

FADE IN:

EXT. NEW YORK'S CENTRAL PARK - DAY

AERIAL SHOT skimming across New York's Central Park from the West Side to the East Side with all its activities. Camera crosses Fifth Ave to stop and lower towards the outdoor patio of a posh apartment building. As it reaches the patio, camera moves into....

INT. IMPRESSIVE APARTMENT - CONTINUOUS

In the living room sit the elderly cousins BERNICE HOLLOWAY and SAMANTHA "SAM" FYVLE. Sitting next to Bernice on the floral couch is RAYMOND ENDICOTT, a slick, middle-aged real estate investor. On the coffee table are tea-cups and cakes though Sam has a glass of wine more to her liking on the end table next to her. Bernice is just finishing signing a sheaf of papers with Ray watching over her.

RAY

Wonderful. That takes care of that then. I'm so glad I could help to meet your needs.

Sam toasts him with her wineglass then takes a big swig while Bernice, sipping her tea, glares at her disapprovingly. Ray gathers up the documents and puts them in his briefcase then brings out his check register.

RAY (CONT'D)

And now the part I'm sure you've been waiting for...

He writes out two separate checks, carefully tears them out and presents one to each of the women who smile and study their payout.

SAM

Now that makes for a nice day.

Bernice clasps her hands and looks upward.

BERNICE

Praise the Lord for his abundance.

Ray reaches back into his briefcase.

RAY

Bernice...Samantha...

SAM

Sam, please.

RAY

Yes, Sam. I've enjoyed our dealings so much, I'd like to give you this little present to celebrate our agreement.

He hands each of them a folder.

BERNICE

Well, isn't that lovely of you.

Berneice carefully opens the folder while Sam rips at her's.

P.O.V. BERNICE - CONTINUOUS

The folder holds a brochure for a cruise ship along with a ticket.

BACK TO SCENE

BERNICE

My goodness, what's this?

SAM

Tickets for a cruise, genius.

BERNICE

I can see that.

SAM

Then why did you ask? Miami to Manaus. Where in hell is Manaus?

BERNICE

Up the Amazon, one who thinks she knows everything.

(to Ray)

Mr. Endicott, you shouldn't have. A cruise up the Amazon!

SAM

(to Ray)

Maybe you want to come with us.

RAY

These cruise ships are a natural. Two attractive ladies like you...

BERNICE

(coyly)

Oh, Mr. Endicott...

RAY

Ray. You must call me Ray.

BERNICE

Ray.

SAM

(staring skeptically  
at her brochure)

Manaus, up the Amazon. Well, I hear  
the ship buffets are nice anyway.

RAY

It will be a wonderful experience.  
Through the Caribbean and then the  
fabulous river. And I've included  
the option of a two-night stay in  
the Rain Forest Lodge, getting the  
experience of the real rain forest.  
Then you fly back to this wonderful  
apartment your uncle left you where  
you now live rent-free for the rest  
of your lives while having the cash  
for anything your hearts desire.  
It's a win-win for all of us.

BERNICE

Well, we can't thank you enough,  
Ray. You're such a treasure. I  
feel so fortunate you've come into  
our lives.

RAY

My pleasure, my pleasure. Let me  
get a picture of you two together.

With reluctance, Bernice goes over next to Sam and with his  
cell phone Ray snaps a shot of them.

RAY (CONT'D)

That's marvelous.

Bernice gives him a big hug while Sam downs the rest of her  
wine and looks for more.

EXT. APARTMENT BUILDING - MOMENTS LATER

Ray comes out of the building and crosses the street towards  
the park.

EXT. NEW YORK'S CENTRAL PARK - MOMENTS LATER

Ray comes down a path towards a bench where two men are  
sitting. LENNY TRAMUNTI is a large, calm man. GEORGE is  
small and nervous with a handful of pebbles that he is  
chucking at various objects. Ray sits down next to Lenny  
and looks around. No one is paying any attention to them.

He opens his briefcase and takes out a folder, handing it to Lenny who briefly examines the tickets then closes it.

LENNY

The Amazon?

RAY

It's perfect. Get them off the ship out in the boonies, no one will ever find them. I have a picture of the two of them. I'll send it to your email.

LENNY

The money in the bank?

RAY

Your downpayment will be there before you leave. Just don't miss the ship. And get some cruise clothes, blend in.

GEORGE

That is one dumb pigeon.

Both Ray and Lenny look at George throwing rocks at a larger rock by the edge of the path.

LENNY

That's a rock, George.

George leans forward and squints.

LENNY (CONT'D)

Put on your glasses.

George scowls but takes out of his pocket a pair of thick spectacles, putting them on and immediately recognizing the rock he thought was a bird. He throws another rock at it and misses. Ray looks at Lenny skeptically.

LENNY (CONT'D)

(to Ray)

He's better with a gun.

GEORGE

Sundance never misses.

LENNY

(to Ray)

He names his weapons - what can I say?

RAY

Just don't mess this one up like that hit-and-run. Now they're so suspicious I've got to let her live in the apartment until she croaks on her own.

LENNY

Yeah, no, we'll do this one right.

RAY

Make sure you do.

EXT. NEW YORK'S CENTRAL PARK - CONTINUOUS

P.O.V. THROUGH TELESCOPIC LENS OF CAMERA - CONTINUOUS

Ray, Lenny and George on the bench. A camera shutter SNAPS several times as they finish talking and rise to go their separate ways.

BACK TO SCENE

From concealment in bushes on a hill, an attractive young woman, DANI MADIANY, snaps a few more shots of the men then lowers the camera. She looks up at the apartment of Sam and Bernice.

P.O.V. DANI - CONTINUOUS

Camera moves in on the apartment high up in the building.

DISSOLVE TO:

EXT. MIAMI CRUISE SHIP DOCK - DAY

ESTABLISHING SHOT of cruise ship looming at dock.

EXT. CURBSIDE OF CRUISE SHIP BUILDING - CONTINUOUS

A TAXI DRIVER is unloading luggage from the trunk while Sam and Bernice on the sidewalk watch carefully, a PORTER from the cruise ship line placing tags around each handle and stacking the bags on his cart. Bernice, in a simple outfit, has just one large bag and a small one while Sam, dressed to the nines, has a voluminous number of bags. One of the bags spills from the cart and the porter picks it up and puts it back on.

BERNICE

(to the porter)

Be careful with those now. You've scuffed it.

PORTER

Sorry, madam.

BERNICE

You're putting on the right tags to get them to our stateroom?

PORTER

Yes, madam, we'll get them there in good order, have no fear.

BERNICE

See that you do if you want a gratuity.

PORTER

Yes, madam.

Bernice clasps her hands and looks upward.

BERNICE

Oh Lord, grant me serenity.

She sighs, not serene at all.

The taxi driver finishes unloading and starts to close the trunk, but Sam stops him.

SAM

Let me check, make sure you didn't just happen to miss one.

The driver makes a face and steps aside to let her look and count.

SAM (CONT'D)

All right then.

She begrudgingly hands him the fare. He looks at the bills, makes another face, slams the trunk and turns for the driver's door.

TAXI DRIVER

(muttering to himself)

I wish I had taken one.

The porter begins rolling the luggage cart inside, the two ladies following.

ANGLE ON

Up the sidewalk, George in garish shorts and shirt is picking up luggage while Lenny in his quiet vacation wear is just finishing paying the driver of their cab, looking at the ladies.

INT. CRUISE SHIP COUNTER - CONTINUOUS

At several counters with separate lines, clerks are checking in passengers.

BERNICE  
Oh, it's an absolute madhouse.

SAM  
Some vacation this is going to be.

BERNICE  
(to the porter)  
Our bags will make it to the stateroom?

SAM  
They'll probably end up in the ocean with this crew.

PORTER  
Your bags will be waiting for you.

SAM  
I wouldn't make promises I couldn't keep if I were you.

PORTER  
(grimacing to himself)  
Yes, madam. I'll send these on ahead and they'll check you in at the counter there.

BERNICE  
Well, all right then.

The porter stands waiting.

SAM  
(to Bernice)  
He's waiting for his tip, don't you see?

BERNICE  
Oh course, I see. I was going to take care of him for goodness sake. Just calm down

SAM  
You should calm up. If you were any calmer, you'd be dead.

BERNICE  
Oh, be quiet.

SAM  
Yeah, I'll be quiet.

BERNICE  
I hope so.

Bernice hands the Porter his tip. He doesn't bother judging it, just sticking it in his pocket to get back outside for a good prospect.

PORTER  
Thank you, madam.

BERNICE  
And you've got all the bags properly marked?

PORTER  
Yes, madam. The receipts are stapled in your fare booklet.

BERNICE  
Well, then...

He pushes the cart away towards the staging area while the ladies get on the line.

INT. NEXT CRUISE SHIP COUNTER - CONTINUOUS

At the next counter, Lenny and George are in line, carrying their own few bags. George, without his glasses, smiles at a withered little elderly lady. He nudges Lenny who has been keeping an eye on the ladies.

GEORGE  
Lenny, check her out.

Lenny looks at the old woman.

LENNY  
(to George)  
Put on your glasses... Or maybe you shouldn't.

Ahead of them in their line is Dani Madiany, apparently paying no attention to anyone in particular.

INT. CRUISE SHIP COUNTER - CONTINUOUS

Behind the ladies in their line steps a handsome older man, CURTIS LANE, tastefully dressed in expensive vacation clothing. Sam notices him first and smiles. Bernice notices Sam flirting and smiles at Curt herself.



CURT  
 (to both of the ladies)  
 Looking forward to our cruise?

SAM  
 Oh, it will be a delight. Have you  
 done cruises before?

CURT  
 To tell you the truth, this is my  
 first. I'm venturing out on my own.  
 My wife passed some time ago so...

BERNICE  
 Oh, I'm sorry.

SAM  
 Terrible to hear. My condolences.

CURT  
 Thank you. Got a little tired of  
 sitting at home with the TV. You're  
 together?

BERNICE  
 I'm Bernice Holloway. This is my  
 older cousin.

SAM  
 Two years. You'd think she was ten  
 years older than me to look at us,  
 wouldn't you?

Curt just smiles noncommittally. Sam puts out her hand.

SAM (CONT'D)  
 I'm Samantha Fyvle, but please call  
 me Sam. All my friends do.

BERNICE  
 What friends?

Sam scowls then goes back to smiling at Curt who shakes her  
 hand.

CURT  
 I'm Curtis Lane, but please call me  
 Curt.

BERNICE  
 A lovely name.

CURT  
 So, have you been on a cruise before?

BERNICE

I sailed on the Queen Elizabeth II when I went to finishing school in Switzerland.

SAM

The one where they kicked you out at mid-term?

BERNICE

They didn't kick me out. I had to leave because of illness.

SAM

That dreadful skin condition of yours.

BERNICE

Nothing of the sort. I'm surprised your single mother was able to get news to you in that juvenile prison you were in. Was it on one of the visiting days?

SAM

(to Curt)

Slap on the wrist. I was a rebel. I bet you were a rebel, weren't you?

Curt just smiles again. A gap has developed in the line as the ladies have zeroed in on Curt.

CURT

I think we best move up.

The ladies smile at him.

BERNICE

Move up where?

He points to the line and they're startled.

BERNICE (CONT'D)

Oh my. I just lost track.

SAM

So many more interesting things than the line.

ANGLE ON

As they shuffle forward, Dani glances over from the other line.

Lenny is looking at Dani with a lecherous look, George now romancing the elderly woman who looks confused and a bit frightened.

INT. CRUISE SHIP COUNTER - MOMENTS LATER

A TICKET CLERK marks a pamphlet then hands it to Bernice.

TICKET CLERK

This is the ship's guide and I've marked your cabin.

Bernice takes the ship's guide.

BERNICE

Thank you.

TICKET CLERK

Which dinner seating do you prefer -- first, second or third?

Bernice turns to Curt.

BERNICE

I'd love it if we had the same dinner seating. Would you like the first, second or third?

SAM

With that appetite of yours, Bernice, we'd better take the first so there's enough food.

BERNICE

But all those naps you need might make us miss it, dear.

CURT

Let's split the difference and take the second.

BERNICE

(to clerk)

We'll take the second. We're together.

Bernice gestures towards herself and Curt, and the Clerk marks the seating while Sam smiles at Curt.

INT. CRUISE SHIP HALLWAY - CONTINUOUS

Bernice and Sam on either side of Curt as they make their way down a passageway, the two ladies annoyed at the jostling crowd as Bernice tries to follow the ship's guide.

BERNICE  
What a madhouse.

SAM  
Outrageous. Like a zoo.

CURT  
Well, everyone's excited I suppose.

BERNICE  
(to Curt)  
It's very nice we have such close staterooms. You feel free to drop in any time, now.

CURT  
That is fortunate. I think we're going to have a wonderful cruise.

BERNICE  
Oh, here we are. I think your's is just ahead on the right.

CURT  
Good.

SAM  
Maybe we should see you to your room.

CURT  
I'm sure I can find it.

BERNICE  
We'll meet up later then.

CURT  
I look forward to it.

SAM  
(offering her hand as if for a kiss)  
Not half as much as I do, I'm sure.

Curt shakes her hand and Bernice hurriedly offers her hand so he shakes hers as well then moves off down the hallway, the ladies staring after him.

BERNICE  
Such a gentleman.

SAM  
And such a butt.

BERNICE  
You can be so crude, sometimes.

SAM

I just say it out loud, cousin.

INT. NEARBY CRUISE SHIP HALLWAY - CONTINUOUS

Lenny and George watch as the ladies go into their stateroom.

GEORGE

We could off them right now.

LENNY

Two dead old ladies before we leave  
the dock might be a bit too obvious.

GEORGE

Oh. Good thinking.

Lenny looks at him wonderingly. As they go on down the hall, Dani passes them the other way apparently paying no attention though Lenny looks back at her with a leer.

INT. CRUISE SHIP HALLWAY AT CURT'S DOOR - CONTINUOUS

Curt looks up at Dani as he opens the door to his stateroom and she looks at him as she turns the corner. Do they know each other?

INT. LADY'S STATEROOM - CONTINUOUS

The lady's stateroom is lovely with two full beds, a large separate bath, a small outside private patio.

BERNICE

It's so tiny.

SAM

What's that smell? It's horrid.

Bernice sees their bags set by the closet.

BERNICE

At least they didn't lose our luggage,  
but where will we ever put everything?

She opens the huge closet which has plenty of room, two dressers also available.

BERNICE (CONT'D)

I guess we'll just have to make do.  
I don't know why you brought so much.

SAM

I'm not content to look slovenly  
like you.

BERNICE

Oh for goodness sakes, I'm stylishly casual.

SAM

In the eye of the beholder, I suppose.

BERNICE

Yes, well I think Curt will agree.

SAM

We'll see about that. He dresses more the way I do.

BERNICE

No one dresses the way you do, darling -- thank goodness.

