

Underwater!

1955

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Underwater!
(THE BIG RAINBOW)

Screen Play
by
Walter Newman

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

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THE BIG RAINBOW

Screen Play

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FINAL

12/24/53

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THE BIG RAINBOW

FINAL

THE BIG RAINBOW

Screen Play

by

Walter B. Newman

FADE IN

EXT. OCEAN - DAY

1 FULL SHOT (FROM MOTIONLESS COPTER ABOVE). A bird's-eye view of a vast expanse of calm, blue sea flashing in the sunlight somewhere between Havana and the southern tip of the Florida Keys. Silence.

A moment for orientation - just enough to become aware of two bug-like objects directly below moving slowly in a line a mile or so off the shore of a small island - then CAMERA STARTS TO DESCEND exactly vertically like an express elevator.

As CAMERA APPROACHES, the bug-like objects are seen to be a scabby little fishing boat, barely under way, towing what appears to be an Eskimo sled. The MUTTERING of the boat's engine grows increasingly audible.

Now CAMERA SETTLES on the bow of the boat, just above the cabin-roof level, looking toward the stern and beyond.

Dominic Quesada is at the tiller, glancing back over his shoulder at Johnny Boot who lies belly down upon the sled. Dom wears shorts, flippers and a knife at his belt. His body is youthful and sleek - the big shoulders, full chest and long smooth muscles of the swimmer.

Neatly stowed on the deck within reach are a diving-mask, an aqualung, an underwater still camera with photo-flash attachment and a cord basket on a long, coiled line. Near the tiller, on a makeshift mount, is a pelorus. The towline winds off a crank-operated reel.

Dom starts to turn his head away from Johnny, at the same time reaching for the pelorus.

2 MED. SHOT of Dom as he bends over the pelorus. He is about forty but there is no sign of this in his features - smooth except for a few laugh-lines around his eyes - nor in his hair - tight-curled and jet-black. He is a man who has been around. At the moment, he is happily tense with excitement.

He takes a bearing on the island, grunts with satisfaction and turns to Johnny.

3 CLOSE SHOT of Dom as he looks off toward Johnny and raises his hand to his face in the well-known gesture: on the nose!

4 CLOSE SHOT of Johnny prone on the underwater sled. He resembles Dom physically with his swimmer's build but there the similarity ends. Johnny is about ten years Dom's junior and although he is bright and alert he has not attained the wisdom and shrewdness Dom seems to have been born with. In contrast to Dom's dark handsomeness, Johnny has been bleached almost towhead by the sea and sun.

He is completely intent upon what he is doing but, like Dom, is enjoying the moment tremendously.

In response to Dom's signal, he quickly adjusts his aqualung while continuing to hold the control on the horizontal vanes full back so that the sled skims across the surface of the water. Then, ready, he signals Dom for more speed.

5 MED. SHOT of Dom, taking in the sled, as he advances the throttle. The motor responds with a snarl, its pitch going higher and higher in the scale.

As the throttle is advanced and with the change in the SOUND, TITLE AND CREDITS begin. Behind them -

6 MED. SHOT of Johnny, taking in the boat ahead (this is REVERSE ANGLE to Shot #5 above). The spray rising in twin curves at his shoulders goes higher and higher as the speed increases.

7 FULL SHOT of boat and sled accelerating.

8 MED. SHOT of Dom as he takes a bearing on the island through the pelorus. As he turns to Johnny, TITLE AND CREDITS end.

- 9 CLOSE SHOT of Dom as he gives Johnny the thumb-down signal to submerge.
- 10 CLOSE SHOT of Johnny as he nods that he understands. He eases the controls forward. In response, the vanes depress like the ailerons of an airplane and the sled begins to slide beneath the surface.
- 11 LONG MED. SHOT of Johnny OVER Dom's shoulder. When only his head and shoulders are still visible, he waves so-long to Dom who waves back. Then Johnny and the sled have vanished. HOLD this a moment, then -
- UNDERWATER - NEAR REEF - DAY
- 12 MOVING UP SHOT toward the underside of the ocean's surface with the sunlight making it glitter. The sled, driving through the water, dives down toward us. CAMERA MOVES WITH it, then steadies as Johnny levels the sled. The pressure of the water on him is apparent. Bubbles from his aqualung stream out behind him.
- 13 CLOSEUP of Johnny as he puts the sled through its paces to check the controls. Prominent in the shot are the horizontal elevators and ailerons on either side of him and the control stick directly in front of him.
- 14 MOVING UP SHOT ahead. Beyond the cable leading up and away to the surface is the boat's stern. Bubbles from the whirling propeller interlace in a spiral column that spins back over Johnny's head.
- 15 MOVING SHOT - CLOSE on Johnny as he shoves the control stick forward. The sled dives.
- 16 MOVING POINT OF VIEW SHOT as the sled glides down into the darkening depths. The coral and white sand of the bottom become visible, glowing in the reflected sunlight. As the sled levels off once more, the bottom of the sea rushes past beneath it, the sudden, apparent increase in speed due to the magnification effect of the water.
- 17 FULL MOVING SHOT, comprising sled and ocean bottom, as Johnny maneuvers the sled underwater, flying it, moving it up and down to follow the contour. Underwater vegetation and jagged protrusions of coral flash between camera and sled, increasing the sense of speed.

- 18 CLOSEUP of Johnny as he studies the ocean bottom, peering in every direction.
- 19 INTERCUT the above with MOVING SHOTS of the ocean bottom as the fish scatter and reform, vegetation whips past, the reef edge looms threateningly close and so on.
- 20 MOVING CLOSE SHOT as Johnny looks ahead - then abruptly flattens his head and body behind the water-shield.
- 21 MOVING POINT OF VIEW of a jungle of kelp ahead rushing toward us. CAMERA SMASHES THROUGH the thousands of vertical interlacing tendrils.
- 22 MOVING CLOSE SHOT of Johnny flying the sled, making it swoop and glide as he scrutinizes the ocean bottom. He glimpses something ahead. After a long, careful look, he reaches for the red marker buoy attached to his belt.
- 23 INSERT: As Johnny's hand unhooks the marker buoy. It is a small, red plastic ball to which a light nylon cord is tied and played out of a metal reel.
- 24 MOVING SHOT of Johnny as he releases the buoy. He rolls himself off the side of the sled as the reel sinks toward the ocean bottom and the buoy ascends. The sled glides on, rising toward the surface.
- 25 MOVING CLOSE SHOT of the buoy. As it floats up, CAMERA MOVES UP WITH it.
- OCEAN SURFACE - DAY
- 26 CAMERA is POISED just above the surface of the sea. The boat enters the shot from behind camera and proceeds in a straight line in the center of the frame. When it is about 60 feet away from us, the buoy bobs to the surface in the f.g. Dom, at the tiller, sees it.

27

MED. SHOT of Dom as he retards the throttle, turns off the ignition and drops anchor. He puts on his aqualung and, seating himself on the gunwale, spics into his mask and rubs the wet across the inside surface. He takes a quick, appreciative look at the sun and the sky and puts on the mask. Then he straps the camera equipment to his belt, tosses in the cord basket and goes over the side.

UNDERWATER - NEAR REEF - DAY

28

UP SHOT at the under-surface of the sea and the bottom of the fishing boat. The anchor line from the bow slants off into the depths. The net basket Dom has just tossed in sinks past us in the f.g. There is a crash of bubbles and light as Dom enters the water and swims downward, CAMERA PANNING.

ROCK FORMATIONS AND SAND - DAY

29

ANGLING UP to show Dom coming down through the water toward us. As CAMERA TILTS DOWN WITH him, we see the sunlit ocean bottom, coral and rock, vegetation and lazng fish. Dom moves across the bottom and joins Johnny who points ahead.

30

MOVING SHOT as Dom and Johnny snake along the bottom, weaving in and out between jagged coral formations.

UNDERWATER - FIRST WRECK - DAY

31

FULL SHOT of the sandy bottom and the remains of a Spanish galleon. The only part of the vessel still recognizable is prominent in the f.g. - an eroded, encrusted, heavily-spoked steering wheel and portion of deck planking and rail. Scattered about near it, almost buried in the sand and unidentifiable at first glance, are bits of debris.

Schools of small fish idling in the vicinity of the wreck vanish in a flash as Johnny and Dom swim toward us out of the dimness of the waters ahead. Making for the wheel, they stand on deck and study the wreck.

32

MED. SHOT of Dom and Johnny. Dom nudges him and points to what was once a cabin hatch. CAMERA PANS as they go to the hatch and pull off the rotted wood cover.

- 33 DOWN SHOT on cabin hatch. That part of the wreck visible below deck is completely filled with sand. It cannot be entered.
- 34 TWO SHOT as Johnny shrugs and raises his hands, palm up, in a gesture of frustration. Dom shakes his head, studies the rest of the wreck and indicates that they are to search for objects that may help identify their discovery.
- 35 SERIES OF SHOTS as Johnny and Dom cruise along the bottom occasionally retrieving objects from the sand.
- 36 CLOSE SHOT of Dom as he catches sight of something in the sand and pulls it free. It is a curiously-shaped pouring vessel, neither encrusted nor corroded.
- 37 PAN SHOT as Dom swims toward the wheel. There he meets Johnny who has been working the other side of the wreck.
- 38 CLOSER SHOT as Dom shows the vessel to Johnny. Johnny nods and hands Dom a find of his own.
- 39 CLOSE SHOT of Dom featuring the object he holds. It is an astrolabe, an ancient navigational device consisting of a circular metal rim inscribed with the 360 degrees of arc and a rotating sight with which to take bearings.
- 40 CLOSE TWO SHOT of Johnny and Dom as they communicate to each other the excitement they feel at the sight of their finds. Dom unhooks his camera, handing the astrolabe back to Johnny. CAMERA PANS as they swim away from the wreck - Johnny to the net to deposit the trove and Dom to a vantage point from which to photograph the hull. There is a blinding flash as Dom snaps the picture. He turns to Johnny and gives the thumb-up signal to surface. They crouch and spring and swoop up at an angle toward the boat.
- OCEAN SURFACE - DAY
- 41 MED. SHOT of Johnny and Dom from the fishing-boat as their heads pop up above the surface a few feet away. CAMERA PANS as they swim to the side of the boat.

(CONTINUED)

41 (CONTINUED)

Each hangs on with one hand and with the other pushes the mask to the forehead and removes the aqualung mouthpiece. Breathless, on fire with the discovery, excited by the sense of adventure shared, they grin delightedly at each other.

DOM

(triumphant)
Convinced?

JOHNNY

Convinced!

DOM

I was right?

JOHNNY

You were right!

DOM

I tell you she has a fortune in her belly! Gold bullion! Waiting for us to scoop it up! Do I have to convince you of that, too?

JOHNNY

Go on as though you did. I love to hear it! Bullion, huh?

DOM

Diamonds, sapphires, emeralds - lying around like broken glass on the street after a hurricane!

JOHNNY

In round figures, how much would you say? How many dollars?

DOM

No telling - the mind staggers!
We're rich!

JOHNNY

When we bring it up!

DOM

We'll bring it up! What's to stop us?

Exuberant at the thought, they heave themselves over the gunwale.

42 CLOSE SHOT of Dom and Johnny as they swing over the gunwale into the boat.

43 There is a swift blur as CAMERA PANS 180 degrees in the blink of an eye to a MED. SHOT FROM Dom's and Johnny's ANGLE of Rico and Miguel and their boat.

The boat is a patched and scaly little craft kept afloat only by the necessity of great poverty. It lies alongside Dom's and Johnny's boat with the island from which it came in the distance.

There are two men aboard. Both are poorly dressed in soiled pants and T-shirts and hard straw hats with the brims trimmed to suit the owner's fancy. They are

(CONTINUED)

43 (CONTINUED)

barefoot. And they carry very efficient-looking, obviously expensive rifles equipped with telescopic sights.

Miguel---a deadpanned, steady-eyed, forlorn appearing little skeleton---squats with his back resting against his boat's cabin-housing, gazing steadily at Johnny and Dom. His rifle lies across his lap. In one hand he holds a small boat-hook which grapples Johnny's and Dom's vessel.

Rico is a much larger man physically but beyond that nothing of him can be deduced. He lies stretched out on his back on the roof of the cabin above Miguel, his legs dangling near Miguel's shoulder. His rifle lies alongside him in the shelter of his arm, like a loving wife. His hat covers his face, shielding his eyes from the sun.

And Miguel gazes steadily at Dom and Johnny.

44 REVERSE ANGLE. Dom and Johnny recover their composure. Johnny shoots a quick glance at Dom---he generally follows Dom's lead---then looks again at Miguel. Dom has never taken his eyes from the little man.

DOM
(in Spanish)
Greetings.

45 MED. SHOT of Miguel (same as Shot #43) FROM Johnny's and Dom's ANGLE. He makes no response.

46 CLOSE SHOT of Dom and Johnny.

DOM
(in Spanish)
Is something wrong? Why don't
you reply?
(in English)
Or don't you speak Spanish?

47 MED. SHOT of Miguel. With his free hand, he tugs at Rico's pants-leg to wake him up. Rico pushes his hat back and, yawning, sits up and smiles down at Johnny and Dom.

Rico has intelligence as well as the shrewdness that comes with survival in a bitter world. He is Dom's age but burly and beginning to go to fat.

(CONTINUED)

47 (CONTINUED)

RICO

(in Spanish)

Ah, you finally came up. Good day.

48

TIGHT TWO SHOT of Johnny and Dom. They are wary. Dom smiles and, noticing this, Johnny puts on a smile too.

DOM

(in English)

Hello.

As he says this, he casually takes a pack of little cigars from the tiller seat near him and looks off scene questioningly at Rico and Miguel: would they care for a smoke?

49

MED. SHOT of Rico and Miguel from another ANGLE. At the sight of the cigars, Rico's smile grows broader.

RICO

Yes, please. It's as though you read my thoughts. We've come visiting because we've run out of tobacco.

Dom, followed by Johnny, saunters into the shot. He hands Johnny a cigar, takes one for himself and tosses the pack up to Rico.

RICO (cont'd)

Many thanks.

He lets one drop down to Miguel and prepares to light up.

RICO (cont'd)

You were down there a long time. I watched the bubbles, then I fell asleep. My name's Herrera, Rico Herrera.

DOM

I'm Dominic Quesada.

(indicates

Johnny)

Mr. John Boot.

RICO

Senors.

(points to

Miguel)

Miguel Vega. Deaf.

(CONTINUED)

49 (CONTINUED)

Rico makes as though to return the cigars. Dom gestures for him to keep them.

RICO (cont'd)

Gracias. I've never seen you in these waters before. Where do you come from?

DOM

Havana.

JOHNNY

We work for the Science Institute.

RICO

(very short
pause)

Ah, so?

(he eyes
Johnny)

DOM

(a bit too
quickly)

And you---where do you come from?

RICO

Toboso, down the coast.

(points
to them)

Are those the things that let you breathe underwater ?

DOM

Yes, aqualungs.

50

MED. SHOT of Rico framed between Dom's head and Johnny's, over their shoulders.

RICO

I've heard of them. What do you do down there that takes so long?

JOHNNY

We look for rocks.

DOM

A scientific matter.

RICO

It's a long way from Havana, just for rocks.

He whips his rifle to his shoulder and fires at them.

51

MED. SHOT of Dom and Johnny as they drop to the deck. Johnny reaches for a spike to throw. Dom stops him, looking o.s., at Rico and Miguel. Johnny follows his gaze. Meanwhile, from the moment the shot has been fired, Rico has been shouting.

RICO'S VOICE

(in Spanish)

Ha! A good shot! And a big one, too! The biggest today or I'll eat my hat! Miguel! Miguel!

52

MED. SHOT of Johnny and Dom from Rico's ANGLE, taking in the gunwale behind them and the surface of the water which now, ten yards off, is being churned by the thrashing tail of a mortally wounded shark. Still restraining Johnny, Dom turns his head and, raising his head, looks over the side and sees the shark. Johnny does the same. Both relax slightly, look at each other and then look o.s., toward Rico.

53

MED. SHOT of Rico and Miguel from Dom's and Johnny's ANGLE. Rico has leaped to his feet atop the cabin-housing, the rifle clutched in his hand. He is excited and pleased with his marksmanship. But deaf Miguel has heard nothing. He stares at Johnny and Dom, slightly puzzled by their antics. To attract his attention, Rico purses his lips and chirps as one would to a dog. This high SOUND Miguel hears. He looks up at Rico, sees him pointing at the shark, jumps up and looks at the shark o.s., then hurries to start the motor. It kicks off at once. Meanwhile, Rico grins down at Johnny and Dom.

RICO

Good shot, yes? An inch either way and one of you lies dead.

54

MED. SHOT of Johnny and Dom. They get to their feet as Rico's boat starts to move off and around their boat and toward the shark.

RICO

Want to know the secret of good shooting? Be too poor to waste cartridges.

(waves goodbye)

Amigos.

(CONTINUED)

54 (CONTINUED)

He jumps down to the deck of his boat and takes the tiller. Miguel gets a line ready for the shark. Dom and Johnny follow Rico's boat with their eyes.

JOHNNY

Does he know?

Dom shrugs.

JOHNNY (cont'd)

We were talking loud enough when we came up.

DOM

He may have been asleep like he said. The little one may really be deaf.

JOHNNY

Shark hunters, huh?

Dom nods.

JOHNNY (cont'd)

They go after them like that - with rifles?

DOM

Si. For the liver. Tough way to make a living. I've done it. A tough way to make a living.

Beyond them, Rico cuts the motor of his boat and approaches the dying shark in a glide. Miguel stands ready, line in hand. Nearing the shark, he deftly loops the tail and heaves tight. Rico's boat heads away, towing the shark.

JOHNNY

He asked a lot of questions.

DOM

You answered even more than he asked.

(witheringly)

The Science Institute.

JOHNNY

I know.

55

CLOSE TWO SHOT of Johnny and Dom looking o.s. at Rico's boat.

DOM

Let's get the sled in.

They start to haul in the sled. Dom takes a long look o.s. where the SOUND of Rico's motor dies away.

THE BEACH AT SANTA AMALIA - DAY

- 56 Santa Amalia is a very small fishing village a few miles from Havana -- a cluster of ramshackle houses, a store and cantina, a background of palm trees, small boats bobbing in the swell a few yards from shore, a short wharf, a few people, many children and lots of dogs, goats and chickens.
- 57 As the SOUND of Rico's motor fades away in shot #55, immediately fade in the SOUND of a wave rushing toward shore and rearing high for the break. Simultaneously, CUT to a PAN SHOT of a wave coming in and breaking against a jumble of rocks on a point of land jutting into the sea. The spray is dashed high and over the rocks and falls upon the landward side of this partial barrier into the pool left behind by the ebbing tide.
- 58 MED. SHOT of a chunky, 50-year old man of middle height wearing only swimming shorts or a breech-clout as he wades in the pool peering closely at the shallow water and holding a fine-meshed pole-net ready in both hands. Suddenly, he dips the net in and scoops out a tiny, wriggling bit of marine life. With a smile of satisfaction, he wades a step or two to the rocks and dumps the catch into a small, glass jar. Catching sight of something o.s. at sea, he stares for a moment. A breaking wave's flung spume obscures his vision. He steps a bit higher on the rocks for a better view.
- 59 LONG SHOT of Johnny and Dom in the fishing-boat about fifty yards away as they move past the rocks toward the beach.
- 60 MED. SHOT of the man in the pool as he recognizes the boat and the occupants and hails them as he waves his arms vigorously, semaphoring with the net.
- 61 MED. SHOT of Dom and Johnny aboard the fishing-boat. Dom's attention is attracted by the movement ashore. He narrows his eyes, smiles, nudges Johnny and points toward shore. Johnny sees the man. Both shout greetings and wave their arms.
- 62 MOVING LONG SHOT of the man in the pool FROM Dom's and Johnny's ANGLE. He has stopped signalling. Now he points to a box-like stucco house on a slight rise about two hundred yards behind him.

