was different then.

FINN
No kidding.

KATE
You were different!

FINN
So were you!

Finn begins taking down the chart.

FINN (CONT'D)
Look, you do what you have to but I didn't spend two years in a Spanish library and seven years underwater as a hobby. This is what I do... which you knew... which you always knew... which I thought you were part of!

KATE
I was! Back when you had a little something called *integrity*!

Kate spins on her heels and SEES a bunch of SWEET OLD LADIES staring at them. They've obviously heard every word.

SWEET OLD LADY
(to Kate; regarding Finn)
How much you want for him?

27 INT. SMALL LAW OFFICE - KEY WEST - DAY

27

ON BILL: sandwiched between Alfeo and Ted, staring at his computer where there's a news wire photograph of some kid holding up a THREE HUNDRED YEAR OLD SPANISH PLATE.

BILL

Jesus, a nine year quest hijacked
by a ten year old.

ALFEO

Maybe we shouldn't tell him.
(off their LOOKS)
Yeah, no, you're right. Bad idea.

28 BACK ON THE BOAT - LATE AFTERNOON

28

As an ANT STREAM OF LOCALS walk off with magnetometers, metal detectors, blowers, hoses, tool boxes, pots and pans, ice chests, you name it.

ON KATE: holding lots of cash, doing a thriving business, and wishing she didn't feel so terrible about it.

ON FINN: sitting dejectedly on the sofa with his duffle bag, as pieces of his life go strolling out the door.

SOME OF THE FACES we've seen before (asking for their money back) including GUS, who stares at an OLD CALENDAR PHOTOGRAPH of Finn and Kate with Alfeo and Danny.

GUS

You do realize that March 2004 was,
like, two years ago.

But the month and year aren't the problem and they both know it.

FINN

You want the calendar, Gus. Take
it.

GUS

I'm here for the sofa.

Finn reluctantly gets up off the only piece of furniture left so that Gus and HIS SON can pick it up.

29 EXT. HIGGS BEACH - KEY WEST - LATE AFTERNOON

29

ON SQUIBBY: doing Tai Chi with a group of seniors and catching sight of Alfeo, Bill and Ted coming toward her, waving a newspaper.

30 BACK ON THE BOAT - LATE AFTERNOON

30

Kate crosses into the galley and begins opening cabinets.

KATE

What're you still doing here?

FINN
It's my funeral.

KATE
Look at this. No TP. No paper
towels. No napkins. No Kleenex.
Oh, wait. Here's some paper.

She holds up a bunch of unopened letters from creditors.

KATE (CONT'D)
(reading)
Let's see; collection agency,
collection agency, final notice, a
summons. What's the matter with
you?

FINN
(facetiously)
Nothing three hundred million in
gold won't fix.

MAN'S VOICE (O.S.)
I'll give you fifty thousand; take
it or leave it.

Finn and Kate's eyes bug out and they turn to find an OLD
SEADOG, admiring the boat. Kate rushes to greet her savior.

KATE
Well, in that case, I'll take it.

FINN
(to Kate)
Wait, what?!

KATE
I mean, it's not exactly the number
I had in mind --

FINN
-- You're damn right it's not --

KATE
-- Finn --

FINN
-- This boat's worth twice that!

OLD SEADOG
Fifty thousand. That's what I got;
that's what I'm offering.

KATE
And it's a wonderful offer. I
accept.

FINN

What?! No, wait. Hold on.

KATE

(forced smile)

Finn, honey. I'm trying to get a life here.

OLD SEADOG

Should I come back later?

FINN/KATE

Yes! No!

OLD SEADOG

Alright, sixty thousand. But that's it. That's as high as I go.

FINN

(making a "T")

Whoa, whoa, time out!

KATE

(emphatically)

Did you hear what he said, Finn? Sixty thousand dollars!

FINN

Kate. I'm begging you. Don't do this.

She SEES the desperation in his eyes. The boat means everything to him. And maybe that's the problem.

KATE

I'm sorry.

Finn fumes, then turns to the Old Seadog.

FINN

Look...uh...

OLD SEADOG

Herb.

FINN

Herb. This woman's clearly distraught. You don't really want to take advantage of a demented woman, do you?

KATE

That's it. I'm calling my lawyer.

The Old Seadog looks at Finn, whose still got his arm around him.

OLD SEADOG
Why don't I come back tomorrow.

FINN
Great idea.

Kate glares at Finn.

KATE
(calling after him)
Wait, Herb. Come back. Sixty
thousand. Herb...!
(into phone)
Hello, Ruth.

ALFEO (O.S.)
Finn! Kate!

The pair turn around as the motley crew rushes up, out of
breath. Alfeo hands them the newspaper.

ALFEO/BILL/TED
Some kid found a plate... Silver
with Spanish markings... They think
it's from Aurelia.

Finn's eyes grow wide.

FINN
What?

SQUIBBY
(to the boys)
Oh, for crying out loud, you didn't
tell 'em the best part.

She grabs Finn's face in her hands.

SQUIBBY (CONT'D)
It was found on Turtle Cay, you
clever little knucklehead! Smack
dab in the Bahamas.

She gives him a big smacker, then does the same to Kate --
who is still holding the phone to her ear. It's a wallop; a
shock.

KATE
(deadpans; to Ruth)
I'll call you back.

Finn looks at Kate, who is just as stunned as he is.

ALFEO
Take a look.

They quickly scan the article together. Nothing in their life has prepared them for this moment. It's a surreal mix of emotions (like when a divorced couple finds out they're pregnant):

FINN
Holy shit...

KATE
I don't believe this.

They look at each other in shock.

FINN/KATE
We were right.

FINN
(reading to Kate)
Look; "Found in Preacher's Cave.
No doubt salvaged before she sank."
(looks at her)
That would make sense, right?

KATE
(concurring)
Sure. Even if she broke up on the reef, it could've taken days before she went under.

The motley crew trade looks.

BILL
So. When do we leave?

KATE
Excuse me?

SQUIBBY
(to Kate)
You didn't think you were getting off that easy, did you?

KATE
Squibby, what are you talking about?

SQUIBBY
Well, seeing how you can't afford a real crew, we thought we'd volunteer.

Kate slumps down onto the dock.

KATE
Oh my god, why? Why couldn't they find the stupid plate tomorrow when I'd be on a plane?

TED

(reads the vibe)
C'mon, you guys just might've
solved a three hundred year old
mystery. That's got to be worth
something, right?

Finn is silent.

BILL

Right?

ALFEO

(to Kate)
Are you really going to let someone
else find that ship?

KATE

Maybe.

SQUIBBY

Oh c'mon. You're not going to let
a little thing like an ugly divorce
keep you down, are you?

KATE

I was thinking about it.

SQUIBBY

Well, think again.

Finn sinks down next to Kate.

FINN

Look, Kate. Just hear me out.

KATE

(two steps from a clean
getaway)
Sixty thousand dollars, Finn!

FINN

Listen, it's your boat...
(beat)
But it's worth a hundred thousand,
not sixty. And still will be in a
month or so.

A beat. Kate looks at him, evenly.

KATE

A month, huh.

FINN

(solicitously)
Look, we've got four certified
divers; you, me, Alfeo, and Bill.
(MORE)

FINN (cont'd)
Ted runs the blower and Squibby
cooks.

SQUIBBY
Any complaints and it's man
overboard.

Everyone waits for Kate. Beat. Beat.

KATE
What choice do I have? If anyone
else finds that ship, I would never
forgive myself...

Everyone smiles. Finn lets out a huge sigh of relief.

KATE (CONT'D)
(stands)
But this isn't about us, okay. I
mean, it is, about us, because we're
business partners...

Kate holds up her wad of cash from the garage sale (of mostly
his stuff).

KATE (CONT'D)
But this is it, Finn. This is all
we got. For equipment; provisions;
fuel. After this...

FINN
I know...
(holds her look)
There is no after this..

KATE
Right.

FINN
Deal.

He offers his hand. She scoffs.

KATE
A handshake? You?

FINN
What, you want to kiss on it?

KATE
(wryly)
No, I want a pen.

31 INT. HOG'S BREATH SALOON - NIGHT

31

The place is packed with colorful locals. Everyone is squeezed into a corner booth, watching Finn puzzle over the handwritten contract Bill has prepared on a paper placemat. He doesn't look too happy.

BILL

Basically, all it says is that it's Kate's boat, it's Kate's money and it's Kate's rules. She also gets a third of any and all treasure recovered. You also get a third; from which you alone have to pay back everybody you owe; and we four split the other third.

FINN

(grumbles)

Gosh, is that all?

Kate holds out a pen.

KATE

You don't have to sign it, you know.

FINN

Gimme that.

He grabs it and adds his John Hancock, begrudgingly.

KATE

Bill, honey, didn't we put a clause in there about "No Pouting?"

BILL

(puts on reading glasses)

Yes. Line five states: "Under no circumstance --

Everyone looks up to SEE Sir Nigel Honeycutt; the multi-millionaire Englishman, standing at their table.

NIGEL

Hello, Kate. Nigel Honeycutt.

Kate is dumbfounded.

KATE

Uh... hi.

NIGEL

Sorry to interrupt but I just wanted to apologize for Gemma's behavior at the restaurant.

TED

(to Kate)

You met Gemma Honeycutt? Ugh, I think she looks great as a redhead!

SQUIBBY

(whispers to Bill)

Is that the heiress with the porn flick?

BILL

No, hon, that's Paris.

KATE

(to Nigel)

Wait. You drove all the way from Miami to --

NIGEL

Well, not exactly. Gemma and I are on our way to the Yucatan for a little R&R; which in our case stands for Rebellion and Recriminations.

ON BILL; nudging Squibby to fix her hair and lift her chin in light of this dashing eligible bachelor.

KATE

How did you know I was here?

NIGEL

Your friend, Eva. She told me quite a lot actually. That you're a reformed treasure hunter; *jolly interesting*. And a history lover; *is there any other kind?* And that you're newly divorced; *congratulations*.

ON FINN; reacting to his remark.

NIGEL

And a lovely person who didn't deserve to be spoken to like that.

KATE

(blushing)

Thank you.

ON FINN: feeling a twinge of jealousy at their obvious chemistry and Nigel's elegant charm.

NIGEL

Anyway, I gave her a good bollocking and I hope you don't mind but I've taken the liberty of ordering you and your friends a bottle of champagne.

Which arrives on queue.

KATE

Oh, you didn't have to do that.

BILL/TED/SQUIBBY

Yes he did.

Everyone laughs. Nigel regards the motley crew and their easy camaraderie. Bill tries to shift Nigel's focus onto Squibby.

BILL

A lady never turns down champagne, does she, Squibby?

SQUIBBY

Not if she wants to get laid.

But Finn's too flustered by the wealthy Brit's lingering gaze on his ex-wife to sit there any longer. He slides out of the booth with a big fake smile and a warm, two-handed handshake.

FINN

Listen, Nigel, I've got some work back on the boat, so why don't you sit for a sec and, uh, y'know... be British.

NIGEL

(not knowing who he is)
Oh, that's very kind but --

FINN

-- Beautiful watch, by the way. Oh, and, uh, have Kate tell you about the first time she went diving; when she and that idiot husband of hers found a gold bar.

Kate shoots him a look. It's one of her most cherished memories and he knows it.

NIGEL

(to Kate)
Really?

Finn turns and stalks out of the restaurant.

32 EXT. MARINA - NIGHT

32

ON FINN: heading down the dock, mimicking Nigel's dialogue and accent, and acting like an eight year old. He marches ONTO HIS BOAT, switches on the lights, and realizes there's no furniture.

He plops down on the floor, opens his duffle bag, and pulls out a THICK FILE OF MATERIAL.

33 INT. HALF SHELL RAW BAR - CONTINUOUS

33

ON CYRUS: the scary-looking Bahamian thug, having a dozen oysters at the always-popular restaurant near the entrance to the marina.

He SEES THE LIGHTS ON INSIDE FINN'S BOAT off in the distance and calmly pulls out his cellphone.

34 INT. HOG'S BREATH SALOON - CONTINUOUS

34

ON KATE AND THE GANG: (including Nigel) drinking expensive champagne.

KATE

So anyway, that's why we're all heading off to the Bahamas, day after tomorrow.

NIGEL

Well, I wish you the very best of luck.

KATE

(smiles)

Thank you.

NIGEL

(raises his glass)

To the Aurelia. May she finally reveal herself to those who are truly worthy.

But everybody knows he's talking about Kate.

-- A HUGE EXPLOSION cuts through the din and the whole restaurant comes to a stop. Kate and her friends trade concerned looks.

KATE

That didn't sound good...

35

EXT. MARINA - NIGHT

35

As CHUNKS OF KATE'S BOAT splash down into the water.

People from all over come running but there's nothing to be done, except watch the mangled hull, engulfed in flames, sink beneath the surface.

ON KATE: pushing through the crowd, followed by everyone we know; her horror growing with every step as bits and pieces of paper and file folders flutter back down to earth.

KATE

Oh god, Finn... Oh my god...!?

Finn; the boat; and everything she owned is gone. The shock gives way to devastating grief as her friends move to comfort her.

KATE (CONT'D)

No... no... no...

(screams)

Finn! FINN!

REVEAL FINN: standing on Alfeo's boat, stunned.

FINN

I'm here. We...um... were out of...

Kate SEES the roll of toilet paper in his hand and faints into Nigel's arms.

36

EXT. MARINA - AN HOUR LATER

36

ON FINN AND KATE: filling out an accident report with the police, utterly devastated.

KATE

(still in shock)

How could you not have insurance?

POLICE OFFICER

(to Finn)

And you can't think of a single person who might want to do you any bodily harm?

Finn can think of two. But how would they know he's alive?

FINN

I'm pretty sure it was the propane tank.

KATE

I mean, it's kinda unusual don't you agree? You living on a boat without insurance?

FINN

(trying to ignore her)
I, uh, replaced a bad valve about a month ago; maybe the fuel line chafed or wore through.

KATE

(to Finn)
Gee, y'think?

POLICE OFFICER

Well, we'll get some divers down there in the morning and take a look. You're a lucky man.

FINN

Yeah, that's what everyone keeps telling me.

The Officer walks away.

KATE

I mean, what kind of moron lets their policy lapse?

FINN

Oh c'mon, Kate. Those premiums were killing me!

KATE

(loses her mind)
I'M GOING TO KILL YOU! Sixty thousand dollars; I was this close!

She marches off back down the dock. Finn feels terrible, but then remembers how upset she was when she thought he was dead and yells after her.

FINN

Yeah, well, that's not how you felt an hour ago!