Sam makes a face at her in the mirror. Bernice goes and opens the sliding door to the small patio on the outside deck.

EXT. STATEROOM PATIO - CONTINUOUS

Bernice steps out into the sunshine on the patio with its two chairs.

BERNICE

(to herself)

Could it be any smaller?

She goes back inside.

INT. LADY'S STATEROOM - CONTINUOUS

Sam is laying out her clothes on the bed, a flouncy dress with a scarf.

BERNICE

You're changing already?

SAM

I've come all the way from the hotel in this. I need something new.

Bernice makes a face of her own.

EXT. PASSAGEWAY DEEP IN SHIP - CONTINUOUS

Lenny is looking at the stateroom door numbers in an obviously less expensive part of the ship, the other passengers almost as bizarrely dressed as George. Lenny finds the right door and opens it.

INT. LENNY'S AND GEORGE'S STATEROOM - CONTINUOUS

Lenny comes in obviously put out by the tiny cabin with fold-down bunks while George looks delighted.

GEORGE

This is nice.

LENNY

That cheap bastard stuck us in steerage. I may shoot him when we get back.

GEORGE

Can I have the top bunk, Lenny? I want to sleep up high.

LENNY

You going to roll out and land on me, George?

GEORGE

I won't roll on to you, Lenny. I'll hit the floor from there.

LENNY

Okay, good George. You sleep up there then.

GEORGE

Boy, this is going to be fun.

LENNY

Yeah, some fun.

EXT. CRUISE SHIP - DAY

Aerial shot of cruise ship leaving port. Its AIRHORN sounds.

EXT. DECK - LATER

In a crowd on the deck by the pool Bernice, Sam, and Curt stand together while Lenny and George stand behind Dani, everyone wearing their life vest as a steward concludes the safety orientation.

STEWARD

Naturally, we do not expect that we will ever need to take these emergency steps, but if it should be necessary, please follow the instructions you've been given and all will be well.

(MORE)

STEWARD (CONT'D)

Your safety is our primary concern, and we'll do everything necessary to keep you safe and make your cruise an enjoyable experience. Now, after you replace your safety vests in your staterooms, we invite you to join us in the *Queen of the Seas* Royale Room for our sailing party, just the first of the extravaganzas you'll enjoy on our cruise. Thank you very much.

Bernice does her hand clasp and glance towards Heaven.

BERNICE

Lord, keep us safe.

SAM

(to Curt)

You look very manly in your vest. If we begin sinking, I'm going to throw myself in your arms.

CURT

Well, I was hoping we'd stay afloat, but now...

They both laugh while Bernice makes a contorted smile. They start out for their staterooms.

INT. CRUISE SHIP HALLWAY - MOMENTS LATER

Curt, Sam and Bernice move down the hallway, Lenny and George behind other tourists, George without his glasses. Curt's stateroom comes up first.

BERNICE

The sailing party looks like fun. We'll see you there?

CURT

That sounds like a plan.

SAM

We'll be there with bells on.

BERNICE

Or ornate flower scarves in your case.

SAM

You could use a few flowers to perk up those high-necked nun dresses you prefer.



BERNICE

Oh, really, I should look like some over-the-hill hooker.

SAM

What?

CURT

Ladies, ladies, now... I'll see you in the Royale Room in a few minutes. We'll have a nice time.

BERNICE

Yes, of course. I apologize. My cousin and I just get silly irate with one another from time to time. We didn't mean to impose on you.

SAM

Yes, please forgive us.

CURT

Don't give it another thought.

They smile and move off down the hall as Curt goes into his stateroom, Lenny and George trailing along.

SAM

(bumping Bernice hard)  
Over the hill hooker, am I?

BERNICE

If the outfit fits, wear it.

SAM

You'd only wear it if it didn't fit.

They disappear into their stateroom. Lenny looks at the doorway as they pass.

GEORGE

I don't see them. Where'd they go, Lenny?

LENNY

It's okay, George. Don't worry about it.

GEORGE

That's spooky. Poof, and they're gone.

LENNY

Let's hope we can make them poof and gone. Good payday.

GEORGE

When we get the money, I want to get  
some rabbits, Lenny.

Something in that echoes in Lenny's mind, but he doesn't  
know what.

LENNY

(to himself)  
Rabbits...

At the corner he stops and looks around.

GEORGE

What, Lenny? Do you see them?

LENNY

Damn maze. How the hell do we get  
downstairs?

Chooses a hallway and sets off, disappearing around the  
corner, George not realizing for a second he's gone then  
hurrying to catch up, disappearing himself.

INT. ROYALE ROOM - LATER

Curt opens the door into the Royale Room and goes in, getting  
in line for the buffet being served.

INT. CRUISE SHIP HALLWAY - CONTINUOUS

Sam, in her flouncy dress and scarf, followed by Bernice  
comes down the hallway to the Royale Room. Ahead of them  
through the doorway they see Curt waiting for them.

SAM

There he is.

A man accompanying a woman opens the door to the Royale Room,  
Sam and Bernice stopping behind them. Just behind Sam,  
Bernice takes the end of Sam's trailing scarf and wraps it  
on the door handle. The couple go through and as Bernice  
and Sam go through behind them, Sam is jerked to a stop by  
the scarf pulling tight, rattling the door. Bernice pretends  
she's oblivious to Sam's problem and goes into the buffet.

INT. ROYALE ROOM - CONTINUOUS

Bernice joins Curt who's looking at Sam struggling with the  
door.

BERNICE

Everything looks so delicious.

CURT  
Is Samantha all right?

P.O.V. BERNICE AND CURT - CONTINUOUS

Sam struggling with the scarf and doorknob.

BACK TO SCENE

BERNICE  
She'll be fine. She's always doing  
clumsy things like that.

P.O.V. BERNICE AND CURT - CONTINUOUS

Sam rips the scarf free and stumbles then straightens herself  
and smiles like nothing happened.

BACK TO SCENE

BERNICE  
It's endearing, in a way.

Sam comes up looking at Bernice suspiciously as they join  
the line.

SAM  
My goodness, somehow my scarf caught  
on that door handle.  
(looks at Bernice)  
I wonder how that happened?

Bernice is a picture of innocence.

CURT  
(to Sam)  
I hope you weren't hurt?

SAM  
No, no. I'm not like Bernice who  
bruises so easily. I was quite the  
athlete.

BERNICE  
You did try, we always gave you that.  
If only you'd had some coordination.

SAM  
Coordinated enough for some things.

She smiles at Curt.

SAM (CONT'D)  
The things that count.

Curt gestures for the women to take plates ahead of him, the three of them starting down the buffet line, Curt limiting his take while Bernice and Sam load their plates like Everest.

BERNICE  
Everything looks so good.

SAM  
(to Curt)  
She never met a plate of food she didn't like.

BERNICE  
I'm just taking what I might eat.  
No sense having to make two trips.

SAM  
Yes, exercise just gets in the way.

The ladies follow Curt to a table, the ladies crowding Curt.

BERNICE  
(smiling at Curt)  
Cozy.

SAM  
Very nice.

CURT  
Yes.

ANGLE ON

Dani at another table glances over at them seating themselves, Curt holding the chair for Bernice to Sam's annoyance.

INT. SHIP'S CASINO - LATER

Lenny is scowling as his slot machine busts again while George hits three cherries at the next machine.

GEORGE  
Ka Ching. I can't lose today, Lenny.

LENNY  
So I noticed. I think I'll have you pull my handle.

GEORGE  
Geez, we're friends but I don't think that close.

LENNY  
Ha, ha, ha.

Suddenly Lenny notices Dani coming into the casino.

LENNY (CONT'D)

Now there's someone I'd love to pull  
my handle.

As Dani goes to a roulette wheel, Lenny sidles up next to  
her, putting down a bet.

LENNY (CONT'D)

(to Dani)

Long odds but the payoff is good.

DANI

Yes.

LENNY

This is my first cruise. How about  
you?

DANI

My first, too.

LENNY

Both virgins.

He puts out his hand to shake.

LENNY (CONT'D)

Lenny Tramunti.

DANI

(shaking his hand)

Dani Madiany.

LENNY

Nice to meet you. I'm from New York,  
the city. How about you?

DANI

Yonkers.

LENNY

Don't know if I've ever been in  
Yonkers.

DANI

You haven't missed much.

LENNY

That's where that Son of Sam guy was  
from, wasn't it? The guy who heard  
dogs telling him to kill?

DANI

I think maybe you're right. Told you you didn't miss much.

LENNY

You traveling alone or...

DANI

No, I'm on my own. Wanted to see something besides Yonkers. How about yourself?

Before he can answer, George pops up.

GEORGE

Lenny, Lenny...

LENNY

(to Dani)

This is my cousin, George. George, this is Dani.

DANI

Pleased to meet you.

GEORGE

Yeah. Hey Lenny...

He gestures with his head towards the door where the ladies have come in with Curt. Lennie looks and grimaces.

LENNY

He thinks we should go.

GEORGE

No, Lenny...

LENNY

Shut up, George. Go play some more slots, we'll go in awhile.

George wants to say more, but Lenny's glare clues him in and he moves off.

LENNY (CONT'D)

My aunt asked me on her death bed that I watch out for George. He's a little slow.

DANI

That's nice of you.

LENNY

What can you do. It was her dying request, I couldn't refuse.

DANI

She was lucky to have a nephew like you. Well, I think I'm going to go unpack and rest awhile. It was nice meeting you. Perhaps I'll see you later.

LENNY

I'd like that. What dinner seating do you have?

DANI

I'm in the second.

LENNY

Me too. Maybe we could have dinner together.

DANI

Okay.

LENNY

Great. It's a date.

Dani smiles and heads off, Lenny preening. George returns.

GEORGE

Did you see them, Lenny? The old biddies came in.

LENNY

I saw them George. But I was talking to the that girl. We don't want anyone to know we're interested in the old ladies. When we disappear them, we don't want anyone saying, 'Hey, those guys we're following the old ladies around. You better talk to those guys.'

George looks around, confused.

GEORGE

What guys?

LENNY

Us, Georgie. We're the guys. We don't want people fingering us.

GEORGE

Oh, I get it.

But he still looks confused.

LENNY

C'mon, we've got some planning to do.

GEORGE

Planning what, Lenny?

LENNY

I want to find out if we can get into the old lady's stateroom from the outside. Then we could surprise them in there, toss them overboard off their patio and no one would be the wiser.

GEORGE

Why don't we just jimmy the door?

LENNY

The doors are monitored. Every time you use the key card, it's registered. If we tried to force the lock, it would probably set something off. We've got to figure out where their stateroom is off the top deck.

GEORGE

How, Lenny?

LENNY

Just follow me.

INT. CRUISE SHIP HALLWAY - MOMENTS LATER

Lenny and George are in the end of the hallway of the old lady's stateroom. Lenny looks at the number of the first stateroom in the hallway and then walks down to where they saw the old ladies going into their stateroom. He checks the stateroom number and then heads down the hallway as if just out for a walk though he is counting the steps he's taking.

LENNY

Five rooms from the first stateroom after the elevators, sixteen steps.

GEORGE

Where are we going now, Lenny?

LENNY

Topside and see the view.

GEORGE

I think it's going to be more water, Lenny.



LENNY

It is a big ocean which is good for us.

GEORGE

Why, Lenny?

LENNY

Hard to find anything in that much water. Especially when you don't even know it's missing for awhile.

EXT. CRUISE SHIP TOPSIDE - MOMENTS LATER

They are walking along the railing on the upper deck, Lenny leading the way back towards the old lady's stateroom and the hallway where the elevators are. When they reach the elevators, Lenny leans on the railing looking out then over the side. George follows his lead though he doesn't know what he's supposed to be looking for.

P.O.V. LENNY AND GEORGE - CONTINUOUS

The little patios of the staterooms are visible all the way down the side of the ship.

BACK TO SCENE

LENNY

Lucky for us they're on the top floor.

GEORGE

Yeah, lucky for us.

LENNY

It's the fifth one over. C'mon.

Lenny leads the way above the old lady's patio, looking down.

P.O.V. LENNY AND GEORGE - CONTINUOUS

The old lady's patio set-up with two chairs and a little table, the wake of the ship roiling the waters a good ways below that.

BACK TO SCENE

LENNY

That's their's right below us. I think we can get down there all right.

He checks in both directions to observe who could be watching them.

LENNY (CONT'D)

It will have to be quick though. No  
telling who will come by.

GEORGE

Yeah, quick.

LENNY

Think you can do it okay?

GEORGE

Do what, Lenny?

LENNY

Climb down to their patio.

George looks over the side with a look of dismay.

P.O.V. LENNY AND GEORGE - CONTINUOUS

Below, the WAVES SUDDENLY MORPH into terrifying beasts --  
dragons and lions with claws and fangs snapping at George.

BACK TO SCENE

George looks terrified.

GEORGE

I don't know, Lenny. It's pretty  
scary.

He looks down again.

P.O.V. LENNY AND GEORGE - CONTINUOUS

The monsters are bigger and closer.

BACK TO SCENE

George covers his eyes.

GEORGE

They're coming!

Lenny looks up and down the deck and sees no one.

LENNY

Who's coming?

GEORGE

Isn't there some other way, Lenny?  
I could just shoot them.

LENNY

Again, George, we're trying to get away with this. We have to be discreet.

GEORGE

What's that? Like concrete? Put 'em in cement?

LENNY

No, George. Careful. We have to be very, very careful. They have to disappear without anyone knowing where they went or how they went. It has to be a secret.

GEORGE

Well, how about we just wait to they're back in New York and we run them down like we done with that other old lady.

LENNY

Yeah, well that didn't go too well considering she's still walking around and we didn't get paid. And there's two of them. Who knows when they'll be on the street together. No, we're set on this. This is the way to go.

GEORGE

Over the side.

LENNY

I'll be here holding you. There's no danger.

George is definitely not convinced.

LENNY (CONT'D)

We'll talk about it. Anyway, I have to get ready for dinner.

GEORGE

I don't feel so good. I think it could be my last meal

INT. CRUISE SHIP RESTAURANT - LATER

Lenny is waiting by the doorway in his best clothes which are slightly bizarre, a checked sports coat and non-matching checked pants, his floral shirt collar pulled out over the lapels of the coat, no tie, his hair slicked back and shining. Dani, casually elegant and beautiful, comes down the hallway and greets Lenny.

DANI  
Mr. Lenny Tramunti, how jazzy you  
look.

LENNY  
And you, Miss Dani Madaboutme. That  
was it, wasn't it?

DANI  
(Dani smiles  
insincerely)  
C'mon, let's eat. I'm starved.

They head inside.

INT. CRUISE SHIP RESTAURANT - LATER

Lenny and Dani are at one table, Curt, Bernice and Sam are  
at the next table with Lenny trying his best not to notice  
them while listening to their conversation and pay attention  
to Dani.

BERNICE  
This is the most wonderful steak.

CURT  
Very good meal.

SAM  
Very good company, too.