- 63 CLOSE SHOT of Johnny and Dom as they pantomime that they understand and will comply.
- 64 MED. SHOT of the man in the pool as he jumps down from the rocks, picks up his specimen jar and scampers ashore. There, he stops at a small pile of clothes and begins to dress, stepping into a pair of black trousers, slipping on a pair of old slippers and wriggling into a black alpaca jacket.

- 65- LONG SHOT of Johnny and Dom in the approaching boat,
67 taking in some of the village, part of the curving beach, the rocks in the distance and, in the immediate foreground, a bit of the wharf. On the boat, Johnny goes to the bow and stands ready with a line. Dom is at the tiller. Dom cuts the motor. The boat glides to the wharf.

QUICK DISSOLVE

- 68 LONG SHOT of the house on the rise as Dom and Johnny leave the beach and walk toward it, Johnny with a bulging sack over one shoulder.
- 69 MED. SHOT of the man from the pool as he comes hurrying around a corner of the house. By his collar, he is a priest. He is Father Edward Cannon, S.J.

CANNON

(eagerly)

Well? Well? Did you find any signs? Any relics?

- 70 MED. SHOT of Johnny and Dom as they come up the rise. Johnny swings the sack from his shoulder and holds it high. CAMERA PANS WITH them to Father Cannon who looks from the sack to Dom and Johnny and back to the sack.

JOHNNY

Relics? It was like a hockshop window down there!

DOM

Anything less than three hundred years old we tossed back!

(CONTINUED)

70 (CONTINUED)

Cannon chuckles delightedly. Almost shyly, he reaches out and touches the sack. Then he throws his arms around Johnny and Dom and marches them into the house through the open door.

CANNON

Did you have trouble locating her? Was she very deep? Much of her left? What's in the sack?

FATHER CANNON'S HOUSE - DAY

A large room with a great, rough-hewn table in the center, a few chairs and stools, a neat cot, a small fireplace for cooking and a footlocker. A great many books piled here and there, as well as maps, charts, photos, ship models, dried and stuffed specimens of marine life and a framed degree or two.

71

MED. SHOT of Johnny, Dom and Father Cannon as they enter the house. Cannon scurries about raising blinds and drawing curtains. Sunlight pours in.

DOM

(as they enter)

Two days of chugging back and forth -- first Johnny on the sled, then me -- and there she was, our little Treasury Department! Just about where I told you I saw her!

JOHNNY

With her stern up high and the rest of her buried and seaweed all around with the strands curving to spell out 'money'!

CANNON

Poetic.

JOHNNY

A beautiful sight!

DOM

She's not too deep -- maybe sixty feet --

JOHNNY

She's filled with sand --

(CONTINUED)

71 (CONTINUED)

DOM

So's Texas and that's worth
scratching around in! Easy
enough to flush her clean!

JOHNNY

Just identify her and tell us
how much we can expect to find!

So saying, Johnny empties the sack on the table.

DOM

We scraped off the muck.

72- MED. SHOT of Johnny, Dom and Cannon as Cannon straddles
73 a stool at the table and, his eyes riveted to the relics,
(ALREADY fumbles among the papers for a jeweler's loup. Dom
SHOT) finds it and hands it to him. Cannon screws it into his
eye and picks up a relic. Johnny and Dom flank him,
occasionally sitting, from time to time getting up in
excitement.

Johnny is intent upon everything Cannon says or does,
Dom is also but he keeps an eye on Johnny as well.

The sack contained a couple of nails and spikes; the
pouring vessel; the astrolabe; a small cannonball (for
a culverin or hand swivel-gun); about 3 inches of gold
chain with a gold locket; the barrel and trigger assembly
of a pistol.

Father Cannon is studying the artifacts which lie on the
table before him. Johnny and Dom are intent on every-
thing he does.

CANNON

(appreciatively,
as he studies
a spike)

Hmmmm.

Johnny can't contain himself any more.

JOHNNY

Good, huh?

CANNON

Good. Very good.

DOM

(elated)
What did I tell you?

Cannon picks up the astrolabe - looks at it carefully.

(CONTINUED)

72-73 (CONTINUED)
(ALREADY
SHOT)

CANNON

An astrolabe like this was never used as a navigating instrument after . . . oh, say 1650. A positive indication that your wreck sank before that time.

DOM

Johnny, I'll give you ten million dollars for your share.

CANNON

Exactly where is she?

Dom unrolls the chart he has been carrying under his arm, spreads it out on the table.

JOHNNY

(pointing to
the chart)

Right here is the big rainbow with our wreck at the end of it.

CANNON

(studying the
map for a
moment)

In 1571 a ship - the Ferdinand & Isabella - sank in that area.

JOHNNY

Carry gold?

CANNON

(nodding)

Four million reals in her strong room. Eleven years later the Estremadura was last seen in this area.

DOM

Treasure?

CANNON

Thirty chests of precious stones.

(he turns to
Johnny - smiles)

... and two and a half tons of gold.

DOM

A lot of ships went down in this area?

(CONTINUED)

72-73 (CONTINUED)
(ALREADY
SHOT)

CANNON

During the century at least eight treasure ships sank or were sunk within this area of a few thousand square miles - - - with an estimated loss of about a hundred million dollars.

DOM

Our wreck might be any one of them.

CANNON

That's right.

JOHNNY

(awed)

We've really done it this time.

DOM

(hushed)

Have you any idea how lucky we are?

JOHNNY

We're loaded!

CANNON

Your wreck might also be none of them. Ships coming from Europe sank around here too. They carried agricultural implements, fire arms and vegetable seeds.

JOHNNY

(quietly)

Father, that wreck carried treasure!
We know!

DOM

Don't ask us how . . . we just know! We've got faith!

JOHNNY

You understand?

CANNON

(amused)

I've had some experience with faith.

Dom gets up, takes a turn around the room and then, after a glance at Johnny, leans towards Father Cannon.

(CONTINUED)

72-73 (CONTINUED)
(ALREADY
SHOT)

DOM

Will you come with us? You'd
be a great help.

JOHNNY

(grinning)
You'd make a million.

CANNON

(smiles)
I sincerely hope not. I'm under
a vow of poverty.
(then continuing)
But I'm fairly aching to go with
you. The pursuit of knowledge is
a constant temptation.

JOHNNY

So give in to it . . . it's
harmless.

CANNON

Johnny, I can't go off on a frolic
of my own whenever I please. I'm
not in business for myself, you
know. You must understand how it
is with me. I'm a Jesuit priest.
My provincial has sent me -- and
my associate, here to do one thing
only - research for the University.
Research is my specialty -
oceanography. The fact that sunken
treasure is my main hobby is of
only the slightest interest to him -
if any.

DOM

Your provincial would be interested
in getting church relics, wouldn't
he?

CANNON

Of course.

JOHNNY

Well our wreck may be bulging with
them. Didn't you tell us that?

CANNON

(trapped)
Yes.

JOHNNY

We'll pledge a share to charity.

(CONTINUED)

72-73 (CONTINUED)
(ALREADY
SHOT)

DOM

Padre, if you help us, we can
bring all those relics back to
the mother church.

JOHNNY

Fill in pages of history.

CANNON

It is worth a try, isn't it?

DOM AND JOHNNY

Absolutely.

CANNON

(excited for
the first time)
I'll send him a letter - immediately!
(delighted)
When do we start?

74 MED. SHOT of Johnny, Dom and Father Cannon. It is now
(ALREADY Johnny's turn to be hesitant.
SHOT)

JOHNNY

Uhhh - may take a little time to
set it up.

DOM

Wheels within wheels.

JOHNNY

A personal matter. Like you said,
a man just can't go off on a
treasure-hunt when he pleases.

DOM

A man can, amigo.

HARBOR - DAY

Just this side of Morro Castle in Havana, a long pier
bisects a small harbor, separating the commercial
vessels at anchor from the more elegant pleasure boats
of the Yacht Club.

The pier is used almost exclusively by the captains
of charter fishing-boats, their vessels, their crews
and their patrons. A large archway at the head of
the pier carries a sign in both Spanish and English
to the effect that here sports lovers may hire boats
for deep-sea fishing.

WN

EXT. HIGHWAY - DAY

75

MED. SHOT of Johnny and Dom in a jalopy entering the harbor area, Dom at the wheel.

DOM

We must not allow ourselves to be carried away - huh?

JOHNNY

Right!

DOM

To restrain the enthusiasm is vital to the whole enterprise.

JOHNNY

Right. We must remain calm.

He gestures with his hand to indicate calmness and smoothness.

JOHNNY (cont'd)

Even keel.

DOM

Bueno.

DISSOLVE

HARBOR - DAY

76

Just this side of Morro Castle in Havana, a long pier bisects a small harbor, separating the commercial vessels at anchor from the more elegant pleasure boats of the Yacht Club.

The pier is used almost exclusively by the captains of charter fishing-boats, their vessels, their crews and their patrons. A large archway at the head of the pier carries a sign in both Spanish and English to the effect that here sports lovers may hire boats for deep-sea fishing.

In LONG MED. SHOT we see Johnny and Dom coming down the pier, Johnny ad-libbing greetings to acquaintances among the charter-boat captains and crews. The CAMERA DOLLIES WITH Johnny and Dom as they go strolling along the pier.

JOHNNY

Remember, our approach must be matter-of-fact.

(CONTINUED)

76 (CONTINUED)

DOM

(nods)
Business-like.

JOHNNY

Casual. Quote statistics.

DOM

(nods)
This will inspire confidence.

77 LONG SHOT - Johnny and Dom walk down a ramp that leads to a slip. An express cruiser is moored here. She is rigged for deep-sea fishing, and her transom carries the inscription, TERESA, HABANA.

78 CLOSER SHOT. Johnny steps on the afterdeck of the boat, then knocks on the hatchway.

THERESA'S VOICE

Just leave it on the dock, please.

JOHNNY

I don't want to be left on the dock.

Theresa comes running out, throws her arms around Johnny.

THERESA

Johnny, que hacus ay ven a mis brazos, encanto.

They kiss, then Theresa looks up at Johnny.

THERESA (cont'd)

Why didn't you let me know you were coming back? Look what I'm wearing -

JOHNNY

You're beautiful! How I've missed you!

THERESA

Five whole days.

They kiss again, a long kiss.

79 CLOSE UP - Dom, as he watches smiling, and waits - and waits.

(CONTINUED)

79 (CONTINUED)

DOM
(to himself)
Ai-ai-ai.

80 FULLER SHOT. Theresa sees Dom standing on the dock for the first time - runs to him.

THERESA
Dom! Amigo! Oh, Dominic!
(as she hugs him)
I ought to cut your ears off -
staying away from us so long.

DOM
(returning her hug)
Too long, my little one.

THERESA
Ah mi diablo aventurero. Let
me see you.
(holds him at arm's
length; looking
into his face with
a faint critical
intentness)
You're all right. Good.

DOM
Oh, I'm fine.

THERESA
(still eyeing him
appraisingly)
'No troubles in your face.

DOM
(shaking his head
and smiling)
No troubles.

THERESA
(suddenly excited
again)
Dom! Don't tell me! At last -
you fell in love!
(points at
his face)
It's sticking out all over you!
Some pretty chiquita finally
caught the bachelor, Dominic, eh?
Well, it's about time --

(CONTINUED)

80 (CONTINUED)

DOM

Do I ever lie, Teresa? I
promise - there is no one - no
chiquita.

JOHNNY

Come on below, Dom. We'll buy
you a drink.

THERESA

(still looking
at Dom)

That's funny. I've never made
that mistake before.

DOM

(taking Theresa
by the shoulders)

You're a goofy girl. I am in
the home of Theresa and Johnny.
Of course you see love in my face.

THERESA

Never mind. It'll come to me.
(going into the
cabin with Dom)

Johnny and I paid a visit to the
old place three months ago and
saw your Mama.

INT. CABIN

81 as Theresa and Dom enter.

DOM

She told me. She sends her love -
as always.

THERESA

She said you were in Brazil,
doing something big with rubber -

DOM

I was - till it snapped in my face.

Theresa laughs delightedly and kisses him - a good loud
kiss.

DOM (cont'd)

Tough, Johnny, but you'll just
have to bear it.

(CONTINUED)

81 (CONTINUED)

THERESA

Dom saw me first.

DOM

The midwife handed her to me and I held her up by the ankles and smacked her. She let out a yell.

JOHNNY

Still does.

THERESA

(to Johnny)

You couldn't have brought me a nicer present. Where did you two run into each other - Agua Bacoa?

JOHNNY

I never got to Agua Bacoa.

Johnny goes to a wall-cabinet and takes out a bottle of rum.

THERESA

You didn't? You didn't find a camping-out place for the tourists?

Johnny and Dom look at each other and chuckle.

JOHNNY

(to Theresa)

The tourists can go scratch themselves. Get some glasses and jibbies to make the drinks.

She looks at Johnny, puzzled, then goes to fetch glasses, limes, a squeezer, powdered sugar, ice and so on from lockers and the refrigerator.

THERESA

All right, if you say so. But a nice place for camping-out could make a lot of money during the season - seven or eight hundred dollars.

JOHNNY

(laughs)

You call that a lot of money?

DOM

Pitiful, isn't she?

(CONTINUED)

81 (CONTINUED)

JOHNNY

I know, but she's a good kid.
I didn't go to Agua Bacoa -

DOM

Because he went with me instead.
A little boat ride.

THERESA

(staring at Dom)

I see -

(suddenly a look
of comprehension
comes over her
face)

That was it! That was what I saw!

DOM

(bewildered)

Where? Saw what?

THERESA

(scoffing at
herself)

In love with some 'chiquita'!

How stupid can I be?

(her temper grows
as she speaks)

You're in love all right!

You've got some crazy plan again.

That's the kind of thing you love -

both of you - anything that's

dangerous and costs a lot of money...

(abruptly changing
her tone to one

of sad reproach)

Oh, Johnny - what is it this time?

JOHNNY

Theresa - believe me, please -
this time we're going to make
you rich.

THERESA

(firing up again)

Madre de Dios! We're still paying
the bank back for the last time he
made us rich...

DOM

But this is a sunken treasure ship
bulging with gold.

(CONTINUED)

81 (CONTINUED)

THERESA
(interrupting wildly)
I don't want to hear! We can't afford it.

JOHNNY
It's not only Dom who says there's treasure there - and me - but also a man who's studied these things most of his life - a priest - a Jesuit! - a man with access to Vatican records!

THERESA
He ought to be ashamed of himself.

DOM
He even wants to come with us.

JOHNNY
When we gave him an idea of what was down there, he almost went out of his mind!

THERESA
Well, what was down there?

With a sense of the dramatic, they empty the sack on the table.

JOHNNY
This!

The relics tumble out.

JOHNNY (cont'd)
The chance to realize every dream you've ever dreamed since you were born! No matter how costly! That's what's down there!

Theresa looks at this junk.

DOM
(holds up a spike)
1640! The ship this held together went down in 1640!

JOHNNY
And all the ships that sank before 1640 that didn't carry gold you could stick in your ear.

(CONTINUED)

81 (CONTINUED)

DOM

(picks up astrolabe)
And this is a navigational
instrument that steered that
ship right onto the rocks to
wait for us!

(kisses it)

It's going to lead us to a
fortune!

THERESA

Gold, huh? Spanish gold? Sunken
treasure?

DOM

That's the picture!

JOHNNY

Five million dollars. Soon as he
told me about it when we bumped
into each other, I had a hunch!
Theresa, baby, I've seen it -
with my own eyes.

DOM

Look, Theresa, I tell you I've
invested my last penny in
aqualungs and a seasled!

JOHNNY

Would he have done that if this
was just a bubble?

THERESA

Sure. He's done it before. Lots
of times. So have you. Well,
what do we do?

JOHNNY

Do? I'll tell you. I looked at
that wreck down there and I said
to myself, "Johnny, you're the
head of the family - "

(aside to Dom)

- and I am -

(goes on)

- "I'll go back to Havana, hock
the equity Theresa and I have in
the boat, we'll invest in the
expedition with Dom and bring back
all that loot."

THERESA

(watching him,
smiling)

Olé!

(CONTINUED)

81 (CONTINUED)

JOHNNY

That was down there. Back here,
I look at my wife, I look at our
boat, I think of my responsibilities -
(looks at Theresa)

- and a prettier responsibility you
never saw - and I say to myself,
Johnny, give this up even for a
moment, even for a million dollars? -
(he turns to Dom)

Dom, we can't go.

DOM

Not another word, amigo. I
understand. I just wanted to give
my friends a chance to get rich.

JOHNNY

(shakes his head)

Look, we can't afford it. I know
you were counting on using this
boat -

DOM

The harbor's full of boats.

JOHNNY

Now for money -

DOM

(in Spanish)

Money! The least of my worries.
(snaps his fingers)

I attract it like a magnet.
You can buy me dinner tonight.
Seven thirty at the Three Sea
Gulls down at the waterfront.

By this time Dom has swept the relics back into the
sack. He now shoulders it and turns to go.

DOM

Amigos - - -

THERESA

(interrupts)

Dom - did you forget something?

She points to the table. Dom has apparently forgotten
to take the astrolabe. Dom looks at her innocently,
and then at the table.

DOM

Oh!

(returns to table)

Thanks, I almost forgot.

(cont'd)

(CONTINUED)

81 (CONTINUED)

DOM (cont'd)

(to Johnny)

Johnny, will you stop worrying?
 We had fun for a few days, dived
 together for the first time
 since we were in the frogs. Now
 forget it - there is no wreck,
 we never went, wipe all thoughts
 of treasure from your mind!

(looks Theresa
 over)

I should never have introduced
 you to Johnny. I should have
 kept you under wraps. Son of a
 gun.

He shoulders the sack and exits, again leaving the
 astrolabe. There is silence.

82

MED. SHOT. Theresa finishes making drinks.

THERESA

Regrets?

JOHNNY

(turns head and
 looks at her)

Naah.

(looks out
 porthole)

Nobody said this rainbow was
 for real -

THERESA

That's right.

Johnny goes to the table, toys with the astrolabe.

THERESA (cont'd)

(studies him a
 moment - he is
 off in the clouds)

I'm making a Collins. I'm
 putting three times as much
 gin in yours.

JOHNNY

(dreamy)

Sure - great -

THERESA

And because I love you, I'm
 spiking it with a mickey.
 How's that?

(CONTINUED)

82 (CONTINUED)

JOHNNY

Uh-huh. Great.

THERESA

It'll make you sick as a dog.
Isn't that fine?

JOHNNY

Fine. Fine. Yop.

She pours her drink over his head.

JOHNNY (cont'd)

(furious)

What'd you do that for?

THERESA

(calmly)

To make you feel sticky all over.
What else?