37 EXT. SQUIBBY'S HOUSEBOAT - CONTINUOUS

37

ON SQUIBBY: making the rounds with another pitcher of mojitos to her depressed comrades, sitting on the top deck.

SQUIBBY

At least no one was hurt.

NIGEL

I think at times like this one has to believe everything happens for a reason.

SQUIBBY

Yeah, easy for you to say.

Kate joins them on the deck.

KATE

What is?

Ever the gentleman, Nigel stands and offers a chair for Kate. Feeling slightly rude, Alfeo, Bill, and Ted also stand for the lady; maybe for the first time in their lives.

Kate takes a seat. Squibby pours her a good stiff cocktail.

NIGEL

I was saying things happen for a reason, which Squibby found rather condescending.

SQUIBBY

Not condescending, just... Oh, I don't know; I'm awful sorry, kiddo. We all are.

The tough old woman fights back tears.

NIGEL

Here, here.

Everyone raises their glass in a silent toast. Nigel looks around the table of people, whose spirit and candor are like nothing he's experienced in a very long time. He steals a look at Kate; beautiful... heartbroken Kate.

NIGEL (CONT'D)

(to Squibby)

You know, I'll bet you're a dreadful cook.

SQUIBBY

What? I am not.

BILL/TED

(entertained)

It's true. Awful.

NIGEL

There you see? A silver lining. Who knows? You might've poisoned the whole lot and then where would you be?

KATE
(sullen)
Gosh, I feel better already.

NIGEL
But I, on the other hand, have a
fantastic chef...

Kate looks at him, confused.

KATE
That's, uh... great, but I don't
think you understand the problem.

NIGEL
Oh, but I do.

KATE
You do?

NIGEL
Yes.
(beat)
You need a boat.

38 EXT. DUVAL STREET - KEY WEST - NIGHT 38

ON ALFEO: weaving through the street, looking for Finn in
every bar he passes.

39 EXT. MOE FITCH MARITIME MUSEUM - NIGHT 39

A quaint old brick building guarded by two bronze sixteenth
century cannons. Finn sits across the street, sipping a beer
and wondering what happened to the good times. Alfeo runs up
out of breath.

ALFEO
It's a good thing your wife's hot.

Off Finn's puzzled expression...

40 INT. STATEROOM - REVERIE - NEXT MORNING 40

ON GEMMA: sound asleep in her bed. She HEARS A LOUD
COMMOTION on deck and climbs out of bed to investigate...

WE FOLLOW her (and her PJs) out into the corridor and up
through the INSIDE OF A GREAT, BIG, LUXURIOUS MEGAYACHT...

TO THE AFT DECK; where she discovers Nigel introducing a
strange batch of faces to the UNIFORMED STAFF. A STEWARD
offers coffee and orange juice all around.

ON FINN: sipping his coffee, feeling a bit strange, until he glances up from his mug and SEES this red-headed beauty (in her sexy little PJs) checking him out.

NIGEL
(SEES her)
Good morning, darling.

GEMMA
(groggily)
What time is it? Who are these people?

NIGEL
Everyone this is my daughter, Gemma. Gemma, say hello to Finn, Alfeo, Bill, Ted, Squibby, and... um, Kate, who you met the other night.

Gemma SEES the waitressss she insulted the other night extend her hand in friendship.

KATE
Hello, Gemma.

Gemma SEES their luggage and blanches.

GEMMA
This is a joke, right? I mean, I'm sorry for what I said but you're not really coming on this boat, right?

NIGEL
Ah, but it gets worse.

He wraps his arm around her.

NIGEL (CONT'D)
I've decided we're going to the Bahamas to search for sunken treasure. How's that for an adventure?

GEMMA
(beat; looks at Finn)
Am I being punked?

FINN
Ever been scuba diving?

GEMMA
(to Nigel)
Ohmigod, I hate you so much!

She spins on her heel and stomps off below desk. Beat.

KATE
That went well.

NIGEL
(sighs)
I'm afraid she takes after her mother.

SQUIBBY
Well now, Snige, don't you worry
about it. She'll come around. We're
an acquired taste.

NIGEL
(grateful for the
distraction)
So it's Snige, is it?

Squibby knows a thing or two about people; rich or otherwise;
and gives him a warm smile.

SQUIBBY
Let's get this show on the road,
shall we?

ON FINN: somewhat distracted by the fiery redhead. He turns
to Kate.

FINN
What was all that about?

But Kate's a bit flustered herself.

KATE
(mimicks him)
"Hi... Ever been diving?"

She grabs her bag and heads down to her stateroom.

FINN
(oh brother)
I thought you said no pouting.

41 BIRDS EYE VIEW - STRAITS OF FLORIDA - DAY

41

Flying high above the emerald and turquoise waters along the
hundred miles of beautiful coral reef, stretching out into
the Atlantic Ocean, accompanied by some REALLY GREAT HIP-HOP.

From this vantage point, the reality of searching for lost
treasure becomes unimaginable; at least to any sane person,
which obviously doesn't include anyone on board the two
salvage boats far, far below...

42 EXT. MOE'S SALVAGE BOAT - CONTINUOUS

42

A FULL SCALE SALVAGE OPERATION is underway on board two, much-abused work boats; the decks littered with an arsenal of well-worn equipment; blowers, airlifts, magnetometers, and compressors...

HIP HOP MUSIC BLARES in honor of Moe's primary investor: Bigg Bunny Deenz (wearing a bright orange life-preserver over his track suit) and his hot, ebony girlfriend; ONYX(26).

ON MOE: up on the fly bridge away from the music, scanning the same newspaper article about the plate, then tossing it aside.

MOE

(addled)

Yeah, okay, so what? A kid found a Spanish plate. Doesn't change a damn thing.

BIGG BUNNY

How'd it get there?

MOE

Don't know, don't much care.

Moe beckons them over to a GPS chart, covered in "mag hits" and nautical markings.

MOE (CONT'D)

Look, you wanna know where that supply ship is? It's scattered somewhere along this reef and do you know why I know that? Because I got the cannon to prove it.

(off their looks)

Yeah, Finn never mentioned that, did he? No, sir. Y'see that mark? That's it right there.

He points to a section on the chart about a half mile east of the Capitana's debris field.

BIGG BUNNY

You're sure it's from Aurelia?

MOE

Says so right on the base: *Nuestra Senora de las Aurelia y San Raphael.*

BIGG BUNNY

Sonuvabitch.

ONYX

You think we might find something today, Mr. Fitch? I mean, you did say: "Today's the day."

MOE

Well, darlin', I say that every day. And sometimes it actually comes true.

Onyx snuggles into her man.

ONYX

Did B.B. tell you why he wants that dowry so bad?

MOE

(smiles)

Because you're his queen.

ONYX

That's right...

(to Bigg Bunny)

And then Tanisha Lee can shove that six million dollar pink diamond engagement ring up her fat, celluliscious ass.

Bigg Bunny is never going to live it down.

BIGG BUNNY

Baby, I didn't know you then.

ONYX

I can't wait to get my hands on that ring.

MOE

What ring is that?

ONYX

The white sapphire with the ashes of a saint trapped in the stone.

Beat.

MOE

Beg pardon?

BIGG BUNNY

It was traveling with the Dowry. Finn showed us the manifest. Called it a reliquary or something.

MOE

You want me to find a ring.

BIGG BUNNY

I promised Onyx that's how I was
going to propose.

They kiss. Moe shakes his head and chuckles.

MOE

So no pressure then.

43 AERIAL VIEW - "REVERIE" MOTORYACHT - SAME DAY 43

Only in open water can anyone fully appreciate Sir Nigel's magnificent 185ft megayacht, cutting across the Caribbean at ten knots. There's even a 440 BELL JETRANGER HELICOPTER parked on her stern.

44 SERIES OF SHOTS: ON BOARD 44

UNBRIDLED LUXURY; as seen through our eight characters in various parts of the ship; each of them having a "reverie" of their own.

ON KATE: nose-to-nose with an original Van Gogh, marveling at all the other priceless works of art just hanging there in the library and wondering what it must be like...

ON NIGEL: in the gym with his trainer, pushing himself extra hard, wishing he was forty again, and wondering what it must be like...

ON ALFEO: chatting up the sultry Brazilian chef and her team in the spacious, stainless-steel galley, utterly entranced by her mouth.

ON BILL: tickling the ivories of a grand piano in the cherrywood main salon, lost in thought.

ON TED: getting a personal tour of the pilothouse from the handsome Captain and daydreaming about getting stranded on a deserted island with him.

ON SQUIBBY: lounging on deck, reading an old US WEEKLY with Gemma on the cover (as a blonde). The CHIEF ENGINEER brings her a can of DW-40 lubricant, which she strangely sprays on her ankles. The man stares.

SQUIBBY

Arthritis. Keeps my joints from
squeekin'.

ON FINN: finding Gemma sunbathing topless on the boat deck. He SEES she's exposed and averts his gaze.

FINN

We're, um, having a meeting in the salon if you want to join us.

Gemma doesn't even bother covering up; he's that unimportant.

GEMMA

(eyes still closed)

What? You think I actually care about your little "adventure."

FINN

You might if you --

-- She sits up on her elbows.

GEMMA

Look, my dad is just some pathetic old man trying to impress a waitress, okay? The sooner he bangs her, the sooner you and I can get back to our real lives.

FINN

(icily)

That waitress happens to be my wife.

She lays back down and closes her eyes.

GEMMA

That's your problem.

Finn calmly walks up, picks up the crystal pitcher of ice water and lemon, and pours it all over her. Gemma sputters and screams.

FINN

Yeah, well, your tits are burning.

45 INT. MAIN SALON - REVERIE - MOMENTS LATER

45

Everyone is assembled to hear about the Queen's Dowry, including some of Reverie's crew. Finn spreads a large map of the Caribbean and a nautical chart of Turtle Cay onto the dining table.

Nigel enters, showered and dressed, and helps himself to the buffet lunch.

NIGEL

Alright, Finn. You've got your boat; you've got your crew, and now you've got my undivided attention.

Finn takes a sip of water.

FINN

Okay, well, I thought you might want to hear what Kate and I got so excited about back when we, y'know, eight years ago, when we were on our...

(searching for the word)

KATE

Honeymoon?

BILL

(to Ted)

I think we can guess, don't you?

Finn and Kate force a smile but clearly the fact that they're divorced plays a bit awkwardly.

KATE

Yeah, two weeks in Spain turned into two years in a library.

Finn catches her eye.

FLASHCUT TO: Tasteful but sexy shot of KATE'S FACE in thumping ecstasy as Finn - mostly O.C. - makes fervid humping library love to her in a dim and dusty reading room somewhere in the ARCHIVES OF THE INDIES in Seville.

BACK TO THE SALON - PRESENT DAY: as Kate unwittingly blushes at the memory.

FINN

But it wasn't just any library; it was the Archives of the Indies in Seville.

Where every known record, document, official transcript, and Royal decree relating to the treasure fleets has been kept for centuries. We must've read over fifty thousand pages...

KATE

(finishing his sentence)

Some of them were incredible. You had to wear special gloves to touch the parchment or it would disintegrate because of the oils in your fingers.

FINN

At first, it was just for fun, but then we kept reading these eyewitness accounts about a supply ship that had survived the hurricane and it sort of became our pet project...

FLASHCUT TO: Sebastian, the young captain from the prologue, standing on board the Aurelia in BEAUTIFUL VERA CRUZ HARBOR, taking on supplies for the long journey. But something in his eyes betrays an anxiety...

KATE (V.O.)

Especially after we learned that the captain was an eighteen year old kid named Sebastian Vangor...

FINN (V.O.)

(finishing her sentence)

Who we also discovered was the illegitimate son of Captain-General Don Juan Esteban de Ubilla of the Capitana, and his Mexican mistress, Francesca Vangor.

REVEAL FRANCESCA VANGOR(33) watching her son from the dock, on the arm of her lover, Captain-General Ubilla (also from the prologue). He and his son trade furtive looks.

BACK TO THE SALON - PRESENT DAY

BILL

(to Ted)

Hence the name Don Juan.

Gemma drifts into the salon, wearing her bikini top. She grabs a soda and glares at Finn, which doesn't go unnoticed by Kate. But his focus is on Aurelia... (for now anyway).

FINN

(like a professor)

So why is that important?

FLASHCUT TO: a MULE TRAIN, packed with heavy chests and protected by a small army of conquistadors, making its way across the rugged Mexican mountains.

FINN (V.O.)

Because the Vangors were this big, wealthy family in Veracruz, who got that way by transporting Oriental treasure from the Pacific to the Caribbean, where it was then loaded onto the Spanish galleons.

BACK TO THE SALON - PRESENT DAY

KATE

(picking up the story)

It was an interesting sidebar but
nothing more --

FINN

-- Until Kate found this obscure
Spanish book, published in 1905
called "The Vangors: an 18th
Century Family." In it... No, you
tell it.

ON ALFEO: trading smiles with Squibby at the way Finn and
Kate's shared passion creates a real charge between them.

KATE

Well, it was a collection of
letters actually.

FLASHCUT TO: Francesca, making love to Ubilla.

KATE (V.O.)

Apparently, Francesca had quite a
few lovers in her day; men and
women, but some of the most steamy
letters were from Ubilla, who was
like twenty years older than she
was, but definitely the love of her
life.

BACK TO THE SALON - PRESENT DAY

KATE

So, I'm in bed, right? Just
reading and all of a sudden I start
to hyperventilate because there it
was right in front of me; in
Ubilla's own words...

THEN TO: a shot of the Captain-General on board the Capitana,
alone in his quarters, writing a letter.

KATE (V.O.)

"My faith in Aurelia is that she is
swift and light and can outrun the
storms we will most certainly
encounter. But it is my faith in
Sebastian that knows no bounds.
Our son is good and strong and
wiser than this old fool who leaves
your bed more and more reluctantly.
The glory of the Spanish Crown
rests in his capable hands."

BACK TO THE SALON - PRESENT DAY: the group stares at Kate,
amazed. Nigel moves around the table, studying the chart.
The Reverie crew buzzes with excitement.

NIGEL

And no one else knows this?

FINN

No one except maybe the thirty or so investors I made sign confidentiality agreements.

KATE

Who all pretty much gave up after seven years of not finding anything.

NIGEL

Oh, they'll be back...

SQUIBBY

Okay, so Ubilla pulls a fast one in Vera Cruz with the Vangors' help and switches the Dowry from the Capitana to the Aurelia...

TED

Because...?

FINN

It was faster. Lighter. And the Capitana was already way overloaded with treasure.

KATE

And that was before they sailed onto Havana where Ubilla hooked up with the other half of the armada and took on another eight hundred chests.

