

FANTASY ISLAND

(pilot)

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A
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Production

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FANTASY ISLAND

ACT ONE

FADE IN:

1 EXT. FANTASY ISLAND - DAY 1

The CAMERA PANS the lush tropical foliage of the idyllic island, then PANS UP toward the sky.

2 EXT. SKY - DAY 2

The CAMERA is shooting the seaplane which circles in a lazy arc, then lines up for its final approach.

3 EXT. LAGOON DOCK - DAY 3

The CAMERA PANS the floral-lined dock and pleasantly inviting lawns leading to the main houses -- then HOLDS as it features ROARKE and TATTOO standing a dozen feet or so from the dock.

ROARKE

(looking around)

Ah, another glorious day...

TATTOO

(with a small smile)

Would you permit it to be any other way?

Roarke glances to Tattoo.

ROARKE

Do I detect a small note of sarcasm?

TATTOO

Very small.

(with a shrug)

It's just that the weather is always glorious. Sometime I'd like to see just a few drops of rain.

ROARKE

Our guests never wish for rain... and here on Fantasy Island --

(CONTINUED)

3 CONTINUED:

3

TATTOO

(cutting in;
then by rote)

Our desire is to see that every
guest's fantasy is fulfilled.

ROARKE

Don't you think that's only right?

(lightly)

After all, we do charge the
slightest bit more than our
competition...

(looking off
toward the
lagoon)

... but then, we offer so much more.

4 EXT. LAGOON - DAY

4

The CAMERA FOLLOWS the seaplane as it comes in for a
perfect landing in the lagoon -- and then taxis across
the water to the dock.

5 REVERSE ANGLE - THE DOCK

5

The plane is at dockside now. The propellers stop and
the Island's service PERSONNEL move forward to open the
passenger door and help the passengers alight. J.K.
PARKER -- a precise, coldly-businesslike but still not
unattractive man in his early forties -- steps from the
plane first. He's just the slightest bit more impres-
sive than most men and everything about him conveys a
very commanding presence.

6 MED. CLOSE ANGLE - ROARKE AND TATTOO

6

ROARKE

J.K. Parker... he hasn't changed
very much since this picture was
taken...

Roarke holds the magazine up for Tattoo to see.

7 CLOSE ANGLE - MAGAZINE

7

The Time Magazine-like publication titled NEWSMAKERS
has Parker's face on its cover with the photo caption
J.K. PARKER -- THE SIXTH RICHEST MAN IN THE WORLD.

8

MED. CLOSE ANGLE - ROARKE AND TATTOO

8

Tattoo stares at the magazine cover for another moment, then turns back to Roarke.

TATTOO

Is he really the sixth richest man in the world?

ROARKE

One of his steel companies hasn't announced earnings yet. If it does as well as it did last year ... he might be the fifth.

Tattoo stares off toward Parker in awe for a beat, then turns back to Roarke.

TATTOO

I only have one question, why are we only charging him our standard fifty thousand dollars?

Roarke smiles, hands the magazine to Tattoo, then moves forward toward the dock.

9

NEW ANGLE - DOCKSIDE

9

Parker is watching as a Porter starts unloading suitcases from the plane's luggage area.

PARKER

(indicating)

That suitcase... and that one there...

Roarke moves INTO the FRAME and stops as he stands beside him.

ROARKE

Mr. Parker, hello. My name is Roarke... welcome to Fantasy Island.

PARKER

Hello.

(with a glance around)

Not a bad place you have here.

ROARKE

Thank you. That indeed is a compliment... especially coming from a true "captain-of-industry" like yourself.

(CONTINUED)

PARKER

I wasn't speaking as a businessman.
If I were I don't think I'd be that
crazy about it.

(he glances
around again)

You can't possibly be netting more
than seven or eight percent on
your capital expenditure and
Parker Industries doesn't touch
anything that doesn't guarantee a
double-digit return.

ROARKE

(with a small
smile)

Then it's a good thing Fantasy
Island isn't for sale.

Roarke motions and one of the Porters quickly comes
forward and picks Parker's suitcases up.

ROARKE

(continuing; to
the Porter)

Mr. Parker is in... Bungalow A...

(to Parker; with
a smile)

... naturally.

The Porter picks the suitcases up and starts to move
off. Parker starts to follow after him.

ROARKE

(continuing)

Mr. Parker...

Parker stops and turns back to Roarke.

ROARKE

(continuing)

There's more to Fantasy Island than
is readily discernible... perhaps
you'll see a great deal more worth
to our island at the end of your
stay.

PARKER

Perhaps...

Parker turns and moves off after the Porter. Roarke
looks after him for a beat, then turns back toward the
plane.

10 ANOTHER ANGLE

10

The CAMERA is SHOOTING BACK TOWARD the plane as PETER SILBERT -- an intense, well-built man in his mid or late thirties who obviously prides himself on his physical condition -- steps from the plane with his luggage in hand.

11 NEW ANGLE

11

as Roarke moves to Silbert and stops as he faces him.

ROARKE
(pleasantly)
It's Mr. Silbert, is it not?

12 MED. CLOSE ANGLE - ROARKE AND SILBERT

12

Silbert nods.

ROARKE
Welcome to Fantasy Island. I hope your stay here will be a pleasant one.

SILBERT
Can killing a man ever be pleasant?

ROARKE
It's what you wished for... your fantasy.

SILBERT
Not fantasy, I want it to be real. That's why I'm paying you fifty thousand dollars!

ROARKE
(evenly)
It will be real, Mr. Silbert... I promise you that.

SILBERT
Good. Is Grainger here yet?

ROARKE
No, not yet.

SILBERT
But you're going to get him here, aren't you?! You promised!

ROARKE
I'll have him here, Mr. Silbert... You don't have to worry about that.
(MORE)

(CONTINUED)

12 CONTINUED:

12

ROARKE (cont'd)
 (motioning)
 This way, you're in Bungalow B.

Silbert picks up his suitcases and moves along with Roarke.

SILBERT
 (as they walk;
 pleased)
 I've got to hand it to you, Roarke,
 getting Grainger halfway around
 the world so I can kill him...
 (shaking his head)
 ... I don't know how you do it.

ROARKE
 (with a small
 smile)
 Let's just say it's a "trade
 secret".

The CAMERA FOLLOWS THEM as they continue on toward the bungalow area.

13 EXT. FANTASY ISLAND - NIGHT 13

The CAMERA PANS the idyllic tropical island now awash in bright moonlight.

14 EXT. BUNGALOW "A" - NIGHT 14

The CAMERA HOLDS for several moments of establishing footage, then MOVES IN for an EVER CLOSER ANGLE of the bungalow.

15 INT. BUNGALOW "A" - NIGHT 15

Parker and Roarke are seated at the dining room table in the luxurious bungalow, savoring glasses of wine. Parker has just finished what must have been a truly memorable meal. A lovely GIRL servant comes in, Roarke nods an okay and she starts to clear the dishes from the table.

ROARKE
 Mr. Parker, you puzzle me. You
 seem to like money, the things it
 buys, the power it affords.
 (MORE)

(CONTINUED)

ROARKE (cont'd)

You've made an enormous amount of it and from all reports you're seemingly driven to make more...

(a beat; as he studies him)

... yet you've still come here to fulfill a fantasy of three days of total and complete anonymity.

PARKER

(with a smile)

Yes, it is kind of odd, isn't it?

He looks off as he thinks for a beat, then turns back to Roarke.

PARKER

(continuing)

I know it's hard to believe, but after a while the money doesn't matter... it's just a way of keeping score.

The Girl finishes clearing the dinner dishes from the table, smiles graciously to them -- and then turns and exits. Parker takes another sip from his wine glass, then:

PARKER

(continuing)

And I keep running up big scores, make no mistake about that. But along with the money come the parasites... everyone with their hand stretched out, everyone looking at you and only seeing dollar signs.

ROARKE

Everyone?

PARKER

(firmly)

Everyone.

ROARKE

The girl who was just here, I saw the way she looked at you... I think she found you attractive.

PARKER

She probably heard who I was...

