

"SUNBURN"

Screenplay

by

Stephen Oliver and James Booth

Based on the Novel

THE BIND

by

Stanley Ellin

HEMDALE LEISURE CORP.

REVISED SCREENPLAY

FADE IN:

INT. HOUSE OF THE MARIACHIS - OUTSKIRTS OF ACAPULCO - NIGHT

Mariachi MUSIC CRASHES out.

The screen is filled with kaleidoscope of liquid color as a stream of Tequila cascades into a tall glass packed with crushed ice. The CAMERA WHIPS back to reveal the bar room packed full of laughing shouting singing customers. At the back of the room we PICK OUT two men, both relatively sober. One is EARL DOBBS, fifty, very fat, and bald. He wears a blue and white striped shirt, a bow tie, smokes an evil smelling cigar, and sweats profusely. He throws anxious glances at the door, consults his watch, then downs his Tequila in one gulp. Next to him sits ANTHONY VASQUEZ, around twenty-five. He is sharply dressed in a black suit, cream and black tie. He looks as though he's on his way to a funeral, and this usually is the case, for VASQUEZ is a very sinister character indeed. VASQUEZ coughs, and contemplates Dobbs sucking nervously on the cigar, and disperses the smoke cloud with a wave of his hand.

Dobbs speaks.

DOBBS

Where the hell is he? It's almost ten o'clock.

VASQUEZ

Relax.

DOBBS

We're squeezing him too hard, I tell ya.

VASQUEZ

Ain't nothing he can do 'cept pay up.

DOBBS (Throws his cigar

on the floor and stubs it out with his foot.)

I'm gonna call. Got twenty centavos?

Vasquez throws the coin onto the table. Dobbs picks it up, pushes through the crowd and exits. C.U. VASQUEZ watching him go.

EXT. HOUSE OF THE MARIACHIS.

Dobbs walks out into the bright moonlight. He takes a deep breath and looks around.

DOBBS POV.

The road lays out in front of him. It seems to start in infinity

CONT.

and in a straight line align itself directly at the roadhouse doing a sharp left turn at the last moment. Dobbs sees the phone booth off to the right.

EXT. PHONE BOOTH.

Dobbs enters the booth and dials the number. It rings, WE ANGLE the SHOT so we keep the length of the road in the b.g. WE SEE two pinpricks of light in the distance. They get nearer. Someone answers the phone:

MAN'S VOICE (v.o.)

Yes?

DOBBS

It's me Dobbs. Where the hell is he?

MAN'S VOICE (v.o.)

On his way. He left about half an hour ago.

We now HEAR THE SOUND of a powerful CAR ENGINE and SEE the pinpricks of light are the headlights of a saloon car approaching very rapidly.

DOBBS (looks over his shoulder)

Wait a minute, maybe this is him now.

EXT. THE CAR.

We FOCUS on the car doing around a hundred miles per hour. We can just make out the grim face of the driver. TIGHTEN FOCUS THROUGH THE WINDOW SCREEN - WE SEE THE DRIVER CLEARLY. He's around 65 years of age - Nordic in appearance - he has a wild glaze in his eyes.

INT. THE CAR - NIGHT.

DRIVER'S POV.

of the house of the Mariachis which lays before him. He guns the engine. It approaches faster, faster. The road flashes by.

INT. TELEPHONE BOOTH.

DOBBS

Son of a bitch!

DOBB'S POV.

The car SCREAMS at the bend, jumps the road and HURTLES through the front of the bar EXPLODING in a searing flash of flame and black smoke disintegrating the front of the road house. Silence, except for the BLARE of the HORN which is jammed. CLOSEUP on Dobbs - speechless - holding the telephone.

CONT.

MAN'S VOICE (v.o.)

What's that? You there, Dobbs? Dobbs?
Dobbs?

DOBBS' POV.

There is no movement from the wrecked bar, then suddenly there is another explosion. The HORN stops. All hell breaks loose as patrons panic and claw over the burning debris onto the road.

ROLL TITLES over:

"SUNBURN"

We slowly TRACK into the seat of the fire.

PULL BACK. The fire has metamorphosised into the sun which hangs high over the New York skyline.

WE HOLD for a moment then pull back through a large plate glass window into

INT. DIRECTORS CONFERENCE ROOM, GUARANTEE INSURANCE BUILDING
NEW YORK.

A photograph attached to a file is thrown on the table. We hold the photograph in CLOSE-UP. We recognise it is that of the man we saw driving the car.

CRAWFORD (v.o.)

So, to reiterate, gentlemen, Walter Thoren aged sixty-five, resident of Acapulco, Mexico, married, two grown-up children -

We PAN UP and PULL BACK to see JACK CRAWFORD, sour-faced, go-go, insurance executive, talking to members of the Guarantee Insurance Company's Board. We see MARK ELMES, Chairman of the Board, past the age of retirement, but his experience makes him indispensable. ELMER JONES, head of the Claims Department, MILTON BEAM. Executive President in charge of Finance, and other executives of various shapes and sizes - looking on in anguish.

CRAWFORD (cont.)

Was killed in a car crash on the tenth of June, eight weeks ago. Verdict - Accidental Death - therefore this company is liable for a five million dollar claim.

We PAN around the white, nervous faces - featuring Beam, Jones mopping his brow with a large, red handkerchief, and Mark Elmes, the elderly Chairman :

A large bosomed secretary rushes forward, dispenses the old gentleman two pills, which he washes down with a large glass of Jack Daniels, poured from a decanter on the table.

CONT.

CRAWFORD (cont.)

Payable to the widow within fourteen days.

BEAM

Impossible!

JONES

There must be some mistake!

CRAWFORD (handing out papers)

There is no mistake - there's the policy - paid up. No "get out" clauses - there's the Coroner's and the Police reports, confirmed Accidental Death - and there is a statement from a witness who saw the whole thing.

BEAM

Have we talked to this witness? Suggested to him that we could use a good man on the payroll?

CRAWFORD

We've tried everything, we've even had our two best investigators down there.

They came up with nothing. There's no doubt, gentlemen, we're liable.

ELMES (thunders)

Not yet Crawford!!

We PAN around the Board of Directors frozen with anxiety - we start to get VERY CLOSE on Elmes - his face takes on a Satanic look.

ELMES (cont.)

Get me Jake Dekker!

JUMP CUT to Jones, Beam and FINISH on Crawford. He can't believe his ears - panic sets in.

CRAWFORD (hate in his eyes)

Dekker? Let's consider this very carefully - we've already had enough trouble with that rogue.

ELMES

Put your personal enmity aside, Crawford, he's our only chance.

CONT.

CRAWFORD

But we still face an indictment by the insurance commissioner over his last escapade...impersonating a Mother Superior, when he broke that Carmelite Nunnery Arson caper...and we can't...

CRAWFORD pauses, while the Board considers the awful consequences, ELMES takes another large slug of Jack Daniels - and makes the final decision - WE ZOOM INTO

A V.B.C.U. ELMES.

ELMES

Get him! and Crawford that's an order!

EXT. TENNIS CLUB - DAY.

We see JAKE DEKKER, late thirties, unmarried at the moment, handsome, in an offbeat way - he is concentrating very hard to receive his opponent's serve.

JAKE

Five million -- what's my cut if I pull it off?

CUT TO CRAWFORD SERVING.

CRAWFORD

One percent - and that's being generous!

CUT TO BALL LANDING A FOOT INSIDE DEKKER'S LINE.

JAKE

Out! You gotta be kidding! Love - fifteen!

Crawford is torn between arguing over the lose of the point or the percentage. He prepares to serve again.

CRAWFORD

Look, Dekker, if I had my way I wouldn't be here at all - two percent - that's the final offer.

He serves, Jake returns the ball, they rally, Jake talks between shots.

JAKE

You're wasting my time again, Crawford. I've got at least four better deals than that lined up already. So tell your guys to come up with at least twenty percent or we can terminate this conversation right now.

CONT.

Jake hits a crashing shot that lands a yard outside Crawford's line.

CRAWFORD (shouts)
You're full of bullshit, Dekker - OUT.

JAKE (shouts)
IN - love, thirty.

CRAWFORD (now furious)
That was miles out you cheating son-of-a-bitch.

JAKE
Temper, temper - OK, Crawford, I'll settle for ten percent, but that's it - and you can tell that bunch of sharks you work for I know they wouldn't come to me if they could crack it any other way. So it's ten percent and no argument - understand?

Crawford picks up the ball again and serves - it crashes into the net.

CRAWFORD
Dekker, I'm probably gonna lose my job, but OK, ten percent. Frankly, between you and me, I hope you fall on your butt!!!

He prepares to serve again.

JAKE
Crawford, I haven't finished yet. I want twenty-five thousand dollars cash, plus two first-class, return air tickets.

CRAWFORD
You can pay your own goddam tickets!

Crawford smashes over another perfect serve. Jake returns a perfect passing shot that beats Crawford completely - the ball lands on the line.

JAKE
IN! Game, set, match and Crawford...
Here's your balls back.... You'll need them
Crawford flings his racquet on the court in anger.

INT. LOCKER ROOM OF TENNIS CLUB.

Jake has just come out of the shower, the attendant calls him from the office.

ATTENDANT
I've got your party on the line, Mr. Dekker.

CONT.

Jake, swathed in towels, goes to the office and picks up the phone.

JAKE

Hello, Mamie, where the hell've
you been, it's almost eleven o'clock.

INTERCUT with Mamie's office - a model agency. The walls of the office are covered with blowup posters of her clients - Mamie is architype New York - hornrimmed specs, smoker's cough and coffee cups.

MAMIE

Jake, darling, I've had a
terrible morning -

JAKE

Look, love - emergency job. I need
a sharp, stylish girl to come down
to Acapulco with me to act as my wife
for a few days.

MAMIE

Literally?

JAKE

C'mon, Mamie, you know me - strictly
business.

MAMIE

Let me see. (She thumbs through her
list) Yes, I may have someone for you -
super girl, you'll love her - problem is
she may not be available until tomorrow -
is that too late?

JAKE

It'll have to do - I'm leaving on the
one o'clock plane, so I'll call you when
I arrive to make sure everything is OK.
Pay is twenty-five hundred, plus expenses,
for ten days. And a bonus of fifty percent
if I crack the case, How's that?

MAMIE

Can I have my commission in advance?

JAKE

Mamie - you'll never get
anywhere while money's your God.

CONT.

INT. BOEING 707 -

Jake , looking immaculate in a cream, double-breasted suit, a red carnation in his lapel, a light blue silk shirt with a faint pin stripe in it and an old etonian tie - to which he is not entitled - is being shown along the body of the aircraft by a chic, air stewardess. She shows him to his seat, next but one to the window, smiles sweetly, and goes about her business.

Jake opens his briefcase, takes out the Thoren file, places the case under the seat, puts on a pair of large, hornrimmed specs. He looks at his reflection in the window - is satisfied with what he sees, and tries to concentrate on his work as the plane fills up.

CUT TO:

EXT. PASSENGER RAMP TO THE AIRCRAFT - DAY.

Running towards the door is the most gorgeous creature we've ever seen. She is wearing tight-fitting, faded, blue jeans, a skin tight T-shirt with "I'M ELLIE, FLY ME" emblazoned across the front. She carries an overstuffed shopping bag with a teddy bear sticking out of the top, a long denim coat hung over one arm, and a large purse over the other. She reaches the door of the aircraft, fumbles with the Boarding Card and drops it. Bangs into the steward as he picks it up for her. Apologises nervously.

ANGLE. JAKE IN FOREGROUND.

The steward shows Ellie along the Companion Way. He checks her Boarding Pass once more, and shows her to the window seat next to Jake.

ELLIE

Excuse me.

Jake looks up. Ellie squeezes past. "Teddy", rolling its eyes at the change of angle, knocks the file out of Jake's hand. Ellie stows her gear and sits. She sees Jake picking up the papers. Bends over and helps him.

ELLIE (cont.)

Oh, I'm sorry. Did I do that? Sorry.

JAKE

No. Teddy did it.

CONT.

ELLIE

Let me help you.

VOICE OVER

Welcome aboard Flight 368 to Acapulco.
The flying time will be five hours and
twenty minutes.

Jake picks up the last of the papers.

JAKE

It's OK, I've got them.

VOICE OVER

We will be taking off immediately, so
please fasten your seat belts and
extinguish all smoking material.

The plane lurches forward. Ellie grips the seat arm and goes white.

EXT. PLANE TAKES OFF - DAY.

INT. PLANE - DAY.

Lunch is just being cleared away. Jake studying file. Ellie trying
to make conversation.

ELLIE (slightly nervous)

I hate flying, don't you?

Jakes reads on and takes no notice. Pause.

ELLIE (cont.)

Hasn't been too bumpy though, has it?

JAKE (to himself)

Really.

The wine stewardess arrives.

STEWARDESS

Would you like a liqueur?

JAKE

No, thanks.

ELLIE

Yes, please - do you have any Creme
de Cocoa?

Stewardess raises her eyebrows. Jake snorts.

STEWARDESS

I think so.

CONT.

ELLIE (to Jake)
Have you ever tried it?

JAKE (looks up from his work)
What?

ELLIE
Creme de cocoa.

JAKE
Excuse me, Miss, I'm trying to concentrate.

ELLIE
I'm sorry.

The stewardess leans over with the drink, Ellie fumbles in her handbag and comes out with two dollars, pays the stewardess who leaves. Ellie sips the drink. Jake, now a little intrigued by the beautiful doll next to him, glances at her out of the corner of his eyes.

ELLIE (cont.)
I'm on expenses so I'm splashing out
a bit.

Jake takes a deep breath, and gets into the file again. Suddenly the aircraft hits clear air turbulence. Ellie subdues a frightened gasp and spills the Creme de Cocoa all over Jake's pants - not too far from the crotch - Ellie looks in horror at the sticky mess on Jake's suit.

ELLIE (cont.)
Oh! I'm so sorry.

Jake is furious and despite the turbulence, gets out of his seat belt, and without a word, makes his way to the men's room - watched by the surrounding passengers.

CUT TO:

INT. AIRCRAFT - DAY.

The flight is now smooth. Jake exits the men's room. His pants are now wringing wet where he's attempted to wash off the liqueur. He walks to his seat, picks up all his things, gives Ellie a look of hate. She tries to apologise - holding out her handkerchief to wipe away the stain.

ELLIE (cont.)
I'm terribly, terribly...

JAKE (jumps back)
Don't say a word, Madam, just don't come
near me, that's all.

CONT.

Jake walks to a seat the other side of the plane and hides in his work.

EXT. PANORAMIC VIEW OF ACAPULCO BAY AND TOWN - EARLY EVENING.

C.U. Jake Dekker.

V.O.

Fasten your seat belts, please. We
will be landing in five minutes.

INT. CUSTOMS ACAPULCO AIRPORT - EARLY EVENING.

ANGLE ON JAKE.

Picking up his bags and walking out into the main terminal.

V.O. (Tannoy)

Mr. Jake Dekker to the information desk,
please.

C.U. JAKE.

JAKE

Jake Dekker, you have a message for me?

PULL BACK.

A pretty female clerk hands Jake a message. He reads it.

INSERT. C.U. MESSAGE.

ELLINORA MORGAN ON YOUR PLANE. STOP.
SHE'LL MEET YOU AT LOST LUGGAGE. STOP.
YOU LUCKY BOY. LOVE, MAMIE.

Jake looks around the terminal.

JAKE'S POV.

The Lost Luggage across the hall. There are several elegant well-dressed women waiting. SINGLE ON JAKE. He moves over to the most attractive. Suddenly Jake is conscious of the stain on his pants, puts his bags down and covers it with his hands.

ON JAKE MAKING EYE SIGNALS TO THE ELEGANT LADY.

ON ELEGANT LADY LOOKING AT JAKE - SHE DECIDES HE IS A NUT AND WALKS AWAY.

C.U. ON JAKE - LOOKING AROUND.

JAKE'S POV.

He sees another elegant lady.

CONT.

ON ELEGANT LADY LOOKING AT JAKE.

She smiles.

ON JAKE.

He smiles back and walks over to her.

JAKE

Jake Dekker.

LADY

Si.

Jake is taken aback. Suddenly a large man comes into shot and sweeps the lady away - Jake is left high and dry and embarrassed.

SHOCK CUT TO ELLIE.

Standing right under the Lost Luggage sign. She holds her bag with Teddy's head poking out of the top.

C.U. ELLIE LOOKING WIDE-EYED AND INNOCENT AT JAKE.

C.U. JAKE LOOKING IN HORROR AT ELLIE.

JAKE (to himself)

Oh, no!

Jake moves slowly towards Ellie.

TWO SHOT.

JAKE (cont.)

You wouldn't happen to be Miss Ellinora Morgan, would you?

ELLIE

I'm sorry about your...

JAKE (holds up his hands)

Don't say it, just smile and pretend it never happened.

Jake sizes Ellie up and down.

ANGLE. ELLIE LOOKING LIKE A BEAUTIFUL SCARECROW.

ELLIE

I had twenty minutes to get ready.

TO INCLUDE JAKE.

JAKE

You do have a change of clothes, don't you?

CONT.

Ellie nods and then glances off. Jake follows the look - and does a double-take.

JAKE'S POV.

There is a porter with half a dozen cases loaded on a cart.

C.U. ELLIE.

ELLIE

I was on my home from a dress show in Atlantic City when I got the message. I borrowed the clothes.

C.U. JAKE'S REACTION.

EXT. CAR RENTAL OFFICE.

Jake and Ellie drive away from the car park in a super
ROLLS convertible piled high with luggage.

INT.

Jake and Ellie.

JAKE

Did Mamie tell you what I do for a living?

ELLIE

Only that you were some kind of investigator.

JAKE

Did she say what was required of you on this trip?

ELLIE

She said I had to play your wife - no strings attached.

Jake fiddles in his pocket and comes out with a wedding ring.

JAKE

Put that on. It makes it nice and legal.

Ellie takes the ring, smiles and slips the band on her finger. She holds her hand out.

ELLIE

It fits perfectly. How did you guess my size?

CONT.

JAKE

I'm psychic. Now listen carefully, Mrs. Dekker, and I'll give you the story up to date.

EXT. OCEANFRONT ACAPULCO.

The ROLLS moves through the traffic - the scenery is dazzling.

INT. ROLLS

Jake, Ellie. Jake is trying to read a map on his knee.

ELLIE

But it might have been an accident.

JAKE

I'll be the judge of that when I've looked over the parties concerned. Some people will do anything for five million dollars.

ELLIE

I'm one of them.

Jake looks at the map, then does a left turn.

JAKE'S POV.

As he drives along a beautiful tree-lined street. Suddenly we see a shop front sneaking through brilliantly colored foliage. Over the window we see the legend "MILTON WEBB REAL ESTATE". The car pulls up. Jake and Ellie get out.

INT. MILTON WEBB'S OFFICE - LATE AFTERNOON.

Jake and Ellie wait while a secretary types. Then Milton Webb sweeps out from his back office.

dressed in the height of Acapulco - Halston. He quickly gives them the onceover.