FLASHCUT TO: the magnificent 1715 treasure fleet, sailing under clear blue skies. Captain-General Ubilla peers through his spyglass at Aurelia. He SEES his son on deck, writing in his logbook, and smiles.

FINN (V.O.)

And keep in mind, the flagship is always a target. It wasn't just hurricanes they had to worry about; it was British warships, French privateers, you name it.

BACK TO THE SALON - PRESENT DAY

REVERIE CAPTAIN

So why Turtle Cay?

ON GEMMA: watching Finn use the map to retrace the route, thinking he's pretty cute even if he is a jerk.

FINN

Sebastian would've tried to sail
back to Havana after the hurricane.
But according to the survivors, the
storm had come out of the South.

REVERIE CAPTAIN

(following his logic)
Pushing him farther East...

FINN

Toward the safety of the islands
but definitely not out of danger,
since the Bahamas were synonymous
with pirates.

NIGEL

But at this point, it's all
speculation. Aurelia could've sunk
anywhere.

SQUIBBY

Will you hush up and let him
finish.

FLASHCUT TO: Finn and Kate, back in the Archives, wearing
special gloves and reading ancient parchments.

FINN (V.O.)

So around the time Kate and I are
thinking about returning home, I
find this old document about a
Spanish sailor being rescued off a
deserted island after he'd been
shipwrecked for four years.

BACK TO THE SALON - PRESENT DAY

TED

Lemme guess: Turtle Cay.

FINN

Right. 1719.

BILL

Four years after the hurricane.

FLASHCUT TO: a Dutch merchant ship, trapped in the shallows,
and the following action.

FINN (V.O.)

A Dutch merchant ship had become
caught on a reef and was waiting
for the tide when they saw this old
man paddling out on a log.

BACK TO THE SALON - PRESENT DAY

FINN

But he isn't old. He's twenty-two and looks like Tom Hanks in -- what was that movie?

BILL/TED

Castaway.

FINN

Castaway, right.

KATE

He told the Dutch his name was Raphael Serrano off a tobacco ship called Francesca.

NIGEL

As in mother of Sebastian?

FINN

(nodding)

And said his boat had struck the same reef and sunk just off this point; here.

He points to an area on the Turtle Cay chart.

TED

(amazed)

How do you know all this?

Finn and Kate share a proud moment (and for a second they even forget they're divorced).

FINN

We, um...actually found the Dutch captain's logbook in the Maritime Museum in Amsterdam.

NIGEL

Very impressive.

Kate opens a big thick book entitled; "Shipwrecks of the Western Hemisphere" to a specific page and lays it on the table.

KATE

(re; to the page)

Only Francesca didn't sink in the Bahamas; she went down off the coast of Veracruz in 1713 with all hands.

FINN

Including its captain; Raphael Serrano.

BILL

Wait, I don't get it.

FINN

Neither did we until we found out
"Francesca" had been owned by the
Vangor family.

Everybody trades looks around the table; its hard to argue
with their conclusion.

NIGEL

(concluding)

So the Aurelia's lone survivor is
the illegitimate son picked up four
years after the fact.

KATE

It was all pretty circumstantial
until that kid found a plate.

FINN

What we do know is that Sebastian
somehow survived a hurricane... the
death of his father... a shipwreck,
total isolation, pirates maybe,
starvation, who knows, and then
lied about it. Why?

Finn has said and done all this before but his enthusiasm is
infectious. His eyes brim with confidence as he walks around
the table, meeting each and everyone's gaze. It's easy to
see why Kate fell in love with him.

FINN (CONT'D)

Why lie about being part of the
greatest treasure fleet in history?
Unless you were sitting on top of a
huge secret. A secret no one, not
even the King of Spain, knew
existed. I can think of only one
good reason: Honor. Because Captain-
General Ubilla had entrusted to him
the most precious gifts mankind had
ever seen. He HAD to survive. To
fulfill the privilege his father
bestowed on him that fateful day in
Vera Cruz. That's why he lied.
And that's why he lived.

(to Kate; as if
confessing)

And that's why I've never given up.
Sebastian Vangor is the unsung hero
of an entire nation and I intend to
prove it...

Gemma can't help but be drawn in; even though she's standing way off to the side.

GEMMA

So what happened to him?

FINN

(turns; manages a smile)
Sebastian?

KATE

We, uh, think he died of
consumption but there's no real
proof.

Gemma thinks about it a moment, then;

GEMMA

He drank too much?

Nobody dares make eye contact.

NIGEL

Consumption, darling. As in
"tuberculosis." Not to be confused
with consume, as in "to guzzle."

Gemma shrinks with embarrassment.

GEMMA

I am so dumb.

FINN

Hey, it's okay. I swear, I always
thought it meant he died in bed; as
in "to consummate."

Gemma almost smiles. But Kate is mortified, hoping to god it's not true (she couldn't possibly have married anybody that stupid). Bill shakes his head, amused.

BILL

It's a good thing you're cute.

46 UNDERWATER - STRAITS OF FLORIDA - DAY

46

As MOE'S TEAM OF DIVERS work the jagged bottom, using
airlifts to remove sediment from a specific area of the reef.

The cloudy water is fanned away, revealing the rotted
remnants of a ship's timbers and an honest-to-god treasure
chest like you read about in pirate books.

47 EXT. MOE'S SALVAGE BOAT - DAY

47

As a jubilant pair of divers break the surface and begin shouting with joy. Moe rushes to the stern. Bigg Bunny and Onyx are close behind.

MOE

Talk to me, Jimbo!

JIMMY

Put away the charts, baby! We're talking sterncastle! Three-lock boxes... Maybe a dozen of them!

MOE

Get the winch!

SAME SCENE - MOMENTS LATER: as the coral encrusted metal chest; a Spanish three-lock box, is hoisted out of the water in a metal basket. Moe's crew are delirious.

MOE

Yessir, they're from the sterncastle all right. Great job, boys. Looks like Christmas came early.

ONYX

What's a three-lock box?

MOE

Three keys; the Captain had one; the Governor of Cuba had two; but only King Phillip himself had all three.

The chest is lowered onto the deck where it joins the other ten chests already brought up and waiting to be opened with HIGH-POWERED DRILLS and crowbars.

Moe kneels down beside it and takes a moment to simply touch history. His eyes well up.

MOE (CONT'D)

God damn, I wish Danny was alive to see this.

His team of divers honor the moment. A diver DRILLS THROUGH THE LOCKS. Jimmy hands Moe a crowbar.

ONYX

Go on, Moe. You did say today's the day.

MOE

It most certainly is.

Everyone huddles around as Moe gets ready to pry the chest open. Onyx gives her "Bigg" man a squeeze.

Moe cracks open the first one (with a little help from BLACK AND DECKER) and everyone GASPS IN DISBELIEF.

MOE
Holy Mother of God.

HIS POV: THE CHEST is filled with ballast stones.

BIGG BUNNY
What the...?

Moe moves onto the second chest. It too is filled with worthless rocks; so is the third; the fourth; and the fifth. Moe hands the crowbar to Jimmy.

MOE
Well, I'll be a crow-eatin' sonuvabitch.

Jimmy's results are no better. But instead of being upset, Moe begins to laugh himself silly with each failed discovery.

BIGG BUNNY
You wanna tell me what's so god damn funny?

MOE
Oh, I don't think you're going to see the humor in it.

ONYX
Try us.

MOE
Well, darlin', that little piss-ant protege of mine just handed me a piece of humble pie about *this big!*

His arms stretch wide; it's the funniest thing he's ever said.

BIGG BUNNY
What the hell does that mean?

MOE
It means pack it up, boys. We're going to the Bahamas!

Where the Reverie is anchored about three hundred yards offshore.

49 EXT. AFT DECK - REVERIE - CONTINUOUS

49

ON ALFEO: applauding (along with the others) the sexy Brazilian chef after the most exquisite al fresco dinner ever served.

SQUIBBY

That's it, rub it in. Twenty bucks says she doesn't know how to make a Toad-In-The-Hole.

NIGEL

Thank you, Mariana.

The crew begin clearing plates.

ON FINN: distracted, feeling slightly paranoid, keeping his eye on the water. Alfeo notices.

ALFEO

What're you all twitchy about?

FINN

Me? Nothing. I'm, y'know, excited to get back in the water.

(Alfeo doesn't buy it)

I'm just a little worried about Sweeney.

SQUIBBY

Who?

FINN

Reginald Sweeney.

ON KATE; seated on Nigel's right, hearing Sweeney's name.

KATE

He's the Minister of Cultural Affairs. He flies around all the islands in his little seaplane, claiming he's protecting antiquities, but basically he's just a crook in a uniform. He and those two rastafarian goons of his...

Finn shifts, uncomfortably.

FINN

Yeah, he and I aren't exactly on the best of terms. I, um, pretty much went broke bribing my way through last season.

NIGEL

What sort of bribes?

KATE

He controls the salvage permits.

NIGEL

Ah.

Kate raises her glass and changes the subject.

KATE

Anyway, I'd like to propose a toast.
To our very own Sir Galahad... whose
kind, impulsive philanthropy is a
lesson to us all.

Nigel gives Kate's hand a squeeze as others chime in their gratitude. She smiles at his touch and can't help but admire his elegant watch.

ON GEMMA: noticing their hands touch; glancing to Finn; who SEES the same thing and glances at her; which causes Gemma to snort chardonnay out of her nose.

GEMMA

(coughing; laughing)

Ohmigod, I'm sorry, that was so
gross. Excuse me.

Gemma hurries away from the table.

NIGEL

Well, on that note, there's Port in
the salon if anyone is interested,
and quite a few fine cigars.

BILL/TED/ALFEO

Oh yes please. If you insist.
Twist my arm.

NIGEL

(to the Steward)

Scottie, show these fellows to the
humidor, will you please, and bring me
a '39 Monte Cristo. Finn? Ladies?

FINN/KATE/SQUIBBY

No, thank you.

The trio exits, leaving Finn and Squibby at one end of the table and Kate and Nigel at the other.

SQUIBBY

(stands)

Well, I think I'm gonna adjourn to
the hot tub. Last time I soaked in
one of those was back during the
Carter administration.

Nigel studies her a moment; amused.

NIGEL

Here I've known you twenty-four hours, Squibby, and I still don't know where that name comes from...

SQUIBBY

Rebecca Squibb.

NIGEL

(re; the surname)
Pharmaceuticals?

She HEARS her boys' laughter below deck and smiles.

SQUIBBY

My family's right here on this boat.

She gives Finn a kiss. AD LIBBED goodnights. Now it's only Finn at his end of the table. An awkward moment, then...

FINN

Maybe I'll have that brandy after all.

His eyes find Kate's and they linger a bit too long.

KATE

It feels kinda weird being back, huh.

He glances out at the island with a sense of foreboding.

FINN

Some of us never left.

50 INT. FINN'S STATEROOM - NIGHT 50

ON FINN: lying on his bed, hands behind his head, staring up at the ceiling. PUSH IN ON HIS EYES...

51 FLASHBACK TO: HATCHET COVE - TURTLE CAY - (YEARS AGO) 51

Where Finn's work boat "Booty Calls" (less rust) is anchored in the same spectacular cove.

ON YOUNG FINN AND YOUNG KATE: hearing the sound of an ambulance on shore. Young Alfeo's grief-stricken voice comes over the radio.

YOUNG ALFEO (O.S.)

Booty Calls, come in.

Young Finn rushes to the mike.

YOUNG FINN
Yeah, we're here.

YOUNG ALFEO (O.S.)
They found Danny...

Young Kate breaks down, crying.

52 EXT. EAST END POINT - TURTLE CAY - DAY (SAME TIME) 52

Where the Atlantic's turbulent waters crash against the island's leeward side.

ON YOUNG FINN AND YOUNG KATE: getting out of a taxi, pushing through a small crowd to SEE a heartbreaking sight down on the rocks.

MEMBERS OF THE ISLAND SEARCH AND RESCUE TEAM are covering Danny's battered body with a sheet. They join Young Alfeo down near the water.

YOUNG ALFEO
His mask came out of the hole. It was all broken. He's been in there all night.

YOUNG FINN
In where?

On cue, a THIRTY-FOOT GYSER EXPLODES out of a blowhole.

53 INT. FINN'S STATEROOM - REVERIE - SAME NIGHT 53

As Finn startles awake, a bit disoriented. He checks the time (12:51am), then carefully gets up and moves out into the corridor. The boat is SILENT. Everyone is asleep...

54 EXT. REVERIE - CONTINUOUS 54

ON FINN; moving quickly toward the stern.

ON GEMMA; star-gazing in the soft languid breeze. She HEARS a noise and peers down from the boat deck to SEE Finn, slipping on his scuba tank near the rear platform.

She watches, intrigued, as he velcros a LARGE DIVE KNIFE to his calf and slides into the water without a sound. Moments later, she SEES his TRAIL OF BUBBLES heading toward shore.

55 EXT. TURTLE CAY - NIGHT

55

Turtle Cay is a laid-back island with lots of charm and very few people; the hilly terrain somehow simultaneously arid and lush; the sands are pink, the water deep blue-green, the atmosphere, unhurried.

At night, there's really only one place to go...

56 EXT./INT. PELICAN BAR - TURTLE CAY - NIGHT

56

A great, funky beachside shack, owned and operated by the two Bahamian thugs who tried to kill Finn earlier. Last call was an hour ago.

Curtis is sipping on a vodka at the jukebox (on crutches with his foot still heavily bandaged) waiting for Cordell to finish busing the tables.

CURTIS

Jesus, my toe is killing me.

CORDELL

(pauses)

You don't have a toe.

CURTIS

Yeah, and whose fault is that?

He picks up the tub full of glassware and backs into the kitchen through an old swinging door (with a small porthole).

IN THE KITCHEN: as Cordell dumps the dishes, reaches under the sink for the dishwashing liquid, then realizes there's a dive knife at his throat.

Finn rises up behind him and speaks into his ear.

FINN

You're right, Cordell. I just needed a little faith. And if I were you, I'd start praying.

CORDELL

Finn, man. Chill...

FINN

Yeah, sure. Love to. Why don't I just cut your throat first, so I can relax.

CORDELL

C'mon, I'm not going to hurt you...

FINN

I need to see Sweeney.

CORDELL

...Much.

Cordell squeezes the bottle of dishwashing soap into his eyes, then spins, twists, and smashes Finn's knife hand against the edge of the sink. The tub of dishware clatters to the ground.

ON CURTIS; glancing up from the jukebox at the RACKET IN THE KITCHEN.

CURTIS

Man, I just bought those glasses!

ON FINN; getting his ass kicked by an expert right up until the moment when he swings blindly and shatters a HEAVY GLASS STRAWBERRY BLENDER into Cordell's face.