BERNICE  
Thank you, dear.

SAM  
Oh, you're here, too. I almost  
forgot.

CURT  
Would you excuse me.

Curt gets up and heads for the men's room, brushing by Dani.

DANI  
(to Lenny)  
How is your steak?

LENNY  
Great piece of meat. You like your  
lobster?

DANI  
Great piece of fish - shellfish  
anyway.

LENNY

Yeah. Potatoes are good, too. But I never could stand broccoli.

DANI

I like it. I'll trade you my potatoes.

LENNY

Deal.

They begin to trade dishes.

At the table with Bernice and Sam:

BERNICE

Samantha, dear. I think our sniping at one another might be off-putting to Curt. He may well tire of both our company. I think we should make an effort to be civil if not nice to one another.

SAM

Sniping? I don't know what you mean.

BERNICE

Samantha!

SAM

Oh, all right. I'm sure I don't need to point out your shortcomings for Curt to be aware of them.

BERNICE

Now there -- that's the exact sort of thing I'm speaking about. It's obviously mean. That's going to affect both of our relationships with him. Why don't we just be civil and pleasant to one another and let him decide -- assuming he desires either of us.

SAM

All right. We'll let him decide. I'll be nice.

BERNICE

Then I will, too.

At the Lenny and Dani table:

DANI

The broccoli is perfect. They peeled it. Most restaurants don't bother.

LENNY

They could soak it in Jack Daniels and I wouldn't eat it.

DANI

How are the potatoes?

LENNY

Delicious. But not as delicious as you.

DANI

Lenny, you are too smooth.

LENNY

Just the truth.

Curt returns to the table with the ladies:

SAM

Nice to have you back.

CURT

You know, I saw that they're performing a musical I've been meaning to see on Broadway -- The Music Game. I thought we all might like to see that this evening.

BERNICE

Oh, that would be wonderful. What do you think, Samantha?

SAM

You're not going to be too worn out?  
(catches herself)  
What am I saying, we're on vacation. Of course we'd love to see it, Bernice and I. Thank you so much for asking.

CURT

Good. That will be fun.

At the Lenny and Dani table:

DANI

What are you going to do this evening, Lenny?

LENNY

You know, George isn't feeling good, puking his guts out. I feel like I should watch him, make sure it's nothing real serious. So I think I'll just stay in our room.

Dani is surprised Lenny didn't take the bait.

DANI

Oh. Well, if that's how you feel.

LENNY

Remember, his dead momma made me swear to take care of him. It's kind of a sacred vow with me.

DANI

That's sweet, I guess.

LENNY

Yeah, well, I'm a sweet kind of guy. Listen, if George is feeling better tomorrow or he dies tonight, maybe we can get together tomorrow.

DANI

Well, I hope George doesn't die.

LENNY

Probably won't.

DANI

Okay. We could explore the ship a bit. Maybe sit in the sun by the pool later.

LENNY

That sounds great. Give me your stateroom number and I'll give you a call.

DANI

Not too early now. I like my beauty sleep.

LENNY

If there's anything you don't need, it's more beauty. But I'll let you sleep anyway. We'll start with brunch.

DANI

After this dinner I'm going to go light on that.

LENNY  
Must be how you keep that beautiful  
figure.

DANI  
I'll have to watch myself with you.

LENNY  
Watching you couldn't be easier.

DANI  
There you go again.

LENNY  
I'm unstoppable.

DANI  
I'm beginning to believe it.

INT. CRUISE SHIP THEATER - LATER

Down the hallway, Lenny with a small backpack and George are lurking watching the entrance to the theater with its musical *The Music Game*.

Curt and the ladies show up at the entrance, dressed for the show, Curt holding the door as the ladies enter and he follows.

LENNY  
There they go, in for the show, we  
can take things slow.

GEORGE  
I didn't know you could make poetry,  
Lenny.

LENNY  
I'm real versatile, Georgie.

GEORGE  
Versus tile? Who are you versus?

LENNY  
Let's go, George. We've got things  
to do.

They start off.

EXT. CRUISE SHIP TOPSIDE - MOMENTS LATER

Lenny peers over the edge as they move down the rail to a point above the old lady's stateroom.



LENNY  
Okay, this is it. You've got your  
piece?

GEORGE  
Sundance is always ready.

George starts to take out his named gun, but Lenny stops  
him.

LENNY  
Just checking, keep it cool.

He looks around to make sure they're alone then opens the  
backpack and brings out bedsheets tied together. George is  
shocked.

GEORGE  
That? You want me to go over the  
side tied to that?

LENNY  
They're strong. I twisted two  
together for each part. And I know  
how to tie a knot that gets tighter  
the more you pull on it. I learned  
in the army before they kicked me  
out.

GEORGE  
That? That?!

LENNY  
I'm telling you it's safe, George.  
There's no problem. You get inside,  
you let me in, we chuck the old  
biddies off the patio, walk out and  
no one will know what happened to  
them. The job's done, we're rich,  
that's that.

GEORGE  
On that?

LENNY  
George, I'm too big, I can't use it.  
I can hold you. You can't hold me.

GEORGE  
Oh, Lenny...

LENNY  
Trust me, George.

GEORGE

Oooh oho...

Lenny has George lift his arms and ties the sheet around his chest.

LENNY

See, this is nice and tight and your arms keep it from slipping off. There's no danger.

GEORGE

Please, Lenny.

LENNY

You'll be fine. Trust me.

Lenny ties the other end to the railing.

LENNY (CONT'D)

I'm going to let you down nice and slow, but if anything happens this will keep you from falling. Just don't lift up your arms too high. Maybe hold onto one of your wrists with your other hand - keep them down by your waist. And put on your glasses so you can see.

George puts on his glasses then looks over the side and moves his mouth without being able to speak. He pulls back, covering his eyes.

LENNY (CONT'D)

Okay, Georgie. Up on the rail.

George is frozen and Lenny turns him around and sort of starts lifting him. George has a death grip on the rail while Lenny turns his legs around and gets him out over the edge.

GEORGE

Oh, Lenny, Lenny.

LENNY

You've got it, George. Just hold your wrist like I told you. I'll lower you and it will only take a few seconds.

P.O.V. LENNY - CONTINUOUS

George dangles over the side and Lenny begins lowering him. George has his eyes shut tight.

BACK TO SCENE

LENNY

George, look below. Watch for the railing so you can climb in.

George opens his eyes and nods nervously, pushing his glasses up on his nose. He kind of looks down, the water far below dark except where the ship's wake turns it white.

EXT. CRUISE SHIP SIDE - CONTINUOUS

George scrabbles at the side of the ship, looking down towards the patio railing nearing his feet.

EXT. CRUISE SHIP TOPSIDE - CONTINUOUS

Lenny is watching George as he lowers him straining to hold the sheet when George suddenly drops a few feet. Lenny is alarmed as he looks where the sheets are tied together and sees the sheets are slipping.

LENNY

Oh geez.

EXT. CRUISE SHIP SIDE - CONTINUOUS

George looks up in alarm.

GEORGE

Oh geez what?

P.O.V. GEORGE - CONTINUOUS

Lenny begins lowering him more quickly.

LENNY

The sheets. Hurry George. Get onto the patio.

George looks at the sheets slipping and WHIMPERS. He looks up at Lenny.

EXT. CRUISE SHIP TOPSIDE - CONTINUOUS

LENNY

It will be okay, Geor...

George opens his mouth in alarm.

P.O.V. LENNY - CONTINUOUS

The sheet slips its knot and George suddenly grows smaller as he drops staring up at Lenny.

EXT. CRUISE SHIP SIDE - CONTINUOUS

George plummets down the side of the ship waving his arms and feet, the sheet tied around his chest streaming above him.

EXT. CRUISE SHIP TOPSIDE - CONTINUOUS

Lenny stares in horror

P.O.V. LENNY - CONTINUOUS

George makes a big splash when his body hits the water.

BACK TO SCENE

LENNY

Oh shit!

(loud whisper)

I'll save you George. I'll get help.

Swim, George, swim!

P.O.V. LENNY - CONTINUOUS

George slips at the water getting further away as the ship slides past him.

BACK TO SCENE

LENNY

I hope he can swim.

Lenny frantically pulls up the remaining sheet and unties it from the rail and stuffs it in the backpack. He turns towards the rear of the ship and runs a few steps, stops and thinks, then runs the other way towards the front of the ship.

INT. THEATER - MOMENTS LATER

Sam and Bernice sit on either side of Curt watching the musical when the ship kind of shudders as the engines go into reverse to stop the ship.

BERNICE

Goodness. Did you feel that?

SAM

Made port already?

CURT

No, we're not near any port. Don't know why they're stopping.

SAM

Well, the show's not stopping anyway.

They go back to watching the rock opera.

EXT. OCEAN - LATER

The cruise ship is stopped in the water with spotlights shining on the emergency lifeboat moving towards the ship with George wrapped in a blanket, crowds lining the rail of the ship watching. The lifeboat stops below the davit extended out from the ship with wires dangling. Dani is in the onlooking crowd being kept back.

EXT. CRUISE SHIP SIDE - CONTINUOUS

The lifeboat moves below the davit and the sailors attach the wires to the lifeboat's hooks and it begins to rise up the side of the ship.

EXT. CRUISE SHIP DECK - MOMENTS LATER

The lifeboat moves over the deck on the davit and stops. A ship's OFFICER and a pretty woman steward help him out of the boat, wrapped in a blanket but still dripping, his glasses gone, looking bedraggled. Lenny greets George.

LENNY

Georgie, Georgie, you all right?

GEORGE

Lenny?

LENNY

Yeah, yeah. I'm so glad you're okay.

GEORGE

You said it was safe, Lenny.

Lenny looks around smiling nervously.

LENNY

I didn't mean climb up on the rail, George. We'll talk about it later. It's just good you're okay now. We'll talk later, George. Later, okay?

OFFICER

(to George)

We're going to take you the infirmary, make certain you have no injuries.

The pretty woman steward takes George by the arm and he squints at her.

GEORGE

Thanks, man.

The steward looks at George in puzzlement as they head off.

INT. CRUISE SHIP PIANO BAR - LATER

Curt is holding a chair for Sam at a table in the piano bar while Bernice stands listening to two waitresses by the door. Curt sits as Bernice doesn't come over.

CURT

(to Sam)

That kind of music isn't my forte, but that was just a fantastic show I thought.

SAM

Oh I did, too. Just engrossing. I thought the actors were wonderful.

CURT

Very upbeat.

SAM

It must be fun working on a ship like this -- everyone in such a good mood.

CURT

That's true. I had a summer job for two seasons in Yellowstone. Everyone that came through was on vacation, seeing the sites, enjoying themselves.

Bernice comes over and Curt gets up to hold her chair for her.

BERNICE

(to Curt)

Thank you, such a gentleman.

Curt sits back down.

SAM

I had a wonderful tour of all the western parks - Yosemite, down to the Grand Canyon, to Zion, up to Bryce then Yellowstone.

CURT

The whole nine yards.

BERNICE

I wonder where that phrase came from: nine yards. Why not ten or seven?

SAM

Fascinating. Anyway, I thought Yellowstone was magnificent with Old Faithful and that wonderful log cabin center.

(to Bernice)

You've never been, have you?  
Curiosity was never your strong point.

BERNICE

Well, I was curious enough to find out why the ship stopped. The waitresses were saying that a man fell overboard. Luckily his friend was with him and alerted the bridge and they rescued him. Can you imagine being in the ocean in the darkness like that?

CURT

He's lucky. If his friend hadn't seen him go overboard they never would have known.

BERNICE

The ship could be hundreds of miles away before it was even discovered he was gone. A horrible fate.

She clasps her hands and peers upward

BERNICE (CONT'D)

Thank you Lord for your mercy.

CURT

The railings are so high. I wonder how could anyone accidentally fall overboard?

BERNICE

(looking at Sam)

Some are so clumsy.

SAM

(looking at Bernice)

Yes, some people are.

Curt smiles, ignoring their jousting, looking at the doorway.

P.O.V. CURT - CONTINUOUS

Dani has come into the bar and glances at Curt but goes right past him and around a corner towards the restrooms.

BACK TO SCENE

Curt gets up, the women looking slightly alarmed that their sniping has annoyed him.

CURT  
Excuse me, I'm going to use the  
restroom.

He heads towards where Dani disappeared.

BERNICE  
You're being nasty, again.

SAM  
Me? What about you?

BERNICE  
Let's just remember we're going to  
be civil.

SAM  
I'm always civil.

Bernice glares at her.

SAM (CONT'D)  
Oh, all right. I just forget  
sometimes. You can be so annoying.

BERNICE  
Oh, but you're just wonderful all  
the time.

They sit not looking at one another.

INT. CRUISE SHIP PIANO BAR RESTROOM HALLWAY - CONTINUOUS

Curt and Dani meet up.

DANI  
The little guy fell overboard. They  
fished him out. There was no way it  
was an accident. They were up to  
something.

CURT  
If he fell overboard he was over the  
railing for some reason. He might  
have been trying to get into their  
stateroom.

DANI  
Good thing he fell.



CURT  
Too bad he didn't drown.

DANI  
Tramunti must have been there and  
saw him go over.

CURT  
Maybe you should keep away from that  
guy.

DANI  
Keep your enemies closer. How are  
the women?

CURT  
At each other's throat.

DANI  
They're competing for you.

CURT  
I'm so honored. Anyway, be careful.  
Be very careful, please.

DANI  
I will, don't worry.  
(beat)  
Are you sure we shouldn't just alert  
the ladies to the danger?

CURT  
I want to nail these guys for what  
they did so we have to get proof.  
But I'm beginning to think this cruise  
is too dangerous. It's too hard to  
keep track of everyone. Maybe we  
should try to get these guys off the  
ship somehow. Wait until we're back  
to the city and see how it goes there.

DANI  
(beat)  
I don't know how we stop it now.  
But we'd better keep a close eye on  
these characters. Not only are they  
dangerous, they're stupid.

CURT  
That might play to our advantage.  
But be careful.

She nods and he puts his hand on her shoulder then heads  
back for the table.

INT. CRUISE SHIP PIANO BAR - CONTINUOUS

Curt comes back to the ladies and sits.

BERNICE

(to Sam)

Would you like me to get you a fresh drink, dear?

SAM

That would be lovely, cousin. Thank you so much.

BERNICE

My pleasure. Would you like anything, Curt?

CURT

(puzzled)

No, I'm fine, thank you.

Bernice waves for the waitress who is delivering drinks to a nearby table.

P.O.V. BERNICE - CONTINUOUS

The waitress smiles and signals she'll be right over.

BACK TO SCENE

BERNICE

She's such a dear. The help on the ship are so thoughtful.

SAM

Just wonderful. It's been a delightful cruise so far.

BERNICE

So true.

Both women sit momentarily exhausted, being nice such a strain.

INT. LENNY'S AND GEORGE'S STATEROOM - LATER

George is on his top bunk, his face to the wall. Lenny is relaxing reading a magazine on his lower bunk.