WEBB

Oh, the Dekkers. I'm Milton Webb. Bienvenido a Acapulco! Did you have a pleasant trip?

JAKE

Very pleasant, thank you.

WEBB

Good! Everything is arranged. I've got you a very nice house in the area you specified. Not cheap, but it's the best we can do at such short notice. Mrs. Dekker will love it.

CONT.

Webb looks Ellie up and down.

JAKE
Can we take a look at it?

WEBB
Surely. Miss Gonzales, the keys to
Ocean Park, please.

CUT TO:

EXT. NO. 23 OCEAN PARK - EARLY EVENING.

Jake, Ellie and Webb stand looking at a pretty Spanish house. It stands in a walled garden in the smartest part of Acapulco. It is so near to the ocean that some of the surrounding houses have their own docks. Jake grabs a suitcase from the car.

WEBB
Here we are sir, a neat little house.
You will find it very easy to run, Mrs.
Dekker.

Ellie takes in her surroundings.

ELLIE
It's very pretty, isn't it, darling?

Webb opens the front door, then eyes Jake.

JAKE
Oh yes, very.

Jake and Ellie enter. Webb watches them and then follows.

WEBB
This is the Sitting Room. Study's over
there, the phone's working.

The move to the next room.

WEBB (cont.)
This is the dining room -- kitchen's
through here.

INT. KITCHEN.

Lavish in every way. Ellie looks in the cupboards.

WEBB (to Ellie) (cont.)
Isn't it simply gorgeous? I've got one
just like it at home. Lots of cupboard
space - everything. Fridge is stocked -
took care of that myself.

CONT.

INT. HOUSE - STAIRWAY.

Webb, Jake, and Ellie ascend.

WEBB

In your cable you mentioned buying, sir. This one might be on the market soon.

Jake looks at Ellie.

JAKE

That will be up to Mrs. Dekker.

Ellie's reaction.

WEBB

You'll find it would be an extremely good buy, Madam, especially with a writer like Mr. Dekker about the house. Oh! I do think that's such an exciting profession. Everyone here will be so delighted to meet you both.

INT. MASTER BEDROOM.

They enter the bedroom. It is sumptuous.

WEBB (cont.)

Here we are, this is the Master bedroom suite. As you can see, a large double bed, extremely comfortable.

Webb sits on it and bounces up and down. Ellie sneaks a look at Jake - who ignores the look.

JAKE

What's out there?

Webb founces over to the large French windows and opens them with a flourish to reveal a large balcony overlooking the ocean.

WEBB

The balcony. Breakfast out here in the mornings. Magnificent views.

Jake and Ellie step out and look at the incredible view. Jake looks at Ellie.

C.U. ELLIE.

The wind blows through her hair and she looks gorgeous.

JAKE

What do you think, dear?

CONT.

ELLIE
It's lovely - simply lovely.

ELLIE'S POV.

She sees clusters of magnificent houses and yachts floating in their private docks.

ANGLE. ELLIE, JAKE, AND WEBB.

Ellie suddenly becomes conscious of Jake watching her. She smiles at him.

WEBB
You folks like boats? You'll have to join the yacht club. They serve the best martinis in town.

ELLIE
Sound's a must.

JAKE
Do any of our neighbors speak English?

WEBB
Goodness me, yes. The Ortegas over there, and the Thorens three houses along - in fact, Mr. Thorens was the late Commander of the yacht club.

JAKE
Late? He's retired?

WEBB
Dead, sir. Died in a tragic accident a few weeks ago.

JAKE
We're sorry.

WEBB
It was a terrible blow to us all. Sweet man. That's his yacht over there.

JAKE'S POV.

We FOCUS on the biggest boat in sight.

THREE SHOT. JAKE, ELLIE, AND WEBB.

Webb watches them out of the corner of his eye.

CONT.

WEBB

The Commander left a lot of good friends 'round here. We won't forget him in a hurry.

CUT TO: JAKE .

JAKE

What do you think, my dear?

ELLIE

It's perfect.

JAKE

We'll take it. How much?

WEBB

Five thousand a month, sir.

JAKE

I'll have my bank make the transfer first thing in the morning.

C.U. ELLIE'S REACTION TO THE PRICE.

CUT TO:

EXT. FRONT OF THE HOUSE.

Jake, Ellie and Webb.

WEBB

I'll have the contract drawn up, sir.

Suddenly a Silver sports car pulls into the drive. We see Nera Ortega driving. She is thirty-five, raven-haired, and attractive. She pulls up next to Milton.

NERA

Hi, Milt! Thought I saw your car. I wonder if...

WEBB

Er, Nera, let me introduce you to Mr. and Mrs. Dekker. Nera Ortega.

JAKE - ELLIE

Hi!

NERA (eyeing Jake)

Hi! It's a nice house, you'll enjoy it. You on vacation?

CONT.

JAKE

Sort of - we're looking for a little peace and quiet, you know?

NERA

Don't I! Milt, would you be a dear and make the souffles for me tonight? No one makes them like you.

WEBB

Love to.

NERA (to Jake and Ellie)

I'm having a dinner party tonight. All the neighbors will be there - perhaps you'd like to come?

Ellie looks at Jake.

WEBB

Mr. and Mrs. Dekker will be very tired.

JAKE

We'd love to come, wouldn't we, dear?

ELLIE (quickly)

Oh yes, love to...

NERA

That's settled then. See you around nine. Milt will give you directions.

(looks at Ellie's clothes)

Oh, one thing, we do like to dress up a bit around here. Bye!

She ZOOMS off.

C.U. ELLIE - "YOU BITCH" LOOK.

WEBB

Oh You'll just love the Ortegas - he's the best attorney in town. She's a dish. Well, see you around nine.

Webb jumps into his car and leaves.

TWO SHOT. JAKE, ELLIE WATCHING HIM GO.

CONT.

CUT TO:

INT. STUDY - EVENING - THE SHADOWS LENGTHENING.

Jake enters, goes to the desk, opens his briefcase and takes out a small plastic disc, gives it a sharp twist and sticks it under the desk. He then makes a phone call. A man answers.

During this scene WE SEE Ellie struggling in with the luggage.

MARCUS (v.o.)

Yeah?

JAKE

Al? Al Marcus?

MARCUS (v.o.)

Who is this?

JAKE

Jake Dekker.

MARCUS (v.o.)

Jake, you old son-of-a-gun, good to have you in town.

JAKE

You got my cable?

MARCUS (v.o.)

Yeah, and I also got some of the info you need, and boy, I gotta feeling something fishy's going on.

JAKE (suddenly alive)

When can we meet? There's not much time.

MARCUS (v.o.)

Give me til morning. I may have the rest of the stuff for you by then.

JAKE

You're fantastic, Al. We crack this one, and you can retire on a world cruise.

CONT.

MARCUS (v.o.)

You're all heart Jake.

JAKE

Bye the way, I've got the Scrambler on.

MARCUS (v.o.)

Good boy! Look forward to seeing you.

The line goes dead.

CUT TO: ELLIE STRUGGLING IN WITH MORE LUGGAGE.

CUT TO: INT. STUDY.

Jake tinkering with a mass of miniaturized electronic equipment. A phone is locked against a mini tape-recorder, the spools of the tape revolving. Ellie appears in the doorway and watches Jake play with more electronic equipment.

ELLIE

Everything's in from the car now.

JAKE

Okay.

ELLIE

What's that, Jake?

JAKE

Bugging equipment. I'm going to bug the Ortega's phone.

ELLIE

Isn't that against the law?

JAKE

Only when you're found out! Let's go upstairs!

C.U. ELLIE'S REACTION.

CUT TO:

INT. BEDROOM - JAKE AND ELLIE.

The bags are all over the floor.

ELLIE

Bugging's a lousy thing to do.

JAKE

So is insurance Fraud!!

CONT.

JAKE

Just keep quiet and allow me to do my job.

CLOSE UP OF ELLIE - HER POV.

The vast double bed.

C.U. ELLIE

Mesmerised - what has she got herself into?

JAKE (v.o.)

That'll be your dresser.

Ellie comes to and starts to unpack her luggage - she stuffs the contents of case after case into the drawers and closets.

CUT TO:

Jake looks up and watches her with fascination as Ellie opens yet another shopping bag and dumps the contents. A couple of things land on the floor. She picks them up - tops and bottoms of bikini swimsuits - and tosses them into the drawer. She places the teddy on the bed.

ELLIE

I think bugging someone's phone, when they've invited you to dinner, is despicable.

Jake returns to his unpacking and shakes his head.

CLOSEUP OF ELLIE.

She blows a curl from her face and gives Jake an exasperated look.

VERY CLOSE SHOT - THE DRESSERS - LATER

The top of Ellie's dresser is a clutter of facial tissues, matchboxes, keys, change, paperback books. Jake's dresser, in contrast, is arranged with mathematical precision.

CAMERA PULLS BACK.

The bedroom is now in order, the luggage out of sight, the bed made up. Ellie sits down wearily on the side of the bed. Jake comes out of the bathroom in his robe and sits down beside her. Ellie, much too nonchalantly, stands up.

JAKE

Miss Morgan, didn't that agent of yours tell you that when it comes to hired help my policy is strictly "hands off"?

CONT.

ELLIE

Er, yes.

JAKE

Then take my word for it.

ELLIE

So who sleeps where? Do you sleep
in this bed, or do I?

JAKE

You do. I'll sleep in the dressing
room. And no carrying on like a dam-
ned fool if one of us happens to run
into the other bare-assed. If anyone
ever thinks of sneaking a look
through those windows, he has to know
we are the real thing.

ELLIE

You mean there is someone sneaking
around here already who may be suspicious
of us?

JAKE

Baby, I've learnt never to take chances.
There's too much money involved.
There's just no room for any mistakes
around here.

Ellie nods -- Jake gets up from the bed.

ELLIE

I'll do my best.

JAKE (cont.)

I knew you would

Jake consults his watch.

JAKE (cont.)
The Ortegas expect us at nine - and
I want you to look dazzling, Mrs.
Dekker.

CLOSE-UP. ELLIE.

ELLIE (to herself)
Dazzling, the man sez.

INT. THE STUDY - NIGHT.

Jake is now in a white tuxedo a la Cary Grant. He takes folders from his briefcase. There is a sudden explosion of music from upstairs. Jake walks to the door. The sound abruptly stops. Slowly Jake returns to his desk, shaking his head.

INT. BEDROOM.

Ellie is putting the final touches to her makeup. She stands up. She is absolutely stunning in a black, see-through dress that accentuates her magnificent figure. We HOLD on her a moment. She walks onto the landing.

ELLIE (she shouts down the stairs)
Mr. Dekker!

INT. STUDY.

Jake is studying the Thoren file. He gets up -- exasperated -- and walks to the bottom of the stairs.

SHOCK CUT TO:

JAKE'S POV.

He sees Ellie at the top of the stairs -- looking celestial.

ON JAKE.

JAKE (almost lost for words)
Eh -- you -- eh -- please call me Jake.

Ellie wiggles slightly and smiles sweetly.

ELLIE
Would you do my zipper up, please, Jake
dear?

CUT TO:

Jake now very hot under the collar, climbs the stairs and does up the zipper. He fights the urge to grab Ellie. She knows it and enjoys the moment.

CONT.

ELLIE

Do I meet your requirements, Jake
darling?

Jake, off balance.

JAKE

You'll do.

ELLIE

Don't forget your little bugs?

Jake nods.

ELLIE (fluttering her eyelids)

Shall we go?

CUT TO:

INT. ORTEGA'S HOUSE - NIGHT.

Lavishly furnished Latin American - standing around drinking cocktails are, Milton Webb and his little friend Pedro, Fons Ortega, a distinguished, middle-aged man, his wife, Nera, drunk, Karl Thoren, in his late twenties, richly tanned, dissipated handsome, he's also drunk and drools all over Nera Ortega. Joanna Thoren, twenty-two, a sweet girl, embarrassed by her brother's attention to the host's wife. Dr. and Mrs. Kellog, Kellog is a retired American heart specialist. Servants drift in and out.

CUT TO - AND HOLD FOR A MOMENT.

Jake and Ellie arriving. They make a superb pair.

CUT TO: SINGLE ON ELLIE.

CUT TO:

The guests -- suddenly all heads turn.

CUT TO:

Karl Thoren and Nera. Karl leaves Nera high and dry and walks towards Ellie -- and does a wolf whistle.

KARL

Wow, things are looking up 'round
here!

Nera's reaction -- jealousy.

Milton Webb steps forward.

CONT.

WEBB

Hi, the Dekkers, right on cue! (to Ellie.) You're looking absolutely devastating, if I might say.

ELLIE (giving a flashing smile)

I'm glad I came.

Nera gives a little sneer.

WEBB

Let me introduce you, this is Jake and ...?

ELLIE

Ellie.

WEBB

Ellie Dekker, everyone. Fons Ortega -- Nera you've met -- Doctor and Mrs. Kellog -- Pedro, my friend -- Joanna Thoren -- Karl Thoren -- watch Karl, Jake, he's a notorious ladies man.

Webb winks at Ellie.

JAKE

I won't let him out of my sight.

Karl ignores Jake and eyes Ellie. She smiles her best smile at him. Webb turns to Joanna, who is trying to smile.

WEBB (holds Joanna's hand)

Joanna's a bit upset. She was hoping her Mommy would come tonight, but it's early days I keep telling her.

ELLIE

We heard about the accident, and Jake and I are very sorry. If you ever need cheering up, pop over and see us.

JOANNA

Thank you.

NERA

How sweet!

ORTEGA

Alright, who's having a drink?

JAKE

Don't mind if I do. Scotch on the rocks.

CONT.

ELLIE
Ginger ale -- diet.

NERA
We girls must watch our figures,
mustn't we?

The party now starts. All the men gather around Ellie. Nera makes a bee-line for Jake. Jake points to a portrait on the wall. Nera heads Jake toward the portrait and switches on the light. Jake notices that Nera is covered in jewelry.

CLOSE SHOT - NERA AND JAKE - PORTRAIT IN THE B.G.

NERA
Yes, it is an original, Mr. Dekker.
Who do you think it is?

JAKE
I've got no idea.

NERA
Don't you recognize the family
likeness? It's my father.

JAKE (putting her on)
He looks a charming man.

NERA
How diplomatic. Isn't he lovely
Fons? Daddy's charming.

Fons Ortega joins the shot. Nera cocks her head in contemplation of the picture.

NERA (cont.)
I guess he was just about the randiest
wickedest old man that ever lived.

JAKE
That's saying something. There's
a lot of competition in that department.

NERA
If there was, daddy eliminated it.
He was a multi-millionaire by the
time he was thirty. People in
Chicago used to shudder when they
heard his name.

ORTEGA
Nera, shall we eat?

CONT.

NERA

Shut up, darling, you're always thinking about your stomach.

(to Ellie, who has drifted into the shot, followed by Karl)

And what line of business is your father in, dear?

ELLIE

he's in the oil business in New York.

NERA

In New York?

ELLIE

Yes. He supplies massage parlors.

Ellie gives her a "You bitch" smile. Jake nearly chokes on his drink.

INT. ORTEGA'S DINING ROOM - NIGHT.

Ortega sits at one end of the table; Nera the other. Ellie sits between Jake and Karl; the other guests are evenly distributed 'round the table. The only light is from the candlelight candelabra on the table which reflects the diners' shadows on the walls. Servants serve food onto huge silver plates and wine into large, medieval goblets. We now feature Karl leaching after Ellie.

ORTEGA

Webb tells me you're thinking of settling here permanently, Mrs. Dekker. Is that true?

ELLIE

It had crossed our minds, hadn't it, dear?

JAKE

Yes, dear.

WEBB

I told Mr. Dekker the atmosphere here would be perfect for his writing.

KARL

You can take that as the truth.

(A servant passes)

Gimme a large vodka, will ya?

CONT.

Karl gropes Ellie under the table. She slaps his wrist. Nera looks daggers -- her diamonds glint in the candlelight.

ORTEGA

What exactly do you write, Mr. Dekker? Should we have heard about you?

JAKE

Not unless you're into quantum physics. I write for The Scientific American.

NERA

Oh, he's an egghead, darling. How super!

DR. KELLOG

Hope you stay, Dekker. Could do with a few intellectuals 'round here. You play chess by any chance?

JAKE

Not too well.

KELLOG

Used to play a lot with your father, Karl, but he suddenly lost interest -- pity that.

Ortega quickly changes the subject.

ORTEGA

A very nice house you've rented, Mrs. Dekker.

Ellie trying to contend with Karl's advances.

ELLIE

Eh? Oh yes! By the way, Mr. Webb, I noticed the swimming pool's empty, how do we fill it up?

WEBB

I'll come 'round tomorrow and fix it for you. It'll take about a day to fill up.

KARL

In the meantime, you can come 'round and use ours.

Jake recognizes the breakthrough and nudges Ellie.

CONT.

ELLIE

Do you really mean it?

KARL

You're goddamn right I mean it.
What happened to my vodka?

JOANNA

Haven't you had enough, Karl?

Karl's eyes are glazed.

KARL

What?

ELLIE

That's very kind of you.

KARL

Any old time.

JAKE

You'd like a swim in the morning,
wouldn't you, darling?

ELLIE (a little too enthusiastically)

Yes, love one.

KARL

Come around in the morning, we'll
have champagne for breakfast.

NERA

Oh, aren't we all going to be one
big happy family.

Webb exchanges a glance with Ortega. Ortega seems very disturbed. Jake notices this and contemplates its meaning. Jake pats Ellie's knee in congratulations and finds Karl's hand coming around the other side. They wrestle with each other, getting tangled in Ellie's skirt.

THREE SHOT. JAKE, ELLIE AND KARL.

Jake and Karl glower at each other.

FOCUS ON ELLIE.

giving her sweetest smile.

INT. DEKKER'S HOUSE - NIGHT.

Jake and Ellie are in the study. Ellie's a little drunk. Jake's showing her the intricacies of telephonic bugging -- how to fix the bug -- how to connect the amplifier and work the monitor -- Ellie stifles a yawn.

CONT.

ELLIE

You are a sneaky old thing. I didn't see you bug the Ortega's phone tonight, when did you do it?

JAKE

When I went to the bathroom. Think you can remember all this?

ELLIE

Certainly, s'easy.

JAKE

I was proud of you tonight, Ellie, you handled that Karl beautifully.

ELLIE

Thank you. S'all a part of the service.

JAKE

Be careful tomorrow though. He's the kinda guy who can give you trouble.

ELLIE

I'm a big girl, I can handle him. Listen, can I go to bed, Boss, I'm zonked.

Jake looks at the beautiful Ellie swaying dizzily.

JAKE (smiling)

Okay..come on!

INT. BEDROOM - NIGHT.

Jake leads Ellie by the hand into the room and closes the door. He kisses her on the forehead.

JAKE

Goodnight, Ellie.

ELLIE

Goodnight, Mr. Dekker.

Jake turns and goes into the dressing room and closes the door.

ANGLE.

Ellie, slipping into her nightgown, gets into bed and turns off the lights. We GO CLOSE on Ellie. She is smiling to herself. Is she thinking of Jake?