ON CURTIS; hearing a LOUD THUD, then wondering why it got so quiet all of a sudden.

CURTIS

Cordell?

He hobbles over to the kitchen on his crutches and looks through the porthole.

CURTIS (CONT'D)

Cordell?

WHACK! The door smashes into him and down he goes, flat on his back. And when his vision clears, there's Finn crouched over him, holding the broken blender up against his throat.

FINN

Hey, Curtis. 'Member me?

Curtis grins stupidly; drunk on vodka and Vicodin.

CURTIS

Yeah, sure. 'Member Cyrus?

Beat.

FINN

Who?

CURTIS

Y'know, Cyrus; big ugly-looking dude in Key West you were supposed to deliver the stuff to awhile back?

FINN

What about him?

CYRUS (O.S.)
He's right behind you.

Finn spins around to SEE Cyrus; the hardcore member of the trio, holding a cricket bat; but only for a second; only until it connects with Finn's face and it's LIGHTS OUT.

57 BLACKSCREEN:

57

MAN'S VOICE (V.O.)
You're a strangely lucky man, Ben
Finnegan.

HEADLIGHT BEAMS SWITCH ON: WE SEE Finn, bruised, battered, and bloody, lying face down in the dirt inside a large cave, which resembles a vaulted cathedral.

58 EXT./INT. PREACHER'S CAVE - NIGHT

58

Finn squints into the harsh light, semi-conscious. Meet REGINALD SWEENEY(50); a lean and ruthless Bahamian official, standing in front of his Range Rover at the mouth of the cave.

SWEENEY
I really thought you'd be dead by
now.

Finn struggles to his knees and regards the three henchmen surrounding him: Curtis -- on crutches with a huge lump on his forehead; Cordell -- holding a bloodied dishrag to his face; and Cyrus -- unblemished and deadly.

FINN
Well, you know what they say,
Reggie... Never send a boy to do a
man's job.

Cordell kicks him in the ribs and he tumbles onto his back.

CORDELL
(standing over him)
I'm staring at a dead man.

FINN
(squinting up)
Yeah? How do I look with one eye?

Needing two hands to lift him up, Cordell drops the dishrag away from his face, allowing Finn (and US) a really good UP CLOSE VIEW of his damaged eye.

FINN (CONT'D)
(grossed out)
Oh man, you need a hospital.

Cordell rears back with his fist but Sweeney steps between them. The thug reluctantly gives them some room and wisely presses the dishrag back over his injured face.

SWEENEY

You wanted to see me?

Finn carefully reaches into his pocket (so as not to get shot by Cyrus) and removes a SMALL SHINY OBJECT, which he flips to Sweeney. It's Nigel's expensive Breitling.

SWEENEY

What's this?

FINN

It's a thirty-two thousand dollar watch. I'd like to buy myself some time.

Sweeney appreciates the double entendre.

SWEENEY

I'm afraid you cost me a lot more than this.

FINN

I understand. And I intend to rectify that... just as soon as I find Aurelia.

SWEENEY

Ah, yes. The plate.

FINN

Look, I never should've gotten involved with you assholes in the first place. No offense but, you know, you kinda had me over a barrel, and, well, I just think five hundred million in Spanish treasure's gotta be worth a month's amnesty, don't you?

SWEENEY

(smiles)

There's no fool like a gold fool, eh Finn?

Finn looks around the cave; there's enough equipment for a full-scale archeological dig.

FINN

You wouldn't even know where that plate came from if it wasn't for Kate's and my research.

Sweeney thinks about it a moment.

SWEENEY

That's true.

(slips on the watch)

Which is why I'm considering your request. Your experience and skill would be most valuable.

FINN

I'll give you two percent of whatever I find.

SWEENEY

(impressed)

Two percent?

FINN

(thinking he's being generous)

I figure one percent for my screw up, and another percent for... you know, the cost of doing business.

Sweeney sucker punches him in the gut and down he goes, wincing in pain.

FINN

What, that's like ten million dollars! I mean, c'mon, Reggie, I only cost you a couple hundred grand?!

But Sweeney isn't just a crook; he's a sadist. He motions to Cyrus, who marches up to Finn on his knees and shoves the gun in his mouth!

SWEENEY

-- I'm sorry, how much?

Finn doesn't move a muscle.

FINN

(mouth around the muzzle)

Ten percent?

Cyrus cocks the hammer with cool professionalism.

FINN (CONT'D)

Fifty-fifty?

He closes his eyes and waits for the verdict.

SWEENEY

That's what I thought you said.

Cyrus withdraws the weapon. Sweeney heads back to his car.

SWEENEY (CONT'D)

You do realize, of course, that if you don't find it, I reserve the right to kill you.

Finn regards Sweeney's henchmen with open contempt.

FINN

Just keep them away from me...

(then; glaring at Cyrus)

Especially him.

He turns back to Sweeney, but apparently their meeting is over, because Cyrus cold cocks him with the handgun and he crumples to the ground like a sack of potatoes.

59

CLOSE ON FINN: DAWN

59

As he stirs awake to the SOUND OF CLANGING BELLS... and a REALLY FOUL SMELL. And if that wasn't bad enough, his head is throbbing; his ribs are cracked; his hand is fractured; and his face is bruised.

He sits up. He's on the side of a desolate road, surrounded by a HERD OF GOAT. And it looks like it's going to be another beautiful day.

FINN

Oh shit...

He's just put his hand in some.

60

EXT. REVERIE - TURTLE CAY - MORNING

60

ON KATE; sipping coffee and gazing out at the brilliant scenery with a wistful expression. Nigel approaches in his bright red, white, and blue UNION JACK SWIM TRUNKS.

NIGEL

How'd you sleep?

KATE

(caught off-guard by the sight)

Uh, wonderful, thank you. How could you not on Frette sheets? Going for a swim?

NIGEL

On such a glorious morning, why not?

He steps up on the railing and leaps overboard into the crystal blue water. Kate chuckles to herself, then SEES Ted pouring himself a cup of coffee.

TED
(deadpans)
Love the shorts.

61 EXT. REVERIE - DIVE PLATFORM - SAME TIME

61

ON ALFEO AND BILL; laying out some of their salvage equipment, getting ready for the day's work. Alfeo seems perplexed.

ALFEO
Did you check his room?

BILL
Well, not under the bed.
(playfully)
Maybe he got lucky with that sexy
Brazilian chef.

GEMMA (O.S.)
Who?

They TURN TO SEE Gemma, eating a bowl of fruit.

ALFEO
Finn. You seen him?

GEMMA
Not since last night.

But she keeps the rest to herself.

GEMMA (CONT'D)
So what is all that stuff?

ALFEO
Well, this here's a magnetometer. It detects the presence of ferrous metals. Old ships were made of wood; when they sink, the wood rots, but the iron spikes used to build it leave a scatter pattern.

GEMMA
(shrugs)
I guess that's cool.

Kate approaches with Ted, who is eating lox and bagel.

KATE
Anybody seen Finn?

ALFEO/BILL
Can't find him.

THE OCEAN SURFACE BUBBLES and Finn pops up out of the water in his scuba gear. He spits out his regulator.

FINN
(cheerful)
Morning, all.

KATE
(slightly miffed; because
she was slightly worried)
Oh well, that's just great.

FINN
What?

KATE
What d'you think you're doing!
You know better than to dive by
yourself!

FINN
Sorry. I couldn't wait.

Gemma smirks to herself as Finn climbs onto the platform, concealing his pain, and strips off his tank and mask. Alfeo SEES his bruised torso.

ALFEO
Whoa, what happened to you?

FINN
(still wearing his mask)
Oh, I... um, took a header down
those stairs.

Kate turns Finn by the chin and pulls off his mask, revealing his battered face...

KATE
Jesus, Finn. Look at you.

FINN
(faux embarrassed)
Yeah, guess I got pretty hammered.

KATE
(exasperated as usual)
Classy. Real classy.

Kate walks off. Finn crawls to his feet, wincing in pain.

FINN
Gentlemen, we need to get in the
water.

TED
(his mouth full)
But my Mom said I'm supposed to
wait an hour.

ALFEO
You heard the man, let's go.

FINN
Start with a circular grid and set
your markers a hundred yards apart.
I'm gonna get some Advil.

He hobbles off and finds Gemma, sitting on the stairs with
her fruit bowl.

GEMMA
Aw, did you lose your knife?

He glances down at the empty sheath around his calf.

FINN
Huh. Must've fallen out

GEMMA
(a mischievous look)
Sure hope it wasn't into somebody.

She strolls off, leaving Finn to wonder...

62 INT. FINN'S STATEROOM - MOMENTS LATER

62

ON FINN; resting under a hot shower after his long brutal
night. He turns off the water and reaches for a towel...

Suddenly, there's a LOUD EXPLOSION o.s. Finn throws on his
trunks and rushes out into the corridor.

63 INT. CORRIDOR - REVERIE - CONTINUOUS

63

ON KATE: coming out of her stateroom across the hall, dressed
in her wetsuit.

KATE
Sounds like we got company.

Finn calls into her stateroom.

FINN
Morning, Nigel.

KATE
(re; his suggestion)
Don't be ridiculous.

64 EXT. DECK - REVERIE - CONTINUOUS

64

ON FINN AND KATE; joining the others. Alfeo hands Finn a PAIR OF BINOCULARS.

ALFEO
How's *this* for irony?

REVEAL Moe's salvage boat; "The Reale Thing," anchored a quarter mile off the megayacht's port bow and BLOWING ANOTHER HOLE IN THE SEABED before his divers can explore the water.

65 EXT. REALE THING - CONTINUOUS

65

As Jimmy hands a pair of binoculars to Moe.

JIMMY
You might wanna take a look under the helicopter.

MOE'S POV: as he pans the binoculars over to the helicopter; then tilts down TO SEE Finn, peering through his own pair at Moe!

ON MOE; as he lowers the glasses.

MOE
Sonuva --

ON FINN; as he does the same.

FINN
-- Bitch!

66 AERIAL SHOT: HATCHET COVE - MOMENTS LATER

66

As MOE'S DINGY and REVERIE'S TENDER roar off from their respective motherships to confront one another somewhere in the middle...

...circling each other like gunslingers.

MOE
(re; megayacht)
A little out of your depth, aren't you, kid?

FINN
What the hell are you doing here, Moe?! Capitana's about two hundred miles that way!

MOE

Yeah, well, thing of it is, I've been hired by an old friend of yours to find this little itty-bitty ring.

Finn realizes he's talking about Bigg Bunny.

FINN

Yeah, well, he had his chance.

MOE

Which now that I think of it, just might be on that supply ship you could never find. What was it called again?

BACK ON REVERIE: as Nigel joins the others, watching the action.

TED

Of all the gin joints.

NIGEL

Friend of yours?

KATE

Used to be.

ON FINN AND MOE: as their argument escalates.

MOE

Why don't you and that cruise ship move aside and let a professional handle this.

FINN

I swear to god, Moe. You don't want this fight.

MOE

The hell I don't! My son followed you into an early grave and now I'm gonna make damn sure it wasn't in vain!

Finn throttles back, angrily.

FINN

Bullshit! Danny tried to cut you in. But you couldn't understand why anyone would want to branch out on their own when they could spend the rest of their lives *polishing your halo!* If anyone drove him into that hole, it was you!

Moe cuts his engine and stares him down.

MOE
Take it back.

It's the same wounded, child-like expression Finn used with Cordell and Curtis. The two men stare at each other for a long moment.

FINN
I didn't kill Danny, Moe. It was an accident.

MOE
(stubbornly)
Take it back.

FINN
(yelling)
It could've happened to anyone!

MOE
Then it should've been you!

Beat. It's suddenly very quiet on the water.

FINN
I take it back...
(then)
But Aurelia's still mine.

MOE
Not if I find her first.

Moe peels off back to The Reale Thing.

67

EXT. REVERIE - CONTINUOUS

67

As Finn brings the tender alongside and hops out. His friends are waiting.

KATE
What's he doing here?

FINN
One word: Bigg Bunny.

Alfeo peers over at Moe's boat.

ALFEO
Nothing like a little unhealthy competition to get the juices flowing, eh?

KATE
(re; Moe)
Was he civil at least?

FINN

You mean up until the part where he wished I was dead?

KATE

Oh god, really? He said that?

FINN

Maybe you two should start a Fan Club.

68 SERIES OF SHOTS: DAY/NIGHT

68

MUSIC UP: as both salvage teams try to find the elusive Aurelia.

ABOVE AND BELOW THE SEA; Diving. Blasting holes. Examining the reef. Setting markers.

EVEN SQUIBBY gets into the act; learning how to dive; spraying her joints every morning. BUT GEMMA refuses to participate, and almost drives over Finn on a waverunner.

EVERY DAY seems to bring another salvage team. Finn spies on them; they spy on Finn; and Curtis spies on everyone from the hilltop, overlooking the cove. Finn gives him the finger.

AND EVERY NIGHT IT'S ANOTHER CANDELIT DINNER; backgammon; cigars; strolls around the deck; and showtunes around the piano.

DESPITE THEIR CLOSE PROXIMITY, Finn and Kate try to maintain a respectful distance. But Gemma's sexiness and Nigel's charm gets under both their skins, respectively. And the pressure on Finn is enormous...

BECAUSE A YELLOW AND WHITE CESSNA 206 SEAPLANE buzzes the cove nearly every day...

...with Sweeney at the controls.

69 EXT. AIRPORT - BAHAMAS - LATE AFTERNOON

69

ON BIGG BUNNY; exiting his G-5 with Onyx. Moe greets them on the tarmac...

BIGG BUNNY

How's it hangin', old timer?

MOE

Oh, y'know... still down to my knees. Hello, darlin'.

Moe gives her a kiss.

ONYX
Find anything?

MOE
Not today.

70 EXT. REVERIE - HATCHET COVE - SAME TIME 70

ON FINN AND THE GANG; calling it quits as the storm moves in and the crew prepares for foul weather.

71 EXT. GREGORY TOWN HARBOR - TURTLE CAY - NIGHT 71

As THE REALE THING ties up against the dock in a driving rainstorm. All the other salvage boats have sought shelter, as well; all except Reverie... which is too big for the harbor.

72 INT. PELICAN BAR - CONTINUOUS 72

It's a busy night. Most of the salvage crews have come ashore for the evening.

ON CORDELL; tending bar -- his head wrapped like a mummy -- keeping his one good eye on Finn, and wishing he could kill him.

FINN AND HIS TEAM are sitting in the corner, disheartened, huddled around a chart, while the other crews are playing pool and hanging out at the bar. Finn's injuries have pretty much healed.

BILL
Sure is a big ocean.

