

"THE RETURN OF INIGO MONTOYA"

a screenplay by SAM NICOLAS

Registered WGAw

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FADE IN:

INT. BEDROOM - DAY

JOEY, a 28-year-old man, is in his pajamas in his neatly made bed, playing a Game-Boy video game. His WIFE, dressed for work and with briefcase in hand, enters.

WIFE

Hi, Honey.

JOEY hides the Game-Boy under the bedcovers.

JOEY

Hi. You leaving for work now?

WIFE

Yes. There are leftovers in the fridge. You feeling any better?

JOEY

A little.

WIFE

Oh, a package came for you from your grandmother. It's in the kitchen. I think she found some more of your grandfather's old things. She really misses him.

JOEY

Me too.

WIFE

You know, you ought to call her more often.

JOEY

Why? She calls me every hour on the hour.

(Mimicking)

Are you better yet? Did you get the package yet?

WIFE

It's not that bad.

The digital alarm clock beside the bed turns 7:00. The telephone rings.

WIFE
(quickly)
I'm late. Love ya, gotta go.

WIFE blows a kiss to JOEY, then rushes off. JOEY picks up the telephone next to the bed.

JOEY
Hi Grandma. No, I'm still sick.
Yes, I got the package. No, I
haven't opened it yet. Yes, I
will. I know, you'll call back. I
love you, too. Bye.

JOEY pulls out the Game-Boy from under the covers. The game he is playing involves two animated characters fencing.

INT. KITCHEN - DAY

As the refrigerator door closes, JOEY balances a plate loaded with leftovers as he picks up the brown package from the kitchen island. As he heads back to the bedroom, we can hear the television on in the bedroom.

TV ANNOUNCER (O.S.)
You too can learn to be an expert
at the magnificent sport of
fencing. Impress your friends.
It's never too late to learn. Even
if you aren't left-handed, you too
can learn to fence. Six easy
lessons on video in the comfort of
your own castle. Call now 1-800...

INT. BEDROOM - DAY

JOEY enters with the package and the plate of leftovers. He sets the plate on the nightstand, then turns off the TV. He sees the clock beside the bed says 7:59. He quickly tears open the package just enough to reveal that there are two books inside, as the telephone rings. JOEY answers the telephone.

JOEY

Hi Grandma. No, I'm still sick.
 Yes, I opened the package. No I
 haven't read it yet. Yes, I will.
 I know, you'll call back. I love
 you too. Bye.

JOEY continues opening the package. The two books are very old. They are stacked one on top of the other. The title of the first book is The Princess Bride, by S. Morganstern. JOEY is very excited to see the book again, a long lost treasure found. He thumbs through a few pages and smiles. He then looks at the other book cover. The title of the second book is The Return of Inigo Montoya, by S. Morganstern, Jr. JOEY opens the book and a slip of paper falls out. As JOEY reads the note, he hears his Grandfather's voice.

NARRATOR (O.S.)

Dear Joey. I thought you might like this book, too. I found it at an old bookstore. Fencing, fighting, torture, revenge, giants, all the same stuff. You'll probably even like the kissing parts better now that you're older. Sorry you're sick. Get better soon. Love, Grandpa.

JOEY

(to himself)

How did you know I was sick?

NARRATOR (O.S.)

Why are you talking to me? I'm dead. Let's just say, I know about these things now.

JOEY

I see. Well, actually I don't understand at all.

NARRATOR (O.S.)

How about if we just open the book and get started.

JOEY opens the book.

JOEY

And I suppose you are going to read
it to me?

NARRATOR (O.S.)(CONT.)

All right. It would be my pleasure.
Here we go. The Return of Inigo
Montoya, by S. Morganstern, Jr.
Chapter 1.

JOEY reaches for some greasy fried chicken from the plate of
leftovers.

NARRATOR (O.S.)

That fried food will kill ya, and I
should know.

JOEY puts the chicken back.

JOEY

Sorry.

NARRATOR (O.S.)

Chapter 1.

EXT. FLORIN CASTLE ROYAL COURTYARD - DAY

Circa 1600 A.D., WESLEY, the 45-year-old king, and
BUTTERCUP, the 40-year-old queen, are each wearing an over-
sized crowns over their blond hair. They busily greet some
of their subjects in the interior courtyard of the castle.

NARRATOR (O.S.)

Wesley and Buttercup lived happily
for many years as King and Queen of
the country of Florin.

JOEY (O.S.)

Hold it!

INT. BEDROOM- DAY

JOEY in bed with the pillows behind him.

JOEY (CONT.)

Hold it! Wesley wasn't the king.
Humperdink was. This isn't right.

NARRATOR (O.S.)

Well, just wait now. Who is telling the story, you or me?

JOEY

You are, I guess. Sorry. Go on.

NARRATOR (O.S.)

Thank you.

EXT. FLORIN CASTLE ROYAL COURTYARD - DAY

WESLEY and BUTTERCUP are still greeting their subjects. In a corner of the courtyard, SWEETPEA, a 19-year-old young woman, is hiding against a wall waiting for a PALACE GUARD to come around the corner. SWEETPEA has a large sword by her side. The sword has an ornate hilt.

NARRATOR (O.S.)

After Humperdink died, the people of Florin would have no one other than Wesley to be their King and Buttercup to be their Queen. There was peace in the land for many years. They had but one daughter, and she was as beautiful as Buttercup. Her name was Sweetpea. Sweetpea's favorite pastimes were sailing her small boat and regularly intimidating the palace guards.

NARRATOR (CONT.)(O.S.)

Not a bad beginning, don't you think?

JOEY (O.S.)

This sounds very familiar.

INT. FLORIN CASTLE GRAND HALLWAY -DAY

Two PALACE GUARDS walk on patrol down a large castle hallway. Tall curtains drape the side of the hallway. Someone moves behind the curtains just behind the PALACE GUARDS. As they move, so does whoever is behind the curtains. The person behind the curtain suddenly moves ahead of the PALACE GUARDS to an opening in the curtains. SWEETPEA emerges in front of the GUARDS with her sword drawn.

NARRATOR (O.S.)

Nothing gave Sweetpea as much pleasure as a surprise attack on the guards after lunch. Her superior fencing skills left the guards with scars in the most embarrassing places, to the dismay of her Nanny.

SWEETPEA engages the two PALACE GUARDS in brief sword play. With little effort, she disarms them both.

NANNY, a plump, 50-year-old, female, enters the end of the hallway and catches SWEETPEA in the act.

NANNY

SWEETPEA!

NANNY scowls at SWEETPEA, then laughs at the PALACE GUARDS, who are now wearing their pants around their ankles as a result of precise strikes by SWEETPEA's sword.

NARRATOR (O.S.)

She was especially partial to the sword her father had given to her on her 17th birthday. He said it was an exact replica of the sword of the infamous Dread Pirate Roberts.

SWEETPEA

(to PALACE GUARDS)

If this were the real sword of the Dread Pirate Roberts, you would not be alive to feel this.

As the PALACE GUARDS turn to run, SWEETPEA wounds each in the buttocks.

EXT. FLORIN CASTLE - DAY

SWEETPEA, with her NANNY by her side, is in the Royal Courtyard looking over a short, rotund, rosy-cheeked SUITOR.

NARRATOR (O.S.)

Several years past, and King Wesley and Queen Buttercup became eager for Princess Sweetpea to find a husband. But settling down was the last thing on her mind. And although many suitors called from the neighboring countries, Sweetpea found them all dull, and not a one was a match for her sword.

NANNY

(so that only SWEETPEA
can hear)

Oh, I like this one. He's cute.

SWEETPEA

Well, I don't. Short, fat, bald--

SWEETPEA knocks off the SUITOR's toupee with her sword.

SWEETPEA (CONT.)

...and likely a short sword.

The SUITOR scrambles for his toupee as SWEETPEA walks off.

INT. PRINCESS' BEDROOM - NIGHT

SWEETPEA is in bed with her sword by her side. Her eyes droop, then close. She is asleep.

NARRATOR (O.S.)

Then one night Sweetpea had a dream.

EXT. ISLAND BEACH - DAY

The PRINCE, a handsome 25-year-old male, is walking along the seashore, picking up rocks and throwing them into the ocean.

NARRATOR (O.S.)

On a far-away island she saw a handsome Prince, the most handsome man she'd ever laid eyes on. He was tall, strong and brave. She knew immediately that he was her one True Love.

SWEETPEA and the PRINCE run to each other on the beach of the island. They embrace and kiss.

JOEY (O.S.)

Oooooow.

INT. BEDROOM - DAY

JOEY is still in bed, but has turned over on his stomach.

JOEY

Oooooow, kissing.

NARRATOR (O.S.)

Hey, I thought you liked the kissing parts.

JOEY

I was just kidding. Go on, go on.

EXT. ISLAND BEACH - DAY

SWEETPEA and The PRINCE run to each other again on the beach. They embrace and kiss, again. SWEETPEA is wearing her sword at her side.

NARRATOR (O.S.)

Sweetpea's dreams of her True Love continued night after night.

PRINCE

That is a beautiful sword you have. Where did you get it?

SWEETPEA

It was a gift from my Father. I have spent years learning the art of fencing. There is but one whose sword is equal to it.

PRINCE

Yes, but none that matches your beauty.

SWEETPEA

I want to be with you.

PRINCE
You are with me.

SWEETPEA
Not just in our dreams.

PRINCE
Then you must rescue me, for I am a
prisoner of a sorceress on the
Island of Gaul. I can only be
rescued by a True Princess who is
my True Love. You are my only hope.
Oh, and if you could hurry, I am in
quite a bit of pain.

INT. WITCH'S DUNGEON - DAY

The PRINCE is hanging face down from the ceiling, suspended
nine feet high in the air by four chains hooked to the
walls, each chain attached to one of his limbs. He is spread
eagle, in great pain. The WITCH is thumbing through a book
of incantations.

NARRATOR (O.S.)
You see, the Prince was held
captive by an evil witch who had
placed a magic spell on him.

WITCH
Here we are.
(reading incantation)
A Prince you are
With a handsome face,
But dead you'll be
When you leave this place.
In the Chains of Pain
You soon will bow,
And only a True Princess
May free you now.

The WITCH closes the spell book.

WITCH (CONT.)
So much for the rhyming spell
formalities. Now, I should warn
you that escaping is not hopeless.
It is Impossibly Hopeless!

WITCH (CONT.)

You see, even a True Princess would have to get past the sand spiders and the echoes of the Gorge of Gloom. And then finding the single, secret passageway door into my castle, well, that is Impossibly Hopeless!

PRINCE

Impossibly Hopeless is bad. But if I am not mistaken, I believe impossibly hopeless can be overcome by True Love.

WITCH

Yes, but a True Princess and True Love are a rare thing found mostly in farcical fairy tales and the dreams of discontented young women. Since this is neither of those, you are most certainly doomed!

PRINCE

The reality of one may be the dreams of another. A True Princess will come for me, you may be certain of that.

WITCH

Well, she'd better hurry. Your spell only comes with a thirty-day warranty on the rescue part. After that, not even a True Princess and True love will save you.

EXT. FLORIN CASTLE - DAY

SWEETPEA, WESLEY, BUTTERCUP and NANNY are in the Royal Courtyard. SWEETPEA has a small duffel bag with her.

NARRATOR (O.S.)

Sweetpea could not bear the thought of her True Love in such great pain, so the next morning she packed a few of her belongings, and set out to rescue her True Love.

SWEETPEA

Mother. Father. I am leaving today to rescue my True Love.

WESLEY

Your True Love? Have we met this man? Have you met him? I think you are not well. Does she look sick to you? Sweetpea, can we at least talk about this first? I didn't wrestle with swamprats and storm a castle to NOT live 'happily ever after' with my Queen Buttercup and you, my daughter. My idea of 'happily ever after' is not worrying about you every night.

BUTTERCUP

Wesley . . . it's True Love. You can't stop True Love. Please, for me. Let her go.

WESLEY

But . . .

BUTTERCUP

Please . . .

WESLEY

Oh, as you wish.

WESLEY hugs BUTTERCUP.

WESLEY (CONT.)

You know I say that an awful lot these days.

BUTTERCUP

As well you should. You're a married man.

WESLEY

(to SWEETPEA)

Sweetpea, to rescue your True Love you will need the help of the greatest swordsman alive.

BUTTERCUP

Wesley, you are not leaving me again!

WESLEY

Not me, Inigo.

SWEETPEA

(mispronouncing)

A-nee-go?

WESLEY

No, Eye - nee - go.

SWEETPEA

Hmm. If you need to go, father,
then go.

BUTTERCUP

Sweetpea, he means Inigo Montoya,
the man who helped your father
rescue me and then succeeded your
father as the Dread Pirate Roberts.
You remember us telling you stories
about him, don't you?

SWEETPEA

You mean the . . .

(mimicking)

"You killed my father, prepare to
die" guy?

WESLEY

Yes. You must find him. He has
probably retired from being the
dread Pirate Roberts by now. I
suggest you start with the new
Dread Pirate Roberts, whoever that
is. You will recognize the Dread
Pirate Roberts by his black mask.
He will probably know where you can
find Inigo.

SWEETPEA

And how will I recognize Inigo?

WESLEY

You will know when you find Inigo
because he will have a sword like
the one I gave you on your 17th
birthday.

(a beat, then)

WESLEY (CONT.)

Sweetpea, mind this: Listen carefully to Inigo, for he can sense the danger.

SWEETPEA

I will, father.

SWEETPEA, WESLEY, and BUTTERCUP all join in a big hug and the NANNY joins in, then backs off, remembering her place.