(bitterly)

... another hand reaching for the till.

(CONTINUED)

ROARKE
(studying him)
And if she didn't?

Roarke waits a beat for an answer but Parker doesn't say anything.

ROARKE
(continuing;
still study-
ing him)
Then you can never really be sure
of any woman, can you?

PARKER
Not since I've had more than six
zeroes to my name.

ROARKE
It must be a very lonely life...
never being sure of anyone.

PARKER
That's exactly what I'm doing
here. I want to be sure... even
if it's only for three days.

ROARKE
You will be. Here on Fantasy
Island only I and my most trusted
assistant will know your true
identity. And instead of J.K.
Parker... how does just plain Joe
Parker sound to you?

PARKER
Fine.

ROARKE
And now, if you'll please just
empty your pockets...

PARKER
(with a smile)
Don't tell me I'm being mugged.

ROARKE
No, but I am going to have to ask
you for all your money and
identification.

Parker looks at him curiously.

(CONTINUED)

ROARKE

(continuing)

After all, your fantasy is to be
"a complete nobody" for three
days...

(with a smile)

... and you can't very well do that
with cash in your pocket and
credit cards identifying you as a
billionaire.

PARKER

Yeah, I guess you've got a point.

He reaches into his pocket, takes out all his cash, I.D.
and credit cards -- and lays it all on the table.
Roarke picks it all up and puts it into his pocket.

ROARKE

And now, Mr. Parker, I'd suggest
that you get a good night's sleep.
I'm afraid you'll have to vacate
this bungalow first thing tomorrow
morning.

PARKER

To where?

ROARKE

The other side of the island, some-
where more in keeping with your
new status. And inasmuch as you
are penniless, you'll have to work
for your keep.

PARKER

That doesn't bother me.

ROARKE

Your work won't be too unpleasant.
Our research shows that one of
your few known pleasures is deep-
sea fishing... so we've arranged
just that for you.

PARKER

Nailing a marlin or two wouldn't
be too hard to take.

ROARKE

And now if you'll excuse me, Mr.
Parker, I have to meet a late-
arriving guest.

PARKER

Sure...

(CONTINUED)

15 CONTINUED: (4)

15

ROARKE
Goodnight, Mr. Parker...

Parker nods his goodnight. Roarke turns, moves to the door and exits off through it. The CAMERA MOVES IN for a TIGHT CLOSE ANGLE on Parker's face as he uneasily looks after him and thinks hard.

16 EXT. LAGOON - NIGHT

16

The CAMERA FOLLOWS the seaplane as it makes a graceful night landing in the lagoon.

17 EXT. PATHWAY - NIGHT

17

The CAMERA FOLLOWS Roarke as he moves down the path toward the lagoon area.

18 EXT. LAGOON DOCK - NIGHT

18

The plane has now been moored to the dock and one lone passenger, JASON GRAINGER -- a lean, wiry executive-type in his late thirties -- steps from the plane.

19 ANOTHER ANGLE

19

as Roarke hurries into the scene and moves to join him.

ROARKE
Ah, Mr. Grainger, isn't it?

GRAINGER
Yes...

ROARKE
My name is Roarke... welcome to Fantasy Island.

GRAINGER
Thank you.

ROARKE
I'm sorry your flight had to be such a late one, but all our earlier planes were full. I hope it wasn't too much of an inconvenience.

GRAINGER
It's all right. After all, this isn't exactly what you'd call a pleasure trip.

(CONTINUED)

ROARKE

Yes, of course. For a moment I'd forgotten what your fantasy is.

GRAINGER

Not a fantasy, I was promised I'd really be able to do it.

ROARKE

One thing you'll find, Mr. Grainger ... we keep our promises here on Fantasy Island.

GRAINGER

Good. Is Silbert here yet?

ROARKE

Yes.

(motioning)

Your bungalow is at the far end of the path.

Grainger picks his suitcase up and moves along with Roarke.

GRAINGER

(as they walk;
pleased)

I've got to hand it to you, Roarke, getting Silbert halfway around the world so I can kill him...

(shaking his
head)

... I don't know how you do it.

The CAMERA MOVES IN for a TIGHT CLOSE ANGLE on Roarke's face as he knowingly smiles.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

20 EXT. ARENA - DAY 20

The CAMERA FEATURES SANDOR -- a huge, muscled man in ancient Roman gladiator's gear and armed with a fighting net and short sword -- fighting with another Gladiator in the middle of the arena who's trying to spear him with a trident.

21 ANOTHER ANGLE 21

Roarke and Silbert (who's staring wide-eyed) are at the edge of the arena -- looking off toward the action.

22 NEW ANGLE - SANDOR AND THE GLADIATOR 22

as they expertly parry-and-thrust with net and trident -- each striving to gain the advantage.

23 ANOTHER ANGLE - THE ARENA 23

Tattoo leads Grainger in through an entrance on the far side of the arena and Grainger stands transfixed as he stares at the two fighting men.

24 NEW ANGLE - SANDOR AND THE GLADIATOR 24

Sandor gains the advantage now, slips past a trident thrust, tosses his net around the Gladiator and pulls hard, flipping him on his back.

25 ANOTHER CLOSE ANGLE - SANDOR AND THE GLADIATOR 25

as Sandor keeps the Gladiator pinned to the ground with one knee -- and takes his short sword from its sheath.

26 NEW ANGLE - ROARKE AND SILBERT 26

ROARKE
(shouting)

Sandor!

27 MED. CLOSE ANGLE - FEATURE SANDOR 27

as he turns to look back towards Roarke.

28 CLOSE ANGLE - ROARKE

28

as he holds his right thumb up in the ancient Roman life-sparing gesture.

29 MEDIUM ANGLE - SANDOR AND THE GLADIATOR

29

Sandor sheaths his sword and helps the Gladiator to his feet.

30 MEDIUM ANGLE - ROARKE AND SILBERT

30

ROARKE

(easily; with
a smile)

It gets to be a problem sometimes;
Sandor's getting so carried away
with his work...

SILBERT

Just what is his work?

ROARKE

In other times Sandor would have
been the champion gladiator in
this or any other arena. Now he
must satisfy himself with teaching
those who wish to master the
ancient martial arts.

(beat)

Like yourself.

SILBERT

(stunned)

Me?!

31 ANOTHER ANGLE

31

as Tattoo leads Grainger across the arena toward
Roarke and Silbert.

32 NEW ANGLE

32

Tatto and Grainger stop as they reach Roarke and
Silbert. Grainger and Silbert stare at each other
with undisguised hatred.

TATTOO

(to Roarke)

I've brought Mr. Grainger, as you
requested.

(CONTINUED)

ROARKE

Yes, thank you, Tattoo.

(to Grainger
and Silbert)

I believe you two gentlemen know
each other.

Neither Grainger or Silbert answer as they continue
to stare at each other with hatred clearly showing
in their eyes.

ROARKE

(continuing)

You gentlemen seem to have
identical fantasies... you each
wish to kill the other.

Grainger and Silbert both react in surprise for a
beat, then:

SILBERT

(with a small
smile)

You surprise me, Jason... I didn't
think you had it in you.

GRAINGER

(evenly)

I knew you did.

ROARKE

(easily)

Now the problem is... how?

Grainger and Silbert both look at Roarke question-
ingly. Roarke looks at them for a beat, then turns
off toward the center of the arena.

ROARKE

(continuing;
calling)

Sandor.

33 WIDER ANGLE - THE ARENA

33

as Sandor quickly moves to face Roarke.

34 NEW ANGLE - FEATURE ROARKE, SANDOR, SILBERT AND
GRAINGER

34

ROARKE

Sandor, I have two new students
for you.

(MORE)

(CONTINUED)

ROARKE (cont'd)
(with a nod to
Silbert and
Grainger)

Do you think you can have them in
fighting shape within three days?

SANDOR
(studying them)
They're not in very good condition
... either one of them...

ROARKE
They'll have to be. They have an
appointment, a fight to the death,
in this arena.

GRAINGER
Wait a minute, Roarke...

SILBERT
No one said anything about any
arena fighting!