CONT.

CUT TO:

CLOUDS

rushing past the full moon.

EXT. DEKKER'S HOUSE - NIGHT.

In the shadows a dark figure lurks. Gradually the figure makes its way across the yard. It arrives beneath the balcony to Ellie's room. In a catlike manner, the figure climbs a creeper, making an agile leap to the balcony. The figure tries the French windows. They're locked.

INT. BEDROOM - NIGHT.

Ellie lays asleep.

EXT. BALCONY.

The figure forces the lock with a small jimmy, and quietly opens the windows.

INT. BEDROOM.

The figure quietly crosses the room and stands over Ellie's bed. The figure freezes, obviously thrown not to find Jake there. Then very quickly it makes its way over to the dressers, turns on a darkened torch and starts to search.

CLOSE-UP. ELLIE.

She is restless. Suddenly she opens her eyes, blinking in the dark, is about to scream, but still slightly drunk, grabs a bed lamp and tiptoes in a zigzag across the floor. She's just about to bring the lamp down on the intruder's head when he turns. For a moment they face each other.

CLOSE-UP.

The figure wears a grotesque mask.

CLOSE-UP. ELLIE SCREAMING.

ELLIE

Jake!

Then WHAM, Ellie brings the lamp down. The man ducks and it CRASHES into a hundred pieces against the dressing room door. Suddenly all hell breaks loose. Jake comes barreling out, knocking the intruder and Ellie to the ground. A big free-for-all starts. It finishes with the intruder whacking Jake over the head with the torch and disappearing the way he came.

CUT TO:

CONT.

JAKE

sitting on the bed. Ellie is bathing a lump on his head.

ELLIE

How're we going to explain this one to the neighbors? Mr. and Mrs. Dekker don't sleep together.

JAKE

We'll have to do something about that.

ELLIE

What?

CUT TO:

ELLIE AND JAKE.

Ellie fast asleep under the covers. Jake lays awake on top of the covers. He holds an icepack to his head, and looks very frustrated.

EXT. THE SUN HANGS HIGH IN THE SKY - MORNING.

EXT. THORENS' PRIVATE DOCK - MORNING.

Jake and Ellie make thier way to the back entrance of the Thorens' house. Jake has a bruise on his head, and is a bit worse for wear, not having slept too well. Ellie looks fantastic in a beach robe that has a long split in the skirt. She carries a large toweling bag. They approach the Thorens' house walking past the floating docks.

JAKE

I'll take the downstairs phone.
You get the one upstairs.

ELLIE

I'm nervous Jake.

JAKE

I'm not paying you to be nervous,
Baby.

EXT. THORENS' TERRACE AND SWIMMING POOL - DAY.

A servant is ushering Jake and Ellie around the house to the terrace. Joanna is seated at a table, finishing a cold drink. Karl is reclining on a chaise drinking champagne, with a Doberman planted beside him. Karl struggles up when he sees Ellie and crosses to her. Joanna gets up to greet Jake.

CONT.

KARL

Morning! I've got a hell of a hangover, what about you guys?

ELLIE

Not too sure, had rather an eventful night. We had an intruder. Bopped poor old Jake over the head.

KARL

Wow! Did you call the police?

JAKE

I'm going over there now to make a statement. May I use your phone?

KARL

Sure, it's in the hall.

JAKE

Been trying to get hold of Mr. Webb to change the locks.

He exits into the hall.

JOANNA

That's terrible. Did he take anything?

ELLIE

No, we jumped him before he could get started. Lucky really -- I was all on my own.

KARL

Oh, why?

ELLIE

Jake and I had had a tiff. He was sleeping in the dressing room.

KARL

Nothing to do with me, I hope.

ELLIE

Well, he is awfully jealous.

Karl's REACTION. Jake returns, nods happily at Ellie.

JAKE

I feel better now that's fixed.

CONT.

ELLIE (looking relieved)
Thank God for that.

JAKE
Well, I'll be off. See you when I
see you.

ELLIE
Must you go, darling?

JAKE
Simply must, you'll be OK, won't she,
Karl?

KARL
Sure.

JOANNA
I'll see you out. Karl, show Ellie
my room. She can change in there.

KARL (smiles lecherously at Ellie)
Okay. Ellie, follow me.

Jake and Ellie exchange glances. Ellie looks appealingly at him --
then exits with Karl.

EXT. THORENS' DOCK - CLOSE SHOT - JAKE AND JOANNA - DAY.

Joanna is being passionately sympathetic, holding Jake's hand.

JAKE
Would you do me a favor? Ellie's
a bit shaken. She needs a woman
to talk to, kind of a sister.
If you wouldn't mind being that
someone, I'd be very grateful.

JOANNA
Sure, I'd be pleased to.

She suddenly realizes she's holding Jake's hand and guiltily pulls
away.

JOANNA (cont.)
See you later then.

She turns and runs back to the house. Jake watches her go.
Suddenly next door he sees Nera Ortega at her bedroom window.
She's naked. She smiles at Jake, waves and blows him a kiss.
She draws the curtains. Jake shakes his head and leaves.

INT. HALL - ORTEGA'S HOUSE - KARL AND ELLIE - DAY

Karl points up the stairs.

CONT.

KARL

It's the first room on the right.
Would you like me to come up and
help you?

ELLIE

I can manage, thank you.

She climbs the stairs. Karl watches her butt.

KARL'S POV.

The sight of Ellie climbing the stairs is never to be missed.

INT. UPSTAIRS PASSAGEWAY, THORENS' HOUSE - DAY.

Ellie is at the door to Joanna's room. She looks about nervously, then, satisfied that she is alone, opens the door. She enters.

INT. JOANNA'S ROOM - DAY.

Ellie puts the bag down and begins to change. The CAMERA WATCHES her as long as it can.

EXT. THE POOL - KARL AND JOANNA.

Joanna is on a chair by the pool. Karl, reclining in a chaise, lifts his sunglasses to peer at the house. He then sits back, thinking, smiling. The Dobermans sleep by his side.

INT. JOANNA'S ROOM - DAY

A bikini clad Ellie slowly opens the door and peeks out.

INT. UPSTAIRS PASSAGEWAY THORENS' HOUSE.

Ellie moves slowly down the hall to Mrs. Thoren's room. The loud CLANG of the grandfather CLOCK practically gives her cardiac arrest. She reaches the door and cautiously enters.

INT. MRS. THORENS' ROOM - DAY

It is large, dark and very forbidding. Furnished in the 19th century, German fahsion -- a large photo of Walter Thoren stares down from over the bed and watches Ellie's every move. The ancient, black phone sits ominously on a bedside table. Ellie moves towards it.

EXT. THOREN DRIVEWAY - DAY

A long, black limousine with dark windows, pulls in.

INT. MRS. THOREN'S ROOM - DAY

Ellie stares at the phone for a moment, then reaches into her bag, producing a series of articles until she finally dumps the whole contents on the bed.

CONT.

INT. HALLWAY OF THOREN'S HOME, DOWNSTAIRS - DAY.

The LOCK CLICKS -- the door swings open and a grey-haired lady, who looks like Irma Grimm enters. She is dressed in black and carries a file of papers in her hand. She closes the door and puts the papers on a table. She unfastens her hat pin, takes off her hat, and places on the hall stand.

WE GO VERY CLOSE - THIS IS MRS. INGRID THOREN - WALTER THOREN'S WIDOW.

INT. MRS. THOREN'S BEDROOM - DAY.

Ellie has found what she is looking for -- a lipstick tube which she opens -- a tiny transmitter falls out. She hesitatingly picks up the phone and listens as if she were expecting a voice. The DIAL TONE sounds deafening in the silence of the upper rooms.

She places her hand over the mouthpiece, this is an old fashioned phone, and, it doesn't want to twist off. She groans with the exertion, but still no go. She places the receiver between her legs and tries to hold it that way, twisting with both hands. The exertion finally works and the mouthpiece is twisted free. Ellie looks relieved, but her relaxation frees the receiver from between her knees and CLUMPS to the floor.

As she reaches down to re-claim the phone, a miniature poodle leaps from under the bed, YAPPING crazily and snapping at her hand. Ellie almost faints, as the little dog picks up the bug in its teeth and careens 'round the room, disappearing under the bed. Ellie dives under the bed after the dog, who drops the bug -- Ellie grabs the bug -- the dog growls.

CLOSE-UP - MRS. THOREN

She looks up the stairs.

MRS. THOREN (shouts)

Karl, go upstairs and see what's bothering Fifi.

KARL (v.o.)

Okay, mother.

INT. MRS. THOREN'S BEDROOM - DAY.

Ellie is nervously trying to place the bug into the phone. Her hands are shaking, making the task more difficult. The dog jumps at her -- still barking.

ELLIE

Shut up, you little beast.

INT. STAIRWAY - DAY

Karl climbs the stairs.

CONT.

INT. BEDROOM - DAY

Suddenly Ellie fixes the bug - then quickly screws the mouthpiece back -- everything's in place. She brings the phone to her ear and checks. We HEAR it's in working order. Ellie picks up the bag and goes to the door, looks out. It's all clear.

INT. PASSAGE - ORTEGA HOUSE

Ellie runs along the passage quietly to Joanna's room -- opens the door and looks in.

INT. JOANNA'S ROOM

C.U. Ellie peeking into the room.

ELLIE'S POV.

The room is empty. Ellie breathes a sigh of relief and enters.

SHOCK CUT TO:

THE FACE OF KARL THOREN

who is standing behind the door. Ellie stifles a scream. Karl leers at her near-naked body.

KARL

Get lost, Ellie?

ELLIE (thinking quick)

Eh, I heard a dog barking. I thought it might be locked in a cupboard.

KARL

Oh, that's Fifi. She hasn't left my parent's room since father died.

ELLIE

Poor little thing. Well, I'm ready.

KARL (putting his hands 'round Ellie's

waist)

So am I!

ELLIE

Let's go for a swim. I'm very hot.

KARL

So am I!

ELLIE

Don't be corny, Karl. There's plenty of time. Let's go!

Karl tires to kiss her -- but Ellie ducks past him and exits.

CONT.

EXT. POOL-PATIO - DAY

Ellie runs out of the house and dives into the pool. Karl exits the house looking mad. PULL BACK - FOCUS through the kitchen window - we see Mrs. Thoren watching every move.

INT. AL MARCUS' APARTMENT - DAY

A bedroom/living room with kitchenette. The room is packed with solid, old-fashioned furniture. Everywhere are family photos.

AL MARCUS is singing to himself and fussing over cookery. He is seventy-five but shows the vitality of a much younger man. He wears bermuda shorts and slippers. There's a knock on the door. Marcus shuffles over and opens it. Jake stands there beaming.

JAKE

Al Marcus, you old son-of-a-gun,
you look younger than I do.

MARCUS

You surprised? I'm surprised.
Never thought I'd live so long.
Must be the girls and my own
cooking. Come in and shut the
door, you're letting the flies in.

Jake stands there smiling, then steps into the room as Marcus picks up a roasting fork and prods it into a pot on the stove.

MARCUS (cont.)

Cook it enough, and there's nothing
left. Don't cook it enough and it's
tough. Life is full of problems.
(regards Jake shrewdly)
Boy, have I got news for you, but
first I figure we've got to talk money.

JAKE

You don't mellow with the years,
do you, Al? How much?

MARCUS

Five grand.

JAKE

Five grand! At that price you take
the case -- I'll work for you.

MARCUS

Plus a five grand bonus and that
world cruise -- if we solve the case.

CONT.

JAKE (ponders)
Do me a favor, Al, I can't meet
those terms.

MARCUS
Fifty years experience, Dekker, and
a pocket full of information. (Shrugs)
But if you'd rather work with some
cut-rate Boy Scout who'll sell you out --
and believe me you can get sold out down
here for five pesos.

Jake takes a deep breath, places and opens his attache case on the
table. Marcus grins broadly as Jake starts counting.

MARCUS (cont.)
Boy, have I got some news for you!

CUT TO:

EXT. THOREN'S SWIMMING POOL - DAY

Ellie and Joanna sunbathe by the pool - topless - Karl enters the shot.

KARL
Coming for a sail?

Joanna looks at Ellie.

ELLIE
OK!

EXT. SAILING IN ACAPULCO BAY - THOREN'S YACHT.

Karl steers the boat. Ellie and Joanna sunbath on the bow deck.
Karl never takes his eyes off Ellie. Joanna and Ellie are at the other end.

ELLIE
But Jo, it wasn't your fault. You
weren't even there -- it was an
accident.

JOANNA
But we'd had so many row's -- I
knew I was on his mind.

ELLIE'S POV OF KARL.

Trying to listen to the conversation.

ELLIE
Why were you on his mind?

CONT.

JOANNA

Dad had a fight with Karl over money. Daddy punched him. I defended Karl....told dad he was an old miser. Than this letter arrived, dad looked sick when he read it. He was almost in tears. He asked me to go sailing with him... said he had something to tell me. I just walked away.

ELLIE

It wasn't your fault -- it was something to do with the letter.

JOANNA

No, when he brought the boat in that evening he called to me to help him, but I told him to do it himself, and I never said another word to him ever again.

(breaking down)

Then the police came and told us what happened...don't you see? He wanted to be friends again, and then he died before I...

ELLIE

Oh, Jo.

JOANNA (ashamed, controlling herself)

No, it's alright. It'll just take time, I guess. But it's alright.

ANGLE ON KARL.

KARL (Shouts)

Hey, what are you all talking about?

Ellie sympathetically pats Joanna's hand.

ELLIE

Let's go below and make us all a nice drink.

CUT TO:

INT. AL MARCUS' APARTMENT.

Marcus and Jake are finishing lunch. Marcus listens intently as Jake goes through Thoren's insurance application.

CONT.

JAKE

Now, (reads) Place of birth;
Military service; says his father
died auto accident, January 2,
1940; mother, same cause of death,
same date.

MARCUS

Family with a weakness for car
crashes.

JAKE (reads)

Health record: excellent. And here's
one that's interesting: (reads)
Identifying marks: four indent scars,
top right hand side of the back.
Bullet wounds, incurred during wartime
military service. What you got?

Marcus gets up triumphantly and pulls out a file from a drawer.

MARCUS

I've got a friend
at the Banco Pacifico, and, truth
being stranger than fiction, our pal
Thoren's banked there for twenty years.
Couple of years ago he started making
heavy withdrawals like twenty, thirty
grand a month. Even liquidated a
couple of thriving companies to keep
up his cash flow.

JAKE

That sounds like he might have been
blackmailed.

MARCUS

That ain't all. His best buddy was
a lawyer named Ortega. Took steam
baths together I'm told. Well, I
palled up with this Ortega's secretary
-- offered her a hundred bucks to
xerox Thoren's files, but they'd gone
-- taken them home she said.

JAKE

Decidedly fishy. You think it was
Ortega blackmailing him?

MARCUS

I don't know, you're the genius.

CONT.

JAKE

Okay, find out where the steam bath is, and see what you can find out on the Thoren/Ortega relationship.

MARCUS

Think they were fairies?

JAKE

Who knows. Ortega's got a horny wife dying to get layed. And he hangs around with a sweetie named Webb.

MARCUS

What's the world coming to?

JAKE

We crack this case old son and I'll up your bonus to ten grand.

MARCUS (sarcastically)

Jake, you've got class.

CUT TO:

INT. JAKE'S HOUSE - EVENING.

JAKE (shouts)

Ellie, you home?

Ellie's voice comes from upstairs.

ELLIE (o.s.)

I'm up here.

Jake goes up.

INT. BEDROOM.

Jake enters, sees Ellie spread-eagled naked on the bed, a flimsy sheet covering her body. On the bed is the amplifying monitor with the phone locked into it and a large tub of sunburn lotion. Every inch of Ellie we can SEE glows with sunburn. Jake just stares.

ELLIE

No jokes. I know I'm stupid, but I bugged the phone like you said.

JAKE

Good girl!

CONT.

ELLIE

Oooh, I got a few messages on the hot line if you'll pardon the pun. Mrs. Thorens has been trying to draw twenty thousand from the bank. Bank Manager didn't go along with it. Does that mean anything?

JAKE

It sure does.

ELLIE

Then Ortega called her, told her to lay low and said he was going to arrange to talk to some friends. It's all recorded on the tape.

JAKE

Mrs. Dekker, you're a wow.

ELLIE

We aim to please. Oh yes, Joanna said her father received a letter the day he died that made him freak out.

JAKE

Does she know what happened to the letter?

ELLIE

No, he was on the boat when he got it. Probably threw it into the sea.

JAKE

Ellie, I'm proud of you. If there's anything I can do for you -- just name it.

ELLIE

Funny you should say that. Rub that painkiller stuff all over me, and perhaps you know what I could take to stop feeling seasick inside.

JAKE

Your word is my command. Dr. Dekker's special treatment coming up.

He leaves the bedroom by the hallway door.

INT. KITCHEN

It is lighted from the Ortegas' windows next door. Jake takes ginger ale from the refrigerator, uncaps it, picks up a glass. The window over the sink gives a view of the Ortega house.

CONT.

EXT. FRONT OF ORTEGA HOUSE - JAKE'S POV.

Nera is in the doorway. Near the doorway, Fons stands in intent conversation with Webb. Fons gives his wife a dutiful kiss on the cheek. The two men get into the car. It rolls down the driveway, and exits. Nera goes into the house.

INT. KITCHEN - CLOSE SHOT - JAKE.

watching the scene. Then he abruptly leaves the kitchen, ginger ale and glass in hand.

INT. STUDY.

Jake takes a bottle of pills from the desk, drops two pills into his hand, reconsiders, adds one more.

INT. BEDROOM.

Ellie lies there, eyes closed. Jake enters, sits on the bed beside her, and she yelps at the jarring of the bed. He fills the glass with ginger ale.

JAKE

Open wide.

Ellie does, and he pops the three pills into her mouth. Then he raises her to a sitting position and holds the glass to her lips. Ellie drinks until the glass is empty.

JAKE

Very good!

ELLIE

It was nothing.

He lowers her head to the pillows, takes the tube of lotion, pulls the sheet away, squeezes the lotion over Ellie's lovely body, and starts to massage.

JAKE

How's that?

ELLIE

Lovely -- you know something, Doc?

JAKE

What?

ELLIE

You're a very nice guy sometimes.

Jake smears lotion down her legs, makes no comment.

CONT.

ELLIE (cont.)

Didn't you hear me?

JAKE

I heard you. Let's have the flip side.

Ellie rolls over -- Jake squeezes the lotion over her back, making patterns.

ELLIE

Does it really scare you when somebody says you're nice?

JAKE

Nice people aren't very good at my kind of job.

ELLIE

Don't put yourself down, Mr. Dekker, you're very nice,
(she is groggy now, fighting
against the drug)
Are you married?

JAKE

I've escaped that fate so far,
thank God.

ELLIE

You're a mis...misogin...

JAKE

Misoginist?

ELLIE

That's it. I was married, you know?

JAKE

Were you?

He stands. Ellie, head drooping with sleepiness, focuses on him with one eye.