GEORGE

You just let me drop, Lenny.

LENNY

The sheet came undone.

(MORE)

LENNY (CONT'D)

What was I supposed to do? I'm not  
superman. I couldn't fly down and  
grab you.

GEORGE

You said it was safe.

LENNY

I thought it was.

GEORGE

It wasn't.

LENNY

So I was wrong.

GEORGE

The water was wet and cold, and it  
was dark. I could have been eaten  
by a shark.

LENNY

You were only in there a few minutes.  
Get over it, George.

GEORGE

Easy for you to say. You didn't  
stare death in the face.

LENNY

It's bad enough I have to stare at  
your face.

GEORGE

I'm glad I can't see you.

LENNY

Lucky you. I have see you every  
day.

GEORGE

You're cruel, Lenny.

LENNY

Yes, George -- just like you.

GEORGE

I hate those old ladies.

LENNY

That's good, George. It will make  
it easier to do what we have to do.

GEORGE  
I'm going to enjoy it.

LENNY  
Because you're cruel, George.

GEORGE  
Teach them a lesson.

LENNY  
You're the master, George.

GEORGE  
You just let me drop.

Lenny sighs and reads his magazine.

EXT. ISLAND HARBOR - DAY

The cruise ship is docked in the harbor of one of the mountainous islands the ship stops at on the cruise. Hang gliders are visible coming down off the mountain top behind the town. Passengers are disembarking.

EXT. CRUISE SHIP EXIT RAMP - CONTINUOUS

Bernice, Sam, and Curt are getting off the ship. Lenny and George are trailing behind them with Dani at the rail watching the whole thing.

BERNICE  
Goodness it's hot.

SAM  
Try not to bump into me with those sweaty clothes.

BERNICE  
Would you not spew on me when you speak, please?

SAM  
How could you tell with all that sweat on you already?

CURT  
It's looks like a lovely town.

SAM  
Yes, so quaint.

BERNICE  
And colorful. I think I'll look for a sun bonnet.

SAM  
Bernice of Sunnybrook Farm.

BERNICE  
Better than Sam of Sunnybrook Mental  
Health Facility.

SAM  
I'm sure you could tell me what it's  
like living there.

CURT  
Shall we walk or take a cab?

BERNICE  
Lord knows what these cab drivers  
would gouge us for.

SAM  
Crooks, every one of them.

CURT  
I guess we'll walk then.

They head off towards the shops, George bumping into a large man as Lenny angles off to keep their prey in sight.

GEORGE  
Excuse me, Miss.

The guy looks at George with wonder.

ANGLE ON

Dani heads down the exit ramp watching George and Lenny.

BACK TO SCENE

EXT. STREET IN TOWN - LATER

George and Lenny are standing on the sidewalk watching across the street.

P.O.V. LENNY - CONTINUOUS

Berneiece, Sam and Curt are in one of the shops.

BACK TO SCENE

A VENDOR approaches Lenny and George carrying an armload of colorful serapes.

VENDOR  
Great price, quality stuff. You  
need.

GEORGE

Parrots?

LENNY

(to George)

No parrots.

(to Vendor)

What is that, some kind of coat?  
Two hundred degrees and I need a  
coat? You should be selling fans.

VENDOR

I give you huge bargain.

LENNY

I give you nothing. Get away, will  
you?

The vendor shrugs and moves off.

GEORGE

I'd like to get a parrot -- go with  
the rabbits when we get them.

Lenny sighs.

LENNY

This is useless. It's too busy.  
Let's get a drink.

GEORGE

And ice cream.

Lenny just shakes his head as he heads off, George not  
realizing he's left for a moment then hurrying to catch up.

EXT. STREET IN TOWN - CONTINUOUS

Dani down the street watches them walk away. She approaches  
a cab and leans in the window talking to the driver, pointing  
at Lenny and George up the street. She and the cab driver  
talk a bit more then she hands the driver a lot of money and  
steps back as he drives off towards Lenny and George.

EXT. STREET IN TOWN - CONTINUOUS

The cab pulls up next to Lenny and George. The CABBIE BANGS  
on the door, startling the both of them, George trying to  
see where the noise came from with Lenny glaring at the  
cabbie.

CABBIE

Amigo, I got place for you.

LENNY

No cab. We're just going to the bar  
up the street.

CABBIE

Hey, that just bad music, five dollar  
drinks. I got good place for you.  
Beautiful women, one dollar drinks --  
and other things you like maybe,  
too.

The cabbie mimes puffing on a joint.

GEORGE

Who's that talking, Lenny?

CABBIE

I drive you up and back, you don't  
like, no charge, free ride. But I  
know you like, pay me seven dollar.

Lenny thinks about it.

CABBIE (CONT'D)

These women, you may want never leave.

LENNY

(to cabbie)

Seven bucks if we like it. Seven  
American dollars.

CABBIE

That's it -- only if you like. I  
know you like.

GEORGE

Who is it, Lenny?

Lenny takes George by the arm and guides him to the cab,  
opening the back door.

LENNY

We're going to take a ride, George.  
Get in.

George feels his way into the cab, Lenny hopping in behind  
him. The cabbie looks in the outside mirror.

P.O.V. CABBIE - CONTINUOUS

Dani is looking at them from down the street.

BACK TO SCENE

The cabbie smiles and pulls away.

EXT. MOUNTAIN ROAD - LATER

The cab wends its way up the mountain above the town.

INT. CAB - CONTINUOUS

Lenny is looking out at the town down below.

LENNY

Where the hell are you taking us?

CABBIE

House of good time. You see.

LENNY

The ship is going to be leaving. We can't stay up here very long.

CABBIE

Much better than ship.

LENNY

Maybe, but we've got things to do. We can't miss that ship.

CABBIE

No, no. Plenty time. I be ready to drive you back. You will like, you see.

GEORGE

See what, Lenny? It's all green.

LENNY

Trees and bushes, George. Nothing to see. Sit tight.

EXT. MOUNTAIN ROAD - CONTINUOUS

The cab keeps winding up the mountainside.

EXT. CRUISE SHIP - CONTINUOUS

The passengers are getting back on the ship. Bernice is wearing a big flouncy hat, all three carrying bags from the shops.

SAM

(to Bernice)

I can't believe you bought that thing. You look ridiculous.

BERNICE

It keeps the sun off wonderfully.

(MORE)



BERNICE (CONT'D)

And I think it looks delightful.  
 (to Curt)  
 You think so, too, don't you?

CURT

Amazing.

SAM

Amazingly hideous.

BERNICE

(to Curt)  
 If she thinks something's awful then  
 I know it's the right thing to buy.

SAM

He's just being polite, dear. He's  
 a gentleman, he doesn't want to hurt  
 your feelings.

Curt looks up to the deck as they're getting on.

P.O.V. CURT - CONTINUOUS

Dani is at the railing to one side and catches his eye then  
 starts walking down the deck.

BACK TO SCENE

As they reach the deck, Curt stops.

CURT

Excuse me, ladies. I think I'll use  
 the restroom.

SAM

I'd like to change. We can meet for  
 dinner.

CURT

That sounds wonderful.

BERNICE

Lovely. It was a wonderful day.  
 Thank you so much for accompanying  
 us.

CURT

My pleasure. I'll see you both later.

They say goodbye and move off, giving one another the evil  
 eye. Curt heads the other way.

EXT. DECK - MOMENTS LATER

Curt looks back to make sure the ladies are no where in sight then stands next to Dani on the railing, not too close.

DANI

I sent them up the mountain with a cab driver. He's going to dump them.

CURT

Good thinking. Let's hope we get out of here before they can get back.

DANI

How was your day?

CURT

I don't know why they stay together. They seem to hate one another. It's tiring.

DANI

Being alone is scary for some people.

CURT

Couldn't be worse than constantly battling.

DANI

They just battle with words. These other two use more deadly devices. They're the ones to worry about.

CURT

Let's hope you've taken care of them.

DANI

We'll see.

EXT. MOUNTAIN ROAD - CONTINUOUS

The cab has reached the top of the mountain and pulls up at a ramshackle house almost hidden in the foliage.

INT. CAB - CONTINUOUS

LENNY

This is the place? What the hell is this?

GEORGE

What is it, Lenny? We're there?

LENNY

We're somewhere. I don't know where.  
 (to cabbie)  
 This looks like someone's house -- a  
 crappy house.

CABBIE

No, inside very nice. Look this way  
 to avoid police. Very nice, inside.  
 Beautiful girls, anything you want.  
 I wait right here. Go in, you see  
 I'm right.

LENNY

Yeah, you'd better be.

He opens the door and gets out.

GEORGE

Lenny? Lenny?

LENNY

Follow my voice, George. Get out.

George feels his way out of the cab, putting his hand on  
 Lenny to follow him towards the house.

LENNY (CONT'D)

You've got to be kidding me.

GEORGE

About what, Lenny? I'm not kidding  
 you.

As they get near the house, a bunch of nearly naked children  
 run out, yelling. George bumps into Lenny as Lenny abruptly  
 stops. A haggard woman, about as unattractive as a woman can  
 be, comes to the door.

HAGGARD WOMAN

What you want? I'm not paying  
 nothing.

Lenny stares. Behind him he hears the sound of the cab  
 starting. He turns to look.

P.O.V. LENNY - CONTINUOUS

The cab screeches backwards, turns and accelerates back down  
 the mountain road.

BACK TO SCENE

Lenny runs after it leaving George who's surrounded by the  
 kids clamoring for anything he'll give them.

LENNY  
(yelling)  
You weasel, come back here! I'll  
kill you! I'll kill you!

GEORGE  
Lenny, help! Help! They've got me!  
Help!

Lenny straggles to a halt at the road.

P.O.V. LENNY - CONTINUOUS

He watches as the cab rushes around a bend and disappears.

LENNY  
He didn't even get paid. What kind  
of scam is this?

He looks back towards the house.

P.O.V. LENNY - CONTINUOUS

George is covering his head and moving around aimlessly with  
the kids all around him.

BACK TO SCENE

Lenny looks down the road once more, nothing in sight, then  
turns to rescue George, pulling him away from the group of  
kids and starting them heading down the road. Lenny turns  
to yell at the kids still trailing after them.

LENNY  
Get out here! Nothing, nothing!

Some of the kids chuck rocks, Lenny ducking while George  
takes a direct hit.

GEORGE  
Ow! What was that?

LENNY  
Troglodytes!

GEORGE  
What's that, Lenny? Let's get out  
of here!

Lenny picks up a rock and throws it back at them then grabs  
George and hurries him down the road, the kids turning back  
making gestures and faces.

GEORGE (CONT'D)

Where's the taxi, Lenny? Why don't we ride back?

LENNY

He took off and left us here. He drove us up here and dumped us. He didn't get any money, no luggage. Why would he do that?

GEORGE

Maybe it's a joke.

LENNY

Yeah, pretty funny. The boat's going to leave without us.

He stops, thinking, George running into him again.

GEORGE

What is it, Lenny?

LENNY

Nothing, nothing. C'mon, we've got to catch that boat.

GEORGE

Should we run, Lenny?

LENNY

I'm pretty sure we could both get about a hundred yards before we collapsed.

GEORGE

We can walk faster.

He hurries up and stumbles off the side of the road.

LENNY

Stay behind me George. Just walk where I walk.

EXT. CRUISE SHIP - CONTINUOUS

The cruise ship blasts its airhorn to announce its imminent departure, the last stragglers hurrying up the gangwalk.

EXT. MOUNTAIN ROAD - CONTINUOUS

Down a dirt road towards the edge of the mountain Lenny sees the hang gliders seen when the ship pulled into the harbor. He stops, George bumping into him again.

GEORGE  
Are we giving up, Lenny? We gonna  
stay here, wait for a ride?

LENNY  
C'mon, this way.

He leads George down the dirt path.

EXT. MOUNTAINSIDE - MOMENTS LATER

They come up on the hang gliders at the edge of the mountain, one sailing down the mountain heading for a grassy landing on the edge of the town. Several of the hang gliders are sitting on the take-off place, their owners gathered under the trees smoking joints. The ship is in the harbor, the gangwalk being pulled up.

LENNY  
The damn ship is leaving.

A HANG GLIDER GUY comes over to Lenny and George.

HANG GLIDER GUY  
How you doing, Bro. You want some  
smoke?

GEORGE  
That smells good.

LENNY  
I want a glider.

HANG GLIDER GUY  
These are ours.

Lenny takes out his wallet.

LENNY  
A hundred bucks. You can pick it up  
after we've used it.

GEORGE  
Used it? We're going riding, Lenny?

The guy looks at the money Lenny is holding out then takes it.

HANG GLIDER GUY  
Sure, Bro. You done this before?

LENNY  
Doesn't look too hard. It'll carry  
both of us?

The guy looks them over.

HANG GLIDER GUY  
Maybe. I think.

GEORGE  
I don't think this is such a good  
idea, Lenny.

LENNY  
The ship is leaving. We got to be  
on it.

GEORGE  
We've got to be alive to be on it.

LENNY  
Trust me, George.

GEORGE  
Oh, Lenny.

LENNY  
(to Hang Glider Guy)  
Set us up.

The guy starts getting the hang glider ready.

EXT. CRUISE SHIP DECK - CONTINUOUS

Dani and Curt are near one another on the rail as the ship  
moves away from its docking.

DANI  
I didn't see them get on. I think  
it worked.

As they look, a hang glider plummets down over the town,  
moving back and forth erratically.

DANI (CONT'D)  
Looks like it's in trouble.

As they watch it head towards the ship, SCREAMING can be  
heard from the passenger, the other person running the  
controls frantically. It's George screaming.

CURT  
Oh, don't tell me...

P.O.V. CURT AND DANI - CONTINUOUS

Lenny manages to guide the hang glider towards the ship,  
apparently hoping to land on one of the decks.

DANI

They're going to kill themselves.

CURT

Let's hope.

EXT. CRUISE SHIP - CONTINUOUS

The hang glider sinks rapidly as it crosses the docks and heads straight at the cruise ship. George continues to scream until the hang glider plows into the side of the ship and plummets down into the water.

EXT. CRUISE SHIP DECK - CONTINUOUS

Dani and Curt and many other passengers stare down into the water where Lenny and George are flapping desperately as they extricate themselves from the wreckage. The cruise ship's horn blasts and crew members frantically start rescue operations.

INT. CRUISE SHIP HOSPITAL - LATER

Lenny and George are finishing up being bandaged by the medical personnel as one of the ship's officers comes in.

CRUISE SHIP OFFICER

Well, we've never had late passengers arrive quite like that. I'm glad to hear you're relatively unscathed.

GEORGE

We cheated death.

LENNY

It wasn't that bad. I thought I could make the deck.

GEORGE

We cheated death.

CRUISE SHIP OFFICER

Yes, and we're grateful for that.  
(to George)

You've cheated death twice now. I trust the rest of our journey will prove less...exciting for you.