JOHNNY

(very angry - out
of proportion)I ought to clop you right across
the chops!

THERESA

Go ahead. Then I'll bite a piece
out of your arm. You'll have to
beat me senseless to stop me.
Then we'll have a big fight and
stop speaking to each other. Then
we'll separate and divorce and
that'll be the end of that.

JOHNNY

What are you talking about? I'd
honestly like to know.

THERESA

Good. You want to go, don't you?

JOHNNY

You got no idea!

THERESA

Then why pretend you don't?

JOHNNY

I want to stay here, too! I'm
split right down the middle!

(CONTINUED)

THERESA

(in Spanish)

Poor old Johnny.

(in English)

Johnny, -- we're still strangers.
But unless you let me know you,
I'm no more interested in you
than in any other stranger.

Theresa gets up and crosses to the wall near him.
She picks up a multi-colored primitive mask hanging
against the wall.

THERESA (cont'd)

(indicating
the mask)

Remember when you gave me this?

JOHNNY

Sure.

THERESA

Down there in the jungle where
you got it - natives wore them
all the time.

JOHNNY

That's right.

THERESA

They were afraid if they showed
their real faces they might get
hurt. Magic.

(puts the mask
on Johnny)

So down there they only take off
the masks when they're alone or
with someone they love and trust.
It has to be the same with us,
doesn't it?

JOHNNY

Yes.

THERESA

That's why we have to talk
about things.

As she says this, Johnny puts down the mask and pulls
her around to his side of the table. He holds her close.

JOHNNY

Sure, we'll talk about it.

YACHT-CLUB SWIMMING POOL - DAY

The pool and deck are fairly crowded. There is a bar near the pool and a small orchestra is playing.

86 MED. SHOT of Dom as he approaches the pool, sack in hand, looking for someone. He makes his way toward the bar through the push along cabana row.

87 MED. SHOT of Dom as he comes to the bar and sits down, still looking for someone.

DOM

Beer, please. Has Senor Dominguez been around today? Or that lawyer of his? What's his name?

The bartender serves the beer and takes the bill Dom offers.

DOM (cont'd)

Ortega---that's his name. Senor Ortega. Has he been around?

The bartender rings the check up on the register and puts half a dozen coins in change on the bar in front of Dom.

BARTENDER

The club has so many members. I can't tell one from another--- unless, of course, I have a specific reason for doing so.

The bartender looks meaningfully at the coins. Dom picks them up with his right hand and lets them drop one by one into his left.

DOM

A specific reason. Of course.

He cups the coins in his two hands and jingles them casually.

BARTENDER

We-ell---There is a whisper that Senor Dominguez and his lawyer and his accountant all checked out in a hurry almost two weeks ago. It is said their leaving had something to do with the government's desire to look at their books.

(CONTINUED)

87 (CONTINUED)

DOM
(disappointed)
Too bad. And no one knows where
Senor Dominguez might be?

BARTENDER
His secretary might know. The
little blonde. Miss Warner.

DOM
And she can be found---?

The bartender points o.s. Dom turns for a look.

88 LONG SHOT of the Sans Souci, a sleek two-master at
anchor in the mooring basin.

89 MED. SHOT of Dom and the bartender at the poolside bar.

BARTENDER
Miss Warner is now living on
board Senor Dominguez's yacht.

DOM
(getting up)
Many thanks.

He makes a fist of his left hand, as though it contains the coins (which are actually in his right hand). He extends the fist across the bar towards the bartender palm down. At the same time, he holds his right fist over the bar near himself. He opens both fists at once and the coins can be heard rattling to the bar. By this misdirection, it appears as though he has dropped all the money in front of the bartender and is giving it to him. Actually, the right hand immediately scoops the coins up. As Dom turns to go, the bartender smiles and reaches out---and finds nothing. Dom flips him a coin and exits.

DISSOLVE

THE SANS SOUCI - DAY

She is a lovely thing, about 60 feet overall, twin-masted with an auxiliary engine. Her sails are furled and her deck is empty.

90 MED. SHOT of Dom in a dinghy rowing alongside the yacht.
He makes fast and climbs aboard.

91

MED. SHOT of Dom as he steps aboard the San Souci and looks around. He starts toward the cabin and is about to enter when he hears weeping o.s. CAMERA PANS WITH him as he goes to the bow and there he sees Gloria Warner.

She is sitting on a folding chair and a more weebegone figure it would be hard to imagine. She is only 23 but she has to cope with a situation that would tax a person twice as old and with ten times the savoir faire: her boss has disappeared and she is in charge.

She is very lovely -- blonde, blue-eyed and possessed of a trim figure. She's no bigger than a minute. At the moment, she is barefoot and wears faded dungarees and a halter.

She is unaware of Dom's presence as he studies her for a moment. Then he squats next to her. The movement startles her.

DOM

(quickly)

It's Dominic Quesada, Miss Warner, remember?

GLORIA

(turns away)

Don't look at me --

DOM

But I find it pleasant.

GLORIA

Not now you don't -- I look a mess --
I've been crying --

DOM

Is there anything I can do?

GLORIA

Please don't be nice to me --
it only makes me cry more.

DOM

(smiles to
himself)

Cry if it makes you feel better.

GLORIA

It hasn't so far.

DOM

Then stop.

(CONTINUED)

91 (CONTINUED)

GLORIA
Got a handkerchief?

DOM
Yes, thank you.

GLORIA
(turning around)
No, no---I meant---

DOM
(puts a hand on
her chin and holds
her so that she
continues to face
him)
I know what you meant.

He takes out a handkerchief and dabs at her tears.

DOM (cont'd)
What happened? Where's your boss?

92 CLOSE SHOT of Gloria and Dom as he dries her tears.

GLORIA
I don't know---he just vanished!
Everyone expects me to know! I
was only his secretary! I---

DOM
Sshh, shhh- shh- shhh- shhh---enough.
Didn't he leave a forwarding address.

GLORIA
They all ask that! No, he didn't!

DOM
Who are they?

GLORIA
Half the men in Cuba! Even some
from Florida! They all ask me
where Mr. Dominguez is and they
yell at me and shake their fingers
at me and get angry and threaten
me! Not that I blame them so
much---I have a feeling he owes
them all money.

DOM
He doesn't owe anything to me. I
just have a proposition that would
interest him. You're sure he left
no forwarding address?

(CONTINUED)

92 (CONTINUED)

GLORIA

He didn't leave anything, Mr. Quesada. Not even money to pay the captain and crew. They all quit a week ago -- but first they yelled at me, too. They think I have access to Mr. Dominguez's money. But I haven't -- honest, I haven't.

DOM

I believe you.

GLORIA

He didn't leave me a penny. I've been living on peanut butter.

DOM

But why? Stay at the club and charge it.

GLORIA

Credit's no good. All I have to my name is this yacht.

DOM

(very interested)

What do you mean by that?

GLORIA

Mr. Dominguez keeps it in my name -- a business precaution. Legally, I'm the owner but --

DOM

You have papers to that effect?

GLORIA

(nods)

They would have attached it long ago if I didn't.

(blows her nose)

Thank you. I feel much better.

DOM

Don't mention it. You're easy to satisfy -- all it takes is a quiet voice and a handkerchief from time to time.

(CONTINUED)

92 (CONTINUED)

Gloria sniffs and smiles happily at him.

DOM (cont'd)

(approvingly)

That's the idea. There's
really nothing to cry about.

GLORIA

I know, but I've never been in
a fix like this before. No
boss, no money, no friends -
I don't know what to do.

DOM

Then I'll tell you.

DISSOLVE

INT. THE SEAGULL - NIGHT

93

The Seagull is a small restaurant on the waterfront. Through its rear windows the harbor and the ships anchored there can be seen. Tourists have just discovered it and there is a fair sprinkling of them, but the crowd consists in the main of fishermen and their women. The BAND is small but willing. There is a lot of laughter and loud talk and everyone is having a pretty good time.

MED. SHOT - Dom and Gloria dancing. Dom is expert and Gloria, who hasn't had a chance to catch her breath since her first meeting with Dom, is having the time of her life.

MED. SHOT - Johnny and Theresa entering the Seagull. They are in high spirits. They make their way through the crowd and pause in front of the band.

THERESA

(in Spanish to
band leader)

Hello, Perez.

PEREZ

(in Spanish)

How are you?

(CONTINUED)

93 (CONTINUED)

THERESA

(in Spanish)

This is my husband - Johnny -
Perez Prado.

PEREZ

(in Spanish)

Pleased to meet you.

THERESA

(indicating music -
in Spanish)

You're playing it for me?

PEREZ

Si.

THERESA

Will you play _____?
(name of Mambo song)

94

MED. SHOT - Dom and Gloria dancing. Dom sees Johnny and Theresa e.s. and waves to them. As Johnny and Theresa approach, Dom snaps his fingers to catch the waiter's attention and signals that he is to start serving now.

DOM

These are my friends - Theresa
and Johnny. This is Gloria -
Gloria Warner.

Before the three have a chance to do more than
acknowledge the introduction Dom speaks excitedly.

DOM (cont'd)

Johnny, I've got a boat! Gloria
owns it. She has the papers.
She's going to join the expedition
and she'll get a full share.

(to Gloria)

Right?

GLORIA

That's right. At least - I think
that's right. I mean - I hope
that's right.

DOM

Don't worry, it's right. You
can trust me.

(CONTINUED)

94 (CONTINUED)

JOHNNY

Absolutely. During his five years in the Navy he was known as the Honest Sailor.

THERESA

Never once stole a battleship.

DOM

Wait till you see this boat! It's perfect. A fifty foot, two masted, gaff-headed schooner. Sleeps six. One hundred and twenty-five horsepower auxiliary. Eight knots.

THERESA

The money will come in handy then.

JOHNNY

Oh sure - for gasoline, groceries, supplies ---

DOM

Money? What money?

THERESA

The money we got for pawning the Theresa.

JOHNNY

The forty-eight hundred dollars.

THERESA

(to Dom)

You knew you'd get the money from us, didn't you?

DOM

Sure, but ---

JOHNNY

After you were gone, I kept looking at the astrolabe ---

THERESA

That's why you left it, wasn't it, Dom?

DOM

Did I leave it?

(CONTINUED)

94 (CONTINUED)

THERESA

Anyway, we're going.

DOM

You're going?

JOHNNY

Of course. Forty-eight hundred dollars and a fifty foot schooner - how could we resist it?

DOM

(to Theresa)

Chiquita, I never should have left you out of my sight. Son of a gun.

The music starts. Dom rises and pulls Theresa to her feet.

DOM (cont'd)

(to Johnny)

Okay?

Johnny nods. As Dom and Theresa leave the table, Johnny turns to Gloria.

JOHNNY

Care to dance?

She nods and both start to rise.

95

MED. SHOT - Dom and Theresa dancing. CAMERA STAYS WITH them as they dance.

THERESA

Why have you been keeping her a secret?

DOM

What secret? I never said more than hello and goodbye to her till this afternoon on board the boat. Wait till you see the boat.

(kisses his fingers)

A beauty!

THERESA

So's the girl. And speaking of such matters ---

(CONTINUED)

95 (CONTINUED)

DOM

Isn't it time I got married and settled down? I know. That's all I hear from Mama. And she leads up to it just as cleverly as you do. "Mama, let's plant some chili pepper in the garden." "That's a fine idea, my son - and speaking of such matters, isn't it time you got married?"

96 MED. SHOT - Johnny and Gloria dancing. Gloria is all starry-eyed, watching Dom o.s.

JOHNNY

Having fun?

GLORIA

I'm loving it. Even if it turns out to be like one of those depressing stories where nobody finds the gold but they all find their souls.

Johnny laughs and whirls her around as Dom and Theresa dance into frame.

DOM

(to Johnny)

Hey, let's send a telegram to the padre.

THERESA

We already have.

(to Johnny)

Hello, stranger.

QUICK DISSOLVE

97 OMITTED.

98 MED. SHOT of the Sans Souci's anchor being raised. It comes up dripping. There is a clanking of the chain and windlass.

99 MED. SHOT of Theresa, Johnny, Dom, Gloria and Father Cannon on deck. Cannon is in full vestments. Dom cuts the windlass motor and nods to Cannon.

CANNON

Let us pray.
 (conversational)
 Be attentive, O Lord, to our supplication...
 (he makes the sign of the Cross about a foot away from his body)
 and bless this ship and all who sail hereon...

100 CLOSE SHOTS of Theresa and Johnny, Dom and Gloria.

CANNON'S VOICE

...as Thou wast known to bless Noah's Ark in the deluge, stretch forth thy hand to them, Oh Lord, as thou didst reach out to Peter when he walked upon the sea...

101 LONG SHOT from deck toward masts showing gulls circling.

CANNON'S VOICE

...Send Thy holy angels from heaven to watch over us and those on board and keep us safe at all times, and when threatened perils have been removed comfort Thy servants with a calm voyage and a desired harbor. And having successfully transacted their business...

102 MED. CLOSE SHOT of the group, featuring Father Cannon.

CANNON

...recall them again when the time comes to the happiness of country and a home. Thou livest and reignest forevermore. Amen.

(CONTINUED)

102 (CONTINUED)

THERESA
JOHNNY
GLORIA
DOM

Amen.

Father Cannon sprinkles the deck three times with holy water. He turns to Dom and smiles.

DOM

(winks)

Thanks.

Dom turns on the ignition. The motor roars. He advances the throttle and the Sans Souci gets under way.

103- OMITTED.
104

DISSOLVE

OCEAN - DAY

105 LONG SHOT of the Sans Souci on the high sea, lazing along through stretches of shallow waters. In the distance, the surf sparkles white where it breaks against the headlands of small islands.

106 MED. SHOT of Theresa, Gloria and Dom. Theresa, wearing a bathing suit, is at the wheel. Dom and Gloria are lounging on deck. Dom is playing a guitar and he and Theresa are singing - in Spanish - an old fisherman song, rather Calypso-ish. It is by no means a calculated performance; the manner of execution can best be described as throw-away. When the Spanish version ends Dom continues to plunk random chords.

GLORIA

That's a nice song. What's it called?

THERESA

"Why Should A Big Cold Wet Fish Ever Take The Place Of Love?"

GLORIA

That's a very good question.

DOM

It's about a young fisherman who has to get out of a warm bed and leave his brand-new bride at four o'clock every morning.

(CONTINUED)

106 (CONTINUED)

GLORIA

I imagine that's where the
"ai-ai-ai" comes in.

Theresa and Dom now sing the English version, making
it up as they go along. When they finish ---

THERESA

Nice song.

DOM

Very sad song.

INT. SANS SOUCI - DAY

107 MED. SHOT of Johnny as he awakes in the lower berth of his and Theresa's cabin. A single sheet covers him to the waist. Eyes still closed, he reaches up to Theresa's berth above him to signal her to come down and join him. Her berth is empty but not yet made up. He gropes blindly for a moment or so, then opens his eyes, sits up and takes a look at the berth and around the tiny cabin. He yawns, reaches for a pair of swimshorts and puts them on. Then he starts for the corridor.

MAIN CABIN - DAY

108 MED. SHOT - Father Cannon is sitting at the center table absorbed in a volume. On the table are other books, charts and relics Johnny and Dom brought up from the wreck. As Johnny enters, Father Cannon looks up with a smile.

CANNON

Good morning.

JOHNNY

(passing through)

Don't you ever stop studying?

CANNON

There's a little worm of a
puzzle gnawing at my brain and
I'm trying to lay it to rest.

EXT. DECK OF SANS SOUCI - DAY

109 MED. SHOT - Dom and Gloria on deck, Dom at the wheel.

(CONTINUED)

109 (CONTINUED)

DOM

Want to take the wheel for a while?

GLORIA

I'd love to, but I don't know how.

DOM

You can't learn unless you try. Go ahead - take it.

Gloria shakes her head hesitantly. Dom settles the matter by taking his hands off the wheel, which starts to spin. Gloria grabs it and steadies it. Dom smiles at her.

GLORIA

I'm so afraid of hurting this boat. It really doesn't belong to me, you know, and I worry about it sometimes.

DOM

Because we're using old J.P.'s property? It's entirely proper. I, Dominic, tell you this. Even the Bible says you should let me use the yacht.

GLORIA

(startled)
The Bible?

110 MED. SHOT - Johnny coming up on deck from the cabin, Dom and Gloria in the b.g.

DOM

Sure, the Bible. The parable of the talents. I have a Bible back in my hotel room ---

JOHNNY

Where's the one you generally have on you?

DOM

(ignores Johnny)
--- and sometime I'll read it to you.

(CONTINUED)

110 (CONTINUED)

GLORIA

(to Johnny)

It promises to be a great moment.

JOHNNY

Where's Theresa?

Dom points to the water at the side of the boat. Johnny goes to the rail and looks down.

111 MED. SHOT of Theresa from Johnny's ANGLE. She is about twenty-feet down in the crystal-clear water, skin diving, playing around in the warm sea. The drive imparted by her flippers easily keeps her abreast of the Sans Souci. She zooms to the surface for a breath, fails to see Johnny, porpoises over and dives down again.

112 MED. SHOT of Johnny as he picks up face-mask and flippers from some niche near him on deck, puts them on and goes over the far side of the boat.

113 CLOSE SHOT - Dom and Gloria at the wheel. With a glance at the canvas, Dom steps to a position directly behind Gloria and puts his arms around her to get his hands on the wheel and steady it.

GLORIA

(unaware)

Is this the way they do it in the Navy?

DOM

(shakes his head)

It's the way they dream of doing it in the Navy.

Now Gloria smiles up at him.

114- NEEDLEWORK - A VARIETY OF SHOTS to exploit this
129 underwater ballet effect to whatever length it will stand, emphasizing Theresa's and Johnny's youth and grace as they play beneath the surface.

130 CLOSE SHOT. Johnny comes abreast of Theresa and they embrace as they rise slowly to the surface.

OCEAN SURFACE - DAY

- 131 Still kissing, Theresa and Johnny come to the surface a few yards from the Sans Souci. They separate and swim to the boat.
- 132 MED. SHOT of Theresa and Johnny as they hang onto the taffrail, gasping for breath. They shove their masks up and smile at each other.

DISSOLVE

INT. THERESA'S AND JOHNNY'S CABIN - DAY

- 133 MED. SHOT - Theresa and Johnny have just finished their swim. Johnny is lying in the berth just feeling good. Theresa is slipping into some clothes.

JOHNNY

Having a good time?

THERESA

(happily)

Mmmm.

JOHNNY

Better than taking tourists out for marlin?

THERESA

I enjoyed that too. But this is fun. Even if we don't find gold it's fun.

JOHNNY

Wait a minute. We'll find gold.

(CONTINUED)

133 (CONTINUED)

THERESA

You guarantee?

JOHNNY

How can you guarantee? It's a gamble. What isn't? It's like playing the slot machine. You invest a nickel and hope you'll hit the jackpot.

THERESA

For me, it's pleasure to play even if I don't hit the jackpot. I like to see the wheels go 'round. If you don't laugh unless you hit the jackpot, you've got an awful long time between laughs, no?

JOHNNY

I'll laugh when I know for sure one way or the other.

THERESA

It's no fun until then?

JOHNNY

(embracing her)

It's fun.

