

The Falcon
an original screenplay by
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"THE FALCON"

By

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FADE IN:

As credits roll

EXT. THE CARIBBEAN NEAR JAMAICA -- FOGGY DAY

Chilling, other-worldly pea soup fog shrouds the weathered DINGHY. Barely an outline of the solitary oarsman, rhythmically slapping oars into the briny, methodically moving toward his destination.

End credits.

EXT. EL CORSARI BAR PATIO - DAY

SUPERIMPOSE: MONTEGO BAY

The Happy Hour crowd sips tall cool Jamaican rum drinks on the patio of the "El Corsari" bar when an eery, unnatural, paranormal fog creeps in blocking out the warm Caribbean sun.

BEACH

Out of the fog, from another time, the dinghy appears with the irritable, disheveled PIRATE, TINSLEY, 40's, with a hook hand, rowing to shore.

BAR

Two bar patrons, MAN and MAN 2, 20's, look out at the water and see the dinghy emerge from the fog bank.

MAN

(to bar crowd)

Hey, guys! Get a load of this.

MAN2

What the hell?

MAN

Let's get a closer look.

BEACH

Once in the shallows, the beautiful people, 20's, in party mode, surround the boat as the pirate jumps ashore.

TINSELY
 Can you give a good pirate a hand me
 hearties?

The men pull the boat onto the beach.

MAN
 (to self)
 Me hearties.

TINSLEY
 Mighty fine of you.
 (looking about)
 Ahh land. Aaargh.

MAN2
 He didn't say that.

Bikini GIRL, 20's.

GIRL
 (to Tinsley)
 Where did you come from?

MAN
 I'd say somewhere east of the Magic
 Kingdom. Just my guess.

TINSLEY
 As soon as I get my bearings.
 (looking perplexed)
 Jamaica?

GIRL
 Jamaica.

MAN
 Come on everybody. Let's buy the
 sailor a drink.

With the hook, Tinsley tickles under the man's chin.

TINSLEY
 Pirate. Pirate, matey! Member!
 Pirate!

MAN
 He's serious.

TINSLEY
 As you was sayin' about a taste. I
 think it a fine idea. I bein' of
 great thirst.

GIRL
He's really cute. And the way he
talks is so . . .piratey.

Tinsley scratches his head with his hook and looks about,
wondering.

TINSLEY
Maybe heaven.

The group moves toward the bar.

INT. BAR - MOMENTS LATER

Tinsley sits in the peacock chair and lustfully eyes a
cocktail on the waiter's tray as the crowd gathers to listen
to the curious ancient mariner.

TINSELY
Might this be a tavern of sorts?

MAN2
It is.

TINSLEY
Heaven it be.

GIRL
Who are you?

MAN
Better yet. What are you?

Tinsley's focus, at this moment, is on cocktails.

TINSLEY
Would you mind -- my throat bein'
parched and all? Might you have a
touch of rum.

Crowd laughter.

TINSLEY (CONT'D)
I be Tinsley. I be a pirate. I
sail with the greatest of pirate
captains.

WAITER, 20's, appears with a tall Cuba Libre for Tinsley,
sipping.

MAN
Blackbeard?

TINSLEY
Unworthy.

MAN 2

Henry Morgan?

TINSLEY

He be a fair pirate, but overplayed
his hand.

Exotic bikini clad GIRL 2, 20's.

GIRL 2

I know. I know. Captain Jack
Sparrow.

TINSLEY

Never heard of him. None compare
with Captain Horatio Thaddeus Marsh --
Scourge of all the seas -- from the
Barbary Coast -- to the Straits of
Mallacca -- to the islands of the
Caribbean. No better captain, no
finer crew of cutthroats and
scalawags, I be proud to say ever
sailed under the Jolly Roger.

Charming the bikini babes.

TINSLEY (CONT'D)

Now what kind of a crew be this?

As the waiter hands Tinsley another cocktail.

TINSLEY (CONT'D)

My thirst becomes more magnificent
with every truth.

(tasting it's potency)

Now that would be a mighty clap of
thunder. As I was sayin' .

DISSOLVE TO:

EXT. CARIBBEAN OCEAN - LATE DAY

SUPERIMPOSE: Somewhere in the Caribbean -- 1719

AERIAL SHOT

Milo, The Falcon, flies toward an unknown destination carrying
a British Navy tricorne officer's hat.

TINSLEY (V.O.)

. . .The Falcon as Captain Horatio
Thaddeus Marsh be known far and near
has a great and grand bird given him
in a gesture of generosity and

(MORE)

TINSLEY (V.O.) (CONT'D)
 gratitude by sheik Suleimein al
 Mohammed. A fine Barbary Coast
 Pirate he were in his own right.
 So's you see -- Milo, the falcon, be
 our advance scout. Was there ever
 on the high seas such a magnificent
 creature? I say not. He'd thiefe
 and bring a doubloon or ensign back
 on the wing as sure as the sunrise.
 All with a whistle from the captain.
 They bein' thicker than thieves --
 they be.

Falcon's POV of "The Falcon" flying the Jolly Roger.

ON SHIP

"The Falcon" is dead in the water. The mast is cracked, and there's a hole in the mainsail -- a sitting duck. Two pirates work feverishly on repairing the sail. A couple of others snooze aft. The crew sings a "Pirate Sea Shantey."

TINSLEY (V.O.) (CONT'D)
 T'was not the best of times for The
 Falcon. Bein' we'd barely survived
 by the skin of our teeth the worst
 storm that ever rained from the
 heavens. And winds what brought
 down the mainsail with a frightful
 snap rendering us helpless and adrift
 in the briny blue. We be limpin' --
 wounded as any ship could be and
 still afloat as we be makin' our way
 with God's gracious help and the
 stream to safe harbor and repairs in
 Port Royal.

Milo circles the ship once and then gracefully approaches for a landing.

ON DECK

CAPTAIN HORATIO T. MARSH, 30's. This guy's got "IT;" charismatic and fearless with an arrogant charm. He waits with arm outstretched for the bird's landing. Then he gives Milo a reward as he releases his booty.

MARSH
 Milo. What have we here? Ahh. A
 prize! Well done.

As Milo takes flight.

MARSH (CONT'D)

The head gear of an English naval officer. Could it be? Yes.

Shouting to the crew.

MARSH (CONT'D)

I smell McQuillen. As putrid and vile a stench that has ever blown across the seven seas. No offense intended mind you.

Milo alights on the crow's nest.

Marsh puts the hat on and struts for the pirate audience with a Mick Jagger prance, mimicking McQuillen.

MARSH (CONT'D)

Marsh. Marsh. Where is he? Why doesn't he anchor in one place long enough for me to get a bearing on him. Oh my, what should I do? Look at what he gave me. A lifetime prize.

Giving extra attention to his cheek, the crew gives a ROUSING LAUGH.

Marsh tosses the hat high into the air, whips out his pistols and puts two quick shots into it.

MARSH (CONT'D)

Another adventure begins. Pirates forever.

ALL PIRATES

(Wild Cheers)

ANGLE ON

As the hat floats toward the sea, Milo swoops in and takes the tricorn right off the top of the whitecap and returns it to Marsh.

MARSH

Well done Milo.

LOOK OUT

Ahoy, Captain.

Gnarly LOOK OUT, 40's, high up in the crow's nest lowers his spy glass.

LOOK OUT (CONT'D)

The Ranger. Off the port bow.

(MORE)

LOOK OUT (CONT'D)

A half league at best . . . closin'
fast.

Marsh leaps energetically to the top of the railing, steadied by a line in an Errol Flynn moment. The CREW gathers 'round.

MARSH

Indeed. Listen up buccos, I have reason to believe that we are in the path of certain destruction. We're dead in the water with McQuillen closin' in. I put it to the vote. Stand and fight or put up the white flag and surrender like dogs. What'll it be?

ALL PIRATES

No surrender.

SPOONS, 30, the cook-quartermaster, steps out.

SPOONS

Captain! We be pirates! We fight to the death.

ALL PIRATES

(cheer)

MARSH

That's what I wanted to hear.

TINSLEY

The cannons be ready, Captain.

MARSH

Plan B.

TINSLEY

Aye. But.

MARSH

A little faith.

ANGLE ON

The crew, with concern.

CAREY

Plan B?

SPOONS

Captain knows best.

BELOW DECK

With a burlap bag in his hand, Tinsley moves toward an upright barrel with a large skull and cross bones painted on the side.

TINSLEY
Now then. Plan B -- it be.

He opens the top.

TINSLEY (CONT'D)
A thing of beauty.

ANGLE ON

Inside a mass of slithering, spitting vipers. With his hook hand, he reaches in, then drops a slew of snakes into the bag.

TINSLEY (CONT'D)
Come, me poisonous scalawags. Payback
for McQuillen. Time to go to work.

CUT TO:

TOPSIDE

Tinsley holds the burlap bag over the side of the ship.

TINSLEY (CONT'D)
Captain. Ready.

ON Marsh

MARSH
(whistles)

Milo swoops in and snatches the bag in his talons, then flies toward The Ranger.

TINSLEY
A little friendly greeting for the
cowardly bastard. Aye Captain.

To the crew.

MARSH
Ready for the boarding. McQuillen
will bring everything he's got with
hellish fury.

SPOONS
Aye, captain. We be ready.

The crew moves to prepare.

EXT. HMS RANGER - CONTINUOUS

CAPTAIN SIMON MCQUILLEN, 30, a pretty boy, with a scar down his right cheek, courtesy of Marsh, lowers the telescope and hands it to LT. PRIBBLE, 20's, his facile confidante boyfriend in arms.

MCQUILLEN

Pribble, The Falcon is dead in the water. The Falcon is dead. Helpless. Yes. At last. I'll put an end to this pox, post haste.

A sailor hands McQuillen a fresh tricorne hat and he places it properly on his head.

MCQUILLEN (CONT'D)

Pribble, This is a great moment. I can't believe our luck. We've chased the son of bitch all over creation and here he is handed to us on a silver platter. Almost too easy, isn't it.

(laughter)

How sweet. I've waited long enough. It is Simon McQuillen who will have the last laugh now. I smell Marsh. I've got you in my sights.

(taking a quick
spyglass look)

At last, I will see Marsh hang. He has been the bane of my existence for too long. Have the men stand by and prepare to board. Mr. Pribble, on my command. Come about. First we'll put some four pounders mid ships to soften him up.

Milo swoops in like a P-38 Lightning and drops the burlap bag smack dab in the midst of McQuillen and a couple of sailors. The bag opens and the vipers slither forth.

Sailor, WHITCOMBE, 18, sounds the alarm.

WHITCOMBE

Snakes! Snakes!

Chaos ensues as the sailors contain the snakes and flip them over the side of the ship. One snake bites Whitcombe's hand.

WHITCOMBE (CONT'D)

Help me! Help me! God save me. It's a bad one. I don't have much time left.

McQuillen raises his cutlass with the glint of wild-eyed sadism in his eyes. As he lowers the sword to take the man's hand off at the wrist.

CUT TO:

CLOSE ON

MCQUILLEN

I think we got it in time. You're a lucky man.

The crew quickly kill the snakes and toss them into the sea.

MCQUILLEN (CONT'D)

Get this man below. That's the deadliest snake in the Caribbean. Damn Marsh. Damn him. To your stations men.

TWO MEN help the victim below as others move quickly to prepare for boarding.

ANGLE ON

A viper, unnoticed, escapes, slithering away into a pile of coiled ropes.

CUT TO:

INT. EL CORSARI BAR - DAY

The crowd is growing, and enthralled.

GIRL

Ugh, snakes. I don't know if I like this story. Snakes give me the creeps.

GIRL 2

Me, too.

TINSLEY

I bear witness to McQuillen's terrible swift sword.

Displaying his hook hand.

TINSLEY (CONT'D)

To this day, he be my sworn and mortal enemy. Now with The Ranger bearin' down on us.

EXT. THE RANGER - CONTINUOUS

TINSLEY (V.O.)
We be in a fine kettle of fish.

Cannon doors open. The Ranger closes quickly and unleashes a hellacious barrage of cannon fire at the broadside of The Falcon.

Closing in on The Falcon.

To the HELMSMAN, 30.

MCQUILLEN
Come to. Steady.

ANGLE ON

The intensity of the helmsman's face.

ANGLE ON

British sailors ready to board The Falcon.

EXT. THE FALCON/DECK

The Falcon pirates are in battle ready positions. Every weatherbeaten face has been through this drill a hundred times.

Marsh's POV of The Ranger closing in.

MARSH (V.O.)
It's time Tinsley.

BACK TO SCENE

Following Marsh and Tinsley as they move quickly below deck, escaping McQuillen's pursuit.

MARSH (CONT'D)
The crew will be okay. McQuillen wants me.

TINSLEY
Aye.

ON DECK

The British Navy boards The Falcon. The crew greets them with a WHITE FLAG and full surrender.

SPOONS
The crew of The Falcon surrender, sir. To a man, we beg for mercy.

MCQUILLEN
 Another Marsh deception.
 (to Pribble)
 Lt. Pribble, have them shackled and
 take them to The Ranger.

PRIBBLE
 Yes, Sir.

McQuillen scans the deck. He runs crazed with vendetta in mind towards the stairs below, almost losing his balance, searching for Marsh.

BELOW DECK

His POV as he commands three young sailors, about 18.

MCQUILLEN (V.O.)
 You. You and you. With me.

BACK TO SCENE

They move rapidly, searching.

MCQUILLEN (CONT'D)
 Be careful, men. The Falcon is
 treacherous.
 (calling out)
 Stand and fight like a man Marsh.
 I'm coming for you.

INT. MARSH'S QUARTERS - CONTINUOUS

Tinsley opens a bookcase in the quarters revealing a compartment large enough for two pirates.

COMPARTMENT

Marsh and Tinsley squeeze in and close the door. It's tight.

TINSLEY
 Spoons could have built this with a
 tad more room. Could you move over
 a bit?

MARSH
 Listen!

They listen intently.

MARSH'S QUARTERS

McQuillen and the three sailors enter looking for Marsh.

MCQUILLEN

Where is he? Where is he? He's not here. Enough. Go back on deck and help with the prisoners.

The sailors exit.

McQuillen takes a burning lantern and with the glee of an arsonist breaks it over the big table and ignites a fire that quickly spreads, overtaking the quarters.

MCQUILLEN (CONT'D)

Have it your way Marsh.

SAILOR pokes his head into the quarters. McQuillen is in a trance.

SAILOR

Sir.

(beat)

Sir. No sign of Marsh, Sir.

COMPARTMENT

MCQUILLEN (V.O.)

Back to The Ranger. Let the coward burn and go down with the ship.

Marsh and Tinsley look at each other with a let's get out of here fast look as smoke seeps in to their cramped quarters. They move toward an escape hatch.

EXT. THE RANGER - NIGHT

The Falcon is in flames, keels and sinks.

ON MCQUILLEN

Looking at the sinking ship.

MCQUILLEN

Good riddance once and for all Marsh.
May you go straight to hell.

The glee in McQuillen's face is demonic.

DISSOLVE TO:

LATER

Marsh and Tinsley cling to an empty dinghy. Marsh waits for Tinsley to climb in, then follows.

TINSELY
(out of breath)
I don't know if I could have held on
much longer.

MARSH
That was a close.

The Ranger is a faint speck in the distance.
A few remnants of The Falcon float by the dinghy.

TINSLEY
She was a great ship. And home to a
pirate.

Tinsley hoists a small sail.

MARSH
She served us well. And she'll be a
fine vessel for Davy Jones. But
sure as the southern cross is there
to guide us, there's an able vessel
in "His Majesty's" navy awaiting an
ensign change to the "Black Jack."
Tinsley, the stream is with us. If
we get through these waters . . .

Shark fin passes.

MARSH (CONT'D)
(warning)
Tinsley.

Tinsley jerks his good hand out of the water and turns ashen.

MARSH (CONT'D)
. . .we should be in Port Royal at
first light.

Milo alights on the bow of the dinghy. *

TINSLEY
Aye, Captain.

Marsh grabs the oars.

MARSH
Tinsley, take a few winks. You need
the rest. Milo, keep me company.

Milo sits next to the Captain. Tinsley closes his eyes.

INT. HMS RANGER - LATER

The helmsman steers toward Port Royal.

BELOW DECK

The Falcon crew is in chains in the brig. Carey and Spoons, 30's confer on their dire straits.

CAREY

Spoons, Marsh left us out to dry.
We'll be hangin' from the gallows in
Port Royal before the next full moon.

SPOONS

If the captain is alive, he'll find
us. And he'll get us out of here.
The Falcon be taken care of his own.
You can count on it.

CAPTAIN'S CABIN

McQuillen writes in the ship's log. In the b.g. Pribble with a wine glass and his shirt unbuttoned, suggesting more than an after action report.

MCQUILLEN (V.O.)

At dusk, the valiant sailors of H.M.S
Ranger boarded the pirate vessel
known as The Falcon, capturing the
crew with an overwhelming show of
might and courage. The fight was
brutal and bloody, but no British
casualties were taken in the combat
with the pirate vessel. Before
boarding, The valiant sailor
Whitcombe, succumbed to a treacherous
Marsh sneak attack. God rest his
soul. The Pirate Captain Horatio T.
Marsh was not among the captured.
It is presumed he went down with the
ship as it sank to the depths of the
ocean. I shall turn said captured
pirates over to the King's authority
in Port Royal for incarceration and
trial. This day June 7, 1719.
Captain Simon McQuillen. H.M.S. Ranger.
At dusk, the valiant sailors of H.M.S Ranger boarded the pir

ON MCQUILLEN

MCQUILLEN (CONT'D)

Now.

McQuillen moves to Pribble, seated.

MCQUILLEN (CONT'D)

Now Pribble, let's relax. Dear,
dear one.

McQuillen behind Pribble kisses him affectionately on the head. Pribble smiles acknowledging.

EXT. PORT ROYAL HARBOR - MORNING - ESTABLISHING

SUPERIMPOSE -- PORT ROYAL JAMAICA "The Wickedest City in the World"

McQuillen's vessel, The Ranger, is moored in the harbor amongst a dozen pirate ships.

COASTLINE

Marsh and Tinsley get out of the dinghy and slog ashore.

TINSLEY

(out of breath)

Supposin' we'd find a pint and some victuals at the King's Head? I be so hungry me gut thinks me throat's been slit.