GEORGE

I'm never leaving my bunk.

CRUISE SHIP OFFICER

That might be best.

(MORE)



CRUISE SHIP OFFICER (CONT'D)

If there's anything you need, feel free to ask one of the ship's personnel. Again, glad to find the both of you as well as you are.

LENNY

Yeah, thanks a lot.

The officer departs, Lenny and George hobbling out after him.

EXT. CRUISE SHIP HALLWAY - CONTINUOUS

GEORGE

We cheated death, Lenny.

LENNY

Will you stop saying that. It's creepy. I got us back on time, didn't I?

GEORGE

I'm never going in the air again. We cheated death.

LENNY

You say that again, I'll make sure death evens the score. So just shutup.

They slowly and painfully make their way down the hallway.

INT. SHIP'S HALLWAY - EVENING

ESTABLISHING SHOT of entrance to ship's ballroom.

INT. SHIP'S BALLROOM - CONTINUOUS

A band plays ballroom music, couples dancing, others at the tables. Dani is dancing with an older man. Curt, Bernice and Sam are at a table. Across the room Lenny and George are at a table, both of them bandaged. Lenny is watching Dani, George squinting trying to see anything.

BERNICE

I just love this song.

SAM

Boring.

BERNICE

(to Curt)

We learned ballroom dancing at my finishing school. I haven't done in so long though.

SAM

More boring.

CURT

I'm not good at it, but if you like to take a whirl...

BERNICE

I'd love to.

They both get up, Sam scowling. Curt and Bernice take to the floor and Curt is better than he said, the two of them dancing gracefully, Bernice beaming while Sam sits in a funk.

Lenny stares at Dani and the older guy then painfully gets up.

LENNY

I'll be back George.

GEORGE

What? Where you going?

Lenny hobbles out on the dance floor, glancing at Bernice and Curt then going up and tapping on the shoulder the older man dancing with Dani. He stops and turns, puzzled.

LENNY

My turn.

Dani smiles at the older man and shrugs, the older guy giving her a little bow and moving off looking not too happily at Lenny.

LENNY (CONT'D)

(to the man)

Yeah, you too.

(to Dani)

So how are you?

DANI

(glancing down at his leg)

How are you, I should ask.

LENNY

Oh, it's nothing. Just a little twist.

DANI

I heard about your accident. I'm glad you weren't more seriously hurt. Hang gliding?

LENNY

There was something wrong with that piece of crap or I could have landed it right on the deck. I'm an expert with the things. But it was defective.

DANI

Right. Well, glad to see you made it.

LENNY

(leering at her)  
There's other things I'd like to make, too.

Dani smiles demurely, hiding her disgust.

Sam watches in annoyance as Bernice and Curt dance. She gets up and goes to them, tapping Bernice on the shoulder.

BERNICE

What?

SAM

Cutting in.

BERNICE

No.

SAM

Yes. It's the rule.

BERNICE

Oh, for goodness sakes.  
(to Curt)  
I apologize for my cousin's behavior.

CURT

It's fine. You're a lovely dancer. We'll dance more.

Bernice scowls once more at Sam then stalks off to the table, Sam putting herself in Curt's arms.

SAM

I'm all yours.

She presses in closely against Curt who smiles though somewhat uncomfortable.

CURT  
We'll go easy.

SAM  
(smiling suggestively)  
I may be easy.

Curt begins moving her around the floor, Sam just hanging on. Suddenly there's a commotion near them and they look.

P.O.V. CURT AND SAM - CONTINUOUS

Lenny has collapsed, holding his leg in pain.

BACK TO SCENE

LENNY  
Goddamn it!

Dani bends to help him.

DANI  
I'll call the doctor.

LENNY  
No, it's nothing. It just gave out.  
I'll be okay.

Curt goes to them to help Lenny who's struggling to get up.

CURT  
You should probably wait. You could  
hurt it more.

LENNY  
Forget it.

He slowly gets up, Curt holding on to him helping him towards the seat where George sits oblivious.

CURT  
You'd better let the doctor look at  
it.

Lenny looks at Dani as he painfully sits.

LENNY  
Sorry about that. Give me a  
raincheck?

DANI  
Just take care of yourself. I'll  
get the doctor.

She glances at Curt and smiles then takes off. George is squinting at Curt.

GEORGE

What happened, Lenny? Who's this guy?

LENNY

(to Curt)

Thanks for the help. I'm okay.

Curt nods and goes back to Bernice and Sam at the table.

BERNICE

That's the fellow who crashed the hang glider.

SAM

Lucky to be alive.

BERNICE

And that other little fellow is the one who fell overboard. They're having quite the cruise.

CURT

Yeah. Unlucky twosome. We'll have to remember to stay away from them in case it's catching.

Sam smiles at Curt and puts her hand on his arm.

SAM

Our luck's running the other way so far. I couldn't be happier with the cruise to this point.

Bernice scowls at her cousin -- cutting in and then this.

BERNICE

(to Curt)

Perhaps you'd like another dance?

(to Sam)

And no cutting in this time.

SAM

We'll see.

BERNICE

Samantha, I'll knock you down if you intrude again.

SAM

(smiling at Curt)

Some may not think it an intrusion.

CURT  
I love dancing with you both. We'll  
take turns.

He gets up and holds out his hand for Bernice who happily  
takes his hand and gets up.

CURT (CONT'D)  
(to Sam)  
And you're next.

BERNICE  
(to Sam)  
I'll request they play 'Ooh bop 'o  
Baby,' your kind of music.

Sam does a bopping dance move and then sticks out her tongue  
at Bernice. Curt keeps a smile on his face as he leads  
Bernice out on the dance floor. Lenny rubs his leg as he  
watches the two of them begin to spin.

LENNY  
(muttering)  
Just when I've got her in my arms.

GEORGE  
(looking around)  
Who, Lenny? Who's in your arms?

LENNY  
Nobody. That's the problem. And  
why did that cabbie leave us up on  
that mountain? There's something  
weird there.

GEORGE  
We cheated death, Lenny.

LENNY  
I told you not to say that George.

GEORGE  
Yeah, but we did. Who are you talking  
about being in your arms, Lenny?

LENNY  
Don't think it's in the cards. Damn.

Lenny ponders his thoughts as he massages his aching leg.

EXT. MOUTH OF AMAZON - DAY

The ship's air horn blasts, land visible on both sides of  
the huge bay.

EXT. DECK - CONTINUOUS

Bernice, Sam and Curt are standing at the railing. The ship's CAPTAIN announces over the PA:

SHIP'S CAPTAIN (O.S.)  
 Ladies and gentlemen, this is your ship's captain. As you can see, we've entered the mouth of the magnificent Amazon river. Actually, we have been in it for some time, but it's so wide at its mouth that land is not visible. From it's beginnings in the mountains of Peru, four thousand miles away, it has wended its way to join the Atlantic ocean right here. Fresh water from this mighty river dilutes the ocean for fifty miles at sea. The weather forecast is for clear skies as we cruise to our destination, Manaus, two and one-half days and one thousand miles up-river. This is the rain forest, however, so intermittent squalls are a good possibility. If there's anything you need, our ship's crew stands ready to assist you so please enjoy yourselves. That's all, thank you.

CURT  
 That is quite a sight.

P.O.V. CURT - CONTINUOUS

There are small islands and in the distance, the shoreline is visible.

BACK TO SCENE

BERNICE  
 Magnificent.

SAM  
 You'd think we were still at sea.

BERNICE  
 It was so nice of Mr. Endicott to do this for us.  
 (beat, to Curt)  
 I hope you're enjoying the cruise.

CURT  
 I am. It's been wonderful so far.  
 (MORE)

CURT (CONT'D)

And I'm so glad to have met the two of you. It makes it much more enjoyable.

BERNICE

Oh, Curt.

SAM

You're such a dear.

Sam gives him a peck on the cheek, Bernice appalled -- mostly that she didn't think to do it first.

EXT. UPPER DECK - CONTINUOUS

Lenny and George watch from above.

LENNY

They're getting it on now with that guy.

GEORGE

(looking around)  
Where Lenny? Where?

EXT. THIRD LEVEL UPPER DECK - CONTINUOUS

Dani watches from above them all.

EXT. RIVER - DAY

The ship cruises up the river which is narrower now, a cargo ship going the other way.

EXT. CRUISE SHIP DECK - CONTINUOUS

Bernice, Sam and Curt are lying on lounge chairs watching as the cargo ship passes.

SAM

Ships go up, ships go down, jungle and more jungle except for those wretched little villages. Endless.

BERNICE

It makes you appreciate what we have in the United States.

CURT

Manaus was natural rubber country. Huge processing plants used to be here. The rubber barons were so wealthy they sent their laundry all the way to Paris.



BERNICE

They must have had a lot to wear or walked around naked much of the time.

Sam smiles at Curt.

SAM

That could be quite erotic in the right circumstances.

CURT

The opera house is supposed to be magnificent -- rivals La Scala in Italy. Hosted all the most famous opera singers.

SAM

They must have paid them a pretty penny to come all the way to this godforsaken spot.

BERNICE

I just love that young girl that sings opera -- Jackie Evancho. She's so adorable.

SAM

Spitting image of me at that age.

BERNICE

Without the talent.

SAM

Oh, but you were so accomplished at... Strange, I can't think of a thing.

BERNICE

Not surprising that you can't think.

CURT

I think our stay at Rain Forest Lodge should be fascinating. We'll have to be careful, though. The rain forest can be dangerous. Let's make a pact to always go together.

SAM

I'll sign on to that.

BERNICE

Yes, let's stay together.

They both smile at Curt with their most seductive smiles, which are... Well, sometimes it's not easy being old.

EXT. MANAUS - MORNING

ESTABLISHING SHOT of the city of Manaus, the cruise ship at dock. Nearby on another dock, is a small, two-story open boat, the *Rain Forest*, that takes the guests to the Rain Forest Lodge.

EXT. MANAUS DOCK - CONTINUOUS

Bernice, Sam and Curt are walking together up the dock towards the *Rain Forest*. Someways behind them, hobble Lenny followed closely by George.

BERNICE

This is convenient, the lodge's ship picking us up this way.

SAM

Yes, I'm so anxious to get to the middle of the jungle.

BERNICE

It will be a new experience.

SAM

I'd just as soon new experience in the city here, dilapidated as it is.

CURT

We'll be back. And then we'll visit the opera house.

SAM

Can't be too soon for my taste.

CURT

I'll be glad to be back as well.

He glances around. They reach the walkway onto the *Rain Forest* and head up, getting out their tickets. Behind them, Lenny watches them board.

GEORGE

Will there be monkeys, Lenny? I've always wanted to see monkeys.

LENNY

We'll see lots of stuff, Georgie.

GEORGE

I like monkeys, Lenny. I don't know why, but I've always liked monkeys.

LENNY

Like family, huh George?

GEORGE

If I had to be an animal, I'd be a monkey.

LENNY

Not too much of a stretch.

GEORGE

I wouldn't mind. Probably better than being a person. They look like they have lots of fun all the time.

LENNY

We'll have our own fun -- soon.

They turn onto the boarding ramp of the *Rain Forest*, George missing it until Lenny grabs him and pulls him along. As they show the BOARDING AGENT their tickets, a taxi pulls up by the end of the dock. Dani gets out carrying a large bag from the stores. Curt, moving along the dock, looks her way, Dani glancing at him and nodding disceetly.

EXT. DOCK - MOMENTS LATER

The *Rain Forest* boat BLOWS ITS WHISTLE as it pulls away from the dock.

EXT. AMAZON RIVER - LATER

The *Rain Forest* boat turns off the Amazon to a smaller tributary heading into the unspoiled rain forest.

EXT. TRIBUTARY RIVER - LATER

The *Rain Forest* approaches the lodge set among the jungle beyond a sand beach of the river, blowing its whistle to announce its arrival. It pulls up at the dock, a long narrow walkway with a thatch covering on the end at the water.

INT. RAIN FOREST BOAT - CONTINUOUS

Bernice, Sam and Curt are watching from the railing, Lenny talking to Dani with George next to him.

BERNICE

This looks rustic.

CURT

Should be an interesting visit.

SAM

Good Lord. How did we get talked into this?

A couple of staff from the lodge are on the dock to greet their guests as the boat is tethered to the dock, everyone heading for the ramp.

INT. LODGE CHECK-IN - MOMENTS LATER

The lodge has the main desk, a guest lounge area, and the dining room with the kitchen hidden in back. Some staff is lined up to greet the guests, the LODGE HEAD speaking as everyone gathers.

LODGE HEAD

Welcome, dear guests, to the Rain Forest Lodge, an experience that will stay with you forever. Our staff will give you a packet outlining the activities available for you, to choose as you desire. You can take the hikes through the untouched rainforest and explore the flooded jungle in our dug-out canoes. The wild life has colorful exotic birds and water creatures like the fresh water river dolphins, sharp-toothed pirana and the alligators. The rain forest is the largest source of pharmaceuticals in the world and you can see some of these in their natural state. Our guides will show you jungle survival techniques and you can swim in the black waters protected from any threats. Or, if you prefer, you can just lounge in our hammocks, getting up only for one of our delicious meals. And, of course, our buffet is available to you any time day or evening. But please, don't set off on your own, only with our guides. The jungle can be treacherous, so don't take any of the trails alone, just keep within the lodge confines. Now the staff will give out your packet and you can sign up for the events you might wish to participate in. Then they'll show you to your individual bungaloes so you may get settled. We're very glad you've joined us, and if there's anything we can do to have you enjoy your stay, please just let us know. Thank you.

There's some scattered applause and then the staff begins going up to the various groups of guests, checking to get the names and the assigned housing.

SAM  
Pirana and alligators. Show me the  
hammocks.

CURT  
I'd just as soon stay near the lodge  
myself.

BERNICE  
Oh, some adventurers I'm with. Let's  
take the river cruise.

SAM  
Are you serious?

BERNICE  
(to Curt)  
How about it?

CURT  
I'm feeling a bit queasy myself,  
so...

SAM  
Oh, c'mon. We'll have fun

Bernice glares at her having changed her position so quickly,  
gesturing to a staff person who comes to them.

BERNICE  
We want to take the river cruise.

SAM  
With good seats, in the middle.

The staff person looks a bit confused about being asked to  
give them good seats in a dugout canoe, but...

STAFF PERSON  
Of course. Your names?

INT. LODGE CHECK-IN - CONTINUOUS

Lenny sidles up to Dani, George looking around to see where  
Lenny's gone, unable to recognize him though he's only a few  
yards away.

LENNY  
(to Dani)  
Quite the place, huh? You gonna  
wrestle any alligators?

DANI  
No, but I was thinking of swinging  
through the treetops on vines.

LENNY

That would be a sight. Miss Tarzan.

Dani gives a low Tarzan cry, startling George who looks around to see where it came from. They're approached by one of the check-in personnel.