EXT. FLORIN HARBOR DOCK - DAY

SWEETPEA is getting into her 25 ft. sailboat and preparing to cast off. WESLEY, BUTTERCUP, NANNY and many of the TOWNSPEOPLE are there to see her off. She puts her duffle bag and sword on the boat under a sail.

NARRATOR (O.S.)

So that day the King and Queen, along with many of the people of Florin, said good-bye to Princess Sweetpea, as she got into her boat and set off to rescue her true love.

SWEETPEA pushes off in her boat and waves good-bye.

WESLEY

I hope she knows what she's doing.

BUTTERCUP

I'm sure she has no idea. I certainly didn't when I went chasing after you.

NANNY

Isn't True Love wonderful!

EXT. AT SEA -DAY

A small Spanish galleon, flying the skull and crossbones, is under attack by two other, larger ships flying the Flag of Gilder. A ruffian SAILOR is about to abandon the pirate ship. SWEETPEA moves her boat close to the Pirate ship.

NARRATOR (O.S.)

The Princess sailed for more than three weeks on the high seas searching for the ship of the Dread Pirate Roberts.

SWEETPEA

Excuse me. Yes, you up there. I hate to trouble you, but have you seen the Dread Pirate Roberts' ship by chance?

The SAILOR dives into the water.

SWEETPEA (CONT.)

(to herself)

I guess not.

While SWEETPEA is at the front of her boat talking to the ruffian SAILOR, a pirate swings by a rope into the back of SWEETPEA's boat. He ties the end of the rope to a rail on the deck, sets down his sword, and pulls a 6 inch blade knife from its scabbard tucked in his sash. He sneaks up behind her, grabs her around the shoulders and puts a knife to her throat. He wears the black mask of the Dread Pirate Roberts.

ROBERTS

Pardon me. I may be needing your boat in a little while. Just in case I have to make a hasty retreat. You may live and help me, or you may die now. Please choose quickly.

SWEETPEA

If you don't remove the knife from my throat, YOUR pain will be excruciating.

ROBERTS

Excuse me, did you say MY pain? Perhaps I did not understand you.

SWEETPEA

Let me explain. And I'll use small words so that you'll be sure to understand, you warthog-faced buffoon.

ROBERTS

It has been a long time since I have heard anyone insulted like that.

SWEETPEA

Let me assure you, it will happen more often. YOUR pain will start when I cut off your feet below the ankles. Then your hands at the wrists, next your nose.

ROBERTS

...and next my tongue, right?

SWEETPEA

(puzzled)

Yes, how did you know? The next thing you will lose will be your left eye, followed by your right.

ROBERTS

But not my ears, correct?

SWEETPEA

(puzzled, again)

Exactly. Your ears you keep, and I'll tell you why. So that every shriek of every child at seeing your hideousness will be yours to cherish.

ROBERTS

You are very good at this.

SWEETPEA

Every babe that weeps at your approach, every woman who cries out "Dear God, what is that thing?" will echo in...

ROBERTS

(interrupting)

...in my perfect ears. You know there is but one man who can bluff as well as you.

SWEETPEA

Is that right? And who is that?

ROBERTS
It really doesn't matter.

SWEETPEA
But I would like to know, if you
don't mind.

ROBERTS
A man of true courage. Wesley of
Florin. I heard he became king
there.

SWEETPEA
The King of Florin? He died a
coward. I killed him myself. I
even have his sword under that sail
there. Look for yourself.

ROBERTS
You killed Wesley? I think you are
bluffing again.

SWEETPEA
Look for yourself.

ROBERTS slowly reaches to move the sail to see what is
underneath. Suddenly he stops.

ROBERTS
What color was his hair?

SWEETPEA
(exasperated)
Blonde.

ROBERTS continues to stretch and reach for the sail. Then
stops again suddenly.

ROBERTS
Did he have a scar on his right
shoulder?

SWEETPEA
No, it was on his left.

ROBERTS continues to reach for the sail, but in the process
loosens his grasp on SWEETPEA. She struggles free, knocking
the knife from his hand to the deck. SWEETPEA goes after the
knife and ROBERTS goes after the sword under the sail.
SWEETPEA retrieves the knife and turns on ROBERTS, who is
searching frantically under the sail for the sword, which is

not there. Seeing he is unarmed, ROBERTS turns and runs to the back of the boat and picks up his sword. He turns to face SWEETPEA, only to see that she has now found a sword also -- though he does not see the hilt. He looks to his own ship and sees that his crew has the upper hand for the moment against the Gilderean SOLDIERS. He grabs the end of the rope and swings back onto his own boat.

SWEETPEA

Hey! Come back here.

SWEETPEA can see that Gilderean SOLDIERS now surround ROBERTS on the deck of his ship. ROBERTS is quickly counting the number of SOLDIERS one by one, and when he gets to ten, he gets a worried look on his face.

INT. BEDROOM - DAY

The digital alarm clock on the side of the bed flips to 9:00 as the telephone rings. JOEY reaches for the telephone.

JOEY

Hi Grandma. Yes, I'm still sick. I did. I'm reading it now. No, I haven't read about the sand spiders yet. Grandma, just let me read it. I know, you'll call back. I love you too. Bye.

NARRATOR (O.S.)

You know, she means well. Maybe if you called her ... nah. Let's see, where were we. Yes, the Dread Pirate Roberts is about to die and along with him Sweetpea's hopes of finding Inigo Montoya.

JOEY

He isn't really going to die is he? Not yet.

NARRATOR (O.S.)

Do you want me to go on, or not?
(continuing to read)
The Dread Pirate Roberts is about to die and along with him Sweetpea's hopes of finding INIGO Montoya.

EXT. AT SEA - DAY

The Gilderean ships are alongside the Spanish galleon. Captain FRY, male 27, is leaning over the railing of one of the ships. ROBERTS is fencing with a couple of Gilderean SOLDIERS who have boarded his ship.

FRY
Surrender!

ROBERTS
You wish to surrender to me? Very well, I accept.

ROBERTS's first mate, CHARLES, a 28-year-old man, appears from a hold below. CHARLES is a tall, muscular man, but speaks with an effeminate lisp.

ROBERTS (CONT.)
(to CHARLES)
Charles, collect their swords.

FRY
You will not get away. There is no escaping me this time. You murdered the Prince of Gilder, now you will pay.
(to SOLDIERS)
Get him. The sharks will eat well tonight!

ROBERTS and CHARLES begin to fight off the attacks of the Gilderean SOLDIERS but appear hopelessly out-numbered. In the meantime, SWEETPEA has sailed her boat alongside the Spanish galleon. She jumps onto the rope rigging on the side of the galleon and climbs her way to the top. ROBERTS has defeated several SOLDIERS, but is now in trouble. Just as she is about to the top, a Gilderean SOLDIER sees her and cuts the rope rigging sending SWEETPEA into the water. SWEETPEA pulls two knives out, one from each boot, and uses them to climb the side of the boat, showing her strength as she pulls herself up the side.

EXT. DECK OF SPANISH GALLEON - DAY

SWEETPEA jumps onto the deck, replaces the two knives into her boots, and then begins sword fighting the SOLDIERS. She doesn't kill the SOLDIERS, however; she disarms them and strikes them in strategic places so that their pants fall down, just as she had with the PALACE GUARDS earlier. She pushes several SOLDIERS overboard. As she and ROBERTS each

are fencing with two opponents, they maneuver so that they are back to back. Both are fighting left-handed.

ROBERTS

You are using Bonetti's defense, eh?

SWEETPEA

It seems to work for me.

ROBERTS

You are wonderful!

SWEETPEA

Thank you. I had a good teacher.

ROBERTS

Why are you helping me?

SWEETPEA

I need a favor.

ROBERTS

I am not really in a position to be granting favors at the moment.

SWEETPEA

You are the Dread Pirate Roberts, aren't you?

ROBERTS

You recognized the mask?

SWEETPEA

I am looking for Inigo Montoya. Can you tell me where he is?

ROBERTS

Why are you looking for Inigo Montoya? Does he owe you money?

SWEETPEA

No.

ROBERTS

Is he the father of your child?

SWEETPEA

No. I have no children.

ROBERTS

Good. I mean . . . I hope you have children someday, but . . . well you know what I mean.

SWEETPEA

Do you know where I can find him?

More Gilderean SOLDIERS have now boarded the ship, and ROBERTS, CHARLES and SWEETPEA are completely surrounded. The fighting stops momentarily as the SOLDIERS prepare to make their final assault.

FRY

Roberts, you're luck has run out!

ROBERTS

(to SWEETPEA)

Yes. I know where you can find him.

ROBERTS turns so that he and SWEETPEA are no longer back to back. SWEETPEA notices the hilt of ROBERTS's sword and she smiles broadly.

ROBERTS (CONT.)

Why are you smiling?

SWEETPEA

Because I know something you don't know.

ROBERTS

And what is that?

SWEETPEA

You are not left-handed, INIGO, and neither am I.

SWEETPEA and ROBERTS (hereafter INIGO) simultaneously switch their swords to their right hands. The switching of the swords to the right hands strikes fear in the face of the Gilderean SOLDIERS. Many of the SOLDIERS retreat, and SWEETPEA, INIGO and CHARLES fight off the rest in a fierce battle. INIGO and SWEETPEA fight side by side.

INIGO

What is your name?

SWEETPEA

My name is not important.

INIGO

But I want to know.

SWEETPEA

Get used to disappointment.

INIGO

(remembering)

Do I know you? How did you know I was not left-handed? Have we met before?

SWEETPEA

Not really. I was told you were retired from pirating.

INIGO

Retired? Me? And miss out on the plundering, pillaging, thieving and fighting. And of course all the women stealing?

SWEETPEA

Women Stealing? Really? Come Now.

INIGO

OK, so I was retired until two weeks ago. I have been filling in for the new guy who is on vacation.
(Looking at the ship.)

I don't think he will be happy with me when he gets back.

SWEETPEA

Sorry, but I still don't believe you.

INIGO and SWEETPEA finally clear the deck of the last SOLDIER. INIGO, CHARLES and SWEETPEA are the only ones left on the ship. Inigo is suddenly agitated.

INIGO

There is danger here. We had better go back to your boat.

SWEETPEA

Why?

Cannon balls from the British ships pound around the water near INIGO's ship.

INIGO

Your boat is much faster, and I have no crew to run this large ship.

SWEETPEA

True.

INIGO

Charles, here you go.

INIGO takes off his mask and throws it to CHARLES.

INIGO (CONT.)

You are now the New Dread Pirate Roberts. The ship is yours. Good luck. I'm going to get MY treasure back.

CHARLES

Oh, thankths Inigo, your the bethst. Good luck to you!

CHARLES takes the mask and heads below deck.

SWEETPEA swan dives into the water over side. From the water, she looks back at INIGO who is hesitating at the side of the ship.

SWEETPEA

Come on.

INIGO

I don't swim.

SWEETPEA

There's no time. Jump in. I'll catch you.

A flurry of cannonballs just misses INIGO's head. INIGO jumps in.

EXT. AT SEA - DAY

SWEETPEA and INIGO are sailing in SWEETPEA's boat.

NARRATOR (O.S.)

Sweetpea and Inigo made it back to her boat. Sweetpea's boat was much faster than the Gilderean ships and they were soon far ahead of Captain Fry.

SWEETPEA begins to take down the mainsail.

INIGO

Why are you doing this?

SWEETPEA

The winds have changed. I believe this is a better sail to use now. Here.

SWEETPEA hands the end of a spinnaker sail to INIGO and points for him to attach it.

INIGO

No. Why are you out here in the middle of the ocean?

SWEETPEA

Why are you out here? Why aren't you retired living in the south of Spain enjoying the spoils of your years of pirating?

INIGO

You are very good at answering my questions with more questions. How about this. If you tell me why you're here, I will tell you why I am here.

INIGO attaches the spinnaker and SWEETPEA raises the sail.

SWEETPEA

Agreed. You first. And the truth this time.

INIGO

Very well. For 20 years I was the Dread Pirate Roberts.

INIGO (CONT.)

I amassed a large fortune in stolen jewels, rare coins, things like that. I really enjoyed being a pirate. It was interesting, rewarding work. In fact, I was quite good at it. Pirating wasn't really very dangerous, because no one would put up a fight against me. With my reputation, victory came easily.

SWEETPEA

Is that right?

INIGO

Yes, I went for five years without being seriously challenged. I threatened, they surrendered. Then about a month ago, I realized 'Hey, I am not as young as I used to be. One of these days, someone is going to fight back and then' ...well, I decided to retire. Not two days later, I attacked a ship rumored to be carrying a large amount of gold belonging to the King of Gilder. The captain of the ship was a strong and brave and very handsome young man. You know, somehow I think you would like him.

SWEETPEA

Why is that?

INIGO

I am not sure why. Anyway, when his crew recognized that they were up against the Dread Pirate Roberts, they begged him to surrender. But he turned to fight.

SWEETPEA

What happened? Did you kill him?

INIGO

Of course not. The captain and I fought mano-a-mano for three hours.

SWEETPEA

Left-handed?

INIGO

Indeed. He was very good, and showed tremendous potential.

EXT. SPANISH GALLEONS - DAY - FLASHBACK

INIGO is fighting, left-handed, with the PRINCE. They are on a long plank placed between the sides of the two ships. The crews of the two ships are at the sides cheering on their respective captains.

INIGO

I wish to make you a proposition.

PRINCE

What is that?

INIGO

You can keep ten percent of the gold if you will take over for me as the Dread Pirate Roberts. It will involve a lot of training, but I think you could do it.