DISSOLVE

OCEAN - NIGHT

134 LONG SHOT of Sans Souci. (Stock)

DECK OF SANS SOUCI - NIGHT

135 CLOSE SHOT - Johnny on deck, steering the boat.

MAIN CABIN - SANS SOUCI - NIGHT

136 MED. SHOT. Dom alone at the table, playing a guitar - a few sad chords. Theresa enters from her cabin. She fills a cup with coffee and starts for the deck.

THERESA

I've heard melodies with more alegria.

(CONTINUED)

136 (CONTINUED)

DOM

No alegria tonight. I'm fresh out.

THERESA

Feeling sad? Why?

DOM

(nods)

I've been drinking sad wine.

Theresa exits carrying the coffee.

EXT. SANS SOUCI - NIGHT

137 MED. SHOT of Johnny at the wheel. Theresa comes up on deck and hands him the cup of coffee.

JOHNNY

What time is it?

THERESA

A certain number of bells -
I never can determine the amount.

She gives him a peck on the cheek and starts for the main cabin.

MAIN CABIN - SANS SOUCI - NIGHT

138 MED. SHOT - Dom still noodling on the guitar. Theresa comes in, picks up a sewing kit and a pair of Johnny's slacks, sits at the far end of the table, away from Dom, and begins to sew.

THERESA

Such gloom.

DOM

We arrive at the wreck tomorrow and start diving. Suppose there's nothing down there but shells?

THERESA

This is a fine time to think of that.

DOM

Don't make fun.

(CONTINUED)

138 (CONTINUED)

THERESA

Who's making fun?

DOM

What happens to dreams when the hot blood grows cold? When the fires burn low? It occurs to me sometimes that I can't go rainbow-chasing through the world forever.

THERESA

Do me a favor - go find some happy wine.

DOM

Each time it takes a little more strength to keep up the hope and the enthusiasm. It takes energy, vitality -

THERESA

What happened to your faith?

DOM

(shakes his head)

I've been cashing a lot of checks on mine.

THERESA

Like Don Quixote -

DOM

Tilting at windmills.
(he laughs)

139 FULL SHOT - Dom and Theresa as Father Cannon enters in a state of excitement.

CANNON

Dominic, is this a photograph of the wreck you and Johnny found?

DOM

Yes, it is. I took it myself.

CANNON

Why didn't you show it to me before?

DOM

It wasn't developed.

(CONTINUED)

139 (CONTINUED)

CANNON

This astrolabe came from that wreck?

DOM

Johnny and I found it.

CANNON

Impossible.

THERESA

Why, Father?

CANNON

For the same reason that the Queen Elizabeth's steering gear could not be used on a harbor cutter. This navigational device would never have been used on such a small vessel.

DOM

We found it near the wreck.

140 TWO SHOT - Dom and Theresa. Theresa turns to look at Dom, a suspicion forming.

THERESA

Dominic, you salted that wreck, huh?

DOM

Salted?

THERESA

Yes. You found the wreck and you decorated it with some of these, huh?

DOM

Um hmmm - I did.

141 CLOSE SHOT - Theresa. She goes to the steps and calls.

THERESA

Hey, Johnny! Come down.

JOHNNY'S VOICE

And let the boat go?

(CONTINUED)

141 (CONTINUED)

THERESA

(calling)

We're not going anywhere.

Johnny comes down the steps.

142 TWO SHOT - Johnny and Theresa.

JOHNNY

What'd you say, honey?

THERESA

Your buddy, Dom, has done a little salting of the wreck.

JOHNNY

What do you mean?

THERESA

Your relics - he sprinkled some of them on the wreck.

143 FULL SHOT. Dom, Theresa and Father Cannon.

DOM

Just this one.

CANNON

Where did you get it, Dominic?

THERESA

It's a fake, Dom?

CANNON

No, it's real.

144 CLOSE SHOT - Dom.

DOM

I got it from a fisherman in Santa Amalia. It came up in his net. He didn't know what it was. I bought it, Johnny. And he told me where he got it. Right where I took you. I took this thing and I threw it overboard near the wreck.

CAMERA PULLS BACK to take in Theresa, Johnny and Father Cannon.

(CONTINUED)

144 (CONTINUED)

THERESA

Just like that?

JOHNNY

You did, huh? You conned your
old pal?

Gloria comes into the passageway from her cabin and
overhears the rest of the scene. Cannon and Johnny
see her, but Dom doesn't.

DOM

I didn't make this thing. I
didn't put that ship down there.
It sank.

145 MED. SHOT - Group.

THERESA

In 1640.

JOHNNY

You put candles on the birthday
cake, huh?

DOM

Take away the candles -

JOHNNY

I know, I know - it's still a
cake.

THERESA

Don't worry. You have lots of
faith, Dominic.

DOM

Yes, I have.

JOHNNY

So have I. Not because of the
window dressing. I saw that
ship. I came out here to dive
down into that wreck - and
that's what I'm going to do.

CANNON

(to Dom)

The fisherman found this near
the wreck at Cabo Puente?

DOM

Yes, Father, he did.

146 CLOSE SHOT - Father Cannon.

CANNON

In the Cathedral at Panama there stood a life-sized statue of the Virgin. It had been made by the Indians in the seventeenth century. The Madonna held the Christ-child in her arms. The Infant Jesus held the terrestrial globe, surmounted by a cross. In January of 1671 word came to the people of Panama that the English pirate, Morgan, was about to sack their city. And a very efficient thief he was, too. So the good Fathers were able to get the church treasures out of the city and over the isthmus. Though how they moved that statue I'll never know. It weighed tons. When they arrived at Nombre de Dios they found there a galleon they were able to charter. They placed all of the treasures aboard and were fortunate enough to come upon a ship that was sailing for Europe and could act as a pilot - and a man-of-war to be used for an escort. While the flames of the burning city were still rising in the sky the little convoy sailed for Europe. Before they got out there was a hurricane in the Carribean and none of the ships were ever heard from.

147 FULL SHOT - Group.

JOHNNY

You think that our wreck - this small ship - was the pilot ship of the convoy?

CANNON

That I do. Because the name of the galleon that carried the treasure was the Porto Bello.

(points to the
astrolabe)

See here -

(spells out)

. . L - L - O.

(CONTINUED)

147 (CONTINUED)

DOM

The statue of the Madonna -
on the galleon, Padre -

CANNON

It was life-sized, pounded out
of nuggets by the Indians -
solid gold, encrusted with
precious gems.

JOHNNY

Its value, Father?

CANNON

The monetary value was several
millions of dollars - but its
historical value to the church
is incalculable.

JOHNNY

Did it carry other treasure,
Father?

CANNON

Solid gold candelabra - tall
as a man -

DOM

(interrupts)

Padre - you think we have
stumbled on the convoy?

Cannon shrugs his shoulders and points to the
astrolabe.

DOM (cont'd)

We've hit the jackpot!

148 MED. SHOT - Group. Johnny goes to the wall, takes
the chart and brings it to the table. He rolls it
out in front of Dom and sits down.

JOHNNY

Dom, we'll start searching
for it with the sled.

DOM

Right, Johnny. We can find
the man-of-war.

(CONTINUED)

148 (CONTINUED)

JOHNNY

How big was she, Father?

CANNON

Sixteen guns.

DOM

Good.

JOHNNY

We start to run a search pattern
from the West at - say about
one hundred yards apart.

DOM

Fifty yards, Johnny.

JOHNNY

Good. Good.

DISSOLVE

SANS SOUCI - OCEAN SURFACE - DAY

149

MOVING SHOT. With Dom at the wheel and Father Cannon and Gloria helping him, the Sans Souci is going through a search pattern at a speed of 8 knots towing the sled with Johnny and Theresa aboard. We face the stern of the yacht, with Dom, Gloria and Father Cannon looking toward us. A reel of cable is slowly unwinding. The yacht pulls away from us and we, with the taut cable, angle down closer and closer to the surface of the water. When the cable knifes down beneath the surface CAMERA TILTS DOWN into the wake.

UNDERWATER - ROCK CLIFFS AND SAND - DAY

150 MOVING SHOT of Theresa and Johnny riding tandem on the sled as it skims along the bottom, thin streams of bubbles extending behind them.

151 POINT OF VIEW - as the alternating rock and clear sand-zips past below them.

152 CLOSE TWO SHOT - on Theresa and Johnny as they peer ahead, searching.

OCEAN SURFACE - DAY

153 MED. SHOT on the yacht, Dom at the wheel, Father Cannon and Gloria watching the cable leading to the sled as it knifes through the water in the ship's wake.

UNDERWATER - DAY

154 MOVING DOWN SHOT on the sled as it flies across the bottom visible beneath it.

155 MOVING SHOT of Theresa and Johnny riding tandem on the sled. Johnny hauls back to sail the sled up and over a suddenly visible obstruction. As it settles down --

156 CLOSE TWO SHOT from the front. Theresa and Johnny exchange glances. Johnny pantomimes wiping sweat from his brow and flicking it away. She gives him a congratulatory hug. He grins.

OCEAN SURFACE - DAY

157 MED. SHOT on the yacht. Dom at the wheel, Gloria and Father Cannon near him. He turns the wheel.

158 MED. LONG SHOT of the Sans Souci as she starts to come around.

159- LONG SHOT as the speed boat heels in a turn, its white
160 wake tracing a wide arc.

UNDERWATER - DAY

- 161 MOVING SHOT - ANGLING BACK at the sled to show Johnny starting the sled up into a steep bank as he turns to follow the course of the boat.
- 162 CLOSE SHOT of Theresa and Johnny on the tilting sled. Centrifugal force presses them against the canvas straps under their bodies. Theresa hangs on to Johnny as the side wash of the water presses hard against her.
- 163 MOVING POINT OF VIEW ahead as the rock reef appears, dimly at first, then suddenly looming high into a cliff.
- 164 CLOSE SHOT as Johnny pulls back to get elevation and pushes the rudder, tightening the turn so that the sled is tipped almost vertical. Theresa, who has also seen the reef, involuntarily moves her body to try and help the sled turn.
- 165 MOVING POINT OF VIEW forward as the sled skims over the lower reaches of the rock and zooms past the edge of the cliff.
- 166 CLOSE SHOT on the sled as Johnny levels it out. Theresa shakes her head and covers her eyes with her hands in a half-serious gesture of alarm. Johnny grins, then nudges her to start watching the bottom again.
- 167 FOLLOW SHOT with the sled directly in front of the camera, weaving its way through fish and streamers of vegetation that rise up from the bottom.
- 168 CLOSE SHOT on the sled as Theresa sees something ahead. She nudges Johnny. He takes one look then grabs his marker buoy.
- 169 MOVING MED. SHOT as Johnny releases the buoy, then holding his mask to his face as protection against the rush of water he rolls off the sled. A second later, Theresa does the same. The empty sled goes on, surfacing.
- OCEAN SURFACE - DAY
- 170 CLOSE SHOT as the buoy pops out of the water.
- 171 CLOSE SHOT on the yacht as Gloria spots the buoy and calls Dom's attention to it. Dom spins the wheel.

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172 LONG SHOT as the boat turns back.

UNDERWATER - DAY

173 CLOSE SHOT on Johnny. He swims toward us, then stops as he is joined by Theresa. He points down ahead.

174 LONG SHOT of the ocean bottom. Protruding from a sand bank are a number of vertical columns. They resemble the truncated columns of an old Greek temple.

175 CLOSE SHOT on Johnny and Theresa as they kick their fins to drive themselves down toward the bottom.

UNDERWATER AT COLUMNS - DAY

176 MED. SHOT as Johnny and Theresa swim up to inspect one of the columns, close in the f.g. They examine it carefully but it is so heavily encrusted its identity cannot be determined. They look curiously at the oval columns around them.

177 CLOSE SHOT as Theresa taps Johnny on the shoulder. As he turns to face her she pantomimes - "What are they?" Johnny shakes his head. He doesn't know. He takes another look around at the mysterious objects. Then, taking his mouthpiece and holding it above his head so the compressed air will keep it clear, he speaks -

JOHNNY
(distorted voice)
We'll take a picture.

178 CLOSE SHOT - FAVORING Theresa as Johnny repeats -

JOHNNY
(distorted voice)
We'll take a picture.

Theresa nods in understanding as he puts the mouthpiece back to go.

DISSOLVE

INT. SANS SOUCI - DAY

179 MED. SHOT of Father Cannon developing the photograph. Grouped around him are Theresa, Johnny, Dom and Gloria. While waiting for him to finish his work they speculate excitedly as to the nature of the cylindrical objects just discovered.

JOHNNY

(to Dom)

They look like the pillars of a sunken building or a temple of some kind.

GLORIA

Could they be petrified trees, maybe?

DOM

Or pilings for a dock or a wharf?

GLORIA

How would a dock get down there?

THERESA

Same way the petrified trees did.

By this time the photograph has been developed and Father Cannon puts an end to the speculation.

CANNON

They're guns.

JOHNNY

Guns?

CANNON

Ships' guns.

DOM

(excitedly)

The man-of-war!

Dom and Johnny immediately go to the chart. With a crayon Dom marks the position of the man-of-war - a big X near the X that marks the position of the pilot ship.

DOM (cont'd)

The convoy was heading for the beach through the channel when they went down.

(CONTINUED)

179 (CONTINUED)

JOHNNY

But they're in the wrong order.
Pilot ship would go in first.

CANNON

No, no - with the storm raging,
their first concern would be to
save the treasure ship. They'd
send it in first.

Dom, with his crayon, draws a line through the two X's
extending it on both sides.

DOM

Then the treasure ship is
somewhere along this line, huh?

While Dom is speaking, Johnny has taken two pairs of
iridescent swimming shorts from a locker.

JOHNNY

(over his
shoulder)

Tick-tack-toe! Three in a row!

Johnny comes to the table, holding up the shorts.

JOHNNY (cont'd)

Fancy, huh? First one that
laughs gets a punch in the nose.

GLORIA

Those poor fish. You'll dazzle
them.

JOHNNY

They can be seen in the dark -
so we can spot each other deep
down.

(to Dom)

We'll go look at the reef in
towards shore, huh? A snap.

Father Cannon points to a spot along the line where
the abyss is indicated.

CANNON

What if it's out here in eight
hundred fathoms?

THERESA

Then we go home.

(CONTINUED)

179 (CONTINUED)

JOHNNY

We'll go right along this cliff,
Dom. I'll ---

The SOUND of the engine of a boat is heard as the propeller reverses. There is a bump against the ship. Dom and Johnny look at each other. Then Dom starts up on deck.

EXT. SANS SOUCI - DAY

180 MED. SHOT. Dom arrives on deck to find Rico and Miguel squatting atop the cabin of their little craft, gazing steadily into the camera, rifles across their knees. Silence.

181 MED. SHOT of Johnny, Dom, Father Cannon, Gloria and Theresa FROM Rico's ANGLE. Gloria opens her mouth to start to say something. Without taking his eyes away from Rico, o.s., Johnny nudges her to shut up.

182 MED. SHOT of Johnny, Theresa, Dom, Gloria, Father Cannon, Rico and Miguel, FAVORING Rico, who suddenly smiles pleasantly and points to Johnny and Dom.

RICO

Ah, you've come back!

DOM

That's right.

RICO

You didn't get enough rocks
last time!

JOHNNY

That's right, not enough rocks
last time.

RICO

That Science Institute, it has
a love for rocks, yes?

JOHNNY

A real passion.

(CONTINUED)

RICO

So they send you back with a ship
large enough to hold tons of rocks!

JOHNNY

That's right.

RICO

And a padre comes, too, and women!

DOM

Our assistants.

RICO

(marvels)

What an operation! What an
enthusiasm for rocks! Education
is a remarkable thing!

JOHNNY

In every way. How's the hunting?

RICO

Had I an education, I, too, might
have an interest in such studies.

JOHNNY

How's the hunting?

RICO

In this area, very good. But there
is so little demand these days. For
a favor, gentlemen and ladies, could
you let me have some garbage?

DOM

We have accumulated none.

RICO

A shame.

GLORIA

(whispers to
Theresa)

What does he want garbage for?

RICO

Ah, an inquiring mind. I suppose
without it you would not be scientists.

DOM

They scatter the garbage in the
water to attract sharks. Sharks
are scavengers.

RICO

Yes. My hunting in these waters
will not interfere with your
collection of rocks?

182 (CONTINUED)

JOHNNY

Not if you're far enough away.

RICO

I'll take care. I have a vast respect for science.

DOM

Good luck.

Rico chirps to Miguel who starts the motor at once.

RICO

Please save the garbage for me. It will help you while you search for rocks. I draw away the sharks and p-i-i-innng! I kill them.

Rico chirps to Miguel again and the boat moves off. He smiles pleasantly and waves good-bye.

183

MED. SHOT of Johnny, Theresa, Dom, Gloria and Father Cannon looking at Rico's boat, o.s., as it moves off. The SOUND of its motor fades.

THERESA

(to Johnny)

Who are your friends?

JOHNNY

Just shark hunters we ran into the last time we were here.

THERESA

He asked a lot of questions.

JOHNNY

Well, you know how it is. When you're at sea, you're always running into other ships and stopping to talk.

THERESA

You must have made a wonderful impression on him. He sure gave you a big welcome.

JOHNNY

We didn't make any impression.

(CONTINUED)

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183 (CONTINUED)

THERESA

Just the official greeter in
these waters, eh?

To forestall further questioning, Johnny goes below.

GLORIA

Do you think he knows what
we're looking for?

JOHNNY

Why no, of course not. He's
another rock lover.

THERESA

Shark hunters?

Father Cannon shakes his head, worried.

DISSOLVE

184- OMITTED.
185

UNDERWATER - SHEER CLIFFS - DAY

- 186 SHOOTING STRAIGHT DOWN moving with Johnny. He swims left to right along the bottom, standing out sharply in silhouette against a bank of sand along the edge of rock outcroppings that drop away in a sheer cliff to deep water. Half the screen is the white glimmer of the sand, the other the deep blue-green of the deep, the winding edge of the cliff dividing the two.
- 187 CLOSE SHOT on Johnny swimming steadily along the bottom - his head turning as he studies its contours.
- 188 FOLLOW SHOT on Dom as he swims right to left along the face of the cliff. The shade of the water lightens as he gains altitude and the cliff edge appears.
- 189 ANOTHER ANGLE as Dom comes to a halt and stands resting on a ledge in the cliff that comes out from under the sand at the very top. Near Dom is a large and peculiar outcropping in the rock that juts out forward and down the void.
- 190 CLOSE SHOT - Dom as he looks at his wrist watch, taking deep breaths from his aqualung following the exertion of swimming.
- 191 PAN SHOT - as Johnny takes off from the cliff edge and swims down the face of the cliff into the deep water. Color changes from light blue to green to deep almost black-blue until only his iridescent helmet and shorts are visible.
- 192 DOWN SHOT as Johnny swims away from us deeper and deeper, bubbles from his aqualung spinning up past us.
- EXT. DECK - SANS SOUCI - DAY
- 192A CLOSE SHOT - of about a dozen empty oxygen tanks, haphazardly stacked, indicating time-passage. CAMERA TILTS UP and PULLS BACK and we see Theresa and Gloria leaning over the rail looking down into the waters and, further along, Father Cannon doing the same. Far off there is the SOUND of Rico's intermittent gunfire. All three look off at it from time to time.

(CONTINUED)

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192A (CONTINUED)

GLORIA

Can you still see them?