EXT. RAIN FOREST LODGE COTTAGES - LATER

Bernice and Sam are looking at a layout of the lodge as they walk on a winding path on the edge of the rain forest, coming towards the last cottage.

SAM

Could they have put us any farther away? They should have a bus to get us here.

As they reach the cottage and open the door to go in, behind them around one of the other cottages Lenny peers out, watching them go in.

INT. BERNICE'S AND SAM'S COTTAGE - CONTINUOUS

Bernice and Sam enter their cottage, nothing fancy but quite nice. Their bags are already in the room.

SAM

We're slumming it.

BERNICE

Makes you appreciate our apartment, doesn't it.

SAM

I wish I was there now.

BERNICE

Well, at least we're not paying for this.

SAM

They should pay us.

They begin unpacking their things.

EXT. RAIN FOREST DOCK - LATER

Tourists are getting in the three dugout canoes for a river excursion as Bernice and Sam come down the path from the lodge to join them. Curt is not to be seen, Dani glancing at the two women as she hangs back to get in their canoe, Lenny and George, dressed in ridiculous shorts and flowered shirts, waiting as well, Lenny wanting to be with Dani.

BERNICE

Doesn't this look like fun.

SAM

See the deadly wildlife close up.  
We should have pleaded sickness like  
Curt.

BERNICE

I do hope he's all right.

SAM

He's got to be better off than we  
are.

To get in after Bernice and Sam, Lenny bends to pretend to tie his sneaker, George looking startled as Lenny disappears from sight.

GEORGE

Lenny! Lenny!

LENNY

I'm down here, George.

Lenny peers.

GEORGE

That you, Lenny?

The women get in the canoe, Dani following, and Lenny stands up, startling George. Lenny takes him by the arm to help him in the canoe.

LENNY

Be careful now, George.

George stares intently as he steps down to the canoe and still nearly falls in, scaring everyone as they hold onto the rocking canoe. Lenny shrugs as Dani looks at them, but it's given him an idea as well, sitting behind George instead of Dani.

INT. LODGE CHECK-IN - CONTINUOUS

From around the side of the lodge, Curt looks on as the canoe pulls away from the dock and heads upriver. He turns and begins walking towards the cottages.

EXT. LENNY'S AND GEORGE'S COTTAGE - MOMENTS LATER

Curt comes up to a cottage, discreetly glancing around to make sure he's unobserved. He begins using a credit card to spring the cheap lock on the door.

EXT. RIVER - CONTINUOUS

As the canoe moves up the river, the canoe driver says:

CANOE DRIVER

More than one-third of the world's fresh water flows in the Amazon rain forest. The many thousand rivers, lakes and streams support over two thousand, two-hundred species of fish and two-hundred and fifty reptiles and amphibians. Together with the incredible variety of plant life, the Amazon is home for over half the animal-plant life on Earth. About one-quarter of the medicines in the world come from the plants of the rain forest. There truly is no other place on the planet like the Amazon rain forest.

INT. LENNY'S AND GEORGE'S COTTAGE - CONTINUOUS

Curt comes into the cottage of Lenny and George, closing the door behind him and pulling a chair against it. He immediately opens the back window to create an escape route. He then goes to one of the suitcases and begins looking through it, finding nothing. He considers then runs his hand over the inside and stops at one side that seems thick. He looks at the width between the interior and the exterior that seems too wide. He checks and finds an overlap is held together by a velcro strap. He peels open the overlap and reaches in, pulling out a gun. He smiles with satisfaction.

EXT. RIVER - CONTINUOUS

CANOE PASSENGER

Oh my, look, there's an alligator.

CANOE DRIVER

That is actually a caiman, a smaller variety of alligator but just as dangerous. And if you look up, you'll see a flock of the beautiful Snowy-Ibis.

As everyone looks to see the birds, George looks around helplessly. Lenny leans forward and takes George by the shoulder.

LENNY

Up there, Georgie.

As he turns George in his seat, he pushes him to the edge of the canoe, George suddenly flailing as he feels himself



tipping out of the canoe. Lenny pretends to be alarmed and stands up as if trying to rescue George, standing on the edge of the canoe which tips it over, everyone falling into the water screaming, the canoe driver holding on to the canoe and pulling himself back in.

Pretending he can't swim, Lenny flounders wildly, advancing to where Bernice and Sam are, Sam struggling more than Bernice. Lenny grabs onto her shoulders and pushes her down as if frantic to save himself, Sam's head underwater.

LENNY (CONT'D)

I'm drowning! I'm drowning!

Sam's hands are the only part of her above water, waving frantically, Lenny pretending he doesn't know what he's doing. Bernice grabs his shirt and tugs on him.

BERNICE

Stop it, you're drowning her!

LENNY

Help! Help!

Suddenly, an arm goes around his throat and he's pulled away by Dani who paddles him backwards. Sam comes up coughing and floundering, Bernice helping her.

DANI

(to Lenny)

Don't fight, I've got you, you're safe.

Seeing his plan collapse, Lenny relaxes and goes along with Dani.

LENNY

Oh, you saved me. I can't swim.

DANI

You seem to have a talent for ending up in the water though.

LENNY

Good thing you were here.

EXT. RIVERBANK - CONTINUOUS

The canoe guide is making sure everyone is getting to shore, pulling alongside George who is in a panic.

GEORGE

Alligators! Alligators!

CANOE DRIVER

It's safe, you're okay. Swim this way.

He reaches to guide George towards shore, George beating the water wildly. Everyone has reached the shallow bank and is climbing out. The canoe driver beaches the canoe and hops out, going to those who look the most upset.

CANOE DRIVER (CONT'D)

You're okay? No one's hurt?

Everyone is all right. George feels under his shirt at the back of his waist and panics, turning to stare out at the river.

CANOE DRIVER (CONT'D)

It's fine, just a mishap. Everyone is okay.

Lenny sees George acting as if he's ready to go back into the river and goes to him.

GEORGE

(to Lenny)

I lost Sundance in the river, Lenny. Sundance is gone!

George slumps, his head in his hands.

LENNY

(to the others)

His cell phone.

SAM

(to Lenny)

You clumsy oaf. You nearly drowned me. What do I look like, a life preserver?

LENNY

Sorry, I was in a panic.

BERNICE

(to Dani)

Thank you for getting him off my cousin.

Dani nods. Berniece gives her heavenly thanks again.

BERNICE (CONT'D)

Thank you, Lord, for sending this angel to save my cousin.

She hugs Dani.

CANOE DRIVER

Well, being wet is not unusual in the rain forest, but this is perhaps a bit too much. We'll go back and you all can change and we'll set out again...

He looks at George.

CANOE DRIVER (CONT'D)

...everyone staying in the seats this time.

SAM

Oh yeah, like I want to go on this adventure again.

The driver chuckles nervously and pulls the canoe parallel to the shore, the people not in a hurry to get back in.

INT. LENNY'S AND GEORGE'S COTTAGE - CONTINUOUS

Curt has the suitcases back the way they were and is closing the window. He replaces the chair from the door and goes out.

EXT. LENNY'S AND GEORGE'S COTTAGE - CONTINUOUS

He makes certain the door is locked behind him, glances around to make sure he's alone, then casually walks back towards the main lodge.

EXT. RAIN FOREST DOCK - CONTINUOUS

The canoe pulls up to the dock and everyone gets out.

LENNY

(to Dani)

You taking the trip still?

DANI

I think I'll relax awhile.

LENNY

Maybe we can get together later.

DANI

Maybe I'll see you at the buffet.

Lenny takes that as a rebuff and is annoyed though he tries not to show it. George nearly walks off the side of the dock and Lenny has to grab him. Dani heads off towards the lodge.

LENNY  
 (to Dani's back)  
 Okay. See you later.

She gives a short wave without looking back and Lenny scowls as he walks George off the dock.

INT. LENNY'S AND GEORGE'S COTTAGE - MOMENTS LATER

Lenny opens the door and comes into their cottage.

GEORGE  
 I'm squishing.

LENNY  
 Why the hell did you bring Sundance?

GEORGE  
 What if we needed him?

LENNY  
 Yeah, we're going to shoot everyone on a river canoe ride. What is the matter with you?

GEORGE  
 What if the alligators attacked?

Lenny shakes his head in helplessness.

LENNY  
 It's got to happen tonight. They can't get back on that boat with us tomorrow. They've got to be gone, and we'll be out of here before anyone knows what's happened. This is the perfect place to make them disappear. I'm thinking drowning them in the river would be best. No evidence, make it look like an accident if they ever find the bodies.

GEORGE  
 You could have drowned me with that stunt, Lenny.

LENNY  
 Carp dream, Georgie.

GEORGE  
 What?

LENNY  
 Carp dream.

(MORE)

LENNY (CONT'D)

A guy in jail use to say that. It means jump on the moment.

GEORGE

Why does dreaming of fish do that?

LENNY

I don't know, it's just a saying. I'm kind of hungry, let's change and hit the buffet. Maybe that Dani will be there, bitch.

George feels around for his suitcase.

GEORGE

I wish I could see.

LENNY

When Endicott pays us, I'll get your eyes fixed so you never need glasses again. Get you a new Sundance, too.

GEORGE

No, Sundance was one of a kind, Lenny. It's going to be Terminator for the new piece.

He aims his finger and makes science-fiction shooting sounds.

LENNY

Kind of glad you lost Sundance. Your just as likely to pump me full of bullets as anyone else the way you're seeing right now.

George reaches in his pocket and pulls out a switchblade knife, flicking it open.

GEORGE

There's always backup Shivvy.

George closes the knife and thinks he's setting it on the bed as he lets it go and it falls to the floor.

LENNY

And be careful with that thing, too. I don't fancy getting stabbed in the back, either.

George gets down and feels around for his knife.

GEORGE

Come to daddy, Shivvy.

INT. LODGE BUFFET - LATER

Dani is nowhere to be seen, Lenny and George sitting at a table, Lenny none too happy as he glances surreptitiously at the ladies in the buffet line with Curt.

SAM

He was about to get a good punch in his you-know-whats if he didn't get off me.

BERNICE

But that pretty young woman pulled him away and got him to shore.

Curt glances over at Lenny and George, Lenny noticing the look. Curt looks away.

CURT

Well, I'm certainly glad you're all right.

BERNICE

And we're glad you're feeling better.

CURT

Not the least bit queasy.

SAM

Hope this food is okay. All kinds of things could be growing on it with this heat.

BERNICE

And humidity.

CURT

Just be glad we don't have to live here.

SAM

I wonder what this Indian village festivities will be.

BERNICE

Something primitive, I'm sure.

SAM

I'm looking forward to getting back to Manhattan, I'll tell you that.

BERNICE

Home will be wonderful.

Curt glances again at Lenny and George.

CURT

It can have it's own dangers.

SAM

I'll take getting run down by a cab  
over snakes and spiders and river  
monsters any day.

EXT. SKY - EVENING

ESTABLISHING SHOT of the full moon in the sky. PULL BACK to  
reveal the Indian Village with the festivities in full swing.

EXT. INDIAN VILLAGE - EVENING

The native dancers are spinning about a firepit, the drummers  
and other native musicians making a loud and rhythmic music,  
the lodge guests sitting on logs observing. Bernice shifts  
trying to get comfortable, she and Sam flanking Curt, Lenny  
and George to one side, Lenny bored, George squinting trying  
to make out what's going on.

BERNICE

My tush was not made for logs.

SAM

(sarcastic, of course)  
Really? I'm having such a wonderful  
time I'm thinking of moving here  
permanently.

BERNICE

You'd fit right in.

SAM

I fit in everywhere, unlike some I  
know.

CURT

I've never seen anything like this.  
I think they could get an audience  
at Carnegie Hall.

SAM

The Bronx Zoo anyway.

Bernice has to chuckle over that, Curt giving way to an  
exasperated look that Bernice notices.

BERNICE

No, I think you're right. They're  
really quite intriguing.

She fakes looking intrigued. Sam isn't so insincere.

SAM

I think this is what they do just  
before they shrink the heads.

With a last flourish, the music and dance ends. The guests applaud, some more than others. Bernice is enthusiastic with Curt, Sam not even bothering. The lodge chaperone thanks the chief then turns to the guests.

LODGE CHAPERONE

That wraps it up here, we'll be  
heading back on the trail and let's  
keep together.

SAM

Yeah, I'm going to wander off on my  
own and battle the snakes and monkeys.

They all stand up and head off, Lenny and George staying behind their prey. The full moon provides good illumination.

EXT. BERNICE'S AND SAM'S COTTAGE - LATER

Bernice and Sam and Curt come to the door of the lady's cottage, the women turning to thank him for seeing them back to their place.

BERNICE

Thank you so much.

She makes the bold move of kissing him on the cheek. Sam quickly does the same.

SAM

You're such the gentleman.

CURT

My pleasure. I'll see you in the  
morning at breakfast.

BERNICE

I'm looking forward to it.

SAM

As am I.

CURT

Goodnight.

He turns and walks away, both the ladies watching him go before Bernice opens the door and they go in. Curt glances back and looks around, suspicious of what may be to come but not wanting to be too obvious.



He rounds out of sight and everything is quiet for a moment before Lenny and George emerge from the dark around a nearby cottage and Lenny surveys the territory looking to see if they're alone. He moves off towards the lady's cottage, George not seeing him go for a moment then rushing to catch up, his hand up as if about to bump into some unseen obstacle which is a real likelihood with him.

At the door to the lady's cottage, Lenny looks around once more before taking out his gun and knocking casually. In a moment, Bernice opens the door.

BERNICE

Did you for....?

She stops seeing it isn't Curt. She gasps when Lenny puts the gun to her face and pushes his way in, saying:

LENNY

Keep your mouth shut and you won't get hurt.

George glances around and finally notices Lenny has gone inside, jumping to follow and closing the door behind him.

INT. BERNICE'S AND SAM'S COTTAGE - CONTINUOUS

Inside the cottage, Lenny is taking charge.

LENNY

Sit on the bed and shut-up, both of you. We just want money.

BERNICE

Oh, just take whatever you want and go.

Sam glares.

SAM

I should have drowned you.

LENNY

You got a big mouth. Just shut-up if you don't want me to close it permanently.

Sam makes a face of contempt.

LENNY (CONT'D)

Yeah, yeah, yeah.

(turns to George)

Rip that blouse into strips.

George looks around puzzled.

GEORGE

What blouse?

LENNY

There, on the chair. Feel your way  
over to it.

George squints and finally finds the chair and the blouse. He can't rip it and takes out Shivvy, flicks it open and begins cutting up the blouse. Bernice and Sam are spooked by the knife.

BERNICE

Just steal what you want and leave.

LENNY

We need to tie you up to give us  
time to getaway.

SAM

In this godforsaken place? What,  
you have a magic carpet?

Bernice looks at her to shut-up.

LENNY

(to George)  
Tie their hands, Georgie.

George puts away the knife and clumsily ties them up.

