

FADE IN:

ICONIC TINTIN MOVIE CREDIT SEQUENCE

CREDITS play over a fast-paced mini-ACTION ADVENTURE, giving a flavor of who TINTIN is, and the exotic places he finds himself. A sense of the history of the character, placing him in context for both a long-time READER, and new MOVIEGOER.

As the CREDIT SEQUENCE ends, we push in towards a brilliant ORB, which separates into swirling colors and transforms into...

1 EXT. STREET MARKET - DAY

1

The SWIRLING COLOURS of an ARTIST'S PALATE.

A STREET ARTIST, bearing an uncanny resemblance to HERGE, is sketching a young man with his back to the camera. They are in the middle of a busy street market.

STREET ARTIST

Very nearly there, sir. I have to say, your face is familiar. Have I drawn you before?

TINTIN (O.C.)

Occasionally.

STREET ARTIST

Of course, I've seen you in the newspaper. You're a reporter?

ANGLE ON: A WHITE DOG is sitting, looking a little bored, at the subject's feet. The DOG whimpers.

TINTIN

I'm a journalist. Be patient, Snowy - not much longer.

Two patent leather shoes enter frame, distracting SNOWY.

SNOWY leaves to follow the MAN, who deftly picks the pockets of market patrons as he goes.

ANGLE ON: SNOWY as he trots through the crowd, keeping his eyes on the PICKPOCKET.

The PICKPOCKET bumps into another market patron and snatches their wallet.

PICKPOCKET

I do beg your pardon.

ANGLE ON: SNOWY follows the PICKPOCKET as a hand continues to snatch wallets and handbags from their unsuspecting owners.

STREET ARTIST

There. I believe I've captured something of your likeness.

The STREET ARTIST hands TINTIN the picture, showing the CARTOON TINTIN.

Our fully-dimensional TINTIN admires it.

TINTIN

Not bad. What do you think, Snowy?

TINTIN looks around - SNOWY isn't there.

TINTIN

(exasperated)

Snowy...

TINTIN hands money to the artist and leaves, in search of SNOWY.

TINTIN

There you are, sir. Now, where's he run off to?

As TINTIN strolls through the market, he passes two pairs of eyes (the THOM(P)SONS), peering through holes cut in a NEWSPAPER.

THOMPSON

Anything?

THOMSON

Nothing!

TINTIN crosses behind them.

TINTIN

Snowy!

TINTIN has paused by a stall selling mirrors, which reflect multiple images of his famous quaff. A DOG BARK.

SNOWY runs over.

TINTIN

where have you been, heh? Chasing cats again?

ANGLE ON: TINTIN, just as something has caught his eye in the reflection of a stall selling cheap antiques.

TINTIN  
Snowy - look at this!

CLOSE ON: A magnificent model sailing ship in a glass case.

TINTIN and SNOWY walk towards it and bend down to take a closer look.

TINTIN leans in closer. Intricate detail fills the frame, as if the boat were real. We can almost hear the sea, the shouts of sailors, the cry of gulls.

TINTIN  
Triple masted, double decks, fifty guns. Isn't she a beauty?

CRABTREE (O.S.)  
That's a very unique specimen, that is.

The seller, CRABTREE, is sitting at his stall.

CRABTREE  
From an old sea captain's estate.

TINTIN  
The Unicorn...

CRABTREE  
Unicorn. "Man-o-War" sailing ship. It's very old, that is sixteenth century.

TINTIN  
Seventeenth, I would think.

CRABTREE  
Reign of Charles the First!

TINTIN  
Charles the Second.

CRABTREE  
That's what I said, Charles the Second. As fine a ship as ever sailed the seven seas. You won't

find another one of these, mate.  
And it's only two quid.

TINTIN  
I'll give you a pound.

CRABTREE  
(relieved)  
Done!

CRABTREE stands as TINTIN pays him.

ANGLE ON: BARNABY, a Large man in a tight blue suit, is lumbering through the market, distracted and under pressure.

CRABTREE lifts the model ship from the case and hands it over.

CRABTREE  
Gently does it.

BARNABY continues to shove his way through the crowd.

MARKET PATRON  
Excuse me!

CRABTREE releases the boat into TINTIN'S hands.

CRABTREE  
There you go, careful!

SUDDENLY: An AMERICAN VOICE!

BARNABY (O.S.)  
Hey, bud...

BARNABY arrives at the stall, out of breath.

BARNABY  
...how much for the boat?

CRABTREE  
I'm sorry, I just sold it to this young gent.

BARNABY  
Oh yeah? Tell me what you paid and I'll give you double.

CRABTREE  
(appalled)  
Double?

TINTIN

Thanks, but it's not for sale.

BARNABY

Look, kid, I'm trying to help you out - I don't think you realize this, but you're about to walk into a whole mess of danger.

TINTIN

What kind of danger?

BARNABY'S expression changes to a look of alarm.

BARNABY

I'm warning you - get rid of the boat and get out while you still can! These people do not play nice.

BARNABY moves back into the crowd.

TINTIN

What people?

VOICE (O.C.)

Wonderful!

TINTIN turns around to find a TALL, STOOPED-MAN standing behind him - this is SAKHARINE. He wears a long Macintosh and tall bowler, with a coal black beard, fierce bright eyes and pince-nez.

SAKHARINE

It's just, wonderful! Don't bother wrapping it, I'll take it - 'as is'. Does anybody object if I pay by cheque?

CRABTREE

If you want to buy it, you'll have to talk to the kid!

SAKHARINE

I see. Well, let the kid name his price.

CRABTREE

(quiet despair)

Name his price?? Ten years I've been flogging bric-a-brac and I miss "name your price" by one bleedin' minute!

TINTIN

I'm sorry. I already explained to the other gentleman -

SAKHARINE frowns, looking around.

CRABTREE

American - he was. All hair oil and no socks!

TINTIN

It's not for sale.

SAKHARINE

Then let me appeal to your better nature. I have recently acquired Marlinspike Hall and this ship, as I'm sure you're aware, was once part of the estate.

TINTIN

Of the late sea captain?

SAKHARINE

The family fell upon hard times, lost everything. They'd been living in a cloud of bad luck ever since. We are talking generations of drinking and irrational behavior -

TINTIN

I'm sorry but as I told you before, it's not for sale.

SAKHARINE glares at TINTIN.

TINTIN

Good day to you, sir.

TINTIN tucks the MODEL SHIP under his arm, nods politely, and leaves. SNOWY cocks his snout indignantly and follows.

SAKHARINE

That young man - what's his name?

CRABTREE

Him? Everybody knows him. That's Tintin.

CLOSE ON: SAKHARINE as the camera closes in on his inscrutable face.

**2 INT. TINTIN'S APARTMENT - DAY****2**

TINTIN and SNOWY enter.

TINTIN  
what is it about this ship? Why has  
it attracted so much attention?

He sets the model down on his sideboard.

TINTIN Studies the MODEL SHIP ...

TINTIN  
What secrets do you hold?

TINTIN hurries to the next room. He takes off his coat and sets it down on the couch. He enters a small office and hunts around his desk for his magnifying glass; an old typewriter sits there in pride of place, surrounded by artifacts from far-off places.

TINTIN  
Ah! Where is that magnifying glass?

As TINTIN looks around - we see glimpses of his LIFE: framed PICTURES and NEWSPAPER STORIES, featuring past adventures.

TINTIN posing with familiar CHARACTERS from early travels.

TINTIN  
Could have sworn it was... No.  
where could it possibly be? Snowy,  
you haven't seen...

He moves to the large bookcase.

TINTIN  
Where is it?

SNOWY surprises him, he is holding the magnifying glass in his jaws.

TINTIN  
Thank you.

TINTIN takes it.

CLOSE ON: MAGNIFYING GLASS. He turns around to find the cat standing in the doorway. SNOWY turns and GROWLS!

TINTIN  
No, Snowy!

ANGLE ON: A WHITE CAT has slipped in through the open window.

SNOWY instantly BARKS and chases the CAT, which springs back up into the living room.

TINTIN rushes back into the living room, and finds SNOWY chasing the CAT.

The CAT swings wildly from a chandelier, climbs up the drapes and over a bookshelf; SNOWY goes above it. As he races across the sideboard after the CAT, he knocks over the UNICORN!

TINTIN chases the CAT towards the window and slides on the floor.

He hears the CRASH! TINTIN spins around the SOUND.

CLOSE ON: The MODEL SHIP lies on the floor... mast broken off near the base.

TINTIN gently picks up the BROKEN MODEL SHIP.

TINTIN  
(annoyed)  
Look what you did. You broke it!  
Bad dog!

He turns the ship over, not noticing a SMALL METAL TUBE that drops onto the FLOOR.

CLOSE ON; TINTIN moves closer to the sideboard and unknowingly kicks the tube under the low cabinet. SNOWY tries to PAW at it, but it rolls away... the more SNOWY paws at it, the further he pushes it... until it rolls all the way under the cabinet.

CLOSE ON: TINTIN examines the damage ... the mast is hollow, and has snapped near the deck. TINTIN puts the MAST loosely back in place.

TINTIN  
Something happened on this ship.  
And we're going to the one place  
that could have the answer ...

TINTIN grabs his coat and heads out of the apartment.

TINTIN  
C'mon, Snowy.

TINTIN and SNOWY leave the apartment. Someone is watching through binoculars from outside the window. They focus on the SHIP.

**3 INT. LIBRARY - EVENING****3**

ANGLE ON: TINTIN sits in the gothic library, a tiny figure dwarfed by towering shelves.

CLOSE ON: TINTIN is reading a old thick maritime encyclopedia. He turns the page and whispers to SNOWY.

TINTIN  
(low whisper)  
Here it is! "Sir Francis Haddock of  
Marlinspike Hall the last Captain  
of the ill-fated Unicorn ...

TINTIN  
The ship set sail from Barbados in  
1676 on one of the most ruinous  
voyages in maritime history... ship  
never reached destination...

CLOSE ON: An old illustration of the UNICORN under full sail.

TINTIN  
...attacked by pirates, all hands  
lost except for one survivor. When  
Sir Francis was rescued and  
returned home, he was convinced his  
name had been cursed. The Unicorn's  
manifest stated that it was  
carrying a cargo of rum and tobacco  
bound for Europe, but it was long  
claimed the ship was carrying a  
secret cargo...

TINTIN glances at SNOWY, puzzled...

TINTIN  
What was the ship carrying, Snowy?

TINTIN turns another page and keeps reading...

TINTIN  
Historians have tried and failed to  
discover what happened on that  
fatal voyage - but Sir Francis's  
last words; 'Only a true Haddock  
will discover the secret of the  
Unicorn.'

TINTIN turns the page to continue, then puts the book down  
and grabs another, flipping through the pages.

A familiar blue-suited figure sneaks between the aisles...  
TINTIN takes a look behind his shoulder - there is no one.

CLOSE ON: TINTIN is a little creeped out. A storm is brewing,  
and rain beats on the library windows. TINTIN thinks he's  
being watched. Lightning strikes outside.

**4 INT. 26 LABRADOR STREET HALLWAY - EVENING 4**

ANGLE ON: TINTIN enters the hallway.

TINTIN  
I've missed something, Snowy. We  
need to take a closer look at that  
model.

He walks up the stairs.

**5 INT. TINTIN'S FLAT - EVENING 5**

TINTIN opens the door and enters. The model ship has  
vanished.

TINTIN  
Of course it's gone! How could I be  
so stupid?

**6 EXT. MARLINSPIKE HALL COUNTRYSIDE - NIGHT 6**

A faded sign indicating "MARLINSPIKE HALL" can still be read.

ANGLE ON: TINTIN and SNOWY hurry along in the shadows of a  
high brick wall that surrounds a country estate.

A full moon casts spooky shadows through skeletal trees,  
blowing in the wind. With every gust a carpet of dead leaves  
lift into the air.

ANGLE ON: The rusting iron gates, covered with ivy.

TINTIN reaches the gate he tries to open them, to no avail.

Suddenly, SNOWY appears on the other side.

TINTIN  
How'd you do that?

SNOWY shows TINTIN a hole in the crumbled wall.

TINTIN  
Clever boy.

TINTIN squeezes through the hole, with SNOWY close behind...

7 EXT. MARLINSPIKE HALL GROUNDS - NIGHT

7

ANGLE ON: TINTIN and SNOWY cross the heavily wooded estate to a dark mansion.

ANGLE ON: MARLINSPIKE HALL ... a once-grand chateau-style COUNTRY HOUSE, now looking very sad and neglected. Empty and dark.

TINTIN walks up to the steps.

ANGLE ON: TINTIN'S flashlight sweeps and settles on a COAT OF ARMS, carved into stone above the front door. A large fish dominates the design.

TINTIN  
(whispers)  
A coat of arms... why does that  
look familiar?  
(realizes)  
Hang on a minute... that fish! It's  
a Haddock! Of course - Marlinspike  
Hall is the old Haddock estate...

SNOWY quickly heads off on in the wrong direction.

TINTIN  
Snowy!

A slavering GUARD DOG growls and charges at TINTIN from out of the shadows!

ANGLE ON: TINTIN races away from the DOG, leaping fallen trees and ducking low branches, with the hound snapping at his heels.

TINTIN approaches a stone wall as the DOG is almost upon him.

Suddenly, SNOWY leaps from the bramble and barks angrily at the GUARD DOG. The larger dog cowers and whines, submitting to SNOWY'S ferocity.

TINTIN  
Well done, Snowy! Good boy.

TINTIN pets his head.

The GUARD DOG playfully runs about SNOWY on the front lawn, as TINTIN unlatches a broken window and climbs inside.

**8 INT. MARLINSPIKE HALL - NIGHT**

**8**

ANGLE ON: TINTIN slowly pushes open the window inside the mansion and carefully sweeps his FLASHLIGHT through a darkened room. Everything is coated in layers of dust and the furniture is covered in great white sheets. A shadowy figure stealthily walks alongside him.

TINTIN moves through a door into a side room, where he sees a distinctive SHAPE hidden beneath a sheet. In one swift movement, he sweeps the sheet aside.

ANGLE ON: The MODEL SHIP sitting in a display case, bathed in a shaft of ghostly moonlight.

CLOSE ON: TINTIN can't believe his luck ... he grabs the MODEL SHIP. He shines the flashlight on the boat before picking it up.

TINTIN  
(softly)  
Well, well, well... it seems we've  
caught our thief.

He starts to back away from the case holding onto the ship.

He turns to see a tall, SILHOUETTED FIGURE standing in front of him ... the MAN raises a CANDLESTICK and whacks TINTIN on his HEAD!

THUNK!

TINTIN slumps to the FLOOR, head spinning. The room lights are turned on.

NESTOR takes the UNICORN from TINTIN as he is lying on the floor, making sure his head is still attached. SAKHARINE enters, completely cool and calm.

SAKHARINE  
Welcome to Marlinspike Hall. I see  
you let yourself in.

TINTIN gets up.

TINTIN  
I came to retrieve my property.

SAKHARINE

I'm sorry - I'm not sure I follow you?

TINTIN sits up, rubbing the back on his head. NESTOR is holding the UNICORN MODEL.

TINTIN  
Oh, I think you do. This ship was stolen from my apartment less than an hour ago!

TINTIN tries to get the MODEL SHIP from NESTOR - as if he's thinking of making a dash for it.

SAKHARINE  
I'm afraid you're mistaken, Mr. Tintin.

NESTOR pulls the ship back from TINTIN.

TINTIN  
There's no mistake. It belongs to me!

He pulls back again away from NESTOR.

SAKHARINE  
Are you sure?

NESTOR begins to pulls the ship away from TINTIN.

TINTIN  
Of course I'm sure.

TINTIN takes the SHIP.

TINTIN  
I took it home. I put it on a cabinet in the living room and then Snowy chased the cat and knocked it over and it ...  
(dawning realization)  
... fell.

TINTIN'S eye is drawn to the mast. This mast is not broken and split like that on his own ship.

TINTIN

{STUNNED}  
This isn't ray ship.

SAKHARINE

No, indeed.

NESTOR takes the SHIP back, and goes back to the case and puts it inside.

TINTIN

I - I'm sorry. It looks - identical.

SAKHARINE takes TINTIN by the arm and leads him out towards the door.

SAKHARINE

Well, looks can be deceiving.

TINTIN

Yes, indeed ...

TINTIN pulls away from SAKHARINE and walks back to the case and the ship.

TINTIN

... but I don't understand! Why did Sir Francis make two ships exactly alike? And you have one already. Why do you want another? What is it about this model that would cause someone to steal it?

SAKHARINE

Goodness me, why so many questions?

TINTIN

It's my job. There could be a story here. It's what I do, you see.

SAKHARINE

Well, it's no great mystery. Sir Francis Haddock was a drunkard and a hopeless reprobate! He was doomed to fail and he bequeathed that failure to his sone.

He starts to walks away from TINTIN, TINTIN follows him.

TINTIN

So it's true! The Haddock line is cursed!

He stops TINTIN with his cane.

SAKHARINE

What else have you found out?

TINTIN pushes the cane away.

TINTIN  
What is there to find?

SAKHARINE swings the cane to TINTIN'S other shoulder.

SAKHARINE  
That depends what you're looking for.

TINTIN  
I'm looking for answers, Mr. Sakharine ...

SAKHARINE  
You're looking in the wrong place.

SAKHARINE offers TINTIN a THIN SMILE.

SAKHARINE  
It's late ... I think you should go home.

NESTOR hands the torch to TINTIN.

NESTOR  
This way, Sir.

NESTOR and TINTIN leave the room. SAKHARINE takes a look at the ship.

**9 INT. MARLINSPIKE HALL FOYER - NIGHT**

**9**

NESTOR escorts a sullen TINTIN out.

NESTOR  
It's a pity, sir.

TINTIN turns.

TINTIN  
I'm sorry?

NESTOR  
That the mast broke on your model ship, sir. I hope you found all the pieces. Things are so easily lost.

SAKHARINE (O.C.)  
Nestor! Where are you?!

NESTOR  
Good night, air.

NESTOR closes the door.

**10 EXT. 26 LABRADOR STREET - NIGHT 10**

ANGLE ON: TINTIN and SNOWY walk down the dark, wet street to TINTIN'S apartment.

TINTIN  
Some thing's are easily lost. What did he mean by that, Snowy? what was he trying to tell me? Some things are easily lost ...

**11 INT. LABRADOR STREET STAIRS - EVENING 11**

TINTIN and SNOWY climb the stairs to their apartment. The door is ajar.

TINTIN enters and turns on the lights.

ANGLE ON; TINTIN'S flat has been RANSACKED!!

TINTIN  
Great snakes!

Furniture overturned... books thrown off shelves... drawers pulled and emptied.

CLOSE ON: SNOWY whimpering and clawing at the CABINET.

TINTIN  
What is it, Snowy?

TINTIN pulls the CABINET aside to reveal the METAL TUBE.

He squats down and picks up the tiny metal tube from the broken mast. TINTIN stands and examines the TUBE.

TINTIN  
What's this? A ha! This was in the mast.

TINTIN walks over to the table sits down.

CLOSE ON: TINTIN unscrews the lid and shakes the TUBE... a small parchment, wrapped in ribbon and sealed with wax, falls into his palm.

ANGLE ON: TINTIN at the table ... SNOWY brings the magnifying glass in hie jaws.

TINTIN  
Good boy, Snowy.

TINTIN carefully unfurls the PARCHMENT and studies it.

Written ornately across it in faded quill:

TINTIN  
(reading)  
"Three brothers joined. Three  
Unicorns in company, sailing in the  
new day sun will speak. For tis  
from the Light that Light will  
dawn, and then shine forth the  
Eagle's Cross."

Beneath that, a few seemingly meaningless strokes and dashes.

TINTIN  
What are these markings? Some kind  
of secret language, or code? It  
makes no sense. But it does explain  
why they ransacked the flat. They  
were looking for this, and they  
didn't find it, which means ...  
they'll be back.

The doorbell downstairs JANGLES.

**12 INT. 26 LABRADOR STREET HALLWAY - NIGHT**

**12**

CLOSE ON: TINTIN tucking the scroll carefully into hie wallet as he creeps down the stairs.

MRS. FINCH  
No, I don't know where he is,  
Dearie. I think he's gone out. And  
anyway, it's after dark and Mr.  
Tintin is moat particular about not  
admitting visitors after bedtime. I  
have to go back to my cocoa. I've  
got a very good book and a cup of  
cocoa. It's really lovely...

TINTIN steps forward to see MRS. FINCH talking to an unseen MAN at the door. The chain is still on, the door open only a crack.

TINTIN

Thank you, Mrs. Finch. I can look  
after this...

MRS. FINCH shoots TINTIN a sour look, vanishes into her  
apartment.

CLOSE ON: TINTIN approaching the door cautiously, a pistol in  
his hand, which he keeps behind his back. A familiar American  
voice is heard:

BARNABY  
Hey kid, is that you? Open the  
door?

BARNABY presses his face through the crack.

TINTIN  
What do you want?

BARNABY  
Look, the game is up! He's gonna be  
back!

IS.

BARNABY  
Now, I know he wanted those boats,  
but I swear to God, I never thought  
he'd kill anyone over it.

TINTIN  
Who? Who are you talking about?

BARNABY  
I'm trying to tell you that your  
life is in danger - !

TINTIN  
Answer me! Who???

BANG! BANG! BANG! Bullet holes PUNCH through the door!

TINTIN throws himself to the floor!

The last bullet has taken out the chain. The door swings  
slowly open to reveal a bloody, unarmed BARNABY! He falls to  
the floor.

TINTIN  
(shouting)  
Mrs. Finch! A man's been shot on  
our doorstep.

MRS. FINCH  
(exasperated)  
Not again ...

TINTIN  
Call an ambulance!

TINTIN rushes into the street as a blue car drives away.

SNOWY tries to chase after the CAR.

TINTIN  
Snowy!

SNOWY stops, but BARKS loudly.

ANGLE ON: BARNABY lies on the doormat clawing desperately at a newspaper. TINTIN runs back in.

TINTIN rolls BARNABY over, but he's out cold.

TINTIN  
Can you hear me? Can you...

TINTIN picks up the newspaper, stares at it.

**13 INT. TINTIN'S APARTMENT - DAY**

**13**

ANGLE ON: TINTIN studying the blood-stained newspaper. TINTIN lowers the paper, and before him stand the two plainclothes Interpol Detectives, THOMPSON and THOMSON.

THOMSON  
The victim's name was Barnaby Dawes.

THOMPSON  
He was one of the top agents at Interpol but we haven't got a clue what he was working on.

THOMSON  
Quite right, Thompson. We're completely clueless.

TINTIN  
Interpol doesn't have any other leads?

THOMSON  
Oh, steady on, Tintin - we're still filling out the paperwork.

THOMPSON

Police work's not all glamour and guns - there's an awful lot of filing.

TINTIN

Well, I might have something for you. Before he lost consciousness, Dawes tried to tell me something and I think he was spelling out a word...BOND... JAN.

CLOSE ON: TINTIN traces each letter that BARNABY marked with a BLOODY FINGER PRINT.

TINTIN

...KARABOUDJAN.

THOMSON

Karaboudjan!

TINTIN

Does that mean anything to you?

THOMSON snatches the newspaper from TINTIN.

THOMSON

Great Scotland Yard! That's extraordinary!

TINTIN

What is?

THOMSON

Worthington's have a half price sale on bowler hats!

THOMPSON snatches the paper.

THOMPSON

Really, Thomson! This is hardly the time.

THOMPSON

Great Scotland Yard!

THOMPSON

What is it?

THOMPSON

Canes are half price, too!

TINTIN

Are you going to take charge of  
this evidence?

THOMSON

Positively. Never fear, Tintin. The  
evidence is safe with us!

THOMSON snatches the newspaper back, and hurries out of the  
door at speed ... his foot catches the CAT on the landing and  
her FALLS from view, followed by SOUNDS of him TRIPPING and  
TUMBLING violently down the stairs.

THOMPSON

Thomson! Where are you?

THOMSON sits at the bottom of the stairs in a daze.

THOMSON

Well, I'm already downstairs! Do  
try to keep up.

14 EXT. 26 LABRADOR STREET - DAY

14

ANGLE ON: TINTIN catches up to the THOM(P)SONS at the front  
door - he hands THOMSON the NEWSPAPER.

TINTIN

Wait -

THOMSON

Oh?

TINTIN

You dropped this.

THOMPSON

Good heavens, Thomson - look after  
the evidence man.

THOMSON

Sorry, Thompson. My mind is on  
other things.

THOMPSON

Ah, yes. Our Light-fingered  
larcenist.

TINTIN

What?

THOMPSON

The pickpocket. He has no idea what's coming.

THOMSON

Go on, Tintin. Take my wallet.

THOMSON opens his jacket. TINTIN pulls a wallet out, discovering it is attached to a piece of sturdy elastic, sewn into his jacket.

THOMSON

(proudly)

Yes, industrial strength elastic?

TINTIN

(impressed)

Very, uh, resourceful.

THOMSON

Oh, on the contrary, it was childishly simple.

THOMPSON

Simply childish, I agree.

THOM(P)SONS tip their hats in farewell.

BOTH THOM(P)SONS

Tintin...

TINTIN

Gentlemen.

The THOM(P)SONS set off down the STREET.

THOMSON

Mind you, I expect he's miles away by now.

THOMPSON

I presume you're referring to the pickpocket?

THOMSON

Yes, I mean, knowing we're just a few steps behind him.

A gray-haired man walks past TINTIN at the doorway. SNOWY growls and begins to follow him.

TINTIN steps out and kneels next to SNOWY holding him.

TINTIN

Snowy, what is it boy? What do you see?

THOMPSON

I don't suppose you'd fancy a cup of tea.

THOMSON

You're quite mistaken, I'd love one.

THOMPSON

My treat ...

ANGLE ON: The PICKPOCKET rube his hands, as he walks briskly towards the THOM(P)SONS... his hand sweeps up, sliding into THOMSON'S jacket pocket. It is the familiar routine: a heal spin, straighten the jacket, touch the hat.

ANGLE ON: The wallet is pulled out, but quickly stretches at the end of the elastic!

THOMSON

I've got you now!

QUICK SHOTS: THOMSON is nearly pulled off his feet, as the PICKPOCKET tugs at the wallet, stretching the elastic tight.

The PICKPOCKET lets the wallet go, and it snaps back into THOMSON'S FACE!

THOMPSON

Devil! Stop, in the name of the law!

THOMPSON gives chase. His cane gets caught in the elastic.

The elastic snaps back and slams THOMSON to the ground.

THOMPSON rips the PICKPOCKET'S jacket off, but gets it stuck on his head, blocking his vision.

THOMPSON

Got you!

He crashes into a LAMPOST.

TINTIN

What's going on down there? C'mon, Snowy!

TINTIN races towards the THOM(P)SONS, nearly knocking down the PICKPOCKET, ARISTIDES SILK, who's fleeing in panic.