FINN
C'mon, it's only been ten days.
Now look, Sebastian told the Dutch
his ship struck this reef here, broke
apart on these rocks, and went down
in forty feet.

NIGEL
And do we believe him?

FINN
Hmm?

NIGEL
Well, he lied about everything
else. Why would he tell the truth
about where his ship went down?

Finn and Kate trade looks.

KATE
(impressed)
Man's got a point.

But as far as Finn's concerned, "the man" has scored a few too many points lately... Not to mention Cordell's searing glare, which is really starting to piss him off.

FINN
This channel's been used for hundreds of years. *Columbus* came through here.

NIGEL
I'm just playing Devil's advocate.

KATE
(to Finn)
I think we could all use a fresh perspective, don't you?

FINN
Really; all of us? Or just you?

NIGEL
I believe there's a quote by Herrododus: "History is what --

FINN
Look, Nigel... to miss by an inch is to miss by a mile, okay? It's here. Somewhere. Right here.

He walks off to the bathroom.

KATE
(to Nigel)
I'm sorry.

NIGEL
No, he's right. I have no idea what I'm talking about.

ON FINN: IN THE BATHROOM -- pacing, berating himself.

ON MOE: rushing into the bar and out of the rain with his high-profile guests. Everyone recognizes the hip-hop mogul; even Cordell is impressed. Kate and Moe's eyes meet.

KATE
Hello, Moe.

MOE
Katie.

KATE
Small world, huh.

MOE

Yeah.

She gets up and gives him a hug. Moe remains subdued but is touched nonetheless.

KATE

It's nice to see you.

MOE

You too, darlin'...

Finn comes out of the bathroom and stops dead in his tracks. Bigg Bunny and Onyx giving him the hard stare.

BIGG BUNNY

Well, isn't this cozy.

But after all he's been through, Finn isn't the least bit intimidated.

FINN

Hello, Bigg. Onyx.

BIGG BUNNY

Guess you think you're the man now, huh?

ONYX

(before Finn can answer)
What the hell is somebody like you doing on that big-ass yacht? Don't they know who you are?

FINN

Nice to see you, too.

Moe and his investor move on. Gemma is piqued by their encounter.

GEMMA

Aren't we popular.

FINN

(looking past her to Cordell)
Yeah, there's a lot of love in this room.

He returns to the table. Nigel puts a hand on his shoulder.

NIGEL

Kate told me what happened between you and Moe. I'm sorry about your friend.

FINN

And I'm sorry I was such a jerk.

He folds up the chart and addresses the motley crew.

FINN (CONT'D)

Nigel's right. We can't assume anything. Let's all just take a fresh look at this in the morning.

The Reverie's Skipper enters the bar and speaks to Nigel.

SKIPPER

Sorry to disturb, Sir, but we've moved the boat around to the other side of the island on account of the wind.

NIGEL

Better safe than sorry.

KATE

Wouldn't want to lose that art collection.

BILL

Not to mention the Steinway.

SQUIBBY

Can't very well play underwater, can you?

ON FINN; as the color drains from his face. The Skipper hands Nigel a walkie-talkie.

SKIPPER

Taxis will take you to the beach on the North End. Give us a call and we'll pick you up in the tender.

NIGEL

Thanks, John.

The Skipper exits.

KATE

(SEES Finn reeling)
What's the matter?

But Finn isn't sure and races outside.

FINN
Yo, Johnny. Why North End?

SKIPPER
Sorry?

FINN
Why did you pick North End?

SKIPPER
We didn't. It's the only beach on
the island not protected by a reef.

Finn seems a bit staggered by this innocuous piece of
information. Kate and Alfeo come outside; both very curious.

KATE
What's going on?

FINN
I'm an idiot and Sebastian's a
genius.

KATE
Okay, I give up. Why is Sebastian
a genius?

Finn ignores the insult.

FINN
Because he ran her aground.

ALFEO
What?

FINN
To save the treasure. He ran her
aground!

74 SERIES OF SHOTS: SUNRISE

74

The evening's storm has given way to a picture-postcard
morning of calm, tranquil images: Gregory Town, Hatchet Cove,
Preacher's Cave, and North Beach.

75 EXT. REVERIE - NORTH BEACH - CONTINUOUS

75

All is quiet...

Gemma takes in the sunrise, wrapped in a terrycloth bathrobe.
She crosses amidship to the docking platform, drops her robe
and dives naked into the crystal blue water.

Seconds later, she bursts to the surface and begins screaming
her head off.

GEMMA

Ohmigod, Finn! Finn, come quick!
Finn!

QUICK CUTS: as everyone startles awake, including Finn. Then
BACK ON DECK as they all come running to see what's the matter.

NIGEL

Darling, what is it?!

ON GEMMA: naked and treading water. She points down into the
water with a huge grin.

GEMMA

It's a cannon!

Sure enough, there's a CORAL-ENCRUSTED NINE-FOOT BRONZE
CANNON lying in about twenty feet of water. Finn and Kate
can't believe their eyes.

SHOUTS OF JOY erupt throughout the ship and everyone starts
hugging each other -- except for Finn and Kate who don't know
what to do... so they do nothing.

Finn moves aft all the way down Reverie's port side, scouring
the ocean floor.

FINN

Here's another one!

FINN'S POV: another cannon, half-buried in the sand in about
fifty feet of water.

ON BILL AND TED; up toward the bow and suddenly jumping up
and down.

TED

Bingo! We've got bingo!

BILL

Ohmigod, and an anchor!

(beat)

Oh, wait, sorry, that's ours.

ON KATE; overwhelmed by the discovery and her own conflicting
emotions; it's the first piece of good news in eight years and
she and Finn don't even hug.

Squibby wraps an arm around her.

SQUIBBY

You okay?

She nods; eyes welling, then hurries below deck as Finn rushes
back into the scene with his scuba gear, totally focused on the
prize and bursting with enthusiasm.

NIGEL

Still think she ran aground?

FINN

My guess is he was sinking. That's why the row of cannons. He was trying to lighten his load before he hit the beach.

Nigel looks toward shore.

NIGEL

I can't believe they're just sitting there.

FINN

(strapping on his tank)
The bottom shifts all the time.
Yesterday they could've been under five, ten feet of sand.
(beat; looks around)
Where's Kate?

SQUIBBY

She's, um, having a moment.

FINN

(irked)
How can she go to the bathroom at a time like this?

He throws on a mask and leaps into the sea. Nigel and Squibby trade looks.

NIGEL

Somehow I don't think those two are in sync.

SQUIBBY

Well, duh...

76 EXT. UNDERWATER - NORTH BEACH - CONTINUOUS

76

As Finn descends to the bottom and hovers over the crusty cannon; pausing briefly; knees in the sand; before reaching out and reverently touching history.

FLASHCUT TO THE AURELIA: as Sebastian and his men push the cannons overboard.

BACK TO FINN: blown away by what he reads: *Nuestra Señora de las Aurelia*.

FLASHCUT TO THE AURELIA: crashing onto the beach and toppling onto its side.

BACK TO FINN: opening his eyes; finding Alfeo next to him. He removes his regulator and mouths... "Wow."

77

EXT. THE REALE THING - HATCHET COVE - SAME TIME

77

ON MOE: scanning the bay for Nigel's megayacht. Bigg Bunny sidles up next to him in his big orange lifevest.

BIGG BUNNY

Maybe he's taking the day off.

MOE

He doesn't know how.

78

EXT. AFT PLATFORM - REVERIE - NORTH BEACH - EARLY MORNING 78

ON ALFEO, BILL, TED, AND SQUIBBY; working together to bring Aurelia's cannons to the surface with the help of a large winch and Reverie's crew.

ALFEO

Okay, so everybody knows the plan, right?

BILL

We dump these in the other Cove, find them all over again, and make a big loud fuss.

TED

Can I be Gemma?

79

EXT. NORTH BEACH - CONTINUOUS

79

ON FINN AND KATE; combing the sand with metal detectors, along with Nigel and Gemma. Kate finds an old, seventeenth century, coral encrusted pistol and shows it to Finn.

FINN

(concentrating)

There won't be much here. They probably burned the ship and moved everything up to the cave.

Kate adds the pistol to their fifty piece collection, spread out on a blanket; the majority of which are the ship's fittings and spikes, but also ancient hammers, chisels, keys, padlocks, swords, knives, cannonballs, kettles, and serving ladles.

NIGEL

(re; metal detector)

I could use one of these in my stateroom. I seem to have lost my watch.

Finn feels a pang of guilt.

GEMMA
The James Bond one?

Finn looks up, worried.

NIGEL
(to Finn and Kate;
embarrassed)
It's, um, got this tiny micro-
transmitter that, when activated,
sends out a distress signal.
(chuckles)
It came with the boat actually.

FINN
I'm sure it'll turn up.

KATE
(thinking aloud)
Okay, so what do we know about
Preacher's Cave?

Finn looks at her paranoid; *Sweeney... the watch...*

FINN
Not much. Why?

KATE
Wasn't there something about first
settlers seeking religious freedom
and holding services there?

Finn follows her train of thought.

FINN
Right... but that was in 1780-
something. Sebastian beat them to
it by sixty years.

KATE
(surmising)
Maybe there's a record somewhere.

Gemma joins the trio around the blanket.

GEMMA
What kind of record?

KATE
Letters to relatives. First hand
accounts. Diaries.
(to Finn)
We could always try that museum in
Nassau.

FINN

I was thinking the stone church on the hill. It's gotta be the oldest building on the island.

NIGEL

So do both.

(to Kate)

We can fly to Nassau and be back by supper.

Gemma rolls her eyes.

KATE

I've never been in a helicopter before...

NIGEL

Then today's your lucky day.

Finn can't believe how easily his ex-wife just got swept off her feet.

FINN

Fine. You do the museum and --

GEMMA

-- We'll do the church.

Kate blanches, which suits Finn just fine.

FINN

Yeah... we'll do the church.

(then; rubbing it in)

And, you know, who knows? Maybe we'll both get lucky.

KATE

(I hate you)

Great.

NIGEL

Great.

GEMMA

Great.

As Nigel (he's the pilot) switches on the engine and the blades begin to turn.

81

INT. HELICOPTER - CONTINUOUS

81

ON KATE; seated next to him, stewing in her own inappropriate jealousy and staring out the window.

NIGEL

Bit of a bugger, isn't it?

KATE

What?

NIGEL

My daughter taking a fancy to your ex-husband.

KATE

It's okay. But you're sweet to say so.

NIGEL

(a twinkle)

It could be worse you know.

KATE

How?

NIGEL

Well, for starters: You could marry me; Gemma could marry Finn; and then your ex-husband would be your son-in-law.

Kate takes a moment to appreciate her situation (she's sitting in a private helicopter on a gorgeous megayacht) and smiles, benignly.

KATE

Well, I'd certainly be getting the better end of that deal, wouldn't I?

82

EXT. REVERIE - CONTINUOUS

82

ON SQUIBBY AND THE BOYS: as the helicopter lifts off the pad and banks out over the water.

BILL

How come she gets to have all the fun?

SQUIBBY

(resigned)

Because he's an old fool.

Ted wraps his arm around her.

TED

Age is a very high price to pay for maturity.

SQUIBBY

Yeah, well, anything can happen in this world. Especially nothing.

83

EXT. ISLAND ROAD - TURTLE CAY - DAY

83

ON FINN AND GEMMA: walking across the verdant island, passing a cow grazing under a mango tree.

GEMMA

So you're like *obsessed* with this stuff, aren't you?

FINN

I wouldn't call it *obsessed*, exactly. I just, y'know, love history.

GEMMA

History's like that cow back there. You keep staring at that and you're going to miss all this.

THE VIEW in front of them is pretty spectacular.

FINN

Yeah, but think about it. If those galleons had made it home, Europe --

GEMMA

Oh c'mon. The Spanish made slaves of half of South America; it serves them right.

FINN

You think England and France were any better?

GEMMA

You think finding the treasure is going to make you happy?

Beat.

FINN

Happier, maybe...

GEMMA

Being rich doesn't make you happy. But you know that, right? I mean, look at my dad.

(MORE)

GEMMA (cont'd)

The guy was born with a silver *shovel* in his mouth and all he wants is your ex-wife. Why? Because she's *normal*. He's been trying to be normal his whole life and here you are trying to be rich. I mean, it's perverse.

FINN

It's not about the money.

GEMMA

Then what's it about?

FINN

I don't know. It's like the... Impossible Dream.

GEMMA

The what?

FINN

Y'know, the Impossible Dream. Windmills. The thing you *have to do*.

GEMMA

(never heard of him)

What's wrong with possible? I mean, god forbid, you should want something that's right in front of you?

84 EXT. THE REALE THING - HATCHET COVE - DAY

84

ON BIGG BUNNY AND ONYX: watching the big megayacht return to their side of the island. Moe joins them at the railing.

MOE

Well, look who's back.

BIGG BUNNY

And missing a helicopter.

ONYX

I want one of those.

Moe and Bigg Bunny and Moe trade looks and chuckle.

85 EXT. OLD STONE CHURCH - SAME TIME

85

A magnificent edifice, perched on a hill next to an old cemetery where the VICAR(70s) is cutting the grass around the headstones with a weed wacker. He SEES Finn and Gemma approaching.

VICAR

Can I help you?

FINN
I sure hope so.

86 EXT. MARITIME MUSEUM - NASSAU - DAY 86

An impressive Colonial building in the heart of town.

87 INT. MAIN HALL - MARITIME MUSEUM - CONTINUOUS 87

ON KATE AND NIGEL: waiting in the main hall for the Curator.
Kate seems like she's a million miles away.

KATE
Did you ever think about getting
remarried?

NIGEL
Sure. Unfortunately, I was in love
with my ex-wife up until her fourth
marriage...

KATE
(doesn't bode well)
God, really?

NIGEL
Gemma's so much like her. I often
think that's why I've kept my distance.

KATE
That's not very fair.

NIGEL
(a wan smile)
No, it isn't.

The CURATOR approaches and holds up his keys.

CURATOR
Found them.

KATE
Thank you for doing this.

CURATOR
It's my pleasure. Knighthood does
have it's privileges.

NIGEL
(smiles)
Are all these William Wyllie's?

He's referring to the FOUR LARGE PANORAMA OIL PAINTINGS on
the wall; each a grand spectacle in British-Bahamian Naval
history.

CURATOR

Yes. Beautiful, aren't they?

Kate admires the one directly ahead. It depicts the first formal meeting between the Governor of Cuba and the newly-elected Royal Governor of the Bahamas in Nassau Harbor.

A plaque reads: January 5th, 1720.

KATE

I'll say.

(then; to Curator)

So that's Casa de Torres.