ELLIE

I've got a little boy six years old.

JAKE

He's a lucky fella.

CONT.

ELLIE

My husband was a drunken actor.
We never had a penny. When Timmy
came along it was more
responsibility than he could take,
so he quit, thank God. Left Timmy,
the teddy bear and quit.

JAKE

That's what you call a bad actor.

ELLIE

So now that I told you about it I
feel better.

JAKE

Good, now I've got some work to do,
so you'd better stop fighting those
sleeping pills or your head'll fall
off.

Ellie lets her head sink into the pillows.

ELLIE

Work, work, work. I had one husband
who would never work. Now I got one
that won't stop.

Her voice trails away. Jake stands looking at her, then switches
off the light.

INT. JAKE'S KITCHEN

Jake enters and looks through the kitchen window.

POV.

He sees the lights still on in the Ortega's house.

INT. LADIES' GYMNASIUM OF THE VILLA DEL MAR - NIGHT.

Marcus, he is dressed very nattily in a white suit and straw hat, has
a rose in his lapel and carries a stick.

ANGLE.

To include a group of ladies doing push-ups. Marcus watches their
butts rise and fall in unison.

CHANGE ANGLE.

CONT.

In b.g. Marcus in the doorway surveys the scene with approval. He then pans the crazy assortment of women in the class. He walks to the instructor, talks to him closely while the class continues their manipulations. He hands the instructor money.

INT. PAYROLL OFFICE OF VILLA DEL MAR - NIGHT.

A small room overstuffed with account books. The clerk in charge is a hardfaced woman, so huge she can hardly maneuver at her desk. Marcus hands her money which she thrusts into her bosom. She replaces an account book on the shelf. Marcus gives her a pinch on the cheek and walks out. She giggles.

INT. COCKTAIL BAR OF VILLA DEL MAR.

It's a small cocktail lounge in the rear of the hotel. It's dark, but pleasant. There are few people at the bar and fewer at the tables. Marcus is engaged in conversation with the bartender. He drinks enormous scotches.

A figure enters the bar, his eyes squint at the sudden darkness. When he adjusts, he looks about the room. He is VASQUEZ, one of the men we saw at the beginning of the picture. His look spells danger. He sees a man sitting in a corner booth. He moves towards him and sits next to him. We SEE the man is vast -- 300 pounds -- but not more than 5'6" tall. The fat rolls over his collar. He is immaculately dressed and sports a huge diamond ring on one of his pudgy fingers and a diamond tie-pin. When he smiles we SEE a row of gold teeth. The is FRANCO GELA.

GELA

Yeah?

VASQUEZ

See the old punk at the bar?

Gela nods.

GELA

In the white suit?

VASQUEZ

Yeah, he's been hanging around asking a lot of questions.

GELA

Check him out. Let me know what you come up with.

Vasquez slips from the booth. Gela downs a glass of wine and wipes his lips with a huge napkin.

CONT.

CLOSE SHOT - MARCUS AT THE BAR.

Marcus is just about to slip a twenty to the bartender when the man walks away, quite suddenly. Marcus turns to see what has made him exit so quickly. It is Vasquez. Marcus palms the twenty.

VASQUEZ

I hear you've been inquiring about
two friends of mine, Fons Ortega
and Walter Throens.

MARCUS (with feigned lightness)

Well, it's hard to get a good
rubdown these days and I figured
if they came here it must be
good.

VASQUEZ

They don't need rubdowns no
more.

MARCUS (again with feigned lightness)

Just rub-outs, right?

Vasquez bristles

MARCUS (cont.)

Funny, huh?

VASQUEZ

I've seen you before Grandad, and
if you don't want to get hurt
I suggest you take a long vacation.

MARCUS

No need to get nasty. I just
stopped in for a friendly club
soda.

Vasquez grabs Marcus' arm, the one which holds the twenty he had tried to pass off to the bartender. Vasquez squeezes and twists the wrist until Marcus' fingers open and the twenty falls out. Vasquez picks up the twenty and pockets it.

VASQUEZ

You always leave twenty dollar tips
for a club soda? You must be a
rich ol' son-of-a-bitch.

Marcus is in pain. He doesn't answer.

VASQUEZ

Okay, get lost and don't come back
if you wanna see Christmas, do ya
hear?

CONT.

EXT. JAKE'S HOUSE - NIGHT.

Jake exits the front gate walking.

EXT. ORTEGA HOUSE - VERY CLOSE SHOT - DOORBELL - NIGHT

A finger is against it. It presses the bell.

EXT. FRONT OF ORTEGA HOUSE - WIDE ANGLE - NIGHT

Jake steps back, looks at the dimly lit windows. The lights become bright. The door is opened; Nera stands there in a see-through nightcoat. She holds a glass of brandy in her hand.

NERA (smiling provocatively)
You caught me on my way to bed.
Anything wrong?

JAKE
No, just a problem I'd like to
talk over with you and Fons.

He indicates with a courtly gesture of the hand that he'd like to be invited in. Nera shakes her head.

NERA
Fons isn't home.

JAKE
I know.

Nera looks him over, smiles.

NERA
You are a naughty boy, come in.

INT. ORTEGA LIVING ROOM - NIGHT

Jake and Nera at the bar. Nera is very drunk and disheveled. Jake is coldly sober.

NERA
You're not really much like a writer,
you're too masculine -- and that wife
of yours -- pretty in her way, but so
unsophisticated.

Jake pours her another large brandy.

JAKE
It takes all sorts to make a world.

NERA
How observant of you.

Nera takes Jake by the hand, seats him on the couch, kicks her shoes off, and stretches out across him, head on one arm of the couch, bare feet on the other.

CONT.

NERA

Daddy would have liked you. Two
of a kind.

JAKE

Not me, honey. I'm a pussy cat
compared with him.

NERA

Crap!

JAKE

Didn't he like Fons?

NERA

In a way. Fons is an artistocrat,
so my father bought him for me.
Now we're stuck with each other.

JAKE

Incidentally, where is old hubby?
I'd hate to get caught here alone
with you.

He puts aside his drink, heaves Nera's leg to the floor.

NERA

On business, you lucky boy. He
won't be back till the morning.

Nera plonks her glass down on the end table, stands up, discovers
she is a little unsteady on her feet. Righting her balance, she
slips and winds up with her arms around Jake.

NERA

I have a husband you naughty man.

JAKE

And I've got a wife.

NERA

Not here though.

She collapses into Jake's arms, who lifts her and starts to place
her on the couch, shakes her head, points upstairs. Jake reverses
direction, carries her to the staircase. She kisses his cheek and
gets lipstick all over his collar.

CUT TO:

INT. NERA'S BEDROOM - CLOSE SHOT - BED.

CONT.

Jake lays Nera on the bed.

NREA'S POV

Jake goes in and out of focus.

ON NERA

NERA

You're going to be a great asset
to our little community.

She passes out.

ON JAKE.

He looks around and sees a desk. He tries the drawers, one is locked. He goes to the dresser, finds one of Nera's hair pins, and picks the lock -- he goes through the papers.

Suddenly car lights illuminate the room. Jake quickly picks out two documents and stuffs them in his pocket.

C. U. JAKE.

We hear the front door open and shut.

FONS (o.s.) (shouts)

Nera, I'm back.

Jake quickly shuts the drawer and looks around for somewhere to hide.

JAKE'S POV.

He sees a closet.

ON JAKE

We hear Fons coming up the stairs. Jake takes six quick steps across the room, gets into the closet and shuts the door.

ANGLE.

As the closet door shuts the bedroom door opens and the lights go on. Fons Ortega enters, very angry.

ORTEGA

Nera, you left the goddamn front
door open again.

Nera stirs.

CONT.

NERA
What's that, darling?

ORTEGA
You left the goddamn front door
open again.

NERA
Never mind, he won't be back
till morning.

CUT TO:

INT. CUPBOARD.

C.U. Jake hardly able to breath.

ORTEGA (o.s.)
What the hell you talking about?
Who won't be back till morning?

Jake sweats.

NERA (o.s.)
Forget him, get into bed and make
love to me.

Jake swallows hard.

CUT TO: ORTEGA

He now undressed and gets into bed.

ORTEGA
What are you talking about? You
been drinking again?

Nera turns over without opening her eyes.

NERA
Yesh, it's lovely, it's so long
since I've had a real man.

She pulls Ortega down -- turns off the light.

INT. CUPBOARD.

Jake listens to the sound of love making.

CUT TO:

Nera raping her husband.

CONT.

INT. CLOSET.

C. U. JAKE

Now it's quiet. He tries to open the cupboard door -- it's stuck. He starts to panic and get hot -- he loosens his shirt and relaxes.

CUT TO:

EXT. THE SUN IN THE SKY - EARLY MORNING.

INT. CLOSET.

C. U. JAKE

Sleeping standing up. Suddenly we hear a piercing scream off. Jake wakes with a start -- we hold on his reactions as he hears --

NERA (o.s.)

What the hell you doing here?

ORTEGA (o.s.)

What do you think I'm doing here?

NERA (o.s.)

You weren't supposed to be back until tomorrow.

ORTEGA (o.s.)

You didn't complain last night.

NERA (o.s.)

That was you?

ORTEGA (o.s.)

Who else should it be?

NERA (o.s.)

Get out! Get out!

We hear Ortega leave the room and slam the door. Jake tries the closet door again it still won't open -- he prepares to shoulder charge.

CUT TO:

Nera sitting up in bed -- naked and angry. Suddenly the closet door flies open and Jake charges out -- runs across the room -- falling on top of her. Nera screams.

ORTEGA (O.S.)

(from downstairs)

Shut up, you stupid bitch.

(CONTINUED)

CONTINUED:

Jake gets up looking wild -- he runs to the French windows, looks out; then plunges through the windows into the pool below and swims furiously to the other side; drags himself out, then disappears into the bushes.

CUT TO:

INT. JAKE'S LIVING ROOM - SUNRISE

Ellie, swathed in a bed sheet, sits worriedly on the couch, the transistor beside her playing.

At the SOUND of the back DOOR, she indicates heartfelt relief but, as Jake enters, she plays it cool.

Jake crosses the room, soaking wet, lipstick all over his collar. Ellie switches the set off. As Jake heads out of the room to the hallway, she calls attention to herself.

ELLIE

Hello! Dressed already?

JAKE

(over his shoulder)

Funny! Tell me when I should laugh.

ELLIE

I thought I heard screaming.
Where the hell have you been?

JAKE

For an early morning swim!

ELLIE

What, with your suit on?

JAKE

It's the only way!

Jake exits.

INT. HALLWAY

Ellie follows Jake along the hallway.

ELLIE

I looked in the garage and the car was still there.

INT. STUDY - DAY

Jake enters and Ellie tags after him. He goes to the phone and dials Marcus' number. Ellie sits on the desk.

ELLIE

Hey, remember me?

Jake puts a finger to his lips. The smile fades from Ellie's lips as she sees the lipstick.

INT. MARCUS' APARTMENT - DAY

The phone rings by the bed. Marcus asleep, wakes, rolls over and picks it up.

MARCUS

Don't you ever sleep, Dekker?

INT. STUDY - DAY

Ellie slips off the desk and sulks.

JAKE

Listen, I got hold of some of Ortega's private papers last night. There is no doubt that Thorens was making regular payments to someone. Now it seems they're to put the squeeze on Mrs. Thorens. But who they are, and what they've got on Thorens is a mystery. What have you got?

CUT TO:

MARCUS.

MARCUS

The steam bath Thorens and Ortega used to visit is in the 'Villa del Mar'. Recently it's been bought by the mob. I had a look down there but they got very nasty with me for asking questions. There's something else, but I don't want to tell you over the phone.

CUT TO:

CONT.

JAKE AND ELLIE.

Jake takes notice of Ellie as he takes off his wet clothes.

JAKE
How's the sunburn?

ELLIE
Better.

JAKE
Good. Now how about some breakfast
before I hit the sack?

ELLIE
It couldn't be Joanna because she's
too tangled up already. So it was
Nera, wasn't it? You balled Nera just
so you could snoop around the house
there!

JAKE
You think so?

ELLIE
Do you know how old she must be? At
least forty. She probably takes those
change-of-life pills just to keep going.

JAKE
They must be some pills.

He goes up the stairs, leaving Ellie speechless and jealous. HOLD
on Ellie for a second, then she runs up the stairs.

Ellie runs into the bedroom.

INT. BEDROOM - DAY

ELLIE
You know you really are a rat.....

CUT TO ELLIE'S POV.

Jake snoring on the bed.

CUT TO:

EXT. ENTRANCE TO PIER ON FIRST STREET - DAY

We TRACK with a car crawling along the driveway toward the pier. The
car has an unusually tall radio aerial with an artificial hibiscus on
top of it.

CONT.

INT. VASQUEZ' CAR.

The car is driven by Vasquez,

C.U. VASQUEZ.

He lights a cigar, and looks off.

EXT. PIER ENTRANCE - VASQUEZ' POV.

Marcus strolls toward the pier. Jake and Ellie approach him.

INT. VASQUEZ' CAR - CLOSE ON VASQUEZ.

He raises his sunglasses to get a good look.

EXT. PIER ENTRANCE - CLOSE THREE SHOT - MARCUS, JAKE AND ELLIE.

They shake hands. Marcus looks Ellie over, nods approvingly, and raises his hat.

MARCUS

A most attractive young lady, if I
may say so, Jake. But that's some
burn you've got there, Miss?

ELLIE

I got it on the job.

MARCUS

I don't know how you do it, Jake,
but that's what I call loyalty
above the call of duty.

ELLIE

Anything for Jaky Waky.

MARCUS (smiles)

I think I got a lead on what
happened at the Villa del Mar,
my boy.

Marcus and Jake walk toward the pier, Ellie following.

EXT. PIER ENTRANCE - BACK TO VASQUEZ

He pulls the car up on the curb, gets out, watches the trio move
out on the pier.

EXT. THE PIER - TRACKING SHOT - JAKE, ELLIE AND MARCUS.

They are nearing the middle of the pier, we TRACK with the three of
them, Ellie takes a couple of quick steps to catch up to Jake.

CONT.

Another couple of steps and she slides her arm through his. Jake, intent on Marcus, automatically interlocks his fingers with hers.

CAMERA in now IN FRONT of the trio.

MARCUS

The massuers name is Caldwell. Every day he gives Thorens and Ortega their rubdowns. Then, a couple'a years back Caldwell's sick, so in comes a substitute. That's the last time Thorens turned up at the Villa del Mar, and after awhile, Ortega quit going too.

JAKE

Sounds like they both got a lousy rubdown.

ELLIE

Perhaps Thorens was a crook and the massuer recognized him from the past.

JAKE

Just listen Ellie. (Pause) I know about the bullet wounds. Did you get the guy's name?

MARCUS

Yeah, Dobbs -- Earl Dobbs-- no address though. I was about to ask when I got kicked out.

JAKE

Dobbs-- where've I heard that name before?

ELLIE

On the accident report. He was a witness.

MARCUS

Of course, you clever girl. Jake old pal, I think Ellie stands a chance of cracking this case.

EXT. PIER ENTRANCE.

Vasquez is talking in an outside phone booth.

EXT. PIER - ELLIE, JAKE AND MARCUS

MARCUS

Yeah, but where does Ortega fit in?

JAKE

I don't know, but I think he's up to no good. I'm going for a massage. Look after Ellie for me, will you? play tourist for a bit.

ELLIE

Play tourist? Should be more interesting than playing house.

He gives her a grin.

ELLIE (cont.)

How do we play tourists?

MARCUS

While Jake here is getting a rubdown, we look in the shops, go for a swim.... or if you like, I'll get my pal Ernie to give you a free scuba diving lesson.

ELLIE

Scuba diving? That's fantastic. I haven't done it in years.

C.U. MARCUS.

MARCUS

I'd go myself, but Jake thinks I'm not getting enough oxygen on land, let alone under water.

CUT TO:

ELLIE AND JAKE'S REACTION.

CUT TO:

EXT. SUNDECK OF VILLA DEL MAR.

It overlooks the beach. At one side is a swimming pool, at the other a hut set up for the dispensing of various aquatic gear, including scuba equipment. Ellie emerges from a shop, carrying a paper cup. She wears a wet suit. Marcus smiles at her, then notices a large man with a tatoo on his chest go by.

MARCUS

Don't get any smaller, do they?

ELLIE laughs.

MARCUS

Think you'll be okay? I'm too old for that stuff.

ELLIE

Yes.

MARCUS

Okay, I'll run along. I've got a few things to do.

He exits.

CAMERA PANS with Ellie as she strolls across the sundeck. She starts this walk casually, finds the flooring under her bare feet blistering hot, stops to lift first one foot, then the other, to cool each of them. Then she resumes the walk, quicker and quicker, until, sacrificing all dignity, she makes a sprint for the shaded area of the hut. Then, holding a foot out, she pours some of her cold drink on it, repeats the performance with the other foot, then drinks from the cup.

INT. SAUNA AT VILLA DEL MAR - VERY CLOSE ON JAKE - DAY

Water is streaming down his face.

WIDE ANGLE.

Jake is in a shower with water from several nozzles drenching him. In the middle of the room stands the masseur, BERT CALDWELL. Heavily muscled with a handsome face, he is Mr. America run to middle-aged softness.

CALDWELL

That's it, Mr. Dekker.

He cuts off the water, wraps a bathsheet around Jake.

He ushers Jake out into the corridor. Jake stops at his locker, opens it and produces some cash which he palms to Caldwell.

INT. RUBDOWN ROOM.

The room is long and narrow, with tables lined against one wall, head on. Several tables are occupied, Jake is face down on a table near the statue. Caldwell works on him with a bottle of alcohol.

JAKE

Hey, you're really good. Been here long?

CONT.

CALDWELL

About eight years.

JAKE

I was here couple'a years ago, there was some guy named Dobbs doing this.

CALDWELL

Oh, yes, Dobbs...Earl Dobbs... I fired him. I used to give him the odd day's work to try and help him out, but he was a real boozier. Lived in a shack down in the Indian quarter, so I got rid of him.

JAKE

Doesn't sound like the type to be working in this profession.

CALDWELL

He must be doing something right. Last time I saw him he was dressed like Cary Grant -- fine clothes, big car -- told me he had five hundred dollars worth of work done on his teeth. And believe me, Mr. Dekker, this used to be a real candidate for A.A.

JAKE

Where did he get the money?

CALDWELL

Maybe he hit it big with the bookies.

TOWEL MAN

Bert baby, nobody hits it big with the bookies.

Jake sits up.

CUT TO:

EXT. THE GEAR HUT - CLOSE-UP ON ELLIE.

She is now rigged with the diving gear, including tank, mask, flippers. She waddles along the dockboards to where an instructor stands, and joins a group of prospective divers.

CONT.

CLOSE-UP ON VASQUEZ.

standing in the hotel doorway watching Ellie. Ellie in the f.g. stands with the group. She is chewing on the ice from her drink.

GUIDE

Please follow the instructions
folks, stay together at all times,
and I'm sure you will have a
pleasant and unique experience.