MARSH

And we'd be deservin' the company of the prettiest wenches in all of Port Royal, wouldn't we now.

TINSLEY

Lead on my captain. Lead on.

INT. PALACE OFFICE - DAY

McQuillen, agitated, paces as the governor heaps kudos on him. The GOVERNOR-GENERAL, 50's, methodically signs documents with his quill, then marks with his stamp.

GOVERNOR-GENERAL

Relax Captain. Why so ill at ease? You should be in a celebratory mood. After all that you have accomplished.

MCQUILLEN

I have a very uncomfortable feeling.

GOVERNOR-GENERAL

About what?

MCQUILLEN

Just a feeling.

GOVERNOR-GENERAL
 Help yourself to a glass of port.
 It will take that edge off.
 Complements of Captain Teach.

MCQUILLEN
 Blackbeard!

GOVERNOR-GENERAL
 This is a complex world Captain
 McQuillen. A gift here and there.
 A bagatelle. I believe it was
 intended for a Spanish noble in South
 America. Someone who obviously
 wouldn't appreciate it as much as I.

McQuillen pours a glass for himself and for the Governor-
 General from the decanter on the desk.

GOVERNOR-GENERAL (CONT'D)
 I'll be with you in a moment.
 Paperwork. It never ends. Writs,
 proclamations, laws, correspondence,
 executions. I envy you Captain and
 your life at sea. This is a life of
 tedium. You are a man of action.
 There.

(standing)
 And so it is Captain McQuillen, I
 congratulate you. Your exploits
 will be forever noted in the annals
 of British naval history as the
 courageous naval officer who sent
 the notorious pirate Horatio Marsh
 to the depths of the ocean. Well
 done.

MCQUILLEN
 Excellency, such high praise is
 flattering. Marsh was merely an
 insignificant annoyance. As a pirate
 he was of little consequence.
 However, until we rid the seas of
 all piracy. I consider this only a
 small victory. Trade routes will
 not be safe until victory is complete.

CLOSE ON glasses as they toast.

GOVERNOR-GENERAL (V.O.)
 To your continued success Captain
 McQuillen.

MCQUILLEN

Yes, I should have a moment of satisfaction.

(laugh)

The scoundrel is dead.

DISSOLVE TO:

INT. KING'S HEAD TAVERN - CONTINUOUS

CLOSE-ON a tankard of ale. Pullback to reveal bedlam, raucous debauchery and sheer madness as pirates and prostitutes frolic in this tropical oasis of Sodom and Gomorrha.

Marsh and Tinsley enter the tavern and look around. They see BLACKBEARD and BLACK BART, 40's, notorious pirates talking at a table, then move cautiously looking for a place to sit.

MARSH

Bart. How's the wife?

Black Bart nods.

TINSLEY

Stay clear of that bastard. He'll cut your heart out and eat it for dinner.

Pirate "LOW THE BUTCHER," 40's, with a table of prostitutes fawning over him.

MARSH

And Low, the butcher makes three of a kind.

As they move through the crowd they pass a card game. As the, CARD PLAYER, 40, puts his wooden leg on the table.

CARD PLAYER 1

This is all I've got left.

The DEALER, 40'S, deals, clearly irritated.

DEALER

If I see that leg one more time damn time, I'm gonna give you another one just like it.

A hardened, FIRST MATE, 30's, sits at a corner table with one other pirate and a couple of empty chairs. He recites a recruitment call, the rhyme "Sing a Song of Sixpence," in a slow deliberate cadence.

FIRST MATE

Sing a song of sixpence, a pocket
full of rye. Four in twenty
blackbirds baked in pie.

A PIRATE, 30'S. Pulls up a chair and joins the table.

FIRST MATE (CONT'D)

The king was in the counting house,
counting all his money. The queen
was in parlor eating bread and honey.
When the pie was opened the birds
began to sing. Was that not a tasty
dish to set before the king? A maid
was in the garden hanging out the
clothes when down came a blackbird
and snapped off her nose.

TINSLEY

Blackbeard trollin' for crew.

Another PIRATE joins them.

MARSH

Not I. But if you wish, let no man
stand in your way.

TINSLEY

Not Tinsley. I was just sayin',
Captain. From what I know, Blackbeard
isn't a pirate Tinsley be sailin'
with. Even at the mighty sum of six
pence a day.

MARSH

Good money.

TINSLEY

It be in these times.

The First Mate raps the tankard twice solidly on the table,
signaling. The group gets up and exits.

TINSLEY (CONT'D)

Nary a face amongst that crowd even
a mother could love.

Marsh and Tinsley find an empty table and sit down.

TINSLEY (CONT'D)

No ship, Captain. Maybe we should
sign on with another crew. The sooner
we get out of Port Royal the better.
We belong at sea.

MARSH

Steady. We need to get crew from
McQuillen's clutches first.

TINSLEY

Aye.

Marsh grabs Tinsley's arm to silence him as the BAR MAN comes
to the table.

BAR MAN

What'll it be?

MARSH

Your finest meal. And the two
grandest tankards of ale in the house.

TINSLEY

As fast as you can. I've thirst
that can't wait.

BAR MAN

Show me your money first.

MARSH

Show me your money! There was a
time when a pirate would come in
here and his name was good as gold.

BAR MAN

Times are tougher now that the likes
of McQuillen and Woodes Rogers takin'
over the seas. Most of the pirates
have been killed off or they're
bankers now.

MARSH

And those that become bankers are
the worst of the lot.

BAR MAN

Such is the world we live in.

Marsh opens a bag of doubloons.

MARSH

We be two hungry pirates. Will this
get us a plate of salmagundi and
bread and a couple of tankards to
wash it down.

The bar man moves off to fetch the food.

ANNIE, a tavern wench, 20's, hovers at the table and bends
over displaying her amazing cleavage for Marsh's benefit.

ANNIE
Long time, Marsh.

Marsh pulls Annie to his lap. Her breasts stare at him.

ANNIE (CONT'D)
Miss these?

MARSH
Greater glory hath no man ever
witnessed. I have, Annie, I have.
We've had some good times. But, not
now. We'll catch up later. Promise.

ANNIE
You know where I am. You've been at
sea too long.

She moves along. Tinsley's eyes are glued to her as she
moves away.

TINSLEY
Captain. You still alive. You got
a heart beat. That was the best
offer I seed in awhile.

Marsh, thinking and smiling about past encounters.

MARSH
More important matters are at hand.

The door opens and a blackguard, CADMAN, 40'S, with all the
charm of a TV pitchman, enters dragging a beautiful chained
Chinese female slave, BO, 20's.

CADMAN
Come on stupid woman. I've had enough
of you.

As Bo resists, Cadman pulls her to the middle of the tavern.

CADMAN (CONT'D)
(announcing)
All yea. Good pirates. Here me.

The volume in the tavern elevates. Cadman pulls out his
pistol and holds it to Bo's head, cocking the trigger,
threatening.

CADMAN (CONT'D)
All pirates, I say, can you here me?

Ignored, he then shoots a round into the ceiling.

The silence is deafening as every Pirate in the place sits up and takes notice.

CADMAN (CONT'D)

Now that I have your ears. A moment of your time is all I ask. Pirates! What have I? A beautiful wench from the mysterious far east on bargain. Is there a pirate amongst you who wouldn't turn over ten shares of the Atocha for the attentions of a genuine Chinese princess for one glorious night or the rest of your days. This one I personally saved from the clutches of a ship of slavers in the South China Sea. All of you who have sailed in those waters know the beauty of their women. I give you princess Bo. Her great beauty and gentle manners have made her the favorite of this pirate for a voyage of three thousand leagues. Who amongst your numbers would care to own this pearl of the orient? What is the bid?

(beat; silence)

Indeed, a princess who has come to me in a time of extreme duress as her ship was waylaid by the most horrible and evil pirates.

The crowd erupts with laughter.

CADMAN (CONT'D)

Luckily, a pirate of faultless character saved her from a life of unspeakable hardship and possibly worse.

More laughs at his mischievous smile.

CADMAN (CONT'D)

She has served me in the most demure manner. And remains, to this day, unsullied, the purest maiden. Like a daughter to me, she cooks and darns and washes with a devotion provided only by the Good Sisters of Mercy.

ANGLE ON

The gross, lascivious crowd eyes Bo.

TINSLEY

What do you say, captain?

Marsh sizes Bo up, observing her subtle ready to pounce "Crouching Tiger" movements, her focus, the killer look in her eyes.

MARSH

Caveat emptor, Tinsley. Caveat emptor.

TINSELY

Aye. Captain, emptor.

Bo's POV of the room, sizing up the enemy.

BACK TO SCENE

CADMAN

What'll it be? Do I hear some serious bidding? I accept pure gold and doubloons only. With a start at the nominal amount of one hundred doubloons. Gold carries this day. No currency from the American colonies, or Viking lands. And none of the King of England's coinage. As it would be worthless to any, save the most desperate of souls.

PIRATE 1

Thirty doubloons.

CADMAN

Paltry. An insult.

PIRATE 2

Forty doubloons
 (takes off a gold
 chain and slams it
 on the table)
 And this pure gold chain from
 Cartagena.

Marsh watches the "cash in the attic" frenzy with great interest.

MARSH

Tell us pirate. Why do you offer such a prize, if she is as you say? A woman of gentle manners.

The crowd jeers.

CADMAN

(ignoring)
 There's one in every crowd.
 (MORE)

CADMAN (CONT'D)
Come good pirates, what price
paradise? What price glory?

A toothless OLD PIRATE, 70, with a bag of doubloons steps up and touches Bo, feeling the merchandise.

She recoils.

CADMAN (CONT'D)
Buy her and she's yours to do as you
please, but don't touch the flesh
before hand.

He examines her teeth. She bites him.

The crowd laughs at the old pirate's embarrassment.

CADMAN (CONT'D)
Take heed.

OLD PIRATE
I think I have the right count here.

CADMAN
And what might that be?

The Old Pirate pours out a bag of gold doubloons onto the table.

CADMAN (CONT'D)
You strike a hard bargain, sir, but
that looks exactly like the correct
sum. She's yours. May you live in
interesting times.

As Cadman gives the O.P. the key to her shackles.

CADMAN (CONT'D)
And with this key, you now possess
treasure of untold value. And unknown
sorrow.

Cadman scoops up his money and as the O.P. "humanely" unshackles Bo, he moves quickly toward the door to escape with the knowledge of an impending hurricane.

CADMAN (CONT'D)
Thank you. Thank you. With that I
be on my way. Remember, her best
dish is "moo goo gai pan."

With the release, Bo unleashes a KUNG FU STORM, sending the tavern into a maelstrom.

Cadman stands near the door watching a moment as pirates, benches, tables and chairs fly his way. He then creeps out the door, out of harms way.

TINSLEY

You think the wench could use a hand?

MARSH

As I see it, we'd do best to stay out of her way and count the survivors.

Leaving a wake of chaos and carnage behind, Bo moves toward the door to escape. Marsh gallantly opens the door. He and Tinsley EXIT with her.

MARSH (CONT'D)

By all means, ladies first.

EXT. TAVERN

Walking at a rapid clip, Bo looks at Marsh and Tinsley with feral suspicion as they move with her.

Bo, then goes into a ferocious Kung Fu stance.

BO

If you don't keep your distance, I will kill you.

TINSLEY

She means it.

MARSH

You speak English!

BO

Cadman taught me, and I read your English books for three miserable years of captivity. I know all the words. Buccos!

Tinsley cringes.

TINSLEY

Shiver me timbers. That explains everything.

MARSH

We mean you no harm. I am Captain Thaddeus Marsh and this is Tinsley, the surest gunner on the seas.

BO

I am called Bo.

MARSH

It is my pleasure to meet you Bo.

As the three stand with the tavern at a distance in the background.

TINSLEY

Captain! Have you ever seen the likes in all your years? She's worth every bit of six men in a fight. Maybe seven.

She walks away with Marsh and Tinsley following.

BO

I will go this way now. I want to go home.

MARSH

Where's home? I'll tell you. Your home is thousands of leagues away and over many seas.

BO

I will go now. Move out of my way.

MARSH

Do you know where you're going? Do you have your sextant, charts, a crew, a ship?

BO

Do you?

TINSLEY

She's got you on that one, captain.

MARSH

That's a technicality. That doesn't matter right now.

ON THE TAVERN

The door of the tavern opens and an angry mob comes out unseen by Marsh, Tinsley and Bo.

Looking skyward.

TINSLEY

Captain!

ANGLE ON

Milo circles above. Marsh's POV of Milo.

BACK TO SCENE

MARSH
(whistles)

TINSLEY
Booty call.

SKYWARD

Milo swoops down, bird's POV of Cadman's hand.

BACK TO SCENE -- STREET

Cadman sees Milo and runs. Milo takes the bag of gold doubloons as Cadman moves down the street.

Milo delivers the bag to Marsh.

MARSH
Well done, Milo.

Marsh whistles and Milo flies away.

MARSH (CONT'D)
We'll see you later.

As Marsh hands the bag to Bo.

MARSH (CONT'D)
For what it's worth, I'm your way home. Come with us.

She studies Marsh for a moment. Then offers the bag back to Marsh.

BO
This belongs to you.

MARSH
No. It's yours. You deserve it for the humiliation Cadman put you through. No one has the right to own another person. You are free to do as you please. There's more than enough to buy passage to your home, if you can find the right ship.

BO
(beat; thinking)
Yes. I will go with you. I trust you.

CUT TO:

INT. EL CORSARI BAR - PRESENT DAY - CONTINUOUS

The number of empty glasses on the table indicates a very happy hour.

TINSLEY

That act of kindness is the way
Captain Marsh goes about his business.
The Falcon be a special pirate.

He looks toward the waiter, eyeing a refill with a lifted, empty glass.

TINSELY

None ever like'em. So. . .we're
just standing thinkin' and starin'
when we heard that angry mob gettin'
a little too close.

His audience is enraptured.

GIRL

I like The Falcon. He's a gentleman.
He's my kind of man.

CUT TO:

EXT. PORT ROYAL STREET - CONTINUOUS

At an intersection, they hear the pirate mob getting louder and closer.

MARSH

Nothing spoils a quiet day in Port
Royal than a bunch of angry, drunk
pirates. We'd better move.

TINSLEY

Which way?

Getting his bearings, Marsh directs.

MARSH

That way.

They head down an alley away from the mob.

NARROW STREET

The three go down a very quiet narrow alley.

MARSH

Sounds like we lost'em.

TINSELY
 Good call, captain.

Then Tinsley, his POV of FOUR familiar drunken pirates.

The three, 20's and 30's, are led by PUTIN, 30, a short angry man with an odd accent, and a surly disposition.

TINSELY (V.O.) (CONT'D)
 Captain. You remember . . .

BACK TO SCENE

MARSH
 Putin. I thought we'd seen the last
 of that lot when we put'em ashore.

Bo makes a subtle move toward the gang.

BO
 There are only four.

TINSELY
 Let us handle this.

PUTIN
 Me hearties. Avast! A sight for
 sore eyes. Why it's The Falcon
 himself, his gunner, and his woman.
 This is truly divine intervention.

Bo makes a move toward Putin. Marsh grabs her arm, holding her back.

MARSH
 (confronting)
 Putin! The last time we saw your
 ugly pirate face, you were the grand
 potentate of a verdant isle three
 hundred leagues from Port Royal.
 You are the scum of the earth -- and
 then some. Said in the spirit of
 friendship, mind you. And with that
 we shall be on our way.

The foursome draw pistols and knives.

PUTIN
 Not so fast. Surprised to see us,
 Marsh. No where to run.
 (spitting)
 Now you can pay us our share of the
 Tortuga. And an two extra shares
 for putting us off on that spit of
 sand.

MARSH

Which you deserved for breaking the pirates code.

PUTIN

You thought we'd never get off, but we had a little luck of our own with Captain Teach anchoring. Now we sail with Blackbeard. The Greatest pirate in the Caribbean.

TINSLEY

(bristling)

You had your chance to sail with the best.

MARSH

Tinsley, don't you think Blackbeard is a worthy captain for the likes of Putin.

TINSLEY

Truth be spoken.

MARSH

That kinship being established, we'll be on our way.

They move threateningly toward Bo.

PUTIN

You go nowhere until I say. Who might this comely wench be? Exquisite treasure from the far east, huh, Marsh. She's a fair maiden.

MARSH

I think she's heard that one before.

PUTIN

(to his crew)

What do you say, boys?

BO

(in Cantonese;
superimpose
translation)

If you touch me, I will break you in two. You unworthy, stupid dog.

PUTIN

Sounds like she wants to be with us. I can hardly blame her.

MARSH

She doesn't understand. Anyway, looks are deceiving. She has a very bad disposition. Talk about high maintenance. She isn't worth the trouble. Believe me, I know. Right Tinsley?

TINSLEY

Total bitch. You'd best move on. If you know what's good for you. Pirate to pirate.

Threatening with knives and pistols.

PUTIN

I always knew you to be a coward Marsh. Now you hide behind a little woman. Kill'em all.

As Putin's cohorts cock their pistols, and show their knives he moves close to Bo and gestures to his men to stop.

PUTIN (CONT'D)

Not yet! Me pretty, you'd be a proper wench for this pirate.

Their pistols remain aimed and threatening.

PUTIN (CONT'D)

(too close to Bo)

Favor me with a kiss and I might be obliged to spare you and the pirates. That is, if it's the right kiss. Soft and sweet and meaningful.

Putin busts a move on Bo, and she puts a vice grip on his crotch. Putin's face contorts with the excruciating squeeze.

MARSH

Put your pistols down boys -- or I swear, there will be blood.

CLOSE ON

Putin in severe agony.

PUTIN

(ad-libbing the pain)

On his three sympathetic cohorts.

MARSH

Hurts. Doesn't it.
(MORE)

MARSH (CONT'D)

Maybe now, you'll believe me. That's always been your problem, Putin. You never listen. Always reaching for something that doesn't belong to you. You're a man who doesn't understand boundaries. And you're overstaying your welcome in this company.

Now Putin's friends make another threatening move.

MARSH (CONT'D)

Unless you have use for a castrati in your quartet, don't. Bo is a very angry woman.

TINSLEY

She be. Oath.

BO

I will make you a eunuch.

MARSH

Eunuch. Now that sounds more manly. The results are the same, it's still a vocal thing.

PUTIN

You said, she didn't understand.

MARSH

Confucius say -- man who trust pirate in narrow street put family jewels in wrong hand.