PRINCE

Me?

INIGO

Yes. I'm getting too old for this.

PRINCE

You seem to handle your blade well. Are you sure you want to retire?

INIGO

Yes. I have been looking for just the right person to take over for me, and you seem like the sort of fellow who would enjoy this.

The PRINCE and INIGO move very close during the dual.

PRINCE

And just what would I tell my men?

INIGO
 Pretend that I have mortally
 wounded you and fall into my ship.
 We can work out the details in my
 cabin.

PRINCE
 How can I trust you?

INIGO
 What if I give you my word as a
 Spaniard?

PRINCE
 No good, I have met too many
 Spaniards.

INIGO
 I did not think that would work
 anyway.

INIGO stops fencing, puts his sword across his heart.

INIGO (CONT.)
 I swear on the grave of my father,
 whose death I have revenged.

The PRINCE nods. INIGO thrusts his sword to the side of the PRINCE, who feigns a mortal wound and falls backward into INIGO's ship.

INIGO (CONT.)
 (to Gilderean crew)
 What are you looking at?
 Haven't you seen anybody
 killed before? Don't just
 stand there, get that gold on
 board here, or you'll be next.

INT. CAPTAIN'S CABIN - DAY

Inside the captain's cabin on INIGO's ship, INIGO and the PRINCE are relaxed drinking a glass of refreshment.

INIGO removes his mask.

INIGO
 The hardest part about the job is
 wearing the mask all the time.

INIGO opens a desk drawer where there is an assortment of black masks.

INIGO (CONT.)
You will get used to it, though.

PRINCE
Certainly.

INIGO
My name is Inigo Montoya. What is your name?

PRINCE
I am William, the Prince of Gilder, heir to the throne.

INIGO
A Prince? My, My. I had no idea.

PRINCE
A dead prince. You killed me yourself.

INIGO
True.

THE PRINCE tries on the mask.

PRINCE
You see, my Father, the King of Gilder, wants me to marry the Countess of Franco. But I do not love her. The gold you captured was to be the wedding payment to her father. If her father doesn't receive the gold, there will be no wedding.

INIGO
The fact that you are dead may complicate things as well.

PRINCE
Indeed. You may keep all of the gold. But, let me try out the mask for six months. If I can't handle it, you can find someone else, and I'll go back to being a prince.

INIGO
Very well. You have a deal.

The PRINCE and INIGO shake hands.

END FLASHBACK

EXT. AT SEA - DAY

SWEETPEA and INIGO are still sailing in SWEETPEA's boat. INIGO is facing backward and has not noticed that they are getting closer to a small tropical island.

SWEETPEA

So what happened? Where's the Prince?

INIGO

I knew you would ask this. Everything was going along just fine until one day we stopped at this island for supplies. The Prince got into an argument with the lady running the supply dock. I'm not sure exactly what he said, but it must have really ticked her off, because she turned into a monster, took all our treasure, all the gold, every last jewel, and then disappeared with the Prince. I searched the island, but couldn't find him or the treasure. For the last three days I had been trying to outrun these Gilderean ships. Captain Fry is persistent. I think the Prince must be dead.

SWEETPEA

The Prince is alive.

INIGO

He is?

SWEETPEA

And your treasure is there with him.

SWEETPEA points to the island ahead. A small buoy with a sign on it floats near the boat. The sign says 'Island of Gaul.'

INT. BEDROOM - DAY

The digital clock turns 10:00. The telephone rings four times. JOEY's bed, now not-so-neat, is empty.

NARRATOR (O.S.)
Are you going to answer it?

An answering machine picks up the call.

JOEY (O.S.)
(pre-recorded voice)
Hi. If this is you, Grandma, I am still reading. I will call you when I finish. If this is anyone else, leave a message after the tone.

The answering machine beeps.

GRANDMA (O.S.)
Joey. Joey, you know I won't talk to a machine. Joey, Joey.

The answering machine clicks. We hear the sound of a toilet flushing.

JOEY staggers back to bed with the book in hand, a bookmark in place. He opens the book again.

NARRATOR (O.S.)
Are you feeling OK? We can stop for a while if you want.

JOEY
No, I'll be all right. Let's go on.

JOEY thumbs forward a few pages.

NARRATOR (O.S.)
Don't cheat ahead. You'll spoil it. Patience. We're getting to the good stuff right away.
(Continuing the story.)
Inigo and Sweetpea landed on the Island of Gaul, where the Witch was holding Prince William.

EXT. SPIDER BEACH - DAY

INIGO and SWEETPEA pull her boat onto the beach. An old wooden sign is partially covered with dirt. SWEETPEA brushes the dirt off to reveal the words 'Spider Beach.' Inigo is again agitated.

INIGO

I sense there is danger here.

SWEETPEA

Spider Beach. How quaint. I don't see any spiders.

INIGO

Yeah. I hate spiders. More than spiders I hate running into spider webs. Like when you are going into a dark abandoned house and it's very scary, and the first thing that happens is you run into spider webs and they are sticky and get all over your face. Ooh, I hate that.

INIGO and SWEETPEA proceed up the Beach towards a forest path.

Without warning, two giant (6 Foot Tall) long-legged Spiders that have been lying flat under the surface of the sand pop up.

SWEETPEA

Eeeeech!

SWEETPEA screams and runs back toward the water. The two spiders attack INIGO. He manages to cut off a leg of one of the Spiders with his sword, but the two spiders spew their sticky web material at him and begin to roll him up in a ball.

SWEETPEA runs up behind one of the spiders and jumps on its back. The spider begins whirling in circles. She cuts off one leg, then another, then another until the spider tips over.

SWEETPEA

Take that, and that.

She then stabs the spider to death with her sword.

The other spider continues to wrap INIGO in the sticky web material.

SWEETPEA sees an opportunity and comes at the other spider from behind, but it turns and faces her, showing its vicious teeth. SWEETPEA stops, then retreats as the spider slowly advances towards her.

Suddenly, SWEETPEA reaches to the ground, grabs a handful of sand and throws the sand into the face of the spider, then she runs underneath the spider, between its legs. As she does so, the Spider drops down on top of her disappearing with her beneath the sand with the same speed that it had first appeared.

There is stillness on the beach for the moment.

The tip of INIGO's sword pierces the web material that has hardened around him, and he cuts open the cocoon and emerges. He struggles free of the web material and rushes to where the other spider had disappeared into the sand and starts digging, and digging.

Finally, a hand reaches out of the sand to him and he pulls out SWEETPEA. We can see that she was under the spider but had stabbed it to death as it came down on her.

SWEETPEA is out of breath. INIGO holds and comforts SWEETPEA for a moment.

INIGO
Are you hurt?

SWEETPEA
No. I'll be all right.

SWEETPEA notices a peculiar odor.

SWEETPEA
Do you smell something?

INIGO
No. Why?

SWEETPEA
Never mind. Let's go, the Prince is waiting.

INIGO and SWEETPEA head off into the forest.
INT. DUNGEON - DAY

The PRINCE is still suspended in the Chains of Pain. SABATINO, an 8-foot-tall giant enters. SABATINO carries a large bucket of water in with him.

SABATINO

Hello. How are you today? Did you sleep well?

PRINCE

Why do you ask such utterly irrelevant questions? I'm sure you could care less how I am or how I slept.

SABATINO

The chains are getting to you. Irritability is a common side affect.

PRINCE

You're right. You have been good to me and here I am trying to bite your head off. I'm sorry.

SABATINO

I understand.

SABATINO sets down the bucket next to where he stands.

PRINCE

Sabatino, how long have you been running things down here?

SABATINO

Almost a year now. I transferred in from the kitchen. I was the head cook.

PRINCE

Really? That's an important job. What was your specialty?

SABATINO

(somewhat confused)
Why, heads, of course.

PRINCE

Oh, I see.

SABATINO

The Lady complained about my cooking. She said I was torturing

her and belonged in the dungeon. I have been here ever since. I want to get out, but the right opportunity just hasn't come along yet.

PRINCE

You seem like a very decent fellow. Perhaps you can come to work for me at my castle after I escape from here.

SABATINO

I'm not sure. I think I will become a Priest.

(pause)

It's time for your bath.

PRINCE

Is that really necessary? The witch is just going to kill me anyway.

SABATINO

The dungeon is very dirty. Everyone gets a bath once a day. Otherwise the place really stinks. I have a sensitive nose.

PRINCE

Can we at least get some warm water today?

SABATINO tests the water in the bucket with his finger.

SABATINO

Feels fine to me.

PRINCE

How about a little soap?

SABATINO

Soap? You know we don't have any soap here.

PRINCE

Very well. Finish filling the tub,
then get me down and let's get it
over with.

SABATINO

Sure.

SABATINO takes the bucket of water and throws it onto the
PRINCE, who shudders as he gets drenched.

PRINCE

I thought you said it was warm?
(mutters to himself)
More like a baptism than a bath.

SABATINO walks off shaking his head.

EXT. GORGE OF GLOOM - NIGHT

The moon is full and the sky is clear. At the edge of the
forest is a small shack, the front door open. A trail leads
from the shack to a narrow gorge. A drawbridge is located on
the other side of the gorge. The drawbridge is up. INIGO and
SWEETPEA approach the shack.

NARRATOR (O.S.)

Inigo and Sweetpea traveled late
into the night through the forest.
At the edge of the forest they came
to a narrow, deep gorge.

SWEETPEA opens the shack door slowly, peering inside.

SWEETPEA

There's no one home. Let's rest in
here until daylight.

INT. SMALL SHACK - NIGHT

SWEETPEA and INIGO have each lain down on a small bed.
Everything in the room is extra small in size.

INIGO

You promised to tell me who you
are. What is your name?

SWEETPEA

My name is . . . not important.

(Pause)

I am the daughter of the King of Florin.

INIGO

Wesley's daughter! I thought you said you killed him.

SWEETPEA

I lied. My father said it was permissible under dire circumstances. At the time I thought it was dire.

INIGO

That was not dire. You only had a knife to your throat. Dire would require you to at least be mortally wounded and either be in jeopardy of losing your last opportunity for revenge or losing your true love.

SWEETPEA

(sleepily)

Sorry. I didn't know.

SWEETPEA eyes close.

EXT. ISLAND BEACH - DAY

The PRINCE runs to SWEETPEA and takes her into his arms.

NARRATOR (O.S.)

While Sweetpea slept, the Prince came to her again in her dreams.

PRINCE

My dearest Princess, I only have a few more hours. The rescue warranty is up at noon tomorrow.

SWEETPEA

But my dear Prince William, I am here.

PRINCE

Here? Where here?

SWEETPEA

I am here on the Island of Gaul. I am coming for you. Inigo is with me.

PRINCE

Inigo?

SWEETPEA

Yes, Inigo Montoya, he used to be the Dread Pirate Roberts.

PRINCE

Did you say he USED to be the Dread Pirate Roberts? Is there a New Dread Pirate Roberts? He didn't give away the masks, did he?

SWEETPEA

I'm afraid so.

PRINCE

(painfully groans)

UGHH. Where are you now?

SWEETPEA

We are in a small cottage near a drawbridge that crosses a large ravine.

PRINCE

The cottage belongs to the Guardians of the Gate. They control the drawbridge.

PRINCE (CONT.)

You'll need the secret password to get across the Gorge of Gloom.

SWEETPEA

As soon as I wake up, I will come to rescue you. What's the password?

PRINCE

For both of our sake's, I hope you do not oversleep.

(pause)

The password is . . .

WITCH (O.S.)

(interrupting)

Why my little Prince, who are you talking to? Your Princess has come to rescue you? Well, she is too late. The rescue warranty expires at noon today. I promise you will die painfully. AH HA HA.

INT. SHACK - NIGHT

SWEETPEA wakes up startled. It is almost morning.

EXT. SPIDER BEACH - DAY

It is early morning and Captain FRY and a few of his crew are on the beach examining the dead spiders and the footprints in the sand.

FRY

(to himself, mostly)

It appears there are two of them. There was quite a struggle. The spiders have been dead for several hours. They both escaped . . . into the forest.

(To FIRST MATE)

She won't be happy about her spiders.

FIRST MATE

Yeah, she can be a real MONSTER when she gets mad, in a manner of speaking.

FRY

After them.

INT. BEDROOM - DAY

The digital clock turns 11:00. The telephone rings. JOEY answers the phone.

JOEY

Hello. Hi Grandma. Yes, it is very exciting. Right, the sand spiders were very scary. I'm just getting to that part right now.

NARRATOR (O.S.)

Don't let her tell you the . . .
Oh, I can't believe she did that.

JOEY

Grandma, I'm still sick. Thanks. Love ya too. I know, you'll call back. Bye.

NARRATOR (O.S.)

She told you the password, didn't she?

JOEY

I didn't really hear it very good,
(cough)
very good. It's OK, you can keep going.
(cough)

NARRATOR (O.S.)

All right.

EXT. GORGE OF GLOOM - DAY

Across the gorge there are two small people near the drawbridge. The trail on the other side of the drawbridge goes into the mountainside into a dark tunnel.

NARRATOR (O.S.)

Sweetpea woke Inigo and told him the details of her dream. They left the cottage and went to the edge of the gorge. The sun was just coming over the mountain.

INIGO

(shouting to TROLLS)
Excuse me, but would you please lower the drawbridge. We are in a hurry. It is a matter of life and death.

The trolls appear to speak to one another, but cannot be heard. When the trolls do speak, one echoes the other.

TROLL #1
 (shouting)
 We don't care. What's the password?

TROLL #2
 (echoing)
 We don't care. What's the password?

SWEETPEA
 (shouting to TROLLS)
 But, we don't have the password.

TROLL #1
 (shouting)
 We don't care. What's the password?

TROLL #2
 (echoing)
 We don't care. What's the password?

INIGO
 (To SWEETPEA)
 This doesn't seem to be working.

SWEETPEA
 (to INIGO)
 I used to bribe the guards at home
 to let me out of the castle.
 Guards like bribes. It always
 works. What do you have on you?

INIGO checks his person and pockets.

INIGO
 Only my sword, my clothes, oh and
 here's an old back-up mask.

INIGO pulls a black mask from inside his shirt and holds it up for the TROLLS to see. We see that INIGO actually has two back-up masks, but only shows SWEETPEA one and replaces the other in his shirt.

SWEETPEA
 (reacting to smell of
 the mask)
 Oooh. That's what stinks.

INIGO

I rub garlic on it to keep off the bugs. You think it really smells bad, eh?

SWEETPEA

Terrible.
(a beat, then)
Offer them your sword.

INIGO

(shouting to Trolls)
Guardians of the Gate, we offer you something of great value.

In one move INIGO strikes at SWEETPEA's sword sending it in the air, then tosses her the original sword, and catches hers. SWEETPEA now has INIGO's sword. INIGO holds up the replica sword.

INIGO (CONT.)

(shouting to Trolls)
This is an exact replica of the sword of the Dread Pirate Roberts.

SWEETPEA

(to INIGO)
Hold it just a minute.

INIGO

(to SWEETPEA)
What did you want me to offer them, the mask?

INIGO (CONT.)

(shouting to TROLLS)
We offer THIS sword to you in exchange for passage across the gorge.

SWEETPEA

(to INIGO)
How about YOUR sword?

INIGO

(to SWEETPEA)
What, the ORIGINAL?

In one move SWEETPEA strikes at the sword INIGO's holding, sending it in the air, then tosses him the original sword and catches her own.

INIGO (CONT.)

I guess it will be the ORIGINAL.

Again the trolls appear to speak to one another.

INIGO

(shouting to TROLLS)

All right, how about then the ORIGINAL sword of the Dread Pirate Roberts. It's definitely a collector's item. I can get it autographed, mounted, whatever you like.

TROLL #1

(shouting)

We don't want that. What's the password?

TROLL #2

(echoing)

We don't want that. What's the password?

INIGO

(to SWEETPEA)

I thought you said a bribe would work?

SWEETPEA

(to INIGO)

It's supposed to.

INIGO

(to SWEETPEA)

Let me try something else.

(shouting, to TROLLS)

Guardians of the Gate, I offer you... my life. Just let the Princess across, for her True Love suffers in great pain even as we speak.

Again the trolls appear to speak to one another. TROLL #1 mouths the words "True Love," and TROLL #2 nods in agreement.

TROLL #1

(shouting)

We don't want YOU. We want . . .

TROLL #2

(echoing)
We don't want YOU. We want . . .

SWEETPEA
(shouting to TROLLS)
Fine, take me!

TROLL #1
(shouting)
...the mask.

TROLL #2
(echoing)
...the mask.

SWEETPEA
(to INIGO)
What? What did they say?

INIGO
(to SWEETPEA)
They want the mask!

INIGO
(Shouting to TROLLS)
Agreed! You can have the mask. Now
let down the drawbridge.

TROLL #1
(shouting)
First, the Password.

TROLL #2
(echoing)
First, the Password.

SWEETPEA
(frustrated, to INIGO)
I will cut out their tongues so
they never repeat each other again.

INIGO
(to SWEETPEA)
Hold on. I think I know the
password.

INIGO (CONT.)
(Shouting to TROLLS)
ECHO! ECHO!

The two trolls jump up and down in excitement, and then quickly let down the small drawbridge. INIGO and SWEETPEA go across.

SWEETPEA
(to INIGO)
Perhaps they will not notice the mask's smell.

INIGO
What smell? What smell?

INIGO hands over the mask. The trolls examine the mask and one puts it on. The other shakes its head in approval.

TROLL #1
Beautiful.

TROLL #2
(echoing)
Beautiful.

One troll takes off the mask, smells it, then gives to the other troll, who tries on the mask.

TROLL #1
Smells good!

TROLL #2
(echoing)
Smells good!

The two TROLLS pat each other on the back and scurry across the bridge, locked arm in arm, to their shack. INIGO shakes his head in disbelief.

INIGO
Very strange. Very strange.

SWEETPEA
Do you know you are repeating yourself?

INIGO and SWEETPEA head off toward the tunnel.

INIGO

Me? Me?

SWEETPEA

Enough with the echoing. Let's go.

SWEETPEA starts to lead the way.

INIGO

(softly)

After you! After you!

SWEETPEA

No more echoing, and I mean it!

INIGO reaches into his shirt pocket and pulls out a nut to eat.

INIGO

(more softly)

OK, OK.

(to audience)

Anybody want a peanut?

INT. TUNNEL ENTRANCE - DAY

SWEETPEA and INIGO approach a dark tunnel on the other side of the bridge. A message is scrawled in the rock next to the tunnel. It reads:

TUNNE
LOFWI
NDONE
ATATI
ME

SWEETPEA and INIGO go just inside. It is dim and calm inside. SWEETPEA and INIGO proceed. Suddenly, the wind is ferocious, blowing against them. They fight it but it blows them back out the entrance. They fall down, then pick themselves back up. SWEETPEA gets up and notices the inscription on the rock.

SWEETPEA

Inigo, look at this writing.

INIGO reads the inscription phonetically.

INIGO
 TUN LOFWI NDONE ATATI ME. It
 makes no sense to me. Probably a
 Gilderean dialect.

SWEETPEA
 No.
 (Reading and pointing)
 Tunnel-of-Wind-one-at-a-time. I
 think it means we can only go
 through one at a time.

SWEETPEA moves to the tunnel entrance.

SWEETPEA
 I'll let you know when I'm through.

INIGO
 No, wait. There is danger.

SWEETPEA disappears into the darkness.

SWEETPEA (O.S.)
 There's no time to lose.

NARRATOR (O.S.)
 Ignoring Inigo's warning, Sweetpea
 raced into the darkness of the
 tunnel.

As INIGO peers inside the Tunnel of Wind, Captain FRY and five of his men surprise INIGO from behind and surround him. They hold him fast and his sword drops to the ground, near the entrance to the tunnel, into the shadows.

FRY
 Why Roberts, at last unmasked?

INIGO
 (with heavy Spanish
 accent)
 Why do you call me "Roberts." I'm
 quite certain the infamous Dread
 Pirate Roberts is on his ship right
 now. Let me go. You are making a
 mistake. My name is Inigo Montoya,
 REALLY.

FRY

Well, well. Mr. Inigo Montoya,
REALLY.

INIGO

No, just Inigo Montoya.

FRY

Are you certain that is REALLY your
name?

INIGO

REALLY certain.

FRY

Well, Roberts, I REALLY don't care
what your name is. And I am quite
certain the sharks will not care
either.

EXT. TUNNEL EXIT - DAY

On the other side of the tunnel, SWEETPEA emerges from the darkness and runs right into the arms of SABATINO the giant. The WITCH's Castle is in the distance. SABATINO picks up SWEETPEA and puts her over his shoulder.

SWEETPEA

(yelling back into the
tunnel)

Hey, put me down. Inigo, Inigo.
Help. Inigo, now would be a good
time.

SWEETPEA's struggles are in vain. Her sword drops to the ground at the tunnel entrance. SABATINO heads for the castle.

SABATINO

You are too noisy and... wiggley.

SABATINO takes his fist and hits SWEETPEA just once on top of the head, knocking her unconscious.

EXT. SHARK LAGOON - DAY

INIGO is tied to a pole that sticks out from the middle of a small lagoon. INIGO's feet are just in the water. It is low tide. A long plank leads to the pole from the shore. INIGO

is blindfolded. Captain FRY is on the plank with a few of his SOLDIERS, and a few more of his SOLDIERS are on shore.

INIGO

This isn't very sporting. You know you could just cut my throat or something. I'm warning you, the Pirate's International Union is going to hear about this!

FRY

(to INIGO)

Although I hate to admit it, this wasn't my idea. I would have killed you earlier. But the Sorceress wants her pet sharks fed.

INIGO

The Sorceress? You are working for her?! That witch who kidnapped Prince William, heir to the throne of Gilder, and stole my treasure?!

FRY

Don't worry about your treasure, I'll take good care of it.

INIGO

Wait. If you have the treasure, why have you been you chasing me the past three days?

FRY

Now just what would the King of Gilder think if I wasn't trying to capture the pirate who killed his son and stole his gold?

INIGO

I can understand that.

FRY

As for my dear cousin William, he will NEVER be King! In fact, he will soon be dead. The magic of the Sorceress will see to that, and I will be the next King of Gilder.

INIGO

Perhaps so, and perhaps not. You see, the Princess of Florin, the True Love of Prince William, is at this moment on her way to rescue him. And as everyone knows, True Love always triumphs over evil.

FRY

(to his men)

Release the sharks. I hope THEY like Spaniards.

One of the SOLDIERS opens a wooden gate to a holding area, releasing into the lagoon a host of sharks, which begin to circle below INIGO. FRY and his SOLDIERS head for shore.

FRY

The tide will be in soon. Farewell Roberts or Indigo or whatever your name is.

INIGO

(shouting)

My name is INIGO MONTOYA! And I want my treasure back!

INT. BEDROOM - DAY

The alarm clock says 11:21. JOEY is engrossed in the book. The telephone rings twice. A couple of dirty shirts and the plate where the leftovers were, are on top of the alarm clock, blocking JOEY's view as to the time. The bed is a mess. JOEY answers the telephone and looks for the alarm clock.

JOEY

Hello. Hello. Who? Grandma? Wait, it can't be noon. It just can't be.

JOEY drops the telephone on the bed, scrambles for the alarm clock, and accidentally unplugs the clock. He then plugs the clock back in and it flashes 12:00. He looks at the clock just once, quickly.

JOEY

(to himself)

Oh, no. It's too late.

JOEY sets the clock down with the flashing time facing away from him. He picks up the phone again.

JOEY

Sorry. I... Why does it matter what time it is? Well the rescue warranty expired at noon, and... Look, Grandma, I'm really not feeling very well right now. Can I call you back? Yes, I really will call you. I'll talk to you in a little while. Bye.

JOEY hangs up phone, goes back to reading.

EXT. FLORIN HARBOR DOCK - DAY

NANNY, a PALACE GUARD and many TOWNSPEOPLE are at the dock in Florin to welcome home SWEETPEA as she pulls up in her boat.

NARRATOR (O.S.)

Sweetpea was too late and Prince William died that very day at noon. Within a week Sweetpea returned home alone.

PALACE GUARD

(to SWEETPEA)

Come, the King wants to see . . .

INT. BEDROOM - DAY

JOEY

Hold it, hold it, Grandpa. This can't be happening. Prince William doesn't die, Sweetpea saves him. What happens to Inigo? I thought this story was about the return of Inigo. Something isn't right. After all that Sweetpea has been through, if she didn't rescue the Prince, it wouldn't make any sense.

NARRATOR (O.S.)

And I suppose that everything always makes sense to you? Is that what you really think?

JOEY
Well. . . This just sucks.

NARRATOR (O.S.)
Sometimes life sucks, and then you die. Look, lots of things don't make sense.

JOEY
But this is terrible.

NARRATOR (O.S.)
No, terrible is being dead and having a Grandson who doesn't know that when you unplug an alarm clock and plug it back in again, it always flashes twelve o'clock.

JOEY
You mean . . .

JOEY picks up the alarm clock and sees the time is still flashing 12:00.

JOEY
Uggh!

JOEY reaches into his nightstand drawer and pulls out his pocketwatch.

JOEY
It's only eleven-forty-five!

NARRATOR (O.S.)
Why don't you turn the page and we'll just keep going, OK?

JOEY opens the book and turns the page.

JOEY
Fine. Fine.

NARRATOR (O.S.)
All right, then.
(continuing story)
Within a week Sweetpea returned home alone.

EXT. FLORIN HARBOR DOCK - DAY

PALACE GUARD
 (to SWEETPEA)
 Come, the King wants to see you.
 Immediately.

SWEETPEA gets off her boat and the crowd starts to mock and point at her as they part to make way for her, NANNY and the PALACE GUARD. Then one by one the people turn their backs to her.

SWEETPEA
 (to NANNY)
 Why do they do this?

NANNY
 Because Prince William is dead and
 it's your fault.

When the townspeople talk, they speak in unison, and turn their heads towards SWEETPEA all at once, then turn back away when finished.

TOWNSPEOPLE
 Your Fault!

NANNY
 You were supposed to listen to
 Inigo and you didn't listen.

TOWNSPEOPLE
 Didn't listen!

NANNY
 Inigo sensed the danger and you
 ignored him.

TOWNSPEOPLE
 Ignored him!

NANNY
 Now Gilder will attack Florin and
 there will be widespread terrorism
 and bloody altercations.

TOWNSPEOPLE
 Yes . . . what she said!

NANNY

Many more will die and it's all
your fault.

TOWNSPEOPLE

It's all your fault!

SWEETPEA

But I WAS trying to save Prince
William. Time was running out!

NANNY

Time! Time! There was plenty of
time! INIGO was there to help you!
And you ignored him. You wanted to
be the hero. Your True Love
depended on you, and your
selfishness killed him. It's your
fault!

The TOWNSPEOPLE surround and close in on SWEETPEA.

TOWNSPEOPLE

Your fault, Your fault! Ignored
him, Ignored him! Selfish, Selfish!
What she said, What she said!

INT. DUNGEON ANTI-ROOM - DAY

SWEETPEA

AAAAH!

SWEETPEA wakes up with a gasp to find herself on the floor
in the corner of a room in the WITCH's dungeon. She can
hear SABATINO and the PRINCE in the next room. She is tied
up with ropes.

INT. DUNGEON - DAY

The PRINCE is still inside the dungeon, suspended. He has
become twisted up in the chains in an attempt to escape.
SABATINO comes in with a glass of water and a Flexi-straw
drinking straw, which he sets down.

SABATINO

What are you doing?

The Prince stops struggling in the chains.

PRINCE
Just hanging around.

SABATINO reaches up and untangles the PRINCE, then picks up the water.

SABATINO
I brought you some water.

SABATINO gives the PRINCE a drink from the Flexi-straw.

PRINCE
Thank you, Sabitino. You are as kind as you are tall.

SABATINO
That is as nice a thing as anyone has ever said to me. Here.

SABATINO places his hands under the PRINCE and holds the PRINCE up for a few moments, giving the PRINCE a little respite from the strain of the chains.

PRINCE
Oh, what a relief. Thank you. Can you perhaps let me down from here just for a little while.

SABATINO
Sorry, this is the best I can do. The lady has an awful temper, you know, and she made it very clear I wasn't to unchain you.

PRINCE
I see.

SABATINO
But I brought you a present.

SABATINO lets the PRINCE hang down again, then he leaves the room.

PRINCE
A present? How thoughtful. Let me guess. A half-eaten, diseased rodent?

SABATINO (O.S.)
No. But you are very funny.

PRINCE
Large reptile droppings?

SABATINO (O.S.)
No. Something much bigger and better.

PRINCE
Oh, now what could be better than that?

In walks SABATINO with SWEETPEA over his shoulder.

SABATINO
I got a girl to keep you company.

SWEETPEA is pretending to still be asleep. SABATINO accidentally bumps her head on the doorway and she is knocked out again.

SABATINO (CONT.)
(to SWEETPEA)
Sorry.

PRINCE
You really need to be more careful.
That's not just any girl, you know.

SABATINO
Really?

SABATINO puts SWEETPEA down in the corner and props her up into a sitting position.

PRINCE
Yes, she is a True Princess and my True Love who has come to rescue me.

SABATINO
She doesn't look like a Princess to me. And it doesn't look like she can rescue anybody right now, either.

PRINCE

True, but looks can be deceiving.
I suppose it doesn't appear to you
that I am a prince, correct?

SABATINO

That's right. But I know you are.

PRINCE

It also doesn't appear to you that
I am about to be rescued, either.
Isn't that right?

SABATINO

You know, you are right again.
Pardon me, I'm sorry to interrupt
such an interesting conversation.
I mean . . . you are very
interesting and all, but I have to
go tell the Lady that the girl is
down here now. I will come back
and you can finish. I'll be back in
a little bit.

SABATINO leaves.

EXT.--SHARK LAGOON--DAY

INIGO is still tied to the pole that sticks out from the
middle of the lagoon. The water is up to his thighs now. The
long plank leading to the pole from the shore is mostly
submerged. INIGO is still blindfolded. A worn path leads
into the forest.

CUT TO:

BLACKNESS

CHARLES (O.S.)

Inigo?

EXT. SHARK LAGOON - DAY

CLOSE of CHARLES face and then hands taking blindfold from
INIGO's face. (P.O.V. INIGO)

INIGO

Charles? Charles!

CHARLES
(whispering to INIGO)
Inigo, pleathse. I am the Dread
Pirate Roberths now.

CHARLES cuts the ropes holding INIGO and pulls him from the water. Several of CHARLES pirate ship crew are with him.

INIGO
(whispering)
Oh, sorry.

CHARLES
(whispering)
I'm not sure these men would have
wanted to join up with a pirate
named Charlths, if you know what I
mean.

INIGO
(whispering)
Right. Of course.
(slow and loud)
I am very glad to see you again,
DREAD PIRATE ROBERTS.

CHARLES
(new voice, sans lisp)
Gentlemen, I would like to
introduce to you the famous Inigo
Montoya, one of the meanest pirates
that ever sailed the seas. Inigo,
who did this to you? Was it that
GIRL you were with?

INIGO
No. That GIRL was and is the
Princess of Florin and the True
Love of Prince William of Gilder.
She is on the island, but I am not
sure where.

CHARLES
I see. If not the girl, then who?

INIGO
Captain Fry. There's no time for
details now.

INIGO (CONT.)

Fry is here on the island with the Witch and they have Prince William . . . and MY treasure.

CHARLES

YOUR treasure?

INIGO

Roberts, if you and your men help me get MY treasure back, I'll cut you all in in for ten percent!

CHARLES confers quickly with his men.

CHARLES

Twenty-five percent. And that's because you gave me the ship.

INIGO

Twenty percent, and you have a deal.

CHARLES and INIGO shake hands. Again INIGO is agitated.

INIGO

I sense Prince William is in great danger. We must hurry and find him.

CHARLES

We're right behind you. Men, to the treasure!

INT. WITCH'S POTION ROOM - DAY

SABATINO has just entered the WITCH's potion room where the WITCH is busy trying to make a potion. There are books and bottles everywhere. The WITCH doesn't notice SABATINO when he first comes in.

WITCH

Was it the pinch of powdered pig siliva, or toads...

SABATINO

(interrupting)

Excuse me, your Ladyness.

WITCH

What is it, you hideous creature?
Why are you bothering me again?

SABATINO

The girl is in the dungeon, tied up
like you wanted. She is still
asleep. Kind of.

WITCH

Wonderful. Now get back down there
and make sure she doesn't get
loose.

SABATINO

But I don't like the dungeon. The
working conditions are terrible
there. The lighting is poor, the
food is bad, and the people are
never happy to see me. It's a
depressing place.

WITCH

Sabatino, its a dungeon. It's
supposed to be terrible. Torture
isn't supposed to be fun for them.
Maybe the job isn't right for you.
Perhaps I can get you another job.

SABATINO

Another job?

WITCH

Yes, perhaps you would like to feed
the sharks?

SABATINO

The sharks?

WITCH

Yes, feeding time is six o'clock
tonight. At the lagoon. Don't be
late.

SABATINO

But...

FRY enters and SABATINO shuts up.

WITCH
 (to SABATINO)
 Go watch the girl.

SABATINO, hangs his head low and goes out the door, closing it behind him. The door does not shut all the way.

INT. HALLWAY OUTSIDE POTION ROOM - DAY

SABATINO takes a few steps then notices that the door to the WITCH's potion room did not close entirely, and he returns to close it completely. He pauses when he hears his name.

WITCH (O.S.)
 The Giant found the Princess of Florin.

INT. WITCH'S POTION ROOM - DAY

FRY
 The Princess is here?

WITCH
 Yes, he picked her up outside the Wind Tunnel. I had her put in the dungeon with your cousin.

FRY
 Then that is that.

FRY moves very close to the WITCH.

FRY (CONT.)
 Now she can't possibly rescue him. If she can't rescue him, the rescue warranty can't be exercised. If the rescue warranty is no good, then you can kill him now.

FRY takes the WITCH into his arms and is about to kiss her.

FRY (CONT.)
 Right?

WITCH
 Wrong. Not until twelve noon.

The WITCH pushes away from FRY.

FRY

But why? How come? I want to you to
kill him now. Please.

WITCH

Don't whine. It's not becoming of
the future King of Gilder. If I
had had another spell I would have
used it. It's not time yet. In
another fifteen minutes, have the
giant bring the Prince to me.

FRY

And the Princess?

WITCH

No. She is lunch tomorrow.
(pause)
For the sharks.

FRY

You will make a wonderful queen.

FRY kisses the WITCH's hand, then embraces her and kisses
her neck.

WITCH

You have no idea.
The Witch enjoys the kisses on the neck for a moment, then
she pushes FRY away again.

WITCH (CONT.)

Not now.

FRY approaches her again.

FRY

But sweetness . . .

WITCH

(wickedly)
Don't make me angry! I would hate
to lose my temper with you today.

FRY steps back quickly. He moves to the window, then turns
back.

FRY
I fed the sharks, like you asked.

WITCH
Good. They like Italian.

FRY
I think he was from Spain.

WITCH
They like Spaniards, too.

The WITCH notices SABATINO's shadow at the door.

WITCH (CONT.)
And I know they love GIANTS!

INT. HALLWAY OUTSIDE POTION ROOM - DAY

SABATINO slams the door and runs off towards the dungeon.

EXT. ENTRANCE TO TUNNEL - DAY

INIGO is ahead of CHARLES and CHARLES' MEN, who arrive right behind INIGO, who is looking for his sword. From here on, CHARLES uses his macho voice.

INIGO
I dropped it... Here it is.

INIGO picks up his sword from the shadows under the bush.

INIGO (CONT.)
I did not think I would find it,
but here it is.

CHARLES
Is this a good sign?

INIGO
A very good sign.

CHARLES
Good signs are...good.

INIGO
More powerful words were never
spoken.

CHARLES

You should maybe write that down
somewhere so you don't forget it.

INIGO
I'll just try to remember good.

CHARLES
Remember WELL.

INIGO
Absolutely.

INIGO points to the inscription on the rock near the
entrance to the Tunnel of Wind.

INIGO (CONT.)
See this?

CHARLES
Yes, I recognize this type of
writing -- a Gilderean dialect.
I think. Roughly translated it
means only one person at a time may
pass through the tunnel or the wind
will blow all the occupants back
out the way they entered.

INIGO
I thought it was a Gilderean
dialect.

INIGO moves into the tunnel entrance.

INIGO (CONT.)
I'll let you know when I'm through.

INIGO runs into the darkness of the Tunnel, his sword
pointed forward in his hand as if to attack.

EXT. TUNNEL EXIT - DAY

INIGO emerges from the blackness into the very bright
sunlight and covers his eyes from the glare. As he does so,
he trips over SWEETPEA's sword and stumbles, losing hold of
his own sword in the process. The two swords become mixed up
on the ground. INIGO turns back and yells into the tunnel.

INIGO

OK, you can come on through!

INIGO picks up the swords and switches them from hand to hand examining them, but he can't identify the original from the copy.

Suddenly, CHARLES comes through the tunnel exit, also blinded at first by the bright sunlight. INIGO chooses one of the swords and decidedly holds it out.

INIGO

I found the Princess' sword on the ground here. She would not have left it behind on purpose.

CHARLES examines the footprints on the ground.

CHARLES

Yes, she was here, but then disappeared. Wait, look at these LARGE footprints.

INIGO examines the footprints, too.

INIGO

Oh, no. This is not good.

CHARLES

What is it?

INIGO

I fear the Witch has turned the Princess . . . into a Giant.

CHARLES

Yes, . . . or at least made her feet very big.

INIGO

We must find the Princess.

CHARLES

The footprints go toward the castle. This way.

INIGO and CHARLES move off toward the castle, as one of CHARLES' men comes through the Tunnel exit opening.

INT. DUNGEON - DAY

SWEETPEA has just awakened. She is still tied up in the corner. The PRINCE is looking down on her.

PRINCE
Are you all right?

SWEETPEA struggles to loosen the ropes that bind her.

SWEETPEA
Yes, except for my head.

PRINCE
I had hoped we would meet under more favorable circumstances. Where is Inigo? Was he...

SWEETPEA
(interrupting)
I don't know what happened to him. He was behind me on the other side of the Tunnel of Wind when I was -- when that Giant got me.

SWEETPEA looks around the room.

SWEETPEA (CONT.)
The Giant. Is he gone?

PRINCE
Sabatino? Yes, but he will be back soon.

SWEETPEA
We've got to get out of here.

PRINCE
Interesting thought. I've been thinking the same thing now for weeks. Being tied up, or suspended in the air by the Chains of Pain, can put a real damper on those kinds of thoughts, though.

SWEETPEA
First, I am going to get you down.

PRINCE

While I am definitely in favor of that, I should remind you that you are presently tied up.

SWEETPEA looks at the ropes that bind her.

SWEETPEA

Oh, these?

SWEETPEA reaches down with her hands and pulls a knife from her boot, then cuts the ropes binding her feet, then the ropes binding her hands.

PRINCE

You are very good. You don't happen to have an escape plan for us as well, do you?

SWEETPEA

As a matter of fact, I do. But, like I said, step one is to get you down.

SWEETPEA sizes up the situation and, with a small running start, jumps up and grabs the PRINCE, causing him to groan in pain as he now bears her weight as well as his own. She pulls herself up and crawls on top of his back.

PRINCE

(groaning)

Perhaps we can discuss an alternative plan.

SWEETPEA takes her knife again from her boot and is about to begin sawing on the chains when she sees SABATINO enter.

SABATINO

Hey, you there!

SWEETPEA jumps from the PRINCE's back onto SABATINO, who catches her arm preventing him from being stabbed, and takes the knife from her.

SABATINO (CONT.)

STOP! Princess, please.

SABATINO holds her fast again so that she cannot move.

SABATINO (CONT.)

I've come to help you escape.

The PRINCESS wriggles and kicks, attempting to free herself.

SABATINO (CONT.)

But you have to promise to take me with you off the island.

SWEETPEA hears this and stops fighting.

SWEETPEA

All right. I promise. Now let me go.

SABATINO puts her down. As she falls, she reaches for her other boot and takes out the other knife.

PRINCE

(to SWEETPEA)

Princess! Hold on! I believe him.

(to SABATINO)

Sabatino. Will you let me down?

SABATINO

Yes, if she won't try to stab me anymore.

PRINCE

(to SABATINO)

She won't try to hurt you again.

(To SWEETPEA)

My Princess, there is only one man who is tall enough and strong enough to unchain me. He stands before us. We must trust him.

SWEETPEA

But he hit me over the head, twice.

SABATINO

It was only once.

(a beat, then)

And I bumped you into the doorway, but that was an accident.

SWEETPEA lowers her knife.

SWEETPEA

It still hurt.

PRINCE

If you two wouldn't mind, I would like to get down. It's been nearly 30 days.

SABATINO

Oh, yes, OK.

SABATINO begins getting the PRINCE down.

NARRATOR (O.S.)

While the Giant got the Prince down out of the Chains of Pain, Inigo and the New Dread Pirate Roberts were outside the Witch's castle.

EXT.--OUTSIDE WITCH'S CASTLE WALL--DAY

On the outside of the Witch's castle, there are no windows and no doors, just black solid stone, 30 feet straight up on all sides. INIGO, CHARLES and CHARLES' men are there groping along the side of the castle walls looking for an opening.

INIGO

Perhaps we can go over the top of the wall. Do you have a rope?

CHARLES

No.

(to MEN)

A rope?

All of CHARLES' men shake their heads 'no.'

CHARLES (CONT.)

Sorry, no rope.

INIGO

Maybe we could tunnel underneath. Do you have a shovel?

CHARLES

No.

(to MEN)

A shovel?

All of CHARLES' men shake their heads 'no.'

CHARLES (CONT.)
 Sorry, no shovel.

INIGO
 How about a catapult?

CHARLES
 No.
 (to MEN)
 A catapult?

All of CHARLES' men shake their heads 'no.'

CHARLES (CONT.)
 Sorry, no.

INIGO
 A tall ladder, perhaps?

CHARLES
 No.
 (to MEN)
 A ladder?

All of CHARLES' men shake their heads 'no.'

CHARLES (CONT.)
 Sorry, no luck.

INIGO
 There must be a way in.

CHARLES
 A secret passageway, perhaps?

INIGO
 You know, I think you are right.
 But if we are to find it we will
 need help.

INIGO takes one of the two swords, puts a knee to the ground, and points the sword skyward while bowing his head in prayer.

INIGO
 Father, I have let you rest since
 avenging your death. But now I
 need your help. Two brave souls are
 in danger inside the walls of this
 castle.

INIGO (CONT.)

Somewhere here there is a way
inside. I cannot find it alone. I
need you. I need you to guide my
sword. Please, guide my sword.

INIGO stumbles around, led by the sword. The sword hits the side of the castle, but nothing happens. INIGO looks down at the sword. He then turns back to CHARLES and the men.

INIGO

Sorry, wrong sword. It's a very
authentic replica.

INIGO takes the original sword out, stumbles back toward the building led by the sword and hits the side of the wall in a different spot. Again, nothing happens, and CHARLES' MEN look at INIGO like he is crazy. Then, suddenly, a doorway opens.

INIGO

(prayerfully)

Thank you.

(to CHARLES)

Wait here and do not let Fry or the
Witch escape with the treasure. I
shall return shortly.

INIGO bolts into the castle through the secret passageway, with both swords drawn.

INT. WITCH'S CASTLE MAIN HALLWAY - DAY

INIGO enters through the secret passageway into the castle and runs quickly down the main hallway.

INIGO

(to himself)

Prince, Princess, where are you?

INIGO stops quickly as around the corner at the end of the hallway comes FRY and two of his SOLDIERS. FRY sees INIGO and draws his sword, then turns and runs off in a panic.

INIGO fights with FRY's men and defeats them, then heads down the hall after FRY. INIGO turns the corner, but FRY is gone.

INIGO sees a sign that says 'Dungeon--Access Restricted' down another hall and runs that way.

INT. WITCH'S POTION ROOM - DAY

FRY bursts inside. The WITCH is mixing potions. FRY is out of breath.

FRY
We have a problem.

WITCH
We?

FRY
The Spaniard has broken into the castle.

WITCH
The pirate you fed to my sharks?

FRY
He must have escaped somehow.

WITCH
INCONCEIVABLE! You mean the sharks didn't get fed. Sounds to me like YOU have a problem! Where's the Prince? You were supposed to have brought him here.

FRY
I was on the way to get him when I ran into the Spaniard. This is not supposed to be happening this way. You have got to do something.

WITCH
One rogue pirate is no cause for alarm.

FRY
But you don't know this man. It took me more than three days of chasing this guy before I captured him. And then he escaped from your sharks. This is no ordinary pirate. Please, you have to do something.

WITCH
You're whining again.

FRY

Well, he...

WITCH

(interrupting)

While you are here complaining, the pirate is probably helping the Prince and Princess to escape. I suggest you try to stop them.

FRY

I can't do this alone. I need your help. Please. For me. Please.

WITCH

Whine, whine, whine. Very well. Lead them to the Grand Hallway. I will take care of them there.

FRY

I won't forget this.

FRY turns and runs out the door.

WITCH

And I won't let you forget this either.

INT. DUNGEON - DAY

SABATINO has just undone the last of the chains off of the PRINCE. SWEETPEA helps get the PRINCE down. The PRINCE's body is as stiff as a board. The PRINCE can't move his arms and legs out of the spread eagle position.

SWEETPEA tenderly strokes the PRINCE's face.

SWEETPEA

Does it still hurt? Can you move at all?

PRINCE

I really didn't expect this. I hope it doesn't mess up your escape plan.

SWEETPEA

Well, I had not counted on this.

SABATINO picks up the stiff PRINCE and puts him against the wall.

SABATINO

(to PRINCE)
 I will try to get some help. I
 think I know someone who can fix
 you.

SABATINO goes through the door to the Dungeon Anti-room.

INT. DUNGEON ANTI-ROOM - DAY

SABATINO comes through the door from the main dungeon. INIGO enters from the opposite doorway. SABATINO stops in the doorway blocking it almost entirely. INIGO can't see SWEETPEA and the PRINCE behind SABATINO. Inigo stops in his tracks when he sees the giant.

INIGO
 Oh, no. Look what they have done to
 you. And you were so beautiful.

INIGO drops his head.

SWEETPEA (O.S.)
 Inigo, is that you?

INIGO looks up at SABATINO.

INIGO
 Princess, I am so sorry.

SWEETPEA (O.S.)
 Can you come in here and help me
 with him?

INIGO
 (confused)
 How did you do that?

SWEETPEA (O.S.)
 How did I do what?

INIGO
 Talk without moving your lips. See
 you did it again. Is that a side
 effect of being turned into a
 giant?

SWEETPEA (O.S.)
 Inigo, I'm in here.

SABATINO stands aside, laughs and points back to the PRINCESS.

SABATINO

The Princess is in there.

INIGO sees the PRINCESS and dashes into the main dungeon room.

INT. DUNGEON - DAY

The PRINCE has almost fallen over and SWEETPEA is barely holding him up. INIGO helps SWEETPEA push the PRINCE back and lean him against the wall.

INIGO

Princess, you are all right? I thought the Witch had... well, turned you into a... uh...

SWEETPEA

A giant?

INIGO pulls out one of the swords.

INIGO

Here, I think this belongs to you.

SWEETPEA

Thank you. I feared I had lost it forever.

PRINCE

(to INIGO)

It is good to see you again, my friend.

INIGO

(to PRINCE)

It is good to see you too. You cannot move?

PRINCE

Only my head.

INIGO

This will make MY escape plan much more difficult to carry out than I had accounted for.

PRINCE

You have an escape plan as well?

INIGO

Well, yes. Why? Did you think I would come into an evil witch's castle without a plan for getting out?

PRINCE

No, it's just, well I think SHE already has a plan.

SWEETPEA

My dearest Prince . . .

The PRINCE begins to fall over again, and SWEETPEA and INIGO catch him and tilt him back up against the wall. INIGO and SWEETPEA then start massaging the PRINCE's limbs in an effort to revive him.

SWEETPEA (CONT.)

I will be happy to use Inigo's plan. I'm not sure mine will work anyway.

PRINCE

Well, if the rest of your plan was anything like STEP ONE, perhaps we should use Inigo's plan.

SWEETPEA

(to INIGO)

What happened to you? I was waiting for you to come through the tunnel, but you never did.

INIGO

I ran into a slight complication. Captain Fry showed up at the other end of the Tunnel while you were still inside.

PRINCE

Did you say FRY?

INIGO

Yes. I think he is a relative of yours.

PRINCE

Yes, my cousin. He hates me and wants to be king. But I ignore him because he is a mouse of man. He captured YOU?

INIGO

(defensively)

It was a surprise attack and there were many, many men. My only means of escape was to run into the Tunnel, but if I had done so, the Princess and I, we would have both been blown back . . .

PRINCE

(interrupting)

Both been blown back?

INIGO

Yes, I know. 'Tis very difficult to say that quickly. Anyway, Fry, he tried to feed me to the Witch's sharks, but Charles, err...the new Dread Pirate Roberts came to my rescue. He is outside the castle now as we speak waiting for us.

PRINCE

Inigo, you gave away my masks? I thought we had a deal?

INIGO

But you and the Princess, are, well you know, in love. I figured you would not be wanting to go around plundering, pillaging, thieving and fighting, And of course all the women stealing? You see...

SWEETPEA

(interrupting)

Women stealing?

SWEETPEA (CONT.)

(to Prince)

I don't care about the plundering,
pillaging, thieving and fighting,
but if you have to steal women,
then...

INIGO

(interrupting)

I'm afraid it's an important part
of the job.

PRINCE

(to SWEETPEA)

It doesn't matter now.

INIGO

Anyway, when I came inside here,
the castle, there was Fry.

PRINCE

Fry is here?

INIGO

Yes, he and the Witch lady, they
are together on this.

PRINCE

So it was FRY who got the Witch to
put the spell on me and bring me
here.

INIGO

And don't forget! They stole MY
treasure, which I intend to get
back shortly.

SWEETPEA rubs the PRINCE's arms even more furiously.

SWEETPEA

Is this working at all.

The PRINCE looks down and tries to move.

PRINCE

I'm afraid not.

INIGO and SWEETPEA, exhausted for the moment from rubbing
the PRINCE's arms and legs, lean themselves up against the
wall on each side of the PRINCE.

INIGO

What we could really use now... is
a miracle.

In strides SABATINO and behind him MAX the miracle man. MAX is a short, hunched over, ancient, gray-haired man, dressed in a traditional striped jail uniform. MAX's Jewish accent is overwhelming at times.

MAX

Did someone say they needed a
miracle?

INIGO

Max? Miracle Max?

MAX

What, you were expecting someone
else? A priest or rabbi or
something, 'cus if you were... You
want a miracle from them, well I'd
just like to see it. Not once in
my life have I... Well maybe once,
but that was... not an very important
miracle. I only do very important
miracles, unless of course you
wanna pay extra.

MAX looks closely at Inigo.

MAX grabs INIGO's arm.

MAX (CONT.)

Do I know you from somewhere? You
look like I know you. Did we meet
in Temple earlier? Or was it that
party in Manchester? Oh, what a
party that was. The oysters on
those little crackers with the
little red curly things on top,
they were to die for. Killed my
wife, literally, but she was
already mostly dead, so we only
kinda of noticed, though the stink
after a while, OOEEVAY.

SABATINO

(to MAX)

You know him?

INGO

Max, it's me. Inigo, Inigo Montoya.

MAX

Right, right, sure, I remember you, the "You killed my father, prepare to die" guy. Had a real problem with an almost dead guy. Gave him one of those chocolate covered pills they use for sick horses, as I recall. I don't remember, did it work? No don't tell me, I won't remember later anyway and then I'll have forgotten it twice, which is much worse than not remembering once. When you get to be my age, it isn't how much you remember that counts, it's how much you haven't forgotten, 'cus that's the stuff you can still lose. Assisted living for the memory impaired, now that's the wave of the future. Don't forget that when you get old. Inigo, Inigo. Yep, yep, that is your name all right.

INIGO

Max, what's the story? How did you end up in here?

MAX

Well, it's a long story. I was...

SWEETPEA

(interrupting)

Sorry, but we are in a bit of a hurry.

MAX

Well, then it's a short story. I was somewhere else, I lost a bet, now I'm here.

(to SWEETPEA)

There, is that short enough for you? You know, you missed out on a good long story.

MAX pokes at the PRINCE.

MAX (CONT.)

So who needs the miracle? Miracles ain't cheap you know, especially really important ones.

PRINCE

Name your price. At this point money isn't an object.

MAX

Then I got just the miracle for you. It makes all your money disappear.

INIGO

Max, I know you better than that. You never charge more than pocket change for True Love miracles.

MAX

What, What are you saying?

INIGO

This girl, she is the Princess of Florin, came here to rescue this guy, he is the Prince of Gilder, because he is her True Love.

MAX

Oh, a prince from one country with a princess from another, going to be one of those political marriages, eh? Then again, most marriages are political. But at least you got True Love. Most marriages don't. Some got love, some don't. But True love and marriage, well... let me tell you, there is a rare thing worth fighting for. Me and my wife, God rest her soul, we had True love and boy did we fight!

INIGO

Max, we need your help. We were doing OK, until the Prince here, it turns out he can't walk, or run. We have a plan, or two, on how to escape, but unless the Prince can move, it's not going to work.