ROARKE
You both hate each other, enough
for each of you to come here to
fulfill the fantasy of killing
the other.

(evenly; with
an edge)

What better way to commit murder
than with the sun shining
brightly, crowds cheering, and
competing at the very utmost of
your ability.

(a beat)

Learn all you can from Sandor...
your life depends on it...

Roarke motions to Tattoo, and they both turn and
move off.

35 EXT. SEA - DAY

35

The CAMERA PANS the ocean and then HOLDS as it FEATURES
a small commercial fishing trawler in the distance.

36 EXT. TRAWLER DECK - DAY

36

Parker and JAMIE CALDERON - a likeable, twentyish
crewman -- are struggling with all their might as
they wrestle a large net filled with fish into the
trawler.

(CONTINUED)

The trawler's burly, fortyish CAPTAIN is at the trawler's controls in the wheelhouse in the b.g. watching them and not too thrilled with their efforts.

JAMIE

(as they work)

You know, Joe... I was just thinking...

PARKER

What about?

JAMIE

You. What you're doing here on this boat.

PARKER

Earning a day's wages, just like you.

JAMIE

Not like me. I've been doing this kind of work since I was ten years old.

PARKER

You haven't got any franchise on starting young; I did too.

JAMIE

But not like me. Look how funny you talk. Franchise. What kind of work is that? And look at your hands... we've only been out a couple of hours, and you've got blisters all over them.

PARKER

You going to talk, or are you going to work?

JAMIE

(lightly; with
a smile)

See, I only know you a couple of hours, and you're already ducking questions.

Parker doesn't answer as he continues to work with the net.

JAMIE

(continuing)

If you're on the lam or something, it don't matter. You can tell me ... I'm a clam.

(CONTINUED)

36 CONTINUED: (2)

36

PARKER

I told you, I'm a working stiff
just like you. A friend of mine
promised me a couple of days of
deep sea fishing... and here I am.

They struggle with the net, and the CAMERA PANS TO
FEATURE it as they swing it back over the side of
the boat.

37 EXT. ARENA - DAY

37

The CAMERA is IN A CLOSE ANGLE ON a net as it swings
in the air. After a moment, the CAMERA PULLS BACK TO
A WIDER ANGLE, and now we see that Grainger is uncom-
fortably dressed in gladiator's gear and hesitantly
swinging the net.

38 ANOTHER ANGLE

38

as Silbert, also dressed in gladiator's gear, comes
from one of the arena entrances a few feet away --
and the two men stare at each other for a beat, then:

SILBERT

We're a long way from home, aren't
we, Jason?

Grainger nods but doesn't say anything as he continues
to stare at Silbert.

SILBERT

(continuing)

Do you really think you're going
to be able to kill me... or at
least try to?

GRAINGER

Yes.

SILBERT

Not you...

(with an edge;
sarcastic)

... "good old reliable Jason".

GRAINGER

If you hate someone enough... you
can do almost anything.

(CONTINUED)

SILBERT

You don't have to tell me that. I've hated you for such a long time... since you took Janet from me.

GRAINGER

I didn't take her from you! This isn't medieval times when you spirit a lady away!

SILBERT

I was too much competition for you. She wouldn't look at you while I was around... so you waited until I was off fighting a war! She was lonely, confused... and you took advantage of the situation.

GRAINGER

That's not the way it was! If you hadn't been so boneheaded, and would have let me explain...

SILBERT

Explain what?! That you stole the girl I was in love with?! That you took a business I'd worked so hard to build up?!

GRAINGER

Not you... we! I worked just as hard to build the business up as you ever did! And when you came back, and you saw Janet and I were married, it was your idea to split up the partnership, not mine! I gave you a fair share for your half, didn't I?

SILBERT

(seething)

You stole Janet away when I wasn't around to fight for her.

GRAINGER

I didn't steal Janet... I don't have her now. She loved you then, she loves you now... that's why I hate you enough to want to kill you.

(CONTINUED)

SILBERT

(still seething)

You want to kill me?! First you took Janet, then you took our business and made millions from it. I've been on the outside looking in ever since... and I'm going to kill you for it.

GRAINGER

You mean, you're going to try.

Silbert angrily takes his short sword in hand.

SILBERT

Right. And now's as good a time as any.

He slashes out with his sword, and Grainger just manages to get the net up in time.

as Sandor quickly runs to them and keeps them apart with his trident.

SANDOR

Stop!

Silbert and Grainger are separated by Sandor's trident -- still angrily staring at each other.

SANDOR

(continuing)

There'll be no butchery here! You'll learn to use your weapons first, learn to fight like men. Then, when the time for killing comes, you'll do it with style and skill.

Silbert and Grainger continue to stare at each other with hatred.

SANDOR

(continuing)

Now we'll begin your lessons.

Silbert and Grainger continue to stare at each other as Sandor prods them out toward the center of the arena.

40 EXT. FISHING PIER - NIGHT

40

The trawler can be seen moored to the pier in the b.g. Parker and Jamie are seated on the pier in the near f.g. working at repairing several of the fishing nets. After a moment, Parker finishes with his net and leans back, contentedly staring off toward the moonlit water.

JAMIE

I've got to admit, Joe... I had you figured wrong...

Parker looks at him curiously.

JAMIE

(continuing)

I figured your first day's work, you'd have caved in a long time ago...

PARKER

(with a smile)

You know something; so did I.

Jamie finishes with his net, stands and gathers it together. Then Jamie carries the net and moves off to the shed in the b.g.

41 CLOSE ANGLE - PARKER

41

as he settles back and savors the moonlit water for a moment. Then he senses someone's presence behind him and turns.

42 ANOTHER ANGLE

42

This NEW ANGLE includes CHRISTINA RAINES -- a lovely, appealing girl in her late twenties -- who's standing a few feet further up the pier and who seems just as taken with the moonlit scene as Parker is.

CHRISTINA

Oh, I'm sorry... I didn't mean to disturb you.

Parker stands and the CAMERA MOVES IN for a CLOSER ANGLE as he moves to join her.

PARKER

(as he does)

It's all right, I guess the view belongs to everyone.

(CONTINUED)

CHRISTINA
 (looking off to-
 ward the water)
 It's beautiful, isn't it?

He looks at her and seems quite taken with her beauty.

PARKER
 And the more you look, the
 prettier it gets.

CHRISTINA
 Do you work around here?

PARKER
 Yes...
 (motioning)
 ... I'm a hand on that trawler.

CHRISTINA
 I envy you. Good, clean, hard
 work... out at sea all day, no
 one to hassle you.

PARKER
 You know something; a few minutes
 ago... that's just what I was
 thinking.

He looks at her and again seems taken with her beauty.

PARKER
 (continuing)
 My name's Parker, J...

He's about to say J.K., then stops himself.

PARKER
 (continuing)
 Joe Parker.

CHRISTINA
 Hello, I'm Christina Raines.

PARKER
 (studying her;
 appreciatively)
 I can't tell you how glad I am to
 meet you...
 (trying it out
 for size)
 ... Christina...

He stares at her for a beat, and the intensity of his
 gaze throws her.

(CONTINUED)

PARKER

(continuing)

Are you one of Roarke's customers?

CHRISTINA

Roarke?

PARKER

If you're not one of his \$50,000 pigeons... then you must work for him.

CHRISTINA

(shaking her head
"no")

I don't even know who he is. I'm just here for two weeks of fun and sun at the hotel down the beach.

PARKER

Hotel?! I didn't know there was one.

CHRISTINA

It's brand new... this is the first week it's open to guests. It's really lovely.

PARKER

I'll bet it is...

(looking at her
again)

... everything on this island is.

CHRISTINA

(lightly)

My mother always told me to watch out for sailors... and moonlight.

PARKER

She sounds like a very wise mother.

(looks at her for
another beat)

You know, you're very beautiful.

Christina looks surprised, then:

CHRISTINA

And you're not very bashful, are you?

PARKER

You are beautiful; why shouldn't I say it?

(CONTINUED)

CHRISTINA

People just don't come out with something like that two minutes after they've met.

PARKER

Why not? I always say what I think.