PUTIN

Aye. We'll go in peace.

MARSH

Promise.

PUTIN

Promise. Promise. Please.

Bo releases her grip.

PUTIN (CONT'D)

Kill'em all.

Putin and his crew come at Marsh, Bo and Tinsley with mayhem on their minds.

MARSH

Putin, you're always starting something you can't finish.

PUTIN

I'm wise to your tricks now. Boys!
Time to teach The Falcon a lesson.

A ROYAL RUCKUS ensues in the tradition of the best MARTIAL ARTS sequences.

Bo throws several rapid light bag blows to Putin's head.

MARSH

What's it gonna take for you to get the message Putin? I told you, she's very angry.

Marsh with furious fists and Bo with her Kung Fu best the four. Tinsley joins in with a comedic flurry of moves at the end when all the dirty work is done.

The four soundly beaten writhe in pain on the ground.

MARSH

Let's keep moving, we've got work to do.

Tinsley throws dirt in Putin's face.

BO

That was an old joke. And not funny.

MARSH

My humor is an acquired taste. Shall we move along.

ANGLE ON

As they walk down the street.

BO

He is a very small man.

MARSH

In more ways than one.

TINSLEY

(turning; trash talking)
Don't mess with The Falcon, buccos.

ANGLE ON

Putin picks himself up and with fire in his eyes watches Marsh, Tinsley and Bo continue down the alley.

PUTIN

I'm gonna get you Marsh. You'll pay. One way or another.

ALLEY

TINSLEY

We sure showed who's in charge.

MARSH

Tinsley I always know you've got my back.

TINSELY

Got it. What's next Captain?

MARSH

First we have to get the crew out of the Port Royal prison.

TINSLEY

(scratching his head)
Well.

MARSH

And we'll secure a new ship. Something with more armament, a fast ship. Something along the lines of The Ranger. What goes around.

TINSLEY

(laughing)
Comes around. Now you're talking. McQuillen's ship! I like the way you think Captain. Anything to stick it to that wanker. Bo, that's why the captain's the captain.

MARSH

What do you say Bo? Do you have a taste for the pirate's life. Do you want to sail with us?

BO

I will let you know.

MARSH

While you're making up your mind, best you stick with us.

EXT. PRISON - MORNING - ESTABLISHING

The impregnable Port Royal prison.

INT. COURTYARD - CONTINUOUS

A hangman tests the gallows. Soldiers mill around the yard

SPOONS (V.O.)

They're not wasting a minute.
McQuillen's in a hurry to see us
hanged. Anything to get The Falcon.

One soldier tosses a stick for the dog to retrieve.

INT. CELL BLOCK - CONTINUOUS

The crew of The Falcon are crammed into a dank cell with a barred window opening to the yard. Spoons, watches the preparations for a hanging. ENGLS, 30, sits up.

ENGLS

When it's time it'll be time. We're
not getting out of here alive. Nobody
gets out of here. Alive.

Half asleep pirate looks up, soberly.

SPOONS

I thought I'd die at sea or in a
raid. Not at the hands of a scurvy
British hangman.

ENGLS

It's all the same. The cutlass or
the noose. Nothing you can do about
it.

Two guards appear at the cell with a bucket of rotten vegetables and a fish stew. Guard 1 tosses hardtack into the cell where Marsh's men are captive?

GUARD 1

Rise and shine. Morning biscuit.
The finest victuals this side of
London.

(beat)

You be The Falcon crew. Tell me, is
he as bad as they say?

SPOONS

With my own eyes, I seed him cook a
baby over an open fire and eat the
heart like he be savoring a goose at
Christmas tide.

Engles nods in agreement. Guard 1 stunned, gives him another biscuit.

GUARD 2

Put your bowel out, if you like the
tasty fish stew. It's much better
than it was two days ago. Nice and
tangy with a hint of ginger, just
enough of an edge to open your eyes
nice and bright.

Guard recoils from the smell.

GUARD 2 (CONT'D)

Who'd be first. It tastes much better
than it smells. You never know around
here. This could be your last meal.
You're all guilty of something.

No takers.

GUARD 2 (CONT'D)

All right then, picky eaters you
are, you'll get another chance mid
day when it's a bit riper if you're
still with us.

The guards move away. Guard 1 still thinking looks back at
Spoons.

In a dark corner, IRISH LILLY, 20s, stunning Irish woman,
concealing outrageously hot attributes is disguised as a
man. She's a shadowy figure away from Marsh's men and watches
everything as she nibbles the hardtack.

Her eyes become riveted on STONE, the American, 20's, rakishly
handsome and ripped, with abundant tattoos and a "biker"
attitude.

STONE

What are you lookin' at?

Lilly turns away, withdrawing.

ENGLES

Forget it. He means no harm. We're
all in the same boat. It's up to us
to find a way out of here. No tellin'
if the captain is alive or dead.
And the hangman's out in the yard,
itching to dispose of a few pirates.

Engles watches the guards walk away and spits in disgust.

EXT. SKY ABOVE THE CITY - CONTINUOUS

Milo circling the city.

EXT. PALACE BALCONY - CONTINUOUS

With a mirror in his hand, McQuillen preens and runs his finger down the length of his Marsh given facial scar.

PRIBBLE

You're obsessed. It gives you character. It really does. I think it's very distinctive.

MCQUILLEN

It gives me nightmares. It is a constant reminder of a perfidious foe. I did have a handsome face before. Before this. Pribble, what do you live for?

PRIBBLE

Sir, to serve his Majesty.

MCQUILLEN

How noble. I live for one thing. And one thing only. Everyday of my life is consumed with how I will end Marsh's. To repay him for this.

PRIBBLE

We watched The Falcon go down. He is dead. You beat him. It's over. Let it rest.

MCQUILLEN

I will live with this for the rest of my life. Marsh and I served together on the Buckingham during the Mediterranean campaign. Comrades in arms. As close as you and I. In an act of extreme cowardice he attacked me without cause and with my back turned and this is what happened.

He sees Milo circling in the distance.

MCQUILLEN (CONT'D)

Almighty God! The deceit. The Falcon. Marsh! He's alive. He is here.

(turning to Pribble)

Double the guard at the prison. No triple. Marsh is in Port Royal. Go to the streets and find him. That is an order, Pribble. Find him. To the streets.

PRIBBLE

At once, Sir.

MCQUILLEN

(flustered,
afterthought)

Find him and put him in chains. The heaviest chain you can find. That is an order Pribble. He is the devil.

PRIBBLE

Yes, sir.

Pribble moves toward the door and turns.

PRIBBLE (CONT'D)

Perhaps, he is your devil, sir.

Pribble exits.

MCQUILLEN

I swear an oath Marsh. You will die a fitful, anguished death from the highest yard arm.

McQuillen grabs his cutlass and exits.

EXT. TOWN SQUARE - CONTINUOUS

Marsh, Bo and Tinsley come to the square teeming with outrageous activity. There is a Fellini-esque quality to the scenario with hawkers, dwarfs, pirates, prostitutes, assorted farm animals and an artist painting a portrait of a pirate and his woman.

On the far side of the square, SANNY, 12, street-wise runaway slave with dreadlocks walks on STILTS. His face is indiscernible, as he makes his way around the square drawing attention. He then dismounts just as . . .

The RECRUITING PIRATE, earlier scene, slowly makes his way through the crowd leading a parade of recruits as he recites the nursery rhyme, "Sing a Song of Sixpence."

FIRST MATE

Sing a song of sixpence, a pocket full of rye. Four in twenty blackbirds baked in pie. The king was in the counting house counting all his money. The queen was in the parlor eating bread and honey. When the pie was opened the birds began to sing. Was that not a tasty dish to set be for the king?

(MORE)

FIRST MATE (CONT'D)

A maid was in the garden hanging out the clothes when down came a blackbird and snapped off her nose.

As Marsh pulls Bo out of the path of the recruiter.

MARSH

That isn't the ship you're looking for.

BO

Can Blackbeard take Bo home?

MARSH

Blackbeard will take Bo to his cabin, just like Cadman. But Bo will never come out. Let's get lost in the crowd.

They move quickly through the bustling street crowd.

TINSLEY

Have you a plan yet, Captain?

MARSH

First we have to get the crew out of jail. But, we'll need help.

BO

I will help. Bo is worth ten.

MARSH

You were worth a hundred earlier.

BO

You are not my friend.

MARSH

I am, but you don't know it yet.

ANGLE ON

a CRUDE WRESTLING RING in the center of the plaza.

PIKE, 20's, a huge UFC (Ultimate Fighting) type controls the makeshift ring and captivates a unruly crowd of pirates and locals with his physical prowess. He's fighting an equally big man, but he's manhandling him.

Marsh, Tinsley and Bo wiggle through the crowd to a ringside vantage point.

Pike takes his victim down UFC style with a series of body blows followed with a vicious body slam.

MARSH (CONT'D)

Oooh. That hurt.

BO

I can beat him. He is big and slow and clumsy. I will cut him down like new rice.

MARSH

(to Tinsley)

Where'd you find her?

TINSLEY

Don't look at me.

MARSH

(to Bo)

Save it. We need to stay out of sight. We don't need to draw attention our way.

Sanny works the crowd as he promotes the action.

SANNY

Easy money. Easy money. Who wants to make a go? Easy money. Only two pieces of eight to get into the ring with Pike. He's tired. Anyone can beat him now. And a bag of two hundred gold doubloons to the winner. What do you say? He looks big and ugly and mean, but come on take a chance. Jump in.

Sanny stands in front of Marsh.

SANNY (CONT'D)

Hey pirate, you look like a worthy match for Pike.

Pike glowers at Marsh, spitting trash talk.

PIKE

I am the world's strongest man. You are nothing. You are lower than a barnacle's ass.

Pike flexes, and shows for the crowd.

TINSLEY

Lower than a barnacle's ass. That's low.

MARSH

I heard'em.

TINSLEY

Captain. Respect. We need a crew.
That purse would buy a crew. And to
take down a man that size. Respect.

PIKE

You. I want you.

MARSH

You talking to me?

PIKE

You.

MARSH

It's the way he says you.

TINSLEY

It's worth a go. Two hundred
doubloons to pay a new crew. Sail
away. Sail way.

MARSH

Easy for you to say.

TINSELY

I'd do it myself. But you know,
I've only got one good hand to work
with.

PIKE

Step up. Take your chances. Maybe
you'll get lucky. Are you man enough?

Pike points to his iron jaw.

SANNY

(confidentially)

He has a weakness. You can do it.

Sanny whispers in Marsh's ear.

TINSLEY

You can take him.

PIKE

(beats his chest)

Coward.

Pike prances, dances and taunts Marsh.

BO

I will do this. This is not a
problem.

MARSH

This is a man thing.

BO

Mmm. A man thing. You are a crazy man thing.

Marsh gets into the ring and stands toe-to-toe with the giant Pike as Tinsley and Bo ponder his fate.

TINSLEY

Lookin' at the size of the man. No chance. I can't watch.

Sanny looks on with a shit-eating mischievous put-one-over on the sucker look.

BO

(encouraging)

You have to win Captain Marsh. I want to go home. You promised.

MARSH

Right now, I want you to go home more than you know.

TINSLEY

True. A pirate's word.

Marsh and Pike stare each other down. Then, Marsh circles the giant, looking for an opening to attack.

PIKE

Come. Come to Pike and take your beating like a man.

Pike puts Marsh over his head for a helicopter ride.

TINLSEY

I can't watch. Do something captain.

MARSH

Do something!

Marsh blows in his left ear, making Pike furious.

BO

Not good strategy.

There's fire in Pike's eyes, strutting around with Marsh overhead.

PIKE

(to the crowd)

What's your pleasure?

CROWD
(chanting)
Break him. Break him.

TINSLEY
It be a bad thing when a crowd turns.

Bo looks at Tinsley, very worried.

CROWD
(cheers)

MARSH
(in Sanny's direction)
What happened?

ANGLE ON

SANNY
His right ear.
(to himself)
This is gonna be good.

ANGLE

Marsh blows in Pike's right ear, only more rage.

MARSH
You said.

ANGLE ON

Sanny shrugs his shoulders with a how-should-I-know innocence.

ANGLE ON

Then, after a beat, Pike becomes disoriented, bobbing and weaving around with Marsh over his head.

ANGLE ON

Pike's eyes glaze over. Then he falls to his knees. A beaten giant. Marsh gets down.

TINSLEY
The winner.

Tinsley and Bo run to Marsh. Sanny runs to Pike.

TINSLEY (CONT'D)
Captain, you did it. I never doubted
when others did?

Bo rolls her eyes.

SANNY

What did you do to him?

TINSLEY

We'll take our purse.

Sanny hands over a bag of doubloons to Tinsley.

TINSLEY (CONT'D)

Enough to pay a crew.

Marsh is bent over, still out of breath.

ANGLE ON

From one direction, McQuillen and Pribble lead a squad through the streets.

They arrive at the square.

ANGLE ON

From another street, Putin and his drunken goons swagger in to the square with their rummy breath and lies on their tongues.

Putin's recognizes McQuillen, running his finger down his cheek showing his cohorts.

PUTIN

Beggin' your pardon. Mighten you be Captain McQuillen. . . The Pirate killer.

MCQUILLEN

Speak your peace and be off with you.

PUTIN

Now. Now. I come with valuable information.

MCQUILLEN

Do you?

McQuillen draws his sword, putting it to Putin's throat.

MCQUILLEN (CONT'D)

Spill your soul and make every word be true.

PUTIN

I know the pirate named The Falcon. I saw'em come this way.

MCQUILLEN
You reek of putrid bile.

McQuillen presses the tip.

PUTIN
It be the perfume of truth you smell.
You can take my word for it. It was
The Falcon. I've seen him many times.

ACROSS THE SQUARE

Tinsley alerts Marsh.

TINSLEY
We'd best be on the move. McQuillen.

PIKE
You be Captain Marsh, The Falcon.

MARSH
That I am.

PIKE
You're the only man to beat me. I'd
like to sail with you if you need a
pirate of my talents. I'm tired of
this show.

TINSLEY
We could use another strong arm.

PIKE
I pledge my honor as a scoundrel to
serve you.

SANNY
Pike! Me too. I want to be a pirate.

PIKE
I don't know about that. You should
have a different life.

MARSH
Well then, we've a little work to do
before we sail.

McQuillen and Pribble lead the squad of soldiers into the
plaza, with Putin, his men snuggling close.

MCQUILLEN
Where is he?

PUTIN
(pointing skyward)
The Falcon.

ANGLE ON

Milo circles overhead.

ANGLE ON

McQuillen looks up.

MCQUILLEN
He's here. I know it. Pribble,
take the detail and cordon off the
square. I'll trap him like a rat in
bilge water.

PRIBBLE
Detail. Follow me.

The detail follows Pribble. Then, as Milo circles, McQuillen takes aim with his pistol. He shoots. Milo takes a little dip, then flies over McQuillen and drops a load of bird shit on his head.

ANGEL ON

The remaining squad laughs hysterically. McQuillen turns and glares, then moves away quickly with Putin trailing.

MCQUILLEN
Squad! Attention!

The squad goes to attention with smirks.

PUTIN
I can be of service to you, captain.

Putin offers a filthy cloth to McQuillen.

MCQUILLEN
Disgusting.

PUTIN
Consider it a gesture. I want to
see the blackguard hanged as much as
you do. I will find him for you,
wherever he hides.

MCQUILLEN
You have no idea.

PUTIN

We can work together. I know how he thinks.

McQuillen looks at Putin with suspicion.

ANGLE ON

Marsh looks up and sees Milo recover from his bombing mission.

MARSH

McQuillen is on the prowl. Quick. Let's get out of here.

PIKE

I know a way.

Marsh, Bo and Tinsley follow Pike.

SANNY

I'm coming.

Sanny tags along.

Bo looks up at Pike.

BO

I can beat you.

MARSH

We have to channel that rage into something more constructive. Like pillaging and plundering.

The growing crew of Marsh, Tinsley, Bo, Pike and Sanny move quickly away from the square and disappear down a narrow street with McQuillen five steps behind.

ANGLE ON

McQuillen frustrated.

MCQUILLEN

So where is he? You said you could find him.

PUTIN

The Falcon be as slippery as an eel in ambergris.

MCQUILLEN

You will be hanged tomorrow at sunrise with The Falcon's confederates. Pribble, take charge.

Putin and friends are surrounded by soldiers and taken into custody.

Milo circles above.

CUT TO:

INT. EL CORSARI BAR - CONTINUOUS

The bar crowd hangs on to Tinsley's every word.

MAN

That Putin guy. That's one scary dude.

MAN 2

Reminds me of somebody I know.

MAN

Hey!

MAN 2

Just kidding.

GIRL

Let's get serious. Did The Falcon have a girlfriend?

Friend whispers something in her ear.

GIRL (CONT'D)

I mean wench?

TINSLEY

The Falcon be known to cut a mighty wide swath. And so, that night . .

CUT TO:

INT. BROTHEL - NIGHT

Two prostitutes brush their hair waiting for business in the front room as two pirates move off to the bedrooms with their girls.

SFX -- DOOR KNOCK

Annie, the prostitute, earlier scene, appears from a room pulling herself together.

ANNIE

Paying customers. You got to give'em what they want.

The prostitutes look at each other and Annie moves to the door and peers through the peep hole.

EXT. BROTHEL - CONTINUOUS

Marsh peers into the peep hole, his rag tag entourage at his heels.

ANNIE

Marsh!

MARSH

Are you open for business, Annie?

The door opens and Marsh and his crew parade inside.

INT. BROTHEL - CONTINUOUS

ANNIE

Marsh. You came around.

MARSH

Annie, woman of a pirate's dreams.

She throws her arms around him, kissing him passionately.

ANNIE

You finally came back to marry me.
And you brought witnesses. You are
a man of your word.

MARSH

Annie, you'll always be my one and
only. How about the next time I'm
in port. Right now, I need a few
minutes with my friends. Bein' the
generous wench you are, I know you
won't mind.

ANNIE

Why is it I can never say no to you
Marsh?

MARSH

You've got a heart of gold, Annie.
Pure gold.

Marsh hands her a couple of doubloons. Tinsley's eyes widen.

TINSLEY

Me thinks, this port o'call be God's
grand plan for a life of virtuous
living.

Annie looks Sanny up and down.

ANNIE

New business for Annie. A good age.

Tinsley puts his hook hand shielding Sanny's young eyes. She then moves to Pike, feeling his bulging muscles.