Ellie puts down her drink, smiles and flaps to catch up with the rest of the group entering the water.

CUT TO:

VASQUEZ

He turns and enters the hotel.

EXT. LOUNGE AROUND POOL AREA.

In the shade is a lounge on which reclines the fat man, Gela, in a beach robe. On his lap is his granddaughter. They are playing horsey. Next to him stands an ex-prize fighter known as FRANKIE MILAN. Vasquez enters and whispers to Gela. Gela nods. Vasquez exits.

UNDERWATER

The scene is one of serene beauty. The underwater growth and the exotic fish are marred only by the presence of the divers and their leader. He points out various formations and fish to the group. This is obviously an area he knows well. The CAMERA MOVES alternately from BEHIND Ellie to her POV. She is fascinated. Ellie's movements, along with the others', are much more awkward than the Guide's. Ellie pauses longer at various spots and occasionally the Guide waves her on to keep up with the group.

PASSING AN UNDERWATER CAVE.

It's a particularly beautiful sight. Ellie hangs back from the group and looks in the cave.

SHOCK CUT TO:

A HAND.

reaches out, covers her face mask. Fright and panic set in instantaneously as she realizes she is in the grip of a powerful man. The man has pulled her out of sight of the rest of the group. Through her mask, Ellie recognizes the tattoo on the man's chest. It's the big man that Marcus remarked on. Then suddenly, he pulls off her mask and mouthpiece and she's struggling.

CONT.

CLOSE-UP ON ELLIE.

Panic.

TWO SHOT - ELLIE AND MAN.

More struggle, more terror. She grabs for his mask, but to no avail. Then she scratches his arms and struggles to reach the surface and air. His hand grabs her ankle in a twisting motion just as she is about to emerge.

ANGLE. ON GUIDE AND GROUP.

The group looks 'round and counts.

THE GUIDE'S POV.

He sees Ellie's missing and goes to search for her, leaving the others behind. He races toward the scene before him. The man sees his pursuer, releases Ellie's ankle and breaks away in a fast swim. Ellie bobs to the surface choking, getting rid of the tank.

CLOSE-UP ON ELLIE.

Floundering but breathing. Instinctively she strikes out madly trying to swim to shore.

Again a hand grabs her...this time her shoulder. It is the Guide, but she doesn't realize it and the struggle renews. Only after he makes her realize who it is does she stop the struggle and allow him to help her back toward the shore.

EXT. VILLA DEL MAR SUNDECK.

Jake is casually scanning the beach. Then from his POV we can SEE Ellie being towed back to shore by the Guide. He squints, now realizing it is her, and sprints hurriedly to the water. Ellie runs into his arms.

ANOTHER ANGLE. JAKE, ELLIE AND GUIDE.

Standing on the beach. Jake is holding Ellie close to him and nods to the Guide who returns to his other charges. A group of bystanders hover about them, but Jake pushes them back.

CLOSE SHOT - ELLIE AND JAKE.

She is dazed, gasping and coughing. Jake holds her tightly.

JAKE

What happened?

CONT.

ELLIE

Jake, he tried to kill me. He pulled my mask off and then he tried to drwon me.

JAKE

It's alright. Take it easy.

ELLIE

It's not alright Jake. He tried to damn well drown me.

JAKE

I know, I know. But take my word for it. he was trying to warn us off.

Ellie shakes her head in stormy denial. Jake is suddenly aware of the proximity of Ellie's trembling hand near naked body.

JAKE (cont.)

Come on, let's get out of here.

Jake with his arm around her moves her along the shore.

WIDE ANGLE.

They walk along the beach.

EXT. BEACH - JAKE AND ELLIE.

As they come TOWARDS CAMERA, Ellie clutches his arm, points down the beach.

ELLIE

Jake, that's him!

EXT. SEAWALL - LONG SHOT.

At the base of the seawall some distance away, a lifeboat rests upside down on sawhorses. Poles, eight feet high, have been driven into the sand on each side of the boat, and canvas draped over them to provide shade for anyone working on the boat. A sort of open tent is created this way. Under it, besides the boat, cans of caulking and paint. The big guy with the tatoo is holding a pair of flippers. He dodges into the canvas structure.

BACK TO JAKE AND ELLIE.

JAKE

Wait here.

He starts toward the canvas structure. Ellie dashes after him, grabs his arm.

ELLIE

Jake, don't!

He shakes her off, continues on his way. Ellie follows.

EXT. SEAWALL.

Jake comes up to the canvas structure and confronts the guy whose name is KUNZ. Bigger than Jake and about twice as broad, he surveys Jake calmly. Then he indicates he is ready for any trouble by placing the flippers on top of the upturned boat. Jake smiles at Kunz-- Kunz smiles back. Ellie in b.g. looks terrified.

JAKE

Have we ever met before?

KUNZ

I don't know what you're on about.

JAKE (roguish)

My wife told me you just gave her
quite a scare out in the water.

KUNZ

Who, me?

Jake turns toward Ellie.

JAKE

Wasn't he the man you just pointed
out to me?

ELLIE

Well, yes. But that's alright.
He must have thought I was
somebody else.

Kunz grins broadly, his eyes fixed on Ellie. He winks at her.

Jake suddenly pivots, his arm goes up and whips out at Kunz' massive throat.

EXTREME CLOSE ON KUNZ.

His mouth gapes in the futile strain to draw breath.

CLOSE SHOT - ELLIE.

Her face registers shock and disbelief at Jake's sudden aggressive strength.

CLOSE SHOT (SLOW MOTION) -- ELLIE'S POV OF KUNZ.

We SEE him fall to his hands and knees through numbed responses. He goes down -- still straining for air.

WIDE ANGLE (ACTION RESUMING NORMAL SPEED).

Jake leans over Kunz.

JAKE

Who put you up to it old pal?

Kunz only manages to draw a rasping breath. Jake plants his foot on the back of Kunz' neck, drives the man's face down into the sand. Kunz' hands reach out blindly scrambling in the sand.

Ellie grabs at Jake's arm.

ELLIE

Jake!

He swings his arm to get free of her so violently that she is thrown flat on her back. She gets to her hands and knees as Jake releases his foot from Kunz' neck. Kunz' head comes up weakly. His face, smeared with sweat and saliva, is now partly masked by sand clinging to the wet patches. Jake again plants his foot on the back of the man's neck and starts to bear down. Kunz now gets out a word:

KUNZ

Mr. Gela. Gela.

JAKE

Gela? Who's he?

Ellie turns her head away from the sight, suddenly sees something on the beach which brings her to her feet.

ELLIE

Jake, there're people coming!

Jake looks around, then quickly knocks Kunz cold with a karate chop.

JAKE'S POV - TOURIST COUPLE.

Emerging from the surf nearby, their faces fixed on the canvas structure, are a couple of plump, middle-aged TOURISTS, husband and wife.

WIDE ANGLE.

Jake gets down on one knee, gently pats Kunz' heaving back. His voice is tender with concern.

JAKE

That's right! Have a nice sleep fella.

CONT.

The tourists take a close look at Kunz.

WOMAN TOURIST
Gottenu! What happened?

JAKE
Some kind of attack, I guess.

MAN TOURIST
The heart, the heart, naturally.

JAKE
I'll go get a doctor. You don't
mind keeping an eye on him, do you?

MAN TOURIST
Go, go! Just tell them to hurry.

EXT. BEACH - JAKE AND ELLIE.

Jake, steering Ellie along fast, she suddenly stops, turns to face him.

ELLIE
You wanted to kill him, didn't you?

JAKE
Hell no. What good would he be to
me dead?

ELLIE
Because you wanted to get even with
him for what he did to me.

She suddenly throws her arms around Jake and kisses him. Jake starts to respond. As Marcus appears.

MARCUS
Hi, you two! Have a good swim, Ellie?

ELLIE
I'll let Jake tell you all about it.

Ellie's expression lets us know what she'd like to say to Marcus.

CUT TO:

EXT. CARLOS AND CHARLIE'S BEACH BAR.

CLOSE on Jake, Marcus and Ellie sitting under a sun umbrella. They sip huge margaritas.

JAKE
Does the name Gela mean anything to you?

MARCUS
Has to be Franco Gela. Strictly poison. Was an enforcer for the Mob -- retired. They gave him a pension and a slice of the action down here.

JAKE
Must be up to his old tricks again then.

MARCUS
Not that you'd know. Very respectable. Golf, grandchildren, gives to the church, the whole shtick.

JAKE
Do you think he's tied up in this blackmail deal with Dobbs somewhere?

MARCUS
Perhaps Dobbs recognized Thorens from somewhere, told Gela, but it's early days yet.

MARCUS
What about Mr. Ortega? Whose side is he on?

JAKE

I know he's acting on behalf of the insurance claim for Mrs. Thorens, but that's all.

A waiter arrives with the bill -- Jake pays.

MARCUS

Alright, what would you like me to do now.

JAKE

Find Dobbs for me quick. He lives in the Indian quarter. I have to know if he had anything on Thorens.

They get up -- and walk along the beach to the steps.

MARCUS

Okay, I'll find him. But it's starting to get real tough. The underworld down here doesn't play tiddly winks.

(motions to Ellie)

They don't care who they hurt, and she's beautiful. Why take chances? A nice kid like that could get hurt, Dekker? I say, ship her out of here right now. She's already had two nasty scares.

They reach the steps -- climb to the sidewalk where the cars are parked.

ELLIE

I'm okay, thank you.

JAKE

You worry too much, Ellie's a champ.

MARCUS

Maybe. I'm an old fool. Forget I even said it, but don't lose her Dekker, she's special and if I was ten years younger, I'd take her off you.

He gets into his car, pulls away. Jake looks at Ellie and smiles.

ELLIE

(shouts)

Don't give up too easy, Al. I
might be available.

She guns the engine. The car zooms OUT OF SHOT.

EXT. THE ROLLS

travelling by the rolling ocean sunset.

INT. THE ROLLS - JAKE AND ELLIE

Jake is looking thoughtful. Ellie drives and glances at
Jake.

ELLIE

Penny for your thoughts.

JAKE

I was thinking about what Marcus
said.

ELLIE

Oh, what was that?

JAKE

He's right about things hotting
up 'round here.

ELLIE

So?

JAKE

So, I'm not asking you to take
personal risks Ellie. You're
quite at liberty to leave in
the morning if you want. You'll
get paid, of course.

ELLIE

Oh no you don't -- you don't get
rid of me that easy Mr. Dekker.
I'm just beginning to get the
hang of the job.

JAKE

Okay -- let's talk about it
tomorrow. Tonight I'm going to
buy you the best dinner in town.

Ellie leans over and kisses Jake on the cheek.

(CONTINUED)

CONTINUED:

ELLIE

And that's the best offer I've
had since I arrived.

She turns into the driveway of their house.

ANGLE ON THE INCREDIBLE SUNSET

The sun disappearing into the sea.

EXT. DOBBS' HOUSE -

It is a small single room structure. We SEE a 1946 M.G. Sports Car approaching. We MAKE OUT it's Al Marcus. He hides the car behind a shack.

He tries the door to the house. It's locked, so he takes out a bunch of about fifty keys, tries a couple. The door opens. Marcus enters.

INT. DOBBS' HOUSE

Marcus turns on his flashlight. Its beam circles the room showing , a table littered with dirty dishes; focuses on a chest of drawers.

CLOSE SHOT - THE DRAWER

He sweeps the light around the walls. Pinup pictures are revealed. The flashlight beam strikes a tobacco jar on a shelf. Marcus moves across the room. He opens it, takes out a bundle of newspaper cuttings, shines the flashlight. On top of the bundle is a faded photo of a hard-looking Germanic man in his late twenties. Underneath it states:

HEINRICH STRESSMAN ESCAPED FROM
HOSPITAL ER...

Then he pulls out another cutting. It states: OPERATION PASTORIUS -- GERMAN SABOTEURS LANDED.

There is a flickering of light in the shanty -- footsteps outside. Marcus switches off his light. The door opens. Marcus flattens himself behind it.

(CONTINUED)

CONTINUED:

EARL DOBBS enters. We saw him at the beginning of the picture. He is still sweating and drunk, a lantern in his hands.

ANGLE ON MARCUS

behind the door. He looks up.

MARCUS' POV

He sees an old iron frying pan hanging on the wall, reaches for it and pulls it down.

CLOSE SHOT - MARCUS

The flickering light shows him pressed back against the wall, beads of sweat on his forehead.

REVERSE ANGLE - MARCUS' POV

Dobbs plants the lantern on the table, walks toward Marcus to hang his jacket on the wall. He plants a hand on the door ready to close it, belches, then pushes the door. He and Marcus stare at each other for a moment, then Marcus jams his shoe into Dobbs' shin. Dobbs yells with pain and lurches back. Marcus whacks him over the head with the frying pan and takes off.

EXT. SHACK - NIGHT

Marcus runs behind the shack and jumps in the M.G. He looks like death. He manages to get a bottle of pills from his pocket and thrusts one into his mouth. In the b.g. Dobbs staggers out of the house cursing to himself.

Marcus starts the engine and drives off down the street.

MARCUS
(shouting)
Geronimo!

EXT. CLIFFTOP ACAPULCO - NIGHT

Flaming divers leaping off the clifftop into the sea. We PULL BACK THROUGH a restaurant WINDOW to SEE Jake and Ellie watching and finishing off a scrumptious dinner.

(CONTINUED)

CONTINUED:

Jake is immaculate in a Ted Lapidou jacket and white slacks -- Ellie whatever she feels good in.

JAKE

What a way to make a living --
gives me indigestion just watching.

ELLIE

Doesn't anyone ever get killed?

JAKE

Guy told me if you know what you're
doing, it's safer than falling off
a log.

ELLIE

Just the same as your business.

JAKE

What does that mean?

ELLIE

Those guys risk their lives every
day for a pittance -- but they
know what the danger is and have
mastered it -- but you -- you're
never sure who the enemy is. He
could appear through that door
suddenly. Is it worth it?

JAKE

Hey, I must have scared you this
afternoon. It's not that bad,
believe me.

(to Waiter)

Waiter -- bill please.

EXT. MAIN STREET ACAPULCO - NIGHT

Marcus screeches along to a phone booth, pulls up, jumps
out and makes a call. There is no answer.

CLOSEUP - MARCUS

MARCUS

(to himself)

Where the hell is he?

Marcus jumps into the M.G. and speeds off along the road.

EXT. RESTAURANT - NIGHT

Jake and Ellie exit the restaurant and look at the happy holiday makers. A small boy watches them. He has a tray of flowers in his hand. Jake buys one for Ellie, who puts it in her hair.

JAKE
Wanna go dancing?

ELLIE
Try me.

The small boy watches them go. Jake looks around.

JAKE'S POV

On one side of the street is a neon sign which simply states: DANCING. On the other side of the street it states: CASABLANCA DISCO.

JAKE
Well?

ELLIE
C'mon.

She takes Jake by the hand and they run towards the disco.

EXT. JAKE'S HOUSE - NIGHT

Marcus stands by the door ringing the bell. No answer.

MARCUS
(shouts)
Jake -- you in there?

He then writes a note and puts it under the door knocker,

INT. DISCO - NIGHT

The place is packed to the walls with girating dancers all dressed Acapulco exotic, contrasting Jake's elegant Montraux look.

ELLIE
Come on Jake, let's show them how
to do it.

ANGLE ON JAKE AND ELLIE

dancing through the bouncing bodies.

70.
EXT. MARCUS IN M.G. - MONTAGE

Searching for Jake -- restaurants, bars, etc.

INT. DISCO - JAKE AND ELLIE

dancing. Suddenly we SEE Joanna in the crowd, dancing happily with a nice looking young man. Ellie notices and nudges Jake.

JAKE'S POV

Joanna sees Jake and Ellie and waves happily to them. Jake and Ellie wave back.

ELLIE

Things seem to be looking up for someone.

She disappears with her boyfriend into the crowd.

EXT. FLAME DIVERS RESTAURANT

Marcus stands in front of the restaurant, leaning against the M.G. He sees the flower boy. He speaks to him in Spanish and with his hands describes Jake and Ellie. The boy nods and points towards the disco. Marcus gives him a dollar bill, then walks over to the disco and enters.

INT. DISCO

Jake sits, exhausted. He looks at his watch. Ellie sits next to him sipping a coke.

ELLIE

We don't have to leave yet, do we?

JAKE

No, I was just wondering where Marcus was.

ELLIE

He doesn't know where we are.

JAKE

He's a detective, isn't he?

Ellie laughs and looks up.

ELLIE'S POV

There, jumping up and waving through the crowd is Marcus.
Ellie nudges Jake, who sees him.

JAKE

What did I tell you? When he's
on a case, he's better than a
bloodhound.

ANGLE - MARCUS

breaks through the dancers and reaches Jake and Ellie.
He waves the papers in front of Jake.

MARCUS

I got it Jake. The son of a
bitch --

(to Ellie)

-- sorry Ellie --

(to Jake)

was being blackmailed.

He hands the papers to Jake.

ELLIE

Can't you guys ever relax? Can
you dance, Al?

MARCUS

Dance baby...? ... I taught Fred
Astaire.

He grabs Ellie and they dance. Jake skims the papers.
He hears SHOUTS and CLAPS and looks up.

JAKE'S POV

Marcus and Ellie have cleared the floor. The dancers
stand around applauding and shouting encouragement
as the dance reaches a crescendo.
The audience cheers. The dance finishes. They are
applauded all the way back to the table.

MARCUS

If only I was five years younger.

ANGLE - JAKE

stands up from the table as Ellie and Marcus appear.

(CONTINUED)

CONTINUED:

JAKE

That's the key, Al. Let's get out of here.

EXT. AMENDAREZ CHOCOLATE HOUSE

Jake, Ellie and Marcus sit 'round a table. Marriachis play in the b.g.

INSERT - PHOTO

On the table we SEE the faded photo of Stressman and a photo of Thorens. PULL BACK to

THREE SHOT

JAKE

No doubt about it, Walter Thorens real name was Heinrich Stressman, but who the hell was Heinrich Stressman? And why was he being blackmailed?

MARCUS

In World War II, the Germans put ashore a group of American-speaking saboteurs in Florida. Idea was to blow up military installations -- y'know -- disrupt the American war effort -- that kind of thing. Fortunately all the saboteurs were killed except one who was captured, badly wounded.

JAKE

Don't tell me... Stressman... with four slugs in the back.

MARCUS

'A' plus... but before he could be brought to trial, he escaped from the hospital, killing a couple of nurses and a Marine Guard named guess what?..... Dobbs.

ELLIE

How do you know all this, Al?

MARCUS

Some of it's in those papers, honey... and I'm an old man with a long memory.

(CONTINUED)

CONTINUED:

JAKE
Al, you really are incredible, remind me to make that a return ticket on your world cruise.

Marcus looks hard at Ellie.

MARCUS
Jake your generosity has no limits.

JAKE
It seems tomorrow's decision time.

MARCUS
We're about to open a hornet's nest, Jake. They're liable to come out stinging.

Jake looks at Ellie. She laughs nervously.