CURATOR

Yes, the Governor of Cuba; he was our first official state visitor, hence all the pageantry. Not a very lucky fellow though.

NIGEL

Why's that?

CURATOR

His ship; that one on the right, the Santa Maria, was attacked by pirates, and sank just off Clifton Point.

KATE

Huh.

88 EXT. REALE THING - DAY

88

ON MOE: spying on the competition with binoculars.

HIS POV: ALFEO AND THE BOYS (in scuba gear) are putting on quite a show; high-fiving each other; shouting up to Squibby; who hugs and kisses the handsome Skipper (she's no fool).

MOE

What the hell are y'all so happy about?

89 EXT. SHORELINE - TIME CUT

89

ON CURTIS: staring through his own pair at the 17TH CENTURY CANNON being hauled out of the water by Reverie's crew.

CURTIS

Holy god, he found it!

Cordell reaches for his phone.

CORDELL

Sweeney... I think you might want to see this.

90

INT. CELLAR - OLD CHURCH - DAY

90

A timeworn substructure of stone walls and a low wood beam ceiling.

ON FINN AND GEMMA; seated on the floor with a tiny lamp, surrounded by small piles of material. Finn is engrossed in his reading but Gemma is preoccupied with him.

GEMMA

I'll bet you're a good kisser.

Beat. Finn looks up.

FINN

Sorry. What?

Gemma shakes her head; nothing. Finn goes back to reading. She studies him a moment, then leans over and softly kisses him on the mouth.

Finn doesn't exactly respond. But he doesn't pull away either. Maybe he's just being polite, or maybe he's out of practice.

Gemma moves around to his ear and bites his earlobe.

GEMMA

(like a Verizon ad)
Can you hear me now?

FINN

Gemma...

GEMMA

Mmm?

FINN

We're in a church.

GEMMA

I can be quiet.

She kisses him again --only this time with intent -- pushing him down onto the floor but Finn rolls her onto her back and sits up.

FINN

Okay, um... look, I don't want you to take this the wrong way but I'm...

GEMMA
What, married?

FINN
Gemma, I've been trying to find
this ship for eight years. Gimme a
break, willya?

She gets to her feet, embarrassed.

GEMMA
You mean like the night you snuck
ashore and I didn't say anything;
that kind of break?
(Finn holds her look)
Or knowing that you stole my father's
watch?

FINN
Gemma, there are people on this
island who don't play fair... or
nice.

GEMMA
Yeah, well, that includes you.

FINN
*I just need a few hours to
concentrate!*

She shakes her head, disgusted.

GEMMA
(on her exit)
God, no wonder she left you.

91 EXT. REVERIE - SUNSET

91

As the chopper lands on the flight deck, silhouetted against
a brilliant sky. Kate and Nigel are escorted down to the aft
deck where everyone is waiting with champagne.

ON BILL; hamming it up.

BILL
Guess what we found today!

92 EXT. SHORELINE - SAME TIME

92

ON SWEENEY: watching Kate's "faux reaction" through
binoculars.

SWEENEY
Where is he?

CURTIS

Who?

Cyrus whacks him on the back of the head.

CYRUS

Who do you think, stupid?

SWEENEY

Find him!

93

INT. GEMMA'S STATEROOM - REVERIE - MOMENTS LATER

93

ON GEMMA: lying on her bed. There's a soft knock and Kate opens the door.

KATE

Hi...

GEMMA

Hey.

KATE

Had enough of the church, huh?

GEMMA

Yeah.

KATE

Well, you didn't miss much in Nassau either. Your dad wanted me to let you know supper's in about ten minutes.

She starts to leave.

GEMMA

Kate...

KATE

Mmm?

GEMMA

I think your husband's in real trouble.

94

EXT. OLD STONE CHURCH - NIGHT

94

There's a light on in the basement.

95 INT. CELLAR - OLD CHURCH - CONTINUOUS

95

PUSHING IN OMINOUSLY TOWARD FINN: crammed in a corner, surrounded by archival material, wholly absorbed in his reading. A HAND touches his shoulder and he leaps out of his skin.

FINN

Jesus!

(it's the Vicar)

Sorry, Father. I didn't hear you come in.

VICAR

One of my parishioners has taken ill. Be sure to turn the light off when you've finished.

FINN

Thank you.

(re; research)

Have you read any of this? It's pretty cool. All about life and death and love and sacrifice...

The Vicar smiles.

VICAR

What else is there?

96 INT. PREACHER'S CAVE - NIGHT (FLASHBACK)

96

It's six months since Aurelia ran aground. Sebastian and his bedraggled crew are asleep around the fire. The First Officer shakes him awake.

FIRST OFFICER

(subtitled: IN SPANISH)

Diego and his brother have built a raft. They're stealing treasure!

Sebastian leaps to his feet and charges out of the cave.

97 EXT. HATCHET COVE - NIGHT (FLASHBACK)

97

ON SEBASTIAN; sprinting across the reef at low tide toward a STRANDED RAFT WITH THREE MEN and three barrels of treasure. Without breaking stride, Sebastian draws his pistols and shoots two of the thieves dead.

The RINGLEADER draws his sword but Sebastian tackles him into the shallows and drowns him with his bare hands. WE SEE the ringleader's face looking up from underwater -- IT'S FINN!

98 INT. CELLAR - OLD CHURCH - NIGHT (PRESENT DAY)

98

ON FINN: startling awake from the image. He turns, stretches and SEES Kate in the doorway (which scares the crap out of him and US).

FINN
Jesus Christ, I wish people would
stop doing that!

KATE
I, uh, brought you some dinner.
Striped bass with fennel. Really
good. Oh, and some coffee.

She hands him a boxed-up plate and a thermos.

FINN
(confused by her kindness)
Thanks.

KATE
How are you?

FINN
Good. How was Nassau?

KATE
Good...
(then)
Mind if I take a look?

FINN
Help yourself.

99 EXT. MOE'S SALVAGE BOAT - NIGHT

99

It's late. All is quiet under a full moon. WE SEE Moe smoking a cigar, staring at the island. Bigg Bunny joins him at the railing with a pint of Ben & Jerry's and still wearing his life-preserver.

BIGG BUNNY
Thinking about your boy?

MOE
Yessir...

BIGG BUNNY
(beat)
Puts it all in perspective, doesn't
it?

MOE

Yeah, I was just reflecting back on a quote Kate read at his funeral... by a fella named Heinrich something...

Bigg Bunny waits. Moe clears his throat.

MOE (CONT'D)

"The, uh... real treasure, that which we all seek is never very far. There's no real need to seek it in a distant place, for it lies buried within our own hearts. And yet, it is only after a journey in a far off land, that the way to the treasure becomes clear."

Bigg Bunny takes a moment to ponder their place in the universe, amid the peace and tranquility of a perfectly glorious night.

BIGG BUNNY

Smart motherfucker.

100 EXT. REVERIE - AFT DECK - SAME TIME

100

ON NIGEL: as he approaches the jacuzzi, wearing his Union Jack swim trunks and a towel around his neck. Squibby is already there; eyes closed.

NIGEL

Mind if I join you?

Squibby cocks an eye open.

SQUIBBY

Only if you take off those ridiculous shorts.

Nigel thinks about it a second, then...

ON SQUIBBY: as the British flag lands on her head. She starts to laugh...

101 INT. CELLAR - OLD CHURCH - STILL LATER

101

ON FINN: dinner eaten; thermos empty; and sifting through yet another box of useless information.

KATE (O.S.)

Finn...

FINN

Hmm?

ON KATE: reading from OLD BATTERED JOURNAL marked; 1785-1786.

KATE
Listen to this...
(reads passage)
"Only then did I realize we were
not the first to call this island
home. But who was this woman?
Alone. Without company. Without
explanation. I began to weep for I
could not find but one, sad, lonely
marker... Aurelia, 1715."

Finn flies across the room.

FINN
Lemme see!

Kate holds up her hand; it gets better.

KATE
"Forsake her I could not. And so it
was here, on this beautiful hilltop,
that I resolved to bury our own dead
and begin work building a church."

FINN
(stunned)
He marked it with a headstone.

KATE
(re; journal)
And this guy built a church around
it.

FINN/KATE
It's in the cemetery!

They leap up and hug each other, laughing and celebrating.
And for a moment, they're back in Spain. Finn kisses her and
everything screeches to a halt.

Lips locked. Eyes staring at each other. Kate pulls back.

KATE
(tenderly)
Finn...

FINN
(eschewing any discussion)
Right. Sorry.

He begins searching the basement.

KATE
What're you doing?

FINN

Looking for a flashlight. Wait.
How'd you get here?

102

EXT. OLD CEMETERY - NIGHT

102

ON KATE: reading the headstones as Finn uses her MOPED'S HEADLIGHT BEAM to illuminate the area. A light breeze rattles the trees and her nerves.

KATE

It's not here.

FINN

I refuse to believe that.

KATE

Well, just because you refuse to believe something doesn't make it true. Or false. Or whatever the hell I'm saying.

Kate trips over something and falls onto her butt.

KATE (CONT'D)

Ow.

FINN

You okay?

KATE

It's the second time I've done that... dumb rock.

He shines the moped on "the culprit." It's a small, irregular-shaped boulder, half-buried in the ground.

FINN

Well, we can't have that.

He grabs the stone and lifts it out of the dirt. Like an iceberg, the large piece is below the surface.

KATE

Wait, stop!

FINN

Uh, it's a little heavy.

Kate crawls up on her hands and knees and touches the part that was buried in the ground... REVEAL the ever-so-faint: AURELIA 1715, carved into the side.

KATE

Oh my god.

103 SAME SCENE - LATER

103

ON FINN: in the harsh glare of the moped's headlamp, waste deep in a hole, digging where the marker used to be. Kate is sitting on the moped.

The shovel strikes something. Finn drops out of sight and starts digging with his hands. Kate moves toward the hole, reluctantly.

KATE

Finn, what if it's a body?

He pops back up, holding a small wooden barrel in his arms.

FINN

Then he's a midget.

He sets the barrel down, climbs out of the hole, and raises the shovel.

KATE

Wait. What if it's somebody's head?!

FINN

You didn't just say that.

He splits the barrel with the blade. Its contents are the last vestiges of Aurelia's doomed crew. Like a time capsule, WE SEE what little material possessions they had at the end of their days...

A gold cross; rosary beads; an undelivered letter, a wedding ring, a locket, a pocket watch, a small wood carving, a clay pipe, etc. But the most valuable of all is...

SEBASTIAN'S LOGBOOK. Finn carefully picks it up and cracks it open. The handwriting is in Spanish.

KATE

(reading)

Ohmigod, it's his.

104 SAME SCENE - STILL LATER

104

ON FINN AND KATE: squished together in front of the moped's headlamp. Kate is reading aloud.

KATE

"It is to my great relief that after a year's toil on this forsaken isle, a resting place has been discovered for our most precious cargo for which there can be no further bloodshed."

ON FINN: listening intently and staring at the tiny gold cross in his hand (the same one we've seen Sebastian wearing around his neck)...

KATE (CONT'D)

"December's low tide disclosed the only way in, and the only way out.

FLASHCUT TO: Sebastian sitting in Preacher's Cave, writing in his logbook.

KATE (V.O.)

In the year between, there will be peace among the men, knowing the beached whale's spout is impenetrable to those who would force our tongues to betray its trust..."

BACK TO SCENE: as these words hit Finn like a sledgehammer. He gets up and walks away; walloped by life's irony, knowing his world has been changed forever.

FINN

The beached whale's spout? Are you sure?

KATE

(reads it again in Spanish)

"La sopladura de la ballena varada." Ohmigod...

She and Finn lock eyes.

FINN

(grimly)

"Dead men tell no tales."

KATE

It's in the blowhole.

Finn grabs hold of the shovel and begins filling in the hole.

FINN

The winter solstice. Lowest tide of the year. So low it exposes the mouth. They float the chests in by raft. Tide returns. Safe for another year...

KATE

Did we just find the treasure?

SWEENEY (O.S.)

I'm afraid so.

They spin around to find Sweeney and his three henchmen (with shotguns) surrounding them.

KATE
(truly scared)
Finn...?

Finn slowly raises his hands but keeps hold of the shovel.

SWEENEY
Hello, Kate.

FINN
Reggie, man, what're you doing here?

SWEENEY
You disappeared on us. I got nervous. So I've decided to change the deal.

KATE
What deal?

FINN
Look, she has nothing to do with this.

KATE
Do with what?

FINN
Let her go.

SWEENEY
Oh, if only life were that simple.

KATE
Finn. What's going on?

FINN
Nothing..

KATE
(pointing at the men with guns)
You call *this* nothing?!

FINN
Honey, can we talk about this later?

Sweeney approaches and happily answers her question (if only to make Finn's last few minutes more miserable).

SWEENEY

Your husband was supposed to deliver a package to Miami; instead it's sitting on the bottom of the ocean.

FINN

(to Sweeney)

Can I help it I was being boarded by the Coast Guard?

Kate turns to Finn, incredulous. He throws up his hands, defensively.

FINN (CONT'D)

He pulled my permit! What was I supposed to do?

KATE

(dripping with sarcasm)

Oh, so what? Lemme just run some dope up to Miami for you?!

FINN

I didn't know what it was! I didn't ask! It's not like it made it to shore or anything.

KATE

Who are you?

Finn and Kate are so immersed in their domestic dispute they seem to have forgotten all about the shotguns. Sweeney turns to Cordell.

SWEENEY

See, this is why I never got married.

It's the moment they've been waiting for. The NEXT TEN SECONDS ARE A BLUR OF ACTION AND REACTION:

-- Kate smashes Sweeney in the face with the logbook.

-- Finn SEES Cyrus take aim and dives behind a large headstone.

-- Cyrus FIRES.

-- Kate SCREAMS and jumps into the shallow grave.

-- Finn trips Sweeney with the shovel.

-- Cordell and Curtis take aim at Finn but he and Sweeney are locked in a vicious (well-choreographed) fight. The shovel breaks in two.

-- Kate "prairie-dogs" up out of the grave; SEES Cyrus take aim; and ducks just as he fires.

-- The shovel's blade smashes the moped's headlamp and the whole scene is thrown into sudden blackness.

-- Sweeney tries to drive the broken handle into Finn's chest, like a stake into Dracula.

-- Curtis stubs his "phantom toe" on a gravestone. Cordell laughs at his suffering, then bangs his own injured head into a tree branch.

-- Distracted by their antics, Cyrus chambers another round and marches up to the hole in the ground but Kate's not there.

-- Cyrus spins around to SEE Kate swing the business end of the shovel into his face. Down he goes (but it's no knockout).