TINSLEY

(to Bo)

Annie is a friend to all pirates.

BO

I know what she is. I was not born yesterday.

MARSH

Not tonight, Annie. We need safe harbor for a few hours.

ANNIE

Is she your woman? She could work here.

Annie strokes Bo's check.

ANNIE (CONT'D)

You're different. You can start tonight. You could get a good price.

BO

(recoiling)

No man owns me! I am my own woman!

Tinsley shudders at the exclamation.

MARSH

That she is. And nobody's fool. Annie, could ya kindly fetch some tankards whilst we speak amongst ourselves.

Annie and Bo exchange suspicious looks as Annie exits.

INT. PRISON - NIGHT -- ESTABLISHING

Atop the wall, The two guards in a listless sleep walk as they patrol. The dog, earlier scene, barks, alarming.

INT. CELL BLOCK - CONTINUOUS

Marsh's captive crew sleeps, snoring like a collective buzz saw.

EXT. PRISON - CONTINUOUS

Marsh, Tinsley, Bo and Pike and Sanny approach the prison wall and hide out of the line of sight of the guards atop the wall.

MARSH

Sanny.

Sanny looks around the corner, his POV, of the guards on the wall.

BACK TO SCENE

SANNY

Two soldiers.

MARSH

Tinsley, have you a dulcet verse or two of your favorite shantey?

TINSLEY

Aye, Captain. It be an honor to serenade. Dulcet it be.
(clearing his throat
first; singing: music
to be selected)

Tinsley SINGS a drunken sea shantey for the guards benefit.

MARSH

He's still got it. The worst pipes in the Caribbean.

ANGLE ON

Guards looking down on Tinsley.

GUARD

Hey you. You sound like a cat in heat. Go away. You'll wake the prisoners and the dead.

GUARD 2

They need their beauty sleep. Every man deserves a good nights sleep before he's hanged.

ANGLE ON

Tinsley continues to sing.

TINLSEY

(singing)

ANGLE ON

The guards disappear for a moment.

MARSH

When the door opens, we move fast.

ANGLE ON

Marsh positions everyone behind the big door.

ANGLE ON

BIG DOOR opens and the guards exit with harassment of a drunk on their minds and a high strung cur on a tether.

Bo quickly gives Guard 1 a knock out Kung Fu move and Pike finishes the second one off knocking him out cold.

Bo and Pike high five.

The dog starts yelping and runs back into the prison barking his head off.

MARSH (CONT'D)

It works every time. Hurry.

TINSLEY

I sounded better than I thought.
Been awhile. It's the second verse
that always gets me.

As Tinsley steps over the flattened guard.

TINSLEY (CONT'D)

Yo-ho blow the man down.

MARSH

A virtuoso performance, Tinsley.
Well done. Now there's real work to
do mates. Let's be quick about it.
The dog will wake the guard.

With Marsh leading the way, they quickly ENTER the prison and move to the cells.

CUT TO:

INT. EL CORSARI BAR - CONTINUOUS

The waiter serves another tall cool one for Tinsley.

GIRL

Can you sing for us?

MAN 2
This should be good.

MAN
I want to know happens? Please.

TINSLEY
I be in fine voice at that time.
(singing a reprise of
the sea shantey)

CUT TO:

INT. CELL BLOCK - CONTINUOUS

Bo and Pike surprise and quickly take out the three sleeping guards. Pike stands guard at the door.

Like clockwork, Tinsley grabs the keys from the wall hook and moves quickly peering in to a couple of cells, past Putin, waking up.

TINSLEY
You found a home.

PUTIN
Marsh. Good friend.

MARSH
Bo. Shut him up.

Bo moves toward Putin's cell.

PUTIN
(cowering)
I mean no harm.

Marsh at Spoon's cell door.

MARSH
Here. Quick, Tinsley.

Tinsley unlocks the door, and Marsh enters first, waking everyone with a touch.

MARSH (CONT'D)
Spoons. Carey. Engles.

ENGLES
Captain.

Marsh puts his hand over Engles mouth, silencing.

Spoons standing and looking Marsh in the eyes, his hands on Marsh's shoulders.

SPOONS
I knew you'd come for us.

MARSH
(whispering)
Make haste.

Then Stone turns to the shadowy figure, Irish Lilly.

STONE
Come with us. How are you called?

LILLY
(faking male voice)
Tom.

She stares at him for a beat. Stone quickly moves to the door and looks back at Lilly.

STONE
You coming Tom?

She then moves rapidly toward the door. Bo gives her a knowing glance, intuitively seeing through her disguise.

MARSH
Quick before the guard changes.

Bo puts her hand on Lilly's arm. Then pulls it away. As Lilly moves past Marsh he takes a long look, wondering and exits.

Marsh moves past Putin and his gang.

PUTIN
Could you kindly unlock the cell
Captain Marsh? In spite of our past
disagreements, pirates take care of
their own.

Marsh looks at Putin for a beat, then tosses the keys out of reach and exits.

PUTIN (CONT'D)
(as Marsh exits)
If that's the way you want it. That's
the way you want it.

Bo lunges ferociously at Putin who recoils in fear, then she exits.

PUTIN (CONT'D)
Get the keys. Get the keys.

Putin's cohorts spring into action devising a grabbing implement.

EXT. PRISON

Marsh and the crew move quickly towards the water knowing McQuillen is on their heels.

INT. PRISON - LATER

Putin gathers in the keys and exits the cell just as McQuillen with Pribble in lock step enter in a panic with another officer.

MCQUILLEN

Damn! Damn! Damn! Sound the alarm.
Get every available man at once who
can aim a musket. I want Marsh. I
want him dead. Now.
(thinking a beat,
realizing)
He hasn't a ship. The Ranger. Move.

PRIBBLE

Yes, sir.

Putin oozes out of the cell.

PUTIN

Captain McQuillen, Marsh begged us
to go with him. But we refused. We
want no part of that bunch.

Putin slimes his way into the empty cell and offers a sick smile.

PUTIN (CONT'D)

You see what Marsh can do.

MCQUILLEN

I know what Marsh can do.

PUTIN

I know how the man thinks.

MCQUILLEN

I don't like you Putin. You are
whale vomit. But at this moment we
have a common cause. We have an
alliance of convenience.

PUTIN

It is my pleasure to be of service
in this time of your need.

(MORE)

PUTIN (CONT'D)

No less, an alliance made stronger
by this common cause.

WATERSIDE

Marsh's POV of the anchored ships.

MARSH (V.O.)

The Ranger will only have a baboon
watch.

TINSLEY

Aye. And with both eyes closed at
this hour.

ANGLE ON

Fifteen boats on shore. As Marsh points to two boats, he
quickly commands.

MARSH

These two. Gather the oars from the
rest and pile them up. Quick about
it. No time to waste.

All hands gather the oars from the extra beached boats and
pile them high. Then, Tinsley tosses a lantern onto the
stack, creating an instant inferno, lighting up the night
sky.

TINSLEY

Captain!

ANGLE ON

Milo circles high above the fire.

MARSH

(Whistles)

Let's shove off. McQuillen will be
galloping this way on his high horse.

Marsh, Bo, Tinsley, Stone, Engles, Pike and the others push
two boats into the water.

TINSLEY

Push you pirate scum. Push.

ENGLES

You push, you one handed bastard.

Tinsley and Engles smile at each other.

PIKE

All hands get in. Go on. Get in.

Stone, Engles, Irish Lilly jump in and protects her anonymity.

ANGLE ON

Pike pushes the boat into the water showing super human strength.

They move quickly and cut the lines of several moored boats, sending them adrift.

Pike with Sanny at the water's edge. Pike takes on a different, severe tone.

PIKE (CONT'D)

This is it Sanny. You can't come.
A pirate's life isn't for you.

Pike jumps in.

SANNY

Why not? I'm big enough. I can be
a pirate. I'm coming.

The boat pulls away.

PIKE

Good-bye Sanny. Good luck.

Sanny wades into the water, moving toward the boat. Tears stream down his cheeks. The abandonment is too real, heartbreaking.

SANNY

No. I'm coming with you. Don't
leave me. Pike! Take me with you.
I want to be a pirate.

Pike looks out at Sanny, hesitant, relenting. Tears stream down Sanny's face. Tears stream down Pike's face.

PIKE

Okay. Come-on. Is it okay Captain
Marsh?

MARSH

Aye. He's a worthy apprentice.

Sanny plows through the water and reaches the boat.

PIKE

Up you go, pirate.

Pike pulls him in.

PIKE (CONT'D)
True pirates don't cry.

Out of breath, Sanny smiles broadly at Marsh.

MARSH
We'll teach you to be a proper pirate.

ANGLE ON

The two dinghies move into the dark.

WATERSIDE

McQuillen and his detail arrive and see the two dinghies fading into the distance. The burning oars are now glowing embers.

MCQUILLEN
(barking orders)
Pribble, don't just stand there.
Get a boat.

Pribble orders a soldier.

PRIBBLE
You, bring a boat here.

The soldier wades in after a drifting boat.

MCQUILLEN
(ordering Pribble)
Shoot dammit.

PRIBBLE
At what, sir?

MCQUILLEN
Pribble, I order you to shoot. Over there, someplace. Just shoot.

PRIBBLE
Detail. Load.

The detail of fifteen load their muskets.

PRIBBLE (CONT'D)
Make ready. Take aim. Fire.

Muskets fire into the darkness.

PRIBBLE (CONT'D)
Would you like the men to fire again?

MCQUILLEN
 (flustered)
 Don't be ridiculous. At what!

PRIBBLE
 Sir. The Ranger.

The soldier pulls the dinghy onto shore.

MCQUILLEN
 I don't want to hear it. Return to
 garrison.

Putin sidles up next to McQuillen.

PUTIN
 Scuttlebutt has it that ships out of
 Cartagena are up to the gunsales
 with gold headin' to Spain. I'd bet
 a king's ransom Marsh would be sailin'
 for them waters.

MCQUILLEN
 Perhaps you can be of some use.

BAY - CONTINUOUS

Hearing, the crackle of musket fire in the distance, Marsh's
 crew stealthily approaches The Ranger.

TINSLEY
 McQuillen.

AT THE RANGER

MARSH
 The same. Sanny, now you are a
 pirate. Get up to the deck and see
 what's going on. Throw a line down.

SANNY
 (realization)
 I'm a pirate. I'm a pirate. I'm a
 pirate.

THE RANGER -- BELOW DECK

The crew sleeps, sailors sawing logs.

ON DECK

Two guards sleep.

ANGLE ON

With a boost from Pike, Sanny scampers up the side of the ship and sees the sleeping sailors. He grabs a rope and tosses it over the side.

ANGLE ON

One by one, Marsh and the crew silently climb and board the ship.

They quickly subdue the watch, then head below deck to the sleeping quarters.

SLEEPING QUARTERS

Marsh, Pike and Stone burst into the hammock den and shake things up.

MARSH

Everybody up. Out of your sacks.
On deck. No one sleeps on this pirate
ship.

As a sailor reaches for his musket, Pike and Stone put pistols to his head.

MARSH (CONT'D)

Don't make a move for your weapons.
There's a hundred and fifty
bloodthirsty cutthroats on deck
waiting to send your sorry souls to
Davy Jones locker.

The sailors dazed and confused pull on their uniforms.

ON DECK

Marsh's crew has the best of The British Navy toe the line.

MARSH (CONT'D)

For those who might not know me, I
am Captain Thaddeus Marsh.

On cue, Milo alights on Marsh's shoulder.

MARSH (CONT'D)

In certain circles known as The
Falcon. Enough about me. Who amongst
you would like to be part of this
fine pirate crew? Sail the seas and
make a life without the irons of the
British command around your leg?

The sailors to a man give no indication.

MARSH (CONT'D)

Allow me to rephrase the question.
Who amongst you can swim faster than
shark? Pike! Can you give that man
a hand?

Pike grabs one of the sailors, DOBBS, 20's, lifting him over
his head, waiting for Marsh's command to throw him overboard.

DOBBS

Please don't. Please.

Pike senses moisture.

PIKE

He peed his pants.

MARSH

Get ready to jump and if you can
swim and if you make shore alive,
you'll be running into Captain
McQuillen angrier than a hornets
nest. He won't be all that happy
that you gave his ship to The Falcon.

Sailor, TYLER, 18, steps forward, shaking.

TYLER

What's the pay?

MARSH

You'll be paid better than in
McQuillen's navy. An equal pirates
share for all the treasure that comes
our way. What do you say?

TYLER

I speak only for myself. I'll sail
with you.

MARSH

Ready Pike! The rest of you start
swimming.

BAILEY and DUNSMORE, 20's, look at each other and quickly
come forward.

BAILEY

I know this ship like the back of me
own hand.

MARSH

Does that mean you're with us?

BAILEY

It does.

DUNSMORE

Aye. I'm the fastest ramrod in the British navy.

Tinsley smiles approvingly.

TINSLEY

A man of certain talent.

The rest step forward.

GROUP

We're with you.

Dobbs in Pike's grasp.

DOBBS

Aye. Aye.

MARSH

Looks like we've got our crew.

Pike puts Dobbs down.

MARSH (CONT'D)

You live by the pirates code then.

Tinsley with hook hand over his heart, waits a beat for the recruits to follow in a pirate swearing in ceremony.

TINSLEY

(clearing his throat)

Everyone shall obey orders.

Pirates eyes roll. Everyone puts their right hand over their heart.

TINSLEY (CONT'D)

Booty be shared out as follows: One share to every ordinary seaman; one and one-quarter shares to the captain; one-quarter shares to the master carpenter, boatswain and gunner.

(all cheer)

Anyone keeping secret or attempting to desert will be marooned. He may take only a flask of gunpowder, a bottle of water, a gun and some shot. The punishment for hitting a man is 40 lashes on the bare back.

Recruits grimace.

TINSLEY (CONT'D)

Anyone being lazy or failing to clean his weapons will lose his share of booty. Everyone may vote on all important decisions. That be democracy at work. Everyone may have a share of captured drink and fresh food. Anyone found stealing from another member of crew will have his ears and nose slit open and be set ashore. Gambling with cards and money is forbidden.

Everyone is bored with the spiel, yawning, nodding off.

MARSH

Tinsley, let's skip the formalities for now.

TINSLEY

Lest I forget. The penalty for bringing a woman aboard in disguise is death.

All eyes on Bo.

TINSLEY (CONT'D)

Disguise I say. Disguise.

Irish Lilly hides in plain sight amongst the pirate rabble.

MARSH

McQuillen will be after us with all due haste. Way the anchor. We set sail for Cartagena and Spanish gold.

The crew cheers.

ALL PIRATES

Spanish gold!

SERIES OF SHOTS

The anchor rises. The sails are set.

AERIAL ON

The Ranger glides through the water heading to Cartagena on a starlit night.

EXT. PALACE - ESTABLISHING - MORNING

MCQUILLEN (V.O.)

Your excellency.

(MORE)

MCQUILLEN (V.O.) (CONT'D)

I request a ship to hunt down and
kill the pirate Marsh.

INT. PALACE - STUDY

McQuillen and the Governor-General are engrossed in conversation. Putin, with inherent larceny in this soul, fondles a silver goblet and nods in agreement.

GOVERNOR-GENERAL

Marsh is a deceitful, treacherous man. Indeed, dangerous to all shipping and the sovereignty of the crown. You have at your disposal all of the men and material you require. And the fastest ship in the Caribbean is now under your command.

MCQUILLEN

The Triumph?

GOVERNOR-GENERAL

The Triumph.

MCQUILLEN

He has a half day start, but I'll catch him.

ON PUTIN

PUTIN

(chiming in)

Fine craftsmanship. I have an eye for quality. With particular admiration for all things silver. And I might add, close relations to trinkets with a golden aura.

GOVERNOR-GENERAL

Quite so.

The Governor retrieves the goblet from Putin's hand.

PUTIN

A fine piece.

MCQUILLEN

Putin knows Marsh well.

PUTIN

All too true. I be The Falcon's first mate for three years.

(MORE)

PUTIN (CONT'D)

He trusted me with his life many a time. That be the past now. He showed his true colors. They be as black as sailor's pitch and with a blacker heart still.

MCQUILLEN

Putin has offered to help catch him.

GOVERNOR-GENERAL

A pirate. I have my doubts.

PUTIN

Reformed pirate, sire. I pledge a life of service to his majesty. And ask that my past misdeeds be of no encumbrance to a mutually beneficial future.

GOVERNOR-GENERAL

Spoken with the mealymouthed authorship of a tenured parliamentarian.

PUTIN

A compliment unsolicited from your lordship. Now, having seen the error of my ways and for the assistance to the finest pirate hunter in the Royal Navy, could you manage a letter of marque to ensure a lasting and fruitful association for this wretched soul and that of my men who have the thirst to serve his majesty as well.

The Governor moves to his desk. Putin's eyes roam the bookshelf and he fingers a book a book of Shakespeare. The Governor-General catches him out of the corner of his eye.

GOVERNOR-GENERAL

Do you know Shakespeare, Putin?

Putin beams with the epiphany of special knowledge.

PUTIN

Aye. A fine pirate. I sailed with Shakespeare for four years. But those were the dark days of long past.

GOVERNOR-GENERAL

Quite so. Shakespeare the pirate.

He writes out the letter with his quill and seals it with a signet stamp.

GOVERNOR-GENERAL (CONT'D)

There. Your letter of marque giving you and your men all rights and privileges of a privateer in the name of the "Crown." Use it wisely.

PUTIN

(with a devious smile)
That I will.

MCQUILLEN

Your lordship, I take my leave. The hunt begins.

McQuillen EXITS. As Putin slithers from the room, he turns to the Governor shocking him with a speech from Hamlet.

PUTIN

Your lordship. I'll have grounds more relative than this -- the play's the thing. Wherein, I'll catch the conscience of the King.

GOVERNOR-GENERAL

(to Putin)
God speed.

Putin exits.

GOVERNOR-GENERAL (CONT'D)

God help us. Hamlet. Putin, is not the man he appears to be.

With the weight of world in his eyes, he moves to his bookshelf and pulls out Hamlet.

GOVERNOR-GENERAL (CONT'D)

God help us, indeed.

ANTE ROOM

Pribble greets McQuillen moving quickly down the corridor with Putin at his side.

PRIBBLE

Sir.

MCQUILLEN

Make haste Lieutenant. We have a ship. And we have a mission.