CHRISTINA

And I'll bet you get slapped down a lot for it, too.

PARKER

(laughing)

Me?! Never.

She studies him curiously for a beat, then:

CHRISTINA

Why, what makes you so special?

He starts to tell her, then stops himself short before he does.

PARKER

I just am, that's all.

CHRISTINA

Sure, a hundred dollar a week deckhand on a beat-up fishing trawler says just what he pleases all the time, and everyone just nods their heads and agrees with him.

PARKER

(with a smile)

I know you're going to find it hard to believe... but I can't remember when anyone's ever disagreed with me.

CHRISTINA

You're either the most conceited man I've ever met... or you must have moonstroke, or something.

He suddenly grabs her, holds her and kisses her before she can stop him. Christina then pulls away and angrily slaps his face. Then she turns and angrily moves off. The CAMERA MOVES IN for a TIGHT CLOSE ANGLE ON Parker's face as he looks after her.

43

INT. ROARKE'S OFFICE - NIGHT

43

Roarke is seated behind his desk working on some papers -- and looks up as a knock SOUNDS on the door.

ROARKE

Come in.

44

ANOTHER ANGLE

44

The door opens, and Tattoo comes into the office, tentatively followed by JANET GRAINGER -- an attractive, appealing lady in her thirties.

ROARKE

Thank you, Tattoo.

Tattoo moves back out through the door and closes it after him as Roarke stands and moves around the desk to Janet.

ROARKE

Mrs. Grainger, how nice of you to come.

JANET

You make it sound like I've just come around the corner... instead of halfway around the world.

(studying him)

Who are you?

ROARKE

My name is Roarke.

JANET

And what is this place? Where am I?

ROARKE

An island... unlike any other in the world.

JANET

That letter, it said it was a matter of life and death... are you the one who sent it?

Roarke nods.

JANET

(continuing)

You said it had to do with my husband... is Jason here?

(CONTINUED)

ROARKE

Yes, he is.

JANET

He's not sick, is he?

ROARKE

No, he seems to be in perfect health.

JANET

Then, why'd you get me here like this?!

ROARKE

Your husband and another man, Peter Silbert --

JANET

(sharply; cutting him off)

Peter's here, too?!

ROARKE

(nodding)

Yes. Your husband and Mr. Silbert will engage in combat the day after tomorrow.

JANET

Combat?!

ROARKE

Yes. They've chosen to fight until one kills the other...

JANET

(stunned)

Jason?! Peter?!

ROARKE

Yes.

JANET

No! That's impossible! Things like that aren't done anymore!

ROARKE

You'll find that here in Fantasy Island, anything is still possible.

Janet shakes her head fiercely, as if refusing to believe it.

(CONTINUED)

44 CONTINUED: (2)

44

ROARKE

(continuing)

And, inasmuch as they are fighting to the death over you... I thought it only right and fitting that you be here to witness it.

Janet continues to fiercely shake her head, and starts to sob now as the CAMERA MOVES IN FOR A CLOSER ANGLE ON her.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

45 EXT. FANTASY ISLAND - DAY 45

The CAMERA PANS the beautiful tropical island now shining brightly in the morning sunshine -- and then HOLDS as it features a small, but quaint resort hotel bordering the beach.

46 EXT. HOTEL PATIO - DAY 46

Christina is alone at a patio table -- just finishing her breakfast. She looks off toward the view, savoring it and enjoying everything about the morning. She continues to look off for another beat, then reacts as her expression goes cold.

47 ANOTHER ANGLE 47

as Parker moves into the scene.

PARKER
(cheerfully)
Good morning. Lovely morning,
isn't it?

CHRISTINA
It was until just now.

PARKER
Look, about last night...

CHRISTINA
I'd like to finish my breakfast,
would you please leave.

Parker holds some lovely wild orchids he's holding out to Christina.

PARKER
A peace offering...

Christina looks at the orchids and hesitates.

PARKER
(continuing)
Wild orchids. The loveliest I
could find... I've been searching
the island for them since the
crack of dawn.

(CONTINUED)

CHRISTINA

They are lovely...

He elaborately presents them to her with a mock gallant gesture.

CHRISTINA

(continuing)

And if I accept...?

PARKER

Then the first thing I'll expect in return... is a cup of that coffee.

Christina hesitates for another beat, then smiles and accepts the flowers. She holds them up to get a closer look at them as Parker sits down at the table and starts to pour a cup of coffee for himself.

CHRISTINA

I accept your apology and --

PARKER

(interrupting)

What apology?

CHRISTINA

You are the most infuriating man.

PARKER

Will you have dinner with me tonight?

CHRISTINA

No! I'm beginning to be sorry I even let you con me for a cup of coffee.

PARKER

I'll pick you up at seven-thirty. I hear the food here isn't too bad, and the dance band --

CHRISTINA

(sharply; cutting him off)

No, Joe! Please, stop!

Parker reacts and seems a little put out for the first time.

CHRISTINA

(a beat; then
gently)

Look, you're a very attractive man
... I'm not going to deny that.
There was a time I'd be quite taken
with you... but not now.

PARKER

Christina, I'm sorry I came on so
strong... but I guess I'm so used
to having my own way...

She looks at him curiously.

PARKER

(continuing)

I know it must sound odd to you,
but I've spent years without
anyone ever daring to say no to
me. After a while, I guess you
take it all for granted...

(a beat)

... and now I am apologizing for
last night. I'm really sorry...

CHRISTINA

(studying him;
puzzled)

What makes you think you've always
gotten your way?

PARKER

Because I have.

CHRISTINA

A working stiff on a fishing boat
sailing through life with everyone
bowing and scraping to him?! Come
on!

PARKER

I haven't always been a deckhand...
in fact, I've only had this job
for a couple of days.

CHRISTINA

What were you before, the Shah of
Iran?

He impulsively starts to say something, as if he might
really tell her then he stops himself.

(CONTINUED)

PARKER

It's not important... Please,
Christina... have dinner with me
tonight.

CHRISTINA

(firmly)

No.

She looks off for a beat, then turns back to him.

CHRISTINA

(continuing)

I'm sorry. I know this is going to
sound terrible... but I didn't
come here to meet some deckhand off
a fishing trawler.

(a beat)

I've saved up for this vacation for
a long time. The travel agent sang
great songs about marvelous
tropical nights with unattached
millionaires under every tree...
and if I am going to start up with
anyone, you'd better bet he's
going to have a lot of zeroes in
his bank account.

PARKER

Is money really that important to
you?

CHRISTINA

Yes. I've struggled too much, and
I've gone without it for too long.

Parker starts to say something, but she quickly speaks
again before he can.

CHRISTINA

(continuing)

You might as well listen to all of
it.

(a beat)

I grew up in a ghetto before anyone
even knew what a ghetto was. I
put myself through school and
learned enough to get a good job...
and then four years ago I was dumb
enough to fall in love. A poor,
bright young guy who wanted to be
a doctor.

(MORE)

(CONTINUED)

CHRISTINA (cont'd)

He said he loved me, too... we talked about getting married... and I spent the next four years working day and night to get him through med school. Then, guess what?

She waits a beat for an answer, but he doesn't say anything and motions for her to go on.

CHRISTINA

(continuing)

Last year, he graduated with honors and dumped me for a rich society girl who's helping him build a large and very prosperous practice.

(a beat)

So, I've just made my mind up... no more struggling. I'm just not going to get involved with anyone who can't provide some kind of comfortable life for me.

Parker looks at her for a long beat, then bursts into laughter.

CHRISTINA

(continuing)

That's the first time I've gotten a laugh out of those four years.

PARKER

I'm sorry, I wasn't laughing at that.

CHRISTINA

Then what's so funny?

PARKER

You said you weren't going to get involved with anyone who couldn't offer you a comfortable life...

CHRISTINA

It still doesn't sound hilarious to me.

PARKER

I wasn't going to tell you... but my name isn't just Joe Parker. It's Joseph Kenneth Parker... J.K. Parker. I'm told I'm one of the six richest men in the world.

She looks at him and shakes her head.

(CONTINUED)

CHRISTINA

You'd better be careful, some guys in white coats are going to drop a net on you.

PARKER

But it's true. At last count I was worth almost three billion dollars.

CHRISTINA

That's billion, right?

PARKER

Right.

She looks at him for another beat, then suddenly starts to laugh.

PARKER

(continuing)

I'm telling you, it's true!

CHRISTINA

(still laughing)

Sure it is. You're worth three billion dollars and still working your butt off on a broken-down fishing boat.

PARKER

That's my Fantasy! That's what I paid Roarke fifty thousand dollars for, so no one would know who I really was!

Christina stops laughing and stares at him for a beat, then:

CHRISTINA

Now let me get this straight. You say you paid someone named Roarke fifty thousand dollars so you could get a job on a fishing boat?

PARKER

Well, I didn't know I was going to be a deckhand on a fishing boat... but, yes, that's essentially what I did.

She looks at him for a beat, then shakes her head.

(CONTINUED)

48 CONTINUED: (4)

48

CHRISTINA

When you come to a place like this you expect to be told wild stories by guys on the make... but that has to be the wildest story anyone's ever come up with.

49 ANOTHER ANGLE

49

Christina stands, turns and walks back toward her room as Parker looks after her with a stunned look on his face.

50 EXT. ARENA - DAY

50

Grainger and Sandor are both dressed in their gladiator's gear and armed with net, trident and short swords as they go through a training routine in the center of the arena.

SANDOR

(as they fight)

No, not like that! You thrust with your sword like that I'll cut you in half!

51 ANOTHER ANGLE - THE ARENA

51

as Janet comes into the arena and stands beside one of the entranceways -- apprehensively watching the action in the center of the arena.

52 NEW ANGLE - FEATURE GRAINGER AND SANDOR

52

Grainger tries another thrust which Sandor easily avoids, then trips Grainger up with his own weapon -- and shakes his head as he looks down at Grainger stretched out flat on the ground.

SANDOR

(disgustedly)

That's enough for today... it would be a shame for you to get yourself killed before the other gentleman has a chance at you.

(crisply; businesslike)

We'll resume in exactly one hour.

He turns and walks away. Grainger looks after him dispiritedly and starts to get to his feet.

53 CLOSE ANGLE - JANET

53

She hesitates for a beat, then:

JANET
(calling)
Jason...

54 MED. CLOSE ANGLE - GRAINGER

54

He looks toward the call and reacts in surprise as he sees Janet.

GRAINGER
Janet!

He recovers almost immediately and the CAMERA TRAVLES WITH HIM as he moves to join her.

55 NEW ANGLE - GRAINGER AND JANET

55

He stops as he faces her.

GRAINGER
What are you doing here, darling?

JANET
That's funny, I was just going to ask you the same thing.

She waits a beat for an answer but Grainger doesn't say anything.

JANET
(continuing)
That man... Roarke... he sent me a message saying it was a matter of life and death. Then, when I got here, he told me about this ridiculous duel you and Peter are planning.

GRAINGER
What's so ridiculous about hating a man enough to want to see him dead?

JANET
Jason, please, this is insane... you and Peter trying to kill each other! You can't go through with it!

(CONTINUED)

GRAINGER

But I am.

(a beat, as he
remembers)

All our lives Peter's always been
the "golden boy"... and I was
always somewhere in the background.
Even as far back as high school...
there I was throwing the blocks and
he was scoring the touchdowns.

(a beat)

Even with you... he was always
first. I just caught you in a weak
moment while he was off fighting a
war.

JANET

Jason, please listen to me, I love
you.

GRAINGER

You're ready to say anything to
save Peter, aren't you? All our
lives he's always come first in
everything... with you, anything
that really mattered... Peter's
always first. I can't help it, but
I've come to hate him for it.

(a beat; then
firmly)

So once and for all... I'm going
to beat him in just one thing.

JANET

And there's no way to talk you
out of it?

GRAINGER

Not a way in the world.

Roarke is alone in an exotic, tropical garden examining
what look to be prize-winning orchids. Parker walks
into the scene and Roarke turns to face him.

ROARKE

Mr. Parker, I thought you'd be hard
at work on the trawler.

PARKER

(lightly; with
a smile)

I'm afraid my days as a deckhand
are over.

(CONTINUED)

ROARKE

Oh...?

PARKER

That's right. A funny thing's happened... you're looking at a man who's suddenly fallen in love. I don't know what's hit me... I never really believed in love at first sight.

ROARKE

It seems as if congratulations are in order.

PARKER

Her name's Christina, she's a guest at that new resort hotel on the other side of the island.

(thinking)

And I guess my whole fantasy trip is over... I'm J.K. Parker again as of right now.

ROARKE

(easily)

I'm afraid that's impossible. You're a businessman, you know how important it is to honor an agreement. You contracted for three days of complete anonymity... and that's just what you'll have. Three days. No more, no less.

Parker seems as if he's about to explode, then he fights to keep himself in control.

PARKER

Look, Roarke, I'm afraid you don't understand. This girl I've met, she's the girl I've dreamed of all my life. And she's looking for just what I am... a very rich man.

ROARKE

But I thought that's what you came here to escape... people pursuing you for your money?

PARKER

You're right, but that was before I met Christina. Now I want her to know who I am.

(CONTINUED)

ROARKE

You mean you want her to know how rich you are.

PARKER

Look, Roarke, I want all my I.D. cards back and I want them right now. I also want to place a long-distance call to get a company jet here with some of my assistants.

ROARKE

To dazzle Christina?

PARKER

If that helps me win her, yes. Now where are my I.D. cards, and where's the phone?

ROARKE

All in good time...

PARKER

(erupting)

Now look, Roarke... I didn't build an empire being "Mr. Nice Guy". You either start doing what I want or I'm going to bring this whole island down around your head!

ROARKE

I'm afraid our little talk is over, Mr. Parker.

PARKER

You bet it is. I want some action ... now.

ROARKE

You still don't understand, do you, Mr. Parker? You've paid for three days of complete anonymity and we here on Fantasy Island have our reputation to maintain.

(firmly)

We will deliver just what has been promised.

Parker angrily starts to say something but before he can Roarke holds his right hand up in a "stop" gesture.

ROARKE

(continuing)

And before you make any more wild statements about what you'll do if you don't have your way...

(MORE)

(CONTINUED)

ROARKE (cont'd)

(with a small smile)

Here on Fantasy Island I am in full and complete charge. I am the only one who decides who'll do what, and when it will be done.

(flatly)

And to put it in your parlance, Mr. Parker, that is the bottom line.

They evenly stare at each other and it's clear that Roarke means exactly what he says.

57 EXT. GRASSY CLEARING - DAY

57

Silbert is working out in the clearing and it's evident that he's in much better shape than Grainger.

58 ANOTHER ANGLE

58

as Janet comes into the clearing and Silbert quickly moves to her.

SILBERT

Janet! What a surprise. I'll bet Roarke arranged it, didn't he?

(shaking his head; pleased)

I've got to hand it to him. I guess, even though I never said it ... part of my fantasy was having you here, too.

JANET

Peter, please don't go through with this.

He draws the slightest bit back from her.

SILBERT

No, I have to.

JANET

Please, Peter, for me...

SILBERT

But, don't you understand, I am doing it for you. For both of us. With him out of the way, we'll be together... the way we should have been from the beginning... I have to kill him.

58

CONTINUED:

58

JANET

You don't have to kill Jason...
 stop this insanity right now and
 I'll do anything you want me to.
 I'll divorce Jason, we'll get
 married.

Silbert seems uncertain for a moment and seems as if he might do what she wants. Then he firms up again and shakes his head "no".

SILBERT

No. I've hated him too much for
 too many years. You know how I've
 dreamed of us being happy... just
 the two of us...
 (a beat)
 ... but I want to see him dead even
 more than that.

Janet starts to sob and Silbert takes her in his arms. The CAMERA MOVES IN for a CLOSE ANGLE on Silbert's face as he continues to hold her -- but he still thinks of Grainger and the hatred clearly shows on his face.