-- Curtis and Cordell have a clear shot but she's a woman; and they like her; so they hesitate; then FIRE INTO THE AIR.

-- The moped ROARS TO LIFE. It's Finn, spinning a donut on hallowed ground, spraying Cordell in his one good eye.

-- Kate jumps on the back of the bike as Sweeney makes a mad dash for Cyrus' shotgun.

FINN

Hang on!

He heads straight toward him. Sweeney grabs the weapon and whirls around. Kate leans out with the shovel and five-irons him in the nuts.

Cyrus staggers to his feet and SEES the pair blast through a hedge and over the lip of a very steep hill... but it's more Vespa than mountain bike and they have no lights...

He picks up his shotgun and sprints after them.

105

SERIES OF SHOTS

105

ON KATE AND FINN: shouting as they careen down through the scrubland while, unbeknownst to them, Cyrus closes the gap with deadly agility.

FINN

Are you okay?!

KATE

I am so mad at you!

FINN

Answer the question!

KATE

No, I'm not okay! And don't you dare tell anybody about this. I'm too ashamed to even know you right now!

A BANANA PALM EXPLODES next to their heads. Kate screams. Finn guns it and veers wildly through the brush. A large bump and Kate is thrown off the back into a heap on the ground...

Finn looks around, realizes she's gone, then looks forward and SCREAMS. Kate watches in horror as FINN AND THE MOPED sail off the *EDGE OF A CLIFF* into NOTHINGNESS.

KATE

Finn!

ON FINN: screaming; falling; and (fortunately) splashing down into one of the most unique natural phenomena in the Bahamas;

AN INLAND BLUE HOLE; a fresh water sinkhole about the size of a baseball diamond.

ON KATE: too far away to hear the splash; thinking he's dead; screaming and crying.

KATE

Nooooo!

ON CYRUS: finding her, collapsed on the ground. He grabs her by the hair and hauls her away, kicking and screaming.

ON FINN: breaking to the water's surface and hearing his wife's distant scream. "Let go of me!" He looks around for a way out; SEES a trail; and swims like a madman.

106

EXT. CEMETERY - NIGHT

106

WE SEE Sebastian's logbook scattered on the ground; its fragile pages tumbling away in the breeze.

Kate is dragged in front of Sweeney, more despondent than afraid. Sweeney (still smarting from his groin injury) gives her a hard stare, then backhands her across the face. Kate FALLS TO HER KNEES.

SWEENEY

Where's the other one?

CYRUS

Bottom of a cliff. I say bury her alive and be done with it.

Sweeney glances up at the night sky turning blue, then checks his watch.

SWEENEY
It's still low tide...

CYRUS
What does that mean?

From her vantage point, Kate notices Sweeney's watch looks remarkably like Nigel's. The wheels begin to turn.

SWEENEY (CONT'D)
There's a grate blocking the cave
that feeds the blow hole. Only way
in is through the hole itself.

Kate grabs hold of Sweeney's wrist like he was the Pope.

KATE
Please, Reggie, I beg you! Don't
kill me! Please!

CLOSE ON HER FINGERS: wrapped around Nigel's watch, pushing every button she can find! Sweeney buys her damsel in distress act and lifts her to her feet.

SWEENEY
I think that fine little ass of
yours just saved your life.

107 INT. BRIDGE - REVERIE - NIGHT 107

In the wee small hours of the morning...

A TINY RED LIGHT begins to blink in the center of the high-tech console, shimmering with the latest in GPS navigational equipment. But everyone's asleep...

108 EXT. GREGORY TOWN - CONTINUOUS 108

As Finn sprints into town, soaked, exhausted, and hellbent on saving Kate. But there's not a soul in sight. He runs up to the island's only police station but it's locked shut. He rattles the doors in desperation.

FINN
Somebody help!

He grabs a planter off the windowsill and throws it through the glass.

109 INT. MOE'S CABIN - REALE THING - CONTINUOUS 109

As Moe's cellphone wakes him from a restless sleep.

MOE
(grumpy)
This better be good.

FINN (O.S.)
They're going to kill Kate.

Moe bolts upright. There are a thousand questions he'd like to ask but right now there's only one.

MOE
Where are you?

INTERCUT WITH FINN; using the phone in the police station, and trying not to go insane.

FINN
Gregory Town.

MOE
Five minutes.

He hangs up, grabs the gun under his pillow, and starts banging on walls.

MOE
Let's go, boys! Everybody up!
Somebody wake up Reverie. Jimmy,
get the shotgun!

110 EXT. REVERIE - MOMENTS LATER

110

Lots of activity as the Skipper removes the key around his neck and unlocks the ship's WEAPON CABINET.

Nigel, Alfeo, and Bill race to join Moe, Bigg Bunny, and their divers (along with a few Reverie crewmen) waiting in the tender with a SMALL ARSENAL OF BATS, KNIFES, AND GUNS.

Onyx joins Squibby, Gemma, and Ted on deck.

ONYX
(to Bigg Bunny)
Don't do nothing stupid, y'hear?

TED
(to Bill)
Same goes for you, Mister.

BILL
(holds up walkie)
We'll call soon as we know something.

111 EXT. BLOWHOLE - EAST END POINT - DAWN

111

ON KATE: staring down into the deep hole in the rock; thinking about Finn; about Danny; about her own imminent death, as Cordell ties a rope around her waist.

Curtis hands her a flashlight as Sweeney keeps his eye on THE APPROACHING WAVE.

SWEENEY

Get ready. After this wave,
you've got about forty seconds.

The WAVE CRASHES against the point and the jagged hole EXPLODES WITH A TWELVE FOOT GYSER, soaking them all with seawater.

CYRUS

(belaying the rope)

Go!

Kate drops down next to the hole and looks into the blackness, but she is overcome with fear as images of Danny's battered corpse FLASH IN HER MIND.

KATE

I can't!

Cyrus motions to Cordell, who reluctantly jams a gun against her head.

CORDELL

Goddamn it, girl... go!

Kate SCREAMS WITH IMPOTENT RAGE and climbs into her worst nightmare... squeezing through the hole... descending into the craggy tomb... five... ten... fifteen feet.

She turns on her flashlight and SEES a thousand black crabs skitter along the rock. She looks up at the hole and SEES Sweeney's face peering down.

She lands at the bottom and looks around with her flashlight.

KATE

I see cannons!

Sure enough, there's EIGHT BRONZE CANNONS strewn around the bottom. That's because they used to act as a dam against the surge... behind which there is a SMALL NICHE IN THE ROCK...

...where the treasure USED TO BE.

KATE (CONT'D)

Ohmigod... it's gone.

SWEENEY

What?!

KATE

It was here! It was right here!
They protected it with cannons and
everything! But it's gone!

112 EXT. GREGORY TOWN - TURTLE CAY - SAME TIME

112

ON FINN: as "the cavalry" arrives and leaps out, armed to the
teeth.

NIGEL

What happened?

FINN

We found the treasure. I think
Sweeney took her hostage. Maybe...
(to Moe)
It's in the blowhole.

MOE

(the irony isn't lost)
Jesus H. Christ.

BIGG BUNNY

What kind of bullshit police force
closes at night?

BILL

One that doesn't have any crime.

Alfeo regards the only two taxis on the island; both parked
and empty.

ALFEO

Anyone know how to hotwire a car?

Everyone looks at Bigg Bunny.

113 EXT. BLOWHOLE - EAST END POINT - CONTINUOUS

113

As Sweeney turns to the others.

SWEENEY

It's not there.

Cyrus lets go of his end of the rope, letting it fall into
the hole, sealing her fate. Cordell shoves him.

CORDELL

Are you crazy, man!?

CYRUS
 (raises his gun)
 Maybe.

He SHOOTS Cordell.

114 EXT. GREGORY TOWN - CONTINUOUS

114

ON BIGG BUNNY; as he SHOOTS OFF the padlock and opens the double barn doors of SAM'S MOPED RENTALS. He turns to the others.

BIGG BUNNY
 Just 'cause I'm black don't mean I
 know how to steal a car.

He looks at the shed FULL OF MOPEDS.

BIGG BUNNY (CONT'D)
 Least these have keys.

115 EXT. BLOWHOLE - EAST END POINT - CONTINUOUS

115

ON KATE: watching Sweeney disappear from view, HEARING the men argue, and still trying to figure out what happened to the treasure... And then it hits her.

KATE
 Wait! I know where it is!

ON SWEENEY: standing over his dead accomplice, yelling at Cyrus, not hearing Kate the first time. But Curtis does and leans into the hole.

CURTIS
 Wait, what?

KATE
Swear to god, I know where it is!

They definitely heard her that time.

CYRUS
 She's bluffing.

Sweeney looks at the ocean; there's a BIG WAVE coming. Is she, or isn't she? Finally, he drops down next to the hole and jams his hand through.

SWEENEY
 Quick! Throw me the rope!

116 EXT. ISLAND ROAD - SUNRISE

116

ON FINN AND THE GANG: speeding along the coast on their mopeds, looking like a Mickey Mouse version of Hell's Angels, coming to the rescue.

They "tear" around a corner and arrive at East End Point. Finn SEES Cordell's body and the rope next the blowhole and fears the worst.

FINN
Kate...? Kate!

Alfeo and the guys hold him back. Moe takes charge and, steeling himself against the ghost of his dead son, marches up to the hole and peers in...

MOE'S POV: it's empty. Moe stands back up, a bit shaken by Cordell's dead body, but relieved nevertheless.

MOE
It's alright, son. She's not there.

117 INT. BRIDGE - REVERIE - SUNRISE

117

ON GEMMA AND TED: sipping coffee and waiting with the Skipper.

WE SEE the tiny red light blinking on the console but it's hidden behind Ted. Finally, he moves to put his mug down...

GEMMA
(SEES it)
What is that?

SKIPPER
Oh, christ...!

118 EXT. BLOWHOLE - SUNRISE

118

ON BIGG BUNNY; staring down at Cordell's body.

BIGG BUNNY
(quietly; to Moe)
These people mean business.

ALFEO
(huddled w/Finn)
Look, we've called the police.
They'll shut down the island.

FINN
 (inconsolable)
 She was *this* close to getting rid
 of me.

Nigel's walkie-talkie squawks to life, breaking the moment.

GEMMA (O.S.)
 Dad, come in.

NIGEL
 Yes, Gemma.

INTERCUT WITH GEMMA; on the Reverie's bridge.

GEMMA
 Are you alright?

NIGEL
 Yes.

GEMMA
 Did you find your watch? Because
 the alarm's going off.

On FINN; suddenly alert.

GEMMA (CONT'D)
 I'm looking at the GPS right now.
 It says you're at East End Point.
 Isn't that where the blowhole is?

NIGEL
 Yes, I'm standing right next to it.

ON CUE, SWEENEY'S FLOAT PLANE flies overhead on its way to
 god knows where. But Finn catches a glimpse of her hair in
 the window.

FINN
 That's my girl!

119 INT. FLOAT PLANE - CONTINUOUS

119

Sweeney at the controls, wearing the watch. Curtis is
 sitting right seat.

ON KATE: crammed in back with Cyrus, staring out the window.
 She SEES Finn down below -- alive -- and presses her hands
 against the glass.

KATE
 Ohmigod, Finn!

120 EXT. BLOWHOLE - SAME TIME

120

ON NIGEL; squinting up at the plane. Turning to Finn.
Wondering how his watch ended up with Kate.

NIGEL
I don't understand.

FINN
You will. C'mon!

121 EXT. REVERIE - HALF HOUR LATER

121

HELICOPTER BLADES are already turning. Nigel is at the controls. Alfeo and Bigg Bunny (wearing his lifevest) climb aboard with a small cache of weapons.

ON FINN AND MOE; rushing up the stairs, heading for the chopper, shouting last minute instructions to Bill and Ted
OVER THE DIN.

FINN
Call Nassau PD. Call the Navy.
Tell them he's parked over Clifton
Point.

MOE
And tell 'em we got a bird in the air.
Give 'em the tail number so they don't
blast us out of the sky. Got it?

The Skipper nods. They hunker down and head out under the blades. Finn puts his hand on Moe's shoulder, deeply moved.

FINN
Thank you.

MOE
Danny loved you both. Nothing since
his death's been worth a damn, except
maybe this last hour or so...
(opens chopper door)
Now, c'mon, let's go get your girl.

Finn climbs in back. Moe gets in front with Nigel.

ON GEMMA; running onto the tarmac, tears in her eyes. Nigel opens the pilot's door.

NIGEL
Honey, what is it?

GEMMA
(plaintively)
I'm scared...

NIGEL

She's going to be alright.

GEMMA

Yeah, and what about you?

That's all he's ever needed to hear. He touches her cheek.

NIGEL

I'll see you at breakfast.

She smiles, reassured, then heads back to safety as Nigel closes the door and pulls back on the stick. The helicopter lifts off the pad and banks over the water.

122 EXT. CLIFTON POINT - CONTINUOUS

122

An idyllic spot. Sweeney's float plane is parked over the edge of a reef and the ancient timbers of the Santa Maria wreck.

SWEENEY

(skeptical)

People dive this wreck all the time.

KATE AND CYRUS are seated on the pontoons, gearing up for a dive.

KATE

Not for treasure they don't. And it's not the wreck we're diving... it's that bounce point over there; where the bottom was torn out.

Curtis helps Kate slip on her tank, still reeling from Cordell's murder.

CURTIS

You'd better come up with something, or don't bother coming up at all.

KATE

(sarcastic)

Oh, and then what; you'll let me go?

Cyrus slips into the water and prods her with his speargun.

CYRUS

Move it.

Together, they descend to the bottom, then follow the ballast pile toward the edge of the reef, fanning the sand away with her hand.

UP TOP; Sweeney and Curtis keep their eyes peeled for any trouble.

CURTIS

I gotta bad feeling about this...

SWEENEY

(so does he)

Shut up and lemme think.

ON KATE: examining the reef; knowing it's hopeless; knowing she's going to die; then spotting something shiny; and discovering it's a LONG GOLD CHAIN that eventually leads to a beautiful 17th century GOLD AND EMERALD CRUCIFIX.

123 EXT. NASSAU HARBOR - CONTINUOUS

123

As TWO HEAVILY-ARMED POLICE BOATS scream out of the harbor with sirens blaring.

124 INT. HELICOPTER - MOVING - CONTINUOUS

124

ON FINN; holding a small GPS tracking device.

MOE

Any movement?

FINN

(shakes his head)

They're still parked over Clifton Point... god only knows why.

NIGEL

I'm not sure if this means anything but Clifton Point is where the Governor of Cuba sank.

FINN

(looks at him, oddly)

He came to the Bahamas?

NIGEL

1720s, I think. Just after New Year's. Kate and I saw this big painting.