(MORE)

MCQUILLEN (CONT'D)

This time I will get Marsh, even if we have to scour the whole Caribbean to find him.

PRIBBLE

Yes, sir.

PUTIN

If I might be of prompt and immediate service, The Caribbean is a vast sea. There is only one destination for a pirate in these times and that be the waters out of Cartagena. More Spanish gold issue from that port than any other. I know the shipping lanes Marsh sails. That is where a pirate of Marsh's religion preys.

MCQUILLEN

So be it.

They exit.

EXT. PALACE FRONT PORCH - CONTINUOUS

Looking to the bay from the front porch for a moment.

MCQUILLEN

We have our course.

(looking skyward)

We have fair weather.

(beat)

Putin, you'd sell your own mother for a hot bowl of soup.

PUTIN

I might have done that.

MCQUILLEN

For what it's worth, you and your motley cutthroats provide providential service.

PUTIN

Then may providence guide us righteously to The Falcon.

EXT. THE RANGER - ESTABLISHING - DAY

Southerly breezes gorge The Ranger's sails, as it moves rapidly toward the Spanish Main.

Milo soars high above The Ranger performing aerial acrobatics to Marsh's WHISTLE commands.

Sanny is in the Crow's Nest looking for ships.

DECK

Marsh watches Milo gliding above the ship. On deck, In the b.g., Bo practices her elaborate Kung Fu moves. Pike watches her with intense interest.

Sanny climbs down from the Crow's nest.

Pike playfully imitates her movements.

MARSH
(whistles; signaling
Milo)

He moves toward Bo and Pike as Milo lands on his shoulder.

MARSH (CONT'D)
Beautiful Milo. You are God's pure
creature.

PIKE
(to Bo)
What are you doing?

BO
This is Kung Fu. I teach you. It
is better way to fight.

PIKE
(laughing)
Better way to fight! Nobody beats
Pike the way I fight.

Marsh clears his throat.

PIKE (CONT'D)
Maybe once. You have nothing to
teach me.

MARSH
I don't know Pike. Bo might have a
trick or two you've never seen. You
might want to take a close look.

BO
I can beat you.

PIKE
Captain?

MARSH

Have a go!

PIKE

Okay. Let's have at it.

Sanny runs to the stairs and shouts below.

SANNY

(announcing)

Tinsley. Spoons. Everybody. Pike
and Bo be fighting.

Bo and Pike stalk each other. Bo kicks a warning right past Pike's ear. An audience grows to watch the fight.

SANNY (CONT'D)

Come on Pike. She can't fight you.
She is only a woman.

PIKE

Yeah. I know.

BO

Pike. Come closer. I am only a
woman. Are you afraid of me?

ANGLE ON

Lilly stays aloof as she watches.

ENGLES

(taunting)

Hey, Pike. If you can't stand up to
a woman, how can we count on you to
fight the Spaniards.

PIKE

There is no glory in fighting a woman.

BO

I am first a fighter.

MARSH

You're called out Pike.

ENGLES

Here!

(offering his pistol)
Maybe this will stop her.

Everybody laughs.

PIKE

You're next Engles.

Pike gets wild-eyed and lunges for Bo and she sidesteps him.

PIKE (CONT'D)
Come on fight like . . .

ENGLES
A woman, Pike. A woman.

TINSLEY
(to Marsh)
Pike doesn't know what he's in for.

MARSH
He'll know soon enough.

Bo with a lightning fast move does her "Crouching Tiger" demo for the crew as she gives Pike a hard lesson. First she does an amazing acrobatic show using the rail and mainsail.

ANGLE ON

Every face is enraptured with Bo's jaw-dropping show.

ON

Captain Marsh with Milo sitting on his shoulder.

TINSELY
What do you think Captain? Should we get Pike out of this?

MARSH
There are lessons to be learned here.

Bo throws a couple of moves on Pike and knocks him out cold.

MARSH (CONT'D)
I think he's done for.

BO
(announcing)
I will teach everyone to fight.

MARSH
Hear this! Bo will teach us how to fight in a new way. Pirates hear this. Every man aboard will be skilled in the new way.

Lilly cleans a dagger, is very menacing.

ENGLES
Tinsley?

MARSH

Tinsley.

Tinsley scratches his head with his hook.

ANGLE ON

Pirates pull out knives and pistols offering a what's wrong with this look.

SANNY

Pike. Pike. Get up. This is bad for business. Maybe two out of three. She got lucky.

Pike passes out and Milo lands on his chest adding insult to injury.

EXT. CARIBBEAN OCEAN - MORNING

The Ranger's sails billow majestically as it cuts through the sea.

DISSOLVE TO:

EXT. THE RANGER - CONTINUOUS

Bo leads the pirate crew in a Carnival cruise-like fitness class of Kung Fu moves (to be choreographed).

BO

You follow me.

Marsh, Pike, Tinsley, Sanny everybody imitates the deliberate movements.

TINSELY

(to Pike and Sanny)
'Tis a mighty strange world we live in.

SANNY

You can say that again.

SERIES OF SHOTS

Bo teaches KUNG Fu to MUSIC "Kung Fu Fighting." There are various one-on-one exchanges, one-on-three fights all over the deck ala Hong Kong martial arts films showing increased competence.

At sunset, the crew does a reverential bow to Master Bo.

LATER - BELOW DECK

Crew members practice the Kung Fu moves.

NIGHT - ON DECK

Under the dazzling, star studded, Caribbean moonlight, Bo on the rail, looking out somewhere beyond the horizon, wonders, longing with a torrent of tears streaming down her cheek.

Marsh comes up from below for fresh air. Seeing Bo, he goes to her. She senses a presence, and slowly turns to him.

BO
(pointing)
That star. Follow that star, Marsh.
It will guide us to my homeland.

As he wipes away the tear.

MARSH
Where do all of these tears come from? Tears from such a fierce fighter. And teacher. Impossible.

BO
I have not wept for many years. Now, one tear is like a thousand tears I could not shed. I have feelings again. Now, I cry, because I can. I am free. Captain Marsh, I want to feel the soil of my country under my feet again. My soul aches to see my village. My parents. When I close my eyes . . .

EXT. CHINESE VILLAGE - CONTINUOUS - FLASHBACK

Bo's FATHER, 40's, teaches Bo kung fu in the courtyard, her house in the b.g. MOTHER, 30's, smiling, proud and contented as she watches. Bo shows the skills of a prodigy, John Woo style, climbing walls, dispatching larger, training partners.

BO (V.O.)
. . . I see my house. My father taught me how to fight. He is a great master. I was skilled at a young age. I was not afraid of men.

*

A WARLORD, 40'S, and his men on horseback force their way into Bo's house.

The warlord rides off with Bo.

BO (CONT'D)

I was taken from my village by a warlord when I was thirteen. I did not like him and made his life constant misery. Then he sold me to a pirate who took me away to sea. When he was killed, Cadman took me. I know my mother still weeps every night for my return.

BACK TO SCENE - DECK OF THE RANGER - CONTINUOUS

MARSH

Your father taught you well. And now you are the teacher. I haven't seen my village in seven years.

BO

So long? Why?

MARSH

When I left home, I was going off to sea with His Majesty's Navy as a cabin boy of thirteen. Now, if I go back it will be as an enemy of the crown. And the only thing I'll see is a cell and hangman's noose. That's what happens when you're an outlaw.

She looks at Marsh's golden falcon ring.

BO

A golden falcon. It's beautiful.

MARSH

It came with Milo. From the pirate who gave him to me for saving his life.

BO

It's very special.

MARSH

It never comes off. Never.

She looks straight into his eyes. They kiss tenderly, then Marsh comes to his senses.

MARSH (CONT'D)

The code. I live by the code.

BO

You are a man.

MARSH

I am.

March kisses her once more.

MARSH (CONT'D)

I promise I'll get you back to your home. It may take awhile, but I'll get you there.

EXT. THE TRIUMPH - CONTINUOUS - ESTABLISHING

EXT. THE TRIUMPH - DECK - DAY

Putin huddles with his dirty, wretched cutthroat pirate pals, earlier scene.

PUTIN

(conspiring)

We play this game to the hilt and treasure beyond anything Blackbeard conjures is ours for the taking.

HENCHMAN

What treasure?

PUTIN

You are too stupid to be with Putin. Go. Be a Jack Tar. The British navy is for stupid men. Sheep. If I've told you once, I've told you a hundred times there is more gold in Cartagena than in King Solomon's mines.

(wary)

Avast, McQuillen.

Putin spies McQuillen and Pribble on an inspection of the ship. He offers a disingenuous smile as they walk by.

PUTIN (CONT'D)

Captain, a right fine wind today to speed us to a dead reckoning with The Falcon.

PRIBBLE

Indeed.

Pribble looks at Putin with utter disdain for a beat, then continues.

PUTIN

Do as you're told.

(MORE)

PUTIN (CONT'D)

Make no trouble and we'll enjoy the ride to Cartagena courtesy of the Royal Navy. I tell you treasure there can be ours for the taking. On your toes now.

McQuillen and Pribble wanders by, wary of the threat.

PUTIN (CONT'D)

Captain, can we be of service to you?

MCQUILLEN

Putin. Whatever minor information you can provide cannot be greater than the ignominy you bring to his Majesty's Navy.

PUTIN

Beggin' the Captain's pardon, I've a letter from by good friend, the Governor-General himself, saying I'm a privateer in service of his majesty, In service to the king, same as you. Only I make better money.

Putin and his men laugh.

PUTIN (CONT'D)

Only meant in humor, Captain. No harm. No harm. We be here only to serve your cause.

MCQUILLEN

Stay clear of me. I can't stand the sight of you.

McQuillen and Pribble walk away as Putin watches with a steely eye.

PUTIN

He's a might slow to warm.

INT. THE RANGER - CAPTAIN'S CABIN - LATER

Marsh Goes through McQuillen's wardrobe, his uniforms.

MARSH

Fine, fine material. Nothing like a Naval officer's kit to cut a handsome figure on deck.

Pulling out a woman's' gown, he turns to Tinsley.

MARSH (CONT'D)

Now this! This is something else.

TINLSEY

Perfect fit for McQuillen. Not that that's a bad thing. I know a pretty pirate or two who'd fancy such a fine dress.

MARSH

Probably so.

He spies McQuillen's log. Frantically turning the pages and stops. He reads to himself, laughing.

MARSH (CONT'D)

I never thought of McQuillen as a man with a sense of humor.

TINSLEY

Dammit. Read it to an illiterate.

MARSH

(speeding through)

At dusk, the valiant sailors of H.M.S Ranger boarded the pirate vessel known as The Falcon, capturing the crew with an overwhelming show of might from His Majesties Navy. No casualties were taken in the combat with the pirate vessel. Before boarding, The valiant sailor Whitcombe, succumbed to a treacherous Marsh sneak attack. God rest his soul. (Aside) Tinsley?

TINSLEY

Aye. Guilty.

MARSH

(reads deliberately)

Pirate Captain Horatio T. Marsh was not among the captured. It is presumed he went down with the ship as it sank to the depths of the sea. What do you think Tinsley?

TINSLEY

The reports of your death be greatly exaggerated.

MARSH

Why Tinsley, a brilliant remark. You sell yourself short.

(MORE)

MARSH (CONT'D)

Would you mind if I use that if the occasion arises?

Tinsley scratches head with his hook.

TINLSEY

You be the Captain.

MARSH

The charts. Let's see.

Marsh clears the big table and spreads the chart of The Caribbean. Pointing.

MARSH (CONT'D)

Cartagena is here. Port Royal there. We are about here. With these winds two days time, we'll be anchoring in sight of Cartagena.

TINLSEY

Treasure waiting for us.

Sanny rushes in, out of breath.

SANNY

Captain, come see! Big trouble on deck. This is really big trouble.

Marsh looks at Tinsley.

EXT. DECK - CONTINUOUS

A very angry pirate mob scene. Commotion on deck centers on Irish Lilly and Stone surrounded by a horde of pirates demanding justice.

Her hands are bound ready to walk the plank. Same with Stone.

SPOONS

Make her walk the plank. She'll only bring misery to this ship.

CAREY

And Stone. He brought her aboard. What do you have to say for yourself?

STONE

I was deceived. At first. I thought she be a true pirate. Tom, a man. But, now I know better. And I am glad for it. I will gladly walk the plank with her.

Two pirates look at each other grimacing, out for blood.

Marsh and Tinsley emerge from below deck. Marsh fires a pistol to get attention.

SPOONS

Captain, there be a woman aboard.

MARSH

That is so.

SPOONS

Not that one.

Carey pulls Irish Lilly front and center.

SPOONS (CONT'D)

This one. And Stone, brought her on board. Carey, caught them together. Kissing.

There is a look in Marsh's eyes.

CAREY

And touching.

TINSLEY

Curses. Two women. One ship. We be goin' straight to Davy Jones locker. This ship be doomed.

CAREY

The code, captain. We live by the code.

MARSH

Don't remind me.
(to Lilly)
How are you called?

She let's her hair down revealing Maureen O'Hara waist length flaming red hair.

The sight of this hottie wakes everybody up. Where's the stripper pole?

IRISH LILLY

I am Irish Lilly and I'm a better pirate than any man aboard.

SPOONS

I've heard of Irish Lilly. She can cut a man's throat with a word.

IRISH LILLY

I can steer a ship unharmed through straits that scrape the barnacles off the keel and I challenge your best swordsman to a duel.

TINSLEY

Captain, that might be you.

MARSH

I knew you'd say that.

TINSLEY

I know no better man. No better swordsman than yourself. I'd take up the blade myself, but for this slight infirmity.

MARSH

Let's see what your made of Irish Lilly.

LILLY

I am made from salt and steel and the Irish sod. If you best me, I'll walk the plank. And I'll be a tasty meal for the sharks. If I win, I am the best pirate in this crew.

MARSH

You boast like a drunken pirate.

LILLY

Bring it on bucco.

To the man, they repeat "Bring it on Bucco" in approval.

TINSLEY

The Irish do have a way with words.

MARSH

Bring it on.

Irish Lilly and Marsh duel in a hotly contested sword fight from bow to stern, including a tightrope walk on the rail with Lilly getting the upper hand.

LILLY

Is this the best you can do Captain?

MARSH

The best is always the unexpected.

Pirates look at each other in amazement. Then in a stroke of pure luck, Lilly's blade breaks and Marsh puts his blade to her chest.

MARSH (CONT'D)

(to Lilly)

Sometimes's it's better to be lucky.

He backs away, the gallant and knowingly fortunate winner.

MARSH (CONT'D)

Irish Lilly stays. She fights with great skill and bravery as well as any man aboard. We can always use a skilled swordsman to best the Spaniards and the British Navy.

ALL PIRATES

(cheers)

MARSH

You're one of us.

ALL PIRATES

(cheers)

Stone plants a kiss on Lilly, staking out his territory. While all pirate eyes are transfixed on that kiss, they know their world is different now.

MARSH

(to Bo)

You have a new cabin mate now. Lilly, you'll bunk with Bo.

Bo does an acknowledging bow.

MARSH (CONT'D)

And I tell you, all men, keep your distance. I say this one time. This is a pirate ship. If I catch any of you trying to make a baby, you'll be put ashore or adrift. Depending on what is most expedient. Here me Stone. Eyes are on you.

STONE

Aye.

MARSH

Here me, Irish Lilly. Same.

IRISH LILLY

Aye.

Spoons and Carey looking at each other, knowing he means it.

TINSLEY
(perplexed)
We be doomed. We be the love ship.

EXT. AT SEA - DAY - ESTABLISHING

The Caribbean sun is beating down relentlessly. The sea is becalmed and The Ranger is stilled by the force of nature. The wheel is tied off.

Marsh and Tinsley relax watching over the crew.

TINSLEY
McQuillen'll be bearin' down on us.

MARSH
McQuillen has the same sea. It's a good time to wash the filth of the Port Royal Prison from the crew.

ANGLE ON

Water below starboard. Bo and Lilly frolic in the tropical waters. Their clinging shirts leave nothing to the imagination. Dolphins appear and playfully swim with the girls.

Dolphins POV swimming under the girls.

BACK TO SCENE

The dolphins give the girls a ride.

ANGLE ON

Port side of the ship. The male crew swims.

ON DECK

Carey appears with a spear poised to target a dolphin. Marsh grabs it away.

MARSH (CONT'D)
No.

CAREY
We need the food.

MARSH
There's plenty of fish in the sea for us to feast on. We don't kill our friends.

(MORE)

MARSH (CONT'D)
Besides McQuillen's hold is full of
enough rations to get us to Cartagena.

ANGLE ON

A school of fish close to the surface.

ANGLE ON

Marsh looks up at the Union Jack flapping in the wind.

MARSH (CONT'D)
Winds kicking up. Time to sail.
Out of the water.

Tinsley leans over the starboard side signaling Bo and Lilly.

TINSLEY
Pirates up. Time to get a sail on.

ANGLE ON

The girls look at each other.

BO
Beat you.

LILLY
Not a chance in hell.

They race to the rope dangling on the side of the ship.

CUT TO:

INT. EL CORSARI BAR - CONTINUOUS

Tinsley basks in the attention of a bevy of beautiful women.

TINSLEY
Aye, me pretties. Real pirates change
with the times. We be more than
glad to welcome good wenches aboard.
Now there be two.

GIRL
I'd be a good pirate. I love sailing.
(pinching Tinsley's
cheek)
He's so cute.

MAN
Are you thinking what I'm thinking?

MAN 2
Hot pirate chicks.

MAN
Avast!

TINSLEY
As I be sayin' -- before the dawn of
another day we be hard by the riches
of a Spanish galleon heaving to with
the bounty of South American gold.

CUT TO:

EXT. GALLEON SAN JOSE - ESTABLISHING

The faint, almost indiscernible melody from a classical Spanish guitar wafts through the ship as The San Jose, a Spanish galleon with a belly full of treasure, sails for Spain.

DECK

Sailors secure the sails. The helmsman steers a steady course.

INT. SAN JOSE - THE HOLD - CONTINUOUS

Two weary guards watch over chests filled with new world riches gorging the hold.

INT. SAN JOSE - THE BRIG - CONTINUOUS

Bound for the hangman's noose in Spain, dashing Spanish aristocrat, JUAN ANTONIO (ANTONIO) DE LA VEGA, 30, plays classical Spanish guitar with passionate virtuosity, then abruptly stops, looking momentarily bewildered. (Genealogy note: Juan Antonio is an ancestor of Mexico's Don Diego De La Vega fictionally known as Zorro)

The annoyed, overweight, comical Guard, PEDRO, 40, gets off his perch and moves to the cell door.