THERESA

Not any more. They're out in
that direction now.

GLORIA

It makes me nervous watching
those bubbles.

THERESA

The time to worry is when you
don't see them.

- 193 CLOSE SHOT of Dom as he watches Johnny diving below him.
- 194 POINT OF VIEW SHOT FROM Dom's ANGLE. From the dark water, bubbles rise toward us, growing larger and larger as they ascend, spinning slowly.
- 195 CLOSE SHOT of Dom. He leans back against the peculiar rock formation on which he is resting. Growing aware of the odd shape of this coral growth, he touches it idly.
- 196 PAN SHOT as Johnny swims up from the deep water and, seeing Dom, swims over to join him.
- 197 CLOSE SHOT of Johnny and Dom. They exchange negative headshakes. Neither has found anything. Dom taps Johnny's wristwatch and holds up three fingers to indicate the amount of time they have left to remain below. Johnny leans back to rest against a part of the peculiar coral formation behind them. He looks about in disgust, his whole attitude indicative of the frustration he feels.
- Barely discernible in the encrusted shape near Johnny is a round hole. During the scene, fish emerge from this hole, apparently coming out of the solid rock.
- 198 CLOSE SHOT of Johnny as another fish swims out of the hole.
- 199 MED. SHOT as Dom moves quickly to the hole and studies it. Then he notices the odd formation against which Johnny is leaning. Johnny turns and watches as Dom runs his hands over its form, feeling and guessing at its identity, as a blind man might. Suddenly, he realizes what it is.
- 200 CLOSE UP of Dom as he turns to Johnny and excitedly pantomimes the shape, line leading to and use of an anchor.
- 201 CLOSEUP of Johnny as he turns to inspect the encrusted object and confirms its identity. Reaching to his waist, he takes off a marker buoy and, releasing it, ties off the line as the CAMERA PANS WITH Dom out into the water to view the projecting formation from a distance.

- 202 CLOSE SHOT of Dom as he looks off, his hands unconsciously moving to help him visualize a shape. Suddenly he motions violently to Johnny to join him.
- 203 PAN SHOT as Johnny darts out to Dom's side and turns to look back.
- 204 FULL SHOT - ANGLING UP past the edge of the cliff, Johnny and Dom in the f.g. From this point of view the formation clearly reveals itself. It is the bow of a ship protruding out into the water from the lip of the cliff-edge on which it is resting. The rest of the hull lies buried in sand.
- NOTE: It may be desirable to show this angle at the beginning of the sequence and design the set so that although the divers fail to spot it the audience does from the very start.
- 205 PAN SHOT as the two men swim back to recheck the wreck. They realize the fish-hole is a hawse hole and determine the configuration at the prow to be the stub of the bow sprit.
- 206 UP ANGLE as the two men swim away from us over the lip of the cliff in the direction of the remainder of the wreck.
- UNDERWATER - SAND BANK - DAY
- 207 FULL SHOT - the vague outline and contours of the rest of the wreck---a trace of curving rail, the stub of a mast---sloping back into the sandbank from which the hull gradually emerges.
- 208 CLOSE SHOT of Johnny and Dom as they realize they have found the treasure-ship. They shake hands, squeeze each other's shoulders. Then Dom remembers the time. He looks at his wristwatch and shows Johnny that they must surface. They start up.
- UNDERWATER - STEEP CLIFF - DAY
- 209 LOW ANGLE LONG SHOT up to the cliff edge. As Johnny and Dom swim up out of the shot in the distance, the CAMERA CENTERS on the prow of the wreck jutting out into the water.

DISSOLVE TO

INT. MAIN CABIN - SANS SOUCI - NIGHT

209A The cabin is completely dark except for the light provided by a viewer by which Johnny, Theresa, Gloria, Dom and Father Cannon are examining a photo of the prow.

CANNON

It's the Porto Bello beyond any doubt.

JOHNNY

I knew it.

DOM

Me, too - as soon as I looked at it. I felt it here -
(pounds his chest)
It was as though I had swallowed a balloon.

CANNON

This long shadow - the edge of the cliff?

JOHNNY

That's right. She's hanging half-way over a chasm.

DOM

A deep one. Couple of hundred fathoms.

JOHNNY

They almost made it to the shore at that. Another few yards. . .

DOM

I'll shed tears for them some other time. Right now I just want to go down and get it.

Father Cannon puts on the lights.

THERESA

It's going to be a long wait until morning.

DOM

Let's check the sled.

THERESA

You've checked it.

(CONTINUED)

209A (CONTINUED)

JOHNNY

Then let's check the lungs.

GLORIA

We have. A dozen times.

DOM

Well, let's do something.

CANNON

Pinochle?

DOM

Pinochle! Where are the cards?

Dom leaps to the table and sits down and begins to shuffle the deck. Father Cannon joins him.

DOM (cont'd)

This is for blood.

CANNON

(agreeably)

No holds barred.

DOM

(to Gloria)

You sit next to me, gringita, and bring me luck. I'll need it. The Padre's connections are better than mine.

(to Cannon)

Five matches a game?

CANNON

Deal.

Through this interchange Theresa and Johnny have been looking at each other. Now Johnny turns and makes his way topside. Theresa is about to follow.

CANNON (cont'd)

(intent on
the game)

Could I trouble you for some coffee, Theresa?

(looks at his
cards)

And a box of matches.

THERESA

Yes, Father.

EXT. DECK - SANS SOUCI - NIGHT

209B Johnny is sitting on the cabin housing, looking up at the stars. Theresa comes up on deck, sees him and starts toward him. She whistles.

THERESA

(as Johnny
turns to her)

Hi, lovey.

JOHNNY

(with a scowl)

What kept you so long?

THERESA

You're being grouchy, honey.
(she kisses him)

JOHNNY

This boat - it's shrinking,
and there are people all over
it.

THERESA

Let's go for a ride, huh?

JOHNNY

(half to himself)

Very funny - -

(gets the idea)

Great!

(second thought)

Do we have to - -

(indicating the
others down below)

THERESA

Should ask.

JOHNNY

(looks at her
and moves to
companionway
and calls below)

Nobody wants to go ashore do they?

O.s. we hear Dom, Father Cannon and Gloria.

O.S. VOICES

What for?

JOHNNY

(belittling
the idea)

To look around.

(CONTINUED)

209B (CONTINUED)

DOM, GLORIA & CANNON

Let's go!
Surely.
Good idea!

Johnny reacts to their enthusiasm, looks at Theresa accusingly, then -

JOHNNY
Swell. I'll start the
outboard.

Theresa smiles.

DISSOLVE

THE COVE - NIGHT

209C FULL SHOT. It's a party. The radio is playing, Dom and Theresa are dancing. Watching them are Johnny, who is leaning against a tree, Father Cannon and Gloria. Johnny makes his way over to Gloria and sits down next to her.

JOHNNY
They look good together, don't
they?

GLORIA
(warmly)
Theresa's so lovely.

JOHNNY
I'm a lucky guy.

GLORIA
You're both lucky. How long
have you been married?

JOHNNY
About a year. We're still
getting acquainted.

GLORIA
It's wonderful.
(breaks off)

Johnny looks at her, understanding what she had in
mind.

(CONTINUED)

209C (CONTINUED)

JOHNNY

It's not all a romp in the garden, you know. We have our problems.

(pause)

Enjoyed the trip so far?

GLORIA

Oh, yes.

JOHNNY

Dom's a lot of fun, isn't he?

GLORIA

You just can't stay mad at him.

JOHNNY

Mad?

GLORIA

(nods)

You know, when I found out he salted the wreck I was a little upset.

JOHNNY

Oh, that. Gloria, look - we've known Dom a long time and he takes a little understanding. You see, rainbow chasing is all he's ever done, and - -

GLORIA

And he's afraid he might end up on the beach?

JOHNNY

That's right. It makes him a little anxious sometimes and - desperate.

GLORIA

I know.

JOHNNY

But don't ever let him know you know.

GLORIA

I know that, too.

(CONTINUED)

209C (CONTINUED)

RADIO ANNOUNCER

(in Spanish)

And now the song that has taken our beautiful island by storm, the song for which we have received so many requests this evening, the number one hit: Perez Prado's "Cerveza Rosa."

THERESA

(points to
radio)

Oooh!

She turns the radio volume up and goes to Johnny. Dom pulls Gloria to her feet and starts to dance.

THERESA (cont'd)

(to Johnny)

Dance with me, Johnny.

JOHNNY

(pulls her
down)

Let's just watch the experts.

DOM

(to Gloria -
as they dance)

Don't look down at the feet.
Why do you look down at the feet?

GLORIA

I'm not familiar with the steps.

DOM

(scornfully)

Steps! You are ignorant - like most people when it comes to dancing. Dancing has nothing to do with steps.

GLORIA

What has it to do with, maestro?

DOM

The face! The big difference between one dance and another is the look on the face. For the waltz, something dreamy -
(exaggerated
swoony expression)

(CONTINUED)

209C (CONTINUED)

DOM (cont'd)

- and for the jitterbug -
(a wild, frenetic
look: head shaking,
eyes wide, crazy
grin)

GLORIA

And the rhumba?

DOM

For the rhumba - passion,
smoldering passion.
(exaggerated
look of
passion)

GLORIA

(imitates Dom's
expression)

Am I smoldering enough?

DOM

Not bad. Keep in mind an
incinerator in the rain. I'll
make a Cuban out of you yet.

THERESA

Come on, Johnny - let's dance.

JOHNNY

(lazily)
Don't feel like it.

THERESA

Ah, please.

JOHNNY

I'm not good at it. I just
stomp around like an ostrich.

THERESA

So practice.

JOHNNY

No, I'd rather be a comfortable
ostrich.

THERESA

Then bury your head in the
sand!

She throws a handful of sand at him, gets to her feet
and runs off down the beach. Johnny jumps up and
runs after her.

BEACH - NIGHT

209D MED. SHOT of Johnny running after Theresa. He brings her down with a flying tackle, takes a pinch of sand and lets it trickle down on her face.

THERESA

(struggling)

No! Stop it! Stop it!

JOHNNY

Say "uncle".

THERESA

Uncle.

Johnny releases her and rolls over on his back. Theresa sits up, brushing the sand from her face.

THERESA (cont'd)

Wooo-ey! What tempers you ostriches have.

He grins at her and pulls her down to him for a kiss.

THERESA

Good. Relaxed now, yes?

JOHNNY

Uh huh.

THERESA

No more jitters?

JOHNNY

What jitters?

THERESA

(whistles)

Remember me?

JOHNNY

Well, maybe a little buck fever. You know - we're so close to all that loot. I can't wait.

THERESA

Neither can I. Let me dive with you and Dom tomorrow?

JOHNNY

You?

THERESA

I want to see it. Say yes, Johnny.

(CONTINUED)

209D (CONTINUED)

JOHNNY

It's a little different from
cornering the avocado market,
huh? You believe it now.

THERESA

Not the first time I was wrong.
You'll let me, won't you,
Johnny? Whither thou goest -
you know.

JOHNNY

Right.

He kisses her again, then folds his hands behind his
head and looks up at the sky. Theresa snuggles
close to him.

JOHNNY (cont'd)

Travel.

THERESA

What?

JOHNNY

Travel. You and me. After.

THERESA

Ummm. Nice. Where?

JOHNNY

All over. South America.
Europe.

THERESA

I like.

JOHNNY

First Italy or France.

THERESA

Why first?

JOHNNY

Buy you clothes. Then London.

THERESA

Buy you clothes. Black Homburg.

JOHNNY

Then - Morocco. Marrakesh,
Casa Blanca.

THERESA

Nice?

(CONTINUED)

209D

JOHNNY

Mmm - even during the war.
Beautiful.

THERESA

Pretty girls?

JOHNNY

Why, I never noticed. Like
most of us fellows in the
service, I thought only of duty.

THERESA

(hoots at this)

I'll bet.

JOHNNY

I was a clean-cut, high type
in those days.

THERESA

(kissing him)

I like you the way you are now.

DISSOLVE

EXT. DECK - SANS SOUCI - DAY

210 Father Cannon is briefing Dom, Johnny and Theresa -
all in diving equipment - as Gloria looks on.

CANNON

The hatch you cleared is aft
of the mainmast?

DOM

Right.

JOHNNY

You can see the shape of the bow.

CANNON

Good. That hatch leads to the
captain's quarters. The strong-
room is ---

DOM

Right next to and ---

JOHNNY

Across the passageway.

DOM

We'll be in and out like a
couple of thieves.

CANNON

Good!

THERESA

Hasta luego, Father.

CANNON

(to Theresa)

You'll be venturing into the
hulk?

JOHNNY

No - she'll just stay outside
and feed in the line.

THERESA

Oh, but I have to see it.

JOHNNY

You know, whither thou goest ---

CANNON

I know, I know. How I wish I
could see it.

(CONTINUED)

WN

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83-88

210 (CONTINUED)

GLORIA

Me, too.

DOM

We'll bring back the part of
it that counts, Padre.

CANNON

Good luck, good luck. Be
careful.

JOHNNY & DOM

Here we go.

Johnny, Dom and Theresa dive over the side.

211
through
226 OMITTED.

UNDERWATER - OPEN SEA - BOTTOM OF SAN SOUCI - DAY

227 ANGLING UP. Theresa streaks down towards us pulled in a dive by the weight of two work lights she is carrying. The rubber cables attached to them leads up to the boat above her. The CAMERA PANS WITH her as she plummets by.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

228 FULL SHOT as Terry flattens out the arc of her dive near where Dom and Johnny are at work with a shovel and crowbar.

We see the result of the sand-moving they have done to uncover further portions of the wreck. The oval form of the deck rails at the bow can be seen to an extent that enables us to visualize the shape of the hull going back into the sand bank. Work lines extend upward toward the boat above; chunks of the emerging hull lie off to one side, etc.

229 CLOSE - ANGLING DOWN. Theresa swims to them, to see that they have uncovered a hatchway close by the stub of a mast. They are working with the crowbar to pry the cover loose.

230 CLOSE on the hatch cover as it twists up under the pry.

231 TWO SHOT on Johnny and Dom as they struggle to get leverage on the crowbar.

232 CLOSE SHOT - Theresa - kneeling by the side of the hole, watching -- pulling back sand from the edge with her hands.

233 MED. SHOT of the group. The crowbar comes down as the hatch cover gives way and Johnny and Dom come forward to lift it to one side. Then, joining Theresa, they kneel to look forward into the hatchway.

234 CLOSE DOWN SHOT on the open hatch leading into the interior of the hull, the hands of the divers framing the sides. Thin shafts of light from chinks in the planking further toward the bow give a ghostly glow to the dark interior. A plume of sand spilling from the edge swirls down - the light catching its particles.

- 235 TIGHT THREE SHOT of Dom, Johnny and Theresa as they look up at each other. There is a sense of ominousness about all this - as if a tomb had been opened. After a pause -
- 236 MED. SHOT as Johnny motions "let's go" to Dom. Dom nods and they begin to organize their equipment. Johnny fastens the end of a nylon line to the under side of his belt. Dom hangs the underwater camera around his neck. Johnny carries one of the underwater lights.

Handing the coiled nylon to Theresa and checking to see that Dom is ready, Johnny waves "see you later" to Theresa and dives down through the hatchway into the interior of the hull. Dom follows as Theresa pays out the white line.

UNDERWATER - INT. UPPER PASSAGEWAY - DAY

- 237 FULL SHOT from far end of the narrow corridor toward the divers, who come at us silhouetted against the glow of light from the open hatch beyond. They pass through thin, bright beams of light from above as they come close to us in the f.g.
- 238 MOVING POINT OF VIEW going down the passageway through swaying seaweed and darting fish. The dimly seen, almost vertical ladder steps of a companionway, appears.
- 239 CHANGED ANGLE as Johnny and Dom go up the companionway.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

- 240 CLOSE on Theresa at the hatchway as she carefully pays out the nylon line - watches for sharks.

UNDERWATER - INT. UPPER PASSAGEWAY - DAY

- 241 FULL SHOT as Johnny and Dom come up from the well of the companionway. It is darker here and Johnny flicks on a work light he is carrying. It glares toward us as he moves it about - making halos as it reflects in the water. CAMERA PANS as the divers swim off down the passageway.
- 242 CLOSE MOVING SHOT on the two - as going ahead with the work light, they feel their way through the hull.

- 243 MOVING POINT OF VIEW AGAIN - going down the companionway. The beam of light moves about picking up details of the heavy beams overhead, fish that suddenly appear, etc.
- 244 CROSS ANGLE at the right-angled intersection of another passageway. The two men stop to orient themselves, swinging the light around. A moving object touches Johnny and he recoils violently, pulling Dom back with him.
- 245 UP SHOT at another companionway above them. A series of small casks disturbed by movement is tumbling down around them - turning through the water in grotesque slow motion. This is followed by a mass of clear glass bottles which build up in a floating, shifting pile in front of the men.
- After a moment the cascade ceases.
- 246 ANOTHER ANGLE - SHOOTING AT the mass of suspended bottles. Johnny appears through them, pushing them away. Surrounded still by the slowly swirling bottles Dominic takes the flashlight and leads the way down the side passage.
- 247 POINT OF VIEW as the CAMERA MOVES until the light discloses a dead end - the side of the ship. A narrow door to the right begins to swing open slowly, eerily. As it stops, half open -
- 248 REVERSE SHOT on Johnny and Dominic as they come forward - shine the light to look into the room beyond. Dom shakes his head - makes a gesture. They are in the wrong part of the ship.
- Behind them a large heavy door on the opposite side of the passageway, free of its rotted hinges, starts to fall silently, slowly tilting from its base. As it hits the deck Johnny and Dom whirl, startled. Mud, kicked up by the door, boils up and obscures the scene.
- 249 SHOOTING from main passageway as the two divers emerge from the cloud of mud - swim on a few feet down the main passageway - the CAMERA PANNING.
- 250 CLOSE TWO SHOT as they stop, then look about them, making the gestures men do when trying to orient themselves as to direction in a strange place. We know they are trying to identify their position in relation to the diagram of the ship they have studied on the wall of the yacht above.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

251 CLOSE SHOT - Theresa at hatch. She waits, holding the nylon line, looking about for sharks, not certain what is happening in the hull beneath her.

UNDERWATER - INT. UPPER PASSAGEWAY - DAY

252 CLOSE SHOT - Johnny and Dom. Dom feels that he has oriented himself and indicates they should search to the right. Johnny nods in agreement and they move forward again.

253 FOLLOW SHOT. The gloom of the passageway darkens to a deep blue. Suddenly the light picks out and traces the shape of a heavy cross-braced oak door.

254 CLOSE TWO SHOT. Barely visible in the gloom the two men nod affirmation to each other. This is the door to the strong room.

DISSOLVE

UNDERWATER - THE STRONG ROOM DOOR - DAY

255 ANGLE on the divers at the door. Two work lights shine on the massive lock that secures it. CAMERA MOVES IN as Dom checks a shaped charge of dynamite he has placed against the lock and fastened with neoprene tape. Satisfied with its position, he checks with Johnny, who nods; then he flips the switch on the detonating device at the end of the fuse. The fulminating mercury cap at the end of the detonator fires and the fuse begins to burn, bubbles streaming up through the water.

256 PAN on Johnny and Dom as they swim away down the passageway to a bulkhead. Here they stand watching the fuse burn, waiting some 15 feet away for the explosion.