INIGO (CONT.)

Of course, even if he can move, it will be very close. The Witch...

MAX covers his ears.

MAX

(interrupting)

Witch, Witch! Oh, don't say that word.

MAX uncovers his ears.

MAX (CONT.)

You know she is a fraud, never done any real magic in her life, only incantations out of second rate spell books available at any discount book seller's hut, you know the kind of incantations that rhyme badly, apply to most situations, and always have things like rescue warranties tagged on. Now me, I got the real stuff. Only hand made, fully tested potions and spells, same stuff I been using for over a hundred years, used by kings and queens across the land, before I retired, of course. Oh, what a mistake I made with her. Six weeks I have been in here, not once a change of clothes. Where's a good lawyer when you need one. And the stripes, they go completely the wrong way for me. What were you saying?

SABATINO

The lady is going to kill the Prince and marry the captain and become queen and feed me and the Princess to the sharks. We need to leave, but the Prince, he can't move. Can you fix him?

MAX.

Why didn't you say so? Sure, I got just the thing.

MAX pulls a small bottle of elixir from inside the pocket of his shirt.

MAX (CONT.)

(to PRINCE)

I had some of this myself, just this morning. Got stiff knees. In fact I got stiff lotsa things, but not like you got. Son, you got a bad case of the stiffs. You better take the whole bottle, I got more where that came from.

MAX uncorks the bottle and smells the elixir.

MAX (CONT.)

Ah, the good stuff. Homemade you know. Did I mention that?

(to SWEETPEA)

He'll be as good as new in a minute or so. Trust me.

MAX gives the bottle of elixir to SWEETPEA who administers it to the PRINCE. MAX then reaches into another pocket on his shirt and pulls out a small drawstring leather pouch.

MAX (CONT.)

As for the rest of you, take one of these. It's something new I made up special just for such an occasion.

MAX opens the pouch and takes out three horse pills and hands one each to INIGO, SWEETPEA and SABATINO.

SWEETPEA

What's this for?

MAX

You want the Witch, she should turn you into a frog or something? You take one of these and there ain't nothing she can do to you. Any spell she's got will be harmless.

SWEETPEA

This is guaranteed to work?

MAX

No one said anything about a guarantee. You want a guarantee, well, that's going to cost extra.

INIGO and SWEETPEA look at each other and then take their horse pill. Just then the PRINCE falls limp onto the ground, then stands up.

MAX

See, good as new.

SWEETPEA

(to Prince)

How do you feel?

The PRINCE checks himself over, then does a deep knee bend.

PRINCE

I'm . . . good as new.

SABATINO gives his pill to the PRINCE.

SABATINO

Here, you will need this. The evil lady can't hurt me.

INIGO

Thank you, Max. Will you come with us?

MAX

No, no. I'll slow you down. I'll be OK. What could happen? Don't answer that.

INIGO

I'll see that someone comes back for you. But now we must go.

INIGO leads the group out of the dungeon, sword drawn.

INT. DUNGEON ANTI-ROOM - DAY

INIGO, SABATINO, the PRINCE and SWEETPEA rush through the anti-room as MAX waves good-bye.

MAX

I'll send you my bill.

INT. TOP OF STAIRWAY FROM DUNGEON - DAY

INIGO stops the group by raising his sword.

INIGO

(to SWEETPEA and
PRINCE)

All right, here's the plan. You two follow this hallway around to the right past the main foyer, then another right. The secret passageway door is right there, you can't miss it. From here on out, you two are on your own. Sabatino and I are going to find MY treasure.

SABATINO

You want me to go with them and show them the way out?

INIGO

(to SABATINO)

I need you to help carry out MY treasure.

(to SWEETPEA and PRINCE)

The new Dread Pirate Roberts will meet you outside.

SWEETPEA

We understand. Thank you, Inigo.

SWEETPEA gives Inigo a kiss on the cheek.

PRINCE

Let's go.

SABATINO

(to INIGO)

All the treasure is upstairs.

INIGO and SABATINO head up the stairway and the PRINCE and SWEETPEA move off hand in hand stealthily down the hallway. SWEETPEA has her sword drawn.

EXT. OUTSIDE WITCH'S CASTLE WALL - DAY

CHARLES and his men are still waiting outside.

FIRST MATE

He's been in there a long time. Do you think we oughta go see if OUR treasure is, ah, safe?

CHARLES

Inigo Montoya may be the kind of man who would kill you and use your innards for fish bait, but if he gives you his word, he will die a thousands deaths before he will break it. You will see him come through that door right there with the treasure. Mark my words.

Suddenly, the secret passageway door closes and disappears. CHARLES and his men dive for where the door was and then start groping along the side of the wall. Many of the men pull out their swords and try to use them as divining rods to find the passageway, as INIGO had done earlier, but without success.

INT. UPSTAIRS HALLWAY - DAY

INIGO and SABATINO emerge from the stairway at the end of the hallway. SABATINO points the way to the treasury room and they race down the hallway. INIGO gets to the door first and finds the doors to the treasury room are locked. INIGO immediately tries to break down the door by throwing his body against the door, but the doors are thick and solid.

SABATINO

Why are you doing that?

INIGO

Why am I doing this? You're right. You're the giant, you break down the door.

SABATINO

Sorry, I don't do that.

INIGO

Then how are we going to get in there to get the treasure?

SABATINO pulls a ring of keys from his vest pocket.

SABATINO

I have the key.

INIGO

Why didn't you say so! Quickly,
there is no time to lose.

SABATINO uses a key and opens the doors.

INT. TREASURY ROOM - DAY

There are velvet-draped tables with gold coins stacked on them as if someone had been counting them, as well as gold crowns, necklaces and other assorted treasures laid out in arrangement on the tables. There are also three treasure chests there, a small one, a moderately sized one and a large one. Each chest is open and half full.

SABATINO points to the smallest chest.

SABATINO

I think that one is yours. Plus
the gold coins on the table.

INIGO

Yes, that's my chest all right.

INIGO reaches into his shirt and takes out his other backup mask.

INIGO

My friend, today is your lucky day.
Today I am going to teach you how
do be a pirate.

SABATINO

Really? You mean it? I always
liked to play pirates when I was
little.

INIGO

You were little?

SABATINO

I mean young.

INIGO

I thought so.

INIGO hands the mask to SABATINO.

INIGO (CONT.)

Here put this on.

As SABATINO puts on the mask, INIGO starts to load by armfuls all of the treasures on the tables into the largest of the chests.

INIGO (CONT.)

A real pirate never passes up the chance to steal someone else's treasure. Let's see what she will hold. Give me a hand here.

SABATINO

You think we can get it all in this one?

SABATINO and INIGO busily load the large chest.

INT. MAIN HALLWAY - DAY

The PRINCE and SWEETPEA are sneaking quickly down the long hallway. The PRINCE takes an old sword from off the wall. He flexes it to make sure it is sturdy. Just then two of FRY'S SOLDIERS come around the corner into the far end of the hallway and the PRINCE and SWEETPEA begin fencing with them. SWEETPEA and the PRINCE move the two SOLDIERS back toward the end of the hallway, when two more SOLDIERS appear. Being outnumbered, SWEETPEA and the PRINCE turn to make a retreat, but three more of FRY'S SOLDIERS appear from a corridor into the hallway to their rear, blocking any means of escape. FRY'S SOLDIERS pause, waiting for the command to charge.

SWEETPEA

Have you done this before?

PRINCE

Are you kidding? I live for moments like this.

SWEETPEA

So you haven't done this before?

PRINCE

No. And you?

SWEETPEA

Not exactly.

The PRINCE and SWEETPEA circle back to back. There are closed double doors immediately to the right of the couple.

FRY comes around the corner from the far end of the hallway and appears between his men.

FRY

Well, Well. Billy and the Princess.

PRINCE

Cousin. It's been too long. How have you been keeping yourself?

The PRINCE takes a slow step forward.

FRY

Just where do you think you are going?

PRINCE

Actually, I was just leaving. While the ambiance of the castle was at first appealing, and the food occasionally tolerable, after a while, well, frankly it got somewhat boring just hanging around here all day. Besides, it's probably time I got back to my duties of being Prince William, heir to the throne of Gilder.

FRY

Billy, perhaps you've forgotten, the Dread Pirate Roberts killed you, or so everyone thinks. Since you're dead, I am the heir to the throne. And now I intend to make that officially . . . official.

PRINCE

(to SWEETPEA)

I'll take the ones on this end. You take those.

SWEETPEA

Kiss me...for good luck!

Just as FRY begins to motion to his SOLDIERS to attack, the PRINCE gives SWEETPEA a somewhat lengthy, somewhat

passionate kiss. When the SOLDIERS see this they halt momentarily.

FRY

Can we get on with this?

PRINCE

May I have one more moment?
That was in fact our first real
kiss. I do not want it to be our
last. Do you mind?

FRY

Very well, but make it quick.

The PRINCE motions for FRY and his SOLDIERS to turn around and give the PRINCE and SWEETPEA some privacy for a moment, and FRY reluctantly nods and motions for all his SOLDIERS to turn around, and they comply clanking their heavy armor as they do.

PRINCE

Thanks.

The PRINCE again gives SWEETPEA a somewhat lengthy, somewhat passionate kiss, then he whispers quickly in her ear, then goes back to the kiss. While embraced, SWEETPEA and the PRINCE move toward the double doors immediately to the right. When they are close to the doors, the PRINCE tests the handle and it opens. FRY turns around to check on the couple's kiss, just in time to see the PRINCE and SWEETPEA bolt through the double doors and slam them shut.

FRY

Look! They're getting away.

FRY points to the double doors.

INT. SWORD ROOM - DAY

SWEETPEA and the PRINCE close the large double doors through which they have just entered. The PRINCE grabs a large, thick lance from off the wall and jams it between the door handles. The room has a collection of armor, swords, lances, and other mid-evil weaponry on the walls and on display in almost a museum fashion.

PRINCE

There, that should hold them.

INT. MAIN HALLWAY - DAY - SIMULTANEOUS

FRY
In there! After them!

FRY's SOLDIERS race to the double doors and push on them several times, but the heavy doors will now not open.

FRY
Around the other way!

FRY and his SOLDIERS rush down the hallway.

INT. SWORD ROOM - DAY - SIMULTANEOUS

The large double doors behind SWEETPEA and the PRINCE move back and forth for only a moment as FRY's SOLDIERS reach the doors from the other side and begin pulling on them. At the other end of the room is another set of double doors.

SWEETPEA hears FRY through the doors.

SWEETPEA
They're going around.

The PRINCE and SWEETPEA raise their swords, prepared to fight.

INT. WITCH'S CASTLE MAIN HALLWAY - DAY

SABATINO has the large treasure chest and is carrying it on his shoulder. INIGO is ahead of him. INIGO is dragging the small treasure chest. They are slowly heading to the secret passageway door.

SABATINO
Inigo, I don't think I can carry this all the way to the lagoon. I think you put all the heavy stuff in this one, you know.

INIGO

Don't worry, my friend. The Dread
Pirate Roberts and his men are
waiting for us outside. They will
help you get it to the ship.

INIGO looks at SABATINO's mask.

INIGO (CONT.)

Before we go out there, you had
best take off the mask.

SABATINO

But I like the mask.

INIGO

Trust me. There are times to wear
the mask, and times to just be
yourself.

SABATINO

If you say so.

SABATINO sets down the trunk and begins to remove the mask.

SABATINO (CONT.)

Do you think the Prince and
Princess escaped?

INIGO

It's not our concern now. Let's
get the chest to the ship.

INIGO reaches to open the secret passageway door.

EXT. OUTSIDE WITCH'S CASTLE WALL - DAY

CHARLES and his MEN are still patting the sides of the
castle wall and using their swords like divining rods when
the secret passageway door reappears and INIGO steps out,
dragging the small chest. The door closes behind him.
CHARLES' MEN cheer a sigh of relief, surround INIGO and give
him pats on the back, open the small treasure chest, and
glory in the found treasure. CHARLES is near the door when
it opens again and SABATINO emerges, though only CHARLES
notices. CHARLES' face drops at the sight of the giant. He
bows low and stares at SABATINO's feet.

CHARLES

Your highness, what big . . . feet
you have.

INIGO sees SABATINO come through the door. SABATINO puts
down the large treasure chest.

INIGO

(to SABATINO)
Sabatino, what are you doing?

SABATINO

Just being myself.

CHARLES' men now see the large treasure chest and race to
surround it. INIGO follows.

CHARLES gets up and looks more closely at SABATINO.

CHARLES

This isn't the princess?

INIGO

No, of course not. This is
Sabatino, a friend.

SABATINO

(to CHARLES)
Where is the Princess? Didn't she
come out yet?

CHARLES

You are the only ones to come out.
(to SABATINO)
About your feet... I meant no
offense.

SABATINO

None taken. They are big.
(to INIGO)
Inigo, the Prince and Princess need
our help. I am going back to find
them.

INIGO

Sabatino, wait! Are you sure there
are no other doors? They could have
come out another way, maybe?

SABATINO

This is the only way in and out.
Inigo, we must save the Prince and
Princess from that evil lady and
the bad men. I am going back in.

SABATINO heads for the secret passageway door.

INIGO

Sabatino, wait. I need you to help
me carry the treasure to the ship.
I have fought long and hard for
that treasure. I do not want to
lose it again. The other men cannot
do it alone. Only your strength
can get the treasure to the ship.
Please help me. If it's money . . .