PEDRO
Why do you stop, senior De La Vega?

De La Vega moves to the cell door.

DIEGO
Pedro, why so glum? It's a beautiful day at sea. As best I can tell from my cell. Absolutely extraordinary. The wind is in our sails. The sun is bright. The company cordial.
(MORE)

DIEGO (CONT'D)

What more can you ask for? And we're on our way home to Spain. Life is good.

PEDRO

I suppose. Why are you always happy? Please play more. Your music is the only thing that keeps me from jumping into the sea.

ANTONIO

Music does make us happy, doesn't it. Pedro, what day is it?

PEDRO

Monday, Tuesday, Wednesday. Does it matter, Antonio? When we get to Spain you face the hangman's noose.

ANTONIO

Pedro, look at me my friend, do I look like a criminal? I am a gentleman. The charges against me were unjust. I will be acquitted and be set free once the court in Madrid hears my side.

PEDRO

There are no guilty men on the gallows.

ANTONIO

Trust me, I am an innocent man. Besides, Chavez has more gold than he needs. It would be easy for a few coins to go missing here and there. How could he miss the few coins that could help the poor to eat? Have you ever been hungry, Pedro?

ON PEDRO'S

Ample stomach.

ON ANTONIO

ANTONIO (CONT'D)

I guess not. Well, then, you have shoes. There are a lot of people in Cartagena who go barefoot. And Chavez has them enslaved. They build his empire and they have nothing.

PEDRO

I am just a soldier. I don't know
of such things.

ANTONIO

That you are. You are a good soldier,
Pedro.

PEDRO

Tell me Antonio. How beautiful is
the Senora Chavez. I hear stories
of a woman who captures every man's
heart.

ANTONIO

Ahh, Pedro, how would I know? I
hardly knew her. A woman like that
wouldn't look at me twice. I was
merely a public servant given the
responsibility of counting all of
Chavez's gold. And there was plenty
of it.

(strumming)

What would you like me to play?
Ahh, how about this one.

Antonio segues into song; music to be selected. Pedro smiles
and returns to his roost.

EXT. THE RANGER - DAY

Sanny in the crow's nest.

SANNY

Ship, Captain. A ship. A ship.
Starboard.

Lilly is at the wheel. Marsh and Tinsley move quickly to
the starboard side. Marsh raises his spyglass; his POV of
the San Jose.

MARSH (V.O.)

Behold. A sight for sore eyes.

TINSLEY (V.O.)

Payday?

BACK TO SCENE

Marsh lowers the telescope.

MARSH

Bounty from the heavens. A fat and
sassy galleon. Tinsley!

(MORE)

MARSH (CONT'D)

Show'em a couple of four pounders
dead to the mainmast.

(to the crew)

All hands prepare to board. Charge
the stinkpots. Time to do what we
do best.

SERIES OF SHOTS

The look of glee flashes across the faces of the crew. There
is giddy vitality in every step and motion motivated by gold.

TINSELY

(thinking a beat; to
Marsh)

To the main?

MARSH

You can.

TINLSEY

(with a twinkle)

I can.

ON TINSLEY

As he moves quickly below.

Marsh moves to Lilly at the wheel.

MARSH

Lilly, bring her around. Once we
board, we'll need your blade.

LILLY

Aye, I'd be pleased to bleed a few
Spaniards.

MARSH

That's the sprit, Lilly.

ON SANNY

In the crow's nest, as he takes a line and rapidly descends
to the deck. Out of breath, he goes to Marsh.

MARSH (CONT'D)

Good eye, Sanny. Your first time
won't be forgotten. There'll be
plenty of thunder, and smoke and
blood and cries for "The Almighty's"
mercy. This is when you find out if
you've got the stomach to be a pirate.

(MORE)

MARSH (CONT'D)

This is war. If you need fresh air
run to the rail and take a deep breath
and get back into the fight.

Sanny's eyes are as big as saucers.

SANNY

What do I do now?

MARSH

Watch Pike, for a bit, and help him
with the stinkpots. Then when it's
time, I've a very important job for
you. When I give the word, Lower
the Union Jack and run up the Jolly
Roger as fast as blazes.

SANNY

Then what do I do with the Union
Jack?

MARSH

Throw it into the sea.

Sanny runs over to Pike as he prepares a stinkpot.

SANNY

Captain say I can help.

PIKE

Charge the stinkpots, then.

Marsh gazes skyward as Milo circles the crow's nest and The
Union Jack waves in the stiff breeze.

MARSH

(whistles 3 times
signaling Milo)

Milo swoops in and lands on his shoulder.

MARSH (CONT'D)

What'ya say Milo? You know what to
do.

(whistles a signal)

Milo flies off as Bo comes on deck. She watches him fly
away.

BO

Where is Milo going?

MARSH

On a mission. Right off starboard about a league, you'll see a Spanish chicken waiting for a good plucking -- a tasty morsel fit for The Falcon.

He hands her the spyglass. Pointing.

MARSH (CONT'D)

Over there.

She looks and lowers the spyglass.

MARSH (CONT'D)

Ready to show your new way of fighting?

BO

Every man Jack.

MARSH

Now you're talking like a pirate. When the Spaniards shoot and slash you're going to hold your ground?

BO

Your eyes will be opened.

MARSH

Will they now. Get ready. (Beat) Would you mind if we had a few cutlasses at the ready just in case?

Spoons, Carey, Stone, all of the pirates get into position, cutlasses and pistols at the ready. These are faces with fury and malice, hardened by the sea, and a life that gives no quarter.

Sanny stays out of the way, behind Pike, looking thrilled and frightened. Stinkpots are ready to sling. Sanny has the Jolly Roger in his hands awaiting the signal.

Bo climbs the mast like a cat and grasps a line ready to swing over to the galleon.

ANGLE ON

Marsh stands like a ringmaster in the middle of the big show.

The GUN DOORS open.

INT. GUN BAY

Tinsley peeps out the gun door, then maneuvers a cannon with Dunsmore's help.

TINSLEY

Let's see how good these cannons be.

DUNSMORE

They be British born.

TINSLEY

That's what I wanted to hear. They'll
need to be straight and true.

His two ramrods stand by with the salamander (igniter).

EXT. SAN JOSE/BRIDGE - CONTINUOUS

On the bridge, next to the HELMSMAN, 35, The galleon captain, XAVIER DE CORDOVA 30, sees a speck of a ship on the horizon. He hoists his spyglass and spies the Union Jack flag and the British Royal Navy, Marsh, bearing down on them.

DE CORDOVA

British. Come about. Let's see
what their intentions are. Ready
the cannons.

He lifts the spyglass again. De Cordova's POV, he sees Milo flying toward the San Jose.

BACK TO SCENE

Lieutenant Rodriguez, 20's, is at his side.

RODRIGUEZ

What are they up to?

DE CORDOVA

It's a falcon. The Falcon.

Rodriguez moves from the bridge to below deck.

DE CORDOVA (CONT'D)

They are attacking. Pirates.

The helmsman steers about.

The gun doors open.

DE CORDOVA (CONT'D)

Fire.

Cannons fire.

ANGLE

The shot falls short of The Ranger.

EXT. HMS RANGER - CONTINUOUS

Marsh moves about the bridge. Lilly is at the wheel.

MARSH
(to Tinsley)
Hold fire. Lilly, tack and come
about when I say. When I say.

ANGLE ON THE RANGER

The Ranger making a maneuver.

MARSH (CONT'D)
Now Lilly. Come about now.

ANGLE ON

Lilly turns the wheel rapidly. Marsh directs Sanny.

MARSH (CONT'D)
Sanny. This is a pirate ship.

Sanny brings the Union Jack down and hoists the Jolly Roger.

MARSH (CONT'D)
Tinsley. Let it rip.

ANGLE ON

Tinsley takes the salamander (igniter) and fires the cannons. Then peeps out the gun to confirm his accuracy. He turns to Dunsmore.

TINSLEY
(gleefully)
Straight and true, boy. Straight
and true. How about another one.

EXT. SAN JOSE - CONTINUOUS

The San Jose takes a crippling shot mid ship.

ANGLE ON

Tinsley peaks out from below deck.

TINSELY
Close enough, Captain.

MARSH
You've done yourself proud.

Marsh barks at Lilly.

MARSH (CONT'D)
Closer Lilly, show me your stuff.

LILLY
Within an inch of virtue?

MARSH
That close.

ANGLE ON

The Ranger coming in closer.

EXT. SAN JOSE - CONTINUOUS

Chaos on the deck. Sailors prepare for the fight.

EXT. THE RANGER

MARSH
Take it so close the Spaniards can
taste this fine British navy
gunpowder.

ANGLE ON

The two ships come abreast -- close enough to mate.

THE RANGER

As The Falcon pirates sling the stinkpots over to the San Jose creating hell on the water, then board in a frenzy.

Marsh leads the charge onto the San Jose brandishing a cutlass and with fire in his eyes.

MARSH (CONT'D)
Havoc! Havoc! Havoc!

As Bo swings on a rope past Pike.

BO
Remember, The new way.

Pike's eyes light up and he commands the assaulting pirates.

PIKE
We fight the new way.

ANGLE ON

Spanish sailors in disbelief as The Falcon pirates come at them with Kung Fu fighting.

ANGLE ON

Pike in a momentary slow motion flash back to the Kung Fu training, earlier scene.

IN A SEQUENCE

Cirque Du Soleil on a galleon with cannon smoke. Bo takes on several Spaniards ala John Woo. Then there is an avalanche of Spaniards in pursuit. She takes them all out.

Pirates Kung Fu fighting versus the Spaniards throughout the ship.

ANGLE ON

Pike tosses a British Sailor into the water. High five from Sanny.

ANGLE ON

The Falcon's men following Bo's lead in dispatching the Spanish seaman.

ANGLE ON

Marsh battles Captain De Cordova and a Lieutenant in a fierce one against two sword fight. Then, as he changes his attention to the booty in the hold.

MARSH

Your turn.

Lilly and Stone fight shoulder to shoulder, taking over from Marsh. As they see Marsh go below deck with Pike and Sanny, they steal a kiss.

ANGLE ON

Milo circles the two ships.

INT. BELOW DECK - CONTINUOUS

Antonio, ever eager to save his skin, makes an offer to his jailer, Pedro.

ANTONIO

Open the cell, Pedro. We are under attack. Can't you hear it? There's a war going on up on deck. I am an expert swordsman and I am willing to lay down my life for the Spanish crown. Did I say that? Pedro. Are you listening?

Antonio peers out the cell door and sees Pike sitting on Pedro, lifting the cell keys from his belt. Spoons with his sword at Pedro's throat takes control as Pike moves to the cell and unlocks the door.

ANTONIO (CONT'D)

You didn't hear what I just said.
It was only for effect. I wasn't
serious.

PIKE

You're a free man.

ANTONIO

Who are you?

PIKE

Who are you?

ANTONIO

I ask you first.

PIKE

We be The Falcon.

Sanny runs in, hyperventilating.

SANNY

Pike, Pike, come help. Captain Marsh
needs help with the gold. There's a
lot of it. You should see.

Antonio steps out of the brig with his antenna up.

ANTONIO

Gold. I know about gold.

DISSOLVE TO:

INT. HOLD - MOMENTS LATER

The hold is abundant with booty. Marsh opens a treasure chest revealing gold jewelry, doubloons, then sifts through.

MARSH

Yes. Behold.

Pike, Lilly one after another.

MARSH (CONT'D)

A fine haul.

Marsh tosses a trinket each to Bo and Lilly.

MARSH (CONT'D)

A trinket for work.

Lilly tosses it back and picks a jewel incrustated scabbard and knife from a chest.

LILLY

This suits me better.

MARSH

It does Lilly. And I know you'll put it to good use.

She take the knife from the scabbard and runs it menacingly past Antonio's beard.

LILLY

Like giving a Spaniard a close shave.

TINSLEY

But not as close as McQuillen's.

MARSH

Tinsley, very good.

ANTONIO

(uncomfortable)
My Friends.

MARSH

Friends are we. The Spaniard calls us friends. Fast friends, as we've just met.

ANTONIO

This is nothing. I can take you to treasure beyond your wildest dreams -- to gold and silver far greater than what you see here, far greater than the treasure of your own king. Commandante Chavez sends one bar, one doubloon, one silver plate to Spain and keeps ten of everything for himself. This. This is small change. I know where every bar is stored. Juan Antonio De La Vega, former treasurer to his excellency, Viceroy of Cartagena at your service, Capitan.

MARSH

If your words aren't true, you'll wish you'd embraced the hangman's noose and paid him for the pleasure

(MORE)

MARSH (CONT'D)
 of his service. Or turn you over to
 Lilly for a close shave. She has a
 thing.

ANTONIO
 I stake my reputation as a gentleman.

MARSH
 A gentleman on his way to the gallows.
 (laughter)
 Let's get on with it.

EXT. DECK GALLEON SAN JOSE- MOMENTS LATER

The entire crew of the San Jose is tied up. The last of the
 treasure is carried aboard The Ranger. The sails are
 shredded.

THE RANGER

The last aboard, Marsh leaps over to the Ranger and turns,
 looking back.

MARSH
 (to the San Jose crew)
 Until we meet again, we of The Falcon
 thank you.
 (to The Falcon crew)
 Shove off.

The crew shoves off from the San Jose, separating the two
 ships.

STONE
 Clear?

SANNY
 All clear.

Then Sanny runs and climbs to the crow's nest.

ANGLE ON

Milo circling.

ANGLE ON

Lilly at the wheel steers for Cartagena.

ANGLE ON

The bow cutting through the water.

CUT TO:

INT. EL CORSARI BAR - PRESENT DAY

MAN

So, I mean, You guys are something.
Going for the gold.

MAN 2

What about this guy, Antonio? Con
man or what?

MAN

Con.

MAN 2

Hands.

Patrons raise hands.

MAN 2 (CONT'D)

Definitely.

GIRL

I want to know what happens to Lilly
and Stone. They're hot. Did they
get together?

TINSLEY

Aye. Aye. Settle yourselves. T'was
a bit of celebrating after taking
The San Jose. And with that a proper
change to the ship. The Falcon sails
the seas again.

DISSOLVE TO

EXT. THE RANGER (THE FALCON) - DAY

Sanny hangs over the side of the vessel. Hanging The Falcon
name plate.

Marsh addresses the entire crew.

MARSH

We are now The Falcon thanks to the
generosity of McQuillen. The wanker
owed us anyway. 'Tis a fine, fine
ship.

(MORE)

MARSH (CONT'D)

Fit for battle and a little mischief.
The Falcon flies again. All hear
this. We are on course for Cartagena
and far greater booty than captured
today.

Cheers as Milo descends and lands on Marsh's arm.

MARSH (CONT'D)

Break out the British rum, Tinsley,
and enjoy the pleasures of a moment.

CLOSE ON

TINSLEY

Rum it be.

Tinsley does a little jig on his way below.

DISSOLVE TO:

Party time. The pirate groove is on with Dunsmore on the
squeeze box, and Bailey on the fiddle, Antonio on guitar and
Carey laying down a beat on whatever rattles.

ANGLE ON

Sanny does a hip-hop pirate dance. Then there is a little
in your face competition between pirates.

BELOW DECK

Stone and Lilly are in a full on kiss, then Stone goes for
it.

LILLY

No, Stone we can't. Marsh will put
us ashore.

STONE

Let's take our shares and start a
new life. I'm crazy about you, Lilly.
I want you with me for the rest of
my days. I be a blacksmith by trade.
I can work at that.

LILLY

Get a hold of your self Stone. The
sea is my life. I'll not do chores
and suckle babies by the smithy's
hearth. No. Not Lilly. I'm a pirate
through and through and I'll change
for no man.

Spoons staggers in, catching them kissing, looks at them for a beat, then passes out.

LILLY (CONT'D)

No more.
 (pushing him away)
 No.

STONE

Come on.

LILLY

We'd best go on deck.

She looks at Spoons laid out, thinking a moment, then EXITS>
 ON DECK

The rum is flowing freely and the testosterone is still sky high. Antonio plays guitar.

MARSH

Antonio.

Antonio moves over to Marsh. Marsh sees Lilly and Stone emerge from below deck. Lilly knows they're busted.

LILLY

He knows.

She moves away from Stone, distancing herself, with her eyes on Marsh.

MARSH

Pirates, Listen up. Today, we took our share of Spanish gold. The king's share, too, I might add.

ALL

(victory cheer)

MARSH

On to Cartagena as planned. But now we've a new blackguard with fresh insight as to how to relieve the Viceroy of all the gold and silver we can take from his treasury. This be Antonio De La Vega. Treasurer to the Viceroy of Cartagena.

ALL

(cheer)

MARSH

He knows where every grand ounce of
gold is hoarded.

Antonio steps forward.

ALL PIRATES

(yelling)

Antonio.

LILLY

I'll have none of this.

Lilly steps up, throwing her pirate hat at Antonio's feet,
challenging.

LILLY (CONT'D)

Captain. Fair is fair. This Antonio
steps up with his promises and fancy
ways. And you take him at his word
and to crew without so much as a
heave-ho. Let'em earn his way aboard
as I did.

MARSH

Lilly. Do you challenge?

LILLY

Do we have a different code for some
people?

She draws her sword.

LILLY (CONT'D)

Are you a gentleman or a pirate?
Let's see what you're made of.

The crew likes this action, whispering among themselves.

TINSLEY

Where do these wenches come from?

PIKE

(chiming in)

Not heaven.

MARSH

Indeed. Hell hath no fury.

ANGLE ON

Stone in a sulk.

ANTONIO
I fight like a Pirate. But I make
love like a Spaniard.

ALL PIRATES
(cheer)

LILLY
So you make love like a Spaniard,
Then you'll love the taste of my hot
Irish steel.

ALL PIRATES
(hoots and hollers)

Spoons, revived, elbows Stone.

SPOONS
You got yourself a hurricane there.

LILLY
Let's see how the Spaniard handles
the blade. Have you words or have
you fight.

Marsh tosses Antonio his sword.

ANTONIO
As you wish, Senorita.
(then saluting Marsh)
Capitan.
(saluting Lilly)
Senorita.

Antonio plays with her at first, not taking her considerable
skills seriously. Now her Irish is up.