59

REVERSE ANGLE

59

The CAMERA is SHOOTING TOWARD the other end of the clearing as Grainger walks up a path, then stops short as he looks off toward Janet and Silbert. The CAMERA MOVES IN for a TIGHT CLOSE ANGLE on Grainger's face and we can see that he's completely misinterpreted what's happening.

60

EXT. BEACH - DAY

60

The CAMERA FOLLOWS Parker as he walks up the otherwise deserted beach -- deep in thought.

61

ANOTHER ANGLE - PARKER

61

He continues to walk and think for another few moments, then something o.s. catches his eye -- and he looks off toward it.

62

EXT. SEA - DAY

62

The CAMERA is SHOOTING OFF-SHORE and FEATURES what Parker is looking toward -- a racy speed-boat skimming across the waves with Christina happily water-skiing behind it.

- 63
CLOSE ANGLE - PARKER
63
- as he continues to look off toward the speed-boat and Christina.
- 64
EXT. SEA - DAY
64
- The boat suddenly hits an unexpected swell, Christina goes tumbling into the drink and the boat's motor stalls as water swamps its engine.
- 65
ANOTHER ANGLE - THE SEA
65
- as a shark's fin appears on the sea's surface and starts cutting through the water toward Christina.
- 66
EXT. BEACH - DAY
66
- Parker runs across the beach and dives into the surf.
- 67
MED. CLOSE ANGLE - CHRISTINA
67
- She's stunned from the tumble she's taken and is staying afloat as she tries to orient herself.
- 68
ANOTHER ANGLE
68
- The CAMERA FOLLOWS the shark's fin as it cuts across the water toward her.
- 69
MED. CLOSE ANGLE - PARKER
69
- The CAMERA FOLLOWS HIM as he quickly swims out toward Christina.
- 70
NEW ANGLE - THE WATER
70
- as the shark's fin continues to cut across the water toward Christina.
- 71
ANOTHER ANGLE
71
- as Parker reaches Christina and supports her in the water.

PARKER
Are you all right?

(CONTINUED)

71 CONTINUED:

71

Christina manages to nod her head indicating that she is.

PARKER

(continuing)

Can you swim?

CHRISTINA

Yes.

Parker glances back over his shoulder.

72 PARKER'S POV

72

The shark's fin is cutting through the water heading straight toward them.

73 NEW ANGLE - PARKER AND CHRISTINA

73

He faces her toward the shore and prods her in that direction.

PARKER

Get going.

She hesitates.

PARKER

(continuing;
commanding)

Now!

Christina starts to swim toward the shore.

74 CLOSE ANGLE - PARKER

74

as he takes his fisherman's hook from his belt and turns back to face the fast approaching shark.

75 ANOTHER ANGLE

75

as the shark moves in on Parker and opens its jaws. Parker swipes at the shark with his hook and draws blood.

76 NEW ANGLE - THE SHARK

76

as it shies away and circles back to think things over.

77 MED. CLOSE ANGLE - PARKER 77

as he turns and starts to swim toward the shore as fast as he can.

78 WIDER ANGLE - THE SURF 78

The moment's pause on the shark's part is all Parker and Christina need as they rapidly swim through the surf to the shore and safety.

79 EXT. BEACH - DAY 79

as Parker and Christina both pull themselves up onto the beach and lie flat on the sand -- exhausted.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

80

EXT. BEACH - DAY

80

Parker has built a small fire in the shelter of large rocks at the edge of the beach, and he and Christina are warming beside it.

PARKER

Feeling better now?

CHRISTINEA

(nodding)

A lot better... but I still can't get that shark out of my mind.

PARKER

I guess he wasn't too happy about missing dinner.

CHRISTINA

If it hadn't been for you...

She shivers the slightest bit as she thinks about it.

PARKER

(with a smile)

Now do you believe that I'm J.K. Parker? After all, who else but one of the richest men in the world could have hired a twenty foot shark as a prop?

They both laugh.

CHRISTINA

I don't know about that...

She moves closer to him.

CHRISTINA

(continuing)

... but I do know that you're something kind of special.

PARKER

(lightly)

That's just what I've been trying to tell you.

They move still closer together, put their arms around each other and warmly kiss.

(CONTINUED)

CHRISTINA

Why couldn't we have met a long time ago?

PARKER

It's not too late.

CHRISTINA

It is. I know myself, I've just become so bitter...

(shaking her head)

... I just couldn't go through struggling again.

He starts to say something, but she gently puts one finger up against his lips in a stopping gesture.

CHRISTINA

(continuing)

Yes, I know. You're one of the richest men in the world...

PARKER

There's no way I can convince you of that, is there?

CHRISTINA

Sure, there is...

(lightly)

... Let's write a check and buy this whole island just for the two of us.

PARKER

Sure, why not? I'll have my lawyers get into it.

She looks at him and can't help but laugh for a beat.

CHRISTINA

I've got to hand it to you, you make it sound like you're really serious.

PARKER

I am.

CHRISTINA

(lightly)

I think I'd better get you out of the noonday sun.

He looks at her for a beat, then:

(CONTINUED)

PARKER

All right, so I can't convince you of that... the next best thing is to convince you that you're just not going to ever be happy without me.

CHRISTINA

That would be nice. And even if you couldn't do that, I'll bet it would be a lot of fun while you're trying.

PARKER

You just won that bet.

He draws her close to him, and they warmly kiss again. After a moment they break.

CHRISTINA

Just one thing... my vacation at the hotel is over tomorrow...
(a beat)
... all we have is tonight.

81 EXT. ARENA - DAY

82

Grainger is working out at one end of the arena with one of Sandor's Gladiators -- and Silbert is practicing at the other end of the arena with another Gladiator.

82 NEW ANGLE - THE AREA

82

Roarke, Tattoo and Sandor are near one of the arena entrances looking off toward the practice sessions.

SANDOR

I'm afraid there won't be too much sport to it, Mr. Roarke...
(motioning toward Silbert)
... that one's much the better of the two.

83 MEDIUM ANGLE - SILBERT AND THE GLADIATOR

83

They continue to spar with their weapons, and Silbert suddenly gains the advantage.

84 CLOSE ANGLE - ROARKE 84

as he continues to look off toward Silbert for another moment -- and then turns to look toward Grainger at the other end of the arena.

85 MEDIUM ANGLE - GRAINGER AND THE OTHER GLADIATOR 85

Grainger is trying his best -- but we can see that he's awkward and ineffective with his weapons.

86 MEDIUM ANGLE - ROARKE, TATTOO AND SANDOR 86

ROARKE

Yes, it would seem that way...

SANDOR

I could "fix" one set of the weapons... even up the match that way.

ROARKE

No. There was nothing in their fantasies about an even match... All they're concerned with is killing.

87 NEW ANGLE 87

as Roarke and Tattoo turn and start to move back toward the entrance.

88 EXT. FISHING BOAT PIER - NIGHT 88

The CAMERA PANS the fishing pier and then HOLDS as it FEATURES a small shack at the end of the pier.

89 INT. PIER - NIGHT 89

Parker is wearing a somewhat ill-fitting, obviously cheaply-made suit and looking at himself skeptically in the mirror. Jamie is standing beside him, beaming.

JAMIE

There, I told you it would fit.

Parker continues to skeptically look at himself in the mirror.

PARKER

Just barely.

(CONTINUED)

JAMIE

Okay, so it doesn't fit so great.
But it's the only suit I've got.

PARKER

It's a lot better than my work
clothes... thanks.

JAMIE

Forget it. You're going to have
dinner, maybe dancing, with a
beautiful lady... my suit's going
to have a good time.

Jamie reaches into his pocket, takes out a twenty dol-
lar bill and hands it to Parker.

JAMIE

(continuing)

Here, just in case you need some
extra dough.

Parker stares at the twenty for a long beat and then
turns back to Jamie.

PARKER

I don't know what to say.

JAMIE

Just say you're going to give it
back to me someday.

PARKER

No one's ever given me any money
before.

JAMIE

(lightly; cor-
recting him)

Hey, man, not given... loaned.