JAKE
Let's all go and get some shut-eye, and we'll meet up in the mornig.

CUT TO:

EXT. THE ROLLS

pulling up in front of Jake's house. Jake and Ellie get out and move to the front door. Jake suddenly looks off.

JAKE'S POV

He sees the Thoren yacht. He turns to Ellie.

JAKE
Go inside honey, and lock yourself in.

ELLIE
Where're you going?

JAKE
The Thoren's yacht. Maybe I can find the letter Joanna told you about.

ELLIE
You're crazy. It won't still be around, will it?

(cont...)

CONTINUED:

JAKE
You never know.

Ellie steps inside. She now looks a vulnerable little girl.

JAKE
(continuing)
No matter what happens, don't
leave the house.

ELLIE
Jake---- be careful.

The door closes.

EXT. DOCK - NIGHT.

Jake tiptoes towards the yacht.

CLOSE SHOT - JAKE

He climbs aboard, loosens a knot holding down the canvas cover, works himself under the canvas.

INT. COCKPIT OF YACHT.

Jake, on his back in the cockpit, flashes his light around. He searches the boat expertly, thinking as he goes. The light shows a couple of thermos bottles hanging from cup hooks beneath the deck. Beyond them, a quart-sized plastic container. He reaches for the container.

CUT AWAY TO:

INT. THOREN HOUSE- MEETING

GELA
What are you trying to tell me?
That on account of those monthly
payments your client's gonna go
bankrupt.

ORTEGA
I'm trying to tell you that Mr.
Thoren could give you whatever
you asked for and not have
to account for it, but she does.

GELA
Okay, we'll be patient and wait
till the insurance money comes in.

CONTINUED:

GELA (CONT'D)

Then she can invest it with our company
and that settles the whole bill.

Mrs. Thoren looks at Ortega and Gela.

MRS. THORENS

(German accent)

All right, I'll agree then it's
finished. But if we are ever
bothered again, it will be the end
for all of us.

PAN QUICKLY around the faces. FINISH on Gela.

GELA

Do you mind letting us know
what you mean? We're not very
good at surprises.

MRS. THORENS

Never you mind.

GELA

Okay Mrs. Stresseman, but remember,
Ortega....any tricks and I'm going
to get real nasty.

They exit the room. The door shuts.

ORTEGA

What were you talking about?
He'll kill us all if we're not
careful.

MRS. THORENS

I don't care what he does to you.
If you'd have supported Walter
in the first place, we'd never
have been in this mess. Now get
out--- get out!

Ortega exits.

ANGLE

We watch Mrs. Thorens walk slowly up the stairs, a door
opens at the top of the stairs and Karl Thorens appears.

KARL

Have they gone?

MRS. THORENS

Yes.

CONTINUED:

KARL

Did you tell them about the letter?

MRS. THOREN

I told them everything.

KARL

Where is the letter, Mother?

MRS. THOREN

I warn you, don't do anything stupid, Karl. I've just signed over everything to your friend, Mr. Milan.

KARL

(shocked)

But Mother! If we got the money we were going to share it and get out of here.

MRS. THOREN

I had no choice Karl. They just told me it was you who gave them the information on your father. I just hopt that what I've done ends this whole mess.

CUT TO:

INT. JAKE'S HOUSE - NIGHT

Ellie sits watching the television in her pyjamas. Teddy sits next to her. The DOORBELL RINGS. She gets up and goes to the hall.

ELLIE

Who is it?

There's no answer.

ELLIE

(continuing)

Jake -- it that you?

There's no answer except a GROWL-LIKE LAUGH.

CLOSEUP - ELLIE

terrified.

ELLIE'S POV

The doorknob turns as someone tries to open the door. Suddenly -- ZIP, ZIP, ZIP -- BULLETS CRASH through the door and embed themselves in the wall, splintering the plaster.

Ellie stifles a scream, runs to the sitting room and picks up a fire poker. She hides behind the door trembling.

EXT. JAKE'S HOUSE

We SEE the figures of Vasquez and Kunz leaving the grounds laughing.

CUT TO:

JAKE

entering the grounds . . . keeping to the shadows. He sees Vasquez and Kunz and runs like mad for the house. He reaches the door, fumbles for the key and opens the door, but it's on the safety chain. Suddenly Vasquez turns. He sees Jake silhouetted by the door.

VASQUEZ

Hey, that's him.

Vasquez and Kunz pull their pistols and start towards Jake.

(CONTINUED)

CONTINUED:

VASQUEZ

Hey Mr. Dekker, we wanna talk to
you. We hear you sell insurance.

ANGLE ON JAKE

JAKE

(he screams)

Ellie, it's me. Open the door
for Chrissakes.

INT. HOUSE

Ellie hears Jake shouting and runs to the door in panic.
She fumbles with the chain.

EXT. HOUSE

Jake is cornered. Vasquez and Kunz line up their pistols.
Suddenly the door opens. Light floods out. Jake falls
into the house.

INT. HOUSE.

Jake kicks the door shut, then brings Ellie down with a
flying tackle.

BULLETS ZIP through the door and ricochet around the
hall.

Jake crawls to the wall, stands up, turns the lights off
and shoots the door bolt. He then grabs Ellie.

JAKE

Quick, through here.

They dive into the living room.

INT LIVING ROOM

ELLIE

What's happening?

There is the SOUND of GLASS SHATTERING in the dining room
and the whine of bullets ricocheting around the walls.

JAKE

Keep down and pray hard.

(CONTINUED)

CONTINUED:

More shots come through the living room window. One bullet thuds into Teddy perched on the sofa, taking out one eye. Another bullet knocks its head off. It falls to the floor.

CLOSE SHOT - ELLIE

Her eyes are fixed in horror on the shattered teddy bear.

WIDE ANGLE

Ellie is close to vomiting. She struggles up from under Jake's arm and gets to the hallway door before he can grab her.

ELLIE

Bathroom!

JAKE

Keep down Ellie.

As Ellie disappears down the hallway, Jake crawls to the light switch, stands, turns off the light. Crouching low, he makes his way toward the back door of the house and makes sure it's locked.

INT. BATHROOM - NIGHT

Ellie is kneeling before the toilet bowl. Jake enters the bathroom. Ellie raises her head and gives him a weak smile.

ELLIE

Oh man, do I feel ill.

Jake soaks a towel under the faucet, squats down and gently goes over her face with it. He helps her to her feet; she catches sight of her face in the mirror.

ELLIE

(continuing)

Oh dear -- what a mess.

(pause)

Jake, let's call the cops in right now.

JAKE

Sweetheart. If I call the cops in now, I can kiss my fee goodbye.

(CONTINUED)

CONTINUED:

ELLIE

Does it matter? You don't want to be the richest man in the cemetery, do you?

Jake crawls to the window and looks out.

HIS POV

He sees Vasquez and Kunz disappear into the bushes.

INT. STUDY - ON ELLIE

She crawls in on all fours, reaches for the phone. Jake follows and sits down beside her, reaches around her back, and clamps his hand down on hers.

JAKE

No Ellie.

ELLIE

But they're going to kill us.

JAKE

Listen very carefully. I get my cut of that money only when I personally hand the insurance company a release signed by Mrs. Thoren. If the police move in and dig up the evidence, I'm out in the cold.

ELLIE

But still alive.

JAKE

I'm sorry, baby, but that insurance money is what this game is all about... and I'm the best player on the field with a 100% record.

ELLIE

I know.

(CONTINUED)

CONTINUED:

Ellie leans forward and kisses Jake.

ELLIE

(continuing)

Jake, I love you. I wish I didn't, but that's how it is, so I'm scared for you.

JAKE

Ellie darling, I'd be a very poor catch for a gorgeous girl like you.

Ellie clasps her hands behind his neck, studies him intently.

ELLIE

Do you want me?

JAKE

(ignoring the question)

You know what I'd like you to do?

ELLIE

What?

JAKE

Get me a frying pan.

ELLIE

(stands in disbelief)

A frying pan?

Jake takes the pieces of damp scrap papers from his pocket.

JAKE

We'll dry these out under that lamp in there. Tomorrow we'll be ready to put it together.

Ellie glumly watches as Jake spreads scraps of paper around.

INT. BEDROOM

Jake walks into the bedroom, Ellie trailing him. She stops there as Jake continues on to the bathroom. In the doorway he turns.

(CONTINUED)

CONTINUED:

JAKE

I'm going to take a shower... if
the lady doesn't mind!

ELLIE

Don't be too long.

She watches him disappear into the bathroom, listens to the sound of the shower. Jake suddenly shows his head in the doorway.

JAKE

How about you. Care to join me?

His head pops out of sight. Ellie beams with pleasure. She promptly moves toward the bathroom, unbuttoning the pyjama jacket, tossing it airily behind her as she disappears into the bathroom. We HEAR her SCREAM wildly:

ELLIE (O.S.)

You rat -- the water's freezing.

BLACKOUT.

INT. BEDROOM - CLOSE ON ELLIE - DAY

Ellie is asleep. The room is flooded with sunshine. She breathes deeply, wakes, then turns to greet Jake, discovers he's not there. When she sits up, we SEE she has been sleeping in the nude.

INT. LIVING ROOM

Ellie, draped in see-through housecoat, enters. She is stopped in her tracks by the sight of last night's carnage now clearly revealed by brilliant sunlight. She picks up Teddy and fixes on his head. She then looks around the shivers. At a sudden CLATTER from the kitchen, she almost jumps out of her skin.

INT. KITCHEN

At the stove, Jake spoons ready-mix coffee into a cup of water. On the table is the frying pan with the now dry scraps of paper.

Ellie enters and takes a close look at the frying pan, then at Jake.

(CONTINUED)

CONTINUED:

ELLIE

Looks delicious.

JAKE

So do you. Any good at jigsaw puzzles?

ELLIE

I'm not much good at anything before breakfast.

He demonstrates fitting a couple of scraps of paper together. She sits down in the chair to observe.

JAKE

All you have to do is fit these pieces together so they make sense.

INT. KITCHEN-LATER

Ellie is in a bikini, high-heeled shoes and a frilly little apron. She kisses Jake on the cheek.

ELLIE

(flutters her eyelids at Jake)

Breakfast is ready and the note's on the table.

Jake picks up the letter which Ellie has carefully fitted together with scotch tape, and reads to himself.

ELLIE

(continuing)

It's postmarked a day before Thorens died and says something about the investment has to be doubled.

JAKE

Ellie, I've got to have a serious talk to you.

ELLIE

It also says something about Karl being a good boy.

Jake folds the note carefully, puts it in a plastic bag with the newspaper cutting, seals the top, and goes into the bathroom.

INT. BATHROOM

Jake opens the top of the cistern and drops the plastic bag in, replaces the top and goes back into the kitchen.

ELLIE, the happy housewife, is now making the toast.

(CONT...)

CONTINUED:

JAKE

Time to go, Ellie -- it's a wrap.

Ellie, one minute a happy housewife, the next, pale and vulnerable.

ELLIE

What do you mean, it's a wrap?

JAKE

Ellie, for you the job's finished --
I've got part of what I want and I
need you safely out of here while
I nail them.

Ellie can't believe her ears.

ELLIE

(incredulous)
You need me out of here?

JAKE

Ellie, you'll get your bonus, but I
don't want you in the way. I'll
drive you to the airport.

CLOSEUP OF ELLIE

Her eyes flash between tears and fury.

ELLIE .

(shouts)
I don't want your bonus or your
money.

JAKE (V.O.)

(to Marcus)
Oh, it's me Jake. I'm taking
Ellie out of here.

(pause)
Yes, that's right... to the
airport. Last night they came
here and shot the place to
pieces. I think I've got this
case figured. I'll tell you
more when I call you from the
airport.

INT. BEDROOM

Ellie crying, throws crumpled clothes into suitcases.

INT. STAIRWAY

Ellie staggers downstairs with suitcases, tears rolling down her cheeks.

CLOSEUP OF ELLIE

packed and ready to leave. She stands looking exactly the same as she did when she arrived.

ELLIE

I'm leaving now Jake.

She walks to the door.

JAKE

Have you got everything?

ELLIE

I'll send for the rest. I'll
arrange to send the car back.

She exits.

CLOSEUP OF JAKE

biting his lip. He goes after her.

EXT. DEKKER HOUSE - DAY

Ellie opens the door of the Rolls and places her stuff on the back seat. She gets in and starts the engine.

CLOSEUP OF ELLIE

ELLIE

(shouts)

Goodbye, Mr. Dekker.

ANGLE

The car starts. Jake chases the car and jumps in the back seat.

INT. ROLLS -

Ellie drives. Jake sits next to her.

(CONTINUED)

CONTINUED:

JAKE

Look, Ellie... it's all for the best.

ELLIE

Don't start that stuff with me, Mr. Dekker. I've taken about as much as I can from you -- enough to last me a lifetime.

Ellie drives fast.

JAKE

Take it easy.

Suddenly up front, we SEE three policemen on motor cycles. One steps out and puts his hand up.

ELLIE

Damn.

Jake sits back with a "I told you so" attitude. Ellie stops. The POLICEMAN steps forward. Jake watches, amused.

POLICEMAN

(speaks in Spanish,
then in English)

Driving license.

ELLIE

I'm sorry. I don't have one.

POLICEMAN

Get out please.

Jake suddenly sees the Policeman has brown pointed cowboy boots on. He quickly puts the car in gear and jams his foot on the accellerator.

JAKE

(screams)

Drive Ellie - drive!

The car leaps away, knocking the Policeman on his ass.

ELLIE

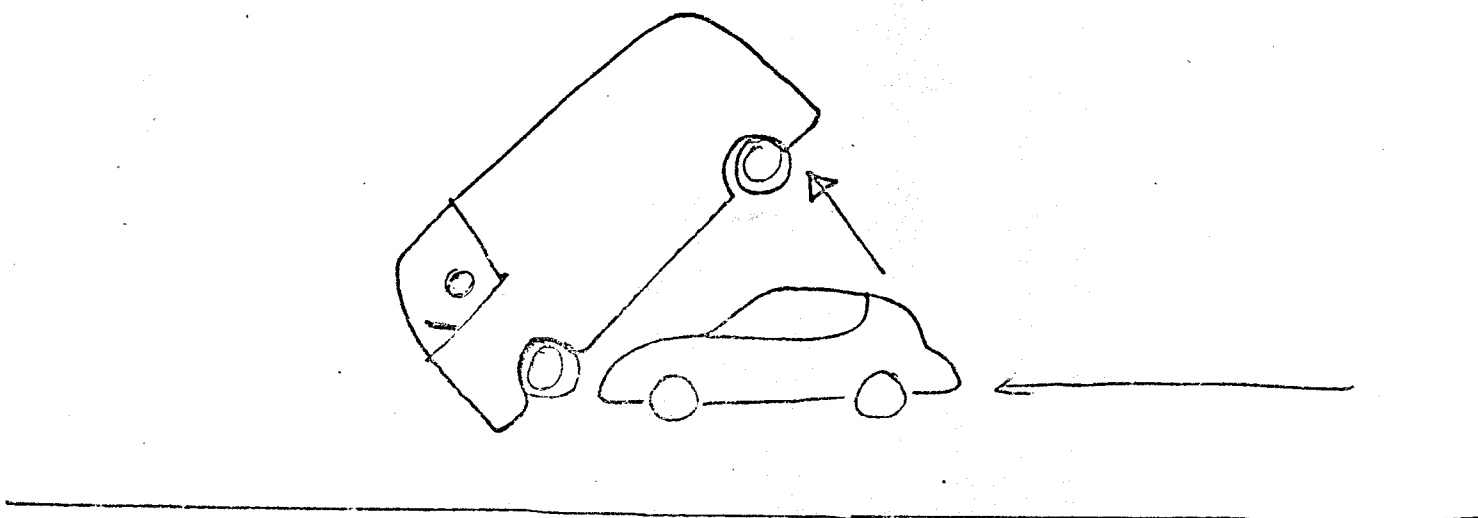
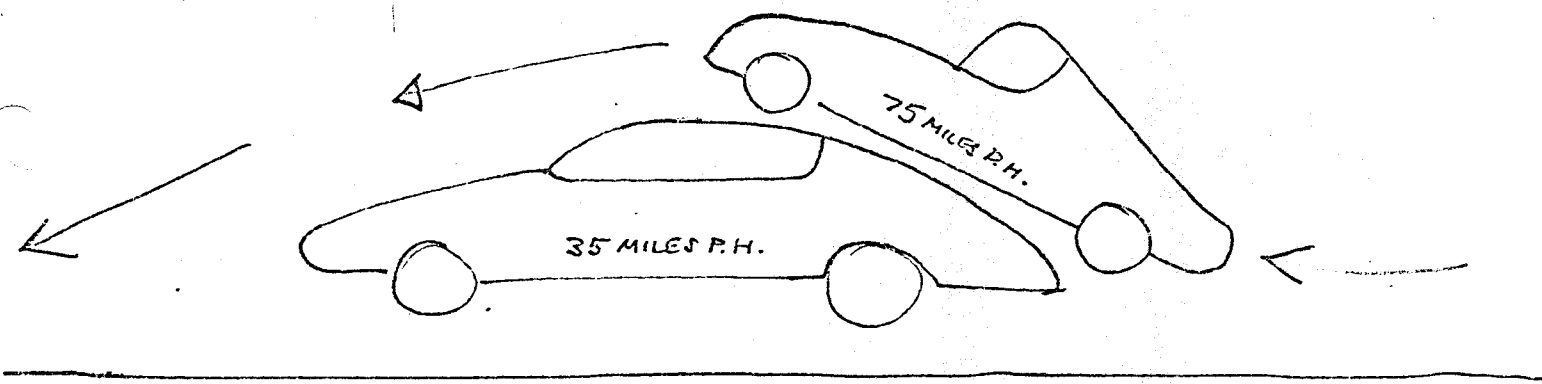
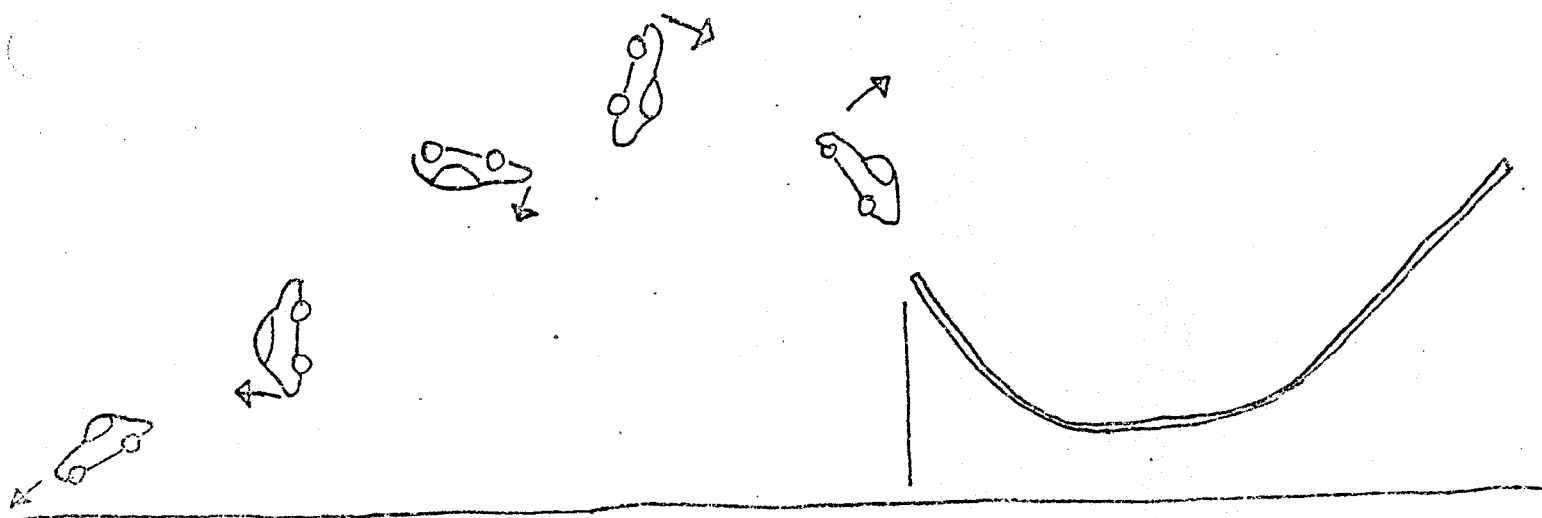
You crazy?