LILLY
You fear me, senor.

ANTONIO
You are a beautiful woman. I do not
wish to harm you.

SANNY
Uh, oh. I think we've been here
before.

Bo gives her a thumbs up.

BO
You can do it.

She then nicks him on the sleeve, drawing blood, wakes him
up.

ANTONIO

If that is the way you want it.

LILLY

You called it.

He swiftly establishes his skills in a very personal "Fast and Furious" exchange that's as much seductive tango as it is warfare.

LILLY (CONT'D)

The Spaniard fights with skill.

ANTONIO

As does The Irish.

SANNY

This is good. Better than good.

ANGLE ON

Stone broods, uncomfortable and obviously jealous of the sexual tension between Lilly and Antonio. He turns away toward the sea. This pirate is pissed.

ANGLE ON

A viper (earlier scene) slithers out from the coiled ropes, methodically heading on a deadly mission toward Marsh. Everyone is involved with the duel, but Antonio catches a glimpse of the snake.

ANGLE ON

As Lilly sweeps Antonio's sword out of his hand in apparent victory, he grabs a pistol out of Stone's waistband, then aiming in Marsh's direction, he drops the snake dead with one shot just when it is poised to strike Marsh.

The pirate crew goes silent.

ANTONIO

I hate snakes. And I am a very good shot as well.

Smiling mischievously and with a rakish laugh at Lilly.

ALL PIRATES

(cheers)

LILLY

He's one of us.

Milo swoops in takes the dead snake and drops it into the sea, then returns.

MARSH
Cartagena it is.

Milo lands on Marsh's shoulder.

MARSH (CONT'D)
As The Falcon flies.

AERIAL SHOT

Of The Falcon soaring high above the ship.

LATER - SUNSET

The party is over and pirates are scattered about, recovering.

CUT TO:

INT. EL CORSARI BAR - PRESENT DAY

Tinsley continues to enthrall the bar crowd.

TINSELY
That was some party.

GIRL
I love, love, love to party.

MAN
Like seventeen nineteen.

GIRL
Any year you want.

TINSELY
A celebration for the ages what I
remember of it. The Captain be this
close to not being the greatest pirate
of all time. Saved by the Spaniard.
Our course be set now for the riches
of South America.

CUT TO:

EXT. THE - DAY

McQuillen on deck lowers his spyglass and hands it to Pribble.

MCQUILLEN
Tell me what you see Lieutenant?

PRIBBLE
A Spanish Galleon. It appears to be
adrift, Sir.

MCQUILLEN

Quite so. Pribble, put a shot across
her bow. And prepare to board.
This could be a pirate ruse?

PRIBBLE

The Falcon?

MCQUILLEN

We'll be ready.

Seaman runs below.

ANGLE ON

Putin leans over the rail, then turning to his three cohorts
with the swagger of the neighborhood punk.

PUTIN

Thar be a galleon. And more where
that comes from. The Falcon's ready
been aboard drinkin' from the well.
Make no mistake. Our time is soon.

ANGLE ON

Cannon doors open.

ANGLE ON

Shot goes across the bow of the San Jose.

ANGLE ON

A boat with Pribble and several sailors moves toward the San
Jose. The Union Jack floats by the dinghy. They fish it
out.

PRIBBLE

From The Ranger. Marsh.

EXT. THE TRIUMPH/DECK - NIGHT - ESTABLISHING

INT. CAPTAIN'S QUARTERS - CONTINUOUS

Post meal in McQuillen's quarters. Seated around the table
with him are Captain De Cordova, his lieutenant Rodriguez
and lieutenant Pribble.

MCQUILLEN

In the course of your fight were you
able to wound Marsh? Did you draw
blood? Of course not, Satan does
not bleed.

McQuillen melts into silence, then De Cordova bales him out.

DE CORDOVA

Capitan McQuillen, on behalf of myself and the men of the San Jose, we thank you for your humanitarian gesture. This, at a time when our two countries are not friendly. We were already one day without food and water. One more day in the sun and we would have all be dead. Even had we gotten free, the attack left the San Jose unseaworthy. Good fortune was smiling when you came to our rescue.

MCQUILLEN

The Falcon is the nemesis of the seas. He has left a mark on us all in one way or another. The crown has made his capture the highest priority. Captain -- you and your crew are our guests and we will see you safely back to Cartagena.

All rise for a toast.

DE CORDOVA

The enemy of my enemy is my friend.
Salud.

ALL

Salud.

EXT. DECK - CONTINUOUS

Putin slimes up to one of the Spanish sailors spreading his venom.

PUTIN

So's you come up against The Falcon. That be hard luck. He be more fearsome than Blackbeard some say. More bloodthirsty than Low The Butcher. Known to cut the throat of every seaman aboard and throw their tongues to sea for bait. I know first hand of his treachery. Tell your Capitan, thar be a friend aboard with special knowledge of The Falcon.

The SPANISH SAILOR, 20's turns away and speaks to his friend.

SPANISH SAILOR

(in Spanish)

I don't know what he says, but he smells of rotten cod.

Putin smiles lamely and moves on.

EXT. CARTAGENA BAY - MORNING - ESTABLISHING

The Triumph is a ship asleep in the predawn moments. Milo approaches the ship like a kamikaze dream with the sunrise. He alights on the quiet deck where a sailor, with eyes at half mast, is on watch.

MCQUILLEN'S QUARTERS

McQuillen, in a nightshirt, rises from the bed revealing Pribble. He goes to the table and pours a glass of wine. Pribble gets up, stretches out the sleep.

MCQUILLEN

Rise and shine, my boy, Cartagena.

(beat)

I was thinking about what you said.
About my devil.

PRIBBLE

The Falcon?

DECK

Milo steals the sailor's scarf without notice and takes flight toward The Falcon.

MCQUILLEN'S QUARTERS

MCQUILLEN

Marsh is my devil. I am in hell. A hell of my own making.

McQuillen looks out the porthole, his POV, as he sees Milo flying away.

BACK TO SCENE

MCQUILLEN (CONT'D)

There is no way out. Marsh is out there. He's here.

(beat)

Full dress uniform today, this is a diplomatic mission. I will put a face on the British Navy. The Commandante will welcome me with open arms.

(MORE)

MCQUILLEN (CONT'D)

Can he not, we're safely returning one of his galleon captains and crew safely home. This is a diplomatic coup. A coup Pribble.

Pribble with glass toasts.

PRIBBLE

To a coup. Good morning.

MCQUILLEN

You're in command in my absence.

EXT. THE FALCON - MOMENTS LATER

Milo flies toward The Falcon with a British seaman's scarf. Milo's POV of the Falcon from high altitude.

BACK TO SCENE

The Falcon is anchored in a secluded bay AWAY from Cartagena.

THE FALCON DECK -- MOMENTS LATER

Milo lands on Marsh's shoulder. Marsh's spyglass POV of beach.

MARSH (V.O.)

Aye. I see it.

BACK TO SCENE

As he lowers the spyglass.

MARSH (CONT'D)

Just as you say.

ANTONIO

No more than a half league to the city gates from there.

He takes the sailors scarf from Milo, looks at it in passing and tosses it into the water with a flick of the wrist.

MARSH

British. McQuillen's lurking. We must be wary.

(to Milo)

You're the best.

Antonio and Tinsley

ANTONIO

I have a friend inside the palace.

MARSH
Your lover?

ANTONIO
What kind of a cad do you take me
for? Don't answer that. We both
know.

TINSLEY
Good eatin' cad.

MARSH
(to Tinsley with a
wink)
Good eatin.'
(beat,)
Tinsley, you're coming with us. You
think Dunsmore can level the fortress.

TINLSEY
He can with Tyler and Dobbs. This
ship be built for hellfire and
thunder.

MARSH
(quickly calling out)
Bo.

FAST SERIES OF SHOTS

Bo in meditative position, responds to the call.

MARSH (CONT'D)
Lilly.

ANGLE ON

Lilly turns the wheel over to another pirate.

MARSH (CONT'D)
Pike.

ANGLE ON

Pike flexing his muscles.

MARSH (CONT'D)
Sanny.

ANGLE ON

Sanny descends from the crow's nest.

MARSH (CONT'D)
Stone.

ANGLE ON

Stone shoves a pistol into his waist band.

DISSOLVE TO:

EXT. RAIL - LATER

Marsh and the raiding party are ready for action.

MARSH

Listen up! Carey, Stone, Spoons,
Bailey. Go with Antonio. The rest
with me. The time has come. The
gold of Cartagena is soon to be ours.

Gold lust maps every pirate face.

Milo sits on Marsh's shoulder as he gives instructions to
the skeleton crew remaining aboard including Dunsmore, Tyler,
and Dobbs.

MARSH (CONT'D)

Tonight is the dark of the moon. At
sunset, sail into the bay and watch
for a signal. Spoons'll light a
fire you'd see if you're sitting in
the King's Head in Port Royal. Right
Spoons?

SPOONS

Big.

MARSH

Can you stay away from the rum,
Spoons?

SPOONS

Count on me.

MARSH

That means staying out of the taverns
of which Cartagena has more than a
few. Lilly. Stone, you're to make
sure Spoons stays sober. And Spoons,
keep an eye on Stone and Lilly. Any
hanky panky and Spoons'll let me
know. Right, Spoons.

SPOONS

Count on me.

MARSH

Dobbs, you'll have to come in close
so Dunsmore can take his best shot.

DOBBS

No problem.

TINSLEY

Fire the cannon 'til the barrels melt. Bring the walls down. Pound away. We need to keep the powers occupied whilst we plunder the treasury. The dark will add to the confusion and chaos. We should be in and out and under sail before sun light. Can you handle it, lad? It's a tall order.

DUNSMORE

I can.

TINSLEY

It's a big target. You can't miss. We're depending on you.

The entire crew is gathered around.

MARSH

Another adventure begins. Pirates forever.

CREW

(Wild Cheers)

ANGLE ON

Marsh releases Milo.

MARSH

See you later, Milo.

The raiding party descends to the two dinghies. Marsh is the last down the ladder, and notices Stone's mood.

MARCH

A fine day for a raid.

(beat)

Stone, mind your business. We need every blade present. You with us?

Stone looks up, grins.

STONE

Aye.

Two dinghies shove off from the ship at day break. There is a sense of purpose on every face.

Lead dinghy carries Marsh, Tinsley, Bo, Antonio, Pike, Lilly and Sanny. Pike rows with Tinsley at the tiller.

The second dinghy with Antonio, Stone, Spoons, Carey, Bailey and crew.

EXT. THE TRIUMPH/WATER LEVEL - CONTINUOUS

Three dinghies shove off from The Triumph.

DINGHY ONE with McQuillen, focused, looking like he's headed to his destiny.

DINGHY TWO with Capitan De Cordova and crew.

DINGHY THREE with Putin and his three pariah compatriots. Putin is at the tiller, salivating at the thought of untold riches.

The three boats move toward the port.

EXT. CARTAGENA CITY - ESTABLISHING - LATER

Milo soars above the city.

EXT. CARTAGENA DOCK - DAY

CLOSE-ON McQuillen worried, then De Cordova and Putin, quizzical.

PUTIN

Must be South America.

PULL-BACK to reveal they're surrounded by a military regiment.

EXT. CARTAGENA TOWN SQUARE - DAY

Antonio leads Marsh and the crew slowly through the main square. There's an eerie silence and lack of activity for a marketplace and stalls with almost nothing to sell.

MARSH

Something's wrong?

TINSLEY

I don't like it -- too damn quiet.

LILLY

This is a market. It should be alive.

Stall VENDOR, 30'S, looks up recognizes Antonio.

VENDOR

Antonio. We need you?

As they move along, the vendor goes to another vendor and points at Antonio.

BO
Where is the food to sell?

Bo, Lilly and Stone on alert.

ANTONIO
It's Chavez.

LILLY
Who is Chavez?

ANTONIO
The Commandante. He controls everything. He takes the best food before it gets to market. He's ordered silence. Spies are everywhere. The people don't know from day to day what his next whim or decree will be. He has absolute power and he rules by fear. . .

MARSH
. . .Like all tyrants. And he'll soon be separated from his precious gold.

ANTONIO
Wait.

The square gets quieter. Antonio's POV of a procession entering the square. Commandante CHAVEZ, 50's, a megalomaniacal dwarf, re-created from the Antonio Velazquez painting, "Dwarf Sitting on the Floor,"

Chavez rides a Shetland pony led by a silent MAHMOUD AHMADINEJAD, Iranian president, look-like, and is accompanied by a military honor guard.

ANTONIO (V.O.) (CONT'D)
(to Pirate crew)
Look away.

BACK TO SCENE

Everyone in the square turns away as the parade passes.

ANTONIO (CONT'D)
(to Marsh)
Don't look. The people are forbidden to look at him when he is in the square. Anyone caught is put in prison.

SANNY
What does he look like? I want to see?

MARSH
Sanny, don't look.

Sanny can't help himself, curiously looks.

RANKING OFFICER points at Sanny.

OFFICER
That one.

Two SOLDIERS scoop Sanny up, swallowing him up in the parade.

Bo moves to help Sanny.

MARSH
No.

She looks at Marsh with a helpless expression.

SANNY
Pike!

As Pike makes a move to help, Stone puts a sharp blade to Pikes ribs.

STONE
I'll split you open like a barracuda filet if you move. We follow orders.

PIKE
(to Sanny)
Pirates don't cry.

MARSH
(to the group)
Hold steady.

ANGLE ON

The procession moves into the palace with Sanny under guard and disappears behind a large forbidding gate which closes with authority.

LILLY
What are we going to do?

BO
We have to get Sanny.

MARSH
Keep your wits. We'll get 'em back.

PIKE
Now. I'll get him now.

Pike feels Stone's knife.

PIKE (CONT'D)
I won't forget this.

MARSH
When I say, Pike! We'll get Sanny
out, but we do it the right way.

ANTONIO
They'll take him to a special cell
deep in the palace where all who
question Chavez go.

TINSLEY
And those who enter abandon all hope.

LILLY
Tinsley.

TINSLEY
Just thinkin' out loud.

Crew gathered around Marsh.

MARSH
Antonio knows a secret way into the
palace. Remember, Spoons, no matter
what happens, signal The Falcon. We
need the cannon. We're all depending
on you. Everybody else stay out of
trouble. And stay out of the tavern
until we get back.

Crew nods in agreement.

ANGLE ON

Spoons is totally lost.

Antonio leads Marsh and Tinsley away.

CUT TO:

INT. EL CORSARI BAR - PRESENT DAY

GIRL
Oh my, they took Sanny away. He's
so sweet.

MAN
So what happens to the kid?

GIRL2

I'm worried. All those people in there, you know.

TINSLEY

Pirates live for treasure. But The Falcon be family. It be all we have.

CUT TO:

EXT. CARTAGENA PALACE TENNIS COURT - MORNING

CHAVEZ, on his pony, plays a highly contested tennis match with one of his generals also on a SHETLAND PONY who has one hand tied behind his back.

The gallery is populated with overly decorated military officers and assorted dignitaries.

CHAVEZ

(childish glee)

My point. My point. This is my game. My rules. I win. I must win. I always win. No more. I am exhausted. I must rest.

Chavez rides over to his much taller wife, the statuesque beauty, AMELIA CONSALVO, 20.

CHAVEZ (CONT'D)

I win again, my darling.

AMELIA

You win because you are the strongest.

CHAVEZ

And the biggest.

AMELIA

Yes, you are.

Chavez remains mounted and rides over to McQuillen, Capitan De Cordova and Putin standing on the sideline.

CHAVEZ

So, Capitan De Cordova? What do you have to say for yourself? You let me down. That's not good.

DE CORDOVA

Commandante. The pirates took us by surprise. We didn't stand a chance. De La Vega now sails with pirates.

CHAVEZ

(dismissive)

De La Vega. He has always been a pirate. Stealing from me. British. You are with the British. Pirates all the same. Scum. You all steal from Chavez. Everyone steals from Chavez.

MCQUILLEN

I come in peace.

CHAVEZ

Who are you? You think I haven't heard that one before.

MCQUILLEN

I am Captain Simon McQuillen, Commandante, commander of the H.M.S. Triumph. I am the pirate hunter. Commandante, if I may. We have a common enemy. He is called The Falcon. He is here. In Cartagena. I have followed this demon across the seas. He is now on your shores. Beware. The Falcon is here.

CHAVEZ

I'll deal with this pirate when the time comes. Captain De Cordova, you have shown cowardice. Inexcusable. If you had any honor, you would have died protecting my gold. Instead you return with stories in the bosom of the British navy. You are a disgrace. Who is The Falcon? He is merely another pirate.

DE CORDOVA

But Commandante.

CHAVEZ

No excuses. You are a cabal. All of you. You shall be hanged.

PUTIN

Beggin' the Commandante's pardon and with all due respect accorded to your self-important high office, the Falcon is the most feared pirate on the seas. Many have suffered at his evil hand.

Chavez looks Putin in the eyes.

CHAVEZ

You. Nonsense. You smell. Put them all in prison.

(laughter)

You will all hang. Hang. Guards.

As guards surround McQuillen, Putin and De Cordova.

CHAVEZ (CONT'D)

Away.

Chavez is led away by Mahmoud Ahmadinejad.

INT. PRISON CELL - LATER

A loud crowd around an unseen craps shooter. Then the crowd separates revealing Sanny hustling his cell mates.

SANNY

Who's the player? We got any players here.

Prisoner steps up and throws a six.

SANNY (CONT'D)

Six is the point. Six is the point.

The crowd is closing in, verging on a riot.

SANNY (CONT'D)

We need a little room here. Give us some air people. Important business in progress. We need to let the dice breathe. Can you! Some room, please.

Player tosses again, craps out with seven.

SANNY (CONT'D)

Craps. Next. Where is the love?

Two guards come to check on the commotion. They enter and become absorbed into the action, leaving the cell door open.

Sanny puts the dice in the guards hand.

SANNY (CONT'D)

Come on big shooter. You the man. Lay it down.

The other guard focuses on the game.

SANNY (CONT'D)

Your turn. Don't be shy. You're a lucky man.

While everybody is watching the action, Sanny eases out of the cell. Then the guard notices.

GUARD

Stop the boy.

The chase is on through the prison labyrinth.

INT. CHAVEZ PALACE BEDROOM - DAY

Amelia bathes in an oversized, imperial tub. Antonio appears from behind a drapery, then Marsh and Tinsley. She continues to bathe unaware of the audience.

