

THE PRINCESS BRIDE

Screenplay

by

William Goldman

From his Novel

Revised Final Draft

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DIRECTOR: Rob Reiner
PRODUCER: Andy Scheinman

A1 FADE IN ON: EXT. A CITY STREET - DAY

Camera tracks down a snow-covered New York City street. We hold on a typical Brownstone. As we push in on an upstairs bedroom window, we hear the sounds of a video game in progress.

1 A VIDEO GAME ON A COMPUTER SCREEN.

As a sick coughing sound is heard --

2 PULL BACK TO REVEAL

THIS KID lying in bed, coughing. Pale, one sick cookie. Maybe he's seven or eight or nine. He holds a remote in one hand, presses it, and the video game moves a little bit. Then he's hit by another spasm of coughing, puts the remote down.

His room is monochromatic, grays and blues, mildly high-tech. We're in the present day and this is a middle class house, somewhere in the city.

CUT TO

3 THE KID'S MOTHER as she enters, goes to him, fluffs his pillows, briefly feels his forehead. She's worried: it doesn't show. During this --

MOTHER

Guess what, your grandfather's here.

THE KID

(Not overjoyed)

Can't you tell him I'm sick?

MOTHER

You are sick, that's why he's here.

THE KID

He'll pinch my cheek. I hate that.

MOTHER

Maybe he won't.

THE KID shoots her an 'I'm sure' look, as we --

CUT TO

4 THE KID'S GRANDFATHER bursting into the room. Kind of ruffled. But the eyes are bright. He has a book tucked under one arm as he immediately goes to THE KID, pinches his cheek --

GRANDFATHER

How's the sickie?

THE KID gives his MOTHER an 'I told you so' look. THE MOTHER ignores it, beats a retreat.

MOTHER

I'll just leave you pals alone.
(And she is gone)

There's an uncomfortable silence, then:

GRANDFATHER

I brought a special present.

THE KID

What is it?

(THE GRANDFATHER holds
up the book; THE KID does
his best to smile)

A book?

GRANDFATHER

That's right. When I was your age,
television was called books. And
this is a very special book. It was
the one my father used to read to me
when I was sick and I used to read
it to your father.

THE KID

Has it got any sports in it?

CUT TO

THE GRANDFATHER. Suddenly passionate.

GRANDFATHER

Are you kidding? Fencing.
Fighting. Torture. Revenge.
Giants. Monsters. Chases.
Escapes. True love. Miracles.

CUT TO

THE TWO OF THEM as the GRANDFATHER sits in a chair by
the bed.

THE KID

(Manages a shrug)
Doesn't sound too bad; I'll try
and stay awake.

GRANDFATHER

(Book open now, he
begins to read)

The Princess Bride, chapter one.
Buttercup was raised on a small
farm in the country of Florin.

DISSOLVE TO:

AS THE GRANDFATHER reads, we're seeing the story he's reading about and the monochromatic look of the bedroom is replaced by the dazzling color of the English countryside.

GRANDFATHER (V.O.)

Her favorite pastimes were riding her horse and tormenting the farm boy who worked there. His name was Westley, but she never called him that!

(To THE KID)

Isn't that a wonderful beginning?

THE KID

(Doing his best)

Yeah, great.

GRANDFATHER (V.O.)

(Reading)

"Nothing gave Buttercup as much pleasure as ordering Westley around. 'Farm Boy, you lazy thing, polish my horse's saddle -- '"

5 CUT TO: EXT. BUTTERCUP'S FARM - DAY

BUTTERCUP, standing, holding the reins of her horse, while in the background, WESTLEY, in the stable doorway, looks at her.

BUTTERCUP is in her late teens; doesn't care much about clothes and she hates brushing her long hair, so she isn't as attractive as she might be; but she's still probably the most beautiful woman in the world.

BUTTERCUP

-- I want to see my face shining in it by morning.

WESTLEY

(Quietly, watching her)

As you wish.

WESTLEY is perhaps half a dozen years older than BUTTERCUP. And maybe as handsome as she is beautiful. He gazes at her as she walks away.

GRANDFATHER (V.O.)
 "As you wish," was all he ever
 said to her.

DISSOLVE TO:

5A BUTTERCUP, in her horse's stall. Her tone is softer
 than it was when she gave the previous order. 5.

BUTTERCUP
 Farm Boy, I want you to varnish my
 horse's hooves --
 (A beat)
 -- please.

WESTLEY
 (From a different stall)
 As you wish.

She leaves the stable; his eyes stay on her. She
 stops, turns -- he manages to look away as now her eyes
 stay on him.

DISSOLVE TO:

5B BUTTERCUP AND WESTLEY in the kitchen. Dusk. Her voice, 5B
 when she speaks, is softer still.

BUTTERCUP
 (Pointing to a bowl
 that she could reach
 herself)
 Farm Boy, fetch me that bowl.
 (For a moment, he
 doesn't understand)
 That heavy one, way up high.

WESTLEY
 (It is neither heavy
 nor high but he gets
 it, hands it to her --
 they are standing very
 close to each other,
 gazing into each
 other's eyes)
 As you wish.
 (Now he turns, moves
 outside.

CUT TO

6 WESTLEY, walking away from the farmhouse as BUTTERCUP
 stares after him. 6

GRANDFATHER (V.O.)

That day she was amazed to discover that when he was saying "as you wish," what he meant was this: "I love you," and even more amazing was that night when she realized she truly loved him back.

DISSOLVE TO:

7 WESTLEY AND BUTTERCUP, outside his tiny hovel in the moonlight. They are locked in a passionate kiss.

THE KID (V.O.)

-- hold it, hold it --

CUT TO

8 THE KID'S ROOM.

THE KID

Is this a trick you're playing on me? -- where's the sports? -- Is this a kissing book? --

GRANDFATHER

-- wait, wait --

THE KID

-- well, when does it get good?

GRANDFATHER

Keep your shirt on. Let me read.

(Reading again)

"Westley had no money for marriage, so he packed his few belongings and left the farm to seek his fortune across the seas."

CUT TO

9 WESTLEY AND BUTTERCUP. They are standing a few feet apart at the gate of the farm.

GRANDFATHER (V.O.)

(Reading)

"It was a very emotional time for Buttercup --"

She runs to WESTLEY, starts to embrace him --

THE KID (V.O.)

(Groaning)

I don't be-leeve this.

BUTTERCUP

I fear I'll never see you again.

WESTLEY

Of course you will.

BUTTERCUP

But what if something happens to you?

WESTLEY

Hear this now: I will always come for you.

BUTTERCUP

How can you be sure?

WESTLEY

(Gently)

This is true love; you think it happens every day?

(He smiles at her,
she smiles too, throws
her arms so tightly
around him)

Then as WESTLEY walks away, BUTTERCUP watches him go.

GRANDFATHER (V.O.)

(Reading)

"Westley didn't reach his destination."

CUT TO

10 THE ROOM.

10

GRANDFATHER

(Reading)

"His ship was attacked by the Dread Pirate Roberts, who never left captives alive. When Buttercup got the news that Westley was murdered -- "

THE KID

(Perking up just a little)

-- murdered by pirates is good --

GRANDFATHER

(Reading)

" -- she went into her room and shut the door and for days she neither slept nor ate."

CUT TO

11 CLOSE UP - BUTTERCUP. Staring out the window. 1

BUTTERCUP

(No emotion at all
in her voice)

I will never love again.

HOLD on her face, perfect and perfectly sad.

DISSOLVE TO:

11A The main courtyard of Florin replete with townspeople, livestock, and a bustling marketplace. 1

GRANDFATHER (V.O.)

(Reading)

"Five years later, the main square of Florin City was filled as never before to hear the announcement of the great Prince Humperdinck's bride-to-be.

CUT TO

12 PRINCE HUMPERDINCK, a man of incredible power and bearing, standing in his royal robes on a castle balcony. Three others stand behind him: an OLD COUPLE with crowns, the aging KING AND QUEEN. And a dark bearded man who seems the PRINCE'S match in strength: this is COUNT RUGEN. 1

HUMPERDINCK

(Raises his hands,
starts to speak)

My people... a month from now, our country will have its 500th anniversary. On that sundown, I shall marry a lady who was once a commoner like yourselves --

(Pause)

-- but perhaps you will not find her common now. Would you like to meet her?

And the answering YESSSSSS booms like summer thunder.

13 THE CROWD, and my God, you never saw so many people. 1

CUT TO

14 A giant staircase leading to the CROWD and as a FIGURE just begins to become visible. 1

CUT TO

15 THE CROWD, as they see the FIGURE. (We haven't yet.) 15
And if there is such a thing as collective action, then
this CROWD, collectively, holds its breath.

CUT TO

16 THE STAIRCASE, as the FIGURE appears. It is BUTTERCUP. 16
And she is resplendent.

HUMPERDINCK
My people ... the PRINCESS
BUTTERCUP.

She descends the stairs and starts to move amongst the
people.

OMIT 17-18

19 THE BALCONY. The KING says something, but all that 19
comes out is one long mumble.

HUMPERDINCK
(To Count Rugen)
Rugen, did you understand any of
that?

RUGEN
Not a syllable.

HUMPERDINCK
It doesn't seem possible, but the
king's mumblings are getting worse
every day.

QUEEN
(Still as sharp as
ever -- to HUMPERDINCK)
Your father said it isn't safe for
her to move among the people.
(To the KING)
It's all right. She's so gentle.
Who would want to harm her?

HUMPERDINCK
(Eyes filled with
adoration)
I tell you this: no man had
better try.

CUT TO

20 THE CROWD, and they do a very strange thing: with no 20
instructions at all, they suddenly go to their knees.
Great waves of people kneeling and --

CUT TO

21 BUTTERCUP, terribly moved. She stands immobile among her SUBJECTS, blinking back tears. HOLD on her beauty for a moment. Then --

CUT TO

22 A STABLE IN THE CASTLE GROUNDS. It's the same day, mid-afternoon, and HUMPERDINCK is dressed as before. BUTTERCUP is now in riding clothes, and she leads her horse toward the PRINCE; then together they start for the stable door.

HUMPERDINCK

Must you ride? You seem upset.

BUTTERCUP

The King looked so old today; I suppose that upset me.

HUMPERDINCK

He has a right to look old, my darling; he was, at last count, ninety-seven, and every organ in his body has long since betrayed him. And my father's health is not what's upsetting you.

(Stops)

Have I been inattentive? Is that it? I know you don't love me, but I promise you'll grow to love me.

BUTTERCUP

(Shakes her head, mounts expertly. Almost a whisper)

It's not you, it was the crowd. They should not have bowed to me. When you proposed, I was just like them, ordinary. And even though I've gone to royalty school, in my heart, I'm still ordinary. I felt a fraud today, and they should not have bowed down.

HUMPERDINCK

(A sweet smile)

Beloved, you are the most beautiful woman in the world; when we marry, you'll be the richest and most powerful as well.

(Reaches up, kisses her gently)

Don't expect too much from life.

BUTTERCUP

(Considers this,
then nods)

You're very wise. I must learn to
be satisfied with what I have.

She reacts to her lot in life and as she rides off --

CUT TO

23 WOODLANDS, AND BUTTERCUP, barreling along, controlling 23
the beast easily. She's more relaxed, it's later in
the day.

CUT TO

24 A WOODED GLEN CLOSE TO SUNDOWN. Lovely, quiet, deserted. 2
Buttercup suddenly reins in as we:

CUT TO

25 THREE MEN, standing close together in the path. Beyond 25
them can be seen the waters of Florin Channel. The
THREE MEN are not your everyday commuter types.
Standing in front is a tiny man with the most angelic
face. He is a Sicilian and his name is VIZZINI.
Behind him is a Spaniard, erect and taut as a blade of
steel. His name is INIGO MONTOYA. Beside him is a
mustached giant. His name is FEZZIK.

VIZZINI

A word, my lady?

(THEY move to her)

We are but poor, lost circus
performers. Is there a village
nearby?

BUTTERCUP

There is nothing nearby; not for
miles.

VIZZINI

Then there will be no one to hear
you scream --

He nods to the giant, FEZZIK, who merely reaches over,
touches a nerve on BUTTERCUP'S neck, and the start of a
scream is all she manages -- unconsciousness comes that
fast. As she starts to fall --

CUT TO

26 A TINY ISOLATED SPOT AT THE EDGE OF FLORIN CHANNEL. A 26
sailboat is moored. It's dusk now, shadows are long.
INIGO, the Spaniard, busies himself getting the boat
ready.

1

The giant FEZZIK carries BUTTERCUP, unconscious, on board. VIZZINI rips some tiny pieces of fabric from an army jacket and tucks them along the saddle of BUTTERCUP'S horse. There is, about the entire operation, a sense of tremendous skill and precision.

INIGO

What is that you're ripping?

VIZZINI

(Not stopping or
turning)

Fabric from the uniform of an Army officer of Guilder.

FEZZIK

Who's Guilder?

VIZZINI

(Pointing straight out)

The country across the sea and the sworn enemy of Florin.

(Slaps the horse's
rump)

Go!

The horse takes off. They start for the boat.

VIZZINI

Once the horse reaches the castle, the fabric will make the Prince suspect the Guilderians have abducted his love. When he finds her body dead on the Guilder frontier, his suspicions will be totally confirmed.

FEZZIK

You never said anything about killing anyone.

VIZZINI hops onto the boat.

VIZZINI

I have hired you to help me start a war -- it's a prestigious line of work with a long and glorious tradition.

FEZZIK

I just don't think it's right, killing an innocent girl.

VIZZINI

(Whirling on Fezzik)

Am I going mad or did the word "think" escape your lips? You were not hired for your brains, you hippopotamic land mass.

INIGO
I agree with Fezzik.

CUT TO

CLOSE UP - VIZZINI. In a fury.

VIZZINI
The sot has spoken.
(We only thought he
was in a fury -- now
he's really getting mad)
What happens to her is not truly
your concern -- I will kill her --
(Louder)
And remember this -- never forget
this --

CUT TO

INIGO AND FEZZIK AS VIZZINI advances on them. Nothing shows on INIGO'S face but FEZZIK is panicked by VIZZINI.

VIZZINI
(To Inigo)
-- when I found you, you were so
slobbering drunk you couldn't buy
brandy --
(Now to Fezzik who
retreats as much as
he can while Vizzini
advances)
-- and you -- friendless,
brainless, helpless, hopeless --
you want me to send you back to
where you were, unemployed in
Greenland?

FEZZIK
(The words tumbling out)
I think it's wonderful, Vizzini,
what we're doing, war and death,
they're just the nicest things --

VIZZINI glares at him, then turns, leaves them. He always carries a knapsack and now he opens it, takes out a piece of cheese.

During this, INIGO has gone close to FEZZIK who is very distressed at the insults he's just received. As Inigo casts off.

INIGO
(Softly)
That Vizzini, he can fuss.
(A slight emphasis
on the last word)

FEZZIK

(Looking at INIGO)

... fuss... fuss... hmm...

(Suddenly, he's got it --
again, emphasis on
the last word)

I think he likes to scream at us.

INIGO

(Proudly)

You've a great gift for rhyme.

FEZZIK

Yes, yes, some of the time.

(And now he smiles,
his distress gone
as we).

As they sail off DISSOLVE TO:

27	THE SAILBOAT RACING ACROSS THE DARK WATERS. INIGO is	2
&	at the helm; FEZZIK stands near the body of the	&
28	princess -- whose eyelids flutter slightly; or do	2
	they? VIZZINI nibbles away at his cheese. The waves	
	are higher, there are only occasional flashes of moon	
	slanting down between clouds.	

VIZZINI

(To Inigo)

We shall reach the Cliffs by dawn.

INIGO nods, glances back.

VIZZINI

Why are you doing that?

INIGO

Making sure we're not followed.

VIZZINI

Believe me, that would be
inconceivable --

(He glances at FEZZIK
who touches BUTTERCUP'S
neck again)

Back to sleep with you, baggage.

BUTTERCUP'S body drains of energy; her eyelids do not
flutter now.

DISSOLVE TO:

29	THE SHIP. The waves are higher, there are more clouds.	2
&	Hours have passed and there is no movement. Except for	&
30	INIGO who is staring back behind them.	3

VIZZINI

(His eyes closed)

Stop doing that -- we can all
relax, it's almost over --

INIGO

You're sure no one could be after
us?

VIZZINI

As I told you hours ago, it would
be absolutely, totally, and in all
other ways, inconceivable. No one
in Guilder knows what we've done,
and no one in Florin could have
gotten here so fast. Out of
curiosity, why do you ask?

INIGO

No reason. It's only that I just
happened to look behind us, and
something's there.

And suddenly the THREE whirl, stare back and as they
do --

CUT TO

31 THE DARKNESS BEHIND THEM. It's hard to see, the moon
is behind clouds now. But the wind whistles. And the
waves pound. And suddenly it's all gone ominous.

CUT TO

32 INIGO, FEZZIK AND VIZZINI squinting back, trying 3:
desperately to see. At this moment, they are all
holding their breaths.

CUT TO

33 THE DARKNESS BEHIND THEM. And there's still nothing to 3
be seen. It's still ominous. Only now it's eerie
too. -- Then --

34 The moon slips through and: 3

35 INIGO was right -- something is very much there. A 3
sailboat. Black. With a great billowing sail.
Black. It's a good distance behind them, but it's
coming like hell, closing the gap.

CUT TO

36 INIGO, FEZZIK AND VIZZINI, staring at the other boat. 3

VIZZINI

(Explaining with as
much logic as he
can muster)

Probably some local fisherman out
for a pleasure cruise at night
through eel infested waters.

And now as a sound comes from their boat they turn as
we --

CUT TO

37 BUTTERCUP, diving into the water, starting to swim 3
away.

CUT TO

38 THE BOAT AND VIZZINI, screaming. 3

VIZZINI

Go in, get after her!

INIGO

I don't swim.

FEZZIK

(To the unasked
question)

I only dog paddle.

VIZZINI

(Pointing)

I can hear her kicking, veer left.

39 THE MOON - GONE NOW, DARKNESS AGAIN 3

CUT TO

40 BUTTERCUP, still close to the boat, switching from a 4
crawl to a silent breast stroke. The wind dies and as
it does, something new is heard: a not too distant
high-pitched shrieking sound. BUTTERCUP stops
suddenly, treads water.