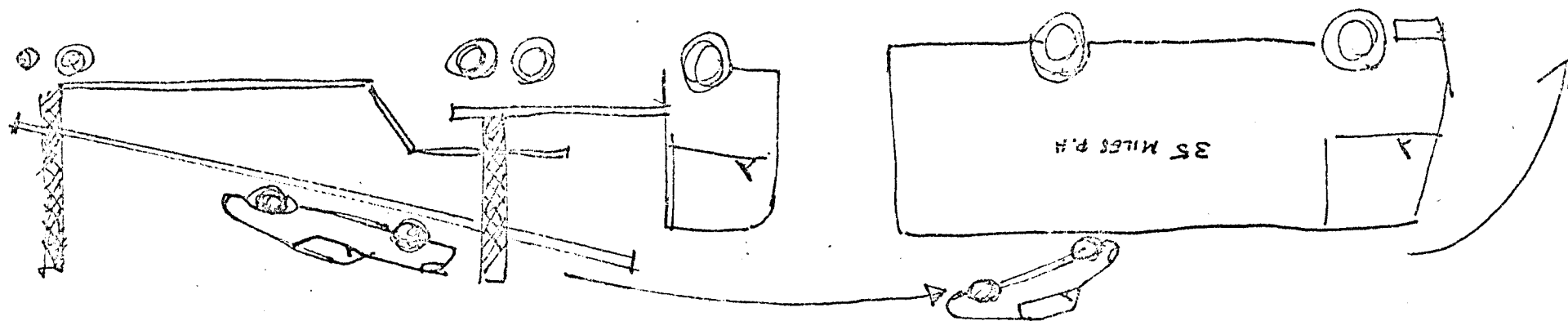
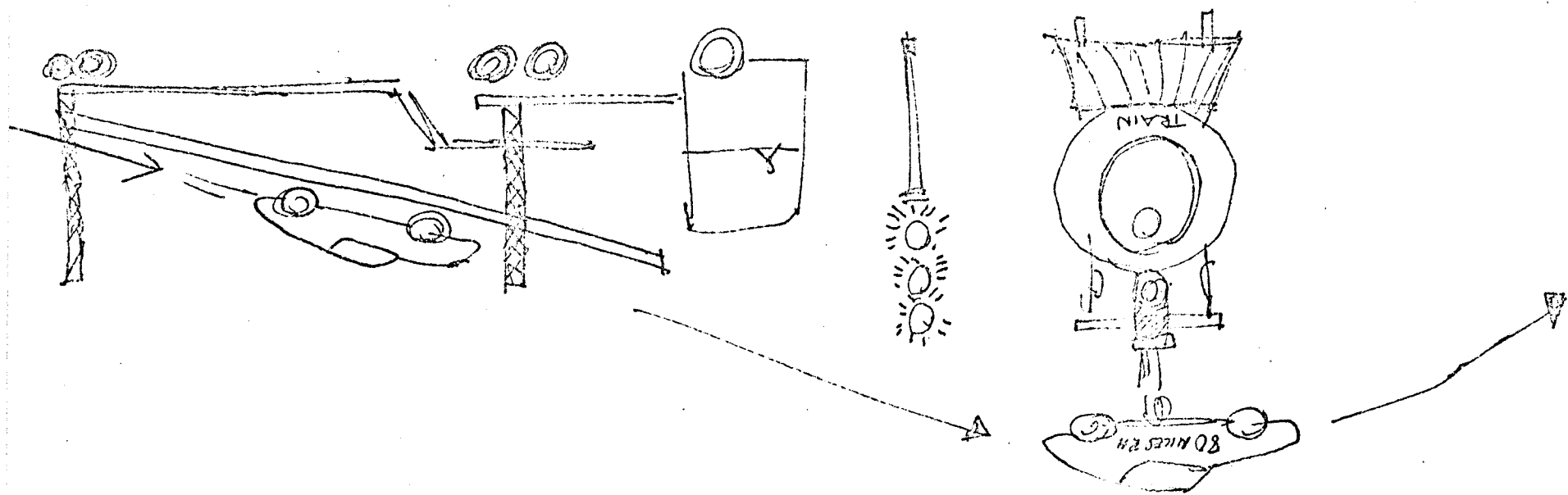
JAKE

Just get us out of here. They're not police.

(CONTINUED)

N.B. chase stunts diagrammed here and designed by world famous driver Remmy Jullienne have never been filmed before.





CONTINUED:

Ellie looks in the rear-view mirror. She sees the three motor cycle cops plus Vasquez' red limousine in hot pursuit.

Jake looks over his shoulder.

JAKE

Turn here.

Now we have a car chase. [I can only make a few suggestions as I don't know Acapulco, but Ellie turns out to be a pretty lucky driver.

INT. LIMOUSINE - DAY

Vasquez drives. Kunz sits in passenger's seat. They follow the ROLLS down a crowded street.

VASQUEZ

Son of a bitch!

VASQUEZ' POV

Suddenly the Rolls isn't there.

VASQUEZ

Damn!

The limo breaks through the crowd to come up against an iron fence.

TWO SHOT

The two hoods are perplexed.

EXT. ACAPULCO STREETS

The Rolls waits in a side alley. It then exits the alley and makes its way back down the crowded street.

INT. LIMOUSINE

Kunz sees the Rolls.

KUNZ' POV

KUNZ

There they go.

(CONTINUED)

CONTINUED:

The limo backs down the street, horn blasting. The Rolls meets the motor cyclists waiting for it.

JAKE

Don't stop Ellie!

ELLIE

What shall I do?

Jake hangs onto the seat. The Rolls, three motor cyclists and the limo fly along the road. Two bill posters have just finished decorating a large billboard. As they move OUT OF SHOT, the bill posters remove one of their tressles from the platform, leaving their work plank pointing upwards at a forty-five degree angle.

As the Rolls races down the street, one cyclist gets alongside and tries to board the Rolls. As he does so, Ellie nudges the Rolls over against the cycle. The cycle goes up the plank, is launched into space, and crashes through the billboard.

ANGLE - THE ROLLS, TWO CYCLISTS AND THE LIMO

fly over a narrow bridge into a pretty square with a fountain in the middle. The Rolls hits the fountain. Water shoots in every direction. One cyclist skids on the water and crashes through a plate-glass shopfront window.

We SHOOT from INSIDE the shopfront OUT to get this shot.

The Rolls, one cyclist and the limo race along the sea front.

INT. ROLLS - ELLIE'S POV

Ellie turns onto the pier, followed by the cyclist and the limo.

EXT. PIER

Ellie speeds along the pier. The crowd abandons the pier from all directions, leaping into the water. Ellie gets to the end of the pier and fishtails the Rolls. Jake is jolted into the back seat. The cyclist can't stop and flies into space. The motor cycle crashes into a small fishing boat, sinking it. The cyclist disappears beneath the waves.

The Rolls is now pointed up the pier.

ELLIE'S POV

The limo blocks her path.

CHANGE ELLIE'S POV

She sees a boat inspection ramp.

CLOSEUP - ELLIE

grim determination. She guns the engine and drives full tilt for the ramp. The Rolls shoots up the ramp and over the top of the limo.

INT. LIMOUSINE - VASQUEZ' POV

as the Rolls approaches and flies over the top.

TWO SHOT - VASQUEZ AND KUNZ

on the floor of the limo.

VASQUEZ

Jesus Christ!

ANGLE - ROLLS

careening down main street of Acapulco, limo in hot pursuit. The Rolls crashes through plate-glass window of supermarket. The limo follows suit. The Rolls flies through the supermarket and out the other side. The limo follows. The Rolls goes through the front swing doors of a hotel and out the other side past the swimming pool. The swimmers dive into the pool. The Rolls gets onto the street. The limo is waiting for them. The Rolls goes back down the main street of Acapulco. The limo is in hot pursuit.

INT. ROLLS - ELLIE AND JAKE

Jake is now hanging over the edge, close to throwing up.

ELLIE'S POV

She sees the bullring up front and makes for it. The doors are open. She drives through. The limo follows. The gates are shut.

INT. BULL PEN

Twenty ferocious bulls stamp and snort, locking horns with each other.

Ellie is cornered. She crashes into the bull pen and bulls careen out of the pen and into the ring.

INT. ROLLS - CLOSEUP OF ELLIE

wide eyed.

CUT TO:

ELLIE'S POV

of twenty snorting bulls massing to attack.

TWO SHOT OF VASQUEZ AND KUNZ

VASQUEZ

I don't like the look of them
goddamn things.

CUT TO:

THE BULLS

starting to charge.

KUNZ

Hey, they're comin' straight at
us.

VASQUEZ

Let's get the hell outta here.

Vasquez guns the engine and leaves as the limo is pursued by twenty vicious bulls charging, head down.

INT. ROLLS

Ellie watches the red limo being chased out of the ring. She drives to Jake and he jumps in.

JAKE

C'mon Ellie, let's get out of here. This place is full of bullshit.

She gives him an "I don't believe what you just said" look.

Their last view is of the red limo being hotly pursued around the ring by twenty mad bulls.

CUT TO:

EXT. JAKE'S HOUSE

Karl Thoren drives up in a Fiat sports car. He gets out and rings the doorbell. There is no answer.

ANGLE

Karl walks 'round the back of the house, forces a window and climbs in.

INT. LIVING ROOM

Karl enters. He surveys the carnage, hears a noise and, frightened, looks around. He sees Teddy on the floor. He takes an envelope from his pocket, stuffs it into Teddy, fixes Teddy's head back on, and leaves quietly.

CUT TO:

INT. SUITE - ACAPULCO HOTEL - DAY

Ellie drinks coffee.

Jake makes a phone call. A voice answers.

(CONTINUED)

CONTINUED:

MARCUS (V.O.)

Al Marcus here.

JAKE

Al? It's me, Dekker. I'm at the Playa del Rey Hotel with Ellie. Gela's boys have just chased us all over Acapulco. Can you come over and take Ellie to the airport?

MARCUS (V.O.)

Yes, sure.

JAKE

(continuing)

Thanks Al... is there any news?

MARCUS

No, but I'm on my way.

JAKE

Thanks, pal.

(to Ellie, as he
joins her)

Al's coming over to take you to the airport. I'll have this wrapped up in twenty-four hours and call you as soon as I get back to New York -- I promise!

Ellie nods.

JAKE

(continuing)

Don't leave this room until he arrives -- okay?

ELLIE

Take care.

Jake kisses her on the cheek and leaves.

CUT TO:

EXT. THOREN'S HOUSE

Jake drives up the driveway. Joanna answers the door.

JOANNA

Mr. Dekker... I gave Karl your message over an hour ago. He left immediately to meet you?

(CONTINUED)

CONTINUED:

JAKE

But I didn't leave any message.
Do you know where he went?

JOANNA

Yes... he went to meet you at
the Church of Santa Maria del
Cruz.

JAKE

Do you know where that is?

JOANNA

Yes.

JAKE

(with urgency)

C'mon.

CUT TO:

CLOSEUP OF KARL

his eyes searching. We PULL BACK. He is standing at
the end of a narrow street watching the church at the
other end.

CUT TO:

EXT. CHURCH OF SANTA MARIA DEL CRUZ - KARL'S POV - LATE
AFTERNOON

It's a large church in the poor section of the upper city.
A few people emerge. Karl looks around, then walks along
the street and enters the church.

INT. CHURCH

Candles illuminate the interior. The organ plays softly.
On either side of the church are situated two wooden con-
fessionals. Each has three small doors. The center one
is slightly larger. Karl enters and sits in one of the
pews at the rear.

CLOSEUP OF KARL

He wets his lips several times. His eyes move in all
directions. The sound of the door being opened turns
his head instantly. A shadow is thrown across the floor.
Karl, now scared, moves quickly across the church and
hides in the confessional.

CLOSEUP OF KARL

entering the small door of the confessional.

INT. CUBICLE IN CONFESSIONAL

We SEE Karl in the half light. He is forced to kneel through lack of space. Directly in front of his face is a small 8 x 8 screen, framed in a wooden border. He leans back for a moment. Then footsteps near the confessional bring him to attention. The steps stop directly outside his door. He doesn't move. We then hear the SOUND of the DOOR being OPENED and quietly SHUT. Karl is relieved. After a beat, the small paneled screen is opened and a faint shaft of light illuminates Karl's face.

VOICE

Si?

Karl fumbles for words. He tries to jog his memory and figure out what to do at the same time. He falters, but manages to speak:

KARL

Who is that?

VOICE

Do you wish for confession?

KARL

Eh... yes... yes... forgive me
Father, for I have sinned...

EXT. ROLLS - EVENING

Jake and Joanna pull up in the Rolls outside the church. Jake gets out and moves toward the church.

INT. CHURCH

Jake walks down the aisle.

INT. MIDDLE CUBICLE OF CONFESSIONAL

In the dim light we SEE a pair of hands on a small briefcase. It is quietly opened and a hand goes inside.

CLOSEUP OF SCREEN IN MIDDLE CUBICLE

There is only a faint outline of Karl's head as he speaks:

KARL

Those are my sins... eh... Amen.

(CONTINUED)

CONTINUED:

VOICE

You have sinned grievously, my son. Are you ready for your penance?

KARL

Yes, Father.

CLOSEUP - PRIEST'S HAND

He pulls his hand from the briefcase. He holds a pistol with a deadly looking silencer attached. He aims it and fires through the wood. ZIP, ZIP, ZIP.

INT. CHURCH - CLOSE SHOT

We SEE the feet of the man who has occupied the cubicle emerge and walk casually to the door of the church. We SEE the outline of Vasquez' face for a second.

CUT TO:

JAKE'S POV

He sees Vasquez.

Vasquez sees Jake and lets off two shots at him.

ANGLE ON JAKE

The shots smash two stone statues next to him. Jake dives behind a pew. Vasquez turns and runs out the back door of the church.

REVERSE ANGLE

Jake is in a dark corner near a statue of the Blessed Virgin. After a brief pause, he runs to the other side of the church and the confessional. He opens the door and the bloodied body of Karl Thoren slumps to the floor.

(CONTINUED)

CONTINUED:

Karl fades. Jake tries to resuscitate him; it's no good. Karl is dead. Joanna kneels next to him and weeps.

Jake stands and turns to Joanna:

JAKE

I've got to go. Take your mother
and get out of town.

Jake walks out past the gathering crowd.

CUT TO:

INT. PLAYA DEL REY HOTEL

Ellie sits in the room, lost and very frightened. The telephone rings.

FEMALE (V.O.)

Mr. Dekker?

ELLIE

Mr. Dekker's not here. Can
I take a message?

FEMALE (V.O.)

Who is this?

ELLIE

Mrs. Dekker.

FEMALE (V.O.)

Oh good. This is Clinica Flores.
Mr. Al Marcus has had a very
serious accident and is calling
for you. Please get here right
away. He's in Room 306.

The line goes dead. Ellie tries to call Jake. No answer.

ELLIE

(to Desk Clerk)

Which way to Clinica Flores?

DESK CLERK

Six blocks down the street.

EXT. ACAPULCO STREET - DAY

Ellie runs into the street and looks around anxiously for a cab. There isn't one in sight, so she starts to run towards the hospital.

EXT. STREET - MARKET

Ellie pushes her way through the crowds of shoppers.

INT. ENCLOSED BAZAAR

Ellie runs through the shopping malls of colored glass-wear, carved masks and beaten silver and gold objects. Hand-woven rugs and brightly colored dresses beg attention.

EXT. STREET - CARNIVAL

Ellie is caught up in a mass of street musicians and merry makers. Rockets fly, fireworks explode.

Suddenly Ellie finds herself in an alley. She runs through the alley.

ELLIE'S POV

The clinic is on the other side of the road. Ellie runs across the road and enters.

INT. CLINICA FLORES

Ellie runs to the reception desk and talks to a NURSE:

ELLIE
Al Marcus please.

NURSE
Is he a patient?

ELLIE
Yes.

NURSE
(consulting register)
306 on the third floor.

ELLIE
Thanks.

Ellie runs to the elevator and pushes the button for the third floor.

INT. THIRD FLOOR OF HOSPITAL

The elevator door opens. Ellie gets out and runs along the passageway looking for Room 306.

ELLIE'S POV

Room 306. Ellie knocks on door and runs in.

INT. ROOM 306

Three male NURSES stand by the bed. The body on the bed is covered by a sheet.

ELLIE
Is Al Marcus here?

NURSE
Yes Miss.

ELLIE
Is he all right?

NURSE
I'm afraid he hasn't got long to live, Miss.

ELLIE
Let me speak to him.

Ellie goes to the bed and pulls the sheet back.

ELLIE'S POV

Marcus is bound hand and foot. Two thick pieces of plaster cover his eyes and mouth.

CLOSEUP of ELLIE. She turns in horror.

ELLIE
(screams)
Jake!

SHOCK CUT TO:

A NURSE

putting an anaesthesia mask over Ellie's face.

NURSE
Just relax like a good girl.

(CONTINUED)

CONTINUED:

The mask FILLS THE SCREEN. Ellie screams.

BLACKOUT.

INT. JAKE'S HOUSE

Jake enters the front door and closes it. The phone is ringing. Jake picks it up.

JAKE
Yeah? Who's this?

DOBBS (V.O.)
Is this Mr. Jacob Dekker I'm
speaking to?

INTERCUT - JAKE AND DOBBS

Dobbs is in a phone booth.

JAKE
Who wants him?

DOBBS (V.O.)
(ingratiating)
Well now, Mr. Dekker, all I'm
supposed to do is tell you to
come right over here. That's
all.

BACK TO SCENE

JAKE
Who are you?

INTERCUT - DOBBS

DOBBS
Well, sir, I could be Earl Dobbs.
Then again, I might not be... so,
you come right over here to the
Cockfight Arena.