FINN

(realizing)

That's it... Sebastian told the Governor...

(beat)

They waited for the winter solstice.

125 UNDERWATER: CLIFTON POINT - CONTINUOUS 125

ON CYRUS: chiseling at the coral around TWO ANCIENT METAL CHESTS with a BIG UGLY KNIFE. He kicks it loose, then forces Kate at knife point to help him bring it to the surface.

126 EXT. FLOAT PLANE - CONTINUOUS 126

As the odd couple brings it to the surface and lifts it onto the pontoon. Sweeney and Curtis attack the lid with a pair of machetes -- WHICH OPENS TO REVEAL...

The most beautiful Spanish treasure ever crafted...

...and never seen. THE FABLED QUEEN'S DOWRY.

ON KATE: a pyrrhic victory to be sure.

ON SWEENEY; as he buries his hands into fifty pounds of treasure and scoops up two giant handfuls of precious gems and jewelry worth millions.

CYRUS
There's more.

SWEENEY
Get 'em.

Kate eyeballs his watch before she and Cyrus sink below the surface.

127 SERIES OF SHOTS: CLIFTON POINT 127

SWEENEY SEES Nigel's chopper approaching and checks the clip in his handgun.

NIGEL AND COMPANY arrive on the scene and circle the float plane. Finn SEES two divers; one is definitely a woman.

FINN
That's Kate!

UNDERWATER: KATE AND CYRUS chip away at treasure chest number two, unaware of the action on the surface.

ON THE FLOAT PLANE: CURTIS grabs a shotgun and OPENS FIRE on the chopper.

IN THE HELICOPTER: MOE reacts and grabs his own shotgun. He opens the portal and gets ready to return fire.

MOE
Swing around, Nigel. I'm gonna
give that little shithead a piece
of my mind.

FINN
Wait, hold up!

NIGEL hovers about thirty feet over the water.

FINN grabs a knife and a gun, opens the door, and steps onto
the skid.

ALFEO grabs another knife and does the same on the opposite
side.

BIGG BUNNY looks back and forth between the two guys.

BIGG BUNNY
What am I supposed to do?

FINN
Cover us.

FINN jumps. ALFEO is right behind him. MOE AND BIGG BUNNY
LAY DOWN COVER.

SWEENEY SEES the two guys hit the water and SHOOTS AT THEM
while Curtis FIRES AT THE CHOPPER.

UNDERWATER: as FINN AND ALFEO free-dive down toward Kate and
Cyrus.

BUT CYRUS SEES their reflection in Kate's mask and intercepts
Finn's knife in the nick of time. Finn fires the gun but to
no avail.

ALFEO cuts Cyrus' airhose and rips off his mask.

CYRUS SHOOTS ALFEO with the speargun. Piercing his side.

BACK ABOVE WATER; SWEENEY AND CURTIS keep shooting at the
helicopter.

BIGG BUNNY SEES blood in the water around Finn and Alfeo and
shouts to Nigel.

BIGG BUNNY
I'm going in!

THE BIG MAN grabs a couple of handguns and steps out onto the
skid.

MOE
Wait, Bunny. You can't swim!

BIGG BUNNY
Doesn't mean I can't shoot.

BIGG BUNNY looks down at the water and cannonballs into the water.

BULLETS FLY EVERY WHICH WAY as Nigel flies up and away. But the engine is hit.

FINN AND CYRUS fight to the death. Cyrus grabs a piece of coral and smashes Finn's head; turning the tables; pinning him on his back; choking the life out of him.

KATE GUIDES THE WOUNDED ALFEO toward the surface, buddy breathing with her regulator.

BIGG BUNNY bobs like a big orange apple and OPENS FIRE ON THE FLOAT PLANE.

CURTIS' WEAPON is shot out of his hands and the fuselage around him punctured by Bunny's TWO-HANDED ASSAULT. He dives into the sea and starts toward a sandbar, a couple hundred yards off.

HIGH ABOVE, the helicopter spins wildly out of control.

NIGEL fights the yoke but it's no use. They're going down.

SWEENEY SEES TWO POLICE BOATS approaching and tries to lift the treasure chest into the plane.

HIS FOOT SLIPS on the pontoon and the chest tumbles from his grasp, spilling its entire contents into the gin-clear sea.

FINN -- flat on his back -- SEES hundreds of pieces of glittering treasure floating down on him like golden snowflakes.

WITH HIS AIR ALMOST GONE, AND THE LIFE NEARLY CHOKED OUT OF HIM, Finn actually SPIES a tiny little bauble coming his way;

IT'S ONYX'S WHITE SAPPHIRE... Finn reaches out and grabs it just as the metal chest crashes down onto Cyrus' head, giving Finn a chance to escape.

NIGEL AND MOE crash land on the only TINY SPIT OF SAND for half a mile. They look at each other, amazed.

MOE
Helluva landing.

NIGEL
(stunned)
It was, wasn't it.

KATE LEADS ALFEO to the float plane's pontoon, so he can catch his breath.

SWEENEY grabs her by the hair and threatens to kill the injured Alfeo.

SWEENEY
Get in the plane!

FINN SEES Kate get dragged out of the water and swims for the surface.

BIGG BUNNY SHOOTS Sweeney in the arm.

CYRUS frees himself from the trunk, SEES Finn near the surface, and pushes off the ocean floor.

SWEENEY EMPTIES HIS CLIP in Bigg Bunny's direction and LEAPS INTO THE COCKPIT.

KATE AMBUSHES HIM with the plane's FIRE EXTINGUISHER but he PISTOL-WHIPS her and she slumps against the passenger door. HE TURNS THE KEY and the BIG PROPELLER begins to catch.

FINN bursts to the surface and swims to the plane, grabbing hold of the pontoon as it begins to taxi away from the police boats.

CYRUS BREAKS TO THE SURFACE, upset to see his ride leaving, but even more upset to SEE a police boat a split second before it runs him over and kills him.

FINN climbs onto pontoon.

SWEENEY TURNS THE PLANE INTO THE WIND and OPENS THE THROTTLE. The RPMs begin to climb as, outside, the POLICE BOATS CLOSE IN and RUSH UP ALONGSIDE.

FIGHTING THE PROP-WASH, Finn can barely hold onto the strut.

BIGG BUNNY paddles up to wounded Alfeo and offers him a place to rest.

THE POLICE BOATS try to intercept Sweeney's plane but he plays a mean game of chicken -- and both boats veer out of the way.

CURTIS crawls up onto the sandbar and discovers two pairs of feet. He looks up to SEE a couple of really pissed-off old men, waiting with shotguns.

MOE
Have a nice sleep.

WHAM! Moe knocks him out with the butt of his shotgun.

EVERYONE WATCHES IN AMAZEMENT as the float plane lifts off the water with Finn holding onto the strut. Bigg Bunny and Alfeo have a front row seat.

BIGG BUNNY
 (looks up; impressed)
 Now *that's* a man who loves his wife.

The float plane lifts off the water and rises up into the sky.

128

EXT. FLOAT PLANE - AERIAL SEQUENCE

128

ON FINN: hanging onto the strut as they bank out over the endless ocean.

ON SWEENEY: at the controls, feeling some drag on the left side of the aircraft. He SEES Finn on the pontoon and grabs a handgun.

ON KATE; slowly regaining consciousness.

ON SWEENEY; pushing open the door and SHOOTING at Finn, puncturing the pontoon between his legs.

ON FINN; staring down the barrel of the gun; a sitting duck.

ON SWEENEY; taking aim.

ON KATE; rearing back with both feet and KICKING him out into the wild blue yonder!

SWEENEY SCREAMS and plunges a thousand feet to his death, *shooting back at the plane on the way down -- just missing Finn!* WE SEE a tiny little splash (almost like a Road Runner cartoon).

BUT HIS HAIL OF BULLETS HAS HIT THE ENGINE and smoke begins billowing out of the manifold.

ON FINN: struggling to hold on.

KATE (O.S.)
 Finn! Finn!

FINN
 Kate! I'm coming!

He fights his way to the door and SEES Kate, frozen at the controls.

FINN (CONT'D)
 Since when do you know how to fly?!

KATE
 I don't!

Finn scrambles into the pilot's seat and buckles in. Kate does the same.

FINN

Okay, well... you're doing fine.
I mean, look, we're still in the
air, right?

The engine sputters.

KATE

Not for long.

FINN

I think he hit the fuel line.
(reading instruments)
Okay, let's see... wings, flaps,
air speed. Rudder.

KATE

How do you know what to do?

FINN

I don't. But, y'know, I've had a
Playstation.

He's totally focused on the instruments, trying to remember
anything useful. He pushes the pedals, pulls back on the
yoke, and turns the wheel...

...somehow they manage to bank around toward the bay.

KATE

Hey, hey, that was great! Wow!
You did it! You're flying?! We're
flying!

FINN

(old saying)
Flying's easy. It's the landings
that...

It's the way he says it that makes Kate look down at the long
stretch of water before them. Her voice changes...

KATE

Okay, so how do we land?

FINN

As softly as possible.

KATE

How did you do it in the game?

FINN

(remembering)
Flaps! Wait, shit, power down,
then flaps.

He drops their airspeed and pushes the yoke forward, pointing them toward the water. Kate's eyes grow wide.

FINN (CONT'D)
Find the flaps. There should be three levels, push all the way down.

KATE
Flaps, got 'em. Here we go.

The flaps move. Kate looks out the window.

KATE (CONT'D)
They're down.

129 EXT. CLIFTON POINT - CONTINUOUS

129

As BIGG BUNNY AND ALFEO tumble into the police boat. Nigel and Moe have already been picked up. They SEE Sweeney's plane heading back toward them but Finn is no longer holding onto the strut.

ALFEO
Where the hell's Finn?

130 INT. FLOAT PLANE - CONTINUOUS

130

ON FINN; at the controls. He reaches for Kate's hand.

FINN
Now listen, I'm not sure how this next part works exactly but we need to stall out just before we hit the water.

KATE
Stall?

FINN
Stop flying.

They ride in SILENCE; holding each other's hand; each in their own world as the aircraft continues its gradual decent.

FINN (CONT'D)
Look, lemme just say this.

KATE
No.

FINN
Why not?

KATE

Tell me after we crash. It'll give me something to look forward to.

FINN

But you don't even know what I was going to say?

KATE

You're sorry. It's all your fault. You never should've dragged me here in the first place. You love me and if we make it through this you want another chance.

FINN

Fine. Forget it.

KATE

That's it, isn't it?

FINN

Now you're just gonna have to wait.

KATE

Oh c'mon.

Finn calls out the altitude.

FINN

Three hundred... two hundred...
one... eighty... sixty... forty...
forty... forty...

Finn CUTS THE ENGINE and PULLS UP THE NOSE... the OCEAN DISAPPEARS FROM VIEW and they're left with only blue sky... FLOATING IN SILENCE.

They find each other's eyes...

FINN

I love you.

KATE

I love you.

And there it is: two people staring death in the face, knowing love is the only thing you can take with you. Finn kisses her hand.

131 EXT. CLIFTON POINT - CONTINUOUS

131

ON EVERYONE: watching in horror, as the float plane BOUNCES HARD OFF THE WATER, TILTS, then CARTWHEELS ACROSS THE SURFACE in a LAZY CRASH; wings sheering and pontoons flying.

132 THE BROKEN FUSELAGE 132

UPSIDE DOWN and SINKING FAST. Disoriented but alive, Kate quickly unbuckles her belt and fumbles with Finn's, who is only semi-conscious.

KATE
Don't you die on me!

Clutching Finn's hand, she FIGHTS HER WAY OUT OF THE COCKPIT as it SINKS into the depths; kicking for the surface; dragging Finn with her.

133 EXT. OPEN OCEAN - CONTINUOUS 133

As they burst to the surface, BOTH GASPING FOR BREATH, and SEE THE POLICE BOATS racing across the sea toward the crash site.

Finn coughs his lungs clear.

FINN
(treading water)
I'm sorry. It's all my fault. I
never should've brought you here.
I want another chance.

Kate wraps her arms around him, laughing and crying, and they finally... lovingly... begin to kiss.

134 EXT. KEY WEST, FLORIDA - SUNSET 134

Where tourists and locals alike gather together at Mallory Square in a time-honored tradition to APPLAUD THE SUNSET...

Except it's not the sunset everybody's applauding. It's a GLORIOUS OUTDOOR WEDDING; and it's not the bride and groom we suspect. It's...

SQUIBBY AND NIGEL; kissing as husband and wife in front of a raucous Key West crowd.

ON FINN AND A VERY PREGNANT KATE; cheering and clapping along with... BILL AND TED; who always cry at weddings... MOE AND GEMMA; who's hooked up with Jimmy, the diver... ALFEO AND THE HOT, BRAZILIAN CHEF...and...

BIGG BUNNY AND ONYX; happily engaged and wearing the ring Bunny promised her (the one Finn snagged on the bottom of the ocean).

- 135 EXT. FITCH-FINNEGAN MARITIME MUSEUM - SAME TIME 135
 THERE'S A LINE AROUND THE BLOCK of people waiting to get a peek at what's inside. A BANNER over the main entrance reads; THE QUEEN'S DOWRY.
- 136 INT. MUSEUM - CONTINUOUS 136
 As men, women, and children of all ages gape in wonder at the FANTABULOUS DISPLAY of the world's most elusive sunken treasure. The fabled Queen's Dowry... every single piece... all forty two chests... have, indeed, been recovered.
 WE SEE HUGE PHOTOGRAPHS documenting the recovery efforts lining the wall; Finn and the gang (post airplane crash) standing on the Reverie; Bigg Bunny proposing to Onyx, Finn and Moe, Finn and Kate, Finn and Squibby...
 CAMERA LINGERS on a small display case in the corner. In it, are the modest artifacts from the wooden barrel dug up in the cemetery. PUSH IN ON SEBASTIAN'S LOGBOOK...
- 137 EXT. HILLTOP - TURTLE CAY - DAWN (FLASHBACK) 137
 ON SEBASTIAN: the real hero of the story... weak, haggard, and coughing up blood as he packs down the dirt on a freshly dug grave. He's on the highest point on the island (with a spectacular 360 degree panoramic view).
 He sets the small boulder on the mound, then takes a moment to catch his breath and SEES A MIRACLE....
 HIS POV: Way off in the distance, there's a DUTCH MERCHANT SHIP stuck on the reef.
 ON SEBASTIAN: trembling in disbelief; treasuring life over everything else.
 He drops the shovel and hurries down the hilly terrain, waving his arms and shouting like a madman. CAMERA PANS OVER TO the solitary boulder...

AURELIA 1715

...and it's over.