CUT TO

41 THE BOAT. 4

VIZZINI

Do you know what that sound is,
Highness? Those are the Shrieking
Eels -- if you doubt me, just
wait. They always grow louder
when they're about to feed on
human flesh.

CUT TO

42 BUTTERCUP, treading water, still not far from the boat. The shrieking sounds are getting louder. And more terrifying. BUTTERCUP stays silent. 4

CUT TO

43 THE BOAT. 4

VIZZINI

If you swim back now, I promise no harm will come to you. I doubt you will get such an offer from the eels.

CUT TO

44 BUTTERCUP, and she's a gutsy girl. The shrieking sound is louder still, but she doesn't make a sound. Behind her now, something dark and gigantic slithers past. 4.

OMIT 45-50

CUT TO

51 VIZZINI, shouting it out -- 51

VIZZINI

I won't warn you again -- call out your position or die!

CUT TO

52 BUTTERCUP IN THE WATER, and she's scared, sure, petrified, who wouldn't be, but she makes no reply -- 52

-- and now a SHRIEKING EEL has zeroed in on her --

-- and now SHE sees it, a short distance away, circling, starting to close --

-- and BUTTERCUP is frozen, trying not to make a movement of any kind --

-- and the EEL slithers closer, closer --

-- and BUTTERCUP knows it now, there's nothing she can do, it's over, all over --

-- and now the EEL opens its mouth wide, and it's never made such noise, and as its great jaws are about to clamp down --

GRANDFATHER (V.O.)

She does not get eaten by the eel at this time.

And the second we hear him:

CUT TO

53 THE SICK KID'S ROOM, THE KID looks the same, pale and weak, but maybe he's gripping the sheets a little too tightly with his hands.

THE KID

What?

GRANDFATHER

I said the eels don't get her.
You looked nervous.

THE KID

I wasn't nervous.

His GRANDFATHER says nothing, just waits.

THE KID

Well, maybe I was edgy, but that's not the same thing.

GRANDFATHER

Perhaps I should stop for now --

THE KID

You can read a little more if you want to. I don't mind.

(He grips the sheets again, as the GRANDFATHER picks up the book)

CUT TO

54 VIZZINI. We're back in the boat. 5

VIZZINI

Do you know what that sound is, Highness? Those are the Shrieking Eels --

THE KID (V.O.)

Past that, Grandpa, you did that already --

GRANDFATHER (V.O.)

-- my mistake, forgive me --

CUT TO

55 A WHOLE SERIES OF BLURRED IMAGES WHIZZING PAST until suddenly one of them freezes. (What's happened, of course, is that THE GRANDFATHER has flipped forward some pages in the book he's reading.) 5

56 And we're back where we were at the last moment we saw her, BUTTERCUP frozen, THE SHRIEKING EEL, jaws wide, about to clamp down as we -- 5

CUT TO

57 TWO GIANT ARMS, reaching down, easily lifting BUTTERCUP free and the other grabbing the eel.

PULL BACK TO REVEAL

58 THE BOAT AND FEZZIK, BUTTERCUP safe in his giant arms, as he deposits her on deck. He then proceeds to rip the giant eel lengthwise in two.

FEZZIK

Yuck!

He throws both halves back in the water.

VIZZINI

(tying BUTTERCUP'S hands)
I suppose you think you're brave,
don't you? --

BUTTERCUP

(Staring deep at him)
-- only compared to some.

CUT TO

OMIT 59-60

61 INIGO, pointing behind them. 6

INIGO

Look -- he's cut our lead in half.

CUT TO

62 THE MAN IN BLACK, and his boat almost seems to be fly- 6
ing.

CUT TO

63 VIZZINI, crying out in triumph. 6

VIZZINI

It doesn't matter, he's too
late --

(Pointing ahead
of them)

-- see? --

(Big)

The Cliffs of Insanity!

And once he's said the name:

CUT TO

64 THE CLIFFS OF INSANITY AT DAWN. They rise straight up, 6
sheer from the water, impossibly high.

CUT TO

65 THE TWO SAILBOATS in a wild race for the Cliffs and the
MAN IN BLACK is closing faster than ever, but not fast
enough, the lead was too great to overcome, and as
INIGO sails with great precision straight at the
cliffs --

66 CUT TO

VIZZINI

(Staring back now)

We're safe -- only Fezzik is
strong enough to go up our way --
he'll have to sail around for
hours 'til he finds a harbor --

CUT TO

67 BUTTERCUP, staring as the CLIFFS come closer, assume an
even more frightening height.

There is much activity going on, all of it swift,
expert, economical. Fezzik reaches up along the Cliff
face, grabs a jutting rock, reaches behind it.
Suddenly there is a thick rope in his hands. He drops
back to the boat, gives the rope a freeing swing and

CUT TO

68 THE CLIFFS. The rope goes all the way to the top.

CUT TO

69 INIGO hurries to FEZZIK, and straps a harness to him,
then lifts BUTTERCUP and VIZZINI in the harness.
Finally, he himself gets in the harness. All three now
are strapped to FEZZIK like papooses.

INIGO

Whenever you're ready.

FEZZIK

Everyone steady?

INIGO

If you please.

FEZZIK

I'll climb with ease.

INIGO

Ohh, a good one, Fezzik.

And he starts to ascend the rope, carrying them all
along with him as he goes.

VIZZINI

I hate those stupid rhymes of
yours.

INIGO

They keep Fezzik cheery, they help
him with his work.

CUT TO

70 THE MAN IN BLACK, sailing in toward the Cliffs of 70
Insanity, watching as FEZZIK rises swiftly through the
first moments of dawn.

CUT TO

71 THE TOP OF THE CLIFFS LOOKING DOWN. FEZZIK'S GROUP is 71
only faintly visible far below. This is the first time
we've gotten the real vertigo feeling and it's a gasper.

CUT TO

72 FEZZIK CLIMBING ON. BUTTERCUP is almost out of her 72
mind with fear.

CUT TO

73 THE ENTIRE LENGTH OF THE CLIFFS. FEZZIK is moving 73
right along; however high they are, he's already over a
third of the way done.

CUT TO

74 THE MAN IN BLACK, leaping from his ship to the rope, 74
starting to climb. He's impossibly far behind, but the
way he goes you'd think he didn't know that because he
is flying up the rope, hand over hand like lightning.

CUT TO

75 VIZZINI AND THE OTHERS. 75

INIGO

(Looking down)
He's gaining on us.

VIZZINI

Inconceivable!

He prods FEZZIK, who nods, increases his pace.

CUT TO

76 THE MAN IN BLACK, roaring up the rope, and: 76

CUT TO

77 LONG SHOT - THE CLIFFS, and the MAN IN BLACK is cutting 7
deeply into FEZZIK'S lead.

CUT TO

78 VIZZINI AND THE OTHERS. 7

VIZZINI

(Shrieking)

Faster!

FEZZIK

I'm sorry, I thought I was going
faster.

CUT TO

79 THE MAN IN BLACK. His arms still work as before. If 7
anything, he has speeded up. FEZZIK'S lead is smaller
and smaller and:

CUT TO

80 THE VIEW FROM THE TOP OF THE CLIFFS. Maybe a hundred 8
feet for FEZZIK to go. Maybe more.

CUT TO

81 VIZZINI AND THE OTHERS, and it's getting too close now. 8

VIZZINI

(Screaming at Fezzik)

I thought you were supposed to be
a colossus, I thought you were
this great legendary thing and yet
he gains.

FEZZIK

Well, I'm carrying three people
and he's only got himself and --

VIZZINI

(Cutting through)

-- I do not accept excuses --

(Shaking his head)

I'm just going to have to find a
new giant, that's all.

FEZZIK

(Hurt)

Don't say that, Vizzini. Please.

And his arms begin moving much more slowly.

CUT TO

82 THE MAN IN BLACK, less than a hundred feet behind them. 82
And gaining. We can see now that he is masked.

CUT TO

83 VIZZINI AND THE OTHERS. 83

INIGO

You shouldn't insult Fezzik.

VIZZINI

(Shaking his head
again)

I had to hire a temperamental
strongman --

INIGO

Fezzik is a good worker.

FEZZIK

(To himself)

... worker ... worker ...

(Then, proudly)

Not a shirker.

INIGO

Very hardy.

FEZZIK

Never tardy.

VIZZINI

There go those rhymes again.

CUT TO

FEZZIK, and INIGO'S words are terribly pleasing to him. The hurt that VIZZINI put into his eyes is gone. Now the great arms move faster than they've ever gone, and the top of the Cliffs of Insanity is very close, and the arms keep going and the top is closer and the arms move even more quickly until suddenly, at long long last:

CUT TO

84 THE CLIFF TOP AS FEZZIK MAKES IT! VIZZINI leaps off 84
and takes out a knife, begins to cut the rope which is tied around a great tree while INIGO helps the PRINCESS to her feet and FEZZIK just stands around, waiting for someone to tell him to do something. Nearby are some stone ruins. Once they might have been a fort; now they kind of resemble Stonehenge.

CUT TO

85 THE MAN IN BLACK, 75 feet from the top now, maybe less, maybe only 50 and his pace is as dazzling as before and:

CUT TO

86 VIZZINI, cutting through the last of the rope and:

CUT TO

87 THE ROPE, slithering across the ground and out of sight toward the Channel, like some great serpent at last going home.

CUT TO

88 FEZZIK, standing with INIGO and BUTTERCUP by the Cliff edge.

FEZZIK

(To Inigo -- impressed)

He has very good arms.

CUT TO

89 THE MAN IN BLACK, hanging suspended hundreds of feet in the air, holding to the jagged rocks, desperately trying to cling to life.

CUT TO

90 VIZZINI, stunned, running to the OTHERS, looking down.

VIZZINI

He didn't fall? -- Inconceivable.

INIGO

(Whirling on Vizzini)

You keep using that word -- I don't think it means what you think it means.

(Looks down again)

My God, he's climbing.

CUT TO

91 THE MAN IN BLACK, and so he is. Verrrry slowly, he is picking his way upwards, sometimes a foot at a time, sometimes an inch.

CUT TO

92 THE GROUP AT THE TOP, staring down.

VIZZINI

Whoever he is, he has obviously seen us with the Princess and must therefore die.

(To Fezzik)

I need you to carry her.

(To Inigo)

We'll head straight for the Guilder frontier. Catch up when he's dead.

INIGO nods.

VIZZINI

If he falls, fine; if not, the sword.

INIGO

I'm going to duel him left-handed.

VIZZINI

You know what a hurry we're in.

INIGO

It's the only way I get any satisfaction. If I use my right, it's over too quickly.

VIZZINI

(Turns abruptly, starts o.s.)

Oh, have it your way.

FEZZIK tosses BUTTERCUP over a shoulder, goes to INIGO.

FEZZIK

You be careful
(Gravely)
-- people in masks can't be trusted.

VIZZINI

(Calling out)

Come along, come along.

FEZZIK nods, hurries after VIZZINI.

CUT TO

INIGO. He watches them depart, then turns, peers down over the Cliffs.

CUT TO

93 THE MAN IN BLACK, perhaps fifty feet below, still 9:
making his perilously slow way toward the top of the
Cliffs. From the pace he's able to set, it could take
hours.

CUT TO

94 INIGO. He watches a moment more, then paces, fingers 9:
snapping. He is a taut and nervous fellow, and has
never been one for waiting around.

CUT TO

95 THE MAN IN BLACK, climbing on. He must be six inches 9:
closer to the top than when last we saw him. INIGO is
watching.

CUT TO

96 (INTERCUT) 96

96A INIGO, walking away, sheathing his sword. His fingers 96
are snapping faster than before in a wild Spanish
rhythm. Finally he goes back to the cliff edge, starts
to talk. It's instant death if the MAN IN BLACK falls,
but neither gives that possibility much credence. This
is our two heroes meeting. They don't know it yet; but
that's what it is.

INIGO

(Hollering down)

Hello there.

The MAN IN BLACK glances up, kind of grunts.

INIGO

Slow going.

MAN IN BLACK

I don't mean to be rude, but this
is not as easy as it looks, so I'd
appreciate it if you wouldn't
distract me.

INIGO

Sorry.

The MAN IN BLACK kind of grunts again.

INIGO

I don't suppose you could speed
things up.

MAN IN BLACK

(with some heat)

If you're so anxious to hurry
things, you could lower a rope or
a tree branch or find some useful
thing to do.

INIGO

I could do that -- I've got some rope up here -- but I don't think you'd accept my help, since I'm only waiting around to kill you.

MAN IN BLACK

That does put a damper on our relationship.

(Finds another hold a few inches higher)

INIGO

But I promise I won't kill you until you reach the top.

MAN IN BLACK

Well, that's comforting, but I'm afraid you'll just have to wait.

INIGO

I hate waiting. I could give you my word as a Spaniard.

MAN IN BLACK

No good; I've known too many Spaniards.

And he just hangs in space, resting, gathering strength.

INIGO

Isn't there any way you'll trust me?

MAN IN BLACK

Nothing comes to mind.

And on these words, camera zooms into a CLOSE UP of INIGO. He raises his right hand high, his eyes blaze, his voice takes on a tone we have not heard before.

INIGO

I swear on the soul of my father, Domingo Montoya, you will reach the top alive.

CUT TO

97 THE MAN IN BLACK. There is a pause. Then, quietly: 9

MAN IN BLACK

Throw me the rope.

CUT TO

98 INIGO. He dashes to the giant rock the rope was originally tied to, grabs a small coil of rope, hurries back to the edge and as he hurls it over -- 9

CUT TO

99 THE ROPE. It hangs close to the MAN IN BLACK. He releases the rocks, grabs the rope, hangs helplessly in space a moment, then looks up at INIGO and -- 9

CUT TO

100 INIGO, straining, forcing his body away from the cliff edge and -- 10

CUT TO

101 THE MAN IN BLACK, rising through the early morning light, slowly, steadily, and as the cliff top at last comes within reach -- 10

CUT TO

102 INIGO, watching as the MAN IN BLACK crawls to safety, then sprawls exhausted on the rough, rocky ground. INIGO comes over and sits on a stone by the MAN IN BLACK. 10

MAN IN BLACK

Thank you.

INIGO

We'll wait until you're ready.

MAN IN BLACK

Again, thank you.

The MAN IN BLACK wears gloves. INIGO stares at them.

INIGO

I don't mean to pry, but you don't by any chance, happen to have six fingers on your right hand?

He glances up -- the question clearly baffles him.

MAN IN BLACK

Do you always begin conversations that way?

INIGO

My father was slaughtered by a six-fingered man. He was a great swordmaker, my father, and when the six-fingered man appeared and requested a special sword, my father took the job. He slaved a year before he was done.

He hands his sword to the MAN IN BLACK.

MAN IN BLACK

(Fondling it -- impressed)
I have never seen its equal.

CUT TO

103 CLOSE UP - INIGO. Even now, this still brings pain. 10

INIGO

The six-fingered man returned and demanded it, but at one-tenth his promised price. My father refused. Without a word the six-fingered man slashed him through the heart. I loved my father, so, naturally, I challenged his murderer to a duel ... but I failed ... the six-fingered man left me alive, but he gave me these.

(He touches his scars)

CUT TO

104 THE MAN IN BLACK, looking up at INIGO. 10

MAN IN BLACK

How old were you?

INIGO

Almost eleven, and when I was strong enough I dedicated my life to the study of fencing so that next time we meet I will not fail. I'll just go up to the six-fingered man and say, "Hello, my name is Inigo Montoya, you killed my father, prepare to die."

MAN IN BLACK

.You've done nothing but study swordplay?

INIGO

More pursuit than study lately -- you see, I can't find him. It's been twenty years now and I'm starting to lose confidence. I just work for Vizzini to pay the bills. There's not a lot of money in revenge.

MAN IN BLACK

(Handing back the great sword, starting to rise)
I hope you find him, someday.

INIGO
 (Helping the Man in
 Black to his feet)
 You're ready then?

MAN IN BLACK
 Whether I am or not, you've been
 more than fair.

INIGO
 You seem a decent fellow; I hate
 to kill you.

MAN IN BLACK
 (Walking away a few
 paces, unsheathing
 his sword)
 You seem a decent fellow; I hate
 to die.

INIGO
Begin!

And on that word --

CUT TO

105 THE TWO OF THEM. And what we are starting now is one 10
 of the two greatest swordfights in modern movies (the
 other one happens later on) and right from the begin-
 ning it looks different.

Because they aren't close to each other -- none of that
 swords crossing "en garde" garbage. No. What we have
 here is two men, two athletes, and they look to be too
 far away to damage each other, but each time one makes
 even the tiniest feint, the other counters, and there
 is silence, and as they start to circle --

CUT TO

THE MAN IN BLACK'S EYES, hidden behind the mask, but
 bright and --

CUT TO

THE SIX-FINGERED SWORD, feinting here, feinting there
 and --

CUT TO

THE MAN IN BLACK, almost off balance, but he's got it
 back and as he does --

CUT TO

INIGO'S FEET. And suddenly they seem to fly as he leaps forward an incredible distance and while he's in the air --

CUT TO

THE MAN IN BLACK, jumping brilliantly to one side and as INIGO flies at him their swords cross, then again, again, and the sound comes so fast it's almost continual.

INIGO

(Retreating -- thrilled)
You're using Bonetti's defense
against me --

MAN IN BLACK

-- I thought it fitting,
considering the rocky terrain --

INIGO

-- naturally, you must expect me
to attack with Capo Ferro --

And he shifts his style now.

MAN IN BLACK

(Coping as best he can)
-- naturally --
(Suddenly shifting again)
-- but I find Thibault cancels out
Capo Ferro, don't you?

THE MAN IN BLACK retreats before INIGO, but handles INIGO's onslaught without overpowering difficulty and then suddenly his entire style changes and he is doing the advancing --

INIGO

(Retreating badly -- more
thrilled than ever)
-- unless the enemy has studied
his Agrippa -- which I have --

And as he changes styles --

The TWO MEN flying almost across the rocky terrain, never losing balance, never coming close to stumbling, and the battle rages with incredible finesse, first one and then the other gaining the advantage, and by now, it's clear that this isn't just two athletes going at it, it's a lot more than that, this is two legendary swashbucklers and they're in their prime, it's Burt Lancaster in The Crimson Pirate battling Errol Flynn in Robin Hood and then, incredibly, the action begins. going even faster than before as we:

CUT TO

INIGO. And behind him now, drawing closer all the time, is the deadly edge of the Cliffs of Insanity. INIGO fights and ducks and feints and slashes and it all works, but not for long, as gradually the MAN IN BLACK keeps the advantage, keeps forcing INIGO back, closer and closer to death.

INIGO
(Happy as a clam)
You are wonderful!

MAN IN BLACK
Thank you -- I have worked hard to become so.

The Cliff edge is very close now. He is continually being forced toward it.

INIGO
I admit it -- you are better than I am.

MAN IN BLACK
Then why are you smiling?

Inches from death, INIGO is, in fact, all smiles.

INIGO
Because I know something you don't know.

MAN IN BLACK
And what is that?

INIGO
I'm not left-handed.

And he throws the six-fingered sword into his right hand and immediately, the tide of battle turns.

CUT TO

THE MAN IN BLACK, stunned, doing everything he can to keep INIGO by the Cliff edge. But no use. Slowly at first, he begins to retreat. Now faster. INIGO is in control and the MAN IN BLACK is desperate.

CUT TO

INIGO. And the six-fingered sword is all but invisible now, as he increases his attack, then suddenly switches styles again, leaps in, and first blood is his -- the MAN IN BLACK is bleeding from the wrist.

CUT TO

THE GIANT TREE THE CLIMBING ROPE WAS TIED TO. The MAN IN BLACK is forced toward it.

CUT TO

INIGO whirling around the tree, striking again, this time at the other wrist of the MAN IN BLACK, drawing another trickle of blood.

CUT TO

THE MAN IN BLACK, almost running from the tree, getting out into the clear as INIGO relentlessly increases the pressure.

CUT TO

THE CLIFF EDGE AGAIN. And the MAN IN BLACK can't stop INIGO, nothing can stop INIGO, and in a frenzy the MAN IN BLACK makes every feint, tries every thrust, lets go with all he has left. But he fails. Everything fails. He is almost to the Cliff edge when he glances back, sees his near fatal position, tries one or two final desperate moves but they are nothing.

MAN IN BLACK

You are amazing!

INIGO

I ought to be after fifteen years.

MAN IN BLACK

(Hollering it out)

There is one final thing I must tell you.

INIGO

Tell me.

MAN IN BLACK

I'm not left-handed either.

And now he changes hands, and at last, the battle is fully joined.

CUT TO

INIGO. And to his amazement, he is being forced back. He tries one style, another, but it all comes down to the same thing -- the MAN IN BLACK seems to be in control.

INIGO

Who are you?

MAN IN BLACK

No one of consequence.

INIGO

I must know.

MAN IN BLACK

Get used to disappointment.

CUT TO

THE MAN IN BLACK, moving like lightning, and he thrusts forward, slashes, darts back, all in almost a single movement and --

CUT TO

INIGO, stunned, looking at his arm. It is bleeding.

CUT TO

THE MAN IN BLACK. And again he thrusts forward, faster even than before, and again he slashes but --

CUT TO

INIGO. And there is never a move anyone makes he doesn't remember, and this time he blocks the slash, slashes out himself with the six-fingered sword and although the MAN IN BLACK manages to retreat out of range of the blow, the tide of battle has changed again with INIGO back in command as they speed across the rock-filled terrain, dodging and lunging and feinting and tricking, their swords in constant contact.

CUT TO

INIGO'S FEET, moving with the grace and speed of a great improvisational dancer.

CUT TO

INIGO'S SWORD HAND, as it flicks the great weapon, and the power in his wrist is tremendous.

CUT TO

THE MIGHTY SIX-FINGERED SWORD, as the light does its best to keep up with it and now, at long last --

CUT TO

INIGO'S FACE. And something terrible is written behind his eyes: he has given his all, done everything man can do, tried every style, made every maneuver, but it wasn't enough, and on his face for all to see is the realization that he, INIGO MONTOYA of Spain, is going to lose.

CUT TO

The MAN IN BLACK, moving in for the end now, blocking everything, muzzling everything and:

CUT TO

THE SIX-FINGERED SWORD, sent flying from INIGO'S grip. He stands helpless only a moment. Then he drops to his knees, bows his head, shuts his eyes.

INIGO

Kill me quickly.

MAN IN BLACK

I would as soon destroy a stained glass window as an artist like yourself; however, since I can't have you following me either --

And he clunks INIGO'S head with his heavy sword handle. INIGO pitches forward unconscious.

MAN IN BLACK

-- please understand that I hold you in the highest respect.

CUT TO .

106 CLOSE UP - VIZZINI.

10

VIZZINI

Inconceivable!

PULL BACK TO REVEAL

VIZZINI, staring down from a narrow mountain path as far below, the MAN IN BLACK can be seen running. FEZZIK, carrying the PRINCESS, stands alongside. It's a little later in the morning.

VIZZINI

Give her to me.

(Grabs Buttercup,
starts off)

Catch up with us quickly.

FEZZIK

(Starting to panic)

What do I do?

VIZZINI

Finish him, finish him. Your way.

FEZZIK

Oh good, my way, thank you,
Vizzini, my way indeed, of course.

(Little pause)

Which way is my way?

CUT TO

A COUPLE OF BOULDERS. Nothing gigantic, maybe a yard in diameter. VIZZINI points to them. There is a large tree nearby.

VIZZINI

Pick up one of those boulders.

(FEZZIK does)

Move behind the tree.

(FEZZIK does)

CUT TO

VIZZINI, with FEZZIK, pointing down along the mountain path.

VIZZINI

In a few minutes, the Man in Black will come running around that bend. The minute his head is in view, hit it with the boulder.

As VIZZINI and BUTTERCUP hurry away.

FEZZIK

(Little frown; softly)

My way's not exactly sportsmanlike.

He stands motionless in the tree shadow, the boulder cradled easily in his hands, as we --

CUT TO

107 THE MAN IN BLACK, racing up the mountain trail. Ahead 107
is a bend in the trail. He sees it, slows. Then he
stops, listening.

CUT TO

108 FEZZIK. Waiting around the bend. Deep in shadow he 108
does not move. There is absolutely no sound.

CUT TO

109 THE MAN IN BLACK. Satisfied by the silence, he starts 109
forward again and as he rounds the bend --

CUT TO

110 FEZZIK, and the instant the MAN IN BLACK'S HEAD comes 110
into view, he steps out, fires the boulder like a
rocket and

CUT TO

110A THE MAN IN BLACK, unaware of the boulder until too 110A
late, he's caught, frozen and...

CUT TO

110B THE BOULDER, zooming dead into camera and 11

CUT TO

111 THE MAN IN BLACK, as the boulder misses him by an inch, 11
crashes harmlessly down. Now --

CUT TO

FEZZIK. He moves into the mountain path. He has
picked up the other boulder and holds it lightly.

FEZZIK

I did that on purpose. I didn't
have to miss.

MAN IN BLACK

I believe you. But what happens
now?

FEZZIK

We face each other as God
intended. In a sportsmanlike
manner, no tricks, no weapons,
skill against skill alone.

MAN IN BLACK

You mean you'll put down your rock
and I'll put down my sword and
we'll try to kill each other like
civilized people?

FEZZIK

(Gently)

I can kill you now.

He gets set to throw, but the MAN IN BLACK shakes his
head, takes off his sword and scabbard, begins the
approach toward the GIANT.

MAN IN BLACK

Frankly, I think the odds are
slightly in your favor at hand
fighting.

FEZZIK

It's not my fault being the
biggest and strongest; I don't
even exercise.

He flips the rock away.

CUT TO

THE MOUNTAIN PATH AND THE TWO MEN. The MAN IN BLACK is
not now and has never been a shrimp. But it's like he
wasn't even there, FEZZIK towers over him so much.

There is a moment's pause, and then the MAN IN BLACK dives at FEZZIK'S chest, slams him several tremendous blows in the stomach, twists his arm severely, slips skillfully into a beautifully applied bear hug, and in general makes any number of terrific wrestling moves.

FEZZIK just stands there, kind of taking in the scenery. Finally the MAN IN BLACK pushes himself away stares up at the GIANT.

MAN IN BLACK

Look, are you just fiddling around with me or what?

FEZZIK

I wanted you to feel you were doing well. I always hate it for people to die embarrassed.

They get set to begin again. Then suddenly --

CUT TO

FEZZIK, as he jumps forward with stunning speed for anyone his size and reaches for the MAN IN BLACK, grab him, and as the MAN IN BLACK slips away, FEZZIK reaches again, grabs him again, and as the MAN IN BLACK drops to his knees, spins loose, FEZZIK goes right down with him, takes him in both his arms until the MAN IN BLACK twists free, jumps to his feet, panting from the effort.

FEZZIK

(Standing again -- it's been like trying to catch a greased pig)

You're quick.

MAN IN BLACK

And a good thing too.

FEZZIK

(Getting set for another onslaught)

Why do you wear a mask? Were you disfigured at birth or burned by acid or something like that?

MAN IN BLACK

Oh no; it's just that they're terribly comfortable. I think everyone will be wearing them in the future.

CUT TO

FEZZIK considers this a moment, then attacks, and if he moved quickly last time, this time he is blinding and as the MAN IN BLACK slips down to avoid the charge, FEZZIK moves right with him only instead of twisting free and jumping to his feet, the MAN IN BLACK jumps for FEZZIK'S back and in a moment he is riding him, and his arms have FEZZIK'S throat, locked across FEZZIK'S windpipe, one in front, one behind. The MAN IN BLACK begins to squeeze. Tighter.

FEZZIK
 (Standing, talking
 as he does so)
 I just figured out why you're
 giving me so much trouble.

FEZZIK, as he charges toward a huge rock that lines the path, and just as he reaches it he spins his giant body so that the entire weight of the charge is taken by the MAN IN BLACK.

CUT TO

THE MAN IN BLACK. And the power of the charge is terrible, the pain enormous, but he clings to his grip at FEZZIK'S windpipe.

MAN IN BLACK
 (His arms never leave
 FEZZIK'S throat)
 Why is it, do you think?

FEZZIK
 (His voice just
 beginning to get
 a little strained
 now)
 Well, I haven't fought just one
 person in so long now -- I've kind
 of been specializing in groups,
 battling gangs for local
 charities, that kind of thing.

CUT TO

ANOTHER HUGE ROCK ON THE OTHER SIDE OF THE PATH. Again FEZZIK charges, slower this time, but still a charge, and again he spins and creams the MAN IN BLACK against the rough boulder.

CUT TO

THE MAN IN BLACK. And the punishment is terrible, and for a moment it seems as if he is going to let go of FEZZIK'S windpipe and crumble, but he doesn't; he holds on.

MAN IN BLACK

Why should that make such a difference?

FEZZIK

Well...

(And now his voice
is definitely grow-
ing weaker)

... you see, you use different
moves when you're fighting half a
dozen people than when you've only
got one to worry about --

Again FEZZIK slams the MAN IN BLACK against a boulder,
only this time his power has diminished and FEZZIK
starts to slowly collapse.

CUT TO

FEZZIK. And now there isn't much breath coming.

CUT TO

THE MAN IN BLACK, holding his grip as FEZZIK tries to
stand, halfway makes it, but there is no air. Back to
his knees he falls, holds there for a moment, and
pitches down to all fours. The MAN IN BLACK increases
the pressure. FEZZIK tries to crawl. But there is
just no air. No air. FEZZIK goes to earth and lies
still.

CUT TO

FEZZIK, as the MAN IN BLACK turns him over, puts a hand
to FEZZIK'S heart. It beats. The MAN IN BLACK stands.

MAN IN BLACK

I do not envy you the headache
you'll have when you awake, but in
the meantime, rest well.

(Retrieves his sword
and scabbard)

And dream of large women.

And as he dashes off up along the mountain path --

CUT TO

112 CLOSE ON - A knife pointed at a throat - pull back to
reveal VIZZINI munching on an apple, holding the knife
to BUTTERCUP'S throat. She is blindfolded.

112

A PICNIC SPREAD is laid out. A tablecloth, two goblets
and between them, a small leather wine container. And
some cheese and a couple of apples. The picnic is set
on a lovely spot, high on the edge of a mountain path
with a view all the way back to the sea.

The MAN IN BLACK comes running around the path, sees VIZZINI, slows. The TWO MEN study each other. Then --

VIZZINI

So now it is down to you. And it is down to me.

The MAN IN BLACK nods and comes nearer --

VIZZINI

If you wish her dead, by all means keep moving forward.

And he pushes his long knife harder against BUTTERCUP'S unprotected throat.

MAN IN BLACK

Let me explain --

VIZZINI

-- there is nothing to explain -- you are trying to kidnap what I have rightfully stolen.

MAN IN BLACK

Perhaps an arrangement can be reached.

VIZZINI

There will be no arrangement --

As the MAN IN BLACK moves forward again --

VIZZINI

(Deliberate)

-- and you're killing her!

CUT TO

113 BUTTERCUP'S THROAT, as VIZZINI jabs with his long knife. A drop of red blood appears against her skin. 11

CUT TO

THE MAN IN BLACK, stopping fast.

MAN IN BLACK

If there can be no arrangement, then we are at an impasse.

VIZZINI

I fear so -- I cannot compete with you physically, and you are no match for my brains.

MAN IN BLACK

You are that smart?

VIZZINI

Let me put it this way: Have you heard of Plato, Aristotle, Socrates?

MAN IN BLACK

Yes.

VIZZINI

Morons.

MAN IN BLACK

Really? In that case, I challenge you to a battle of wits.

VIZZINI

For the Princess?

The MAN IN BLACK nods.

VIZZINI

To the death?

Another nod.

VIZZINI

I accept.

MAN IN BLACK

Then pour the wine.

As VIZZINI fills the goblets with dark red liquid, the MAN IN BLACK pulls a small packet from his clothing, drops it by the wine.

MAN IN BLACK

Open that and inhale, but do not touch.

VIZZINI

(Doing it)

I smell nothing.

MAN IN BLACK

(Taking the packet back)

What you do not smell is called iocane powder. It is odorless, tasteless, dissolves instantly in liquid, and is among the deadlier poisons known to man. Hand me the goblets.

VIZZINI

Take them yourself -- my long
knife does not leave her throat.

And he presses harder, making his meaning quite clear

CUT TO

VIZZINI, watching excitedly as the MAN IN BLACK takes the goblets, turns his back. A moment later, he turns again, faces VIZZINI, drops the iocane packet to the kerchief. It is empty now. The MAN IN BLACK sits, puts one glass in front of VIZZINI, the other in front of himself.

MAN IN BLACK

All right: where is the poison?
The battle of wits has begun. It
ends when you decide, and we both
drink, and find out who is right
and who is dead.

VIZZINI

But it's so simple: All I need do
is divine from what I know of you,
are you the kind of man who would
put the poison into his own glass
or his enemy's?

He reaches for the MAN IN BLACK'S wine goblet, studies it.

VIZZINI

Now a clever man would place the
poison in his own goblet, because
he would know that only a great
fool would reach for what he was
given. I am not a great fool, so
I can clearly not choose the wine
in front of you.

(Puts the goblet down,
picks up his own)

But you must have known I was not
a great fool; you would count on
it. So I can clearly not choose
the wine in front of me.

He puts that goblet down.

MAN IN BLACK

(And now there's a
trace of nervousness
beginning)

You've made your decision then?

VIZZINI

Not remotely. Because iocane comes from Australia, as everyone knows, and Australia is entirely peopled with criminals, and criminals are used to having people not trust them, as you are not trusted by me, so I can clearly not choose the wine in front of you.

MAN IN BLACK

Truly, you have a dizzying intellect.

VIZZINI

Wait 'til I get going. Where was I? Yes -- Australia, and you must have suspected I would have known the powder's origin, so I can clearly not choose the wine in front of me.

MAN IN BLACK

(Very nervous)

You're stalling now.

VIZZINI

(Cackling)

You'd like to think that, wouldn't you?

(Stares at the Man
In Black)

You've beaten my Turk, which means you are exceptionally strong, so you could have put it in your cup, trusting on your strength to save you, so I can clearly not choose the wine in front of you. But you also bested my Spaniard, which means you must have studied, and in studying you must have learned that man is mortal, so you would have put the poison as far from yourself as possible, so I can clearly not choose the wine in front of me.

As VIZZINI'S pleasure has been growing throughout, the MAN IN BLACK'S has been fast disappearing.

MAN IN BLACK

You're just trying to trick me into giving away something -- it won't work --

VIZZINI

(Triumphant)

It has worked -- you've given everything away -- I know where the poison is.

MAN IN BLACK

(Fool's courage)

Then make your choice!

VIZZINI

I will and I choose --

And suddenly he stops, points at something behind the MAN IN BLACK.

VIZZINI

-- what in the world can that be?

CUT TO

THE MAN IN BLACK, turning around, looking.

MAN IN BLACK

Where? I don't see anything.

CUT TO

VIZZINI, busily switching the goblets while the MAN IN BLACK has his head turned.

VIZZINI

Oh well, I could have sworn I saw something; no matter.

The MAN IN BLACK turns to face him again. VIZZINI starts to laugh.

MAN IN BLACK

What's so funny?

VIZZINI

Tell you in a minute. First let's drink -- me from my glass, you from yours!

And he picks up his goblet. The MAN IN BLACK picks up the one in front of him. As they both start to drink, VIZZINI hesitates a moment. Then, allowing the MAN IN BLACK to drink first, swallows his wine.

MAN IN BLACK

You guessed wrong.

VIZZINI

(Roaring with laughter)

You only think I guessed wrong --

(Louder now)

-- that's what's so funny -- I
switched glasses when your back
was turned.

CUT TO

THE MAN IN BLACK. There's nothing he can say. He just
sits there.

CUT TO

VIZZINI, watching him.

VIZZINI

Fool! -- you fell victim to one of
the classic blunders -- the most
famous is "never get involved in a
land war in Asia," but only
slightly less well known is this:
"Never go in against a Sicilian
when death is on the line."

He laughs and roars and cackles and whoops and is in
all ways quite cheery until he falls over dead.

CUT TO

THE MAN IN BLACK, stepping past the corpse, taking the
blindfold and bindings off BUTTERCUP, who notices
VIZZINI lying dead.

The MAN IN BLACK pulls her to her feet.

BUTTERCUP

Who are you?

MAN IN BLACK

I am no one to be trifled with;
that is all you ever need to know.

He starts to lead her off the mountain path into
untraveled terrain.

BUTTERCUP

(A final glance back
toward VIZZINI)

To think -- all that time it was
your cup that was poisoned.

CUT TO

114 CLOSE UP - THE MAN IN BLACK.

1:

MAN IN BLACK

They were both poisoned -- I've spent the last years building up immunity to iocane powder.

And with that, he takes off, dragging her behind him.

CUT TO

115 A WILD STRETCH OF TERRAIN.

11

The MAN IN BLACK comes running into view, still dragging BUTTERCUP who sometimes stumbles, but he keeps forcing her along. Finally, when she is close to exhaustion, he lets go of her.

MAN IN BLACK

(His voice harsh now, carrying the promise of violence)

Catch your breath!

BUTTERCUP

(Sinks to her knees)

If you'll release me... whatever you ask for ransom... you'll get it, I promise you...

MAN IN BLACK

And what is that worth, the promise of a woman? You are very funny, Highness.

BUTTERCUP

I was giving you a chance... it does not matter where you take me... there is no greater hunter than Prince Humperdinck... he can track a falcon on a cloudy day, he can find you.

MAN IN BLACK

You think your dearest love will save you?

BUTTERCUP

I never said he was my dearest love and yes, he will save me, that I know.

MAN IN BLACK

You admit to me you do not love your fiance?

BUTTERCUP

He knows I do not love him.

MAN IN BLACK

Are not capable of love is what you mean.

BUTTERCUP

(Stung -- rising now)

I have loved more deeply than a killer like yourself could ever dream.

Suddenly the MAN IN BLACK raises his hand, starts it forward in a slapping motion. BUTTERCUP tries to turn her head away. The MAN IN BLACK stops his hand a fraction of an inch from her cheek.

MAN IN BLACK

That was a warning, Highness; the next time my hand flies on its own, for where I come from, there are penalties when a woman lies.

And suddenly he grabs her hand and they are once again racing away.

CUT TO

116 PRINCE HUMPERDINCK, lying on the top edge of the Cliffs 1:
of Insanity, his body dangerously over the side, star-
ing down.

CUT TO

COUNT RUGEN, mounted, watching. Behind him, half a dozen armed WARRIORS, also mounted. A GREAT WHITE HORSE waits riderless in front. The PRINCE nimbly jumps to his feet, begins examining the rocky ground. To an ordinary eye, that's all it looks like: rocky ground. But not to HUMPERDINCK. And maybe he isn't the best hunter in the world. Then again, maybe he is. Because, as he begins to put his feet into strange positions, we realize that what he is doing is miming fencers.

HUMPERDINCK

There was a mighty duel -- it ranged all over...

Now he changes hands, still in mime, shifting the imaginary sword. He shakes his head.

HUMPERDINCK

It makes no sense -- sometimes they held with the left hand, sometimes the right.

CUT TO

PRINCE HUMPERDINCK, continuing his miming, and he's following the course of the duel -- it's incredible.

HUMPERDINCK
They were both masters.

RUGEN
Who won? -- How did it end?

HUMPERDINCK
(Lying down in the position where INIGO fell unconscious; then quickly rising)
My guess would be...
(Points)
... that the loser ran off alone that way while the winner --
(Points in the direction VIZZINI and FEZZIK took)
-- followed those footprints toward Guilder.

CUT TO

THE PRINCE AND THE COUNT, moving rapidly toward their horses.

RUGEN
Shall we track them both?

HUMPERDINCK
The loser is nothing -- only the Princess matters --
(to the ARMED WARRIORS)
-- clearly this was all planned by warriors of Guilder and we must all be ready for whatever lies ahead.

RUGEN
Could this be a trap?

HUMPERDINCK
(Vaulting onto his horse)
I always think everything could be a trap. Which is why I'm still alive.

And he gallops o.s. --

CUT TO

117 A MOUNTAIN PATH. It's where FEZZIK fought the MAN IN BLACK. Camera pulls back to reveal the PRINCE, reining in sharply, the OTHERS behind him. 11

HUMPERDINCK

Someone has beaten a giant!

(Roaring)

Pity the country of Guilder if she dies!

CUT TO

118 VIZZINI'S BODY. The picnic is spread as before. 11

Camera pulls back to reveal the PRINCE kneeling by the body as the OTHERS ride up. The PRINCE grabs up the empty poison packet, hands it to RUGEN, after first sniffing it himself.

HUMPERDINCK

Iocane, I'd bet my life on it.

(Gestures to the trail ahead)

And there are the Princess' footprints -- she is alive, or was two hours ago!

And as he vaults onto his horse and they all charge off --

CUT TO

119 BUTTERCUP, being spun into camera view, falling heavily as the MAN IN BLACK releases her. We are still in a barren area, but higher now. 1:

MAN IN BLACK

Rest, Highness.

BUTTERCUP

(Stares up at him)

I know who you are -- your cruelty reveals everything.

The MAN IN BLACK says nothing.

BUTTERCUP

You're the Dread Pirate Roberts; admit it.

MAN IN BLACK

With pride. What can I do for you?

BUTTERCUP

You can die slowly cut into a thousand pieces.

MAN IN BLACK

Hardly complimentary, Highness; why loose your venom on me?

CUT TO

CLOSE UP - BUTTERCUP, quietly now.

BUTTERCUP

You killed my love.

CUT TO

THE MAN IN BLACK, watching her closely.

MAN IN BLACK

(A pause; then --)

That's possible; I kill a lot of people.

And now he pulls her to her feet, and as again they start to run --

CUT TO

120 HUMPERDINCK, riding like a bat out of hell, approaching 121
the same stretch of wild terrain where BUTTERCUP
promised ransom in exchange for her freedom. Behind
him come the OTHERS, and a cloud of dust is rising
visibly from all the following horses. The dust cloud
rises high. As RUGEN rides up:

HUMPERDINCK

(Pointing to the ground)

She was alive fifty minutes ago,
and if she is otherwise when I
find her --

Camera moves into a CLOSE UP of PRINCE HUMPERDINCK.
His rage is almost beyond control.

HUMPERDINCK

(Soft, surprisingly)

-- I shall be very put out.

From his fury; as they take off.

CUT TO

121 THE MAN IN BLACK, LEADING BUTTERCUP along the edge of 122
an almost sheer ravine. The drop is sharp and severe.
Below, the ravine floor is flat, but getting there
would not be half the fun.

MAN IN BLACK

Who was this love of yours?
Another prince like this one,
ugly, rich and scabby?

BUTTERCUP

No. A farm boy. Poor. Poor and
perfect, with eyes like the sea
after a storm.

CUT TO

BUTTERCUP. CLOSE UP. And probably, if she did not
hate ROBERTS so, there would be tears.

BUTTERCUP

Your ship attacked, and the Dread
Pirate Roberts never takes
prisoners.

MAN IN BLACK

(Explaining as a
teacher might)

I can't afford to make exceptions.
Once word leaks out that a pirate
has gone soft, people begin to
disobey you, and then it's nothing
but work, work, work all the time.

BUTTERCUP

You mock my pain.

MAN IN BLACK

Life is pain, Highness; anyone who
says differently is selling
something.

(As he pulls her along)

I remember your farm boy, I think.
This would be, what, five years
ago?

BUTTERCUP nods.

MAN IN BLACK

Does it bother you to hear?

BUTTERCUP

Nothing you can say will upset
me. My heart is now a secret
garden, and the walls are very
high.

MAN IN BLACK

He died well, that should please
you.

(MORE)

MAN IN BLACK (CONT'D)

No bribe attempts or blubbering; he simply said "please." "Please, I need to live." It was the "please" that caught my memory. I asked what was so important for him here? "True love," he replied, and then he spoke of a girl of surpassing beauty and faithfulness. I can only assume he meant you. You should bless me for destroying him before he found out what you are.

BUTTERCUP

And what am I?

MAN IN BLACK

Faithfulness he talked of, madam. Your enduring faithfulness. Now tell me truly: when you found out he was gone, did you get engaged to your prince that same hour, or did you wait a whole week, out of respect for the dead?

BUTTERCUP

You mocked me once, never do it again -- I died that day.

CUT TO

THE MAN IN BLACK, about to reply as they stand there on the edge of the sheer ravine. But then something catches his attention and as he stares at it briefly:

CUT TO

122 HIS POV. The dust cloud caused by HUMPERDINCK'S horses is rising up into the sky. 12

CUT TO

123 BUTTERCUP, and while his attention is on the dust cloud, rising high, she pushes him with all the strength she has. 12

BUTTERCUP

You can die too, for all I care.

CUT TO

124 THE MAN IN BLACK, teetering on the ravine edge, for a moment, then he begins to fall. Down goes the MAN IN BLACK. Down, down, rolling, spinning, crashing always down toward the flat rock floor of the ravine. 12

CUT TO

125 BUTTERCUP, staring transfixed at what she has wrought. 125
 There is a long pause. She stands there, alone at
 night, as from far below the words comes to her,
 drifting on the wind..

MAN IN BLACK (V.O.)

... as... you... wish...

CUT TO

OMIT 126-127

128 THE RAVINE FLOOR. The MAN IN BLACK feebly moves, 128
 manages to pull his mask from his face.

CUT TO

129 BUTTERCUP, blinking back her tears. 129

BUTTERCUP

Oh my sweet Westley; what have I
 done?

And without a second thought or consideration of the
 dangers, she starts down into the ravine. She does
 wonderfully, at least for a while. But then it gets
 too sharp, a rock she holds to betrays her, giving way,
 and then she is falling too, spinning and twisting,
 crashing and torn, cartwheeling down toward what is
 left of her beloved.

CUT TO

130 THE DUST CLOUD, rising. 130

PULL BACK TO REVEAL

PRINCE HUMPERDINCK AND THE OTHERS reining in at the
 spot where BUTTERCUP told the MAN IN BLACK she knew he
 was the Dread Pirate Roberts. The PRINCE shakes his
 head.

HUMPERDINCK

We've cut the lead to less than
 half an hour -- they must have
 seen our dust cloud closing in,
 which might account for their
 panicking into error.

(Points to the sky)

Unless I am wrong, and I am never
 wrong, they are headed dead into
 the Fire Swamp.

CUT TO

COUNT RUGEN. The mere mention of the Fire Swamp makes
 him pale...

CUT TO

131 THE RAVINE FLOOR AS SEEN FROM HIGH ABOVE. TWO BODIES 13:
lie a few feet apart, not moving. It is, of course,
BUTTERCUP and WESTLEY. They might be corpses. After a
time, WESTLEY slowly forces his body into motion and as
he does:

CUT TO

132 BUTTERCUP, bruised and torn, as WESTLEY crawls slowly 13:
toward her.

WESTLEY

Can you move at all?

BUTTERCUP

(Weakly stretching out
an arm toward him)

Move? You're alive -- if you
want, I can fly.

(she moves to caress
him)

Oh, Westley, dearest.

WESTLEY

Remember, I said, "I would always
come for you"? Why didn't you
wait for me?

BUTTERCUP

Well, you were dead.

WESTLEY

You should have had more faith,
child; death cannot stop true
love. All it can do is delay it
for awhile.

BUTTERCUP

I will never doubt again.

WESTLEY

There will never be a need...

CUT TO

And now, they begin to kiss, it's a tender kiss, tender
and loving and gentle and --

THE KID (V.O.)

Oh no... no please...

CUT TO

133 THE KID'S BEDROOM 133

GRANDFATHER

What's the matter?

THE KID

They're kissing again, do we have to hear the kissing part?

GRANDFATHER

Someday you may not mind so much.

THE KID

Skip to the Fire Swamp -- that sounded good.

GRANDFATHER

You're sick, I'll humor you.

HE PICKS up the book and we

OMIT 134-136

CUT TO

BUTTERCUP AND WESTLEY, racing along the ravine floor.

137 WESTLEY, glances up.

13

CUT TO

HUMPERDINCK and his men perched on top of the cliff, looking down at WESTLEY and BUTTERCUP.

WESTLEY

Your pig fiance is too late. Just a few more steps and we'll be safe in the Fire Swamp.

CUT TO

138 BUTTERCUP, and WESTLEY'S tried to say it with Chevalier-like nonchalance, but she isn't buying. Instantly afraid, she stops.

13

BUTTERCUP

We'll never survive.

WESTLEY

Nonsense -- you're only saying that because no one ever has.

As they race off leaving HUMPERDINCK and his men stranded, defeated.

CUT TO

139 THE FIRE SWAMP. And it really doesn't look any worse than any other moist, sulphurous, infernal horror you might run across. Great trees block the sun.

13

WESTLEY AND BUTTERCUP. BUTTERCUP is clearly panicked and maybe WESTLEY is too, but he moves jauntily along, sword in hand.

WESTLEY

You know, I'm kind of disappointed; it's not that bad. I'm not saying I'd like to build a summer home here, but the trees are actually quite lovely.

CUT TO

THE GIANT TREES, thick and black-green, they look ominous as hell and they shield all but intermittent stripes of sun.

CUT TO

A GIANT SPURT OF FLAME, leaping up, preceded by a slight popping sound, and this particular spurt of flame misses WESTLEY but BUTTERCUP is suddenly on fire at least the lower half of her is and --

CUT TO

WESTLEY, instantly diving at her, knocking her to the moist ground, throwing his own body over the flames, suffocating them. This isn't all that easy and it causes him a bit of grief, but he does his best to sound as jaunty as before.

WESTLEY helps her to her feet -- she is dazed and her panic has grown -- he seems all excited.

WESTLEY

Well now, that was an adventure.

He examines where the flames burst over her.

WESTLEY

Singed a bit, were you?

BUTTERCUP

(She wasn't and she shakes her head "no")

You?

He was, and he shakes his head "no."

CUT TO

THE SWAMP FLOOR, and as there's another popping sound

CUT TO

WESTLEY grabbing BUTTERCUP, pulling her aside to safety as another great spurt of flame suddenly shoots up.

WESTLEY

One thing I will say -- the Fire Swamp does keep you on your toes.

BUTTERCUP is frozen with fear. He takes her hand, gently leads her forward as we --

DISSOLVE TO:

THE TWO OF THEM moving slowly along through a particularly dangerous part of the Fire Swamp. It's later now, the sun slants down at a slightly different angle

WESTLEY

(Happily)

This will all soon be but a happy memory because Robert's ship "Revenge" is anchored at the far end, and I, as you know, am Roberts.

BUTTERCUP

But how is that possible since he has been marauding twenty years and you only left me five years ago?

WESTLEY

I myself am often surprised at life's little quirks. You see, what I told you before about saying "please" was true --

(A popping sound, a huge spurt of flame -- WESTLEY simply picks BUTTERCUP up as they walk along, moves her out of danger, puts her back down, goes right on talking without missing a beat)

-- it intrigued Roberts, my saying "please" as did my descriptions of your beauty.

CUT TO

SOME HIDEOUS VINES -- they look like they could be flesh eating. WESTLEY takes his sword, slices a path for them to follow. The vines groan as they fall. He's been chatting away the entire time.

WESTLEY

Finally Roberts decided something. He said, "All right, Westley, I've never had a valet, you can try it for tonight, I'll most likely kill you in the morning." For three years he said that, "Good night, Westley, good work, sleep well, I'll most likely kill you in the morning." It was a fine time for me -- I was alive and learning to fence, to fight, anything anyone would teach me. Roberts and I eventually became friends. Then it happened.

BUTTERCUP

-- what? -- go on --

CUT TO

WESTLEY, picking her up, carrying her across some swamp that is bridged by a narrow, rickety tree branch.

WESTLEY

Roberts had grown so rich he wanted to retire. He took me to his quarters and told me his secret: "I am not the Dread Pirate Roberts," he said. "My name is Ryan. I inherited this ship from the previous Dread Pirate Roberts just as you will inherit it from me. The man I inherited it from was not the real Dread Pirate Roberts either, his name was Cumberbund. The real Roberts has been retired fifteen years and living like a king in Patagonia." Then he explained that the name was the important thing for inspiring the necessary fear. No one would surrender to the Dread Pirate Westley.

THE TWO OF THEM, have by now crossed the pond.

WESTLEY

So we sailed ashore, took on an entirely new crew and he stayed aboard for awhile as first mate, all the time calling me Roberts.

(MORE)

WESTLEY (CONT'D)

Once the crew believed, he left the ship and I have been Roberts ever since; except now that we are together, I shall retire and hand the name over to someone else. Is everything clear to you?

CUT TO

BUTTERCUP, about to reply but the ground she steps on gives way -- it's snow sand -- a great patch of it and it has her -- a cloud of powder rises and she sinks into the stuff crying WESTLEY'S name but then she is gone as we --

CUT TO

WESTLEY whirling, slashing at a U shaped vine, hacks it in half -- it's still connected to the tree. Then he grabs it, drops his sword, and, clutching the other end of the vine, he dives into the snow sand and there is another cloud of white powder, but it settles quickly. Now nothing can be seen. Nothing at all. Just the snow sand, lovely and lethal. Hold on the snow sand... then --

CUT TO

THE GIANT TREES. Nothing much moves. The snow sand is quiet. An odd panting sound is heard now. The panting sound is suddenly very loud. And then a giant R.O.U.S. darts into view. The R.O.U.S. -- a Rodent of Unusual Size -- is probably no more than eighty pounds of bone and power. It sniffs around a bit; then, as quickly as it has come, it goes, climbing. It continues to climb, then stops, rests, looks down from a tree branch, panting and deadly.

CUT TO

THE SNOW SAND as WESTLEY, lungs long past the bursting point, explodes out; he has BUTTERCUP across his shoulders and as he pulls to the edge of the snow sand pit, using the vine --

CUT TO

CLOSE UP - BUTTERCUP. Her face is caked with the white powder. It is in her eyes, her ears, hair, mouth. She's still probably beautiful, but you have to look awfully hard to see it. As WESTLEY continues to pull them to safety --

CUT TO

THE R.O.U.S. High above them, it watches...

CUT TO

BUTTERCUP, placed sitting, her back against a tree. WESTLEY is cleaning the snow sand from her face. He hesitates, glances around and:

CUT TO

THE R.O.U.S. on a much lower branch now. It stares down at WESTLEY.

CUT TO

WESTLEY staring back up at the beast. BUTTERCUP is oblivious. Her eyes flutter. He continues to work on her as we

BUTTERCUP

We'll never succeed -- we may as well die here.

WESTLEY

We have already succeeded.
(He glances back again)

CUT TO

NOW THERE ARE TWO R.O.U.S.'S. They have climbed into nearby tree, stare hungrily down.

CUT TO

WESTLEY, picking her up, puts an arm around her, start to walk with her as he encouragingly goes on talking.

WESTLEY

What are the three terrors of the Fire Swamp? One, the flame spurts; no problem -- there is a little popping sound preceding each, we can avoid that. Two, the Snow Sand, but you were clever enough to discover what it looks like so in the future, we can avoid that too.

BUTTERCUP

What about the R.O.U.S.'S, Westley?

WESTLEY

The Rodents of Unusual Size? I don't think they exist --

6

And as he says that, A THIRD R.O.U.S., one we haven't seen before, comes flying down at him from a tree branch and

CUT TO

BUTTERCUP, screaming and --

CUT TO

THE R.O.U.S. attacking WESTLEY'S shoulder with his razor teeth and blood begins immediately to flow and

CUT TO

WESTLEY, with death close at hand as a popping sound starts --

CUT TO

A FLAME SPURT shooting skywards and --

CUT TO

WESTLEY, as with one desperate move he rolls into the flame -- but he has one of the R.O.U.S.'S underneath him and as the R.O.U.S. bursts into flames, it lets go and WESTLEY rolls safely free, grabs his sword and slashes the R.O.U.S., which is trying to put itself out.

THE R.O.U.S collapses dead.

WESTLEY stands motionless, exhausted, the danger has passed.

CUT TO

BUTTERCUP - relieved

CUT TO

WESTLEY. He manages a smile. Suddenly a hard thumpin sound is heard. WESTLEY turns.

CUT TO

AN R.C.U.S. standing in front of him. After a beat, a second R.O.U.S. lands next to the first. Slowly they advance on WESTLEY.

CUT TO

WESTLEY - girding himself.

CUT TO

The R.O.U.S.'S advancing. Suddenly they break into a fierce charge.

CUT TO

WESTLEY - standing his ground.

CUT TO

The R.O.U.S.'S charging right past Wesley and diving on the dead R.O.U.S.

BUTTERCUP, scared, going to WESTLEY, both of them staring as we --

CUT TO

The DEAD R.O.U.S., as its companions devour it... WESTLEY leads BUTTERCUP away.

DISSOLVE TO:

BUTTERCUP AND WESTLEY. Moving slower than ever. They look like death. Then they stop, gaze ahead as we --

CUT TO

THE FAR EDGE OF THE FIRE SWAMP, just ahead. Beyond, a beach.

CUT TO

BUTTERCUP AND WESTLEY

BUTTERCUP

(almost in disbelief)

We did it.

WESTLEY

Now, was that so terrible?

(And from somewhere they summon strength, pick up their pace, and as they reach the edge of the FIRE SWAMP)

CUT TO

140 Something we hadn't expected: PRINCE HUMPERDINCK in CLOSE UP.

14

HUMPERDINCK

Surrender!

PULL BACK TO REVEAL

HUMPERDINCK on his horse, RUGEN beside him. THREE WARRIORS, armed and ready, are mounted in formation behind. BUTTERCUP AND WESTLEY are at the edge of the Fire Swamp, about to leave it. They stop. BUTTERCUP looks beyond exhaustion. WESTLEY looks worse.

It's dusk. Behind HUMPERDINCK are the waters of a bay

CUT TO

WESTLEY AND BUTTERCUP, staring out at the OTHERS.

WESTLEY

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

HUMPERDINCK

I give you full marks for bravery -- don't make yourself a fool.

WESTLEY

How will you capture us? We know the secrets of the Fire Swamp. We can live here happily for quite some time. Whenever you feel like dying, feel free to visit.

CUT TO

HUMPERDINCK.

HUMPERDINCK

I tell you again: surrender.

CUT TO

WESTLEY.

WESTLEY

It will not happen!

CUT TO

BUTTERCUP, looking from one to the other; then something else catches her eye and we --

CUT TO

AN ARMED WARRIOR, in shadow, with a loaded crossbow aimed at WESTLEY'S heart.

CUT TO

BUTTERCUP, looking the other way --

CUT TO

ANOTHER WARRIOR, crossbow aimed at WESTLEY.

CUT TO

HUMPERDINCK.

HUMPERDINCK

(Roaring)

FOR THE LAST TIME: SURRENDER.

CUT TO

WESTLEY.

WESTLEY

(Roaring right back,
bigger)

DEATH FIRST!

CUT TO

BUTTERCUP, frantically staring around and now

CUT TO

A THIRD WARRIOR, cross bow stretched, ready to fire --
this one is hidden in a tree blocking any escape
WESTLEY might try --

BUTTERCUP (V.O.)

(Barely a whisper)

... will you promise not to hurt
him...?

CUT TO

HUMPERDINCK, whirling to face her.

HUMPERDINCK

What was that?

CUT TO

WESTLEY, whirling to face her.

WESTLEY

What was that?

CUT TO

BUTTERCUP, talking to them both.

BUTTERCUP

If we surrender, freely and
without struggle -- will you
promise not to hurt this man?

HUMPERDINCK
 (Right hand high)
 May I live a thousand years and
 never hunt again.

BUTTERCUP
 He is --
 (Looks at WESTLEY,
 hesitates)
 -- he is a poor simple sailor on
 the pirate ship "Revenge"; I have
 known him since we were young.
 Will you promise to return him to
 his ship?

CUT TO

PRINCE HUMPERDINCK AND COUNT RUGEN.

HUMPERDINCK
 I swear it will be done.
 (To RUGEN)
 Once we're out of sight, take him
 to the Pit of Despair.

RUGEN
 (Almost a smile)
 I swear it will be done.

CUT TO

BUTTERCUP AND WESTLEY.

BUTTERCUP
 I thought you were dead once, and
 it almost destroyed me. I could
 not have you die again, not when I
 could save you.

CUT TO

WESTLEY. CLOSE UP. Dazed. Silent.

CUT TO

BUTTERCUP, about to come apart at the seams emotion-
 ally. She starts to speak again, can't, turns, starts
 away and --

CUT TO

WESTLEY watching and --

CUT TO

HUMPERDINCK, riding to her, swooping her up onto his horse, racing off.

CUT TO

WESTLEY, staring after her as RUGEN, dismounted now, and his WARRIORS advance on WESTLEY. THE COUNT has a heavy sword and he holds it in his hand.

RUGEN

Come, sir; we must get you to your ship.

WESTLEY

We are men of action -- lies do not become us.

RUGEN

Well spoken --

WESTLEY is looking at him.

RUGEN

-- What is it?

WESTLEY

You have six fingers on your right hand -- someone was looking for you --

COUNT RUGEN clubs WESTLEY hard across the skull.

CUT TO

WESTLEY. He falls like a stone... The screen goes black.

In the darkness, frightening sounds.

FADE IN ON

141 SOMETHING EVEN MORE FRIGHTENING. A giant cage, dank and chill, underground and windowless, thickly barred. WESTLEY lies in the center of the cage, chained and helpless. 142

CUT TO

SOMETHING REALLY FRIGHTENING: A BLOODLESS LOOKING ALBINO. Dead pale, he silently enters the cage, carrying a tray of food and medication. He puts it down.

WESTLEY

Where are we?

ALBINO

(He only whispers)
The Pit of Despair.

He begins tending Westley's wounds. WESTLEY winces.

ALBINO

Don't think about escaping -- your chains are much too thick. And don't dream of a rescue either -- the only way in here is secret. Only the Prince, the Count and I know how to get in and out.

WESTLEY

I'm here till I die then?

ALBINO

(Working away)

Till they kill you, yes of course.

WESTLEY

Then why bother curing me?

ALBINO

The Prince and Count always insist everyone be healthy before they are broken.

WESTLEY

So it's to be torture.

From the ALBINO: nod.

WESTLEY

I can cope with torture.

From the ALBINO: shake.

WESTLEY

You don't believe me?

ALBINO

You survived the Fire Swamp, you must be very brave...

(Little pause)

... but no one withstands The Machine...

He studies WESTLEY; his face is almost sad.

CUT TO

142 BUTTERCUP, and her face is sad. Pallid, perhaps ill. 14
She wanders down a corridor in Florin Castle. As she moves unseeing past an intersecting corridor:

CUT TO

PRINCE HUMPERDINCK AND COUNT RUGEN, watching her.

HUMPERDINCK

She's been like that ever since
the Fire Swamp.

(Looks at RUGEN)

It's my father's failing health
that's upsetting her.

As they move on:

CUT TO

143 FLORIN CASTLE AT NIGHT. Camera holds on it while we hear the GRANDFATHER'S voice reading. 143

GRANDFATHER (V.O.)

"The King died that very night and
before the following dawn,
Buttercup and Humperdinck were
married and at noon she met her
subjects again, this time as their
Queen, and -- "

THE KID (V.O.)

-- Hey, hold it a sec' -- please?

CUT TO

144 THE KID'S ROOM. THE KID is half sitting now, not strong yet but clearly stronger than when we first saw him. His GRANDFATHER, sitting on the bed now, holds the book. 144

THE KID

Grandpa, you read that wrong --
she doesn't marry Humperdinck, she
marries Westley, I'm just sure of
it. After all that Westley did
for her, if she didn't marry him,
it wouldn't be fair.

GRANDFATHER

Who said life was fair? -- Where
is that written? Life isn't fair,
it's just fairer than death,
that's all.

THE KID

I'm telling you you're messing up
the story, now get it right.

GRANDFATHER

Do you want me to read this?

THE KID

Yes, yes, I do.

GRANDFATHER

Okay then; no more interruptions --

(Starts to read again)

"... at noon she met her subjects
again, this time as Queen..."

And on these words:

CUT TO

145 PRINCE HUMPERDINCK on the same balcony we first saw him 14!
-- in full color. COUNT RUGEN stands behind him.

HUMPERDINCK

My father's final words were,
"love her as I loved her, and
there will be joy" -- I present to
you your Queen. Queen Buttercup.

And on his words:

CUT TO

146 THE CROWD and it's gigantic. 14!

OMIT 147

CUT TO

148 THE BALCONY, as BUTTERCUP emerges. As she descends the
staircase:

CUT TO

149 THE CROWD, suddenly going to its knees, wave after wave
of silent kneeling PEOPLE. All of them down.

CUT TO

150 BUTTERCUP, touched as before, but then she seems 1!
stunned as we:

CUT TO

151 THE CROWD. SOMEONE is BOOING! The BOOING! gets 1!
louder as an ANCIENT WOMAN approaches BUTTERCUP through
the CROWD, BOOING! every step of the way.

BUTTERCUP

Why do you do this?

ANCIENT BOOER

Because you had love in your hands
and you gave it up for gold --

BUTTERCUP

(distraught)

But they would have killed Westley
if I hadn't done it.

ANCIENT BOOER

Your true love lives and you're
going to marry another --

(To the crowd)

-- True love saved her in the Fire
Swamp and she treated it like
garbage and that is what she is,
the Queen of Refuse, so cheer her
if you want, cheer the Queen of
Slime, the Queen of Muck, the
Queen of Putrescence --

She advances on BUTTERCUP now, who is more and more
panicked.

CUT TO

CLOSE UP - THE ANCIENT BOOER. Louder and louder and
LOUDER she shrieks vituperation at BUTTERCUP, reaching
out her old hands toward BUTTERCUP'S throat, and
BUTTERCUP is as frightened now as Dorothy was when the
Witch went after her in The Wizard of Oz and suddenly:

CUT TO

152 BUTTERCUP, coming out of her nightmare, alone in her
castle bedroom. As she frantically grabs a robe and
starts to run:

15

GRANDFATHER (V.O.)

(Reading)

"It was still twenty days till the
wedding, the King still lived, but
Buttercup's nightmares were
growing steadily worse."

THE KID (V.O.)

-- See? -- see? -- Didn't I tell
you she'd never marry that rotten
Humperdinck? --

GRANDFATHER (V.O.)

-- yes, you're very smart, shut
up.

CUT TO

153 BUTTERCUP, banging on the door to the PRINCE'S
chambers. He opens the door, brings her in. COUNT
RUGEN is seated at a desk covered with official-looking
papers.

15

BUTTERCUP

(With a burst)

It comes to this: I love Westley. I always have. I know now I always will. If you tell me I must marry you in twenty days, please believe I will be dead by morning.

CUT TO

PRINCE HUMPERDINCK. Just stunned. Finally, softly, he begins to talk.

HUMPERDINCK

I could never cause you grief -- consider our wedding off.

(To RUGEN)

You returned this Westley to his ship?

(RUGEN nods)

Then we will simply alert him...

(To BUTTERCUP now)

Beloved, are you certain he still wants you? After all, it was you who did the leaving in the Fire Swamp. Not to mention that pirates are not known to be men of their words.

BUTTERCUP

My Westley will always come for me.

HUMPERDINCK

I suggest a deal: you write four copies of a letter, I'll send my four fastest ships. One in each direction. The Dread Pirate Roberts is often close to Florin this time of year. We'll run up a white flag and deliver your message. If Westley wants you, bless you both. If not, please consider me as an alternative to suicide. Are we agreed?

As she nods --

154 A VERY THICK GROVE OF TREES. It's later that night. The trees are unusual in one respect: all of them are extraordinarily heavily knotted.

15

PULL BACK TO REVEAL

HUMPERDINCK AND RUGEN, dressed as before, walking into the grove of trees.

RUGEN

She really is a winning creature; a trifle simple, perhaps, but her appeal is undeniable.

HUMPERDINCK

I know; the people are quite taken with her. It's odd, but when I hired Vizzini to have her murdered on our engagement day, I thought that was clever, but it's going to be much more moving when I strangle her on our wedding night. Once Guilder is blamed, the nation will be truly outraged; they'll demand we go to war.

They are deeper into the tree grove now. RUGEN is searching around.

RUGEN

Now where is that secret knot? It's miserable finding this place at night. We made it too secret.
(Finding the knot on the tree he hits it, and it opens, revealing a staircase leading underground)
Ahh! coming down into the Pit? Westley's almost got his strength -- I'm starting him on The Machine soon.

HUMPERDINCK

Tyrone, you know I love watching you work, but I've got my country's 500th anniversary to plan, my wedding to arrange, my wife to murder and Guilder to frame for it -- I'm swamped.

RUGEN

Get some rest -- if you haven't got your health, you haven't got anything.

RUGEN smiles, waves, hurries down the stairs as the tree slides back perfectly into place.

CUT TO

155 HUMPERDINCK in his quarters, swamped. Piles of papers 15
are strewn all over. Now YELLIN, a pale, shifty,
quick-eyed man appears in the doorway.

HUMPERDINCK

Yellin.

YELLIN

(Bows)

Sire.

HUMPERDINCK

As Chief Enforcer of all Florin, I trust you with this secret: killers from Guilder are infiltrating our Thieves Quarter and plan to murder my bride on our wedding night.

YELLIN

My spy network has heard no such news.

BUTTERCUP (V.O.)

Any word from Westley?

CUT TO

THE PRINCE AND YELLIN, turning to her in the doorway.

HUMPERDINCK

It's too soon, my angel; patience.

BUTTERCUP

He'll come for me.

HUMPERDINCK

Of course.

As she glides out:

HUMPERDINCK

She will not be murdered -- I want the Thieves Quarter emptied and locked and every inhabitant arrested.

YELLIN

Many of the thieves will resist; my regular enforcers will be inadequate.

HUMPERDINCK

Form a Brute Squad then. The Thieves Quarter must be closed before I wed.

YELLIN

(Nods, goes)

It won't be easy, Sire.

HUMPERDINCK

(Alone, exhausted)

Try ruling the world sometime...

CUT TO

156 AN ENORMOUS THING. We can't tell quite what it is or 1
what it does, but somehow, it is unsettling. Camera

PULLS BACK TO REVEAL

COUNT RUGEN, dragging the thing up alongside WESTLEY in the cage. Levers and wheels and wires, you name it, it's there.

RUGEN

Beautiful, isn't it?

(He starts attaching
suction cups to
WESTLEY)

It took me half a lifetime to
invent it.

CUT TO

THE ALBINO in a far corner in shadow, watching; afraid.

CUT TO

COUNT RUGEN working away, attaching more suction cups to WESTLEY.

RUGEN

I'm sure you've discovered my deep and abiding interest in pain. At present I'm writing the definitive work on the subject. So I want you please to be totally honest with me on how The Machine makes you feel.

CUT TO

A DIAL with number ranging from a low of "1" to a high of "50." RUGEN goes to it.

RUGEN

This being our first try, I'll use the lowest setting.

And he turns the dial to "1."

CUT TO

WESTLEY. He has cups on his head now, on his temples, on his heart, his hands and feet. He says nothing, keeps control of himself.

CUT TO

COUNT RUGEN, fiddling with his Machine a moment more.

RUGEN

Now all we have to do is get the wheel spinning to generate power, and we should be in business.

And the minute The Machine really starts:

CUT TO

WESTLEY, and he's lying on the table, and he's only flesh and the chains are metal and thick but such is his desperation it almost seems he might break them. A terrible sound comes from his throat, an incessant gasping. It keeps on coming as we finally:

CUT TO

COUNT RUGEN. He switches off The Machine, picks up a large notebook and pen, sits in a chair. The noise of The Machine subsides. RUGEN opens the book to a blank page.

RUGEN

As you must know, the concept of the suction pump is centuries old. Well, really that's all this is, except that instead of sucking water, I'm sucking life: I've just sucked one year of your life away. If I set the dial to two, that would mean two years gone, two times the pain. I might someday go as high as five, but I don't know what that would do to you. So let's start with what we have: what did this do to you? Tell me -- and remember now, this is for posterity so be honest -- how do you feel?

And now, at last:

CUT TO

WESTLEY, in anguish so deep it is dizzying. Helpless, he cries. COUNT RUGEN watches the tears, then starts to write.

RUGEN

Interesting ...

CUT TO

157 THE THIEVES QUARTERS. A lot of hollering is going on. The THIEVES are being rounded up by the BRUTE SQUAD, a large group of large men. YELLIN stands on a wagon in the midst of all the scuffling.

15

YELLIN
 (To an unpleasant
 looking Assistant)
 Is everybody out?

ASSISTANT
 Almost. There's a drunk Spaniard
 with a sword that's been giving us
 some trouble.

YELLIN
 You give him some trouble.

He signals for the wagon to start and as it does:

CUT TO

THE ASSISTANT BRUTE, watching YELLIN go. Then, as he
 hurries along a narrow street --

CUT TO

THE ASSISTANT turning a corner, slowing as a familiar
 voice is heard, getting louder as the ASSISTANT draws
 near.

INIGO (V.O.)
 I'm waiting for you, Vizzini --
 you told me to go back to the
 beginning and so I have. And this
 is where I am and this is where
 I'll stay. I will not be moved.

Now, as THE ASSISTANT peers into a tiny courtyard --

CUT TO

INIGO, sitting slumped on a filthy stoop, a bottle of
 brandy in one hand, the six-fingered sword in the
 other. He looks dreadful: unshaven, puffy-eyed,
 gaunt. But the way he brandishes the great sword in
 front of him would give anyone pause for worry.

CUT TO

THE ASSISTANT, moving away from INIGO'S sight, gesturin
 as he calls out --

ASSISTANT BRUTE
 You -- Brute -- come here.

CUT TO

INIGO, as before, taking a long pull from his brandy
 bottle. He stops as the ASSISTANT BRUTE comes into
 view.

ASSISTANT BRUTE

Ho there.

INIGO

I don't budge, keep your "ho there."

(He waves his sword dangerously)

ASSISTANT BRUTE

But the Prince gave orders --

INIGO

-- so did Vizzini -- when a job went wrong, you went back to the beginning. Well, this is where we got the job so it's the beginning and I'm staying till Vizzini comes.

ASSISTANT BRUTE

(Smiles)

I don't think so --

CUT TO

INIGO being lifted into the air by the BRUTE the ASSISTANT BRUTE called for.

INIGO

(Trying to struggle)

-- I'm -- waiting -- for -- Vizzini --

VOICE (OVER)

-- You surely are a meanie.

INIGO

(Stunned)

-- Fezzik? --

VOICE (OVER)

-- who says -ik?

Camera

PULLS BACK TO REVEAL

THE BRUTE HOLDING INIGO. It is, indeed, a very happy FEZZIK.

CUT TO

THE ASSISTANT BRUTE, moving quickly up unnoticed on the OTHER TWO. FEZZIK still holds INIGO as the ASSISTANT BRUTE brings out a club, raises it. Neither INIGO or FEZZIK is watching, just blabbing on to each other in rhymes.

INIGO
It's you!

FEZZIK
True!

As the ASSISTANT BRUTE is just about to club INIGO'S brains out, FEZZIK lets fly with a stupendous punch. The ASSISTANT BRUTE takes the full force of the blow right in the chops. It's like he was shot from a cannon as he careens backwards out of sight across the street. There is a pause. Then a crunching sound as he clearly has come in contact with something hard and immobile.

CUT TO

FEZZIK, putting INIGO down.

FEZZIK
(Going on as if nothing
had happened)
You don't look so good.
(Sniffs)
You don't smell so good either.

INIGO
Perhaps not, but I feel fine.

And he faints. As he does:

CUT TO

158 AN EMPTY ALEHOUSE IN THE THIEVES QUARTER. INIGO sits 15
slumped in a chair, still out, while FEZZIK brings over
a plate of food, slaps him gently awake, starts to feed
him.

INIGO
Oh, does that make a difference.

FEZZIK
Shh, take it easy.

INIGO
I'm sorry for fainting before, but
I've done nothing all these days
but drink and wait for Vizzini --
I'm helpless without Vizzini --
and a surprise like seeing you,
well, it was just too much for my
empty stomach. But I'm fine now.

FEZZIK
Good. Vizzini is dead.

INIGO

Dead you say... Vizz...

And he faints again.

CUT TO

159 INIGO. He lies on a bed above the alehouse kitchen,
out again, as Fezzik appears with a bowl, begins
toweling INIGO'S face with warm water.

159

INIGO

(Eyes fluttering)

Oh, that's so nice and warm, it
feels wonderful.

FEZZIK

I hoped so.

INIGO

Forgive me, my friend; I never
realized I was in such horrible
condition. But seeing you and
then hearing about Vizzini, I
wasn't ready for it.

(Stands suddenly)

But now I'm ready for anything.

FEZZIK

Wonderful -- the six fingered man
is named Count Rugen and at this
very moment he is here in Florin.

INIGO

Ecstasy!

And as he faints again:

CUT TO

160 TWO LARGE TUBS, one filled with steaming water, the
other with water of a clearly icy nature. Without a
word, FEZZIK picks up INIGO by the scruff of the neck,
ducks him into the icy water, then, after a reasonable
amount of time, he pulls him out, ducks him into the
steaming stuff, and, a short time after that, puts him
back in the cold again, then back to the hot --

160

FEZZIK

You'll thank me for this someday.

INIGO

No I won't --

But that's all he has time to say, because then he's
submerged again. As he comes up for air:

INIGO

(Enough)

Where is this Rugen now so I may kill him?

FEZZIK

He's with the Prince in the castle. The castle is locked till after the wedding tomorrow night and only one door has been left unsealed. Thirty men guard it.

INIGO

How many could you handle?

FEZZIK

They're the cream of the Brute Squad, so I don't think more than ten.

INIGO

Leaving twenty for me, and at my best I could never defeat that many.

(He sinks sadly down)

I need Vizzini to plan -- I have no gift for strategy.

FEZZIK

But Vizzini is dead and I'm no help since I haven't done one thing right in over eleven years.

CUT TO

THE TWO OF THEM. Silent and bereft. Then a wild look hits INIGO.

INIGO

No! -- not Vizzini -- I need the Man In Black --

FEZZIK

-- what? --

INIGO

-- look, he bested you with strength, your greatness, he bested me with steel. He must have out-thought Vizzini and a man who can do that can plan my castle onslaught any day. I wonder about him often --

FEZZIK

-- the rumors are that he was the Princess' true love --

INIGO
 (Up and going)
 -- tell me later -- let's go --

FEZZIK
 -- where?

INIGO
 To find the Man In Black,
 obviously.

FEZZIK
 But you don't know where he is.

INIGO
 (He is possessed by
 demons now)
 Don't bother me with trifles --
 after twenty years, at last my
 father's soul will be at peace.

CUT TO

CLOSE UP - INIGO

INIGO
 (Big)
There will be blood tonight!

He exits.

CUT TO

CLOSE UP - FEZZIK

FEZZIK
 (Small)
 ... ours ... ?

CUT TO

OMIT 161-126

163 PRINCE HUMPERDINCK'S CHAMBERS -- strewn with maps, etc. 16
 BUTTERCUP is with him. YELLIN enters.

HUMPERDINCK
 (Busy at his desk)
 Rise and report.

YELLIN
 The Thieves Quarter is shuttered.
 Thirty men guard the castle gate.

HUMPERDINCK
 Add seventy more. A hundred
 Brutes. My Princess must be safe.

YELLIN

The main gate has but one key, and
I carry that --

He shows the key, dangling from a chain around his
neck..

HUMPERDINCK

Tonight we marry. Tomorrow
morning your men will escort us to
Florin Channel where every ship in
my Armada will accompany us on our
honeymoon.

BUTTERCUP

Every ship but your four fastest,
you mean.

The PRINCE looks at her blankly for a moment.

BUTTERCUP

Every ship but the four you sent.

HUMPERDINCK

Yes, yes, of course, naturally not
those four.

YELLIN

(Bows, exits)

Your majesties.

CUT TO

BUTTERCUP, staring at HUMPERDINCK.

BUTTERCUP

You never sent the ships, don't
bother lying. It doesn't matter;
Westley will come for me anyway.

HUMPERDINCK

(Sharply)

You're a silly girl.

BUTTERCUP

Yes I am a silly girl, for not
having seen sooner that you were
nothing but a coward with a heart
full of fear.

HUMPERDINCK

(Close to erupting --

speaks very distinctly)

I -- would -- not -- say -- such --
things -- if -- I -- were -- you --

BUTTERCUP

Why not, you can't hurt me --
 Westley and I are joined by the
 bonds of love, and you cannot
 track that, not with a thousand
 bloodhounds, and you cannot break
 it, not with a thousand swords.
 And when I say you are a coward,
 that is only because you are
 slimiest weakling ever to crawl
 the earth.

CUT TO

HUMPERDINCK, jumping at her, yanking her by the hair,
 starting to pull her along, out of control, his words
 indistinct.

HUMPERDINCK

IWOULDNOTSAYSUCHTHINGSIFIWEREYOU.

CUT TO

164 BUTTERCUP'S ROOM, as the PRINCE throws it open, hurls 1
 her inside, slams it shut, locks it, breaks into a wild
 run and --

CUT TO

165 HUMPERDINCK, racing toward the grove of trees that hide 1
 the entrance to the Pit of Despair.

CUT TO

166 WESTLEY in The Machine, but it's not on. COUNT RUGEN 1
 is making a few adjustments; he looks up as the PRINCE
 suddenly comes down the steps, raging.

HUMPERDINCK

(At Westley)

You truly love each other so you
 might have been truly happy -- not
 one couple in a century has that
 chance, no matter what the story-
 books say, and so I think no man
 in a century will suffer as
 greatly as you will.

And with that he whirls, turns on The Machine, grabs
 the lever and --

CUT TO

COUNT RUGEN, calling out --

RUGEN
Not to fifty! --

But it's too late as we --

CUT TO

PRINCE HUMPERDINCK, shoving the lever all the way over and --

CUT TO

WESTLEY'S FACE. And there has never been such pain. The pain grows and grows and with it now, something else has started:

The Death Scream. As The Death Scream starts to rise --

THE ALBINO, watching from the shadows. He starts to shiver. The Scream continues to rise.

CUT TO

167 OUTSIDE THE PIT OF DESPAIR, as the sound moves along, 16
 louder and louder and --

CUT TO

168 BUTTERCUP IN HER ROOM. She hears the sound, doesn't 16
 know what it is, but her arms involuntarily go around her body, to try to control the trembling and --

CUT TO

169 YELLIN AND HIS HUNDRED BRUTES. And they hear it and a 16
 few of the BRUTES turn to each other in fear and as the Scream builds --

CUT TO

170 THE SQUARE OUTSIDE THE CASTLE. There are many PEOPLE, 17
 it is the eve of the country's 500th Anniversary but all the PEOPLE stop as the sound hits them. A few CHILDREN pale, bolt toward their PARENTS and --

CUT TO

171 INIGO AND FEZZIK, trying to make their way through a 17
 jammed, narrow alleyway which suddenly quiets as the fading sound comes through.

INIGO

(Instantly)

Fezzik, Fezzik, listen, do you hear? -- that is the sound of Ultimate Suffering. My heart made that sound when Rugen slaughtered my father -- the Man In Black makes it now.

FEZZIK

How do you know?

INIGO

His true love is marrying another tomorrow, so who else has cause for Ultimate Suffering this celebration night?

(Trying to push through)

-- excuse me --

It's too crowded.

INIGO

-- pardon me, it's important --

No one budges and the sound is fading faster.

INIGO

-- Fezzik -- help me!

Camera zooms into FEZZIK, gigantic and roaring.

FEZZIK

Everybody... MOVE!

And as his great arms start to push, the CROWD begins to fall away and he and INIGO start to track the fading sound.

CUT TO

172 A SMALL SEED near the grove of trees near the Pit of Despair. It's dark now as the ALBINO appears, opens the shed door, takes out a wheelbarrow and -- 1

CUT TO

173 THE TREES as the ALBINO wheels the barrow toward it. Suddenly -- 1

INIGO (V.O.)

I'm having the devil's own time tracking that scream.

INIGO moves into view, his sword at the ALBINO'S throat.

INIGO

Where is the Man In Black?

The ALBINO shakes his head, says nothing.

INIGO

Where?

(MORE)

INIGO (CONT'D)

(Another shake)

You get there from this grove,
yes?

(Silence)

Jog his memory, Fezzik.

And FEZZIK crunches the ALBINO on the top of the head as if he had a hammer and was driving in a nail. The ALBINO drops without a sound.

FEZZIK

(Upset)

I'm sorry, Inigo, I didn't mean to jog him so hard. I guess his head got closer to my hand than I meant and... Inigo?

CUT TO

INIGO. He kneels, the sword held tight between his hands. Eyes closed, he faces the grove of trees, starts to talk, his voice low and strange.

INIGO

I've been a drunk, a sinner, a wastrel and a fool, but I've had my share of suffering. Father, I've failed you for twenty years but now our misery can end. Somewhere, somewhere close by is the man who can help us. I can't find him alone. I need you.

And now he rises, eyes still closed.

INIGO

I need you to guide my sword.
Please... guide my sword...

CUT TO

THE GROVE OF TREES as INIGO, eyes shut tight, walks forward, THE GREAT SWORD HELD IN HIS HANDS.

FEZZIK, frightened, follows close behind.

CUT TO

174 THE SECRET KNOT that reveals the staircase.

17

CUT TO

INIGO.

walking blind through the grove of trees. He moves to the Secret Knot, hesitates, then moves past it.

Then INIGO stops. For a long moment he stands frozen.

Suddenly he whirls, eyes still closed, and the sword strikes home dead center into the secret knot and the instant it does --

CUT TO

THE TREE.

It slides away, revealing the staircase. FEZZIK AND INIGO look at each other, then start down. INIGO is in the lead while FEZZIK follows close behind as we --

CUT TO

175 WESTLEY, dead by the Machine. 175

CUT TO

FEZZIK, rushing to WESTLEY, kneeling down, touching him. Then he looks at INIGO, shakes his head.

FEZZIK

He's dead.

CUT TO

INIGO in despair. For a moment, he just sags.

INIGO

(Barely able to speak)

It just isn't fair.

THE KID (V.O.)

-- Grandpa, Grandpa -- wait a minute --

CUT TO

176 THE KID'S ROOM. He is terribly excited and looks stronger than we've yet seen him. 176

THE KID

What did Fezzik mean, "He's dead."? He didn't mean dead.

(THE GRANDFATHER says nothing, just sits there)

I mean, Westley's only faking, right?

GRANDFATHER

He's not faking.

CUT TO

THE KID. Close up.

THE KID
Aw, no. Who gets Humperdinck?

GRANDFATHER
I don't understand.

THE KID
Who kills Prince Humperdinck? At
the end, somebody's got to get
him. Is it Inigo, who?

GRANDFATHER
Nobody kills him. He lives.

THE KID
You mean he wins? Jesus. Grandpa,
what did you read me this thing for?

And he desperately fights for control.

GRANDFATHER
You been awful sick, you're taking
this book very serious, I think I
should stop now.

Starts to get up.

THE KID
(Shaking his head)
It's okay, it's okay --
(Gestures toward
the chair)
-- sit back down, don't worry, I'm
okay --
(Deep breath)
I'm like Buttercup now. My
heart's a secret garden and the
walls are very high...
(As THE GRANDFATHER
opens the book,
starts to read --)

CUT TO

177 INIGO, in despair. (We're back in the Pit, the same 1:
shot as before.) For a moment, he just sags.

INIGO
(Barely able to speak)
It just isn't fair.
(A beat. Then --

INIGO takes a deep breath.

INIGO
Well, we Montoyas have never taken
defeat easily. Come along,
Fezzik, and bring the body.

FEZZIK

The body?

INIGO

(Not stopping)

Have you any money? I've used all mine on brandy.

FEZZIK

I've got a little.

INIGO

I just hope it's enough to buy a miracle, that's all.

As FEZZIK takes the corpse, follows INIGO up the stairs --

CUT TO

178 BUTTERCUP, staring out the window of her room. 1:

BUTTERCUP

I know you're out there, Westley;
I know you're coming for me now...

As she continues to stare --

CUT TO

179 EXT. HOVEL (DUSK) 1:

INIGO, FEZZIK, WESTLEY approach the door. They knock. From inside the hovel a little man's voice is heard. If Mel Brooks' 2000 Year Old Man was really old, he'd resemble this guy.

LITTLE OLD GUY (O.S.)

Go away.

INIGO (V.O.)

Are you the Miracle Max who worked for the King all those years?

MIRACLE MAX

(Opening a small window
in the door)

The King's stinking son fired me, didn't you hear? -- That's a very painful subject, now good-day.

He shuts the window. They rap on the door.

MAX

(Opening the window
again)

Beat it or I call the Brute Squad.

FEZZIK
I'm on the Brute Squad.

INIGO (V.O.)
We need a miracle -- it's very important.

MAX
(Opening the window again)
I'm retired and besides, why would you want someone the King's stinking son fired, I might kill whoever you wanted me to miracle.

INIGO
He's already dead.

MAX
(For the first time, interested)
He is, huh? Let me take a look.

He unlocks the door and lets them in.

CUT TO

180 INIGO AND FEZZIK, hurrying inside. FEZZIK carries WESTLEY, who is just starting to stiffen up a little; he lays WESTLEY down across a bench by the fireplace. 1!

MAX
(Poking Westley a little)
Not so stiff as some.

He studies WESTLEY a moment as if making up his mind --

INIGO
Sir, we're in a terrible rush --

MAX
Don't you hurry me, sonny; you hurry a miracle man, you get rotten miracles. You got money?

INIGO
(Taking it from Fezzik, showing Max)
Sixty-five.

MAX
I never worked for so little ever except once, when it was a noble cause and --

INIGO

-- This is noble, sir --
 (Pointing to Westley)
 -- his wife is crippled, his
 children are on the brink of
 starvation --

MAX

-- are you a rotten liar.

INIGO

I need him to help avenge my
 father, murdered these twenty
 years.

MAX

Your first story was better --
 (Looking around)
 -- Where's that bellows? --
 (Spots it)
 -- He probably owes you money.
 I'll ask him.

He goes to get a huge bellows.

INIGO

(Stupefied)
 He's dead, he can't talk.

MAX

(Pumping the bellows
 harder).
 Look who knows so much. It just
 so happens there's different kinds
 of dead.

Max inserts the bellows in WESTLEY'S mouth and starts
 to pump.

MAX

There's sort of dead, mostly dead,
 and all dead. Lucky for you this
 fella here, he's only mostly
 dead. Once they get to be all
 dead, there's only one thing you
 can do.

INIGO

What's that?

He stops pumping.

MAX

I'll give you a hint. It involves
 digging and burying.

He starts pumping again.

MAX

HEY -- WHAT'S SO IMPORTANT? --
WHAT YOU GOT HERE THAT'S WORTH
COMING BACK FOR? --

(To INIGO and FEZZIK)

Sometimes it takes a while for the
bellows cram to work, so --

WESTLEY (V.O.)

...tr...oooo....luv....

CUT TO

FEZZIK, jumping behind INIGO in panic as everybody
stares at WESTLEY lying there on the bench.

INIGO

True love, you heard him -- you
couldn't ask for a more noble cause
than that --

MAX

Sonny, true love is the best thing
in the world except for cough drops,
but he didn't say it, he very
clearly said "to blave" which as
everyone knows means "to bluff" so
you guys were probably in a card
game and he got caught bluffing and
--

A WOMAN'S VOICE

-- LIAR -- LIAR --

VALERIE, an ancient fury, storms out of a back room and
toward MAX.

MAX

-- back, witch --

VALERIE

-- I'm not a witch, I'm your wife,
but I'm not sure I want to be
anymore.

(Pointing to Westley)

It was "true love," Max. True love,
my God --

MAX

(Retreating)

Don't say any more, Valerie --

VALERIE

(Turning to Inigo
and Fezzik)

-- He is afraid -- ever since Prince
Humperdinck fired him, his
confidence is shattered.

MAX

You said his name -- you promised me
you would never say his name --

VALERIE

(Pursuing him now)
Humperdinck, Humperdinck,
Humperdinck.

MAX

(Holding his hands
over his hear)
I'm not listening.

VALERIE

He was right to fire you -- at least
he knows a phony when he sees one --

MAX

Nobody's hearing anything.

INIGO

-- but this is Buttercup's true love
-- bring him back to life, he'll
stop Humperdinck's wedding --

MAX

(Whirling)
-- He comes back, Humperdinck
suffers?

INIGO

Humiliations galore.

MAX

Now that's a noble cause, give me
the sixty-five, I'm on the job.
(And as he sits at
a tiny desk)
Valerie, bring me my Spell
Encyclopedia and the Hex Appendix.

CUT TO

MAX, as VALERIE scurries after some large dusty books.

MAX

(To Inigo)
You understand, he won't be good for
much right off.

INIGO

What parts can I count on?

MAX

(Considers this as he
flips through the
books Valerie hands him)
Well, the wedding's at eight
tonight, that's three hours away,
which means... if we're lucky, the
tongue will work and absolutely the
brain, and he might be able to walk
a little if you give a nudge to get
him started.

CUT TO

FEZZIK and INIGO, crowding around MAX as he practically
licks his lips at something in one of the books.

MAX

Valerie, listen to these
ingredients, what a recipe -- toad
dust, volcanic mud, eel marrow --

As MAX drones on --

THE KID (V.O.)

Grandpa, can't we skip on here? --
I'm not crazy about recipes.

GRANDFATHER (V.O.)

You don't want to know how they make
it?

THE KID (V.O.)

I just want to know if it works.

DISSOLVE TO:

181 THIS LUMP. It is somewhat smaller than a tennis ball. 18

PULL BACK TO REVEAL

MAX AND VALERIE, exhausted, looking at the lump with
beatific pleasure, as VALERIE, cooking utensil in hand,
covers the thing with what looks like chocolate. INIGO
and FEZZIK stare at the thing too, but more dubiously.

INIGO

(A little appalled)
That's a miracle pill?
(MAX nods)

VALERIE

(Finishing)
The chocolate coating makes it go
down easier -- but you have to wait
twenty minutes for full potency.

CUT TO

INIGO, taking the pill as FEZZIK takes WESTLEY, who is stiff as a board now.

INIGO
(Heading out the door, FEZZIK close behind)

Thank you for everything --

MAX
(Waving after them)
Have fun storming the castle.

VALERIE
(To MAX)
Think it'll work?

MAX
(He doesn't; sadly shakes his head)
It would take a miracle.

SHE doesn't either. They drop their arms, stare silently and sadly out as we --

CUT TO

182 PRINCE HUMPERDINCK in his wedding suit. RUGEN is with him. They're standing on a terrace outside the PRINCE'S chambers. 1:

HUMPERDINCK
Yellin has the hundred brutes?

RUGEN
Waiting with him outside the main gate. I've brought four men with me; they're the only guards inside the castle.

HUMPERDINCK
(Nods)
What else is there? I've got the boots of a Guilder Army officer and I'll track around in the mud after I've killed her. I'll say I saw them making their escape and the bootprints will prove it. It's not much of a case but it's proof enough -- no one ever likes to doubt you when you run a country.

(Looks up)
We should be at war by morning, if God is on our side.

Now, as they move inside --

CUT TO

183 FEZZIK, INIGO, WESTLEY on the top of the outer wall
of the castle. They look down to the front gate of the
castle. The hundred BRUTES are visible.

18:

CUT TO

FEZZIK, thunderstruck by how many Brutes there are.
Upset, he turns to INIGO who is concentrating, unsuccess-
fully, trying to prop WESTLEY against the wall.

FEZZIK

Inigo -- there's more than thirty --

INIGO

(Absolutely unfazed)

What's the difference?

(Indicating the half-
dead WESTLEY)

We've got him -- Help me here.
We'll have to force feed him.

FEZZIK

Has it been twenty minutes?

INIGO

We can't wait -- the wedding's in
half an hour and we must strike in
the hustle and bustle beforehand.

During this, FEZZIK, using all his strength, has
managed to get WESTLEY into a right-angled sitting
position, while INIGO brings out the miracle pill.

INIGO

Open his mouth and tilt his head
back.

FEZZIK

(Following orders)

How long do you think we'll have to
wait before we know if the miracle's
on or not?

CUT TO

INIGO. Pill in hand, drops it into WESTLEY'S mouth.

INIGO

Your guess is as good --

WESTLEY

I beat you each apart, I'll take you
both together.

FEZZIK

I guess not that long.

INIGO AND FEZZIK REACT. WESTLEY is the only one not
amazed.

WESTLEY

Why won't my arms move?

He sits there, immobile, like a ventriloquist's dummy.

FEZZIK

You've been mostly dead all day.

INIGO

We had Miracle Max make a pill to bring you back.

WESTLEY

I can't move my legs either.

INIGO

I'm sure that will come. Just don't try and overdo.

WESTLEY

Why am I on this wall? -- who are you? -- are we enemies? -- Where's Buttercup? --

INIGO

Let me explain --

(Pauses very briefly)

-- no, there's too much. Let me sum up. Buttercup's marrying Humperdinck in a little less than half an hour, so all we have to do is get in, break up the wedding, steal the Princess and make our escape after I kill Count Rugen.

WESTLEY

That doesn't leave much time for dilly-dallying.

He is watching his toes, which are wiggling now.

FEZZIK

You just wiggled your toes, that's wonderful.

WESTLEY

I've always been a quick healer.

(To Inigo)

What are our liabilities?

INIGO

There is but one working castle gate and it is guarded by a hundred men.

WESTLEY

And our assets?

INIGO

Your brains, Fezzik's strength, my steel.

CUT TO:

WESTLEY, absolutely stunned.

WESTLEY

That's all That's the grand total.

(Anguished)

It's impossible. If I had a month to plan, maybe I might come up with something, but this...

He shakes his head miserably from side to side.

CUT TO

INIGO AND FEZZIK.

FEZZIK

(Trying to be cheery)

You just shook your head -- doesn't that up your spirits?

WESTLEY

My brains, your strength and his steel against a hundred men and you think a little head-jiggle is supposed to make me happy? Can you imagine what it's like for me, sitting here wiggling my toes while my true love marries my murderer?

(A beat, then --)

-- I mean, if we even had a wheelbarrow, that would be something.

INIGO

(To Fezzik)

Where did we put that wheelbarrow the Albino had?

FEZZIK

Over the Albino, I think.

(To Westley)

Okay, maybe we can get a wheelbarrow.

WESTLEY

Well, why didn't you list that among our assets in the first place?

And slowly, all by himself, he starts to stand.

WESTLEY

What I wouldn't give for a holocaust cloak.

INIGO
There we can't help you.

FEZZIK
(Pulling one out)
Will this do?

INIGO
(To Fezzik -- surprised)
Where did? --

FEZZIK
-- while you were after the eel
marrow, Max gave me this to help
gather volcanic mud. It fit so
nice, he said I could keep it.

WESTLEY now starts, verrry slowly, to totter along the
wall.

WESTLEY
All right, come on; I'll need a
sword eventually.

INIGO
Why? You can't even lift one.

WESTLEY
True, but that is hardly common
knowledge.

And he topples stiffly off the wall. FEZZIK reaches
out and sets him straight again.

WESTLEY
Thank you -- now there may be
problems once we're inside --

INIGO
I'll say -- how do I find the Count?
-- once I do, how do I find you
again? -- once I find you again, how
do we escape? Once --

FEZZIK
(Sharply)
Don't pester him, he's had a hard
day.

INIGO
(Nods)
Right, right, sorry.

CUT TO

184 A SHOT OF THE THREE OF THEM IN PROFILE. They move
along in silence for a time. Then these whispered
words come to us on the wind --

FEZZIK

... Inigo ...?

INIGO

... What ...?

FEZZIK

... I hope we win...

CUT TO

185 BUTTERCUP, in her bridal gown, and she's incredible. 18
It's not just her beauty; there's a tranquility about
her now. We --

PULL BACK TO REVEAL

THE PRINCE, standing in her chamber door, beckoning.
RUGEN and FOUR GUARDS stand behind her.

HUMPERDINCK

You don't seem excited, my little
muffin.

BUTTERCUP

Should I be?

HUMPERDINCK

Brides often are, I'm told.

BUTTERCUP

(Gently, confidently)
I do not marry tonight.

CUT TO

BUTTERCUP. And she couldn't seem more serene.

BUTTERCUP

My Westley will save me.

CUT TO

186 HER WESTLEY, walking on the ground now, but still in 18
the darkness by the wall. INIGO moves alongside.
FEZZIK brings up the rear, dragging the wheelbarrow.
WESTLEY stares and we:

CUT TO

187 THE MAIN GATE OF THE CASTLE AND YELLIN, standing 18
there, flanked by his HUNDRED BRUTES.

CUT TO

188 WESTLEY AND INIGO AND FEZZIK, looking out at the 18
ENEMY. This is it. INIGO and FEZZIK shake hands.

WESTLEY can't even do that, so they raise his arm for him, each of them shake it, and then as they silently start to get the wheelbarrow into proper position --

CUT TO

189 AN ABSOLUTELY GEM-LIKE LITTLE CHAPEL

189

PULL BACK TO REVEAL

THE MOST INTELLIGENT LOOKING, THE MOST IMPRESSIVE APPEARING CLERGYMAN IMAGINABLE. BUTTERCUP AND HUMPERDINCK kneel before the CLERGYMAN. Behind them sit the mumbling old KING and QUEEN. Standing in the back is COUNT RUGEN. The FOUR GUARDS are in position flanking the chapel door.

IMPRESSIVE CLERGYMAN

(Clears his throat,
begins to speak)

Mawidge...mawidge is what bwings us
togevver today...

He has an impediment that would stop a clock.

IMPRESSIVE CLERGYMAN

Mawidge, that bwessed awwangement,
that dweam wiffim a dweam...

And now, from outside the castle, there begins to come a commotion.

IMPRESSIVE CLERGYMAN

... the dweam of wuv wapped wiffin
the gweatest dweam of everwasting
west, for if you fink of eternity as
your fwiend, wuv wiw fowwow you
fowever...

The commotion is louder now and --

CUT TO

PRINCE HUMPERDINCK, turning quickly, giving a sharp nod to COUNT RUGEN who immediately takes off out of the chapel with the FOUR GUARDS as we:

CUT TO

190 THE BRUTES AND YELLIN, by the gate, for it is indeed they who are making the commotion, frightened, pointing o.s. as we:

1!

CUT TO

THEIR POV. And it is a bit unnerving -- a GIANT seems to be floating toward them out of the darkness, a GIANT in a strange cloak, and with a voice that would crumble walls.

FEZZIK

I AM THE DREAD PIRATE ROBERTS AND
THERE WILL BE NO SURVIVORS.

CUT TO

THE BRUTES AND YELLIN, panic a little greater now.

CUT TO

THE GIANT FLOATING CLOSER.

FEZZIK

MY MEN ARE HERE AND I AM HERE BUT
SOON YOU WILL NOT BE HERE --

CUT TO

YELLIN, keeping the BRUTES in position, or trying to, shouting orders, instructions, and as yet the BRUTES hold. Now --

CUT TO

FEZZIK, and he seems to be floating because he's standing in the wheelbarrow as INIGO, hidden behind him, busts a gut pushing it down toward the BRUTES. WESTLEY walks calmly by INIGO.

INIGO

Now?

WESTLEY

(Nods)

Light him.

CUT TO

THE BRUTES, as the GIANT bursts suddenly happily into flames.

FEZZIK

(Roaring)

THE DREAD PIRATE ROBERTS TAKE NO
SURVIVORS -- NEVER SURVIVORS -- ALL
YOUR WORST NIGHTMARES ARE ABOUT TO
COME TRUE: THE DREAD PIRATE ROBERTS
IS HERE FOR YOUR SOULS!

CUT TO

YELLIN, as suddenly the BRUTES just scream and take off
in wild panic --

CUT TO

191 INSIDE THE CHAPEL.

191

HUMPERDINCK

(To the Impressive
Clergyman)

Skip to the end --

IMPRESSIVE CLERGYMAN

Have you the wing?

As HUMPERDINCK whips out the ring -- the screams are
very loud outside.

BUTTERCUP

Here comes my Westley now.

HUMPERDINCK

(Shoving the ring on
Buttercup's finger)

Your Westley is dead --

BUTTERCUP only smiles, shakes her head.

HUMPERDINCK

-- I killed him myself.

BUTTERCUP

(Never been more
serene)

Then why is there fear behind your
eyes?

CUT TO

PRINCE HUMPERDINCK. And she's right. It's there.

CUT TO

192 RUGEN AND THE GUARDS, tearing down a long castle
corridor and --

192

CUT TO

193 YELLIN, pressed against the main gate. INIGO'S sword
point at his throat. FEZZIK removes his holocaust
cloak, an asbestos-like garment that is still aflame.
WESTLEY looks at YELLIN.

193

WESTLEY

(To Inigo)

Hand me his sword.

(Inigo does)

Get us the gate key.

INIGO

The gate key!

YELLIN

(Every ounce of
honesty he's got)

I have no gate key -- may my parents
sizzle forever in hell if I am
lying.

INIGO

Tear his arms off, Fezzik.

FEZZIK steps toward him.

YELLIN

Oh, you mean this gate key.

And he whips it out, hands it to FEZZIK, runs like hell
and --

CUT TO

194 FEZZIK, putting the key in the lock, pulling the great gate open and as INIGO helps WESTLEY inside -- 194

CUT TO

195 HUMPERDINCK AND BUTTERCUP AND THE IMPRESSIVE CLERGYMAN. 195

HUMPERDINCK

Man and wife -- Say man and wife --

IMPRESSIVE CLERGYMAN

Awight, awight, man and wife --

HUMPERDINCK

(Whirling to the
King and Queen)

-- Escort the bride to the Honeymoon
Suite -- I'll be there shortly.

And as he dashes off --

CUT TO

BUTTERCUP, standing there. Daze.

BUTTERCUP

... Westley didn't come...and he
said he always would.

CUT TO

196 COUNT RUGEN AND HIS FOUR WARRIORS, racing through the castle and as they reach a complex intersection of several corridors RUGEN stops, incredulous, as we:

CUT TO

WESTLEY, INIGO AND FEZZIK, moving toward them. WESTLEY moves very slowly, YELLIN'S sword dragging along on the ground, like a stiff dog leash -- WESTLEY simply hasn't the strength to raise it.

CUT TO

COUNT RUGEN, as the confrontation is about to start.

RUGEN

Kill the dark one and the giant, but
save the third for questioning ---

And as his WARRIORS start to draw their swords --

Camera zooms to INIGO, as a great shriek of battle comes rippling from his throat and he charges the FOUR WARRIORS who shield RUGEN, and maybe the WARRIORS are good, maybe they're even better than that -- but they never get a chance to show it because this is something now, this is INIGO gone mad and the six-fingered sword has never flashed faster and the FOURTH WARRIOR is dead before the FIRST ONE has even hit the floor. There is a pause. Then --

INIGO

(To Rugen...Evenly and soft)
Hello. My name is Inigo Montoya.
You killed my father. Prepare to
die.

CUT TO

COUNT RUGEN. For a moment he just stands there, sword in hand. Then he does a most unexpected thing: he turns and runs the hell away.

CUT TO

INIGO, momentarily surprised, then taking off after him and --

CUT TO

197 RUGEN, running toward a half-open heavy wooden door and --

CUT TO

198 WESTLEY, who has never really stopped his slow walk. 19
FEZZIK is with him as they head down one of the corridors and --

CUT TO

199 RUGEN, slamming the heavy wooden door shut and locking it just as INIGO throws himself against it. He tries again. No kind of chance. 19

INIGO
(Calling out)
Fezzik, I need you --

CUT TO

200 FEZZIK WITH WESTLEY, walking slowly away. He calls back -- 20

FEZZIK
(Indicating Westley)
I can't leave him alone.

CUT TO

201 INIGO, desperately pounding at the heavy door. 20

INIGO
He's getting away from me, Fezzik --
please.

FEZZIK
(To Westley)
Be right back --

And as he takes off toward the intersection where INIGO'S voice came from --

CUT TO

202 WESTLEY, dragging his sword along. And now he is alone. Ahead, two corridors cross. A large suit of armor marks the place, WESTLEY continues straight ahead. 20

CUT TO

203 BUTTERCUP WALKING WITH THE KING. The QUEEN, more sprightly, is several paces ahead. 20

KING
(Can hardly be understood)
Strange marriage.

BUTTERCUP gently kisses him on the forehead. He's very surprised and pleased.

KING

What was that for?

BUTTERCUP

Because you've always been kind to me and I won't be seeing you again, since I'm killing myself once we reach the Honeymoon Suite.

KING

(Smiling away -- his hearing isn't what it once was)

Isn't that nice?

(Calling out to the Queen)

She kissed me...