Mr. Gela says if you don't, that
nice little lady can get hurt
real bad.

Dobbs puts down the phone without waiting for an answer.

EXT. COCKFIGHT ARENA - NIGHT

The Rolls stops in front of the Cockfight Arena. Jake gets out, pushes through the crowds, and enters the arena.

INT. COCKFIGHT ARENA

The place is full of drunken, brawling, gambling men. Racks of coops house the fighting cocks. Jake pushes to the ticket kiosk.

JAKE

Where do I find Earl Dobbs?

CLERK

Never heard of him.

Jake fights his way to the arena opening and looks in.

JAKE'S POV

The spectator seats are packed to the rafters with screaming men, as two large cocks tear each other to pieces in the ring. Fat, greasy, Earl Dobbs sits counting a handful of money and taking bets. Suddenly the fight's over. Dobbs gets up and walks out of the ring.

Jake, pressed against the side of the door opening, waits; taps Dobbs on the shoulder as he passes. Dobbs turns.

JAKE

Earl Dobbs?

DOBBS

Yeah?

JAKE

Where's my wife?

DOBBS

You must be Mr. Dekker...
I can't blame
you nohow for being riled up, but
ain't no sense taking it out on
me.

JAKE

Where's my wife and Al Marcus?

DOBBS

I swear Mr. Dekker, none of this
is my doing.

(MORE)

(CONTINUED)

CONTINUED:

DOBBS (CONT'D)

I'm just the hired help. I do
what Mr. Gela pays me for.

Jake siezes Dobbs' necktie, jams him against the wall,
and Dobbs looks ready to faint with terror. Jake re-
leased him in disgust.

JAKE

Where's Gela now? How do I reach
him?

DOBBS

Well, Mr. Dekker, he's the one
got to do the reaching. He'll
be calling up on the office
phone in awhile.

Jake picks Dobbs up by the shirt and leads him to the
office; throws him against the desk.

JAKE

Okay, asshole -- if anything
happens to her, I'm gonna kill
you. Meanwhile, your name's not
Dobbs.

DOBBS

I don't know what you're talking
about.

JAKE

Whatever your name is, you're up
to your fat, greasy neck in this.
Do you know they just killed Karl?

DOBBS

I don't know anything, Mr. Dekker.
Honest, I'm only here to tell you
that whatever idea you had about
stopping the insurance money...

Jake grabs Dobbs by the tie.

JAKE

Okay, let me tell you something.
Karl employed you to recognize
his old man as Stresseman. He gave
you the files on Pastorious and got
you the job as the masseur.

(CONTINUED)

CONTINUED:

DOBBS

I still don't know what you're talking about.

JAKE

He told you to say your name was Dobbs and that your father had been killed by Stresseman alias Thoren.

DOBBS

Mr. Dekker, who told you all this?

JAKE

Why did you get greedy? You and Karl had it made.

DOBBS

Mr. Dekker, Karl just wanted more and more money. It seems his father cut him out of everything. It wasn't my fault.

JAKE

That's bullshit. You put the finger on Karl to the Mob and that's why you've been promoted.

DOBBS

Why don't we just take it easy?

The RINGING of the PHONE cuts into this. Dobbs starts toward it. Jake shoves him away, picks up the phone.

JAKE

Gela?

INT. SMALL OFFICE IN A COFFEE FACTORY

The glassed-in office is lit by dim, old-fashioned gas lamps. Kunz and Milan lean back against the closed door. Gela sits, phone in hand. Close to him is Ellie, gagged, hands bound behind her back. In the b.g. is the vast darkness of the factory. She holds herself rigid as Vasquez, who stands behind her, moves his hands insinuatingly over her ~~breasts~~ ^{body}. There's no sign of Marcus.

GELA

(into phone)

What took you so long, Dekker?

(CONTINUED)

CONTINUED:

JAKE (V.O.)
(filtered)
I want to talk to my wife.

GELA
Wife? What wife? Let's cut the
crap, Dekker, and get down to
business.

JAKE (V.O.)
(filtered)
Put her on the phone, Gela.

He holds the mouthpiece towards Ellie. Vasquez slips
off her gag.

ELLIE
Jake, they know everything. Be
careful.

CLOSEUP OF JAKE'S REACTION.

CUT TO:

ANGLE ON VASQUEZ

Vasquez quickly slips the gag over her mouth again.
Ellie struggles, kicks back into his leg, and Vasquez
smacks her hard 'round the face.

VASQUEZ
You dumb bitch. Am I gonna have
some fun with you?

GELA
Okay, Dekker? You heard Vasquez,
didn't you? He should be locked
up really. No one's really safe
with him on the loose.

He winks at Vasquez. He holds the receiver so the
others can hear Jake's response.

INTERCUT - JAKE AND GELA

JAKE
What do you want me to do?

GELA
Hey, dis guy ain't so dumb after
all.

(MORE)

(CONTINUED)

CONTINUED:

GELA (CONT'D)

(to Jake)

Okay Dekker, listen... and listen good. Bring that letter you got from Karl and them other papers ya got and meet me on my boat at Pier 4.

ANGLE ON JAKE

He is thinking quickly, figuring a way out.

GELA (V.O.)

Well?

JAKE

For Chrissake, Gela, let me talk to Ellie again.

ANGLE ON GELA - FAVORING ELLIE

GELA

Kiss it off right now pal, if you want to hold hands with your girlfriend again.

CUT TO:

CLOSEUP OF JAKE

GELA (V.O.)

Okay, ya got to first thing in the morning, and don't blame me if the boys wap the ass off your lady friend. They get bored waiting.

ELLIE (V.O.)

(muffled in b.g.)

Jake, please do what they want. Don't do this to me.

JAKE

Gela!

(CONTINUED)

CONTINUED:

The line is dead. Jake slowly puts down the phone. He faces Dobbs who backs away.

DOBBS

It ain't nothing to do with me,
Mr. Dekker.

JAKE

Where has he got her?

DOBBS

I swear to God, I don't know.
You don't think he'd tell me
anything like that until he's
ready, do you?

Dobbs pushes past Jake and runs into the Cockfight ring. Jake chases after him, gets him against the fence, and hits him 'round the face. Dobbs begins to shout for help. The crowd shouts "óle". Jake grabs Dobbs by the hair. Dobbs tries to fight back.

JAKE

You and me must have a little
talk.

DOBBS

Please, I don't know nothin'.

JAKE

Let's see if you can remember.

Jake picks him up bodily and dumps him on his back and sits on him, his fingers 'round his throat. Dobbs struggles for his life. Jake pulls his head up. Dobbs chokes. He struggles up and Jake chases him 'round the ring, bringing him down with a flying tackle.

JAKE

How's the memory.

DOBBS

Please, I don't know
anything. Please believe me.

Jake pushes his head down again.

Jake pulls his head up again
and lets go. Dobbs opens his eyes.

(CONTINUED)

CONTINUED:

DOBBS

Please, Mr. Dekker -- no more.

JAKE

Tell me where she is or this time
I'll kill you.

DOBBS

Please... please... They mighta
got her at the old coffee grinding
factory.

JAKE

Where's that?

DOBBS

Downtown. Gela bought it last
month.

JAKE

Thanks, pal. You've been very
helpful.

He stands Dobbs up, then kicks his ass out of the ring.
The crowd roars with laughter.

CUT TO:

INT. OFFICE OF COCKFIGHT ARENA

Dobbs, trussed up like a Christmas turkey in the empty
office. Jake takes the phone off the hook and leaves.

ANGLE - THE MOON

hangs high in the sky, the clouds rushing by. We PAN
DOWN to SEE:

EXT. COFFEE FACTORY

silhouetted in the moonlight. Jake's Rolls glides
smoothly to a halt. Jake reaches into the glove compart-
ment, takes out a .38, and sticks it in his belt. He
then cases the joint for a moment, gets out of the car
and runs crouching, to the wall of the factory; hides in
its shadow. He looks around.

(CONTINUED)

JAKE'S POV

He sees the fire escape, runs to it, and climbs onto the roof.

EXT. ROOF OF FACTORY - JAKE SILHOUETTED

He tiptoes across the roof, comes to a skylight, opens it gently, lets himself in and drops onto a metal gantry. He crawls along the gantry. Suddenly he stops.

JAKE'S POV

Far below him he sees Ellie spread-eagled on a heavy wooden grading table, her arms and legs tied to the four legs of the table. At each end of the table are iron rings which the workers use to pull the table around the room. Vasquez leans over Ellie, tightening the ropes.

VASQUEZ

By the time your boyfriend gets here, honey, you're going to be done to a turn. But first, we're gonna have a lotta fun.

He fondles her breasts, kisses her and walks out of the area.

ANGLE ON JAKE

he sees a small mobile crane used for shifting heavy equipment around the factory floor. He has an idea. Very quietly, he lets down the chain which has a hook on the end.

ANGLE ON ELLIE - HER POV

The hook and chain get nearer and nearer.

ANGLE ON JAKE

He moves the crane around, fishing to get the hook into the ring. Suddenly it's there. Jake reels in the chain. It takes the strain. The table upends and Ellie and the table are hoisted high into the air.

CLOSEUP OF ELLIE

absolutely terrified but not daring to scream. She is hoisted higher and higher.

(CONTINUED)

ELLIE'S POV

looking down into the factory, nothing between her and the factory floor. Off to her right she can just make out the shape of Jake. He has his finger to his lips signalling silence. He tries to maneuver the crane to get Ellie to the gantry but it won't reach, so she just dangles in space.

ANGLE ON VASQUEZ

He strips himself to the waist, rubs oil on his body, looks in the mirror, brushes his teeth with his finger.
OUT OF SHOT.

ANOTHER ANGLE - VASQUEZ

He walks to the spot where Ellie had been tied to the grading table.

HIS POV

Open space.

CLOSEUP OF VASQUEZ

looking puzzled, then scared.

INT. OFFICE IN COFFEE FACTORY

Milan and Kunz are asleep. Gela works on a crossword puzzle. We SEE a sack in the corner. It starts to move. Gela kicks it with his foot. It rolls over and stops moving. The door bursts open. Vasquez enters hurriedly. Gela glances at him.

GELA

Where you goin' -- to the circus?

VASQUEZ

What'd you do with the broad?

GELA

I ain't got the broad. That's your department.

VASQUEZ

Don't con me, Gela. You said I could have the broad.

(CONTINUED)

CONTINUED:

GELA

C'mon, Vasquez, you took her. I saw you with my own eyes.

VASQUEZ

She's gone -- disappeared into thin air. One minute she's there tied to the table -- the next minute, the whole lot's disappeared.

GELA

Nah, you just forgot to take your pills, that's all.

He kicks Milan and Kunz.

GELA

(continuing)

C'mon... lover boy's having one of his turns.

They all exit the office.

INT. COFFEE FACTORY - NIGHT

The group ENTERS THE SHOT at the place where the grading table had been. They look around.

VASQUEZ

I told ya, she's gone.

GELA

Well, she ain't gone far. Look around.

They spread out in different directions.

CLOSEUP OF ELLIE

watching, terrified, the activity below.

ANGLE ON JAKE

He slides down the fireman's ladder and hides behind a giant tank filled with coffee beans.

CLOSEUP OF JAKE

He pulls out his .38 and shouts:

(CONTINUED)

JAKE

Okay, put your hands in the air.

The four hoods freeze. Milan goes for his gun. Jake shoots his head off. Milan's body flies through the air and hits a switch which starts all the machinery in the factory grinding, grading and roasting. The remaining three hoods dive for cover and start blasting at Jake. Jake dive-rolls and runs for new cover. BULLETS ZING all around him.

CLOSEUP OF ELLIE

watching, still terrified.

Jake rolls along the floor into the office. The GLASS SHATTERS around him. Jake fires back.

CLOSEUP OF GELA

A bullet hits a fire extinguisher hanging by his head. It bursts, spewing foam all over him.

INT. OFFICE IN COFFEE FACTORY

Jake is covered in broken glass.

JAKE'S POV

He sees the sack moving. He takes out a flick knife and rips it open. There is Marcus inside, bound and gagged, and looking very angry indeed.

ANGLE - TWO SHOT

Jake cuts the ropes and gag. Marcus stretches and swallows a heart pill.

MARCUS

Where are the sons of bitches?
Let me get at them.

BULLETS ZING in from Vasquez' gun.

JAKE

Let's get out of here.

ANGLE ON JAKE

firing from the hip. Jake and Marcus run from the office and jump onto a conveyor belt moving slowly towards the roasting ovens.

ANGLE ON KUNZ

crawling along, looking for Jake. Jake and Marcus come behind him on the conveyor belt.

JAKE

Hey, Kunz.

Kunz looks around. Jake shoots KUNZ. Jake and Marcus roll off the conveyor belt and hides behind a barrel.

MARCUS

Where's Ellie?

Jake points at the roof. Marcus looks up.

MARCUS' POV

He sees Ellie dangling in space.

MARCUS

Holy Mackerel.

JAKE

Get up that ladder and pull her onto the gantry. I'll deal with these two.

Marcus looks at the perpendicular ladder leading to the roof.

MARCUS

I can't stand heights.

JAKE

Now's the time to get used to them.

A fusillade of BULLETS ZING in and shatter the barrel. A cascade of coffee beans shoots out. Jake rolls away, firing as he goes. He crawls down a shaking wooden gutter along which the coffee beans flow to the masher. Suddenly, there's Gela.

Gela turns, firing. A bullet grazes Jake's face, spurt- ing blood into his eyes. Jake buries himself in the coffee beans.

CLOSEUP OF GELA

He smiles.

GELA

(shouts)

Hey, Vasquez. I nailed him.

(CONTINUED)

CONTINUED:

Gela moves towards the guttering, triumphant, cocking his pistol to administer the coup de grace.

ANGLE UP AT GELA

His smiling face looks down into the gutter. Suddenly his fat, flabby face turns to horror.

CLOSEUP OF JAKE

laying flat on his back, .38 pointed at Gela's head.

JAKE

Life is full of disappointments,
Mr. Gela.

He pulls the trigger. BANG. Gela flies back ten yards onto the conveyor belt which takes him up to the roasting furnace. Jake jumps out of the gutter and crawls along the floor looking for Vasquez.

ANGLE ON MARCUS

high up the ladder. Terrified, he hangs on, then slowly makes the top. He crawls along the gantry. The drop each side of him is frightening.

CLOSEUP OF JAKE

reloading his pistol.

ANGLE ON MARCUS

He slowly swings the crane to a point where he can pull the table onto the platform. He quickly cuts Ellie loose. She collapses sobbing into his arms.

ANGLE ON VASQUEZ

He hears Ellie sobbing. He looks up just in time to see the table crashing down towards him. He dives out of the way, and the table splinters around him.

Jake jumps cover and runs at Vasquez. Vasquez gets off a shot which creases Jake's shoulder. Jake jumps Vasquez and they have the most monumental punch up.

(CONTINUED)

CONTINUED:

They kick, punch, bite, strangle their way all over the factory, finally rolling into the coffee bean tank, and fight up to their waists in the mountains of coffee beans. Jake is just about to put Vasquez away, when Vasquez butts him in the head. Jake sees Vasquez in front of him, gives him the old one-two -- it's all over.

Jake climbs out of the tank and runs to Ellie. She turns away from him.

ELLIE

Jake, I've never been so terrified in my life. I've got to get away from here -- from you.

She walks away.

CLOSEUP of Jake, shattered. A voice comes from above. Jake looks up.

JAKE'S POV

of Marcus.

MARCUS

Hey, get me down will ya. I can't stand heights.

INT. JAKE'S HOUSE - DAY

The sitting room is exactly the same as we last saw it -- shattered! Teddy sits on the settee staring stupidly into space with his one eye. Marcus stands by the door looking very dapper. Jake stands with his back to the fireplace immaculate in a dark blue silk suit, slightly flared behind the knees, "Turnbull and Asser" hand-stitched shirt, and a Trinity College Dublin tie. Ellie's bags are packed and stacked by the door, but there is no sign of Ellie.

Crawford paces up and down. He looks extremely tired and as though he slept in his suit.

CRAWFORD

Traveled all night to get this cleaned up, Dekker, and I'm afraid it's good news and bad news. First the good news... The Chairman feels, after giving it a lot of thought, that, since there's no suicide note conclusively proving Walter Thoren took his own life, this company has no obligation to you.

(CONTINUED)

CONTINUED:

CLOSEUP OF JAKE, who looks at his wristwatch and says:

JAKE

You do talk such bullshit,
Crawford.

CRAWFORD

Now, now, Dekker.... no bad
feelings, please... the chairman
has generously decided not to
ask you to give an accounting
of your expenses and that which you
have left, you may keep. I must
say I do feel he's being too
generous but he is the chairman....
at the moment.

JAKE

Up yours Crawford!

CRAWFORD

He's also decided to pay Mr.
Marcus here a more than generous
reward -- a sum of five hundred
dollars has even been mentioned.

MARCUS

He's all heart. Do I still
get the cruise Jake?

Crawford sits back on the couch knocking Teddy to the
floor. The head rolls off -- the letter falls out of the neck.

CLOSEUP of Marcus.

MARCUS' POV

of Teddy. Marcus walks forward, picks up the note and
reads it.

CRAWFORD

And last, but not least the bad
news, for my part of this endeavor,
I have been given an important promotion
which will no doubt stand you in
good stead in the future, Mr. Dekker.
That is, of course, if you learn to
follow instructions. Now, I have
heard you've been living with a
young woman down here. On behalf
of the chairman, I think we should
discuss the moral....

(CONT...)

CONTINUED:

MARCUS
(holding the letter in
his hand)
What were you saying about the
letter, Crawford?

A look of horror on Crawford's face.

JAKE
I think that Marcus is trying
to tell you Crawford that Guarantee
Insurance now owes me half a
million dollars.

CLOSEUP of Marcus whistling and singing "Around the World
in 80 Days".

CUT TO:

INT. MARCUS' M.G.

speeding along the coast highway. Marcus is driving.

JAKE
Poorl old Karl, he started it all..
and he ended it all.

MARCUS
Wasn't so stupid, Karl...stuffing
the letter in the teddy bear.

JAKE
Marcus... if I can tie up one
little loose end.. well anyway,
I've gotta say something, old
boy.

MARCUS
What?

JAKE
Thanks a helluva a lot. And just
remember to send me postcards.

CUT TO:

INT. BOEING 747 - DAY

Ellie sits in a window seat looking infinitely sad. The seat next to her is empty. Suddenly a hand places a teddy bear into the seat. Ellie sees Jake. Jake slips into seat. They kiss. Jake starts to explain everything. A hand taps Jake's shoulder. Jake looks up and his face registers amazement. Mohammed Ali, very handsome wearing an immaculate white suit.

ALI

Excuse me, you're in my seat.

Jake goes to protest. Ellie starts to laugh. Jake gets up and looking at Ali's white suit says:

JAKE

Aren't you Mohammed Ali?
Let me buy you and the lady
two large Creme de Cocoa.

Paul McCartney's "With a Little Luck" swells.....

TITLES COME UP.

END