SILK  
(chirpy)  
I do beg your pardon!!

TINTIN  
Sorry, sir!

TINTIN arrives to find the THOMPSON'S dizzy and bewildered.

THOMPSON  
The pickpocket, Tintin! He's  
getting away!

TINTIN  
(quiet shock)  
My wallet!

TINTIN looks back up the street... quickly realizing it was  
the old man he banged into.

CLOSE ON: With dawning dread, TINTIN reaches into his pocket  
~ his WALLET has been TAKEN!

TINTIN  
It's gone!  
(urgent)  
Come on! Snowy, after him!

TINTIN starts running through the fog to catch the SILK.

TINTIN  
Stop! Wait!

He chases him across the foggy street, but narrowly avoids  
getting hit by a CAR.

For a brief moment, TINTIN is disorientated by CAR  
HEADLIGHTS, casting wild beams in the fog and swerving  
crazily to avoid hitting him.

ANGLE ON: Two canes suddenly hook TINTIN'S arms and drag him  
and SNOWY to the safety of the footpath... the THOM(P)SONS  
have rescued him.

THOMPSON  
Got ya!

THOMSON  
Steady on!

TINTIN  
I've lost him!

TINTIN turns to the THOM(P)SONS.

TINTIN

You must find my wallet! It's very important. I have to get it back.

THOMPSON

And you will! Leave it to the professionals.

ANGLE ON: TINTIN walks back towards his apartment, his pace quickens as he forms a plan.

TINTIN

We've lost the scroll, but we haven't lost the story. Karaboudjan. That's an Armenian word. That's our lead, Snowy. What was Barnaby Dawes trying to tell us when he said our lives are in danger?

ANGLE ON: TINTIN suddenly stops as he reaches the DOOR to his FLAT. Two workmen are carrying a large wooden crate from a RED DELIVERY VAN towards TINTIN'S flat. TINTIN is puzzled to find a DELIVERY MAN in the HALLWAY; this is ALLAN.

ALLAN

Mister Tin - tin? Delivery for ya.

TINTIN

But I didn't order anything?

TINTIN looks at the CRATE, which is being carried towards the DOORWAY. Before he can react, a handkerchief is clasped over TINTIN'S mouth. His eyes roll and he collapses into ALLAN'S arms.

ALLAN

Well, that's because it's you that's getting delivered.

TINTIN is bundled inside the crate, the lid is slammed shut.

Stencilled on the side, the word KARABOUDJAN.

ALLAN

Quick! Get him in the van.

SNOWY sinks his teeth into ALLAN'S leg.

ALLAN

Get off me you confounded mutt!

He shakes SNOWY off into the hallway and slams the door.

**15 INT. 26 LABRADOR STREET - DAY**

**15**

ANGLE ON: SNOWY races up the STAIRS, towards the STUDY then leaps on the DESK.

ALLAN climbs into the RED VAN.

ALLAN  
He bit me! Quick!

The RED VAN pulls away.

SNOWY watches from the window sill as the van drives away. A FIRE TRUCK approaches.

ANGLE ON: SNOWY flies through the AIR, LANDING on a passing truck.

The fire truck, now directly behind the van, slams on its brakes as the van comes to an abrupt stop and the LADDER quickly extends, taking SNOWY with it. SNOWY falls onto the HOOD of the VAN, is thrown off but pursues ALLAN and the others as fast as his legs will carry him.

SNOWY hops onto passing BICYCLE and runs through a pen of COWS before arriving at the docks, and the KARABOUDJAN.

As TINTIN's crate is loaded aboard a massive ship, SNOWY sneaks up the ropes tethering the SHIP to the dock. Various CREWMEN yell orders from the dock.

CREWMAN (O.S.)  
Come on, come on!

The SHIP heads out of the harbor.

**16 INT. KARABOUDJAN LOWER HOLD - NIGHT**

**16**

WOOZY ANGLE: TINTIN'S POV, coming in and out of FOCUS as we hear VOICES:

ALLAN  
Eh, not here. Look your side.

TOM  
(grunting)  
Hang on. Nothing.

ALLAN

Well, check that pocket.

TINTIN is in a cage being searched by ALLAN and TOM, the workmen who grabbed him at his flat.

TOM

I've looked at this one already,  
I'm sure of it.

ALLAN

Have a look in his socks.

SAKHARINE enters the hold at a quick pace.

SAKHARINE

Have you found it?

ALLAN

Doesn't have it!

TOM

It's not on him, boss. It's not  
here.

ANGLE ON: TINTIN sits up groggily, finding himself bound in a dank ship's hold.

SAKHARINE

Not here? Then where is it?

TINTIN

Where's what?

ANGLE ON: SAKHARINE smacks the cage with his cane.

SAKHARINE

Oh, I am tired of your games- The  
scroll, from the Unicorn. A piece  
of paper, like this.

SAKHARINE produces a SCROLL, which looks very similar to TINTIN'S.

TINTIN

You mean the poem.

SAKHARINE

Yes.

TINTIN

The poem written in Old English.

SAKHARINE

Yes.

TINTIN

It was inside a cylinder.

SAKHARINE

Yes.

TINTIN

Concealed in the mast.

SAKHARINE

Yes!

SAKHARINE'S FACE, full of anticipation, contorts into an UGLY SCOWL.

TINTIN

I don't have it.

SAKHARINE lifts his cane towards TOM. TOM takes off the sheath. SAKHARINE draws a long, thin sword from within. He presses the tip to TINTIN'S face.

SAKHARINE

You know the value of that scroll.  
Why else would you take it?

TINTIN

(realization)

Two ships ... two scrolls ... both  
part of a puzzle. You have one, you  
need the other. But that's not it.  
There's something else.

SAKHARINE bends down to look TINTIN in the eye.

SAKHARINE

I will find it, with or without  
your help. You need to think about  
exactly how useful you are to me...

ANGLE ON: SAKHARINE leads TOM and ALLAN out of the room.

SAKHARINE

We'll deal with him on the way.

TOM

Aye aye, air.

SAKHARINE

Hold this course.

As ALLAN closes the door, SNOWY sneaks into the room. ALLAN SLAMS the heavy, watertight door and locks it.

TINTIN spots SNOWY as the dog runs across the hold to his master.

TINTIN  
Snowy! It's good to see you, too.  
See if you can chew through these ropes.

SNOWY goes to work on the ropes.

17 EXT. KARABOUDJAN UPPER STAIRWAY - NIGHT

17

ANGLE ON: SAKHARINE CLIMBS the last STAIRS to the BRIDGE ... he walks to his cabin, he pauses to pass instructions to ALLAN and TOM. WIND whips his HAIR.

SAKHARINE  
Well, he's lying! He must have the scroll. The question is - what has he done with it?

TOM  
We searched him all over, boss.

SAKHARINE  
I want you to go back down there and make him talk. Break every bone in his body if you have to.

TOM  
(dismayed)  
Oh, that's nasty!

SAKHARINE  
You know the stakes, you know what we're playing for. Just do it!

Another CREW MEMBER, PEDRO, comes running up to them.

PEDRO  
Mister Sakharine! Mister Sakharine!  
All hell has broken loose! It's a disaster! The Captain has come around -

ALLAN  
What!

PEDRO

He's conscious! He's accusing you of mutiny - he says you turned the crew against him.

ALLAN

Sounds like he's sobered up again.

SAKHARINE

Well, don't just stand there, get him another bottle.

PEDRO

Si, senior.

ALLAN AND TOM

Aye, sir.

WIDE ON: SAKHARINE goes into his cabin ...

**18 INT. KARABOUDJAN LOWER HOLD - NIGHT**

**18**

TINTIN looks around. He grabs a crowbar and takes it to the door. He jams it into the wheel; the door is now locked from the INSIDE!

He moves to a crate and pulls the top off, he takes the top and covers the window in the door with it.

TINTIN walks back to a large crate, it is filled with live animals. A GROWL. He opens a PORTHOLE.

**19 EXT. KARABOUDJAN LOWER HOLD - CONTINUOUS**

**19**

ANGLE ON: A lower opens and TINTIN leans out of the small window. He's on a large CARGO SHIP, which is ploughing through a rough ocean at speed. There's nowhere to escape to.

He looks up and sees another porthole. Loud, unintelligible SINGING emanates from the open window.

**20 INT. KARABOUDJAN LOWER CORRIDOR - NIGHT**

**20**

ANGLE ON: ALLAN and TOM as they come down the corridor,

ALLAN attempts to open the door... it's locked! ALLAN and TOM look at each other.

TOM

(encouragingly)

Jiggle it a bit - it's just stuck.

ALLAN  
Jiggle?

TOM  
Here ...

TOM attempts to be helpful by showing ALLAN how to open the door - ALLAN swats his hands away, angrily.

ALLAN  
What you doing? Geddofff! It's not stuck, you idiot - he's bolted it from the inside!

**21 INT. KARABOUDJAN LOWER HOLD - NIGHT 21**

TINTIN looks about the room,

ALLAN (O.S.)  
So you want to play it like that then, do you? Tintin?

**22 INT. KARABOUDJAN LOWER CORRIDOR - NIGHT 22**

ALLAN  
(to TOM in a grim voice)  
Get the TNT.

**23 INT, KARABOUDJAN LOWER HOLD - NIGHT 23**

TINTIN turns and looks at the room again:

CLOSE ON: TINTIN's puzzled FACE, as he studies his surroundings.

TINTIN  
(thinking)  
Broken crates ... rope ... champagne. What else do we have, Snowy?

**24 INT. KARABOUDJAN LOWER CORRIDOR - NIGHT 24**

ANGLE ON: ALLAN, TOM set up a wicked-looking SHIP'S CLUB.

They brace it against the door. A COUPLE of OTHER THUGS are watching nearby.

ALLAN

There are other ways to open this door! They'll be swabbing the decks with your innards when we're done with you!

- 25 INT. KARABOUDJAN LOWER HOLD - NIGHT 25**
- TINTIN grabs a CRATE OF CHAMPAGNE and lines it up. He takes another crowbar and moves to a CRATE. He rips off some PLANKS.
- 26 INT. KARABOUDJAN LOWER CORRIDOR - NIGHT 26**
- ALLAN quickly sets up the EXPLOSIVE CHARGES against the DOOR ready to blast it open.
- ALLAN  
Hurry up, hurry up!
- 27 INT. KARABOUDJAN LOWER HOLD - NIGHT 27**
- TINTIN grabs the planks and the rope and ties the planks together. He hurries over to the porthole.
- 28 INT. KARABOUDJAN LOWER CORRIDOR - NIGHT 28**
- ALLAN takes the fuse line and moves towards TOM, he lights the match on TOM'S face -
- 29 EXT. KARABOUDJAN - NIGHT 29**
- ANGLE ON: TINTIN leans out of the PORTHOLE as far as he dares.
- 30 INT. KARABOUDJAN LOWER CORRIDOR - NIGHT 30**
- ALLAN Lights the FUSE.
- 31 EXT. KARABOUDJAN - NIGHT 31**
- TINTIN takes aim and throws the KNOTTED PLANKS as high as he can, aiming at another OPEN PORTHOLE far above. TINTIN watches as the PLANKS arc up, hover and then plummet back down towards him! BONK! The PLANKS bounce off TINTIN'S HEAD...

- 32 INT. KARABOUDJAN LOWER CORRIDOR - NIGHT 32**
- ANGLE ON: ALLAN, TOM and the THUGS take COVER a safe distance from TINTIN'S DOOR.
- 33 EXT. KARABOUDJAN - NIGHT 33**
- TINTIN takes aim again.
- 34 INT. KARABOUDJAN LOWER CORRIDOR - NIGHT 34**
- The FUSE LINE continues to burn.
- 35 INT. KARABOUDJAN LOWER CORRIDOR - NIGHT 35**
- ALLAN takes cover next to TOM. He uses TOM as a body shield.
- ALLAN  
Don't move.
- 36 EXT. KARABOUDJAN - NIGHT 36**
- TINTIN throws the knotted planks up to the PORTHOLE.
- 37 INT. HADDOCK'S CABIN - NIGHT 37**
- THWACK! TINTIN'S PLANKS fly into the room, walloping CAPTAIN HADDOCK on the back of the HEAD! HADDOCK slumps forward on the table, HEAD SPINNING!
- 38 INT. KARABOUDJAN LOWER CORRIDOR - NIGHT 38**
- ANGLE ON: TINTIN'S DOOR is blown CLEAN OFF its hinges! SMOKE pours into the CORRIDOR.
- ALLAN  
Move! Let's go!
- THUG  
Let me at him!
- GUNS in HAND, ALLAN leads the THUGS towards TINTIN'S ROOM.
- SUDDENLY! BANG! BANG! ALLAN and the THUGS retreat from a VOLLEY OF GUNFIRE, coming from inside the HOLD!

TOM

He's got a big shooter!

TOM jumps in front of the door, ready to fire when he is hit and falls to the ground.

TOM

Got me!

A CHAMPAGNE CORK lands on the ground next to him. ALLAN picks it up.

**39 INT. KARABOUDJAN LOWER CORRIDOR - NIGHT 39**

ALLAN picks up a CHAMPAGNE CORK.

ALLAN

Hold your fire!

**40 INT. KARABOUDJAN LOWER HOLD - NIGHT 40**

ANGLE ON: ALLAN peers around the corner of the blasted DOORWAY ... TINTIN has carefully positioned rows of champagne bottles aimed at the doorway. With each vibration, several corks pop out, like gunfire. No sign of TINTIN.

TOM

He ain't here! He's vanished!

Another cork POPS, hitting TOM square in the forehead and knocking him out.

ALLAN

He's hiding. Search the ship. Quickly!

**41 INT. HADDOCK'S CABIN - NIGHT 41**

HADDOCK rises, stunned by the blow to the head. He looks around wildly, thinking he has been set upon.

ANGLE ON: HADDOCK catches eight of SNOWY ...

HADDOCK

Arghhhh! A giant rat of Sumatra!

He stands and flinches back, startled, he punches through the bird cage with his head and gets caught inside it. He jumps again as TINTIN climbs through the porthole!

HADDOCK quickly snatches up a LEG from a BROKEN CHAIR ... he points it at TINTIN, aiming it as if he is on guard.

HADDOCK

Aha! Thought you could sneak in here and catch me with me trousers down, eh?

TINTIN quickly snatches up the other LEG of the BROKEN CHAIR brandishing it front of him like a sword ... he quickly parries a lunge from HADDOCK ...

TINTIN

I'd rather you kept your trousers on, if it's all the same to you.

TINTIN and HADDOCK circle each other warily ... HADDOCK up ends a TABLE, TINTIN has to jump on to a trunk to escape as HADDOCK swings wildly at him.

HADDOCK

I know your game - you're one of them!

TINTIN

I'm sorry?

HADDOCK

They sent you here to kill me, eh?

TINTIN

(dodging another swipe)  
Look - I don't know who you are -

HADDOCK

That's how he planned to bump me off. Murdered in ray bed by a baby faced assassin!

SNOWY has HADDOCK'S pant-leg in his teeth.

TINTIN

Assassin?! Look - you've got it all wrong, I was kidnapped by a gang of thugs.

HADDOCK

The filthy swine! He's turned the whole crew against me!

TINTIN

Who?

HADDOCK

A sour-faced man with a sugary name. He bought them all off - every last man!

TINTIN

Sakharine!

At the mention of SAKHARINE'S name, HADDOCK stops in his tracks.

HADDOCK

Nobody takes my ship!

TINTIN

You're the Captain?

HADDOCK

(loudly)

Of course I'm the Captain - who else could I be?!

TINTIN

Shhhh!

HADDOCK

(slumps)

I've been locked in this room for days, with only whiskey to sustain my mortal soul.

TINTIN tries the door... it opens. NOT LOCKED.

HADDOCK

Oh. Well, I assumed it was locked.

TINTIN

Well, it's not. Now you must excuse me - if they find me here, they'll kill me. I have to keep moving... try and find my way off this drunken tub.

TINTIN slips out of the cabin, into the corridor.

HADDOCK

Tub! Tub!!

**42 INT. KARABOUDJAN LOWER CORRIDOR - NIGHT**

**42**

ANGLE ON: TINTIN steps into the corridor, he closes the door and comes face-to-face with a SAILOR!

HADDOCK

Tub?

The SAILOR goes for TINTIN manages to grab him, and they wrestle.

HADDOCK

(angry)

Tub!!!!

HADDOCK opens the door.

CLOSE ON: HADDOCK PUNCHES THE GUARD OUT COLD!

HADDOCK close the door again.

The SAILOR starts to come to and moves forward, HADDOCK slams the door on the SAILOR.

TINTIN catches the SAILOR and throws him forward onto HADDOCK'S ARMS.

TINTIN

(impressed)

Thanks.

HADDOCK

Pleasure.

TINTIN and HADDOCK pull his UNCONSCIOUS BODY into HADDOCK'S CABIN.

TINTIN

I'm Tintin, by the way.

TINTIN offers his hand, which HADDOCK takes.

HADDOCK

Haddock, Archibald Haddock. There's a long boat up on deck - follow me.

TINTIN does a double-take as HADDOCK slips into the corridor.

TINTIN

Hang on a second - did you say Haddock?!

But HADDOCK is gone... TINTIN takes off after him.

**43 INT. KARABOUDJAN BRIDGE - NIGHT**

**43**

ANGLE ON: SAKHARINE is ENRAGED! He dresses down ALLAN and TOM.

SAKHARINE  
How could you let them escape? Find them, find them both!

ALLAN  
Don't worry, we'll kill 'em, sir.

SAKHARINE  
No, you can kill the boy. Not Haddock.

TOM is disappointed by this.

TOM  
Oh, he's a just a hopeless old soak... we should've killed him long since.

SAKHARINE swings round on TOM, glowering.

SAKHARINE  
You think it's an accident that I chose Haddock's ship, Haddock's crew...  
(to ALLAN)  
Haddock's treacherous first mate? Nothing is an accident.

SAKHARINE turns, the wind catching his hair, his eyes NARROWING. He holds up his arms, and within seconds the HUNTING FALCON lands on his wrist.

SAKHARINE  
We go back a long way, Captain Haddock and I. We have unfinished business and this time I'm going to make him pay!

**44 INT. KARABOUJDAN UPPER CORRIDOR - NIGHT**

**44**

HADDOCK is leading them through the maze of corridors... they pause to listen to sounds of FOOTSTEPS and SHOUTS.

HADDOCK  
We have to reach a locked door at the end of this corridor. This is gonna be tricky!

TINTIN

(whispers)  
You wouldn't happen to be related  
to the Haddocks of Marlinspike  
Hall, would you?

HADDOCK  
(guarded)  
Why do you ask?

TINTIN  
Why, it's for a story I've been  
working on .., an old shipwreck  
that happened off the coast of  
Barbados - a Man o'War; triple  
masted, fifty guns.

HADDOCK suddenly turns on TINTIN and slams him up against the  
wall.

HADDOCK  
What do you know of the Unicorn?!

TINTIN  
Not a lot - that's why I'm asking  
you!

HADDOCK  
(low voice)  
The secret of that ship is known  
only to my family. It has been  
passed down from generation to  
generation. My Granddaddy himself  
with his dying breath told me the  
tale.

HADDOCK stares off into the distance, lost in memories.

TINTIN  
And?

HADDOCK  
Gone.

TINTIN  
What do you mean, gone?

HADDOCK  
I was so upset at when he kicked  
the bucket. I had no choice but to  
drown my sorrows. When I woke up in  
the morning, it was gone. I'd  
forgotten it all.

TINTIN  
Everything?!

HADDOCK  
Every last word.

HADDOCK heads off down the corridor with TINTIN following.

TINTIN  
Well, is there somebody else in  
your family, maybe they would know?

HADDOCK  
(shaking his head)  
Sir Francis had three sons. All but  
my bloodline failed. I am the last  
of the Haddocks.

TINTIN  
Did you say 'three' sons?!

A couple of CREW MEMBERS are approaching the stairs. HADDOCK and TINTIN get down quickly and hide under the stairs with SNOWY.

The CREW MEMBERS move down the stairs and out the doorway SNOWY whimpers, and TINTIN tries to put his hand on SNOWY'S snout.

One the crew are gone, HADDOCK heads up the stairs, TINTIN follows.

CLOSE ON: TINTIN, realization dawning on his face.

TINTIN  
I know what Sakharine's looking  
for!

HADDOCK  
What are you raving on about?

TINTIN  
It was written on the scroll.  
(reciting)  
"Three brothers joined; three  
Unicorns in company sailing in the  
noonday sun will speak."

HADDOCK  
Really?

TINTIN  
(excited)

Sir Francis didn't make two models  
of the Unicorn - he made three!  
Three ships for three sons!

HADDOCK turns to TINTIN.

HADDOCK  
Excellent.

HADDOCK heads off, down the corridor.

TINTIN  
Sakharine's after the third model  
ship.

HADDOCK try to wrench open a LOCKED DOOR.

HADDOCK  
Barnacles! Someone's locked the  
door!

TINTIN  
Well, is there a key?

HADDOCK  
A key? Aah!

HADDOCK breathes a sigh of ALCOHOL FUMES into TINTIN's face,  
who coughs.

HADDOCK  
Yes ... now that would be the  
problem!

HADDOCK returns the way they came, and TINTIN follows.

**45 INT. KARABOUDJAN SLEEPING QUARTERS - NIGHT**

**45**

A door quietly swings OPEN, revealing a gloomy dormitory full  
of swaying bunks. Ugly, drunken CREWMEN sprawled in hammocks,  
SNORING.

CLOSE ON: HADDOCK and TINTIN peering round the DOOR.

HADDOCK  
(whispers)  
Mr. Jaggerman, top bunk in the  
center - keeper of the keys.  
Careful mind, he's a restless  
sleeper on account of the tragic  
loss of his eyelids.

TINTIN  
He lost his eyelids?

HADDOCK  
Aye, now that was a card game to remember - ah, you really had to be there. I'd do this myself, Tintin, but you've a lighter tread and less chance of waking the boys.

TINTIN  
Are you sure this is a good idea?

HADDOCK  
You've nothing to worry about.

ANGLE ON: TINTIN sets off, sneaking between the bunks, towards the sleeping MR. JAGGERMAN - the KEYS are visible in his hand.

HADDOCK  
(loud whisper)  
Provided they all stay asleep.

TINTIN struggles to keep his balance with the heavy yaw and roll of the ship.

HADDOCK  
Don't, I wouldn't get too close to Mr. Hobbs -he's very handy with a razor. And I'd steer clear of Mr. Gitch - sacked as shepherd on account of his 'animal husbandry'!

TINTIN and SNOWY climb onto the high bunk, reaching for the KEYS hanging from JAGGERMAN'S HAND.

ANGLE ON: TINTIN'S FINGERTIPS nearly touch the KEYS.

He grabs SNOWY and holds him out towards the KEYS, but SNOWY instead goes for JAGGERMAN'S SANDWICH.

TINTIN  
Not the sandwich! The keys!

TINTIN falls in a cascade of SNORING SAILORS, DEAD FISH and a Large SHARK CARCASS. SAILORS from surrounded bunks pile on top of him.

CLOSE ON: SNOWY stands on top of the pile of SAILORS.

TINTIN'S FIST, KEYS included, burst from the pile. HADDOCK quietly claps.

**46 INT. KARABOUDJAN UPPER CORRIDOR - NIGHT****46**

ANGLE ON: TINTIN hands the KEYS to an impressed HADDOCK.

HADDOCK

You're a brave lad, Tintin - my heart was in my mouth, I don't mind telling you.

HADDOCK unlocks the rusty door.

HADDOCK

Well, that is, if it was my heart. You know, judging by my stomach, it could've been anything, really.

TINTIN

Hurry up, Captain. We've no time to lose -

TINTIN freezes in DISBELIEF! The door opens to reveal a storeroom filled with BOTTLES OF WHISKEY and RUM!

HADDOCK

Bingo! Just the necessities, of course 1

HADDOCK quickly stuffs a few bottles into various pockets! He kisses one of the BOTTLES.

HADDOCK

To the lifeboats.

TINTIN stands AGHAST for a MOMENT, then follows HADDOCK.

**47 INT. SHIP CORRIDOR - MOMENTS LATER****47**

The DECK of the SHIP is covered with SAILORS searching with FLASHLIGHTS. A group of WELDERS working on a SEAPLANE.

ALLAN

Keep your eyes peeled!

SAILOR #1

I'll go aft!

SAILOR #2

Any sign of him, Buster?

SAILOR #3

Not yet! Watch yourself, the boss says he's a handful.

ANGLE ON: HADDOCK stumbles out a door, onto the DECK and almost into TOM. TINTIN pulls him back inside at the last moment.

TINTIN grabs HADDOCK bottle of WHISKEY, and goes back to clobber TOM. Just as TINTIN swings his ARM, HADDOCK snatches the BOTTLE ... TINTIN knocks TOM out with his FIST, glares and HADDOCK and shakes his sore hand.

**48 EXT. KARABOUDJAN DECK - NIGHT**

**48**

It's a rough, stormy ocean. HADDOCK, TINTIN and SNOWY move towards the lifeboat. HADDOCK and TINTIN quickly remove the ropes from the hooks and start to push the boat out towards the edge.

ALLAN

Boss wants us to check the coms.  
Come out of it.

SUDDENLY a door opens, we hear A MORSE CODE noise. ALLAN and TOM pass by.

ALLAN

Come on, in here.

HADDOCK points in their direction.

HADDOCK

It's Allan!

ALLAN and TOM walk through a door.

TINTIN

Is that the bridge?

HADDOCK

Aye, on the other side of the radio room.

TINTIN

Radio room?

TINTIN gestures for HADDOCK to stay put in the shadows.

TINTIN

(hushed)

Wait here. Captain. Sound the alarm if anyone comes.

HADDOCK

Careful, Tintin!

TINTIN has already moved towards the stairs ... SNOWY follows.

SAILORS SEARCHING SHIP  
I said keep searching! There's no  
one here! who we looking for,  
anyway?

ANGLE ON: TINTIN sneaks to the RADIO ROOM door. ALLAN is over TOM'S shoulder as he reads an incoming Morse message:

TOM  
Message just come through, boss.

ALLAN  
What's it say?

TOM  
(reading)  
"The Milanese Nightingale has  
landed. Waiting in the wings for  
action."

TINTIN  
(to himself)  
Milanese Nightingale.

TINTIN frowns... AT ALLAN calmly plucks the RADIO MESSAGE from TOM'S HAND.

ALLAN  
(relieved)  
Now pray this cheers him up!

As they disappear, TINTIN sneaks in.

**49 INT. KARABOUDJAN RADIO ROOM - NIGHT**

**49**

TINTIN enters the room with SNOWY. SNOWY sees a SANDWICHES, jumps on the desk and begins to eat, fighting a RAT for it.

ANGLE ON: TINTIN quickly searches for any clues to the ship's destination. He scans charts, looks at written messages. He picks up one of the notes and reads it.

TINTIN  
Bagghar.

TINTIN notices a BROCHURE with a picture of BAGGHAR and BEN SALAAD.

TINTIN

What's this?

He picks it up - and opens it at random. We see a picture of the town.

TINTIN  
(reading)  
The sultanate of Bagghar.

A second page. A portrait of BEN SALAAD.

TINTIN  
(reading)  
Ruled over by Sheik Omar Ben  
Salaad, whose love of music and  
culture is matched only by his love  
of. ..

TINTIN turns the page. He sees something that we don't.

TINTIN  
Great snakes!

He moves over to nearby wall covered in maps, quickly scanning for something...

TINTIN  
Bagghar. The port of Bagghar.  
Morocco!

SUDDENLY, TINTIN gets an idea! TINTIN shoves the brochure into his pocket, quickly puts the headphones on and sits at the desk, fiddling with the frequency knobs on the old radio.

**50 EXT. KARABOUDJAN DECK - NIGHT**

**50**

ANGLE ON: HADDOCK holding onto the boat.

HADDOCK  
Tintin!

ANGLE ON: A sleeping CREW MEMBER, huddled in the lifeboat! He wakes with a start and is surprised to find CAPTAIN HADDOCK holding one of the lifeboat ropes... he produces a PISTOL!

CREW MEMBER  
Hey! Put your hands up!

ANGLE ON: HADDOCK raises his HANDS, letting go of the ROPE ... the LIFEBOAT drops into the water, while the CREW MEMBER gets tangled in the ROPE and swings only a few feet from the WATER.

HADDOCK

And let that be a lesson to you!

HADDOCK moves down to untie the next BOAT.

CREW MEMBER

Help me!

**51 INT. KARABOUDJAN RADIO ROOM - NIGHT 51**

CLOSE ON: MORSE TAPPER ... click ... click ... click ...  
TINTIN is BUSY sending a MESSAGE.

**52 INT. KARABOUDJAN RADIO ROOM - NIGHT 52**

SUDDENLY! TOM OPENS THE SIDE DOOR AND SEES TINTIN!

TOM

(shouting)

In here! He's in here!

He raises his gun. SNOWY jumps up and grabs his arm, the gun FIRES, giving TINTIN a valuable second to REACT.

TINTIN stands and punches TOM. We really see TINTIN'S ability to look after himself against a THUG. With the second punch TOM bumps into ALLAN as he is coming out.

ALLAN gets tangled up with TOM.

TINTIN grabs TOM'S gun and runs out with SNOWY.

ALLAN chases TINTIN, TOM follows.

**53 EXT. KARABOUDJAN DECK - NIGHT 53**

TINTIN races from the RADIO ROOM as a GUARD spots HADDOCK.

GUARD

Here! By the lifeboats!

ALLAN

Get out the way!

TINTIN runs past with ALLAN right behind him.

ALLAN

Get him!

GUARD

Right!

ALLAN and the GUARD open fire. TINTIN runs among cargo crates and punches another GUARD to the ground. The GUARD recovers and fires a spray of bullets at TINTIN.

GUARD #2

Why, you little...!

ANGLE ON: TINTIN and SNOWY races along the deck and down the stairs onto the deck BELOW, and SPRINT towards HADDOCK and the LIFEBOAT.

SAILORS SEARCHING SHIP

Oy! He's up there! Get him, lads!

TINTIN has TOM'S PISTOL. HADDOCK falls into the LIFEBOAT where SNOWY is already waiting. The ROPE slips, and the BOAT dangles precariously. HADDOCK slams into a SEAT, smashing a number of BOTTLES hidden in his POCKETS; WHISKEY and BROKEN GLASS fall into the OCEAN below.

TINTIN returns GUNFIRE, as ALLAN enters and fires at him.

TINTIN fires at a SPOTLIGHT, hits the "ON" lever and turning the light on, blinding the CREW pursuing him.

TINTIN jumps into the boat.

CLOSE ON: TINTIN raises the PISTOL, takes AIM ...

BANG! TINTIN shoots the last ROPE, and the LIFEBOAT falls into the OCEAN with TINTIN, HADDOCK and SNOWY clinging onto it! A SAILOR is tangled in the ROPE.

SAILOR

Help me!

An angry SAKHARINE strolls onto the DECK.

ANGLE ON: TINTIN and HADDOCK row for their lives.

ANGLE ON: ALLAN runs onto the BRIDGE.

ALLAN

Turn the ship 'round! Give me a flare!

ANGLE ON: ALLAN runs back onto the DECK and fires a SIGNAL FLARE into the SKY.

ANGLE ON: TINTIN lies down in the BOAT.

TINTIN  
Captain! Get down! Get down!

A CREW MEMBER spots a ROWBOAT using the SEARCHLIGHT.

CREW MEMBER #2  
There he is!

ALLAN  
Get out of the way!

TOM runs to the BRIDGE.

TOM  
Now full ahead! Full speed!

The KARABOUDJAN speeds towards the BOAT.

ALLAN  
Got you now!

ANGLE ON: TINTIN and HADDOCK continue to hide.

TINTIN  
Stay down!

The ROWBOAT is demolished by the MASSIVE SHIP.

CREW MEMBER #3  
Look! Down 'ere!

ANGLE ON: EMPTY BOTTLES float around rowboat debris at it sinks into the OCEAN.

ANGLE ON: The second ROWBOAT, TINTIN and HADDOCK'S ROWBOAT.

TINTIN sits up; they row away from the KARABOUDJAN.

ANGLE ON: SAKHARINE approaches TOM. He is absolutely furious.

SAKHARINE  
Idiots! You idiots! What have you done?

TOM  
We killed them, boss. Like you wanted!

SAKHARINE grabs TOM. About to throw him overboard.

SAKHARINE

No. Not 'like' I wanted. I needed Haddock alive.

ALLAN

Wait a minute, boss. There are two boats missing.

TOM

So that one must have been a decoy!

SAKHARINE'S EYES suddenly go to the ground beneath his feet.

He bends over and he picks up the small piece of paper with the Morse code and the word "Bagghar" written on it.

SAKHARINE holds up the piece of paper.

SAKHARINE

They're on to us, and our destination. Find them! Make absolutely certain they never reach Bagghar!

TOM

Yes, boss.

SAKHARINE turns his head and we pan with his turn onto the SEA PLANE already rigged on a CATAPULT LAUNCHER at the stern of the KARABOUDJAN.

55 EXT. OCEAN/ROW BOAT - DAWN

55

We pick up TINTIN, SNOWY and HADDOCK after their escape from the KARABOUDJAN. TINTIN rowing. They are all alone on the wide, wide open sea.

TINTIN

We have to get to Bagghar ahead of Sakharine.

HADDOCK

I know! I know!  
(beat)  
Why?

TINTIN

Because he has the third model ship.

HADDOCK

How do you know?

TINTIN takes out the BROCHURE that he found in the RADIO ROOM.

TINTIN

The sheikh collects old ships and this is the prize of his collection.

TINTIN opens the brochure and we see a picture of the third UNICORN, exhibited in a glass case. The considerable thickness of the glass is apparent.

HADDOCK

Blistering blue barnacles, that is the Unicorn!

TINTIN

Captain, do you see the distortion around the model - it means Ben Salaad exhibits it in a bullet proof glass case in his palace!

HADDOCK

And Sakharine is going there to steal it!

TINTIN

He has a secret weapon. The Milanese Nightingale. But that won't be enough to solve the mystery, and that is why Sakharine needs you. That's why he made you his prisoner! There is something he needs you to remember.

HADDOCK

I don't follow you.

TINTIN

I read it in a book. That only a true Haddock can discover the secret of the Unicorn.

They look at one another.

HADDOCK

I don't remember anything about anything 1

TINTIN

But you must know about your ancestor, Sir Francis. It's your family legacy!

HADDOCK  
My memory isn't what it used to be.

TINTIN  
What did it use to be?

HADDOCK  
I've forgotten.

56 EXT. OCEAN/ROW BOAT - DAWN - CONTINUOUS

56

TINTIN  
Captain, can you get us to Bagghar?

HADDOCK  
What sort of a stupid question is that? Give me those oars, I'll show you some real seamanship, laddie.

ANGLE ON: HADDOCK stands and moves to TINTIN, snatches up the oars.

HADDOCK  
I'll not be doubted by some pipsqueak tuft of ginger and his irritating dog! I am master and commander of the seas!

He swings them expertly over his shoulder, turning his back on TINTIN.

CLOSE ON: WHACK! The OAR clunks TINTIN on the side of his HEAD, knocking him out cold. AS HADDOCK completes his turn he hits SNOWY out cold too!

HADDOCK  
I know these waters better than the warts on my mother's face!

HADDOCK glances back over his shoulder, where TINTIN and SNOWY are slumped unconscious against the side of the ROWBOAT.

HADDOCK  
Look at the pair of them - fast asleep! Typical landlubbers, no stamina these days! Nevermind. I'll get ya there, Tintin.

ANGLE ON: HADDOCK heaves back on the OARS ...

57 EXT. SILK'S APARTMENT - DAY

57

ANGLE ON: The familiar PATENT SHOES and GLOVED HANDS of the PICKPOCKET.

THOMSON and THOMPSON stroll down the street, SHOPS and APARTMENTS behind them. The PICKPOCKET, ARISTIDES SILK, sees them coining.

THOMPSON  
Look, Thomson! There's the fellow.

THOMSON  
Uh huh!

He tries to look casual as he reaches for his KEYS.

SILK  
Oh my!

THOMPSON  
Mr. Silk?

SILK  
Yes.

THOMPSON  
My name is Thompson.

THOMPSON  
And Thomson.

THOMPSON/THOMPSON  
We're police officers!

SILK  
Oh. Oh, crumbs!

SILK'S first thought is to make a run for it. He turns and does just that. A CRASH is heard. The THOM(P)SONS run over to him.

THOMPSON  
Goodness gracious!

THOMPSON  
Mr. Silk!

SILK has slammed into an OLD WOMAN carrying a cage of CANARIES from a PET SHOP. He is in a heap with three little YELLOW CANARIES fluttering around his head.

THOMSON

Are you ok?

THOMPSON

Poor fella...

THOMSON

Are you all right?

THOMPSON

Are you all right, sir?

The little CANARIES are real. A PET SHOP OWNER retrieves them with a net as a MAN helps the OLD WOMAN.

THOMSON and THOMPSON together get SILK to his feet.

THOMPSON

No need to run away, sir.

THOMSON

No, no. You see. Yesterday, we very nearly caught the pickpocket who's been terrorizing the town.

SILK

(dazed)

Pickpocket.

THOMPSON

We pulled his jacket off and inside we found a wallet.

THOMPSON produces the WALLET.

THOMSON

A wallet with your name and address.

SILK

(dazed)

That's my wallet.

THOMPSON

It's obviously stolen from you.

SILK

No, no! That's my wallet!

THOMSON  
Are you all right, sir?

THOMPSON  
We didn't mean to startle you. Let  
us help you into your apartment.

58 INT, SILK'S APARTMENT - DAY

58

ANGLE ON: The DOOR to SILK'S APARTMENT bursts open, the THOM(P)SONS are framed in the doorway ... a battered and baffled SILK stands between them, attempting to fend them off.

SILK  
(nervous)  
Thank you so much. No need to come  
in. I'll be quite alright really.

THOMSON  
No, we insist!

THOMPSON  
Better safe than sorry. It's the  
least we can do.

SILK  
Oh, thank you.

THOMPSON  
There we are.

SILK takes a seat in his ARMCHAIR.

ANGLE ON: A bookshelf packed with HUNDREDS of WALLETS sits in the middle of the room. All of WALLETS are nearly labeled and filed.

The THOMPSON's look at it, stunned. SILK looks at them nervously - figuring the game is up.'

THOMPSON  
Good grief, what's all this?

SILK  
It's my... collection.

THOMPSON  
What a lot of wallets.

SILK

I can't help it... it started with coin purses and sort of went on from there, really...

THOMPSON

You want to be careful. Haven't you heard? There's a pickpocket about!

THOMSON

(looking around the room)  
Yes, he'd love this - can you imagine?

SILK

(offended)  
What do you mean "pickpocket?"

THOMPSON

Oh, a master criminal: a bag snatching, purse-pilfering, wallet lifting, sneak thief.

CLOSE ON: SILK's lower lip starts to quiver, his composure goes.

SILK

(confessing)  
I'm not a bad person ... I'm a kleptomaniac.

THOMPSON looks confused.

THOMPSON

A what?

THOMSON leans over and whispers.

THOMSON

(whispers)  
It's a fear of open spaces.

THOMPSON

(whispers)  
Poor man. No wonder he keeps his wallets in the living room.

SILK

(rapture)  
Wallets! I just can't resist the lovely little things. It's a, it's a harmless little habit, really.

THOMPSON takes a WALLET and checks the NAME TAG.

THOMPSON

Good heavens! Thomson - look at this! His name's Thompson too!

THOMSON

Oh, what a coincidence!

THOMSON takes another WALLET off the shelf.

THOMSON

No, Thompson, this is Thomson without a 'P' -as in psychic.

THOMPSON

No, no, no, it's Thompson with a 'P' - as in psychologist.

SILK

Look at this one. A green one that I managed to pick from a pickpocket actually pickpocketing at the time. And this one...

THOMSON

How dare you, air?

THOMPSON

How dare YOU, sir?

THOMSON

Good heavens, Thomson - you've got it all wrong.

THOMSON brandishes a WALLET at THOMPSON. BOTH THOM(P)SONS are taking WALLET after WALLET off the shelf, until they have an armful each!

THOMPSON

No, you have it all wrong and there is a 'P' in psychic.

THOMSON

I'm not your sidekick. You are mine.

SILK

Oh, smell it, won't you? Piggy leather. Oh, I love piggy leather.

THOMPSON

How dare you?

THOMSON

How dare you? I met you first.

THOMPSON  
I met you first.

THOMSON  
No, you didn't.

THOMPSON  
Yes, I did.

THOMSON  
No, you did not.

THOMPSON  
Yes, I did.

THOMSON  
Didn't!

THOMPSON  
Did!

THOMSON  
Didn't!

SILK is talking to himself while the THOMPSON and THOMSON argue.

SILK  
(breaking down)  
Listen! I can't stand it anymore!  
Alright, I'll come quietly!

SILK begins thrusting WALLETS at the THOM(P)SONS.

SILK  
(sobbing)  
Take them, take them -

THOMSON  
What are you doing?

SILK  
Take them all!

THOMSON  
Stop it!

THOMPSON  
Pull yourself together, man! We  
can't take your wallets, do we look  
like thieves??

THOMSON  
Good Heavens, Thompson! This looks familiar... it can't be?

THOMPSON looks at THOMSON'S wallet as he opens it.

THOMPSON  
It is!

BOTH THOM(P)SONS  
Tintin!

**59 EXT. OCEAN/ROW BOAT - DAY**

**59**

ANGLE ON: HADDOCK is rowing... cold and exhausted. TINTIN and SNOWY are huddled asleep in the prow of the boat.

HADDOCK  
(to himself)  
Oh, so cold! And thirsty! My throat is parched! Let's see if there's any fresh water...

**60 EXT. OCEAN/ROW BOAT - DAY**

**60**

HADDOCK leans over to a hatch in the prow, opens it and finds... a BOTTLE of RUM!

HADDOCK  
(conflicted)  
Ohhh! What have we here?

**61 EXT. OCEAN/ROW BOAT - DAY**

**61**

ANGLE ON: A sleeping TINTIN slowly opens his eyes.

HADDOCK  
Tintin! Tintin! Come and warm yourself, laddy.

ANOTHER ANGLE: On a BLAZING FIRE in the middle of the BOAT.

HADDOCK casually warms himself.

TINTIN  
Captain... ? What have you done?

HADDOCK  
No need to thank me!

TINTIN

(shocked)

What?

HADDOCK

Well, you looked a little cold. So  
I lit a wee fire.

TINTIN

In a boat? No, those are our oars!  
We need those oars!

HADDOCK

Yes, but not for much longer!

TINTIN

Have you gone mad?

ANGLE ON: TINTIN leans over the side of the boat and begins  
to scoop water in his hands, trying to put out the flames,

TINTIN

Quick, Captain! Help me! Captain,  
help me quick!

HADDOCK

He's right! What have I done? What  
have I done?

HADDOCK picks up the BOTTLE which is still half full of  
alcohol. HADDOCK upturns the bottle on the flames which shoot  
up -

TINTIN

No, Captain - not that!

ANGLE ON: The BOAT, off in the distance, erupts into FLAMES.

HADDOCK

Thundering typhoons!

ANGLE ON: TINTIN and HADDOCK are sitting on the upturned  
boat. A small hole in the boat and glowing embers sit between  
them.

TINTIN

Well, this is a fine mesa.

HADDOCK

I'm weak...

TINTIN

We're stranded here...

HADDOCK

Selfish...

TINTIN

With no hope of rescue.

HADDOCK

Hopeless!

TINTIN

While Sakharine and his men are  
halfway to Bagghar.

HADDOCK

Poor, miserable wretch!

TINTIN finally turns to HADDOCK.

TINTIN

Yes, all right! That's enough of  
that.

HADDOCK

It was his fault, you see. It was  
Sir Francis!

TINTIN

Tell me, how do you work that one  
out?

HADDOCK

Because he was a figurehead of  
great courage and bold exploits! No  
one like him has ever existed in my  
family! Why do you think I drink?  
It's because I know I'll never be  
like him! No, it's far better that  
I end it now and put us both out of  
our misery.

He shakes TINTIN'S hand as SNOWY whines; he attracts TINTIN'S  
ATTENTION to a DISTANT SPECK in the sky.

TINTIN

What is it, Snowy?

ANGLE ON: An approaching AIRPLANE ... TINTIN'S concerned.

HADDOCK

I'm going to lower myself into the  
sea... into the cold embrace into  
the big blue.

The SEAPLANE has spotted the upturned boat... it starts to turn towards them.

TINTIN  
Those are Portuguese markings.

He turns to HADDOCK.

HADDOCK  
Are you even listening?

TINTIN  
Where is the Karaboudjan registered?

CLOSE ON: HADDOCK spots the AIRPLANE ... he leaps onto the hull of the upturned boat and starts waving and jumping alarmingly!

HADDOCK  
We're saved! We're saved!!! Oh,  
it's a sign from above!!!

SUDDENLY! MACHINE GUN FIRE spits from the SEAPLANE, as it zooms low over TINTIN and HADDOCK, STRAFING THEM! TINTIN and HADDOCK nearly fall into the WATER as BULLETS shred the HULL.

HE STANDS UP AGAIN.

ANGLE ON: The SEAPLANE turns for another ATTACK RUN ... HADDOCK is standing on the HULL, clenching his FISTS, as if BOXING with air. The UPTURNED BOAT rocks like crazy.

HADDOCK  
Troglodytes!

TINTIN  
Captain, get down!

HADDOCK  
(yelling)  
Slave traders/ Mutant malingerers I  
Freshwater politicians!

ANGLE ON: The SEAPLANE starts its attack run.

TINTIN produces his PISTOL, checks the CLIP.

TINTIN  
Bad news, Captain - we've only got  
one bullet!

HADDOCK

(aghast)  
what's the good news?

TINTIN  
We've got one bullet.

ANGLE ON: TINTIN holds his ground as BULLETS ZING around him.

TINTIN aims, using BOTH HANDS to steady his PISTOL.

BANG! He fires! The SEAPLANE roars low over their HEADS...

HADDOCK falls into the OCEAN.

ANGLE ON: Black SMOKE spews out of the SEAPLANE'S ENGINE! The SEAPLANE loses power and is forced to LAND.

HADDOCK  
(joyous)  
You got him!

**62 EXT. SEA PLANE/OCEAN - CONTINUOUS 62**

HADDOCK  
Ah! Well done, my boy.

TINTIN and SNOWY jump into the water.

**63 EXT. SEA PLANE/OCEAN - DAY 63**

ANGLE ON: The PLANE bobs uselessly on the water. TWO PILOTS jump out onto the FLOATS before it comes to a stop. They move to the engine and open the hood. As a huge cloud of smoke comes out, the pilot quickly checks under the cowling.

**64 EXT. OCEAN/ROW BOAT - DAY 64**

TINTIN and HADDOCK hide on the far side of the overturned ROWBOAT.

TINTIN  
Stay here, Captain.

TINTIN dives under the water.

HADDOCK  
Tintin! Tintin!

**65 EXT. SEA PLANE/OCEAN - DAY****65**

The PILOT continues to inspect the PLANE.

PILOT #1  
Don't take your eyes off of them!

PILOT #2  
Hurry up!

PILOT #1  
Just as I thought, the ignition  
lead has been cut! Ah! Lucky shot.

**66 EXT. SEAPLANE/OCEAN - DAY****66**

TINTIN'S COIF cuts through the water like a SHARK'S FIN.

PILOT #2  
One more pass and we will finish  
them off.

Suddenly, TINTIN surfaces at the end of the FLOAT... PISTOL  
aimed straight at the PILOTS!

TINTIN  
Put your hands in the air!

THE PILOTS stare at TINTIN, amazed.

TINTIN  
Now!

**67 INT. SEA PLANE - MOMENTS LATER****67**

TINTIN reads through the FLIGHT INSTRUCTION MANUAL. HADDOCK  
sits behind him. The PILOTS are tied up in the back of the  
plane.

HADDOCK  
(worried)  
You, you do know what your doing,  
eh, Tintin?

TINTIN  
Um, more or less.

TINTIN flicks a switch. The plane GRUMBLES into life.

HADDOCK

Well, which is it? More or less?

The PLANE taxis along the WATER.

TINTIN

Relax! I interviewed a pilot once.

**68 EXT. SEAPLANE/SKY -DAY**

**68**

The SEAPLANE rises into the SKY.

TINTIN

Which way to North Africa?

The SEAPLANE SOARS through the sky, several hundred feet above the WAVES.

ANGLE ON! A DARK SPECK below them... TINTIN swoops down for a CLOSER LOOK: the KARABOUDJAN1 It's ploughing towards BAGGHAR at high speed.

TINTIN

Captain! Look! We've caught up with them!

HADDOCK

Wonderful! But do you think, we might find another way to North Africa that doesn't take us through that wall of Death?

**69 EXT./INT. SEAPLANE IN STORM - DAY**

**69**

ANGLE ON: The SEAPLANE is flying DIRECTLY towards a TOWERING WALL of brewing BLACK CLOUD, RAIN SQUALL and HIGH WIND.

TINTIN

We can't turn back - not now!  
(to himself)  
Not now.

The SEAPLANE starts to buck and shake in the GATHERING STORM.

ANGLE ON: The TINY PLANE is tossed around as the STORM rages around it. Lightning forks FLASH frighteningly close. The SEAPLANE PITCHES and ROLLS alarmingly.

HADDOCK Spots MEDICINAL SPIRITS and quietly reaches for the BOTTLE. TINTIN spots him and swats his hand away.

TINTIN

No, Captain! Those a surgical spirits for medicinal purposes only.

HADDOCK  
Quiet right, laddy, quiet right.

The STORM outside worsens, and the PLANE does a BARREL ROLL.

Once TINTIN rights the PLANE, HADDOCK makes another grab for the SPIRITS. He unscrews the CAP as the PLANE goes into a DIVE. The PILOTS float off the floor of the COCKPIT and the ALCOHOL emerges in the form of large GLOBULES that hover in front of HADDOCK'S face.

SNOWY floats into view and SLURPS up the ALCOHOL! TINTIN pulls the PLANE out of the dive at the last moment and SNOWY crashes to the FLOOR and BURPS.

The PLANE goes into another dive and more alcohol emerges from the BOTTLE. HADDOCK grabs SNOWY'S TONGUE and sucks it down as quick as he can.

TINTIN steadies the PLANE again and the PILOTS are knocked out by the return of gravity. The propeller comes to a stop.

TINTIN  
No, no, no!

A RED LIGHT FLASHES next to the FUEL GAUGE.

TINTIN  
Fuel tank! It's almost empty.  
Captain! This may sound crazy but I've got a plan. The alcohol in that bottle may give us a few more miles. I need you to climb out of the plane and pour it into the fuel tank.

HADDOCK  
Christopher Columbus!

HADDOCK buckles the belt on his PARACHUTE.

HADDOCK opens the door for a moment. He quickly pulls it shut.

HADDOCK  
(defiantly)  
There's a terrible storm out there!  
And it's raining!

TINTIN

And you call yourself a Haddock?

HADDOCK glowers, getting his nerve before again opening the door. He immediately falls out of view.

TINTIN

Captain! Captain! Can you hear me?  
Captain! Captain!

HADDOCK'S head slowly appears in TINTIN'S window.

TINTIN

You're doing fine! Now, pour the bottle into the tank. We're running on fumes!

HADDOCK has an idea.

HADDOCK

Fumes!

HADDOCK straddles the plane and opens the FUEL CAP. inside the cockpit, the empty ALCOHOL BOTTLE hits TINTIN'S foot.

TINTIN

Oh, no.

HADDOCK takes a big breath and releases an ENORMOUS BELCH into the TANK. Inside the ENGINE, PISTONS fire manically and FLAMES shoot out from the propeller as it spins again.

HADDOCK sits up and block the WINDSHIELD.

TINTIN

Captain! I can't see!

HADDOCK sees something and POINTS.

HADDOCK

Land, land!!1

TINTIN

we can't! We're not there yet!

HADDOCK

No, LAND!!!

Suddenly, a SAND DUNE appears and the PLANE is headed straight for it!

HADDOCK

Turn!!

TINTIN does his best to avoid a the DUNE. The plane pitches wildly back and forth.

The PILOTS have regained consciousness in the back and shake their heads.

HADDOCK  
Starboard! starboard! Starboard!!

TINTIN swerves the PLANE again. The PILOTS have freed themselves from their BINDINGS.

Still on the nose of the PLANE, HADDOCK is struck by LIGHTNING, YELLS and flips over the PLANE as his PARACHUTE deploys! He grabs the RUDDER before being pulled into the air, SCREAMING. The PILOTS exit the plane door, deploying their own chutes and drifting into the desert.

The PLANE hits a dune, catches fire and comes to a stop.

TINTIN is thrown through the WINDSHIELD and slides down the nose of the plane, towards the spinning PROPELLER.

HADDOCK  
Hang on, Tintin! I'm coming!!

SNOWY tries to pull him to safety, but his QUIFF is trimmed by the ROTORS.

HADDOCK reaches the PLANE and pulls TINTIN to SAFETY, before his CHUTE is pulled into the PROPELLER and he is thrown into the SAND. SNOWY faints as TINTIN gradually regains consciousness.

70 EXT. DESERT - DAY

70

LATER... THE ICONIC SHOT

WIDE ON: SUN BLAZES DOWN mercilessly, as TINTIN, HADDOCK and SNOWY trudge through the SEA OF SAND, KNOTTED HANDKERCHIEFS on their HEADS. TINTIN ia deep in thought. HADDOCK is deep in gloom.

HADDOCK  
The Land of Thirst... the Land of  
Thirst! The Land of Thirst!

TINTIN  
Will you stop saying that!

HADDOCK  
(gasping)  
You don't understand. I've run out,  
I've run out.

ANGLE ON: HADDOCK gets on his knees.

HADDOCK  
You don't know what that means.

HADDOCK is in bad shape... TINTIN supports him.

TINTIN  
Captain, we have to keep going. One  
step at a time. Come on, on your  
feet. Lean your weight on me.

HADDOCK  
A man can only hang on for so long  
without his vitals.

TINTIN  
Captain, calm down - there are  
worse things than sobering up.

ANGLE ON: HADDOCK suddenly freezes - he is staring into the  
distance.

HADDOCK  
(excited)  
Look, Tintin! We're saved! Water!  
Water!

ANGLE ON: HADDOCK breaks into a run... SNOWY tries to stop  
him by BITING his dangling SUSPENDERS. They snap back into  
SNOWY'S FACE!

TINTIN  
Stop, Captain! It's just a mirage!

ANGLE ON: HADDOCK stumbles forward, ending up DAZED and  
CONFUSED, looking around the ROLLING SAND DUNES.

HADDOCK  
(confused)  
But it was here... I saw it...

TINTIN  
It was just your mind playing  
tricks... it's the heat.

CLOSE ON: HADDOCK, as his EYES fill with EMOTION.

HADDOCK  
I have to go home.

TINTIN  
What... ?

HADDOCK  
I have to go back to the sea.

TINTIN  
Captain, you're hallucinating!

HADDOCK points towards a dune.

HADDOCK  
Look, did you ever see a more  
beautiful sight?

TINTIN looks towards the dune: nothing but rolling hills of  
blistering sand.

HADDOCK  
(awestruck)  
She's turning into the wind, all  
sails set!

HADDOCK starts to get up.

HADDOCK  
Triple-masted, double decks, fifty  
guns...

CLOSE ON: TINTIN stops in his tracks...

TINTIN  
(softly)  
The Unicorn?

HADDOCK  
Isn't she a beauty?

TINTIN  
(encouraging)  
Yes, yes she is! Tell me, Captain -  
what else can you Bee?

HADDOCK  
She's got the wind behind her! Look  
at the pace she's setting! Barely a  
day out of Barbados, a hold full of  
rum and the finest tobacco and the  
hearts of the sailors set for home!

ANGLE ON : HADDOCK'S POV... three masts in full sail, flying the KING'S ENSIGN, slides into view in the DESERT - the SHIP at first hidden by a HIGH SAND DUNE.

TRANSITION: HADDOCK stumbles towards the SAILS and MUSIC SWELLS as a desert DUST CLOUD becomes SEA SPRAY, suddenly the SAND is replaced by OCEAN, and we SWEEP towards the MAJESTIC SIGHT of the UNICORN in FULL SAIL!

**71 EXT. OCEAN/THE UNICORN - STORMY DAY**

**71**

ANGLE ON: The UNICORN smashes into HIGH WAVES. Towering STORM CLOUDS reach into the SKY.

ANGLE ON: SIR FRANCIS HADDOCK, the splitting image of the HADDOCK we know, resplendent in his purple velvet naval uniform, and flamboyant feathered HAT! He is watching the OTHER SHIP through his TELESCOPE. It's a SMALL FRIGATE.

TELESCOPE POV: The SKULL AND CROSS BONES FLAG unfurls in the STRONG WIND. A small RED PENNANT flies below it.

SIR FRANCIS  
The red pennant ...

TRANSITION: SIR FRANCIS'S proud face dissolves into that of his descendant, a more fearful captain.

**72 EXT. DESERT - DAY**

**72**

HADDOCK turns to face TINTIN.

HADDOCK (O.S.)  
The blood rune cold of every sea  
captain who looks upon that flag,  
for he knows he's facing a fight to  
the death. But Sir Francis is a  
Haddock, and Haddock's don't flee.

TRANSITION: He holds up the empty bottle as a spyglass; the camera pushes into the bottle and a reflection of the Unicorn, that becomes the ship itself. We zoom in to pick up SIR FRANCIS preparing the crew.

**73 EXT. OCEAN/THE UNICORN - STORMY DAY**

**73**

SIR FRANCIS stares at the PIRATE SHIP.

SIR FRANCIS  
(yelling)

All hands on deck! Gunners to their stations! Let's unload the King's shot into these yellow-bellied, lily livered, sea slugs!  
 (to his FIRST MATE)  
 Prepare to bring her about, Mr. Nichols!

FIRST MATE  
 Aye, aye Captain! Prepare to bring her about!

ANGLE ON: The UNICORN SMASHES into a VAST WAVE, which BREAKS across her bow. The PIRATE SHIP crests a wave just behind them.

**74 EXT. OCEAN/THE UNICORN - STORMY - DAY**

**74**

The CREWS of the UNICORN and PIRATE SHIP trade CANNON FIRE. A hole is blown in the SAIL of the UNICORN.

The two SHIPS crash through the waves side-by-side, CANNONS firing a wild volley between them.

CANNONBALLS tear into the SAILS of the UNICORN as the JOLLY ROGER pulls closer. THE MASTS of the two SHIPS become entwined.

SIR FRANCIS  
 Mr. Nichols, secure the cargo!  
 (to the crew)  
 Prepare to repel all boarders!

The keel of the PIRATE SHIP skims the DECK of the UNICORN.

PIRATES pour onto the deck of the UNICORN. A violent fight ensues.

PIRATE  
 This way, we need more men!

SIR FRANCIS looks up and sees PIRATES crossing from one mast to the other. SIR FRANCIS climbs the mast and the ships apart. The pirate ship sinks and SIR FRANCIS uses the rigging as a ZIP LINE back to the deck.

As SIR FRANCIS battles wave after wave of PIRATES, a CLOAKED FIGURE, silhouetted by fire and smoke, approaches him.

**75 EXT. DESERT - DAY**

**75**

TRANSITION: The silhouette of RED RACKHAM turns into the shadow of CAPTAIN HADDOCK in the desert.

HADDOCK  
And then he saw him, like a  
phantom, rising from the dead.

TINTIN  
(captivated)  
Who?

CLOSE ON: HADDOCK, parched. Thick grime cakes his lips, sweat runs down his face... he struggles to maintain focus.

TINTIN  
Captain? Captain, who did he see?

WIDE ON: HADDOCK and TINTIN standing in the desert, surrounded by endless sand. The silence is odd, after the mayhem of battle.

HADDOCK  
(bewildered)  
It's gone...

TINTIN  
What do you mean gone? What  
happened next?!

HADDOCK is becoming CONFUSED, struggling to remember.

HADDOCK  
By Jupiter, I have a beard! Since  
when did I have a beard?!

TINTIN  
Captain, something happened on the  
Unicorn! It's the key to  
everything! You must try to  
remember!

HADDOCK  
The Unicorn? What? I'm so terribly  
thirsty.

HADDOCK sways on his feet.

TINTIN  
(alarmed)  
Captain!

HADDOCK  
(fearful)

Tintin... What is happening to me?

CLOSE ON: TINTIN catches HADDOCK as he falls forward, then lowers him to the ground.

TINTIN  
And to think all it took was a day  
in the Sahara. Congratulations,  
Captain. You're sober.

HADDOCK  
Sober...

HADDOCK passes out.

WIDE ON: The solitary figure of TINTIN holding the inert body of HADDOCK in his arms... against the vast backdrop of the SAHARA as the huge ORANGE SUN sinks below the HORIZON.

**76 EXT. DESERT STORM - NIGHT**

**76**

QUICK IMAGES: The swirling sand glows in the FULL MOON.

SNOWY yowls in a plaintive call.

Looming SHAPES approach, carrying LANTERNS and FLASHLIGHTS, GLOWING EERILY, and CASTING DANCING SHADOWS into the SWIRLING SAND.

THEY SEE the BODIES of TINTIN, and HADDOCK almost covered beneath drifts of SAND. A dashing LIEUTENANT DELCOURT leans over the body of TINTIN.

DELCOURT  
Good dog! This one's alive! Check  
the other!

AFGHAR OUTPOST SOLDIER  
Yes sir!

The other SOLDIER inspects HADDOCK.

**77 EXT. AFGHAR OUTPOST COURTYARD - DAY**

**77**

A COLONIAL FOREIGN LEGION FORT. TINTIN and SNOWY are led by a prim, proper, pipe-smoking BRITISH OFFICER, DELCOURT.

DELCOURT  
Lieutenant Delcourt, welcome to the  
Afghar Outpost.

TINTIN

Thank you, Lieutenant. We owe you our lives. Did you find my friend?

DELCOURT

Yes, but he's not in good shape, I'm afraid. He's still suffering the effects of acute dehydration. He's quite delirious, why don't we pay him a visit?

78 INT. AFGHAR OUTPOST INFIRMARY - DAY

78

ANGLE ON: DELCOURT opens a DOOR to reveal a makeshift infirmary.

HADDOCK turns towards them as they enter the room.

DELCOURT

Ah, Haddock - you're awake, good. I have a visitor for you.

DELCOURT steps back to reveal TINTIN.

TINTIN

Captain...

HADDOCK turns to greet his GUEST ... NO SIGN of recognition.

HADDOCK

Hello! I think you've got the wrong room.

TINTIN

Captain? It's Tintin. Our plane crashed in the desert, don't you remember?

HADDOCK

Plane? No, no, I'm a naval man, myself. I never fly if I can help it. He's got me confused with someone else.

(looks at the glass he is holding)

What is this peculiar liquid? There's no bouquet, it's completely transparent.

DELCOURT

Why, it's water.

HADDOCK

What will they think of next?

DELCOURT

Well, we suspect he has a  
concussion, heatstroke, delirium.

SNOWY goes to the table next to the door, he grabs a BOTTLE  
of "MEDICINE".

CLOSE ON: The "MEDICINE" is a BOTTLE of WHISKEY!!!!

TINTIN

He's sober.

TINTIN takes the water glass and hands it to DELCOURT. TINTIN  
is focused on HADDOCK.

TINTIN

Now Captain, out in the desert.

HADDOCK

The desert?

SNOWY walks back and sets the bottle on the side table next  
to HADDOCK.

TINTIN

Yea, you were talking about Sir  
Francis.

He sits.

HADDOCK

Sir who?

TINTIN

Sir Francis, and you were telling  
me about what happened on the  
Unicorn.

HADDOCK

The Unicorn?

TINTIN

Yes.

HADDOCK

The stuff that dreams are made of,  
wee children's dreams.

TINTIN

No, the ship! Oh, please try to remember, Captain. Lives are at risk.

HADDOCK reaches for the glass, SNOWY pushes the bottle in place, HADDOCK grabs the bottle and drinks the WHISKEY in one gulp!

TINTIN looks back in horror.

TINTIN  
Snowy! What have you done?

HADDOCK  
Ahhhhhh!

TINTIN turns to DELCOURT and the SOLDIERS.

TINTIN  
I'd stand back if I were you.

HADDOCK starts to get louder.

TINTIN  
(urgent)  
Out! Everybody out of the room!!!!

They all run out; TINTIN grabs SNOWY and closes the door!

TRANSITION: HADDOCK jumps at the DOOR, sending splinters in all directions.

**79 INT. AFGHAR OUTPOST STORE ROOM - DAY 79**

HADDOCK runs along a wall, LUNGING with his SWORD!

HADDOCK  
Show yourself, Red Rackham!

**80 EXT. OCEAN/THE UNICORN - STORMY DAY 80**

RED RACKHAM steps out of the shadows and into the light. SIR FRANCIS sees him, runs forward to engage but is intercepted by two PIRATES.

TRANSITION: The two PIRATES become TINTIN and DELCOURT, circling HADDOCK.

**81 INT. AFGHAR OUTPOST OFFICE - DAY 81**

ANGLE ON: HADDOCK leaps on a TABLE, facing off against the INVISIBLE FOE he sees in his MIND'S EYE.

HADDOCK  
(roaring)  
If it's a fight you want - you've  
met your match!

TINTIN  
A fight with who?

TINTIN looks on, SNOWY safely with him.

HADDOCK  
(charging)  
To the death...

**82 EXT. OCEAN/THE UNICORN - STORMY DAY**

**82**

SIR FRANCIS  
RED RACKHAM!

ANGLE ON: RED RACKHAM side-steps SIR FRANCIS, takes off his CAPE and throws it over SIR FRANCIS. He swings SIR FRANCIS around, sending him crashing into crates and barrels. A falling piece of the mast turns into a WOODEN CEILING FAN.

**83 INT. AFGHAN OUTPOST OFFICE - DAY**

**83**

ANGLE ON: A HEAVY WOODEN CEILING FAN crashes down on HADDOCK'S HEAD, knocking him SENSELESS!

TRANSITION: SOLDIERS run into the office. TINTIN stops them.

We swirl around to see the oncoming GUARDS become PIRATES.

**84 EXT. OCEAN/THE UNICORN - STORMY DAY**

**84**

SWORDS surround SIR FRANCIS, who lies on the deck.

**85 INT. AFGHAN. OUTPOST OFFICE - DAY**

**85**

TINTIN crouches down beside HADDOCK.

TINTIN  
(concerned)  
Captain?

ANGLE ON: HADDOCK sits up, ashen-faced... a desolate light in his eyes. TINTIN takes his sword and hands it to DELCOURT.

HADDOCK

(quiet, reverie)

I remember everything now.  
Everything Granddaddy told me. The Unicorn was taken. The pirates were now the masters of the ship.