257 CLOSE on the dynamite. The fuse burns down steadily, the bubbles streaming.

258 TWO SHOT on Dom and Johnny waiting - watching.

259 VERY CLOSE on the dynamite - the fuse burning a couple of inches from the charge.

260 CLOSEUP - Johnny. He turns toward Dom and through his face mask we see him wink. This is an old story to these men. They've done it many times during the war.

261 CLOSEUP - Dom as he grins at Johnny - returns the wink.

262 CLOSE SHOT - door. The dynamite explodes in a blast of orange light and a burst of huge bubbles.

263 CLOSE TWO SHOT. The shock wave hits Dom and Johnny - jars them.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

264 CLOSE SHOT - Theresa at the hatchway. She reacts to the vibrations of the underwater explosions.

UNDERWATER - THE STRONG ROOM DOOR - DAY

265 AT THE DOOR. Partly shattered, the massive door is sagging away from its frame.

266 ANGLE on the divers. Before Johnny starts back to the door he turns questioningly to Dom - who waves that he's all right - unaffected by the explosion, but as Johnny exits he takes a couple of long, deep breaths as if the jolt might have bothered him. Then sweeping forward with his arms he swims toward the door.

267 MOVING on Dom as he joins Johnny who has hauled the shattered door to one side. The room beyond is in complete darkness.

268 CROSS ANGLE on open door. Stepping halfway through the doorway Johnny pulls in the work light - swings it to shine into the room.

UNDERWATER - INTERIOR STRONG ROOM - DAY

269 PAN SHOT of room as the cone of light moves about. The furniture and other features are heavily corroded but not encrusted, and have suffered the minimum damage from their long immersion - sealed off as they were from the voracious life of the sea. A desk can be seen, the remnants of firearms in a rack on the wall, a row of heavy-doored lockers. Objects of metal and clay are scattered about just as they were when the ship went down.

- 270 CLOSE TWO SHOT Dom and Johnny, standing in the doorway looking into the room, ghostly, dimly seen figures in the dark water. The light held just below the frame line throws a reflected glimmer on them as they move it about.
- 271 CLOSE PAN SHOT as the light moves through the room and comes upon a heavily corroded but recognizable lighting fixture hanging from the beamed ceiling, swaying gently.
- Moving further, the light reveals the forward side of the cabin. Across this wall are a series of heavy wood locker doors - placed and constructed as if they constituted vaults or storage cabinets.
- 272 CLOSE SHOT on the two men as they cautiously enter the room - Johnny carrying the light - shining it ahead as he walks. Suddenly his attention is riveted on a corner of the room.
- 273 CLOSE SHOT. A cone of light illuminates two wooden boxes that were lashed to the floor. The rope lashings that held them have long since rotted away but the metal hooks used for this purpose are still in place, though corroded to needle thinness.
- 274 UP SHOT as the two men move forward quickly. Kneeling by the boxes Johnny pries off the lid of one of them. As it comes off the two stare - rigid - dead still.
- 275 CLOSE SHOT. Lying stacked in the box and gleaming in the light are bars of gold.
- 276 CLOSE on Johnny and Dom as they stare at this treasure - quiet and sombre - affected as all people are in the presence of huge sums of actual money or jewels of fabulous worth. Then they set to work lifting out the bars and stacking them in the carrying net.
- 277 OMITTED.

WN

278 BIG HEAD CLOSEUP. Dom bites hard on his mouthpiece. His eyes close. Then his head slumps as he loses consciousness.

279 PANNING UP as Dom's body, limp now, slowly rolls over and floats up until he lies stretched out against the beams of the ceiling. The bubbles of exhalation from the regulator of his aqualung slow down to a bare trickle.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

280 MED. SHOT. Johnny comes up through the hatchway to join Theresa, shows her the gold bar and with gestures tells her they have hit the jackpot.

UNDERWATER - INT. STRONG-ROOM - DAY

281 SHOOTING UP at Dom still lying inert in the water. After a moment his legs pull up slightly and we see his chest move as he takes a deep breath and exhales it, the bubbles swirling out strongly. His arms move and, turning himself in the water, he manages to swim down to the deck where he sits near the boxes.

UNDERWATER - UPPER PASSAGEWAY - DAY

282 FOLLOW SHOT on Johnny as he pulls his way along the line through the passageway to the door of the strong room.

UNDERWATER - INT. STRONG-ROOM - DAY

283 CLOSEUP - Dom. He stretches and turns his body - taking long, deep breaths from the lung as he regains control.

284 CLOSE SHOT PAST Dom as Johnny swims up to join him - then turns him by the shoulders to look closely at his face - gestures to ask if he is all right. Dom nods and brushes Johnny away, unwilling to be concerned over the trouble he has experienced. The two set to work lifting out the bars and stacking them in the carrying net.

285 CLOSE SHOT - gold bars heaped in the net, glowing in the work light.

DISSOLVE

INT. MAIN CABIN - SANS SOUCI - NIGHT

285A CLOSE SHOT on bullion stacked on the table. CAMERA PULLS BACK to show Dom, Gloria and Father Cannon dressed for going ashore and about to leave. Dom pulls a piece of tarpaulin over the gold.

DOM

Sleep tight, you beautiful things.

(he calls)

Theresa! We go now for fresh water! Want to change your mind and come ashore with us?

THERESA'S VOICE

No!

DOM

Won't be nobody on board 'cept you and Johnny.

Theresa enters.

THERESA

Won't that be too bad?

Gloria, Cannon and Dom start up towards the deck. Theresa pauses near the table and looks at the gold and some of the diving equipment - a mask, a fin.

EXT. DECK - SANS SOUCI - NIGHT

285B Johnny is at the sea-sled as Gloria, Father Cannon and Dom come up and start to get into the dinghy.

JOHNNY

I put the water casks in.

DOM

Good.

CANNON

We'll be back before too long.

Dom pushes the dinghy off and starts the motor.

DISSOLVE

SHOT OF DINGHY - (PROCESS) - NIGHT

285C Gloria, Cannon and Dom are in the dinghy, putt-putting towards the shore. Dom is whistling Cereso Rosa.

DISSOLVE

SHOT OF DINGHY ARRIVING AT THE COVE - NIGHT

285D Dom jumps out, helps Cannon out. Then the two of them pull the dinghy up on the beach. Dom lifts Gloria down.

CANNON

The spring is off this way -
behind the grove.

Cannon starts to take one of the water barrels out of the dinghy.

DOM

I'll carry the barrels, Padre.
You find the water.

Cannon strides off toward the grove. Dom lashes the barrels together for ease in carrying.

DOM (cont'd)

(to Gloria)
How does it feel to be rich?

GLORIA

We're not rich yet.

DOM

We will be - this time tomorrow.
I haven't been wrong yet, have I?
Trust me - if you ever see your boss again you'll be able to say - "Old J.P. - here is your yacht. And while we're at it, here's another one."

Gloria pats Dom on the head.

GLORIA

(in low voice)
Well done, thou good and faithful servant.

SOUND of Rico's gunshots o.s. Dom and Gloria react.

GLORIA (cont'd)

Would they be hunting at night?

DOM

That's just to remind us he's there.

More GUNSHOTS come from o.s.

EXT. DECK - SANS SOUCI - NIGHT

285E Johnny is on the sea-sled, broody and restless. From Rico, far o.s., comes the faint SOUND of shots. Johnny looks off into the distance. Theresa comes up on deck and sits next to him. He pays very little attention to her. She looks up at the tropical sky.

THERESA

Hello, lovey. Tough, eh, being all alone on the boat?

JOHNNY

Yeah.

THERESA

It's even better than being rich, huh?

We hear the SOUND of o.s. shots.

JOHNNY

Still got a lot to do.

THERESA

I've dived for pennies in my time. I love the idea of being rich, but the thought of you wriggling around in that rotten old hulk. I -

JOHNNY

It's solid as a rock.

THERESA

It's held together by seaweed and rust, and we both know it.

JOHNNY

Dom's down there with me. We watch each other. He's my insurance policy.

THERESA

Johnny, about Dom -

She is interrupted by the SOUND of more o.s. gunshots.

THERESA (cont'd)

Johnny, what are you going to do?

Johnny moves to the winch.

(CONTINUED)

285E (CONTINUED)

JOHNNY

Tomorrow will be a cinch, believe me. We're going to punch a hole in the deck, hook a line to the wall of that strong-room, pour on the coal and pull it out like a tooth. A cinch.

THERESA

Just like that?

JOHNNY

Just like that. There's nothing to it.

From the distance comes the SOUND of shots again. Theresa takes a long look at Johnny, turns and goes below.

DISSOLVE

286-
289 OMITTED.

UNDERWATER - OPEN SEA - DAY

290 ANGLING UP toward the luminous flood of light from the surface. A steel hook is coming down through the water toward us, hanging on the end of the winch cable. Theresa rides the hook, steadying herself with one hand on the cable. A light signal line is loosely tied to the hook.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

291 MED. SHOT. Theresa steps off the hook as it reaches the bottom and after some slack has been paid out, pulls one jerk to stop on the signal line.

292 CLOSER SHOT. The sand has been moved away at a point some distance aft on the wreck, disclosing the deck planking through which a hole has been cut. Theresa drops the hook through this hole and feeds in the slack of the cable and signal line.

UNDERWATER - INT. STRONG-ROOM - DAY

293 We see that the hole in the deck has been cut through the ceiling of the strong room. This lets a beam of light into the room, though the work-lights are still being used against the vault locker wall. Sand has come through the hole - piling up on the deck.

(CONTINUED)

293 (CONTINUED)

Johnny loops the cable under a sheave secured on the deck and leads the hook over to the vault locker wall. Dom unfastens the signal line and pulls to stop when there is enough slack on the cable.

294 ANGLING at vault lockers. The heavy locker doors are framed by two beams - one vertical, the other crossing horizontally, and both tying into the ship's hull. Holes have been cut through the planks on each side of the vertical beam.

Johnny passes the hook around behind the beam - then hooks it back on the cable.

295 FULL SHOT as Johnny and Dom move into a far corner of the cabin away from the cable. Dom pulls twice on the signal line.

EXT. DECK OF SCHOONER - DAY

296 CLOSE SHOT at winch. The Padre sets it in motion and the cable starts coming in.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

297 MED. SHOT as Theresa steps back - watches the cable tighten.

UNDERWATER - INT. STRONG ROOM - DAY

298 FULL SHOT - The cable becomes taut now and Dom and Johnny flatten back against the wall watching it strain - vibrating. Nothing moves.

EXT. SCHOONER - DAY

299 CLOSER ANGLE on the winch. The gears grind as the winch shudders and stalls. The Padre slacks off on the clutch, then slams on the power again.

UNDERWATER - INT. STRONG ROOM - DAY

300 CLOSE on cable hooked at beam. It vibrates harder now - bites into the wood. The beam moves out a little - the planking around it breaking away.

301 CLOSE TWO SHOT - on Johnny and Dom crowded as far away as they can get from the dangerous cable - reacting to this.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

302 ANGLE SHOT PAST the taut cable in the f.g. at Theresa who watches, tense.

UNDERWATER - INT. STRONG ROOM - DAY

303 CLOSE ANGLE. The beam moves again. Enough planking has broken away from its side to make an appreciable gap in the door. Dom pulls once on the signal line and the winch line slacks off.

He and Johnny swim over to the door and knock away the loose and rotted planking.

304 CLOSE SHOT PAST the two men as they peer into the hole they have made. A large oblong crate can be seen lying thwartship back on the vertical beam.

Dom takes a short wrecking iron from Johnny and wedges his way into the interior of the locker where he can get at the crate.

305 CLOSER SHOT on Dom at crate. He finds a weak spot and the partially rotted wood comes away easily. Within this is a lining of heavy lead sheeting, through which he makes an opening big enough to reach in with his arm.

306 CLOSEUP - Dom. His face reflects what his hand feels as he gropes inside the crate, determines the nature of its contents.

307 TWO SHOT - Dom and Johnny at the locker door. Dom tries to shift his position to reach further into the crate, but the beam makes it too tight a fit. He nods to Johnny to use the winch to pull it further out.

308 CLOSE on Johnny as he signals the surface. After a moment the line tightens.

309 CLOSE on Dom. The beam moves slightly and he wedges forward -- extending his arm into the crate.

310 FULL SHOT - A shuddering grinding SOUND is heard. The whole cabin jerks for a moment - tilting and twisting forward. The wreck has shifted and slid a foot or two on the rock ledge beneath it.

- 311 FLASH CLOSEUP of Johnny reacting.
- 312 CLOSE on the hook at the locker door. Suddenly the beam lets go completely -- the hook snatching it past the camera.
- 313 UP SHOT at ceiling. The wreck shudders again and a section of the ceiling falls toward us, the rotted deck planking giving way to admit light through an avalanche of liquid sand.
- 314 CLOSE SHOT on the two divers as the sand pours down around them. Johnny seems to be struggling free but Dom is caught.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

- 315 SHOOTING PAST Theresa at a crater which rapidly widens as the sand streams down through the skeletal structure of the deck beams into the cabin below.
- 316 CLOSE on Theresa as she moves forward, looks into the wreck.

UNDERWATER - INT. STRONG ROOM - DAY

- 317 DOWN SHOT into the cabin SHOOTING THROUGH the slots between the beams. There is no sign of Dom but Johnny can be seen half-inundated by the sand which is flowing slowly now, but still rising around him.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

- 318 CLOSE on Theresa as she realizes she can't get through the grid of deck beams. The CAMERA PANS as she swims to the hatchway.

UNDERWATER - INT. STRONG ROOM - DAY

- 319 FULL SHOT. The sand has stopped flowing now. Light from above shows the cabin half-filled. Johnny begins digging frantically into the sand, looking for Dom.

EXT. SCHOONER - DAY

320 CLOSE on the group around the winch. The cable hangs slack. Everyone stands motionless, not sure what is happening - watching the signal line.

UNDERWATER - INT. LOWER PASSAGEWAY - DAY

321 FOLLOW SHOT on Theresa who races through the corridor and up the companionway, pulling hard on the lead line.

UNDERWATER - INT. STRONG ROOM - DAY

322 CLOSE on Johnny as he works at the sand.

323 PAN WITH Theresa as she comes through the door and joins Johnny - begins digging.

324 EXTREME CLOSE SHOT their hands clawing at the sand.

325 MED. SHOT at pile of sand. Dom's arm appears - Johnny and Theresa grab and heave. They are able to pull him up out of the loose sand. He is still conscious.

326 The CAMERA TILTS UP as Theresa takes him by the arm and with Johnny assisting below, gets him up through a narrow opening in the collapsed deck beams above them.

327 CLOSE on Johnny as he supports Dom's feet going up through the beams.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

328 CLOSE SHOT - on Theresa emerging from the hull with the barely conscious Dom. It is apparent he is hanging on to something, clutching it in his hands. Johnny comes up next to him.

INSERT as Johnny reaches behind the compressed air tank on Dom's back and squeezes the emergency pack. It begins to fill.

329 FULL SHOT. Dom's life preserver fills out and, assisted by the other two, he rises toward the surface, the CAMERA PANNING.

EXT. SANS SOUCI - DAY

330 MED. SHOT from the yacht as Gloria and Father Cannon see Dom, Theresa and Johnny come to the surface.

THERESA

Help me with him.

Gloria and Father Cannon hasten to help her.

331 CLOSE SHOT as Father Cannon and Gloria haul Dom aboard as Johnny and Theresa push from below.

GLORIA

(frightened)

Dom! Dom! What happened?

JOHNNY

Cave-in.

332 MED. SHOT as Gloria and Father Cannon pull Dom onto deck. Johnny and Theresa join them around Dom.

GLORIA

Is he all right? Is he all right?

They turn Dom over on his back and, as they do, a large golden globe, jewel-encrusted and surmounted by a cross, escapes from his grasp and rolls to the deck - part of the Virgin Father Cannon told them about. Johnny's face lights up as he grabs it and looks at it. Nobody else pays any attention to it, being occupied with Dom.

JOHNNY

Look! Look! Everybody!

THERESA

Hand me the blanket.

Gloria gets the blanket and they wrap it around Dom.

JOHNNY

Will you look? It weighs a ton!

(glances at Dom)

He'll be all right, we got him out in less than no time.

333

CLOSE SHOT of Dom as he opens his eyes, surrounded by Theresa, Gloria, Father Cannon and Johnny. For a moment he is dazed. Then he sees Gloria and smiles at her.

JOHNNY

What'd I tell you?

(to Dom)

Look what you came up with!

(holds up globe)

You had a death-grip on it!

Dom starts to sit up. They try to restrain him. Johnny hands him the globe. He hefts it, almost voluptuously, and he and Johnny grin understandingly at each other.

DOM

And this is only part of it!

(hands it to

Gloria - then

to Johnny)

I felt the rest of it with my own hand!

(to Johnny)

Amigo!

CANNON

(to Johnny)

Let's get him below.

DOM

I feel all right.

CANNON

Sure, sure. Help me, Johnny.

Johnny and Father Cannon help Dom below.

DISSOLVE

INT. CABIN - SANS SOUCI - DAY

333A

Cannon and Gloria are examining the globe. Johnny comes out with a towel around his neck, Theresa directly behind him.

JOHNNY

(to Cannon)

Gold? Solid?

CANNON

Unquestionably. Feel the heft of it.

(CONTINUED)

333A (CONTINUED)

JOHNNY

Fourteen karat.

Dom enters.

CANNON

You can see where the finger-
tips held it.

JOHNNY

(goes to Dom)

Look - where the fingers were.

DOM

(to Cannon)

The whole statue is there - I
felt it, Padre.

JOHNNY

Next move is to bring it up.

THERESA

How do you feel, Dom?

DOM

How do I feel? Holding this?
This would revive the dead!

THERESA

That's not what I mean.
Something happened down there,
didn't it?

DOM

Is she kidding? The world fell
in.

(mocks her)

Something happened.

THERESA

No, I mean - what slowed you
up so you couldn't get out of
the way? Johnny did.

RICO'S VOICE

Ahoy, Sans Souci!

Johnny tosses his jacket over the globe on the desk
near the radio.

DISSOLVE

- 336 LONG SHOT on Rico's boat approaching. Rico, rifle in the crook of one arm, waves greetings.
- 337 MED. SHOT of Johnny, Dom, Theresa, Gloria and Father Cannon as they react to Rico's appearance. Johnny waves to Rico, nudges Dom; Dom waves to Rico and Johnny goes to the golden globe he left lying on the blanket on deck. He scoops it up and hurries below with it.

INT. MAIN CABIN - DAY

- 338 as Johnny enters carrying the golden globe. He deposits it on the locker next to the heap of gold bars and quickly drops a blanket or a tarp over it. Then he starts back to the deck.

EXT. SANS SOUCI - DAY

- 339 MED. SHOT of Rico's boat as it slows down, coming alongside. Rico is in the stern, Miguel is at the wheel.

RICO

(genial)

How goes it with the rocks?

- 340 MED. SHOT of Dom, Theresa, Gloria and Father Cannon FROM Rico's ANGLE as Johnny comes on deck and joins the group at the rail.

JOHNNY

Well. It goes well with the rocks.

341

MED. SHOT - of the two boats - as Rico's glides alongside the Sans Souci. Miguel cuts the motor and hurries to make fast to the larger craft with a boat-hook.