AMELIA

Who is it?

ANTONIO

It's me, darling.

She can't believe her ears.

AMELIA

Antonio?

He moves so she can see him.

AMELIA (CONT'D)

You are a pirate now. That suits you. You no longer interest me Antonio. I have a new lover. My husband. I have learned to love the little fellow.

ANTONIO

Amelia, Amelia. Me corazon. After all that we have meant to each other. The music. The laughter. The passion. I lament.

AMELIA

Did you expect me to pine away once you were on a ship headed to Spain to face the gallows for crimes against the state -- not to mention cuckolding Chavez.

ANTONIO

Cuckolding. A wonderful word. The cuckolding was good for me. I hope it was as good for you. But, I do see your point. You've moved on. We all must move on. I have brought friends with me.

Marsh steps out.

ANTONIO (CONT'D)
Capitan, Thaddeus Marsh.

AMELIA
You are the one they call The Falcon?

MARSH
Guilty.

ANTONIO
The Falcon has come for Chavez's
gold.

Antonio, Marsh and Tinsley surround her tub.

She stands and looks at Tinsley.

AMELIA
My robe.

CLOSE ON

TINSLEY
Worthy.

As they exit toward a hidden door, Chavez emerges from the tub, poking his tiny, spying head over the rim.

CORRIDOR

Amelia with a torch, leads them down a corridor.

INT. TREASURY - MOMENTS LATER

A secret door opens. Amelia, Marsh and Antonio and Tinsley enter the empty treasure room.

AMELIA
See. The treasury is bare. Chavez's
gold. There is none left.

ANTONIO
What happened?

AMELIA
By all accounts The Falcon has it.
Chavez has given the rest away. You
were the treasurer, you saw him buy
his friends with it.

ANTONIO
And taking everything from the people.
But there was so much.

AMELIA

Always giving gifts. You can only give so much, then there is no more. He calls it foreign aid.

ANTONIO

This is impossible.

AMELIA

It's an old story. Little man with big ideas. We are now impoverished. Bankrupt. And Chavez acts like he is king of the world.

The big doors open. As the Guards pour into the room with swords drawn and muskets at the ready.

Chavez follows into the room on his pony, lead by the ever-present Ahmadinejad look-alike. Chavez is a black knight in armor, decked out for the fight complete with mini-lance.

Marsh, Antonio and Tinsley draw swords and go into a defensive array.

CHAVEZ

(laughing)

So, what have we here? Jesters. I suggest that you drop your swords.

He slowly rides in a circle, closing in until he's at lance length from Marsh.

AMELIA

I give you Antonio and The Falcon, darling. The pirate who has your gold.

CHAVEZ

They say you are to be feared.

MARSH

Do you fear me?

CHAVEZ

I am Chavez. I fear no one.

He pokes Marsh with the lance several times.

TINSLEY

As long as you've an army backin' you and poking with that petty prick.

Chavez ignores and moves to Antonio.

CHAVEZ

And Antonio, this time I'll make sure justice is quick and in my house.

MARSH

You look like a reasonable man. I have something that belongs to you and you have someone who belongs to me. I have your treasure and you have one of my men. I see this as a point of negotiation.

CHAVEZ

Chavez does not negotiate with pirates. And this time De La Vega you will be hanged here.

Chavez rides away and they are surrounded by the soldiers.

They drop their weapons.

DISSOLVE TO:

INT. PRISON

THREE GUARDS take Marsh, Antonio and Tinsley past a row of cells. One guard roughs up Tinsley, pushing him.

GUARD

Move. Idiot.

TINSLEY

Watch it! Respect your betters.

MARSH

That gold is here someplace. A man like Chavez always has a trick or two up his sleeve.

ANTONIO

Agreed.

MARSH

I don't buy the poverty story. Even from the lovely and virtuous Amelia.

ANTONIO

A man has to do what a man has to do.

TINSLEY

Make that pirate.

CELL

The jailer opens the door and Marsh, Antonio and Tinsley are greeted by McQuillen, Putin, his 3 henchmen and De Cordova.

TINSLEY
We be in hell.

MCQUILLEN
You.

MARSH
You.

TINSLEY
Putin, too.

PUTIN
Always a pleasure.

McQuillen goes for Marsh's throat with a growl, but misses.

MCQUILLEN
I'm going to kill you.

Antonio, steps between the two.

MARSH
What's your problem?

MCQUILLEN
You're my problem.

MARSH
You need to get out a bit more.

ANTONIO
Not here. Whatever your grievance.
Now is not the time. Wait until we
get out of here.

MARSH
Captain De Cordova, you deserve
better. You're a brave man.

Marsh goes to the window, thinking.

DE CORDOVA
Capitan.

MARSH (CONT'D)
Now, we need a plan. I can see
McQuillen doesn't have one.
(Whistles)

EXT. SKY ABOVE THE CITY - CONTINUOUS

Milo circles and descending.

CELL

Marsh by the window. Milo alights at the window.

MARSH

There you are. Truer than Antonio's lover.

ANTONIO

She said she liked tall men. I believed her.

MARSH

Tinsley, keep a look out.

SANNY (O.S.)

Pike! Pike!

MARSH

Sanny.

Tinsley looks out the slit in the door.

TINSLEY

No tellin' what they're doing to the lad. All clear.

(looking at McQuillen)

The Falcon.

Marsh twists his falcon ring off.

MARSH

At least the crew will know we're in trouble.

Dumps the doubloons out of a drawstring bag and puts the ring in the bag and ties it to Milo's leg and releases him.

INT. PRISON - CONTINUOUS

Sanny stays ahead of the jailers in a great chase.

SANNY

(reverberating)

Pike! Pike!

The prison has many levels, nooks and crannies where Sanny plays hide and seek with the guards.

INT. TAVERN - NIGHT

Spoons is into his cups, sleeping off rum on the tavern table.

Pike simmers, near a boil at a table with Bailey,

PIKE

I'm getting Sanny out. Who's with me?

BAILEY

Captain, said stay put until he tells us to move.

PIKE

The boy's in that godforsaken hell hole in the midst of the most evil scum, thieves and pirates.

BAILEY

Like us.

Pike rises.

PIKE

Like us.

Cadman, earlier scene, sees Bo first, tries to leave before she sees him.

CADMAN

You. She devil. What are you doing here.

BO

I'm a free woman who goes where she pleases.

She blocks his path. He pulls out his pistol threatening.

CADMAN

Out of my way, miserable woman.

BO

Never point that thing at me again unless you want to use.

She kicks the pistol out of Cadman's hand, setting a bar fight into motion.

Pike walks through the melee with a single purpose to the door. Then, Bailey moves toward the door.

BAILEY

He can't do this alone.

Bo is in the middle of a bar brawl.

INTERCUT PRISON

Sanny runs for his life, chased by guards. Whoops, there's a barred cell with treasure. He stops and surveys the booty.

SANNY
Treasure. I found treasure.
(calling; reverberating
everywhere)
Pike!

The guards see him.

GUARD
There he is.

Sanny takes off with he guards in pursuit.

INTERCUT MARSH'S CELL

TINSELY
Hear that? Wicked, woeful acts be
happenin'.

All eyes on Putin.

PUTIN
Don't look at me.

ANTONIO
No telling where he's at. This prison
has a hundred leagues of passages
and cells.

TAVERN

Lilly and Stone STOP making out and join the fray ignited by Bo.

Spoons comes to, EXITS the tavern with a jug in his hand.

EXT. TAVERN - CONTINUOUS

Spoons grabs a torch and staggers out of town.

HILLSIDE

Spoons in a drunken stupor pours rum onto a pile of brush and torches it.

SPOONS
If they can't see that, they're blind.

He keels over and passes out.

EXT. BAY OF CARTAGENA - NIGHT

The Falcon faces the Cartagena fortress. A flash of light signaling the cannonade.

FALCON GUNNERY

CAREY

Let it rip.

DUNSMORE

The captain's plan is now. The crew
be plundering with a vengeance. We
do our part.

EXT. FORTRESS

The fortress walls take cannon fire and Cannoneers scurry to return fire.

CELL

The faint sound of cannon fire. High fives and jubilation.

MARSH

The Falcon. Good work, Tinsley.

TINLSEY

A glorious sound.

MCQUILLEN

That's my ship, The Triumph. Fine
job, Pribble.

MARCH

That would be The Falcon, formerly
known as The Ranger. It's a fine
ship. We're taking good care.
(with a wink)

McQuillen fumes and turns away.

INT. PALACE - CONTINUOUS

Chavez, in a baby crib, and Amelia in the mammoth bed awaken to the sound of cannon and the ceiling collapsing.

AMELIA

Chavez, do something, you're the
commandante.

Chavez scampers out of bed, and straps on his sword.

CHAVEZ
I am in charge, darling.

He jumps on his trusty pony, tied at the bedpost and exits.

CHAVEZ (CONT'D)
Giddyup. Giddyup. I'll be back.

EXT. PLAZA - CONTINUOUS

Pike and Bailey ram the door of the jail to the thunder of cannon.

BAILEY
Where's the captain?

INT. TAVERN - CONTINUOUS

The fight continues. Bo, Lilly and Stone hear the bombardment.

STONE
Spoons did it.

LILLY
Let's go.
(calling)
Bo.

Bo, Lilly and Stone make their way through the fight and EXIT to the PLAZA.

PLAZA

As the fight spills out of the tavern, Milo alights with the message.

Bo lifts the ring and reads the message.

BO
The Captain needs us. He's inside.

She releases Milo.

LILLY
Ready to fight your way in.

BO
Ready.

LILLY
Stone?

STONE
Ready.

Soldiers storm into the plaza. Lilly, Bo and Stone protect Pike while the crew continues to ram the gate.

The plaza fills with people. This is chaos.

ANGLE ON

Pike and Bailey break through the doors.

PIKE

Let's go.

The crew brandishes weapons and enter.

EXT. FORTRESS

Walls crumble under the barrage.

INT. PRISON

Pike, Bo, Stone and Lilly move quickly through the prison. Pike grabs a jailer, puts him up against the wall.

PIKE

Where's the boy?

Jailer points.

EXT. FORTRESS WALL - CONTINUOUS

Cannon fire from the fortress toward the bay.

EXT. THE TRIUMPH - CONTINUOUS

The Triumph takes fire from the fortress.

PRIBBLE

We are under attack. Engage. Fire.

The Triumph cannon fire at the fortress.

INT. PRISON - CONTINUOUS

The foundations of the prison shake from the barrage. Sanny gets cornered by the guards. The guards are nervous.

From around the corner, Pike, Bo, Lilly, Stone and Bailey arrive on the scene.

PIKE

Sanny.

The guards see they're outnumbered.

PIKE (CONT'D)

The keys.

A guard tosses Pike the keys and they run to save their skin.

PIKE (CONT'D)

Sanny, you okay?

SANNY

Pike, I found treasure.

BO

Where's the captain?

SANNY

I don't know. I haven't seen him.
Pike, you listening? I found
treasure.

PIKE

Okay, not now.

LILLY

He's here someplace. Spread out.

They look in cells.

Pike finds Marsh and opens the cell.

PIKE

We are here.

MARSH

Let's get out of here.

SANNY

I found treasure. You don't believe.
Follow me.

MARSH

McQuillen. You coming?

They exit following Sanny.

MAN runs through prison releasing prisoners from the cells.

MAN

Chavez is gone. Chavez is gone.

TREASURE ROOM

Marsh, his cell mates, McQuillen and Putin, plus Sanny, Pike, Bo, Lilly, Bailey and Stone enter the chamber filled with fabulous riches.

SANNY

See. I told you so.

TINSLEY

Chavez's treasure. Captain, it'll take all of three days and every man to haul this to The Falcon.

LILLY

Antonio, You're a man of your word. It's grand, grand sight.

Putin and his "crew" sneak over to a chest and stuff trinkets and anything shiny into their waistband and clothing.

Bo moves behind Putin and puts a kung fu hold on him.

BO

Not yours.

Tinsley takes his hook and relieves Putin of a gold chain.

TINSLEY

Everything?

Putin drops coins, jewelry; everything but the kitchen falls to the ground. His "crew" let their booty drop.

TINSLEY (CONT'D)

That would be more like it.

MCQUILLEN

The spoils Marsh. What will you do with it all? Build a castle. Buy an island.

MARSH

Antonio, what would you have us do with this mighty treasure?

ANTONIO

This belongs to the people. Chavez stole everything. Now there is a chance to rebuild.

MARSH

We put it to the vote.

BO

The people need help? Let's give it to them.

PIKE

Aye.

TINSLEY

There's plenty more Spanish gold waitin' on the seas. Less work for us.

MARSH

Stone?

Stone looks over at Lilly, thinking.

STONE

I'll take my share and give it to the people.

LILLY

That goes for me as well.

BAILEY

I say the people of Cartagena. Spoons, too, as he'd drown in a sea of rum with his share.

MARSH

Sanny, you found it. What do you say?

SANNY

I have a vote?

MARSH

Your time to vote.

SANNY

The people need it.

Amelia lurks by the entry, then slides in to the chamber.

MARSH

That seals it then. There's plenty of treasure elsewhere for these good pirates to plunder. This treasure belongs to the good hard working people of Cartagena. Captain De Cordova, you're the one with authority around here, looks like your in charge.

DE CORDOVA

I accept Capitan.

Amelia sidles up next to De Cordova and eyes the treasure trove.

AMELIA

You have the face of a leader.

DE CORDOVA

Thank you Amelia. My first act will be to put you aboard the first ship bound for Spain where you shall lead a virtuous life of prayer and contemplation with the Carmelite order.

AMELIA

That's really not me. You got a better idea.

TINSELY

Get thee to a nunnery.

ANTONIO

(to Marsh)

Captain De Cordova seems to have a firm grasp of political realities.

EXT. FORTRESS - DAY - ESTABLISH

The cannon are silent. The fortress is pocked from cannon fire.

EXT. STREETS - DAY

The streets are filled with revelers.

MAN IN STREET

We are liberated. Liberty. Liberty.
The tyrant is gone.

The people in the square.

PEOPLE

(chanting)

Liberty! Liberty! Liberty!

CUT TO:

INT. EL CORSARI BAR - DAY

GIRL2

That's amazing. The Falcon made a regime change.

GIRL

So, the falcon wanted to help the people.

MAN

All that treasure.

MAN2

What kind of pirate is that?

TINSLEY

The greatest pirate of them all.
Now you know The Falcon.

EXT. SEA WALL - DAY

McQuillen and Marsh come face to face on the sea wall. Marsh and his crew and McQuillen. There is definitely electricity in McQuillen's face, more than a man crush.

MARSH

You ready to settle a score McQuillen?

MCQUILLEN

At last.

MARSH

It's been awhile. Like old friends,
it seems like yesterday.

MCQUILLEN

Enemies forever, Marsh.

MARSH

This time it's face to face.

MCQUILLEN

I'm going to kill you Marsh. I should
have done it when I had the chance.
You are inferior.

MARSH

Like they say, you only hurt the
ones you love.

Marsh draws blood at McQuillen's scar. Then with a flourish.

MARSH (CONT'D)

Until we meet again.

Marsh leaps from the wall.

MCQUILLEN

You are a coward Marsh. I will hunt
you down.

Lilly, Bo, Pike and Tinsley await with Sanny.

EXT. BEACH - LATER

The Falcon Crew is on the beach ready to cast off. Amelia is a passenger.

MARSH

(with a grin)

So, Antonio. Your treasure does not glitter, it beats with the soul of a people.

ANTONIO

Amigo, If I told you that the great treasure of Cartagena was the heart of a captive people, would you have made the voyage. There is still more than enough gold and silver crossing the sea to quench the thirst of The Falcon.

MARSH

You staying?

ANTONIO

I'm a pirate now.

MARSH

You are that. There's no turning back.

ANTONIO

I've cast my lot with the most cutthroat bunch in the Caribbean. I sail with The Falcon.

Marsh smiles.

LILLY

Tide's going out Captain.

MARSH

Crew.

Amelia with a couple of bags ready to board approaches Marsh with something devious on her mind.

AMELIA

Captain, Marsh?

EXT. SEA - CONTINUOUS

Marsh, Tinsley, Bo, Pike, Antonio, Lilly, Sanny and Amelia in one boat move toward The Falcon in the near distance. The rest of the crew is in separate boats.

EXT. CARTAGENA DOCKS - CONTINUOUS

McQuillen and Pribble step into their dinghy, preparing to return to The Triumph.

PUTIN

Might you have room for four more
Captain? Four privateers loyal to
the British Crown.

MCQUILLEN

I have no doubt you will find a
ship suitable for your particular
needs. Your association with this
vessel is officially over. I will
capture Marsh without your assistance.
He has a two day start, but I will
not rest until I find him. And with
that I bid you adieu.

Mcquillen puts his hand on Pribble's shoulder.

PUTIN

Adieu. And so it is.

The dinghy pulls away from the dock.

CLOSE ON

Thinking about his next move.

PUTIN (CONT'D)

And so it is.

Putin and his cutthroat vermin scurry off into the streets
like wharf rats.

EXT. ROAD - CONTINUOUS

Chavez on his Shetland is lead down a lonely road by
Ahmadinejad.

CHAVEZ

After all I did for them.

EXT. THE FALCON - DAY

The sails of The Falcon are robust with the steering wind.

TINSLEY

Where to Captain?

MARSH

Where there is treasure worthy of
righteous plunder.

TINSLEY

The Carolinas?

ANGLE ON

Bo longing for home.

MARSH

When it's time, Bo. When it's time.

SERIES OF SHOTS

Marsh glances up at the sails and Sanny in his perch in the Crow's next. Stone cozies up to Lilly at the wheel.

Bo at the bow looks toward her homeland and Marsh joins her. Milo circles and lands on Marsh's shoulder.

AERIAL

The falcon sails on to the next adventure.

EXT. MONTEGO BAY - DAY

As the mysterious fog rolls in, Tinsley rows away, disappearing into the past.

TINSELY (V.O.)

To this day, t'was ne'er, 'er a pirate
like The Falcon.

A LONG BEAT, then

MARSH (V.O.)

Lilly, set a course for the waters
of the Mediterranean. The Falcon
will fly over The Barbary Coast. I
sense a great and grand adventure
and a bit of mischief coming our
way.

ALL PIRATES (V.O.)

We are "The Falcon."

FADE OUT: