

Jim Crowl

GILLIGAN'S ISLAND

"So Sorry, My Island Now"

by

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"SO SORRY, MY ISLAND NOW"

FADE IN:

1. EXT. LAGOON - FULL SHOT - DAY 1.

It is a beautiful tropical morning, no wind, smooth sea, and nothing to break the serenity of the scene except the lonely figure of Gilligan, waist high in the water.

2. GILLIGAN - FULL SHOT 2.

He has his trouser legs rolled up and has a wicker basket slung over his shoulder. A couple of restless lobsters are in the bottom of the basket. Gilligan is peering intently into the water. Slowly he reaches down, makes a grab, and comes up with a lobster which has grabbed his thumb. Gilligan frees his thumb and drops the lobster into the basket. Again he looks down...moves a few feet...and as he grabs and comes up triumphantly with another lobster...finds that this one has its claw securely around his index finger. He frees it and then looks the lobster right in the eye.

GILLIGAN

Tonight you'll find out what it's
really like to get bitten!

Gilligan drops the lobster into the basket and resumes his search of the bottom of the lagoon.

3. WIDER ANGLE 3.

As Gilligan stares down, some ten feet behind him, the periscope of a one-man sub surfaces and centers on Gilligan's back.

4. TIGHT SHOT - GILLIGAN 4.

He has a feeling that he is being watched but shrugs it off.

5. ANGLE INCLUDING GILLIGAN AND PERISCOPE 5.

The periscope is covered with sea vines. It is lined up with Gilligan's back. Suddenly, Gilligan turns around and at that moment, the periscope ducks under the sea. Gilligan shrugs and resumes his search for lobster.

6. ANOTHER ANGLE 6.

The periscope surfaces from another angle. Gilligan turns the wrong way and the periscope submerges. A cat and mouse game now occurs. No matter which way Gilligan turns, the periscope is in a different position. Finally, as though he couldn't be less interested, Gilligan begins humming to himself.

CONTINUED

6. CONTINUED

6.

Suddenly he turns and almost upsets himself but again misses the periscope. This time, however, he doesn't return to his former position but peers intently into the sea...his nose level with the water.

7. TIGHT SHOT - GILLIGAN AND THE PERISCOPE

7.

Both Gilligan and the periscope begin to come up. They are... almost...eye to eye. As Gilligan straightens all the way up we now see the single eye...the length of the periscope and the broad back of its actual structure. However, it is all covered with sea-vines, plankton, barnacles, and various and sundry other ocean greenery. Gilligan's mouth opens wide as he stares at it and it stares at him and then he turns.

8. TRAVELLING SHOT - GILLIGAN

8.

With all haste, Gilligan begins to rush out of the water, on to the beach, and toward the camp site...all the time yelling:

GILLIGAN
Sea Serpent! MONSTER! Run for your
lives! Serpent!

9. FULL SHOT - THE SUB

9.

The hatch flies back and we see the hatted-head of a Japanese sailor, circa 1942, appear. He looks after Gilligan and then tries to free his rifle from the cramped sub as we:

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

10. EXT. HUT AREA - FULL SHOT - DAY 10.

The Professor stands by as Gilligan faces the Skipper. None of the others are around.

GILLIGAN

And that's when I see the saw serpent...
I mean...I ser the sea sawpent.

SKIPPER

Now, calm down little buddy, and
tell us what happened.

GILLIGAN

But that's what I'm trying to do.
I was fishing for lobsters when
suddenly I saw the sir seapent...
saw the sea sawpent? Saw the...
the Thing!

PROFESSOR

Your panic is perfectly understandable,
Gilligan.

GILLIGAN

It is?

PROFESSOR

Naturally. Anyone would be terrified
if he saw a sea serpent.

GILLIGAN

Then how come we're standing here
like I didn't see it?

PROFESSOR

Because you didn't.

GILLIGAN

It has one big eye and a long neck
and a huge body covered with green
things and...

PROFESSOR

(interrupts)

Listen to me, Gilligan. There is
no such thing as a sea serpent.
Sailing men from time immemorial...
in Norse legends...Greek mythology...
Phoenician times...all thought they
saw things that didn't exist.

CONTINUED

10. CONTINUED

GILLIGAN

They did?

PROFESSOR

What they actually saw was either
a giant squid...a whale...an overgrown
eel...or an octopus. Now, Gilligan,
which one did you see?

GILLIGAN

Which one of those things has a big
eye and a long neck and a huge body
covered with green things?

PROFESSOR

I give up. Skipper, you talk to him.

He turns and enters the hut. Gilligan turns to the Skipper.

GILLIGAN

Skipper, with my two eyes I saw its
one eye.

SKIPPER

Gilligan, do you trust me?

GILLIGAN

You bet I do, Skipper.

SKIPPER

Then go back to the lagoon and get
some more lobsters.

GILLIGAN

But what if...

SKIPPER

(interrupts him)

Just say to yourself: There is no
sea serpent...there is no sea serpent.

FLIP TO:

11. EXT. LAGOON AREA

11.

Gilligan is at the edge of the water, not daring to go in.
He is looking down as he mutters to himself.

GILLIGAN

(in rhythm)

There is no sea serpent...there is
no sea serpent...

CONTINUED

11. CONTINUED

11.

Howell, who has been taking a stroll along the beach comes up behind Gilligan.

GILLIGAN (CONT'D)

There is no sea serpent...

Howell touches him lightly on the shoulder.

GILLIGAN (CONT'D)

(in rhythm)

There is too, a sea serpent...
there is too, a sea serpent!

He spins around to face Howell.

GILLIGAN (CONT'D)

Boy, did you scare me, Mister Howell.

HOWELL

I...? Thurston Howell the Third
scare you? That's absurd.

GILLIGAN

Oh, no it isn't. You see...I thought
you were a sea serpent with one big
eye, and a long neck, with green
things all over it...

HOWELL

Please -- I don't look anything
like that.

GILLIGAN

I don't mean you, Mr. Howell.
That's what the sea monster looked
like.

HOWELL

Hmmm. Perhaps I should join you
in capturing this beast of the
lower depths.

GILLIGAN

Capture it?!?

HOWELL

Then I shall take it home and give
it the freedom of my swimming pool.

(beat)

Picture this, Gilligan. My dinner
guests...full of brandy and bubbly...
falling into the pool and coming up
astride a sea serpent. Think of the
laughs.

(he laughs)

CONTINUED

11. CONTINUED

11.

GILLIGAN

You don't believe me either.

HOWELL

Of course not. Probably just a
squid or an octopus. However...
if you spot a mermaid...sing out!

He laughs as he walks on and Gilligan kicks at the sand and
edges just a bit into the water...as we:

CUT TO:

12. EXT. LAGOON AREA - FULL SHOT - DAY

12.

This is a bit secluded since it is the area in which we find
the Japanese sailor, in full uniform, a sub-machine gun slung
over his back, grenades around his middle, and his rifle near
him...is in the process of camouflaging his sub. However,
we can still see the Rising Sun and the Japanese symbols
around it. As he continues with his task:

HOWELL (O.S.)

Keep looking, Gilligan!

His laugh rings out as the Japanese sailor stiffens...quietly
picks up his rifle...and turns to the sound.

CUT TO:

13. EXT. WATER AND SAND PART OF LAGOON - FULL SHOT - DAY

13.

Gilligan, looking about in fear, is searching for lobster.
Howell spots a shell near the wood-line...walks over and
bends down. As he straightens up he feels a bayonet in his
back. He turns.

14. TWO SHOT - HOWELL AND SOLDIER

14.

HOWELL

Be careful!! That point is pointy!
(reacts)
Good heavens, a Japanese sailor!!

The Japanese sailor beckons Howell with his finger and then
cautions him to be quiet. Howell obliges by moving into the
undergrowth.

SAILOR

You are an officer?

CONTINUED

14. CONTINUED

14.

HOWELL

An officer? Sir, I'll have you know that I am the officer of eleven different companies!

SAILOR

Ah, good...good.

HOWELL

I have divisions in England, France, Italy, the Near East, the Far East, and the middle East!

SAILOR

(bows)

It is an honor to capture you.

HOWELL

Capture me?

SAILOR

You are prisoner. Come with me!

HOWELL

But that's incredible and impossible.

The sailor raises his rifle until Howell is looking straight down the barrel.

HOWELL (CONT'D)

Correction. It's credible and possible.

CUT TO:

15. EXT. WATER AREA - MEDIUM SHOT

15.

Gilligan is looking down into the water. He raises his head and gets a determined look on his face.

GILLIGAN

I don't care what I didn't see! I know what I saw!

(he turns)

Mister Howell, I...

16. FULL SHOT - GILLIGAN

16.

GILLIGAN

Mister Howell?

17. GILLIGAN'S POV

17.

The beach is deserted.

18. BACK TO SCENE

18.

GILLIGAN
Oh, Mister Howell...Oh, my gosh!

FLIP TO:

19. EXT. HUT AREA - FULL SHOT - DAY

19.

The Professor is standing in the doorway of the hut.

GILLIGAN
And then he was eaten by the sea
serpent. One minute he was there
and the next minute...poof...he was
gone.

PROFESSOR
Gilligan, if you had any idea of
the character of the people you
are sharing this island with...you'd
know exactly where Mister Howell is.

GILLIGAN
That's the trouble. I know where
he is...in the stomach of a monster.

PROFESSOR
When there is work to be done, Mister
Howell always manages to be somewhere
else.
(beat)
He's hiding.

GILLIGAN
Right! But this is the first time
he ever hid inside a sea serpent.

Ginger comes walking from behind the hut.

GINGER
(brightly)
Hi, Gilligan.

GILLIGAN
Hi, and don't go swimming.

GINGER
(in her evening gown)
I'm not exactly dressed for it.

PROFESSOR
Ginger, see if you can calm him down.

CONTINUED

19. CONTINUED

19.

GINGER
(to Gilligan)
You do look worried.

GILLIGAN
I'm not worried, Ginger. Not the
least little bit. Scared, yes, but
not worried.

PROFESSOR
He's upset because he thinks Mister
Howell disappeared.

GINGER
Would you feel better if I helped
you look for him?

GILLIGAN
No.

GINGER
I'll go first.

GILLIGAN
It's too dangerous for a lady.

GINGER
Then you go first.

GILLIGAN
It's too dangerous for a man.
(turns to the Professor)
How about you, Professor? Would you
like to come with us?

PROFESSOR
No, Gilligan. I would like to stay
right here and finish my work.

Gilligan straightens his shoulders and with Ginger behind him,
they march out of the area. The Professor watches them for
a moment. As he does, Mrs. Howell, her arms laden with tropical
fruit, comes from a different direction. She sees them
disappear into the undergrowth.

MRS. HOWELL
Is that some kind of a game they're
playing? Like cowboys and Indians?

PROFESSOR
No, Mrs. Howell. They're looking
for your husband.

CONTINUED

19. CONTINUED

19.

MRS. HOWELL

That's nice of them.

PROFESSOR

Gilligan says he was eaten by a sea serpent.

MRS. HOWELL

How silly. Thurston wasn't even dressed for dinner.

(reacts)

Did you say Mister Howell was eaten by a sea serpent?

PROFESSOR

No, Gilligan said it.

MRS. HOWELL

(smiles)

Oh, that's different.

She walks over to a table and begins arranging the fruit she's been carrying as the Professor reenters his hut...and we:

CUT TO:

20. TWO SHOT - GILLIGAN AND GINGER

20.

They are walking in single file through the greenery of the island.

GILLIGAN

Still behind me, Ginger?

GINGER

Right behind you, Gilligan.

They continue walking.

GILLIGAN

I came right along this path. I wasn't even thinking of lobsters... let alone sea monsters.

As he is talking and walking, a hand reaches out and grabs Ginger around the mouth to both silence her and whisk her into the undergrowth.

21. EXT. LAGOON AREA - MEDIUM SHOT

21.

Gilligan is walking and talking right up to the water's edge.

GILLIGAN

And I was standing on the beach and
Mister Howell came along and then
he started walking up the beach and
I stood here.

(beat)

Still behind me, Ginger?

There is no answer. Tentatively, Gilligan reaches a hand
behind himself and begins waving it around and trying to feel
for Ginger. There is a sudden SCREAM which is quickly cut
off and Gilligan spins around and looks for Ginger as we:

CUT TO:

22. EXT. HUT AREA - FULL SHOT

22.

Mrs. Howell turns from the table and comes quickly toward
the hut. The Professor comes running out of the hut and
Mary Ann comes from the opposite direction.

MARY ANN

What was that?

MRS. HOWELL

It sounded like Ginger.

PROFESSOR

She's with Gilligan.

MRS. HOWELL

Professor, I refuse to listen to
any more. Gilligan is a very nice
boy.

PROFESSOR

I didn't mean it like that.

MARY ANN

What's happening?!

PROFESSOR

(to Mrs. Howell)
Wait here for the Skipper. Send him
to the lagoon.

(to Mary Ann)

I'll explain it on the way. Come on!

He takes her hand and they rush off, leaving a bewildered Mrs.
Howell as we:

CUT TO:

23. EXT. LAGOON - MEDIUM SHOT

23.

Gilligan is thrashing around in the water, trying to part the sea with his hands.

GILLIGAN

Don't give up, Ginger! I'll rescue you!

24. TWO SHOT - MARY ANN AND PROFESSOR

24.

They break out of the undergrowth.

MARY ANN

You don't believe it, do you?

PROFESSOR

No, but there may be trouble.

25. TIGHT SHOT - GILLIGAN

25.

GILLIGAN

I'll find you, Ginger!

26. TWO SHOT - PROFESSOR AND MARY ANN

26.

PROFESSOR

You stay here.

MARY ANN

But why?

PROFESSOR

So I can find out exactly what is going on.

27. EXT. LAGOON - FULL SHOT - DAY

27.

Gilligan is still thrashing about. Mary Ann stands where she is told and the Professor runs into the sea and up to Gilligan.

28. TWO SHOT - PROFESSOR AND GILLIGAN

28.

PROFESSOR

What happened?

GILLIGAN

It ate Ginger!

PROFESSOR

(not listening)
Why did she scream?

CONTINUED

28. CONTINUED

28.

GILLIGAN

Because it hurts!

PROFESSOR

Gilligan, get ahold of yourself and tell me...step by step...exactly what happened.

GILLIGAN

Me and Ginger came straight from the camp to the beach. That is... I did, but Ginger became an appetizer.

PROFESSOR

In other words, she was standing back there where Mary Ann is.

Gilligan looks to the wooded area:

GILLIGAN

Where Mary Ann isn't.

PROFESSOR

(frustrated as he turns)
Gilligan, for the last time...
(his eyes open)
Mary Ann?
(beat)
Mary Ann!

They both rush out of the water and up to the undergrowth and begin beating around the bush, calling for Mary Ann.

GILLIGAN

It's no use, Professor. Mary Ann has just become a salad.

PROFESSOR

Gilligan, there is a perfectly normal and logical reason for what is happening.

GILLIGAN

A hungry sea serpent.

PROFESSOR

Nonsense.

GILLIGAN

Maybe you're right. After Mister Howell and Ginger and Mary Ann... he's probably full.

CONTINUED

28. CONTINUED

28.

PROFESSOR
I'll stand guard here. You go back
to the camp and help Mrs. Howell
find the Skipper.

GILLIGAN
You won't go away?

PROFESSOR
I promise.

GILLIGAN
Not even if you're eaten?

PROFESSOR
Gilligan, hurry up, will you?!

GILLIGAN
Right!

He rushes off.

CUT TO:

29. EXT. CAMP AREA

29.

It is deserted. Gilligan comes out of the wooded area and
looks around.

GILLIGAN
Mrs. Howell?
(beat)
Skipper?

He looks around.

GILLIGAN (CONT'D)
Oh, Mrs. Howell?

He spots her parasol near the table and walks over and picks
it up.

GILLIGAN (CONT'D)
Poor Mrs. Howell.
(beat)
Oh, well, at least she's back with
Mr. Howell again.

The Skipper, carrying firewood, enters the SCENE.

SKIPPER
Gilligan!

CONTINUED

29. CONTINUED

29.

Gilligan turns quickly and sighs with relief.

GILLIGAN
Skipper, am I glad to see you!

SKIPPER
Didn't I order you to get lobsters!

GILLIGAN
Boy, was that a mistake.

SKIPPER
(looks around)
Where is everybody?

GILLIGAN
Out to lunch.

SKIPPER
Out to lunch?

GILLIGAN
The hard way.

SKIPPER
Gilligan, please try and make some sense.

GILLIGAN
Right! Make sense! Now, let's see...
where should I start?

SKIPPER
The beginning is always a pretty good place.

GILLIGAN
I was finding lobsters, right?

SKIPPER
Right.

GILLIGAN
And I saw this sea serpent. Right?

SKIPPER
Right.

CONTINUED

29. CONTINUED

29.

GILLIGAN

And then he ate Mister Howell and
Ginger and Mary Ann and...

(looks at the parasol
he's still holding)

Poor Mrs. Howell.

The Skipper places his hand over Gilligan's mouth so that only
muffled sounds come out.

SKIPPER

I am not going to lose my temper,
am I? I am not going to get angry
or blow my top, am I? No. I am
just going to make you start over.

GILLIGAN

I don't think you believe me.

SKIPPER

Little buddy...I don't like to hurt
your feelings, but you are right...
I don't believe you.

GILLIGAN

Then I don't want to talk about it.

SKIPPER

Good. Now tell me what happened.

GILLIGAN

Nothing happened.

SKIPPER

Then tell me where everybody went.

GILLIGAN

You and me are here. The Professor
is on the beach and the rest got
eaten by a....

SKIPPER

Gilligan????

GILLIGAN

Eaten by a sea serpent! So there!

SKIPPER

And I suppose you saw them get eaten?

GILLIGAN

Well...no...not exactly.

CONTINUED

29. CONTINUED

29.

SKIPPER

Now we're getting someplace.

GILLIGAN

We are?

SKIPPER

(nods)

We're getting down to the beach
and find the Professor.

He starts off. Gilligan holds his ground. The Skipper turns.

SKIPPER (CONT'D)

Come on.

GILLIGAN

Not me. I'm not going back there!

SKIPPER

Have it your own way, but...don't
forget to say hello to Mrs. Howell
for me.

Gilligan looks at the parasol in his hand...drops it like a
hot potato and runs after the Skipper as we:

CUT TO:

30. EXT. COMPOUND AREA - FULL SHOT - DAY

30.

There are two compounds about ten feet apart. Each is made
up of a series of bamboo poles, about a foot apart, and driven
into the ground. A wire is woven around and between the poles
of each compound and grenades are hung from the wire. The
Japanese sailor is busy stringing the grenades around the
women's compound. Each one has a makeshift door with a large
lock.

31. EXT. MEN'S COMPOUND

31.

The Professor is inspecting the set up as Howell watches him.

PROFESSOR

Very ingenious...very ingenious.

HOWELL

I'm glad you approve.

CONTINUED

31. CONTINUED

31.

PROFESSOR

Notice how he's got this thing constructed. If we try to squeeze through...or push or pull the bamboo poles...we tighten the wire...which pulls the pin from the grenades and ...POW! SPLASH! POW!

HOWELL

Must you be so graphic?

PROFESSOR

You don't understand, Mister Howell. It's to our advantage?

HOWELL

The POW or the SPLASH?

PROFESSOR

I only meant, we might be able to reason with this Japanese sailor. Only a person of intelligence could make one of these barricades as quickly and as efficiently as he did.

HOWELL

Well, one thing I have to admit. He's a lot smarter than we are.

PROFESSOR

What do you mean?

HOWELL

We're inside...he's outside.

The sailor comes to their gate, takes a key from his pocket, opens the door and enters...being careful to cover them with his rifle.

SAILOR

Time for interrogation.

PROFESSOR

Look, this is all quite unnecessary. The war has been over for more than twenty years.

HOWELL

Lieutenant, I've heard of sore losers, but you are ridiculous.

CONTINUED

31. CONTINUED

31.

SAILOR
(swinging rifle toward
Howell)
Not call me ridiculous.

Howell delicately pushes rifle in another direction.

HOWELL
Sorry.

PROFESSOR
Surely you must have heard about
the end of the war on your radio.

SAILOR
Radio broken 1942. Transmitter too.
I get spare parts soon.

PROFESSOR
When?

SAILOR
(nods)
When I get leave. Best parts come
from Japan. Cheaper too.

PROFESSOR
Lieutenant, the war is over!

SAILOR
Please, you just answer questions.
(turns to the
Professor)
How many on Island?

PROFESSOR
There are seven of us. Not counting
you.

SAILOR
Ah, hah! Wrong answer! Right
answer is name, rank, and serial
number!

PROFESSOR
You must believe me, Lieutenant. The
war's been over since 1945!

SAILOR
You tricky...but I tricky, too.
I talk to him.
(turns to Howell)
How many on island?

CONTINUED

31. CONTINUED

31.

HOWELL

General George Custer, zip code
876-913-774.

SAILOR

Ah, now we are getting someplace.
General Custer.

HOWELL

(to Professor)

Just what we needed. A Japanese
Gilligan.

SAILOR

No talk in code! Tell me where
you have supply depot. Ammunition!
Headquarters!

PROFESSOR

Lieutenant, there's no ammunition,
no headquarters. The war is over.

SAILOR

You take me for dumbbell? I know
Americans. I went to school in
America. Graduate U.C.L.A.

HOWELL

Well, that explains everything.

PROFESSOR

What do you mean?

HOWELL

He's not a Harvard man.

CUT TO:

32. OMITTED

32.

33. EXT. SUB AREA - FULL SHOT - DAY

33.

The Skipper is staring at the camouflaged sub. Gilligan runs
into SHOT.

SKIPPER

I don't believe it! I don't believe
it!

GILLIGAN

I believe it, Skipper. It's right
there.

The Skipper begins to sweep away the grass and twigs the
sailor used for camouflage and Gilligan helps him. When they
finish we can see the periscope, the hatch, the top part of
the hull, the Rising Sun insignia and the Japanese lettering.

CONTINUED

33. CONTINUED

33.

SKIPPER

I haven't seen one of these since the war.

GILLIGAN

Which one is it, Skipper? The Monitor or the Merrimac?

SKIPPER

Not the Civil War, you lunkhead! Look at the name of the ship!

GILLIGAN

(looks at legend)

Somebody sure has a terrible handwritting. I can't even make out U.S.S. anything.

SKIPPER

Because it's in Japanese. Gilligan, this clears everything up. It's in the papers all the time. Every year they find Japanese soldiers on deserted islands who don't know the war is over.

GILLIGAN

(looks at sub)

Looked much bigger when it was a sea serpent.

SKIPPER

He's probably got the rest of our gang and he's holding them captive.

GILLIGAN

Then it's up to us to save them, right Skipper?

SKIPPER

Right. All I have to do is to take the sub...sail to Hawaii...and bring back help.

GILLIGAN

Skipper, you're a genius.

SKIPPER

And with the sub gone...it wouldn't make any sense for that sailor to kill you and the rest of the gang.

GILLIGAN

Me? How did I get captured?

SKIPPER

I have faith in you, Gilligan.

He walks to the sub and flips open the hatch. He then slides his legs in and starts to squirm down.

CONTINUED

33. CONTINUED

33.

GILLIGAN
Thanks, Skipper.
(reacts)
Faith in me?

The Skipper, about half way down gets stuck. He can't get in or out.

SKIPPER
Ooops.

GILLIGAN
Bon voyage, Skipper. Have a good trip.

SKIPPER
Gilligan, I'm stuck.

GILLIGAN
You can't get in?

SKIPPER
No, Gilligan.

GILLIGAN
You can't get out?

SKIPPER
No, Gilligan.

GILLIGAN
Then that's why you're stuck.

SKIPPER
(sighs)
Yes, Gilligan.

He holds out his hand and Gilligan takes it and starts pulling as we:

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

34. EXT. SUB AREA - FULL SHOT - DAY

34.

The Skipper is still wedged in the top of the submarine. Gilligan is getting ready to pour something from a coconut shell around the Skipper's stomach.

GILLIGAN

This coconut oil ought to make you nice and slippery.

Gilligan pours the oil on the Skipper's stomach. The Skipper reacts.

SKIPPER

OWWW! That coconut oil is hot.

GILLIGAN

That makes it more slippery. Watch.

Gilligan grabs the Skipper by the shoulders and turns him around. The Skipper spins around.

SKIPPER

(as he turns)

Hey. Maybe this is gonna work. Grab me, Gilligan.

GILLIGAN

I'll get you next time around.

Gilligan grabs the Skipper and the both of them tug and pull and then suddenly the Skipper slides up as we hear SOUND like a champagne cork coming out. The Skipper falls out of the submarine knocking Gilligan down, and they both scramble to their feet.

GILLIGAN

It worked fine, Skipper.

SKIPPER

Right. Now get ready, little buddy. You'll have to Captain this submarine.

GILLIGAN

Me?

SKIPPER

It's simple. You drive it just like an automobile.

CONTINUED

34. CONTINUED

34.

GILLIGAN

You're sure?

SKIPPER

Just get behind the wheel...look at
the dashboard...and follow directions!

GILLIGAN

If you say so, Skipper.

Gilligan mounts the sub and slides his feet in and gets into a sitting position. His head is still above the head of the sub.

SKIPPER

Head northwest and you'll hit Hawaii.

GILLIGAN

You can count on me, Skipper.

SKIPPER

(sighs)

I wish you hadn't said that.

GILLIGAN

Just remember that your life is in
my hands.

SKIPPER

I wish you hadn't said that either.

GILLIGAN

Well, here I go.

Gilligan looks down, makes a move with his arm, and we see the sub go under water for a moment and then come back up. Gilligan is covered with sea weed and water is spouting from his mouth. He looks at the Skipper and grins.

GILLIGAN (CONT'D)

I forgot it was a convertible.

He reaches back, closes the hatch, and the sub submerges and backs up slowly.

35. EXP. LAGOON - FULL SHOT - DAY

35.

The Skipper is on the beach watching the periscope, which moves slowly along and then takes a sharp left turn and then a right turn and then submerges...races for the beach and then swings completely around, going in erratic patterns as the Skipper watches in amazement!

FLIP TO:

"So Sorry, My Island Now" 0719
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36. EXT. LAGOON AREA - FULL SHOT - DAY

36.

The Skipper is now seated with his back against a tree and is gazing at the lagoon...where we can see the sub periscope race toward the sea, then move in concentric circles, finally get straightened out, head for the open sea, and then reverse and rush for the shore and right back into the camouflaged area. The Skipper gets up wearily and moves toward the area.

37. EXT. COVE AREA - FULL SHOT - DAY

37.

The Skipper arrives as the hatch flies open and Gilligan scrambles out...looks around wildly...spots the Skipper... runs to him and grabs him by the arm.

GILLIGAN

There are seven people lost on an island! A Japanese sailor has them prisoner...we got to hurry and save them!

Gilligan heads back toward the sub as the slowly burning Skipper fumes. Gilligan runs back and grabs his arm.

GILLIGAN (CONT'D)

No time to lose! Seven people on an island! Get the Navy! Follow me! I know exactly....

SKIPPER

(softly)
Gilligan.

GILLIGAN

(looks up)
Skipper, how'd you get to Hawaii?

SKIPPER

You never got out of the Lagoon!

GILLIGAN

I didn't?

SKIPPER

I said to head northwest.

GILLIGAN

I know that!

SKIPPER

Then why didn't you do what I told you?!

CONTINUED

37. CONTINUED

37.

GILLIGAN

Because you forgot to tell me
what northwest looks like in
Japanese.

SKIPPER

In Japanese?

GILLIGAN

(points to
lettering
on the
hull)

All the directions are written like
that.

SKIPPER

I never thought of that. We'll have
to capture that sailor and have him
teach you.

GILLIGAN

I can learn real quick, Skipper.

SKIPPER

But first we've got to find him.

GILLIGAN

Right.

SKIPPER

Let's see now. If you were a Japanese
sailor, where would you be?

GILLIGAN

In Tokyo.

SKIPPER

I'm talking about here on the island.
Gilligan, we've got to find that
Japanese sailor!

CUT TO:

38. OMITTED
&
39.

38.
&
39.

40. JAPANESE SAILOR - CLOSE SHOT

40.

As Howell is talking to him, CAMERA PULLS BACK to reveal we are in the men's compound. The Professor is watching them.

HOWELL

Would you settle for General
Manager of my European Sales
force?

SAILOR

No.

HOWELL

With a ten thousand dollar bonus?

SAILOR

No.

HOWELL

Finge benefits, paid holidays
...tickets to the Bolshoi
Ballet?

SAILOR

(takes a
deep breath)

Ah...no!

PROFESSOR

Howell, you're wasting your time.

HOWELL

Every man has his price.

SAILOR

I am Japanese sailor. Loyal to
Emperor.

HOWELL

My boy, loyalty is something I
admire in a man. A positive virtue.
Now...how would you like to be
loyal to say.....fifty thousand
dollars?

CONTINUED

40. CONTINUED

40.

SAILOR

No, thanks.

The sailor bows politely.

SAILOR (CONT'D)

But thank you for the information
you give me.

HOWELL

Information. What kind of
information?

SAILOR

I know that war is almost all
over. American Army in bad
shape.

HOWELL

I never said the American Army
was in bad shape.

SAILOR

Must be to let man like you be
officer.

(bows)

Talk to lady prisoners, now.

He moves toward the door of the compound as we:

CUT TO:

41. OMITTED

41.

42. INT. WOMAN'S COMPOUND - FULL SHOT - DAY

42.

The three of them are together as the Japanese sailor
enters and closes the gate. He singles out Mrs. Howell.

CONTINUED

42. CONTINUED

42.

SAILOR

You are married to the one with the
big mouth?

MRS. HOWELL

I am Mrs. Thurston Howell the third.

SAILOR

(wide-eyed)

Have been two other like that?

MRS. HOWELL

And there is a Thurston Howell the
fourth.

SAILOR

(shakes his head)

Wonder why Emperor want United States.

MRS. HOWELL

I insist that you let us go free
immediately!

SAILOR

Can not do that.

MRS. HOWELL

Then I have nothing further to say to
you...you...camera bug.

SAILOR

I have changed my mind.

MRS. HOWELL

You're going to let us go free?

SAILOR

Oh, no. Was going to torture your
husband...but now leave that to you.

MRS. HOWELL

Mary Ann, I think I've been insulted.

The Japanese sailor turns to Mary Ann. Mrs. Howell walks
off to sulk and Ginger begins to walk slowly in the opposite
direction.

SAILOR

Ah, you will tell me what I want to
know.

MARY ANN

I'd rather die.

CONTINUED

42. CONTINUED

42.

SAILOR
Can be arranged.

He begins moving slowly toward her and she begins backing up. As he is about a foot from Mary Ann and reaching for her, Ginger stumbles, grabs her ankle and groans. The Sailor turns.

SAILOR (CONT'D)
(to Mary Ann)
Be back. American movie star is hurt.

He walks over and bends down.

SAILOR
Where hurt?

GINGER
(rubbing it)
I think I sprained my ankle.

SAILOR
Oh, that too bad.

GINGER
Maybe if you rubbed it. A man's hand is so strong.

SAILOR
Was strongest Lieutenant in whole company. Break 5 boards with Karate.

Illustrates, hitting one hand against other.

GINGER
And you're handsome, too.

SAILOR
Oh, no, not handsome.

GINGER
Oh, yes you are.

SAILOR
Good rooking, maybe.

GINGER
Very, very good rooking.

SAILOR
You good rooking, too.

CONTINUED

42. CONTINUED

42.

GINGER

You know, if we were in Hollywood right now...at my studio...why, they'd go crazy over you.

SAILOR

Me in movies?

GINGER

There are lots and lots of parts for a big, handsome, Japanese man.

SAILOR

I could be movie star like Robert Taylor? Robert Montgomery? Royd Bridges?

GINGER

(moving closer)

With beautiful hair like that? -
And handsome face...
And strong hands...

As she gets closer, his blood pressure begins to rise and his glasses steam up. He straightens up and takes off his glasses to clean them.

SAILOR

Excuse please. Steam on glasses.

43. ANGLE ON GINGER AND MARY ANN

43.

MARY ANN

Ginger, I wouldn't do that.

GINGER

Why not?

MARY ANN

Because I don't think he's had shore leave in over twenty years.

44. NEW ANGLE

44.

MRS. HOWELL

Lieutenant, I demand that you release us.

MARY ANN

Yes! The war is over!

CONTINUED

44. CONTINUED

44.

GINGER
(slinky)
Besides, I won't say another word
to you unless you let us out!

SAILOR
(thinks a
moment)
How you say in English?
(beat; and
smiles)
No!

He turns and exits the compound as we:

CUT TO:

45. EXT. JUNGLE AREA - MED SHOT

45.

The Skipper and Gilligan are advancing tree by tree like infantry men. The Skipper waves Gilligan ahead. He darts to a forward position...looks around...and then motions the Skipper forward. The Skipper races ahead...stops, and then motions Gilligan ahead. Gilligan races forward and manages to almost get strangled by a long, clinging vine as we:

CUT TO:

46. EXT. COMPOUND AREA - FULL SHOT

46.

The sailor is standing between the two compounds.

SAILOR
I have not slept in forty-eight
hours.
(yawns)
Must get some sleep.

CONTINUED

46. CONTINUED

46.

HOWELL

My good man, you seem to be forgetting the rules of the Geneva Conference. Officers are entitled to special treatment.

SAILOR

You have special prison camp.

HOWELL

I happen to be referring to the cocktail hour.

SAILOR

(to Professor)

You sure he is on your side?

PROFESSOR

Not always.

SAILOR

(indicates)

I sleep over there. Do not try and escape.

HOWELL

Escape? The way you've got this chicken coop fixed? How can we?

SAILOR

(smiles)

True...true.

PROFESSOR

Say, where did you learn how to do this?

SAILOR

Picture.

PROFESSOR

Picture?

SAILOR

American movie...with John Wayne.

CONTINUED

46. CONTINUED

46.

The Japanese sailor moves off as we:

CUT TO:

47. EXT. JUNGLE AREA - MEDIUM SHOT

47.

The Skipper is peering from behind a tree. He turns and motions Gilligan to come but come quietly. Gilligan comes tip-toeing up.

SKIPPER

(sotto)

Over there

Gilligan looks where he points.

48. GILLIGAN' POV

48.

We see the two compounds and the Japanese sailor moving away.

49. BACK TO SCENE

49.

GILLIGAN

What do we do now?

SKIPPER

We see what he does!

50. GILLIGAN'S POV

50.

We see the sailor move to a tree. He takes the key to the locks which is on a leather thong around his neck and slips into his breast pocket..the thong hanging out slightly. He then hoists himself into the crotch of a tree which is some four feet off the ground..swings his submachine gun around his back, loosens the grenades around his middle, and lays his rifle across his lap. He then stretches and yawns.

51. BACK TO SCENE

51.

SKIPPER

Keep your eye on him.

GILLIGAN

What are you going to do?

SKIPPER

I'm going to get them out of there!

GILLIGAN

Oh.

SKIPPER

If he makes a move...whistle!

CONTINUED

51. CONTINUED

51.

GILLIGAN
Like this?

He puckers up and the Skipper clamps his hand over Gilligan's mouth.

SKIPPER
You want us to get captured?!

He releases his hand. Turns to look at the sailor.

52. SKIPPER'S POV

52.

The sailor is fighting to stay awake.

53. BACK TO SCENE

53.

SKIPPER
I'm counting on you, Gilligan.

GILLIGAN
You've got nothing to worry about.
Your life is in my hands.

SKIPPER
(sighs)
I wish you wouldn't keep saying that.
(beat)
Watch him!

Gilligan nods and turns to look at the sailor as the Skipper bellies his way toward the compound.

54. EXT. COMPOUND AREA - FULL SHOT

54.

The Skipper bellies up between them.

PROFESSOR
Skipper!

SKIPPER
Shhh.

GINGER
Are we glad to see you.

SKIPPER
Have you out in no time.

He tries the lock.

CONTINUED

PROFESSOR

Take a week to saw through those...
even if you had a saw.

SKIPPER

(rises)

These things don't look too
solid.

He starts to reach for the bamboo poles.

HOWELL

Don't!

SKIPPER

Why not?

HOWELL

POW! SMASH! POW! And other
gory details I'd rather not
mention.

PROFESSOR

He's rigged them with grenades.
The least bit of pressure and...

SKIPPER

Pow?

Everybody nods.

SKIPPER (CONT'D)

Don't worry. I'll dig you out!

He circles around on his hands and knees to find a place.
He finds one beside the men's compound...on the far side
of the sailor. He gets a pointed stick and begins the
laborious task of digging with stick and hands as we:

CUT TO:

55. FULL SHOT - GILLIGAN

55.

He is lying on his stomach, fighting to stay awake, as
he watches:

56. GILLIGAN'S POV

56.

We see the sailor yawn.

57. TIGHT SHOT - GILLIGAN

57.

He yawns.

58. TIGHT SHOT - SAILOR

58.

He yawns again and falls asleep.

59. TIGHT SHOT - GILLIGAN

59.

He yawns and his head falls forward but he snaps himself awake. He looks at the sailor, then at the compound, and then begins to crawl forward.

60. TIGHT SHOT - SKIPPER

60.

He has a hole about six inches deep.

61. EXT. - TREE - FULL SHOT - DAY

61.

The sailor is fast asleep as Gilligan crawls up to him. Gilligan gets to his feet and slowly reaches for the thong which holds the key. As he does, the sailor shifts his position. Gilligan grabs his hand back and then makes another try and slowly eases the key out of the sailor's pocket. He starts to move off and changes his mind. Carefully he takes the rifle from the sailor's lap.

CUT TO:

62. SHOT - SKIPPER

62.

He is still digging furiously.

63. COMPOUND AREA - FULL SHOT

63.

Gilligan, the submachine gun slung across his back, the grenades around his hips, and the rifle in his hand, walks up to the Skipper.

GILLIGAN

How you doing, Skipper?

SKIPPER

Fine, fine! Don't bother me!

Gilligan nods and walks over to the women's compound and they file out and the whole crowd walks over to the Skipper who is still digging. Gilligan takes the bayonet off the rifle.

GILLIGAN

Go faster with this, Skipper.

SKIPPER

(takes it)

Thanks, Gilligan.

CONTINUED

63. CONTINUED

63.

He begins to dig again and then slowly stops and slowly lifts his head and sees all the feet surrounding the hole and then looks up into the face of Gilligan.

GINGER

He unlocked the gate.

SKIPPER

That was very thoughtful of him.

Howell and the Professor each help the Skipper out of the hole.

SKIPPER

(to Gilligan)

Later, we must have a talk.

GILLIGAN

Any time, Skipper.

SKIPPER

But the problem now is to overpower the guard.

GILLIGAN

He's helpless.

MARY ANN

Gilligan has his rifle.

MRS. HOWELL

And that nasty machine gun.

HOWELL

Let's put him in one of these dog runs and see how he likes it.

They all turn toward the tree.

64. SKIPPER'S POV

64.

The crotch of the tree is empty.

65. BACK TO SCENE

65.

SKIPPER

(to Gilligan)

He's gone! The only one who can teach us how to run that submarine!

GILLIGAN

He can't be, Skipper. He can't be.

CONTINUED

65. CONTINUED

65.

GINGER

I bet he's headed for Hollywood.

SKIPPER

The sub! We've got to get to it
before he does!

They all begin running toward the lagoon as we:

DISSOLVE TO:

66. EXT. LAGOON - FULL SHOT

66.

The seven of them are lined up on the shore, watching the
periscope sail off and then watching it head for shore and
then take a sharp right turn and then a left turn and then
submerge and then surface and weave crazily.

HOWELL

Extremely poor seamanship. He'd
be drummed out of the Sunnybrook
Yacht Club for that.

SKIPPER

I can't understand it. He's
driving that thing like he's
drunk.

GILLIGAN

(his back to the
camera)

He's not drunk, Skipper.
(turns and he sees that
he is wearing the sailor's
glasses. With Japanese
accent)

He not have glasses on.

Gilligan puts his hands together in front of him and bows
as we:

FADE OUT TO:

END ACT TWO

EPILOGUE

FADE IN:

67. EXT. HUT AREA - FULL SHOT - DAY

67.

Everybody but the Professor is present. They are all piling their belongings in front of the hut. The Skipper and Gilligan are doing most of the work.

GINGER

As soon as we get back home I'm going to make a movie about our adventures.

HOWELL

(to his wife)

This will make quite a story for the boys at the Club, eh Lovey?

MRS. HOWELL

We'll be the hit of the social season. We'll be on everyone's party list.

MARY ANN

Personally, I'll be happy to be in Kansas again. That's about as far from an ocean as you can get.

They turn as the Professor, who has been sitting at the table, rises with paper and pencil in hand.

PROFESSOR

Folks, I'm afraid you all might as well unpack.

GILLIGAN

Unpack?

SKIPPER

Why? We're bound to be rescued. Once that sailor gets back to Japan, he'll find out the war is over and he'll send help.

PROFESSOR

I've figured the speed of the craft at seven knots...computed the Pacific current and allowing for a ten percent possibility of error in my figures... it's possible for him to reach Japan in about six and one half days.

CONTINUED

GILLIGAN'S ISLAND
"So Sorry, My Island Now" 0719
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-45-

67. CONTINUED

67.

SKIPPER

Well, that doesn't sound so bad.

PROFESSOR

However without his glasses which
Gilligan took, it could take him
as long as six and a half years.

They all stare at Gilligan.

GILLIGAN

(puts on the glasses)

You wouldn't hit a man with
glasses, would you?

And the CAMERA comes into a grinning Gilligan who is squinting
through the thick lensed glasses as we:

FADE OUT TC

THE END