SABATINO

(interrupting)

Inigo, there are some treasures
worth fighting for that money
cannot buy. None is greater than
the treasure of True Love. We must
help the Prince and Princess.

INIGO

Sabatino, you are a romantic fool!
(a beat)
And so am I. Sabatino, I will go
back and find them. But I will need
the mask!

SABATINO pulls out the mask INIGO had given to him earlier,
and gives it to INIGO who puts it on.

SABATINO

Your heart is pure. I will go with
you.

INIGO

No. You and, ah, Roberts get the
treasure back to the ship. I'll go
back in and help the Prince and
Princess.

SABATINO

But Inigo, you will have to kill
the evil lady.

SABATINO (CONT.)

If you don't, she will eventually destroy us all with her magic. You must kill her. It's the only way. Promise me.

INIGO

I understand. By the grave of my father, I swear she will not live to follow us!

INIGO opens the secret passageway door and dashes inside.

INT. SWORD ROOM - DAY

The PRINCE and SWEETPEA are fencing with four of FRY'S SOLDIERS who have entered from the far double doors.

SWEETPEA is fighting right-handed. She notices that the PRINCE is fighting left-handed.

SWEETPEA

(to PRINCE)

I noticed you are fighting left-handed.

PRINCE

I always do.

SWEETPEA

Why is that?

PRINCE

Because, I am left-handed. Why do you ask?

SWEETPEA

I guess that about now I was hoping that you were right-handed.

PRINCE

Does that really matter?

The PRINCE runs through one of the SOLDIERS with his sword.

SWEETPEA

I guess not.

After some quick but intense fighting, SWEETPEA and the PRINCE manage to defeat two more of the SOLDIERS, but then

three new SOLDIERS enter and the battle continues on even a more frantic pace. FRY appears in the doorway of the far double doors and watches what is going on for a moment, then he leaves closing the double doors as he does so.

INT. WITCH'S POTION ROOM - DAY

FRY bursts in. The WITCH is dressed in a more formal witch's ceremonial robe and hat.

FRY

They're in the sword room!

WITCH

How many of them are there?

FRY

It's William and the girl.

WITCH

It's about time!

(a beat)

Why don't you take care of them yourself? I am sure you could handle them.

THE WITCH finds a spell she likes in a book.

FRY

Please don't make me beg again. You know William is better with the sword than I. He always has been. All the time growing up, in school, everywhere, William always won. That's why I have you.

WITCH

Oh, very well. Lead them into the Grand Hallway. I'll be there in a moment.

FRY turns quickly and runs out.

INT. MAIN HALLWAY - DAY

FRY has just come out of the Witch's Potion Room. He is running down the hallway when INIGO emerges from a side door and tackles FRY. INIGO and FRY struggle until INIGO is on top of FRY. INIGO grabs FRY by the throat with both hands, threatening FRY's life.

INIGO
Now you little weasel, you are
going to tell me where the Prince
and Princess are!

FRY pretends he can't speak.

FRY
URRG.

INIGO tightens his grip.

INIGO
Tell me right now!

Suddenly FRY's voice comes back.

FRY
They are in the East Tower, up
there.

FRY points toward the stairs at the end of the hallway, away from the Sword Room. INIGO gets up and releases FRY.

INIGO
Don't move.

INIGO walks a few steps then runs down the hallway toward the stairs leading up to the East Tower. When he is almost there, FRY leaps up and runs back to the Sword Room. INIGO does not see this before he heads up the stairs.

INT. SWORD ROOM - DAY

The PRINCE is being pressed up against the wall by one of the SOLDIERS. SWEETPEA jumps over a table away from the two SOLDIERS she was fighting with, landing near to the PRINCE. SWEETPEA strikes three blows to the SOLDIER pressing the PRINCE, causing the SOLDIER'S pants to fall. As the SOLDIER reaches for his pants, the PRINCE gives the SOLDIER a solid knee to the chin.

PRINCE

Where did you learn to do that?

SWEETPEA
Finishing school.

FRY opens the double doors and the two remaining SOLDIERS run out. FRY comes in, then runs out.

PRINCE
(to SWEETPEA)
It's time I put an end to this!

The PRINCE runs after FRY. SWEETPEA follows after the PRINCE.

INT. GRAND HALLWAY - DAY

The PRINCE and SWEETPEA throw open the double doors and run to the middle of the room. They stop as they realize they are all alone.

It is silent.

They look left and right, but no one else is in the room. There are six doorways and several doors that are visible. The ceiling is a dark, large stain-glass window, allowing just a little light to come into the room.

PRINCE
Which way?

SWEETPEA
I'm not sure. But something isn't right.

PRINCE
You have that feeling too?

SWEETPEA
Inigo says he can sense danger. I think I am sensing it right now.

PRINCE
Me too.

The PRINCE reaches to SWEETPEA and they hold each other closely.

They turn to the left, then to the right.

Suddenly, the glass ceiling breaks, and shards of glass rain down everywhere.

INIGO jumps down through the broken ceiling, rolls onto the ground and then back onto his feet.

SWEETPEA

Inigo!

INIGO

You two are difficult to find. Are you all right?

SWEETPEA

Yes. We're going to be fine. Nice of you to drop in. Where have you been?

INIGO

I was just checking out the East Tower.

SWEETPEA

What's up there?

INIGO

Just a big wild goose.
(to PRINCE)
Where is your cousin?

PRINCE

I believe he has flown the coop.

INIGO

Sabatino has taken the treasure to the ship. You two love birds should join him.

PRINCE

And you?

INIGO

I'll follow soon. I have a promise I must keep.

The PRINCE and SWEETPEA begin to walk toward the SWORD room.

WITCH (O.S.)
Leaving so soon?

In a cloud of smoke emanating from one of the doorways, the WITCH appears. The three potential victims back up together.

WITCH
But you haven't tasted of my
hospitality?

PRINCE
I have. And you need a new cook.

The WITCH pulls a bottle from her cloak.

WITCH
The drink of death. I made it
especially for you two, but the
pirate can have some too.

INIGO
I'm not really very thirsty.

WITCH
SILENCE! When I am through with
you, all of you will gladly drink
this just to put yourselves out of
the misery and pain.

SWEETPEA
And just what is going to cause
such misery and pain? The Prince
here has already been through your
Chains of Pain, and, frankly, they
are not all that painful.

The PRINCE glares at the SWEETPEA.

WITCH
You will see.

The WITCH reads an incantation.

WITCH (CONT.)
The three of you now seal your fate
With every breath you take
Your bones will break.
With every move you make
Your heart will ache.

WITCH (CONT.)
 As you see each other shake
 And die painfully in...the lake!

The WITCH puts out her hand and a small amount of sparks flash, but that is it.

WITCH (CONT.)
 What's happening. Something's not
 right. That's supposed to work.

INIGO
 (to WITCH)
 You know something? Miracle Max, he
 was right. You are a fraud. You
 have no real magic, only second
 rate incantations out of cheap
 spell books. They don't even rhyme
 good. And the smoke thing when you
 came in, you need to work on that.
 Sorry, but we gotta go. Thanks for
 the show.

WITCH
 AHHHH.

The WITCH screams, disappears, and her robe falls to the floor.

NARRATOR (O.S.)
 With that the witch disappeared.

INT. BEDROOM - DAY

JOEY's hair is a mess. He is still in his pajamas. The room is a disaster. JOEY is on the bed.

JOEY
 That's it, she disappears?

NARRATOR (O.S.)
 That's what it says. Here, I'll
 read it again for you if you don't
 believe me.

JOEY
 Are you sure that's right?

NARRATOR (O.S.)
 Yea, that's what it says, in black
 and white. 'With that the witch
 disappeared.'

JOEY
 Just, 'With that the witch
 disappeared.'

JOEY scratches his head.

NARRATOR (O.S.)
 Oh, excuse me.

JOEY
 What do you mean, 'Oh, excuse me'?

NARRATOR (O.S.)
 There's more. I'm terribly sorry.
 You have to turn the page. It looks
 like it ends there, but, well
 there's a little more. I'm sorry.
 Here we go.

JOEY scrambles to turn the page.

INT. GRAND HALLWAY - DAY

SWEETPEA and the PRINCE now stride hand in hand for the
 door.

PRINCE
 Let's go home.

INIGO
 I'll be right behind you.

INIGO goes over and picks up the WITCH's robe. He looks in
 it to be certain the WITCH has vanished.

INT. SWORD ROOM - DAY

SWEETPEA and the PRINCE walk through the room toward the
 double doors with the lance through the door handles.

The PRINCE pulls the lance out and sets it to the side of
 the doors in the corner.

The PRINCE reaches to open the door.

Without warning, a

HIDEOUS MONSTER

breaks through the doors. It is a MINI-GODZILLA. It stands erect 12 feet tall on its back legs and shows its hundreds of RAZOR SHARP TEETH.

The monster ROARS ferociously, then takes three large steps into the room.

Its attention focuses on SWEETPEA, who is in its path.

SWEETPEA lets out a bloodcurdling scream.

SWEETPEA

EEEEEEEEH!

SWEETPEA turns to run, but she falls down.

The PRINCE draws his sword and strikes at the monster, but the thing doesn't even notice his blows. The PRINCE then runs to get the lance he had put in the corner.

The monster moves closer to SWEETPEA. SWEETPEA turns and faces the monster. Again she screams.

SWEETPEA

EEEEEEEEH!

The PRINCE moves directly behind the monster. He takes the lance and runs at the Monster's back. The lance goes right through the monster's chest right out the front of the monster. The monster grabs the tip of the lance and screeches in pain.

The monster turns around toward the PRINCE, GROANS, leans to one side, then the other, and falls forward a couple of steps. SWEETPEA gets up and runs around to the PRINCE.

SWEETPEA

WILLIAM!

The PRINCE and SWEETPEA embrace as they watch the monster falter.

All at once the monster's eyes get very large and it reaches down and pulls the lance from its chest, giving off another great screech. The monster rises again erect 12 feet tall on its back legs and shows its hundreds of razor sharp

teeth. It lets out an even fiercer screech. The monster steps toward PRINCE and SWEETPEA.

INIGO enters the room through the far open doors and in a running leap jumps onto the back of the monster. The monster shakes fiercely trying to get INIGO off. INIGO nearly falls off.

INIGO takes his sword and runs it repeatedly through the side of the monster's neck, with little effect.

INIGO
DIE YOU HELL CHILD!

INIGO climbs up further onto the monster's back.

INIGO
(to SWEETPEA)
THROW ME YOUR SWORD!

SWEETPEA throws INIGO her sword. INIGO takes the matching swords and holds them poised above the head of the Monster.

INIGO
MY NAME IS INIGO MONTOYA. TODAY YOU
DIE!

INIGO plows both swords to their hilts into the Monsters head, and then pulls them out. INIGO jumps off the monster. The monster screeches, then falls dead to the ground in a heap. Steam rises from the monster and then smoke. The monster dissipates in the smoke. As the smoke clears, there lies the WITCH, dead.

INIGO gives SWEETPEA her sword. INIGO and the PRINCE and SWEETPEA gather themselves up and walk slowly from the room holding tight to each other.

EXT. DREAD PIRATE ROBERTS SHIP - DAY

The ship is sailing into the sunset. On the back of the ship are INIGO, SWEETPEA, the PRINCE, SABATINO, and CHARLES.

SWEETPEA and the PRINCE embrace and kiss.

CHARLES, INIGO and SABATINO are all waiving at someone.

NARRATOR (O.S.)
Thanks to the return of Inigo
Montoya, True Love was again

triumphant. Prince William and Princess Sweetpea returned home to be married. And lived happily ever after.

EXT. SHARK LAGOON - DAY

It is twilight. FRY is tied to the pole that sticks out from the middle of the small lagoon. FRY's lower legs are in the water. The tide is coming in. A long plank leads to the pole from the shore, partially submerged. FRY is blindfolded.

FRY

Nice sharks. Good boys. Come on guys, don't you remember me? I'm the one who fed you. Nice fishies.

EXT. DREAD PIRATE ROBERTS SHIP - DAY

The ship moves farther toward the sunset. INIGO, SWEETPEA, the PRINCE, SABATINO, and CHARLES, all are now waving goodbye.

The PRINCE leans over and whispers something to INIGO.

INIGO

(to SWEETPEA)

It can't be. He's joking, right? Your name really isn't Sweetpea! It is!? Sweetpea!

In the shadows of the ship we can see SWEETPEA drawing her sword and chasing INIGO around the back of the ship.

INT. BEDROOM - DAY

The room is still a disaster. JOEY closes the book.

NARRATOR

Now there, did you like that story?

JOEY
 (to himself)
 Thanks, Grandpa. You're the
 greatest.

NARRATOR
 Just a little treasure I found.

ROLE CREDITS OVER:

JOEY picks up the telephone and is talking to his grandmother, telling her all about the book when his WIFE comes in, hops onto the bed next to him, and tries to take the book away from him.

DISSOLVE TO:

EXT. ROYAL COURTYARD - DAY

A royal garden wedding is taking place. There are flowers everywhere. The bride is SWEETPEA. Her father, WESLEY, walks her down the isle. BUTTERCUP and NANNY look on with hankies in hand. The groom is the PRINCE, and his best man is CHARLES.

MAX looks on.

As soon as all the wedding party is in place, SABATINO dressed as a

PRIEST

walks up to the altar.

PRIEST (SABATINO)
 Mawwage. Mawwage is what bwings us
 togethew today. Mawwage, that
 bwessed awwangement, that dweam
 within a dweam. And wove, twue
 wove, wiww fowwow you fowevah--
 Mawage is . . .

FADE OUT.