DOM

We still have no garbage for you, friend.

JOHNNY

And we're very busy with our scientific studies. You understand.

DOM

Come back another time, though.

Rico steps aboard the Sans Souci. Dom casually blocks him.

RICO

(as though unaware
of the block)

My business will take but a few minutes.

(steps off in
another direction)

JOHNNY

(casually
blocking him)

Another time. Not now.

RICO

(points to
Cannon)

But I wish to make confession.

342

CLOSE SHOT of Johnny and Dom as they react to this little stunner. Father Cannon joins them at the rail.

343

MED. SHOT of group.

RICO

You understand, Padre. Out here a priest is rare. Yet there is always danger and one would not like to die unshriven.

CANNON

I understand.

CAMERA PANS WITH them as Cannon leads Rico towards the cabin. Passing Johnny and Dom, Rico smiles at them.

(CONTINUED)

343 (CONTINUED)

DOM

(to Rico)

What opportunities for sin have
you found out here?

RICO

(over his
shoulder)

There are always evil thoughts.

Johnny and Dom look at each other. Johnny gestures
with a toss of his head. Dom follows him towards
the bow, both speaking in low tones.

INT. MAIN CABIN - SANS SOUCI - DAY

343A MED. SHOT - Theresa and Gloria, as Rico comes down
the ladder.

RICO

Buenos tardes.

THERESA

Buenos tardes.

Rico goes on to Father Cannon's cabin. Gloria looks
at Theresa and starts up the ladder.

DECK OF SANS SOUCI - DAY

344 MED. SHOT - Gloria as she comes up ladder, sees
Miguel o.s. and goes over to the rail.

345 MED. SHOT of Miguel FROM Gloria's ANGLE. He stares
up at her, o.s., impassive.

346 MED. SHOT of Gloria and Miguel. Gloria smiles at
him, slightly flustered by his level gaze. He smiles
sadly at her.

GLORIA

Hello. Como esta?

Miguel touches his ear to indicate he is deaf and
shrugs apologetically. Gloria nods sympathetically
and points to his rifle.

GLORIA (cont'd)

Very handsome. Uh - bonito.

(CONTINUED)

346 (CONTINUED)

Miguel nods proudly, taps his chest, flutters one hand in pantomime of a swimming shark, puts his rifle to his shoulder, imitates the kick of the rifle as it fires, turns his palm up to pantomime dead shark going belly-up, taps his chest again and nods.

GLORIA (cont'd)

I know. You're a shark hunter.
Tiburón.

Miguel takes out his knife and pantomimes disemboweling a shark.

GLORIA (cont'd)

You cut it open?

(CONTINUED)

346 (CONTINUED)

Miguel nods, reaches into the hold and brings up a chunk of something revolting which he holds up for Gloria to see. She reacts to it.

GLORIA (cont'd)

Liver?

Miguel bites out a chunk, chews it and points to his eyes to indicate the beneficial effects of shark liver.

GLORIA (cont'd)

(weakly)

Oh - yes - Vitamins. Vee-te-meen-os.

Miguel pantomimes cradling a baby in his arms.

GLORIA (cont'd)

(weakly)

Yes - they give it to babies.
It's all - very interesting.

INT. CABIN - SANS SOUCI - DAY

346A

Theresa is sitting at the table drinking coffee. She is waiting for Rico to finish his confession in Father Cannon's cabin. Impatiently she glances down the passageway towards the cabin. Then, at the SOUND of the door being opened, assumes a casual air. Father Cannon enters the main cabin, followed by Rico.

RICO

(as he passes
Theresa)

Muchas gracias.

THERESA

Care for some coffee?

RICO

(pleasantly
surprised)

Ahhh. Gracias, senorita.

(notices her
wedding band
and corrects
himself)

Senora.

THERESA

(filling cup)

Sit down.

(to Cannon)

Padre?

(CONTINUED)

346A (CONTINUED)

CANNON

No, thank you.

Rico sits down, takes the cup of coffee and starts to empty the sugar bowl into it. It seems to pour in endlessly.

RICO

You're very kind.

THERESA

It is so seldom that one encounters a guest in these waters. I suppose we will not see you again.

RICO

(shrugs)

Quien sabe?

THERESA

You'll probably be moving on down the coast, yes?

RICO

I follow the shark, and there is no telling where he goes or what he does. Do you know what a shark is, Senora? A wandering bottomless stomach. People call him bad names - a killer, a murderer, a cannibal.

(shakes his head)

He is only hungry. Always on the prowl for food - and for him anything is food.

CANNON

Even rocks.

RICO

Yes - I have known a shark to swallow rocks.

He finishes his coffee with a gulp, bows and starts out.

DECK OF SANS SOUCI - DAY

347

MED. SHOT of Rico as he comes out on deck from below, followed by Father Cannon. Dom, who has been lounging against the rail nearby, joins him as he starts for his boat.

(CONTINUED)

WN

1/28/54
111B

347 (CONTINUED)

(to Dom) RICO
Gracias.

Nada. DOM

348 MED. SHOT of Rico, Johnny and Dom at the rail near
Rico's boat.

DOM
Got any fish aboard?

RICO
Si. Got some bonita. Maybe
forty pounds.

(CONTINUED)

348 (CONTINUED)

DOM

Good. You have fish - we have wine. Have dinner with us this evening.

JOHNNY

A little party.

RICO

You would not find it dull?
I am only a simple fisherman.

JOHNNY

Not at all.

RICO

I accept the invitation.
Gracias.

(points to
Miguel)

Him, too?

JOHNNY

Sure.

A bruiser named Jesus (Hay-zoo), comes out of the cabin housing of Rico's boat.

RICO

Him, too?

349

MED. SHOT of Johnny, Dom, Theresa, Gloria and Father Cannon - and Rico - as all but the last react to the appearance of Jesus. Johnny and Dom exchange a quick glance.

JOHNNY

(nods)

Sure - him, too.

RICO

(to Johnny
and Dom)

Jesus Guzman.

(to Jesus,
in Spanish)

Senor Grant and Senor Quesada.

(to Johnny)

What time?

JOHNNY

Around sundown.

(CONTINUED)

WN

1/19/54
113

349 (CONTINUED)

RICO

(stepping
aboard
his boat)

Good. Perhaps it will not be
too dull for you. Perhaps we
will discover we have an
interest in common.

He whistles to Miguel, who casts off, and away they go.

DISSOLVE

350 OMITTED.

INT. MAIN CABIN - SANS SOUCI - DAY

351 CLOSE SHOT of three rifles stacked in a corner of the
cabin. We hear a guitar being idly strummed and,
over it, Rico talking.

(CONTINUED)

351 (CONTINUED)

RICO'S VOICE

When Prohibition came to an end
in the United States of North
America, I wept, gentlemen, I wept.
No one believed more ardently in
Prohibition than I.

As Rico speaks, CAMERA PANS a little from the rifles to the center table. Rico, Miguel and Jesus are seated around it, all with tumblers in their hands. Dom is standing, one leg up on a chair, noodling at the guitar. Johnny, his eyes on Rico, is pouring rum. The table is littered. The bottle Johnny holds is empty before Rico's glass is filled. He puts it down and picks up another---that's empty, too. Without pausing, Rico, who keeps track of such matters, taps a third bottle. Johnny picks it up and fills Rico's glass, Miguel's, Jesus's, Dom's and his own. Theresa, Gloria and Father Cannon are in the cabin, too. Theresa is puzzled--- she doesn't quite understand what Johnny and Dom have in mind. Gloria is very polite and smiles pleasantly whenever one of the visitors glances at her. Neither she nor Father Cannon are aware of the sub-surface by-play.

RICO

And I wish the United States of
North America had never repealed
the Prohibition law. I made a
fortune smuggling rum into Florida.
Salud.

He gulps his drink. Miguel and Jesus raise their glasses in a toast.

MIGUEL & JESUS

Salud.

They drink. Johnny and Dom raise their glasses politely and barely taste.

JOHNNY & DOM

Salud.

Johnny immediately refills everyone's glass.

RICO

(watching his
glass being
filled)

You're too kind.

JOHNNY

Not at all.

RICO

Most hospitable.

(CONTINUED)

351 (CONTINUED)

JOHNNY

A pleasure.

RICO

I find you sympatico. At first,
I thought you antipatico. But
now, sympatico.

JOHNNY

I'm glad.

RICO

And when you and Senor Quesada
have gotten me and Miguel and
Jesus drunk, what will you do
with us?

Silence follows this.

DOM

Do with you?

JOHNNY

I don't catch your meaning, friend.

RICO

(chuckles)

Why have we been invited to eat
and to drink with you?

(points to
Miguel)

Because you enjoy his conversation?

(points to
Jesus)

Or his appearance?

(points to
himself)

Out of long friendship for me?

He gets to his feet. Johnny does the same.

RICO (cont'd)

You are both very subtle. Like
two elephants trudging around in
a circus ring.

He looks at Johnny and then at Dom. Abruptly, he
chirps to Miguel and very quickly all three---Rico,
Miguel and Jesus---move toward the corner where the
rifles are stacked. Johnny and Dom go into action.
Gloria screams. Theresa grabs her and pulls her into
the passage out of the way. After a moment of vainly
trying to stop the brawl by speaking their names
reproachfully---and getting pushed aside---Father
Cannon is pulled into the passageway by Theresa.
They watch the fight.

(CONTINUED)

351 (CONTINUED)

Abruptly Dom throws a glass of wine in Rico's face. At the same time Johnny pushes lamp off table, grabs Jesus, who has drawn his knife.

352 CLOSE SHOT as Johnny and Jesus struggle. Johnny gets knife away from Jesus.

352A MED. SHOT of Dom crossing, picking up rifle. Rico smiles.

RICO

I was right - yes?

DOM

(to Rico, Miguel
and Jesus)

Arriba, senores, arriba.

As the heavies start up the ladder, Rico turns.

RICO

My shoes.

DOM

You get them.

Rico crosses room, picks up his shoes. Dom yells at Miguel and Jesus on deck.

DOM (cont'd)

You wait out there.

Father Cannon appears in doorway of his cabin. Rico goes up ladder followed by Dom with the rifle. Johnny starts up carrying Jesus' knife. He notices Cannon's disapproving look, throws knife on table.

JOHNNY

Don't worry, Father. Nobody's going to get hurt.

Johnny exits to deck.

352B HIGH ANGLE SHOT shooting DOWN on decks of the Sans Souci and El Tiburon as Dom and Johnny march Rico, Miguel and Jesus up the ladder and across the deck of the Sans Souci to Rico's boat.

DOM

(to Rico)

A su bote, senores, a su bote.

(CONTINUED)

352B (CONTINUED)

Miguel and Jesus shove their dory into the water.

JOHNNY

Hey.

Jesus takes the outboard from Johnny and starts to get into dory. The others prepare to follow.

OCEAN SURFACE - NIGHT

353 MED. SHOT - Johnny, Dom, Rico, Miguel and Jesus in the dinghy, heading away from the yacht toward the island.

RICO

What precautions to safeguard rocks, my friends. Tell me something - under the circumstances it can do no harm - how much gold have you found?

JOHNNY

How much? You're imagining things.

DOM

We haven't found any gold.

RICO

Ohh - that much? Gracias.

Rico shoves his hat forward over his eyes and leans back.

353A MED. SHOT - Theresa, Gloria and Father Cannon at the rail of the yacht looking toward the island.

354 MED. SHOT of the dinghy as it nears the beach. With a violent lunge Rico upsets the boat and all tumble into the surf.

354A A SERIES OF SHOTS in which there is a free-for-all to
354J in the surf, at the end of which Johnny and Dom are once more in command. Rico and Miguel haul the unconscious Jesus onto the beach.

355 CLOSE MED. SHOT of Johnny, Dom, Rico, Miguel and Jesus.

JOHNNY

(to Rico)

Now stay put. You'll get food.
Can you swim? Can they?

Rico smiles mockingly and shrugs.

DOM

Don't get any ideas about
sneaking aboard.

JOHNNY

Understand?

RICO

As clear as crystal. We won't
sneak on board. We won't have to.

JOHNNY

Hope you don't mind our using
your dory.

RICO

Por favor.

Johnny and Dom start for the dinghy.

DISSOLVE

OCEAN SURFACE - NIGHT

356 HIGH ANGLE SHOT, SHOOTING DOWN on Sans Souci and
El Tiburon, as Dom and Johnny return in dory. They
go aboard the Sans Souci and start down the hatch.

INT. CABIN - SANS SOUCI - NIGHT

357 Johnny and Dom, wet from the fight in the surf, come
down into the cabin and find Theresa, Gloria and
Father Cannon waiting for them.

JOHNNY

They jumped us on the beach.

CANNON

Are they all right?

DOM

Oh, sure. We'll bring them
supplies.

Johnny pours a drink for Dom and himself.

(CONTINUED)

357 (CONTINUED)

JOHNNY

Anybody want one?

Theresa comes to the table and looks at them both.
Dom's cheek is bruised. Johnny's lip is cut.

DOM

It's nothing.

THERESA

(to Johnny)

That's going to sting when
you dive tomorrow.

JOHNNY

I know.

THERESA

Then you are going to dive.

Sensing an imminent quarrel, Cannon and Gloria leave.

JOHNNY

Sure I'm going to dive.

THERESA

Alone?

DOM

What do you mean - alone?
I'll be with him.

Theresa looks at him.

DOM (cont'd)

(protests)

I never felt better in my life.

JOHNNY

Knock it off, Dom. She knows.

DOM

(hurt)

That was between us, amigo.
You promised.

JOHNNY

She guessed. Anyway, you're
not diving. It's too big a risk.

THERESA

But not too big a risk for you
to go alone, huh? I thought
you said Dom was your insurance
policy down there.

(CONTINUED)

357 (CONTINUED)

JOHNNY

So the policy lapsed, so what?
No one ever died from it.
What do you expect me to do?

THERESA

Take what we have and go home.

JOHNNY

(snorts)

What we have. What have we got?

THERESA

You and me, to begin with.
Fifty thousand in gold, if
you and me's not enough.

JOHNNY

Fifty thousand is nothing!

Theresa starts to laugh.

JOHNNY (cont'd)

What's so funny?

THERESA

Only two weeks ago the thought
of breaking even on the season
had you walking on air.

JOHNNY

I don't see the joke.

THERESA

(sobering)

You would have two weeks ago.
You don't laugh any more,
Johnny. I think you're becoming
a very dull fellow.

Johnny glares at her. Dom exits.

JOHNNY

Listen to me. I spent years
during the war doing underwater
demolition. I dived in mine-
fields with a whole army shooting
at me. Now - with a million
dollars at stake - do you suppose
the chance of scratching a knee
will stop me? I want that
jackpot! Can't you understand?

(CONTINUED)

357 (CONTINUED)

THERESA

Sure - but how much will you
gamble to get it? A nickel?
Our boat? A hand? An arm?
Your life? Somebody else's?

JOHNNY

Whatever it costs. If you
expect me to give up now, you
don't know me.

THERESA

That must be it then - I don't
know you. I can see I never did.

She turns and leaves the cabin.

DISSOLVE

358 OMITTED

SANS SOUCI - DAY

359 MED. SHOT. Dom, Gloria and Father Cannon on deck
near the winch. Johnny and Theresa are at the other
end of the boat. Johnny enters to Father Cannon,
fastening his diving gear.

360 CLOSE SHOT - Johnny, Dom, Gloria and Father Cannon
as Johnny puts on his swim fins.

JOHNNY

Remember the signals, Father.
One tug - hold it steady.
Two tugs - more power. Three
tugs - slack off.

CANNON

Don't go down there, Johnny.

JOHNNY

Don't worry, Father. I know
what I'm doing. Watch for
the signals.

CANNON

I know the signals.

Johnny gets ready to dive.

361 LONG SHOT - Johnny diving over the side.

362 MED. SHOT of Dom as he turns to look at Theresa, o.s.
CAMERA PANS SLOWLY from him to Father Cannon, who does
the same, and to Gloria, who does the same, and past
Gloria to Theresa. She is looking down at Johnny, o.s.

363 MED. SHOT of Johnny FROM Theresa's ANGLE as he swims
away from the yacht, pauses, then submerges.

364 MED. SHOT of Theresa, Dom, Father Cannon and Gloria
as Theresa makes her decision. She takes off the
jacket she has been wearing to reveal herself in a
bathing suit, and starts to put on aqualung equipment.

UNDERWATER - DAY

365 MED. SHOT of Johnny making his way down to the wreck.
A shadow on his arms causes him to pause and turn to
look up toward the surface.

366 MED. SHOT of Theresa FROM Johnny's ANGLE as she swims toward him.

367 CLOSE SHOT of Johnny as Theresa stops next to him. He looks at her, then resumes his dive. She follows.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

368 FULL SHOT on Theresa and Johnny fanning out of a dive from the surface - skimming along the sand bottom, then stopping at the crater above the strong room.

369 CLOSER as they dive down into the wreck.

UNDERWATER - INTERIOR STRONG ROOM - DAY

370 SHOOTING DOWN we see Johnny and Theresa go through the small opening between the beams of the collapsed ceiling and enter the strong room. Johnny switches on a work-light set against the vault lockers.

371 CLOSE SHOT at locker. Johnny has cleared the sand away to show the jungle of timbers that still block access to the vault. The winch line is made fast to what appears to be the key member. As he studies this and the deck above, it is apparent he is considering whether tampering with it will bring the whole wreck down around him.

372 CLOSEUP Theresa as she watches Johnny. She is tense and uneasy, nervous about the unstable wreck around them. A small spume of sand comes down around her and she looks up, startled.

UNDERWATER - CRISS-CROSS OF BEAMS - DAY

373 SHOOTING UP AND OUT through the collapsed deck at the sea beyond. A shark is cruising just outside the wreck.

UNDERWATER - INTERIOR STRONG ROOM - DAY

374 MED. SHOT as Theresa gets Johnny's attention - points off at the shark.

UNDERWATER - CRISS-CROSS OF BEAMS - DAY

375 ANGLING UP. The shark has spotted the divers. He swims directly toward the cabin - watching them - then turns away again, swimming easily, relaxed.

UNDERWATER - INTERIOR STRONG ROOM - DAY

376 CLOSE SHOT. Johnny turns to Theresa, tells her with a gesture "he'll leave us alone" - then signals to pull on the line. Theresa watches the shark apprehensively.

EXT. SANS SOUCI - DAY

377 CLOSE SHOT. The winch begins to pull - tightens on the line.

UNDERWATER - INTERIOR STRONG ROOM - DAY

378 FULL SHOT - As Johnny and Theresa watch the line. Nothing budges. Johnny signals again - sharply.

EXT. DECK SANS SOUCI - DAY

379 CLOSE SHOT. The winch motor is laboring heavily - faltering occasionally, not pulling properly.

UNDERWATER - INTERIOR STRONG ROOM - DAY

380 CLOSER SHOT on Johnny who signals to stop - then swims over to the vault locker where he examines the jumble of beams.

381 CLOSEUP - Theresa watching him - then looking up.

UNDERWATER - CRISS-CROSS OF BEAMS - DAY

382 SHOOTING UP. Two sharks are cruising around the wreck now and as we watch, a third arrives and joins them in their patrol.