PARKER

You're a friend, Jamie... I guess
the first real one I've ever had.
I'll think of a way to repay you.

JAMIE

(laughing)

That's easy. Someday, when you're
rich, you can buy me a whole fleet
of fishing boats.

PARKER

Jamie, you've got it.

(CONTINUED)

89 CONTINUED: (2)

89

JAMIE
(still laughing;
skeptically)

Sure I have.

90 INT. ROOM - NIGHT

90

Grainger is lying on his back on the bed in the small room, staring up at the ceiling and deep in thought. After a moment, a knock SOUNDS on the door. Grainger doesn't react to it as he continues to stare up at the ceiling, still deep in thought.

91 ANOTHER ANGLE

91

as the front door opens, and Janet comes into the room.

JANET

Jason...

Grainger turns to look at her, then swings around to sit up on the bed.

GRAINGER

Please, Janet, I know what you're going to say... but I've made my mind up.

JANET

I know that. But there are still some things we have to talk about; things I have to tell you... before tomorrow.

Janet glances off through the window for a beat, as if trying to think of where to start -- then she turns back to him.

JANET

(continuing)

First of all, you're completely right about me loving Peter. And you're also right about my marrying you in a weak moment...

Grainger reacts, as if he's been physically struck.

JANET

(continuing)

... I was alone, confused and scared... afraid Peter might never come back.

(MORE)

(CONTINUED)

JANET (cont'd)

You were there... so comforting, warm, protective... I knew you loved me very much... and I did use you by marrying you.

(a beat)

But that was a long time ago. Since then... you've always been so loving... so wonderful... I've come to care so much for you, and to love you so completely that it goes so much deeper than any adolescent love I ever had for Peter.

Grainger looks at her, wanting very much to believe her.

JANET

(continuing)

It's the truth, Jason... I swear it is.

He looks at her for another moment, then takes her in his arms and holds her.

JANET

(continuing;
crying now)

Oh, Jason, I'm so glad you believe me... I've wanted to tell you so many times... I'm so glad I was able to tell you in time to stop this senseless killing...

They embrace for another moment as Janet waits for Grainger to answer. Then she freezes the slightest bit and draws away from him.

JANET

(continuing)

Jason, you're not still going through with it, are you?

Grainger still doesn't answer -- but the look on his face clearly shows that he still intends to fight Silbert.

JANET

(continuing)

But there's no reason now! I love you, don't you believe me?!

(CONTINUED)

91 CONTINUED: (2)

91

GRAINGER

Yes, I do believe you. And I can't begin to tell you how happy you've made me... I've wondered so many years...

(a beat; then
firmly)

But it doesn't change anything. Just once, I've got to show Peter ... I've got to beat him just one time...

JANET

(stunned)

Winning!? Beating Peter?! That's enough for you to risk your life? Our life?

GRAINGER

It's too late now. I couldn't stop it now, even if I wanted to.

92 EXT. THE RESORT HOTEL - NIGHT

92

The CAMERA HOLDS for several moments of ESTABLISHING FOOTAGE on the lush resort hotel as a bright tropical moon shines down on it.

93 INT. HOTEL DINING ROOM - NIGHT

93

The MAITRE D' is at one of the tables solicitously hovering to make sure that the Captain does the right thing with the flaming brandy sauce he's just finished preparing. Something o.s. catches the Maitre d's eye and he glances toward the front of the dining room -- and reacts as if he's just spotted something very unpleasant.

94 REVERSE ANGLE

94

The CAMERA is SHOOTING BACK TOWARD the dining room's entrance where Christina (all dressed up and looking gorgeous) and Parker (still looking ill-at-ease in Jamie's suit) have paused just inside the doorway.

95 NEW ANGLE

95

as the Maitre d' moves to Christina and Parker and looks dubiously at Parker.

(CONTINUED)

MAITRE D'

(icily)

May I help you?

PARKER

Yes, we'd like a table for two...
for dinner.

MAITRE D'

(still icily)

I'm sorry, but I'm afraid we have
none available.

PARKER

(motioning)

How about that one over there?

MAITRE D'

That table is reserved.

PARKER

(motioning to another empty table)

Then how about that one?

MAITRE D'

I'm afraid that table is also
reserved.

Parker looks evenly at the Maitre d' for a beat,
then:

PARKER

(evenly)

Look, I'm going to start all over
again, and I want you to listen
very carefully. We want a table,
a very nice one, because this is
a very special evening. The table
shouldn't be too near the door or
any serving areas, but should be
quite close to the dance floor...

(with a glance
to Christina)

... because we intend to do quite
a bit of dancing.

(turning back
to Maitre d')

Is all that clear?

The Maitre d' wavers for a beat, then firms up again.

MAITRE D'

(again icily)

I'm sorry, but as I've already
told you --

(CONTINUED)

PARKER

(cutting him off)

I think you're missing the point.
The lady and I have a very special
evening to share, and I'm not
going to let you interfere with it.

(commanding)

Now, show us to a table, and make
it fast... or I might just buy
this place and make you a busboy.

MAITRE D'

I beg your pardon?!

PARKER

It's the style nowadays, people
don't go around flaunting their
money. Remember how Howard Hughes
used to dress? You'd have bet he
couldn't have rubbed two dimes
together.

The Maitre d' seems hesitant now as he curiously
studies Parker.

PARKER

(continuing)

You don't think I'd dress this way
if I had to worry about how I dress,
do you?

The Maitre d' looks completely confused now, but nods
his head in understanding anyway.

PARKER

(continuing)

Now show us to that very special
table you have for us.

MAITRE D'

(hesitantly)

Yes, of course...

He turns and the CAMERA TRAVELS WITH them as he starts
to lead them toward a table in the best part of the
restaurant.

CHRISTINA

(as they walk;
lightly; to
Parker)

You did that very well.

(CONTINUED)

95 CONTINUED: (3)

95

PARKER
(lightly)
It's a start.

They reach the table, and Parker nods his head in satisfaction.

PARKER
Yes, this will do fine. Please tell the wine steward we'll have a bottle of Lafitte '45. If there is no '45 in the cellar, the '61 will have to do.

MAITRE D'
Yes, of course, sir.

The Maitre D' turns and moves away. Christina starts to move toward her chair, but Parker stops her.

PARKER
No, not yet. The wine will need a few minutes to breathe... and they just happen to be playing one of my favorite songs...

He takes her hand and leads her to a nearby patio door.

96 EXT. PATIO - NIGHT

96

Parker leads Christina onto the patio which is bathed in pale moonlight. The romantic tune being played by the dining room band can still be HEARD as he takes her in his arms and holds her very close as they dance.

DISSOLVE TO:

97 EXT. PATHWAY - NIGHT

97

Parker and Christina are arm-in-arm as they slowly stroll up the moonlit tropical path.

CHRISTINA
(as they walk)
What a lovely night... I can't bear to think of it ending.

PARKER
It doesn't have to.

(CONTINUED)

CHRISTINA

Please, Joe, we've been through all that.

PARKER

All you have to do is tell me where to reach you so I can call you when you get home.

CHRISTINA

(firmly)

No.

She stops, and he stops along with her as they turn to face each other.

CHRISTINA

(continuing;
gently)

I'm not going to say you haven't gotten to me... because you have.

(with a shrug)

I don't know how or why... but I've come to care for you more than I ever thought I could care for anyone in such a short time.

(a beat; then
firmly)

But I'm not going to let it change my mind, I'm not going to give up my dream of never having to struggle again.

(a beat)

I'm never going to forget you, Joe Parker... but I'm going to try.

She leans forward and lightly kisses him.

CHRISTINA

(continuing)

I'll find my way the rest of the way home alone.

She turns and quickly hurries up the path, as Parker looks after her.

The CAMERA PANS the idyllic tropical island basking in the bright early morning sunshine.

99 EXT. ARENA - DAY

99

The mood is different -- grim and foreboding -- here inside the arena as Grainger and Silbert, both dressed as gladiators, and both fully armed with net, trident and short sword, face each other in the center of the arena. Sandor is standing between them with his sword in his hand.

100 ANOTHER ANGLE - JANET

100

at the edge of the arena -- fearfully watching.