And on those words --

CUT TO

204 FEZZIK, attacking the wooden door and he's big, but so is it, and it bends a little but it doesn't break. 20
FEZZIK backs off now, takes a breath, then charges when he's close he dives at the door, blasting it with everything he's got, and as the door splits open, INIGO cries "thank you" and dashes through, and FEZZIK gets up, brushes himself off, hurries back to where he left WESTLEY, but as he approaches --

CUT TO

205 THE INTERSECTION, with the large suit of armor marking it, and FEZZIK gaping, staring around at all those choices, and clearly he's confused but he doesn't let it rattle him. 20

FEZZIK

All your life you've been doing things wrong -- not this time.

So saying, he turns left. Alas, it's the wrong way; WESTLEY went straight. And as FEZZIK starts to run --

CUT TO

206 COUNT RUGEN. And he's running too, dashing through a dining room and as he glances back -- 20

CUT TO

INIGO, behind him, coming like a streak and:

CUT TO

207 COUNT RUGEN, flashing out of the room, picking up his pace; he pulls out a deadly looking dagger, with a sharp point and a triangular shaped blade, holds it hidden in his hand and -- 207

CUT TO

INIGO closing the gap, closer, closer and:

CUT TO

208 BUTTERCUP AND THE KING AND QUEEN, outside the Honeymoon suite. She nods goodbye, walks inside as they toddle on. 208

KING

(A passing thought)

Could she have said she was going to kill herself?

QUEEN

(Shakes her head)

You and your hearing.

CUT TO

209 BUTTERCUP, shutting the door, crossing quietly to the far wall where there is a glorious display of hunting equipment. She looks, then takes the largest dagger. she seems very much at peace as she touches the knife to her bosom. 209

WESTLEY (V.O.)

There is a shortage of perfect breasts in this world. Leave yours alone.

And BUTTERCUP whirls as we --

CUT TO

WESTLEY, lying on the bed: YELLIN'S sword is beside him. His voice sounds just fine, but he does not move. Now --

CUT TO

210 SOMETHING THAT IS MOVING, slowly, but we can't tell what it is yet until we -- 210

PULL BACK TO REVEAL

INIGO, and for a graceful guy, he's going through some pretty awkward contortions as this Moving Thing continues on its way and by now it's clear that we're in super slow motion, the Moving Thing is RUGEN'S dagger and it's heading straight for INIGO'S center as he tries desperately to get out of its deadly way as we:

CUT TO

COUNT RUGEN. The look on his face tells us his throw was true, and it was, alas, because now --

CUT TO

INIGO. And we're back in regular speed and the dagger has stuck and he hurtles back helplessly against the wall of the room, sinks to his knees, his eyes glazed, blood coming from his stomach.

The room is going white on him.

INIGO

...I'm sorry, FatherI tried
...I tried...

CUT TO

COUNT RUGEN, looking across the room at INIGO. He stares at INIGO'S face, and then he touches his own cheeks, as memory comes.

RUGEN

You must be that little Spanish brat I taught a lesson to all those years ago. It's simply incredible -- have you been chasing me your whole life only to fail now? I think that's the worst thing I ever heard of, how marvelous.

INIGO

...forgive me, Father...say you forgive me...please...

CUT TO

COUNT RUGEN, leaning in lazy triumph against a large table, watching as INIGO continues to bleed.

RUGEN

I wish I had my notebooks -- what I'd give to know what you're feeling. At least answer this: the mental or the physical, which pain is the worst?

CUT TO

INIGO, as before, helpless on his knees...

CUT TO

211 WESTLEY, as before, helpless on the bed.

BUTTERCUP is covering him with kisses.

BUTTERCUP

Why won't you hold me, Westley?

WESTLEY

(Gently)

Gently.

BUTTERCUP

At a time like this, that's all
you can think to say? "Gently?"

WESTLEY

(Not so gently)

Gently!

And as she continues to hold him --

CUT TO

212 COUNT RUGEN, looking very much surprised.

21

RUGEN

Good heavens, are you still trying
to win?

PULL BACK TO REVEAL

INIGO, struggling feebly, pulling the dagger from his
stomach. Holding the wound with his left hand.

RUGEN is pushing off from the table, sword in hand,
moving in to kill INIGO.

RUGEN

You've got an overdeveloped sense
of vengeance and it's going to get
you into trouble some day.

CUT TO

INIGO, watching the COUNT approach, and the COUNT
flicks his sword at INIGO'S heart, and there's not much
INIGO can do, just kind of vaguely parry the thrust
with he six-fingered sword and:

CUT TO

COUNT RUGEN, as his blade sinks into INIGO'S left
shoulder. INIGO doesn't seem to feel it, his other
agonies are so much worse. The COUNT steps back, goes
for the heart again.

CUT TO

INIGO. And as this blow comes he's trying to use the wall for support in forcing himself to his feet, and it's not a roaring success of an attempt, but he does at least make some progress, and again he manages to parry the thrust, as this time RUGEN'S sword runs through his left arm. Again, INIGO doesn't seem to mind, doesn't even feel it.

CUT TO

COUNT RUGEN, stepping back for just a moment, watching as INIGO continues to inch his way to his feet and then, just before the COUNT is about to strike again, INIGO manages a little flick of his own and RUGEN hadn't expected it, and he jumps back, makes a little involuntary cry of surprise and --

CUT TO

INIGO, slowly pushing away from the wall.

INIGO

(All but audible)

...hello...my name is Inigo Montoya; you killed...my father; prepare to die.

CUT TO

COUNT RUGEN, suddenly going into a fierce attack, striking with great power and precision for he is a master swordsman, and he forces INIGO easily back, drives him easily in to the wall. But he does not penetrate INIGO'S defense. None of the COUNT'S blows get home. As the COUNT steps back a moment --

CUT TO

INIGO, pushing slowly off from the wall again.

INIGO

(A little louder)

Hello...my name is Inigo Montoya; you killed my father...prepare to die.

CUT TO

THE COUNT. And again he attacks, slashing with wondrous skill. But none of his blows get through and slowly, INIGO, again moves forward.

INIGO

(A little louder
still)

Hello, my name is Inigo Montoya; you killed my father; prepare to die.

RUGEN

Stop saying that!

COUNT RUGEN, retreating more quickly around the table. INIGO drives for the COUNT'S left shoulder now, thrusts home where the COUNT had gotten him. Then another move and his blade enters the COUNT'S left wrist, at the same spot where his left wrist was wounded.

INIGO

(All he's got)

HELLO! MY NAME IS INIGO MONTOYA.
YOU KILLED MY FATHER. PREPARE TO
DIE.

RUGEN

No --

INIGO

-- offer me money --

And now the six-fingered sword strikes and there is a slash bleeding along one of RUGEN'S cheeks.

RUGEN

-- yes --

INIGO

-- power too -- promise me that --

The great sword flashes again, and now there is a parallel slash bleeding on RUGEN'S other cheek.

RUGEN

-- all I have and more -- please --

INIGO

-- offer me everything I ask for --

RUGEN

-- yes, yes -- say it --

INIGO

(Roaring)

I WANT MY FATHER BACK, YOU SON-OF-
A-BITCH.

And on that --

CUT TO

INIGO, and almost too fast for the eye to follow the sword strikes one final time and --

CUT TO

COUNT RUGEN, crying out in fear and panic as the sword hits home dead center and --

CUT TO

INIGO AND RUGEN, the sword clear through the COUNT. They are almost frozen like that for a moment. Then INIGO withdraws his sword and as the COUNT pitches down --

CUT TO

RUGEN, lying dead. His skin is ashen and the blood still pours from the parallel cuts on his cheeks and his eyes are bulging wide, full of fear.

CUT TO

INIGO, staring at RUGEN. And now INIGO does something we have never seen him do before: he smiles. HOLD for just a moment on INIGO smiling, then --

CUT TO

213 INSIDE THE HONEYMOON SUITE. WESTLEY lies as before, not a muscle has moved, his head is still on the pillows, YELLIN'S sword at his side. BUTTERCUP is alongside the bed; her eyes never leave his face. 21

BUTTERCUP

Westley, will you ever forgive me?

WESTLEY

What hideous sin have you committed recently?

BUTTERCUP

I got married. I didn't want to. It all happened so fast.

WESTLEY

It never happened.

BUTTERCUP

What?

WESTLEY

It never happened.

BUTTERCUP

But it did. I was there. This old man said "man and wife" and...

WESTLEY

Did you say "I do"?

BUTTERCUP

Well no, we sort of skipped that part, but...

WESTLEY

Then you are not married -- if you didn't say it, you didn't do it --

(A pause)

-- Wouldn't you agree, Prince?

CUT TO

HUMPERDINCK, entering the room, staring at them, his boots quite muddy. Then he moves, racing across the room to the hunting weapons, grabbing a giant sword --

HUMPERDINCK

A technicality that will shortly be remedied.

(Sword in position now)

But first things first. To the death.

WESTLEY

(He can barely stifle a yawn)

No.

(A little pause)

To the pain.

HUMPERDINCK

(About to charge, he stops short)

I don't think I'm quite familiar with that phrase.

WESTLEY

I'll explain it, and I'll use small words, so you'll be sure to understand, you wart-hog faced buffoon.

HUMPERDINCK

That may be the first time in my life a man has dared insult me.

CUT TO

WESTLEY, lying there comfortably, his words quiet at first.

WESTLEY

It won't be the last. To the pain means the first thing you lose will be your feet, below the ankles, then your hands, at the wrists; next your nose -- no smell of dawn for you --

CUT TO

HUMPERDINCK, gripping his sword, watching.

HUMPERDINCK

-- next my tongue, I suppose -- I killed you too quickly last time, a mistake I don't mean to duplicate tonight --

WESTLEY

-- I wasn't finished -- next will be your left eye, then your right --

HUMPERDINCK

(Takes step forward)

-- and then my ears, I understand, let's get on with it --

CUT TO

CLOSE UP - WESTLEY. Huge.

WESTLEY

WRONG. Your ears you keep! And I'll tell you why --

CUT TO

HUMPERDINCK. And now he stops, and the look that was in his eyes at the wedding, that look of fear is starting to return.

CUT TO

WESTLEY

WESTLEY

-- so that every shriek of every child at seeing your hideousness will be yours to cherish -- so that every babe that weeps at your approach, every woman who cries out "Dear God, what is that thing?" will echo in your perfect ears. That is what "to the pain" means. It means I leave you in anguish, wallowing in freakish misery forever.

CUT TO

HUMPERDINCK doing his best to hide the fear that keeps building inside him.

HUMPERDINCK

-- I think you're bluffing --

CUT TO

WESTLEY, lying there, staring at him.

WESTLEY

It's possible, pig -- I might be bluffing -- it's conceivable, you miserable vomitous mass, that I'm only lying here because I lack the strength to stand -- but then again, perhaps I have the strength after all --

And now, slowly, WESTLEY begins to move. His body turns, his feet go to the floor, he starts to stand --

CUT TO

HUMPERDINCK, staring, eyes wide.

CUT TO

WESTLEY. And now he is standing, sword in fighting position.

WESTLEY

-- DROP YOUR SWORD!

CUT TO

PRINCE HUMPERDINCK, and he's so panicked he doesn't know whether to pee or wind his watch. He throws his sword to the floor.

CUT TO

WESTLEY, speaking to BUTTERCUP as HUMPERDINCK stands frozen.

WESTLEY

Tie him to a chair -- use the curtain sashes -- be quick --

And as she sets to work, neither she nor HUMPERDINCK see WESTLEY begin to tilt off balance. He grabs a nearby chair, manages to push himself back upright as we --

214 INIGO, moving along the corridor, hears their voices approaches the door. 2

WESTLEY (V.O.)

Well, are you done?

BUTTERCUP (V.O.)

Sort of.

CUT TO

215 THE SUITE, as BUTTERCUP finishes tying HUMPERDINCK
who is strapped in a chair. INIGO enters, looks
around.

2:

INIGO

Where's Fezzik?

WESTLEY

Isn't he with you?

INIGO

(Beaten)

Then we're trapped in the castle
-- he has the gate key.

WESTLEY

(He knows it too)

Let's at least find someplace to
make a stand.

INIGO

(To Buttercup)

Help him.

BUTTERCUP

Why does Westley need helping?

INIGO

Because he has no strength --

CUT TO

HUMPERDINCK, and now he starts wrestling mightily with
his bonds.

HUMPERDINCK

I was right, I was right, you were
bluffing, I knew it all the time --

INIGO

(Staring at the
Prince)

Shall I dispatch him for you?

WESTLEY

(Considers this;
then)

Thank you, but no -- whatever
happens to us, I want him to live
a long life alone with his
cowardice.

FEZZIK (V.O.)

Oh, Inigo, help me please, I'm all
confused and miserable and I need
to see a friendly face.

They look at each other, then move to the balcony and:

CUT TO

216 FEZZIK, forlorn, leading FOUR GREAT WHITE HORSES. He 21
glances up, sees them on the balcony.

FEZZIK

Three friendly faces.

(And he's not so
forlorn anymore)

I've been so lost, Inigo, and I
stumbled into the Prince's stables
and he had four white horses and I
thought that's how many of us
there were, four, if we ever found
the lady -- hello, lady -- so I
brought them along in case we ever
ran into each other.

(Considers things a
moment)

And I guess we just did.

CUT TO

217 INIGO AND WESTLEY AND BUTTERCUP, looking down at 21
FEZZIK.

INIGO

Fezzik -- you did something right.

FEZZIK

Don't worry -- I won't let it go
to my head.

And as he holds out his great arms:

CUT TO

218 SOMETHING UNEXPECTED AND VERY LOVELY: BUTTERCUP 21
floating through the air. What's happening, of course,
is that she's jumping from the balcony so FEZZIK can
catch her. But her fall is in slow motion so you might
think she was flying.

CUT TO

219 WESTLEY AND INIGO, watching as FEZZIK catches 21
BUTTERCUP, puts her on the first white horse.

INIGO

You know, it's very strange --
I've been in the revenge business
so long, now that it's over, I
don't know what to do with the
rest of my life.

WESTLEY

(As Inigo gets him
ready for his jump)

Have you ever considered
piracy...?

Now from that --

CUT TO

220 THE FOUR GLORIOUS WHITE HORSES WITH THEIR FOUR RIDERS 220
triumphantly racing through the night --

CUT TO

221 BUTTERCUP AND WESTLEY and at last their trails are 221
done. They stop.

GRANDFATHER (V.O.)

"And on their ride to freedom, a
wave of adoration swept over
Buttercup, and she reached for
Westley as he reached for her
and..."

AS BUTTERCUP AND WESTLEY begin their ultimate kiss --

CUT TO

222 THE KID'S BEDROOM. THE GRANDFATHER stops reading. 222

THE KID

And what? And what?

GRANDFATHER

It's kissing again, you don't want
to hear it.

THE KID

I don't mind so much.

(He gestures for his
Grandfather to read)

GRANDFATHER

Okay. "Since the invention of the
kiss -- there have been five
kisses that were rated the most
passionate, the most pure.

(Pause)

This one left them all behind..."

(He closes the book)

Rest now.

THE KID

I promise.

(As HIS GRANDFATHER
rises, and stands
to leave)

GRANDFATHER

Now you take care of yourself.
You listen to your mother. Do
what she says.

THE KID

I will.

GRANDFATHER

All right, so long.

THE KID

(Drifting off)

Grandpa?

(THE OLD MAN stops,
turns)

Maybe you could come over and read
it again to me tomorrow.

GRANDFATHER

(There is a pause;
then --)

As you wish...

THE GRANDFATHER puts the book by THE KID'S bed table,
gives him a kiss, turns out the light, leaves -- and
the instant he's gone --

CUT TO

THE KID, like a whirlwind, grabbing the book, grabbing
a flashlight from the bed table drawer, and he hides
them both, the book and the light under his covers,
flicks the flashlight on, flips the book open, starts
turning pages --

-- what we see are some of the high points of the story
we've gone through. Blinks, really, moving from moment
to moment, starting with --

BUTTERCUP, meeting the crowd, the first time, so
beautiful and now

BUTTERCUP, on horseback, starting to fall as FEZZIK
touches her neck and

THE MAN IN BLACK is next, in his black sailboat and

BUTTERCUP dives into the water and

THE SHRIEKING EEL as FEZZIK rips it apart.

THE CLIFFS OF INSANITY now, FEZZIK climbing and

VIZZINI cutting the rope and

THE MAN IN BLACK, clinging to the cliffs and

INIGO, swearing on the soul of his dead father that the
MAN IN BLACK will reach the top alive and

THE DUEL starting and

INIGO, switching his sword from left hand to right and

THE MAN IN BLACK, switching his sword too and

FEZZIK, looking around idly as the MAN IN BLACK starts
battling with him and

VIZZINI, cackling, falling dead and

HUMPERDINCK, tracing the duel and

THE FIRE SWAMP as BUTTERCUP disappears in the Snow Sand
and

WESTLEY, wounded and bleeding, fighting the R.O.U.S.'S
and

THE ALBINO, appearing in the cage in the Pit of Despair
and

THE OLD LADY BOOING BUTTERCUP and

INIGO, as FEZZIK dumps him from the tub of hot water
into the other tub of cold and

WESTLEY as the Death Scream starts and

MIRACLE MAX applying the Bellow's Cram to Westley and

WESTLEY as INIGO forces down the Resurrection Pill and

FEZZIK, bursting into flame and

INIGO, wounded, his sword plunging into RUGEN'S heart
and

WESTLEY, standing, scaring the hell out of HUMPERDINCK,
who drops his sword and

BUTTERCUP, floating down into FEZZIK'S waiting arms and

THE FOUR WHITE HORSES and their RIDERS and now --

CUT TO

THE KID in his bedroom, book clutched in his hands, and
he looks startled, cocks his head as he hears something
-- from outside his window now, the sound of horses.

THE KID looks out his window, holds his breath as we

CUT TO

223 OUTSIDE THE WINDOW, as here they come, silhouetted
 against the sky, WESTLEY AND BUTTERCUP, INIGO AND
 FEZZIK, riding their white horses.

22

CUT TO

224 THE KID, staring out the window, and his eyes go wider and wider as we 22

CUT TO

225 THE FOUR RIDERS. They step, look in at THE KID. There is a pause -- 22

-- then --

THEY beckon to THE KID, beckon for him to join them...

CUT TO

THE KID SMILING. He is lost in his beautiful thoughts.

HOLD

FINAL FADE OUT