UNDERWATER - INTERIOR STRONG ROOM - DAY

383 CLOSEUP - Theresa - scared. She moves further back into a corner of the room, taking a position partly under a low overhanging beam.

384 CLOSE on Johnny looking from the locker to the winch line in frustration, then picking up a crowbar. He jams it behind the key member, then bracing himself for a steady controlled pull puts on pressure. The beam suddenly moves a little and the structure above it shifts slightly. Light spumes of sand come down. Johnny stands stock still - waiting. Nothing more happens.

385 CLOSEUP Theresa as she watches Johnny - looks up at the threatening beams above.

386 CLOSE on Johnny. He continues to pull on the bar and the beam moves again. After a moment he pulls once more. The beam moves again.

387 FULL SHOT again on the tackle. As he braces himself to heave again.

The wreck shifts on the rock ledge, settling down another few inches. Sand drifts down from above.

388 CLOSEUP - Theresa - frozen, holding her breath.

389 CLOSEUP - Johnny - motionless, looking up at the deck above.

UNDERWATER - CRISS-CROSS OF BEAMS - DAY

390 SHOOTING UP. Tiny dribbles of sand still drift down from the beams. The sharks are whipping around faster now, aroused by the vibration of the wreck. The rumbling NOISE is heard again. The beams twist - then silence.

UNDERWATER - INTERIOR STRONG ROOM - DAY

391 CLOSE on Johnny. He turns to Theresa - gestures violently to her "Get out."

392 CLOSEUP - Theresa. She shakes her head - doesn't move.

393 CLOSE ON Johnny. He looks at her steadily for a moment - then turns away angrily.

394 MED. SHOT - Johnny is afraid to move, not certain what is going to happen next, undetermined whether to get out of the wreck and abandon the treasure or not. There is a sharp, loud CRACK. The wreck shudders - then silence. The remaining wood of the lockers adjoining the crate falls away, spilling out the objects stored there. They pile up at Johnny's feet - gold chalices, sceptres, candelabras, plate.

Johnny stares in amazement at the treasure - picks up a chalice, turns to Theresa.

- 395 CLOSE on Theresa. The heavy beam and structure above her has dropped and her legs lie trapped beneath it.
- 396 PAN on Johnny as he rushes over to Theresa. She isn't hurt but can't move.
- 397 FULL SHOT. After determining that it is impossible to dig Theresa loose, Johnny grabs the winch line and hooks it on the timbers above Theresa. Then signals for the winch to pull.

The slack goes slowly out of the line - but then it stops moving. After a moment Johnny signals again. Nothing.

- 398 CLOSEUP - Theresa. She moves restlessly, looks about her, then up at Johnny.

- 399 CLOSE on Johnny. He signals again. The line doesn't move. NOTE: This will probably be intercut with shots of Dom trying to start the stalled winch motor on the deck of the Sans Souci.

- 400 TWO SHOT - Theresa and Johnny. With gestures, Johnny tells Theresa he's going up to the surface to see what is wrong. Showing her his watch, he pantomimes: "There's plenty of time." He looks at the sharks for a moment, then the CAMERA PANS WITH him as he swims out of the room into the corridor.

- 401 CLOSE on Theresa. She watches the sharks for a moment, then pulls as hard as she can to get out from under the timbers. It's no good. She can't make it. She settles down on her elbows in the sand - rests.

EXT. SANS SOUCI - DAY

- 402 MED. SHOT of Johnny as he comes to the surface and quickly swims to the yacht. As he comes to the side, he slips out his mouthpiece.

JOHNNY

(calls angrily)

What's the matter with that winch?

DECK SANS SOUCI - DAY

- 403 MED. SHOT of Dom, Gloria and Father Cannon at the rail as Johnny comes up over the side.

(CONTINUED)

403 (CONTINUED)

DOM

She stalled. What happened down there?

JOHNNY

Collapse. Theresa's caught. I can't get her loose without the winch. There's a beam and part of the hull in the way. How long will it take to fix it?

DOM

Too long. We'll explode her loose.

Dom picks up an aqualung and starts to put it on. Gloria comes to his side.

GLORIA

Do you have to go down? Can't the winch be made to work?

DOM

We have no time.

GLORIA

But you shouldn't be diving! Theresa told me.

DOM

Chiquita, stop. She has less than five minutes. I know what I'm doing.

He shakes off her restraining arm and puts on the aqualung.

UNDERWATER - INT. STRONG ROOM - DAY

404 CLOSEUP Theresa leaning on her elbows in the sand as she waits for Johnny to return.

UNDERWATER - CRISS-CROSS OF BEAMS - DAY

405 ANGLE on the sharks cruising around the wreck.

UNDERWATER - INT. LOWER PASSAGEWAY - DAY

406 LONG SHOT down the length of the narrow corridor. A shark is coming down the passageway toward us - a dim shape silhouetted in the distance.

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407 PAN on the shark as he drifts through the luminous beams of light - barely moving, exploring.

Turning at the companionway he swims up to the deck above.

UNDERWATER - INT. STRONG ROOM - DAY

408 CLOSEUP - Theresa. She looks around, uneasy, sensing unknown danger. She looks at her watch, sweating out Johnny's return.

UNDERWATER - INTERIOR UPPER PASSAGEWAY - DAY

409 MED. SHOT at companionway. She shark hovers in the water for a moment then moves off and up into another part of the hull.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

410 MED. SHOT at hatchway. Johnny and Dom have reached the bottom with the dynamite gear. Dom dives through the hatchway into the interior of the wreck followed by Johnny.

411 CLOSE SHOT edge of hatch. The calf of Johnny's leg drags against the edge of the hatch, is cut by sharp sea shells.

As his legs disappear into the wreck, a thin streamer of blood hangs in the water.

UNDERWATER - CRISS-CROSS OF BEAMS - DAY

412 FULL SHOT. The sharks turn away - swim off out of the scene.

UNDERWATER - INTERIOR STRONG ROOM - DAY

413 CLOSEUP Theresa noticing this - puzzled.

UNDERWATER - LOWER PASSAGEWAY - DAY

414 FOLLOW SHOT on Johnny as he pulls his way along the lead line behind Dom, unaware of the cut on his leg which leaves a trace of red-brown in the water. The CAMERA PANS as he goes up the companionway.

UNDERWATER - THIRD WRECK ON SAND BANK - DAY

415 FULL SHOT at hatchway. The sharks circle the hatchway - then one of them goes down into the wreck. The others follow.

UNDERWATER - INTERIOR PASSAGEWAY - DAY

416 ANGLING UP to an intersection of structural beams of the hull. The base of one of the masts comes down through the deck. Dom and Johnny come into the scene and Dom indicates this is the spot to set the charge.

(CONTINUED)

416 (CONTINUED)

He looks at Johnny's watch, then gestures with his thumb for Johnny to get up into the cabin with Kit. As Johnny exits we HOLD on Dom placing the dynamite.

UNDERWATER - INTERIOR UPPER PASSAGEWAY - DAY

417 PAN with Johnny as he comes up out of the companionway and goes down the corridor toward the strong room.

UNDERWATER - INTERIOR LOWER PASSAGEWAY - DAY

418 LONG SHOT. The pack of sharks is coming toward us through the corridor from the hatchway at the far end - following the scent of Johnny's blood.

UNDERWATER - PASSAGEWAY - DAY

419 CLOSE on Dom. He finishes attaching the dynamite and takes the detonator from his belt, but he is obviously in trouble - breathing with great effort and showing symptoms of being on the verge of a spasm like the one that hit him earlier. He looks at the deck above him - waiting for a signal from Johnny.

UNDERWATER - INTERIOR STRONG ROOM - DAY

420 FULL SHOT as Johnny comes into the room and joins Theresa, but before he can explain what is going to happen --

421 CLOSE on Theresa as she spots the cut on Johnny's leg - shows it to him.

422 CLOSEUP Johnny startled as he sees the cut - looks up through the beams above.

UNDERWATER - CRISS-CROSS OF BEAMS - DAY

423 FULL SHOT. The sharks are gone.

UNDERWATER - INTERIOR STRONG ROOM - DAY

424 MED. SHOT. Johnny instantly understands what is happening and, grabbing the crowbar, he pounds hard on the deck at his feet. Then whipping out his knife he starts for the door.

UNDERWATER - PASSAGEWAY - DAY

425 CLOSE on Dom. He fires the detonator and the fuse begins burning - a stream of bubbles rising.

UNDERWATER - INTERIOR UPPER PASSAGEWAY - DAY

426 PAN SHOT. The sharks stream up out of the companionway, swimming hard, and head straight for the strong room.

427 MED. SHOT at strong room door as the sharks attack Johnny as he comes out of the room.

428 CUTS of Johnny fighting the sharks - ripping with his knife.

UNDERWATER - INTERIOR STRONG ROOM - DAY

429 CLOSEUP of Theresa struggling to get free.

UNDERWATER - PASSAGEWAY - DAY

INTERCUT above shots with:

430 CLOSE SHOT past burning fuse at Dom as he swims away from the charge. His movements become feebler only a short distance beyond the dynamite, and once again he loses consciousness - rolls over, inert.

UNDERWATER - UPPER PASSAGEWAY - DAY

431 FULL SHOT on Johnny and the sharks. He swings his knife, ripping one of the sharks, whose blood fills the water - turning the whole screen scarlet.

UNDERWATER - PASSAGEWAY - DAY

432 CLOSE on the dynamite as it goes off in a violent explosion.

UNDERWATER - THIRD WRECK - DAY

433 FULL SHOT as sand and broken timbers blast up from the wreck.

434 CLOSER ANGLE on a section of deck as it buckles - sand boiling up around it.

435 CLOSE on Theresa almost obscured by swirling sand - pulling herself free of the broken structure that held her.

436 CLOSE on section of wreck as Johnny comes out of a boil of sand into clear water.

UNDERWATER - OPEN SEA NEAR BOTTOM - DAY

437 MED. SHOT. Johnny swims toward us, disturbed sand seen swirling below him. As he approaches us he spots something off - moves toward it. As the CAMERA PANS WITH him we see Theresa rising through the water in the distance. Johnny swims toward her.

438 CLOSE SHOT as he joins Theresa, asks her if she is all right. Theresa nods and Johnny takes hold of her and boosts her toward the surface. The CAMERA PANS WITH her as she swims straight up.

UNDERWATER - WRECK AT CLIFF EDGE - DAY

439 LONG SHOT ANGLING DOWN featuring the bow of the ship hanging over the cliff edge - the sand bottom still swirling. Bow of the wreck trembles. A rumbling NOISE is heard as the front half of the hull cracks loose and, breaking away, rolls part way over on one side and starts sliding off cliff.

UNDERWATER - OPEN SEA - DAY

440 CLOSE on Johnny as he sees this - then looks about frantically for Dom.

UNDERWATER - WRECK AT CLIFF EDGE - DAY

441 LONG SHOT ANGLING DOWN. The forward section of the hull has slid completely off the ledge now and sinks slowly down away from us into the blue darkness of the deep water.

The cables from the work-lights come up from this section of the hull toward the surface - dangling past the camera.

UNDERWATER - OPEN SEA - DAY

442 CLOSE on Johnny as he rolls over in a vertical dive and heads after the slowly sinking wreck - his fins driving him through the water as hard as they can.

SURFACE - DAY

443 MED. SHOT of Theresa as she comes to the surface, swims toward the yacht, then stops and turns to look for Johnny and Dom.

UNDERWATER - EXTERIOR WRECK - DAY

444 CLOSE on a section of the wreck where it has broken away from the rest of the hull. Water moves past it to create the illusion that it is sinking. Johnny swims down into the scene and enters the gaping entrance of a passageway.

UNDERWATER - INTERIOR PASSAGEWAY - DAY

445 ANGLING UP. The passageway hangs at a steep angle now. Water coming in from the front of the wreck rushes through this corridor carrying with it debris of the rapidly disintegrating ship. Johnny swims down toward us, fighting his way through these obstacles.

UNDERWATER - EXTERIOR WRECK - DAY

446 LONG SHOT of the sinking bow section of the hull - going into the darkening water. Pieces break off as the wreck twists slowly in its descent.

UNDERWATER - PASSAGEWAY - DAY

447 MED. SHOT near companionway. The work-light Dom used is caught against a tangle of wood. It is still burning, to cast an eerie glow of light. Boxes, kegs and timbers bang past it in the moving water.

Johnny swims down to the f.g. - into the light - searching desperately. As he moves up to hold onto the hull in a position above us the CAMERA TILTS UP and we dimly see Dom above and behind Johnny. He is caught under the overhang of the ladder-like steps of the companionway. Johnny doesn't see him until a heavy moving plank knocks him around.

448 CLOSER ANGLE. As Johnny spots Dom the cable on the work-light becomes taut - then snaps. In the darkness we are barely able to see Johnny grab Dom's body and, almost out himself, let the flowing water carry the two of them up through the passageway.

UNDERWATER - EXTERIOR WRECK - DAY

449 LONG SHOT of the sinking hull - going now into water so dark blue that the wreck cannot be seen any more.

450 SHOOTING DOWN AT THE WATER. Johnny, Dom and Theresa emerge. Theresa looks inquiringly at Dom, who indicates he is all right. Then she looks up at the deck in astonishment. Johnny turns to follow her look.

451 FULL SHOT. Rico is leaning on the boom, his rifle cradled in his arms. Near him on the deck is Miguel, also armed. Jesus lounges beside Rico. Gloria is in the after-cockpit. As Theresa, Johnny and Dom come aboard -

JOHNNY

(to Rico)

How did you get here?

RICO

(points to
Gloria)

We prayed and a little angel
came and fetched us.

Johnny looks at Gloria, who faces him fearfully.

GLORIA

I'm sorry, Johnny, but with
Theresa caught down there, and
the winch broken, I thought
they might be able to help us.
But they locked Father Cannon
below. They said they wanted
him to be safe.

Johnny puts his arm around her shoulder.

JOHNNY

It's okay, Gloria.

As the swimmers sit in the cockpit Gloria helps Dom out of his diving gear. Rico turns to Jesus and tells him, in Spanish, to get the gold.

RICO

Trae las piedras.

Jesus starts below.

452 CLOSE SHOT - Johnny and Theresa.

JOHNNY

Theresa - I can't tell you
how sorry I -

(CONTINUED)

452 (CONTINUED)

THERESA

(interrupts)

Johnny -
(meaning "I
understand")

She looks off at Rico, then looks back at Johnny.

THERESA (cont'd)

Johnny, they're taking your
gold.

JOHNNY

Let them . . . What about you?
Have I lost you?

THERESA

No, Juanito.

453 CLOSE SHOT - Dom and Gloria.

GLORIA

Oh, Dom, I'm sorry. It's all
my fault.

DOM

That's all right, gringita.
How could you know? You're
so young - and so pretty.

Gloria smiles at him through her tears.

454 FULL SHOT as Johnny looks up towards Rico. Rico smiles.
Jesus has piled the gold where Rico has indicated; on
the cabin at Rico's feet. Now he emerges from the
hatch and, holding up the terrestrial globe in his hand,
calls to Rico.

JESUS

Rico! Mira! Mira!

He crosses to Rico and hands him the globe. As Rico's
attention is on the globe, Johnny and Dom rise and
move forward slightly.

RICO

(looking at
the globe)

A cross!

(CONTINUED)

454 (CONTINUED)

JOHNNY

Yeah. That's right. From a
Madonna and Child we found in
the wreck.

DOM

(noticing an
opening)

Yes, it belonged to the Cathedral
in Panama.

Rico considers this, studying the globe.

RICO

It belonged to the church.

Jesus is nervous, sensing something is up. He speaks
to Rico.

JESUS

(in Spanish)
What do they say?

RICO

(in Spanish)
He says this once belonged to
the Cathedral in Panama.

JESUS

No! No!

Jesus grabs for the globe and Rico pulls it back. There is a violent quarrel in Spanish, culminating in Rico kicking Jesus as he fights to retain possession of the globe. As Jesus moves to make an effort to grab the globe, Johnny throws him over the side, the globe dropping with him. At the same moment Dom knocks Miguel over the opposite side of the boat, first taking his rifle from him. As Rico whirls back he finds himself facing Johnny a bare arm's length away, Dom a step or two further on the opposite side of the boat, covering him with Miguel's gun. Rico's rifle is held in such a position that it is hard to know whether he could bring it to bear on Johnny before Johnny could jump him. There is a pause.

RICO

Now what are we going to do?

JOHNNY

Well, you could get on your
boat and leave peacefully.

(CONTINUED)

454 (CONTINUED)

RICO

(smiling)

Tsk, tsk. Decisions, decisions.
What to do. I could kill you.

JOHNNY

Try it and see what you get from
him.

(indicates Dom)

DOM

Go ahead, amigo. Try it.

Rico studies Johnny. Jesus has climbed on Rico's boat. Miguel has climbed up the ladder of the Sans Souci. As his head appears over the rail it is obvious Dom could kick him over again.

RICO

(to Johnny)

You would risk your lives --

JOHNNY

Make a move and see.

RICO

You like gold that much?

JOHNNY

(shakes his head)

It's a matter of principle.
The gold doesn't mean anything.

Johnny looks over at Dom speculatively. Dom nods slightly. Then Johnny throws three gold bars onto Rico's boat, where they hit the deck with a heavy thud.

RICO

Good shot, senior!

There is a pause. Rico looks at Johnny curiously.

RICO (cont'd)

You are very generous....
Why?

JOHNNY

(cryptically)

You'll never know.

(CONTINUED)

454 (CONTINUED)

RICO

You know, I still think you
are very ---

JOHNNY

Sympatico?

RICO

Si, senor, si.

Rico looks at Johnny and Theresa for a second. Then, throwing his gun on the deck next to the gold, he whistles to Miguel, who scuttles across the Sans Souci to board the Puerto Bravo.

DOM

Hey, shark hunter!

He throws Miguel's rifle to Rico, who catches it and puts it on the deck of the Puerto Bravo.

DOM (cont'd)

We still have no garbage.

RICO

Gracias, senor, gracias.

Gloria goes down the hatch to fetch Father Cannon. Rico looks challengingly at Jesus.

RICO (cont'd)

(in Spanish)

Idiot! You lost it. Go!

(indicating
engine room)

Jesus shrugs his shoulders and disappears into the engine room. Rico climbs up to the bridge of the Puerto Bravo as Gloria emerges from the hatch and stands next to Dom. Then Father Cannon comes up on deck, looks at the gold, sizes up the situation.

CANNON

(to Rico)

Adios, Senor Herrera.

RICO

Adios, Padre. Adios, Senora.
Y muchas gracias.

His boat pulls away.

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455

MED. SHOT of the group on the Sans Souci. Dom turns to Father Cannon.

DOM

Father, the statue of the Madonna is lost forever. It went down six hundred fathoms.

CANNON

But a page of history is still there.

Johnny looks at Theresa, at Dom, and then turns to Father Cannon.

JOHNNY

The globe went over the side, Father. It's lying in the sand. I'll get it for you.

He starts to put his flippers, aqualung and mask on. He moves to the side of the boat and turns to Theresa, who has joined him.

JOHNNY (cont'd)

Will you wait for me?

THERESA

(with a smile)
Si, Juanito.

456 LONG SHOT - Johnny dives into the water and goes below.

457 CLOSE SHOT - Theresa, looking down into the water, the sky behind her. Her face wears a smile as we -

FADE OUT

THE END