101 NEW ANGLE - SANDOR, GRAINGER AND SILBERT

101

SANDOR

You will use your weapons to the best of your ability with only one over-riding rule... the fighting will be fair and with honor. Is that understood?

Grainger and Silbert both nod their heads.

SANDOR

(continuing)

When either of you has the other beaten, then you must look to me. If the fight has been an honorable one...

Sandor motions with his right thumb pointed downward.

SANDOR

(continuing)

... I will give you permission for the final, killing blow.

(a beat)

You will begin on my signal.

Sandor steps back and raises his sword. He hesitates for a moment, then swiftly brings it downward in a signalling motion.

102 ANOTHER ANGLE - GRAINGER AND SILBERT

102

as Silbert almost immediately moves in on Grainger, probing and jabbing with his trident as he does.

103 CLOSE ANGLE - SANDOR

103

He nods his head in approval at Silbert's initial move.

- 104 MEDIUM ANGLE - GRAINGER AND SILBERT 104
Grainger defends himself as best he can with his net -- but Silbert continues moving in and thrusting with his trident.
- 105 CLOSE ANGLE - JANET 105
as she fearfully watches.
- 106 MEDIUM ANGLE - GRAINGER AND SILBERT 106
Grainger thrusts again with his trident and draws blood from Grainger's shoulder.
- 107 ANOTHER CLOSE ANGLE 107
Grainger is knocked back by the blow and grabs at his wound as Silbert moves in for the kill. He thrusts again with his trident, and Grainger, on the ground, just barely manages to roll out of the way.
- 108 CLOSE ANGLE - GRAINGER 108
as he gets back to his feet and takes a quick step to where he'd dropped his net.
- 109 NEW ANGLE - FEATURING SILBERT 109
as he quickly moves into position between Grainger and the net.
- 110 NEW ANGLE - GRAINGER AND SILBERT 110
Grainger backs up again as he draws his short sword -- which is no match for Silbert's longer, lethal trident.
- 111 ANOTHER ANGLE 111
as Silbert thrusts with his trident, and Grainger is just barely able to ward off the blow with his short sword.
- 112 NEW ANGLE 112
Grainger backs up again, and Silbert moves in, so intent on the kill that he doesn't notice Grainger's retreat is in a somewhat circular route. He thrusts with his trident again and again draws blood as he grazes Grainger's side.

113 ANOTHER ANGLE

113

as Grainger continues to retreat, still in a roughly circular route, and Silbert, smiling, takes another swipe at him with the trident and knocks him back to the ground again.

114 NEW ANGLE - GRAINGER AND SILBERT

114

Silbert rushes in for the kill, and, in his haste, doesn't notice the net on the ground between him and Grainger. As he steps on it, Grainger suddenly pulls at it with all his might, and Silbert goes tumbling off balance on his back -- his trident flying out of his hand.

115 ANOTHER ANGLE - FAVORING GRAINGER

115

He's on his feet in an instant, leaps forward toward Silbert -- and has his short sword at Silbert's throat before Silbert can get back up off the ground.

116 NEW CLOSE ANGLE - GRAINGER AND SILBERT

116

Grainger now has his short sword pressed against Silbert's throat -- as he turns to look back toward Sandor.

117 CLOSE ANGLE - SANDOR

117

He looks evenly back toward Grainger -- then holds his right hand out and very deliberately turns his thumb downward.

118 CLOSE ANGLE - GRAINGER AND SILBERT

118

Grainger turns back toward Silbert, stares down at him for a long moment and keeps his sword tip pressed against Silbert's throat. Then, after a long moment, he eases up on the pressure, straightens up -- and tosses his sword aside.

119 ANOTHER ANGLE

119

as Grainger turns and walks toward Janet, who runs to join him. They meet in the middle of the arena and Janet happily throws her arms around him.

(CONTINUED)

GRAINGER

(with a small
smile of sat-
isfaction)

I guess I really never wanted to
kill him... just had to beat him
once, that's all... just once...

JANET

You beat him a long time ago...

He puts an arm around her, and they walk from the
arena together.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

120 EXT. LAGOON DOCK - DAY 120

The CAMERA IS SHOOTING TOWARD the seaplane, which is moored at the dock with several of Roarke's men loading luggage onto it.

121 ANOTHER ANGLE - PARKER 121

off to one side, alone -- and reacts as he spots what he's been waiting for.

122 PARKER'S POV - CHRISTINA 122

moving toward the dock with a Porter behind her, carrying her luggage.

123 NEW ANGLE 123

as Parker moves forward and joins Christina just as she reaches the plane. The Porter loads her luggage into the plane's baggage area -- as she turns to face Parker and the CAMERA MOVES IN for a CLOSER ANGLE ON them.

PARKER

I just wanted to see you one more time.

Christina nods her head in understanding, then leans forward and kisses him:

CHRISTINA

Goodbye, Joe...

They look at each other for a beat, then Christina turns and quickly boards the plane.

124 ANOTHER ANGLE 124

Parker looks after her as Roarke moves to stand at his side.

ROARKE

From what I've seen of the two of you, I sincerely wish it could have ended differently.

(CONTINUED)

124 CONTINUED:

124

PARKER

Thanks. I do, too.

In the b.g. several Porters start to close the plane's doors and prepare it for takeoff. The plane's engines ROAR to life, and the plane starts to pull away from the dock.

125 NEW ANGLE - PARKER AND ROARKE

125

Parker glances back toward the plane for a beat, then the CAMERA TRAVELS WITH them as he and Roarke start to walk away.

PARKER

(as they walk)

But, you know something... in a funny way, I'm still kind of happy.

(a beat)

Christina cares for me, I'm sure of that. And it's not because I'm the sixth richest man in the world, either. And, in a way, I have you to thank for that...

They walk along in silence for a beat, then:

PARKER

You kept all my money and power from me, forced me to reach back for myself... and that's who Christina fell in love with. Me, not my money.

ROARKE

A comforting feeling, people cherishing you for what you are, not who you are...

(with a small smile)

... exactly what you come to Fantasy Island for, wasn't it?

Parker smiles and nods. They walk along in silence for another moment, then Roarke holds the magazine he's holding up -- and they stop.

ROARKE

(continuing)

Look what I found in my office, an old magazine...

He hands it to Parker, who studies it.

126 INSERT - MAGAZINE

126

The CAMERA is in a TIGHT CLOSE ANGLE ON the magazine cover, and we see it's the same one we'd seen earlier with Parker on the cover and an accompanying headline proclaiming him as -- "One Of The Six Richest Men In The World".

127 BACK TO SCENE - PARKER AND ROARKE

127

Parker stares at the magazine cover for another moment and shakes his head as he remembers.

PARKER

I remember how I felt when this story came out... how furious I've been about all the people who've been harrassing me for money ever since.

(a beat; then
smiling sadly)

I wonder what would have happened if Christina had seen this story years ago... and had recognized me?

ROARKE

Then you'd never be sure whether she was attracted to you or your money.

(gently)

Isn't it better this way?

Parker thinks for a long beat, then:

PARKER

(nodding)

Yes, I guess it is.

There's the slightest SOUND of commotion o.s., and Parker glances back toward it.

128 ANOTHER ANGLE

128

The CAMERA is SHOOTING BACK TOWARD the dock as the plane returns to its mooring spot. The plane's passenger door opens, and Christina comes back onto the dock. She glances around, finds Parker and waves.

129 NEW ANGLE

129

as Parker moves toward her, and they happily embrace on the dock.

(CONTINUED)

CHRISTINA

I can't do it! Money or not, I'm
not going to run away... I love
you.

He draws her close to him, and they warmly kiss. His arms are wrapped around her as the CAMERA MOVES IN for a CLOSER ANGLE ON the magazine cover with Parker's picture on it and the caption under it reading: "J.K. PARKER - ONE OF THE SIX RICHEST MEN IN THE WORLD". With his arms around her, the magazine is now behind her, and the CAMERA FOLLOWS as he drops it, and it falls into the water beside the dock, as we:

FADE OUT.

THE END