LENNY (CONT'D)

We're not going back on the cruise  
with you. We're staying here and  
just need some money to tide us over,  
so don't worry. We need a headstart  
so we'll be taking you out on the  
trail and tying you to a tree.  
They'll find you tomorrow okay.

BERNICE

Tie us to a tree out there? Anything  
could happen.

LENNY

It's not dangerous. You'll be okay.  
(to George)  
Gag them.

SAM

Oh....

George puts strips in their mouths and ties them behind their heads.

LENNY  
Okay, ladies. We're going out through  
the window.

He opens the rear window and pulls a chair for them to climb on.

LENNY (CONT'D)  
(to George)  
Go out first and cover them.

George climbs to the sill, trips and falls out the window.

EXT. JUNGLE - CONTINUOUS

George recovers from his tumble and gets up and waits as the women manage to get out with Lenny following.

LENNY  
(quietly)  
This way and then down the trail.  
Go!

The women reluctantly head off for the trail leading away from the lodge, Lenny brandishing the gun, George having to follow to find the way.

EXT. NEARBY JUNGLE - CONTINUOUS

Curt and Dani are watching from behind the edge of one of the nearby cottages.

CURT  
(whispering)  
Gotcha.

Dani is using her cell phone to tape what's going on. As they disappear in the brush, Dani stops taping.

DANI  
(whispering)  
Let's hope this goes well or we'll  
be in real trouble.

As quietly as possible, they move to follow without being seen.

EXT. JUNGLE TRAIL BY RIVER - LATER

The ladies, Lenny and George are on the trail running above the river bank. It takes a sharp turn to the right at a steep spot above the river and George nearly tumbles down the bank, Lenny turning to grab him.

LENNY  
Stay on the trail, George. Hang on  
to me if you need to.

GEORGE  
I'm okay, I got it, no problem.

Lenny suddenly catches a movement on the trail behind them and suddenly Curt followed by Dani appear running full speed at them.

CURT  
(yelling)  
Run ladies, run! Run now, go! Run,  
run, run!

The ladies are startled and look back to see Curt and Dani barreling towards them.

CURT (CONT'D)  
Run, now! Don't worry, run!

They start taking hesitant steps then flee down the trail, Lenny and George intent on Curt and Dani nearly on them.

Lenny raises his gun aiming at Curt and pulls the trigger, but only gets a loud click as the hammer hits but the gun doesn't go off. He pulls the trigger rapidly getting nothing but clicks. George is useless, raising his hands and squinting.

Curt barrels past George and runs full-tilt into Lenny, doing a karate kick into Lenny's sore leg, Lenny collapsing in pain. Curt uses a martial arts move to disarm him, the gun falling on the trail, then Curt catapults Lenny over his hip and sends him flying down the bank to where he splashes into the water. Dani uses a different martial arts move on George's arm to send him sliding backwards down the bank, his head going into the water.

Curt picks up the gun and then he and Dani take off down the trail after the ladies who they quickly catch.

CURT (CONT'D)  
Off the trail, into the brush, try  
to move fast but as quiet as we can.

Dani leads the way, Curt bringing up the rear and untying Sam's gag and hands as they move then doing the same for Bernice.

BERNICE  
Thank god you showed up. They were  
going to kill us I'm sure.

CURT

Sssh. We'll talk when we're safe.

Dani leads the way into the jungle.

EXT. JUNGLE TRAIL BY RIVER - CONTINUOUS

Lenny and then George stumble up the bank back onto the trail, Lenny hobbling as he searches for his gun.

LENNY

Where is that useless piece of crap?

He gives up and looks down the trail.

LENNY (CONT'D)

They're headed away from the village.  
They'll try to circle around to get  
back. We'll cut them off.

Kind of jumping with his stiffened leg, he plunges into the jungle, George startled when he disappears.

GEORGE

Lenny? Lenny?

LENNY

(calling)  
C'mon, George.

George puts his hands in front of his face for protection as he follows Lenny, one branch immediately smacking him in the face.

GEORGE

Oh, I don't like this.

EXT. JUNGLE - LATER

Curt and the others pull up near a fallen tree, stopping to rest and listen for any sounds of pursuit. There's nothing.

BERNICE

(whispering to Curt)  
Thank god you showed up when you  
did. No telling what those maniacs  
would have done.

CURT

They would have killed you. That  
was the plan. Raymond Endicott hired  
them to get rid of you so he could  
get your apartment without waiting.

BERNICE AND SAM

What?

DANI

We got suspicious when my aunt, Curt's sister, was nearly killed by a hit-and-run right after signing a contract with him.

CURT

I had a friend hack his email so I sort of knew what he was doing, but we needed proof. Now we have it.

BERNICE

That wretch!

SAM

We would have died without you. That was so brave, charging into them that way.

BERNICE

(not to be outdone  
with the compliments)  
Our heroes.

Curt takes out Lenny's gun.

CURT

I broke into their room when you were on the river excursion and found this. I took out the firing pin so it wouldn't work but he wouldn't notice. I'm glad that worked.

DANI

Now we just have to get you back and get the police. I taped them kidnapping you from your cottage. With all we have, they'll be arrested and brought back to the United States.

CURT

They're almost certain to testify against Endicott to save their own necks.

DANI

You may get your apartment back free-and-clear as well.

BERNICE

He can rot in prison anyway.

SAM

I'm not giving him back his money,  
that's for sure.

BERNICE

That's right.

Suddenly, they hear George YELL, "OWWW" a ways off but still too near for comfort. Curt puts his fingers to his lips and gestures for them to quietly move off the opposite way, everyone quietly stepping through the brush, glancing back to make sure they're safe.

EXT. JUNGLE - MORNING

ESTABLISHING SHOT of the sky above the rain forest lightening with daybreak.

EXT. JUNGLE - CONTINUOUS

Lenny and George are exhausted, slumping to take a break.

LENNY

Well, that was a complete waste.  
Where in the hell are they?

GEORGE

What do we do now, Lenny?

LENNY

We'll get back to the village, make sure they haven't shown up. If they have, we're going to have to hide out here and get back some other way. If they're not there, we ride back to Manaus and fly out of this dump as fast as possible. I don't think this will follow us to New York. With any luck, the jungle will get them. We'll tell Endicott we did the job and get our dough no matter what happens.

GEORGE

That sounds like a plan. Where's the village?

The expression on Lenny's face as he looks around reveals that question has no simple answer. He gets up.

LENNY

C'mon. This way I think.

George gets another smack from a bush as Lenny pushes it aside and lets it go into George's face.

GEORGE  
Owww! Be careful, Lenny.

LENNY  
Yeah, yeah, yeah.

They move off.

EXT. JUNGLE - LATER

Curt and the others push through the brush and suddenly come out on a small river.

CURT  
Well, what do you know.

BERNICE  
Oh, thank god. I was beginning to think we'd never get out of there.

DANI  
This looks too small to be the river back to the lodge.

SAM  
Anything besides that jungle is a relief.

CURT  
The sun came up in that direction, so we'll follow this that way and it will lead to the lodge's river or maybe the Amazon. Either way we're bound to run into something sooner or later.

SAM  
Please let it be sooner.

BERNICE  
(another prayer,  
looking upward)  
Please guide our steps, heavenly father.

They all begin moving along the riverbank.

EXT. JUNGLE - CONTINUOUS

Lenny pushes through thick brush, George ducking and weaving trying to protect himself, and when Lenny pushes through one obscuring bush, he finds himself staring into the barrel of an automatic weapon held by a rough-looking man, LEADER, with two other armed men flanking him. Lenny stops and stares, George bumping into him before stopping and squinting.



GEORGE  
What's up, Lenny? Are we there?

LENNY  
Shut-up, George.

LEADER  
Americanos. Welcome.

LENNY  
Yeah, hello there. How are you?

GEORGE  
Who is it, Lenny?

LENNY  
Just some friends, George.  
(to Leader)  
How you guys, doing? We're on our  
way back to the Rain Forest Lodge.  
Just enjoying the jungle.

LEADER  
Oh, we're enjoying the jungle like  
you. But kind of like to have a  
place in Rio, instead.

LENNY  
Yeah, we're from New York. Bet you'd  
like that place, too.

LEADER  
Maybe we try it after we get the  
ransom for you.

Lenny isn't surprised, knowing this wasn't going to go well.

LENNY  
Do we look rich? No one's going to  
pay for us, I can tell you that.

LEADER  
That will be a shame because the  
only thing to do then is kill you.

LENNY  
Oh, boy.

LEADER  
(to his men)  
Tie them.

GEORGE  
Lenny, this was a bad idea.

LENNY

Can't argue with you there, George.

The armed band begin tying their hands.

EXT. JUNGLE BY RIVER - LATER

Curt and the others are moving along slowly above the riverbank.

BERNICE

Oh, my. Look. There's a boat.

ANGLE ON

A small boat with an outboard motor is tied up by the bank ahead of them, brush concealing it from being seen by anyone on the river.

SAM

Saints be praised, no more walking.

Dani looks concerned.

DANI

Wait.

Curt looks at her.

DANI (CONT'D)

Let's get out of sight.

She quietly begins heading into the brush. Bernice and Sam are reluctant to follow, but Curt urges them along. Back from the riverbank in the brush, they all gather, Dani putting her finger to her lips and whispering.

DANI (CONT'D)

That boat is hidden for some reason.  
We need to be very careful.

BERNICE

It could be the village is just  
protecting it.

DANI

And it could be something much worse.

CURT

Dani's right. We need to know before  
we just march into something. I'll  
go and reconnoiter. You all stay  
here.

DANI  
I'll go with you.

CURT  
No, you all keep together. Anything happens, you take off back the other way and cut around. I'll lead them away.

DANI  
Oh, I don't know...

Curt takes out the gun.

CURT  
I have this.

SAM  
Lot of good that will do.

CURT  
It will make them think twice - and I don't intend to need to use it. I'm not going to be long. But if anything does happen, you'll hear me yell. Just stay out of sight.

DANI  
Please be careful.

BERNICE  
Very careful.

SAM  
You make sure to come back to us.

Curt nods and holding the gun begins creeping towards whatever is ahead.

BERNICE  
Oh, he's so brave.

SAM  
Our hero.

Dani looks at them, but she's worried.

EXT. CAMP - MOMENTS LATER

At the rough camp of the bandits, Lenny and George are sitting tied to a tree guarded by a single bandit who's smoking and ignoring them.

EXT. JUNGLE - CONTINUOUS

Curt is surveying the scene hidden in the brush. He scans carefully for other bandits than the single guard, but there appears to be no one. Carefully, he retreats.

EXT. JUNGLE BY RIVER - MOMENTS LATER

The women are relieved to see Curt creeping back to them.

CURT

It's bad. The two are tied up against a tree, one person guarding them. I think it's some kind of bandit camp. But apart from that guard, I didn't see anyone.

SAM

(to Dani)  
You saved us.

BERNICE

Let's get away from here fast.

SAM

This god-awful place. I can't wait to get back to New York.

CURT

We can't leave them.

Bernice and Sam are startled, not comprehending.

BERNICE

Leave who? Those two would-be killers?

SAM

Just deserts, I say.

Dani understands her uncle.

DANI

It's not right.

CURT

And we need them for evidence.

SAM

You can't be serious.

BERNICE

You want to risk our lives for them?

SAM  
I don't think so.

CURT  
I won't do that. I'll take the guard  
myself and bring them back.

DANI  
You're not trying that without me.

BERNICE  
So Samantha and myself will be on  
our own?

She looks at Sam who's equally doubtful.

BERNICE (CONT'D)  
Doesn't sound like a workable plan.  
I guess we'll have to stick with  
you.

SAM  
It's a really bad idea. We should  
just sneak around the place.

CURT  
No, we have to try it.

The ladies are reluctant, but shrug helplessly.

SAM  
I wish that gun worked now.

BERNICE  
Are you certain there's only one of  
them?

CURT  
As far as I could tell. Here's what  
we'll do...

They all listen.

EXT. CAMP - MOMENTS LATER

The guard is startled to hear the MOTORBOAT ENGINE roar to life. He jumps up and grabs his rifle and hurries towards the river, Lenny and George struggling useless against their bonds when he disappears.

EXT. RIVERBANK - CONTINUOUS

The guard comes up on the river, looking down at the still tied up motorboat moving about as the engine runs with no one in sight.

As he steps beneath a tree at the edge of the bank, Curt drops onto him, knocking him flat and kicking the rifle down by the river, straddling the struggling guard. Dani pops up from the river behind the boat, Bernice and Sam appearing from brush down the trail. Dani comes around the boat out of the river while Bernice and Sam run towards them wielding branches, but Curt stops the guard's struggling by putting Lenny's pistol against his head.

CURT  
 (to guard)  
 Move and you die.

He jams the barrel against the guard's head and the guard stops struggling, his hands out in front of him, the women running up with Dani coming up with the rifle keeping it aimed above them all but ready. Curt keeps the pistol against his head as Bernice and Sam cautiously untie the guard's boots and strip out the long leather shoelaces, each of them taking one of the guard's hands and pulling them behind his back, Curt giving them room while keeping the gun against his head. Bernice ties his hands with one shoelace while Sam ties his legs around the ankles. With him secure, Curt rolls him over and undoes his belt, pulling it off and rolling him on his stomach again and then putting the belt around his head, forcing it into the guard's mouth as a gag before tying it off. He takes the rifle from Dani and gives her the pistol.

CURT (CONT'D)  
 (to Dani)  
 If he moves, shoot him.  
 (to the guard)  
 Stay still and you live. You understand?

The guard nods, keeping his gaze at the ground. Bernice and Sam pick back up their sticks.

BERNICE  
 (to the guard)  
 I'd like to crush your skull, so just give me a reason.

She winks at Dani for her acting. Curt and Sam rush towards the camp.

EXT. CAMP - CONTINUOUS

Lenny can't believe his eyes as Curt and Sam appear running towards them, George not able to see what's going on.

LENNY  
 You've got to be kidding me.

GEORGE  
What, Lenny? Is this it?

Curt aims the rifle at them.

CURT  
This one shoots, so any funny moves  
from either of you, you're dead.

GEORGE  
Who is that?

LENNY  
It's that guy with one of the ladies.

CURT  
We're saving you, but you're right  
on the edge. You get it?

LENNY  
Just get us out of here. I'll kiss  
you.

Curt nods at Sam who, with a disgusted look, bends to untie  
their bindings.

SAM  
If it was up to me, you'd be staying  
here.

George squints at Sam.

GEORGE  
Hi ya, gorgeous.

SAM  
Moron.

LENNY  
(to Curt)  
We owe you bigtime, buddy.

CURT  
Just do what you're told and you'll  
live.

LENNY  
Beautiful. You got it.

GEORGE  
Some weird trip, I'll tell you.

Lenny is freed and gets up, and then George.

LENNY

There's a couple others that took off in their other boat. Let's get the hell out of here.

CURT

First she ties your hands again. You try anything, you're dead. Put your hands behind your back.

Lenny and George do as their told and Sam ties them.

LENNY

Hurry up.

SAM

Shut up.

She finishes and they all begin running for the river, Curt keeping them covered.

EXT. RIVER - CONTINUOUS

The guard hasn't moved, Dani relieved to see Curt return with the real gun, Lenny and George behaving themselves. Bernice, reveling in her new superwoman role, brandishes the branch at the two killers as they come up, Lenny looking startled and afraid, George oblivious.

BERNICE

You're lucky I don't smash your brains out.

CURT

Down in the boat.  
(to the guard)  
You move when I can see you, I'll kill you, comprendo?

The guard gives a slight nod and they all move off down to the boat.

CURT (CONT'D)

(to Lenny)  
You two in the front. And what I told the guard goes for you. Any funny move and you're dead. You comprendo?

Lenny climbs into the boat.

LENNY

The others took off up the river. Let's get out of here fast.



George nearly falls in trying to find the boat to get in and Dani guides him.

GEORGE

You're sweet.

DANI

Oh, thank you. Sit down.

She pushes him onto the bench with Lenny.

CURT

You two face forward.

Lenny turns around and Dani pushes George to do the same. Dani takes the rear seat by the engine, the ladies in front of her. Curt undoes the rope and hops in behind Lenny and George to keep them covered with the rifle, Dani guiding the boat out into the river and away, opening up the engine. Curt glances back at the guard who hasn't even tried to move. Then they round a bend and are out of sight.

LENNY

Man, I thought we were done for with those guys. This was really good of you.

SAM

Not of us, believe me. It was Curt and Dani who wanted to save you.

BERNICE

We're sorry you didn't get left there. You're the lowest scum on earth.

LENNY

C'mon, we just wanted some money.

SAM

Oh, sure. Listen, we...

Curt turns and shakes his head to not give away what they know, Sam nodding that she understands.

SAM (CONT'D)

We don't appreciate your dragging us into the jungle to rob us.

Lenny turns to look at them and as he does so, he surreptitiously reaches in George's pocket fishing for George's knife.

LENNY

All right.

(MORE)

LENNY (CONT'D)

So we just forget all this and everyone goes their own way. What do you say?

BERNICE

Stuff it.

SAM

You know where.

LENNY

It's not worth it. The cops are going to keep you here to testify, there's no evidence. Look, we're sorry. We're just broke. Let us go and you'll never see us again.

CURT

There's no chance of that. Now face forward again.

ANGLE ON

Lenny extracts the switchblade and shoves it in his own back pocket.

LENNY

You sure? Think about it.

CURT

Turn around and be quiet.

SAM

Or I'll throw you overboard the next alligator we see.

Lenny turns around and George looks at him, Lenny cautioning him with his expression not to give anything away even though George can't really make out Lenny's expression.

EXT. RIVER - LATER

They come near the end of the small tributary they've been on into a wider river.

CURT

This is better. This may take us back to Manaus.

DANI

I think we're above where we turned off to go to the Rain Forest lodge.

BERNICE

I'd just as soon not see that place again.

SAM

I'm with you. I don't even care if they keep our things.

CURT

They'll be looking for us, but we can go on to Manaus and have them alert the lodge.

BERNICE

Yes. I'll be glad to be done with this.

SAM

Not soon enough for my taste.

As they swing to enter the wider river, there's a loud clang from the propeller, the boat shuddering and slowing as the outboard chatters back and forth, Curt guiding it with difficulty. Everyone is alarmed and Curt looks down into water by the outboard.

CURT

I think I hit a rock with the propeller.

LENNY

What a shame.

SAM

Maybe we'll put you in the water and have you tow us.

DANI

(to Curt)

What do you think?

CURT

We'll go on as far as we can. Maybe we'll make it.

The boat is slowing and the engine shaking.

BERNICE

Isn't it pretty to think so?

SAM

Got to love an optimist.

EXT. RIVER - MOMENTS LATER

The outboard is giving off smoke and everyone is worried. Ahead of them on the far bank comes into view a ramshackle industrial complex, apparently deserted from the jungle growth enveloping it.

DANI

What's that?

BERNICE

Who on earth would build something like that in this godforsaken place?

CURT

Henry Ford, for one. Don't forget, Manaus used to be the rubber capital of the world before they invented synthetic rubber. Appears to be an old processing plant.

DANI

We didn't see that going to the lodge so this must be a different river or we're above the turn off for it.

SAM

Don't suppose they left any working phones in the place.

CURT

There may be tools left behind. With this motor as it is, I think we should put in there and see what I can do to fix this thing.

BERNICE

If they left old rubber around, maybe we can build a raft.

SAM

I think that's beyond optimism.

Curt crosses the river for the plant, beaching the boat and shutting off the engine at the near end of the old plant.

CURT

It's big. No wonder they had so much money in Manaus.

SAM

And old and decrepit.

LENNY

Oh, don't run yourself down that way.

SAM

I'm going to love what they do to you.

BERNICE

Troglodyte.

CURT

(to Lenny and George)

You two get out first and I'm keeping you covered. You make any move, run, I'm going to assume you're attacking us and I'll kill you.

LENNY

Yeah, yeah, yeah.

Lenny stands up as George squints trying to see where to go.

LENNY (CONT'D)

(to George)

Hold onto the back of my shirt, George, and I'll lead you.

GEORGE

Where's your shirt, Lenny?

LENNY

Right in front of you. You can't be totally blind.

GEORGE

I'm scared of the gators, Lenny.

LENNY

The guy with the gun will protect you, George. C'mon.

George gets up and manages to grab onto Lenny's shirt, the two of them stepping out of the boat. As Lenny is concealed by George being behind him, he gets the switchblade out of his back pocket and coughs loudly as he flicks it open and begins sawing at his bindings.

CURT

Stop there, you two.

Lenny stops, George running into him.

GEORGE

Sorry, Lenny.

LENNY

That's okay, George. You're doing fine. Just stay right close behind me.

Curt and Dani help the ladies out, both of them grabbing onto Curt for assistance.

BERNICE

(to Curt)

What would we have done without you?

SAM

You are our hero.

Dani is amused.

CURT

(to Lenny and George)

All right, up to the plant.

LENNY

Stay behind me and hang on to my shirt, George. Stay close.

GEORGE

Okay, Lenny.

They begin walking, Lenny continuing to cut at his bindings. As they approach the plant, there's a set of stairs leading up to a walkway with an open doorway near it. Under the walkway but a ways off is another opening into the plant.

CURT

Up the stairs.

Lenny smiles as his hands come free, pretending to be still bound as he starts up the stairs.

LENNY

Stay right against me, George. We're going up these stairs.

George stumbles as his foot hits the bottom of the stairway, but he catches himself and sticks close to Lenny who goes slowly so George can stay against him hiding the cut bindings. Curt follows them with the ladies and Dani coming up behind.

At the top of the stairs, Lenny stops just to one side and turns to face the others. George goes around behind him and as Curt just reaches the top, Lenny attacks, grabbing the rifle barrel and pushing it up and twisting. Curt fights to hold onto it and Lenny raises his leg and shoves Curt down the stairs, wresting the rifle from Curt as he tries to keep himself from falling.

With his weight on his injured leg, Lenny winches and almost collapses himself.

Curt knocks the ladies backwards with Dani leaping over the rail to land in a crouch on the ground, Curt and the ladies tumbling to a stop at the bottom of the stairs. Lenny is awkwardly getting up trying to aim the rifle down the stairs. Suddenly George grabs the rifle and begins wrestling with Lenny for possession of it.

GEORGE

I've got him, Lenny! I've got him!  
Help me, help me!

LENNY

Let go, let go! It's me, George.  
I've got the gun.

While this is happening, Curt and Dani have jumped up and pulled the ladies to their feet.

CURT

Run!

Dani leads the way under the walkway for the opening into the plant down a ways, the ladies sprinting for all their worth with Curt bringing up the rear, the walkway providing cover from above though Curt keeps looking back.

On the walkway, Lenny finally wrestles the rifle from George's grasp.

LENNY

It's me, George, stop fighting!

George quits.

LENNY (CONT'D)

C'mon, they're taking off.

Lenny hurries down the stairs while George hesitantly makes his way down holding onto the railing.

As Lenny reaches the bottom of the stairs the others are just reaching the entrance into the plant and Lenny aims and fires a couple of shots.

Bullets ping into the plant just above Curt who is ducking as he follows the others inside.

Lenny starts running after them while George looks around helplessly.

GEORGE

Lenny? Lenny?

LENNY  
This way, George.

George follows the sound.

INT. PLANT - CONTINUOUS

The others are running deeper into the plant, Dani leading as they twist around decrepit machinery and head down a passageway that can't be seen from the doorway. Curt picks up a rusted piece of pipe for a weapon.

EXT. PLANT DOORWAY - CONTINUOUS

Lenny approaches the doorway cautiously in case Curt is hiding to jump him. After checking from both sides and seeing nothing, he enters.

GEORGE  
Lenny, lenny, where'd you go?

Lenny reaches out and grabs George by the shirt and pulls him in.

INT. PLANT - CONTINUOUS

LENNY  
(whispering)  
Don't talk, George. I don't want them to know where we are. Just hold on to my shirt and keep moving.

GEORGE  
Okay, Lenny. It's dark in here.

Lenny begins moving off into the plant back in the direction they came, taking a stairway up to the main floor.

INT. PLANT - CONTINUOUS

DANI  
(whispering to Curt)  
We've got to get out of here and hide in the forest.

Curt nods and goes through the entranceway at the end of the passage into a large room.

INT. LARGE ROOM - CONTINUOUS

There's no way out of the room.

CURT  
Damn.



He turns and they all start back the way they came.

INT. PLANT - CONTINUOUS

Lenny and George make their way through an open area holding more decrepit machinery, above them in the ceiling a large closed hopper. Suddenly, they hear the wooden floor CREAK not far away and Lenny stops and crouches behind a machine, taking George by surprise, Lenny pulling him down to stay hidden.

As Lenny watches, the others sneak into the room looking for a way out. They can see the stairway where Lenny and George came up and Curt points to it. As they make their way towards it, Lenny waits for the right moment then springs up.

LENNY

Nobody move!

The ladies gasp, Curt flinging the pipe he's carrying, Lenny ducking it, George getting hit.

GEORGE

Owww, what the hell...?

LENNY

(to Curt)

Cut it, buddy boy, or I'll shoot you right here.

SAM

Oh, you scum.

LENNY

You I'll enjoy blasting.

Bernice clasps her hands and looks up.

BERNICE

Oh dear Lord, in this moment of our...

She stops, staring up.

DANI

(to Lenny)

This is stupid of you. They know you disappeared with us. You'll never get away with killing us.

LENNY

Not if they find your bodies, but without those - well, I hate to do it.

He raises the rifle to aim. Bernice suddenly clutches Sam...

FADE OUT

EXT. NEW YORK'S CENTRAL PARK - DAY

Lenny and George are sitting on a bench with Ray Endicott approaching, a smile on his face. George is chucking rocks at pigeons, still not hitting them even though with his thick new glasses he can see them.

Ray sits down next to Lenny.

RAY

So the Amazon was good for you.

LENNY

Better for you. They're both dead just like you wanted.

RAY

It was perfect. Nobody knows a thing of what happened to them.

LENNY

And they never will in that rathole jungle. But you know, we had to kill those other two. We should get more.

Ray considers a moment.

RAY

If you had done the hit-and-run right you wouldn't have had them on your tail.

LENNY

Maybe, maybe not. Just the same, we had to murder all four instead of just the old ladies like you wanted. We should get something for that.

RAY

All right, I'll give you a bonus. That apartment of their's is worth it.

He takes out two envelopes from his jacket pocket and hands one to Lenny and one to George.

LENNY

You're paying us for the murders.

Ray thinks that an odd comment. He looks at George who appears nervous.

RAY  
You're being quiet.

LENNY  
He's got nothing to say, right George?

GEORGE  
If you say so, Lenny.

LENNY  
So what's next? Who can we kill for you this time?

RAY  
I'm about ready. I'm thinking a dude ranch out west for this one.

LENNY  
We'll murder whoever you ask us to, right George?

GEORGE  
Whatever you say, Lenny.

LENNY  
(to Ray)  
I say we'll kill anyone you want us to. Just give us the names.

Ray is becoming suspicious and stands up.

RAY  
I'll be in touch.

LENNY  
What's the name of the next person you're hiring us to kill?

Ray stares at him.

RAY  
You wouldn't, would you Lenny?

Lenny smiles at him.

LENNY  
All ready did, Ray.

Ray turns and starts running, several undercover detectives from among the passerbys immediately giving chase, cop cars appearing, and Endicott is tackled.

From one of the cars that pulls up, Curt and Dani and the ladies emerge to watch in satisfaction as Endicott is handcuffed and put in a car.

Several of the detectives take the recording devices off Lenny and George.

BERNICE  
(to Lenny and George)  
Have a nice life in jail.

SAM  
We won't be visiting.

LENNY  
A happy ending then.

The cops put them in separate cars and the ladies turn to Curt and Dani.

Sam hugs Curt tightly, Bernice annoyed she didn't think of it first, lightly hugging Dani

SAM  
I don't want you to be a stranger now.

BERNICE  
(to Dani)  
And you either.

Curt breaks away.

CURT  
All's well that ends well.

Bernice clasps her hands and looks up.

BERNICE  
Praise the Lord.

Sam, Curt and Dani look up to the heavens with her.

FADE TO

INT. PLANT - DAY

In the decrepit rubber plant, Lenny aims the rifle at them as Bernice with her hands clasped looks upward.

ANGLE ON

In the ceiling directly above Lenny and George is the bottom of a huge hopper with a chain running down to a wheel held in place by a bar next to Bernice and Sam. Bernice suddenly grabs onto Sam, startling her.

BERNICE  
Oh, I'm going to faint.

She begins to stagger to the side, pulling Sam with her. They pitch over, both of them falling, Bernice making sure they hit the bar holding the chain in place. As they fall to the floor, the chain begins to rattle and the doors of the hopper above Lenny and George pull back and a flood of old rubber chips begins to flood down.

Lenny looks up in disbelief, George oblivious until the chunks of rubber crash into them. Curt pulls Dani to the side to take cover, but there's not enough time for Lenny to do anything, he and George disappearing beneath a huge mound of rubber. The ladies get up and Curt and Dani stand next to them, staring at the mound.

EXT. NEW YORK'S CENTRAL PARK - CONTINUOUS

BERNICE

The Lord protected us.

SAM

And this man here, too.

She links her arm through Curt's, pressing against him. Bernice is challenged.

BERNICE

You were our savior.

She kisses him and then takes his other arm. Dani is amused as the four of them begin walking towards the street.

PULL BACK

The CAMERA RISES above the park, the cop cars disappearing, the ladies squashing Curt between them as the group shrinks as the camera shows the city stretching in all directions.

FADE TO BLACK

THE END