TINTIN

The crew surrendered?

HADDOCK

Granddaddy said that Red Rackham called Sir Francis the King's dog - a pirate hunter sent to reclaim their hard won plunder.

86 EXT. THE UNICORN - NIGHT

86

SIR FRANCIS is lashed to the MAST by RED RACKHAM'S MEN.

RED RACKHAM

Why would I waste my time on rum, tobacco, molasses, and dates when you have a more valuable cargo on board? Where is it?

SIR FRANCIS

You'll have to kill me first.

RED RACKHAM

(smiling evilly)

Not first, no. I will start with your men.

TRANSITION: RED RACKHAM raises his sword. We push past to SIR FRANCIS on the MAST. TINTIN steps behind the MAST and we transition back to the OUTPOST with the CAPTAIN standing by his CHAIR.

87 INT. AFGHAR OUTPOST OFFICE - DAY

87

HADDOCK is back on his feet; he moves around the room and TINTIN follows.

HADDOCK

To save his men, he would give up the secret cargo.

TINTIN  
And where was it?

TRANSITION: HADDOCK walks to the BOOKSHELF and slowly removes one, as though he is pulling a LEVER.

**88 INT. UNICORN/BELOW DECKS - NIGHT**

**88**

SIR FRANCIS pulls a LEVER disguised as BOOK that reveals a HIDDEN COMPARTMENT on the SHIP. RED RACKHAM makes his way down a RAMP into the COMPARTMENT. A MOUNTAIN OF TREASURE fills the COMPARTMENT.

HADDOCK (V.O.)  
400 weight of gold, jewels, and  
treasure.

We are behind RACKHAM, who steps in the middle of it and lifts the mask off his face to get a better look, although we do not see his face. Slowly lowering the mask, he turns, gesturing with his sword top side.

RED RACKHAM  
Kill his men!

SIR FRANCIS  
No, Rackham, no!!!

**89 EXT. UNICORN/ABOVE DECK - NIGHT**

**89**

FLASHBACK: SIR FRANCIS' MEN being shoved off planks, falling overboard and being swarmed by SHARKS.

SIR FRANCIS  
Rackham, you gave me your word!  
Rackham! Rackham!!

TRANSITION: CAPTAIN HADDOCK'S FACE is in each of the bubbles underwater. All of the bubbles come together to form one big bubble which pops us back into the present, as TINTIN holds HADDOCK.

**90 INT. AFGHAR OUTPOST OFFICE - DAY**

**90**

HADDOCK  
Sir Francis knew he was doomed,  
that he'd be hung from the highest  
yardarm but they didn't reckon on  
one thing. Sir Francis was a

Haddock and a Haddock always has a  
trick up his sleeve.

HADDOCK moves around the table, looking at everyone,  
delusional, until he spots a QUILL in an INK WELL. He turns  
it over, looking at the POINT-

TRANSITION: Moving into the QUILL, the image dissolves into  
the QUILL on SIR FRANCIS'S EAT ...

**91 EXT. THE UNICORN - NIGHT**

**91**

ANGLE ON: SIR FRANCIS, is lashed to the main mast. Slumped on  
the deck around him are sleeping, drunken PIRATES...

He FLIPS off his HAT, catches it in his teeth, shakes it. A  
FEATHER in the band falls out, a sharp BLADE glinting on the  
end. He catches it and begins to CUT HIS BINDINGS.

**92 INT. AFGHAR OUTPOST OFFICE - DAY**

**92**

HADDOCK  
And with that, he hurls himself  
forward!

TINTIN  
On the pirates? Like that? Unarmed?

HADDOCK  
No, no, on a bottle of rum rolling  
on the deck. And he opens it up and  
puts it to his lips, and ...

TINTIN puts his hands on the BOTTLE and takes it away from  
HADDOCK.

so.

TINTIN  
And then he stops. 'This is not  
time for drinking,' he says. I need  
all my wits about me. With that, he  
puts down the bottle and -

HADDOCK  
(dismissively)  
Yes, yes, he puts down the bottle  
and he seizes a cutlass!

HADDOCK picks up a SWORD and swings wildly!

**93 INT. THE UNICORN/BELOW DECKS - NIGHT 93**

SIR FRANCIS sneaks below decks, wielding his CUTLASS.

HADDOCK (O.S.)

And then he makes his way to the  
ship's magazine where they keep all  
the gunpowder and the shot 1

He lays a trail of gunpowder up a flight of stairs and right  
from the gunpowder; on deck, RED RACKHAM'S SWORD comes into  
the foreground and SIR FRANCIS turns.

**94 EXT. THE UNICORN DECK - NIGHT 94**

RED RACKHAM

You dog... you'd blow us sky high!

SIR FRANCIS

Come on, then. Let's have you.

SIR FRANCIS and RED RACKHAM clash SWORDS in a FURIOUS DUEL.

SIR FRANCIS cuts a ROPE, and sends a BURNING LANTERN smashing  
onto the DECK... it instantly IGNITES the GUNPOWDER TRAIL!

RED RACKHAM

Not this time!

RED RACKHAM STAMPS the FIZZING FUSE out, but SIR FRANCIS  
fenda him away with a FLURRY of SWORD BLOWS and kicks the  
LANTERN back into the trail of GUNPOWDER!

**95 INT. THE UNICORN GUN DECK - NIGHT 95**

ANGLE ON: As they continue the fight, RACKHAM heads down the  
stairs to the GUN DECK.

The FUSE BURNS as RACKHAM shoves a DRUNKEN PIRATE and sweeps  
away the GUNPOWDER with his FOOT. SIR FRANCIS knocks over a  
LANTERN and relights the FUSE!

The FIGHT continues as SIR FRANCIS and RACKHAM moves to the  
stairs. The FUSE is continually swept away and more lanterns  
are dropped to the floor!

ANGLE ON: SIR FRANCIS gains the upper hand... RED RACKHAM  
becomes DESPERATE... with backward stab of his CUTLASS, SIR  
FRANCIS wounds RED RACKHAM! He DROPS his SWORD, clutches a  
MAST to steady himself.

SIR FRANCIS slashes at RED RACKHAM'S HEAD, perfectly slicing the SILK SCARF... it flutters away, revealing RED RACKHAM'S FACE!

CLOSE ON: A long, DEEP SCAR runs from his right cheekbone to the corner of his lips, causing his mouth to twist in a slightly deformed manner... nevertheless, his face is UNMISTAKABLE!

He is the splitting image of SAKHARINE!

**96 INT. AFGHAR OUTPOST OFFICE - DAY**

**96**

TINTIN is sitting on the floor by the deek. HADDOCK points the SWORD at him.

HADDOCK

You!

CLOSE ON: HADDOCK frozen in SHOCK! STANDING, STARING at somebody.

TINTIN

(puzzled)

Captain? What is it?

THE CAMERA PUSHES IN on HADDOCK'S ashen face ...

HADDOCK

How could I be so blind?

TINTIN gets up.

TINTIN

(concerned)

What are you talking about?

HADDOCK

This isn't just about the scrolls or the treasure that went down with the ship. It's me J It's me he's after!

**97 EXT. THE UNICORN DECK - NIGHT**

**97**

The FUSE continues to BURN towards BARRELS OF GUNPOWDER.

RED RACKHAM

(quiet hate)

You'll suffer a curse upon you and your name, Haddock.

- 98 INT. AFGHAR OUTPOST OFFICE - DAY 98**
- HADDOCK paces the room.
- HADDOCK  
He wants vengeance.
- 99 EXT. THE UNICORN DECK - NIGHT 99**
- SIR FRANCIS turns and walks to the PORTHOLE and RED RACKHAM whips his SWORD into the hull.
- RED RACKHAM  
(yelling)  
Come back and face me!
- 100 INT. AFGHAR OUTPOST OFFICE - DAY 100**
- ANGLE ON; HADDOCK backs across the ROOM, a look of alarm on his face!
- HADDOCK  
Hurry, Tintin!!!
- HADDOCK leaps towards TINTIN, grabbing his arm!
- HADDOCK  
(urgent)  
We're out of time!
- TINTIN  
(alarmed)  
Captain...!
- ANGLE ON: HADDOCK races for the WINDOW, dragging TINTIN with him!
- 101 EXT. THE UNICORN - NIGHT 101**
- SIR FRANCIS jumps out of the CANNON HOLE into the water!
- 102 EXT. AFGHAR OUTPOST COURTYARD - DAY 102**
- ANGLE ON: HADDOCK and TINTIN come flying out of the SECOND FLOOR WINDOW in a shower of BROKEN GLASS. They LAND on a wooden cart filled with HAY near the STABLES.

**103 INT. THE UNICORN - LOWER DECK - NIGHT 103**

The FUSE arrives at the GUNPOWDER BARREL!

**104 EXT. THE UNICORN/UNDERWATER - NIGHT 104**

ANGLE ON: Looking up through the water as SIR FRANCIS lands in the FOREGROUND. At that moment, the dark hulk of the UNICORN erupts into FLAMING FRAGMENTS!

WIDE ON: The UNICORN and all on board are blasted to pieces... DEBRIS flies in all directions.

ANGLE ON: SIR FRANCIS surfaces amongst the BURNING FRAGMENTS of his SHIP. He is almost hit by the FALLING MAST, then climbs onto it. He holds out his HAT to protect himself as TREASURE RAINS DOWN, filling it to the brim.

The UNICORN quickly takes on water. SIR FRANCIS swims away as RACKHAM, trapped in the sinking ship, curses HADDOCK'S NAME.

RED RACKHAM

I curse you - I curse your name and all who come after! We will meet again Haddock! In another time!! In another life!!

SIR FRANCIS sits on the MAST as another explosion rocks the UNICORN. Treasure flies into the air and rains down onto SIR FRANCIS, some landing in his HAT. The SHIP sinks below the waves.

**105 EXT. AFGHAR OUTPOST COURTYARD - DAY 105**

TRANSITION: HADDOCK and TINTIN surface from the HAY PILE.

HADDOCK

(softly)

It's not over. It was never over!

TINTIN

I don't understand. Who's after your blood!

HADDOCK

Sakharine!

TINTIN

(shocked)

Sakharine. Why?

HADDOCK is staring into the distance.

HADDOCK

He's Red Rackham's descendant. He means to finish it!

TINTIN digests this information.

TINTIN

That's why he did it.

HADDOCK

Did what?

TINTIN

Sank his own ship! Sir Francis sent that treasure to the bottom of the sea. He would be damned before he let Red Rackham have it.

HADDOCK

And he was.

TINTIN

But he couldn't let it lie.

HADDOCK

No!

TINTIN

He left a clue! Three clues wrapped in a riddle, concealing a secret. But only a true Haddock will be able to solve it.

HADDOCK

What secret?

TINTIN

The location to one of the greatest sunken treasures in all history.

HADDOCK

[REALIZING)

The wreck of the Unicorn. He means to steal it. The third scroll! Billions of blue-blistering barnacles, I swear, as the last of the Haddocks, I'll find that treasure before him!

TINTIN

To Bagghar.

HADDOCK spits on his hand.

HADDOCK  
To Bagghar!

They shake on it.

TRANSITION: The HANDS turn into SAND DUNES...

**106 EXT. WELLS OF KEFHEIR - DAY**

**106**

ANGLE ON: TINTIN, SNOWY and HADDOCK are RIDING CAMELS. As the crest a SAND DUNE, BAGGHAR is revealed below them. The KARABOUDJAN is heading into PORT. TINTIN points to the KARABOUDJAN.

TINTIN  
He's here.

**107 EXT. BAGGHAR STREETS AND ALLEYS - DAY**

**107**

ANGLES ON: Rushing through the narrow streets of BAGGHAR, TINTIN, SNOWY and HADDOCK look for SAKHARINE and his men.

The CROWDED STREETS are full of ARABS and BERBERS, many with HOODS and SCARFS covering their FACES.

TWO MYSTERIOUS HOODED FIGURES come out and follow them.

**108 EXT. BAGGHAR SQUARE - DAY**

**108**

ANGLE ON: HADDOCK and TINTIN walking through a crowded MARKETPLACE.

HADDOCK  
It's no good. They could be  
anywhere 1

CLOSE ON: TINTIN whispers to HADDOCK.

TINTIN  
(whisper)  
Captain - don't look now, but we're  
being followed.

CLOSE ON: HADDOCK casually glances behind him.

HADDOCK  
(softly)  
Ah, so we are.

ANGLE ON: TINTIN and HADDOCK head toward the PALACE. The same two MYSTERIOUS ROBED FIGURES come out of the shadows and follow them into a narrow alley.

109 EXT. BAGGHAR MARKET - DAY

109

ANGLE ON: Following the TWO HOODED FIGURES... TINTIN and HADDOCK'S FEET suddenly stick out from a DOORWAY, tripping them up!

One sprawls onto the GROUND, causing the next to topple over as well!

TINTIN steps forward, FISTS CLENCHED!

TINTIN  
What do you want? Why are you following us?

HADDOCK  
Who are you working for?

HADDOCK jumps on them, grabbing them and smashing them into the ground.

ANGLE ON: The THOM(P)SONS look up in confusion! Their hoods fall away to reveal the BOWLER HATS on their heads!

TINTIN steps in and pulls HADDOCK off them.

TINTIN  
Captain, stop! Stop! Thompson! And ...Thomson!

TINTIN helps the THOM(P)SONS stagger to their feet.

THOMSON  
Not 30 loud ...

THOMPSON  
We're in disguise.

TINTIN  
So I see - you got the message I sent from the ship?

THOMPSON

Yes, well, bit of a long story,  
that.

THOMSON

The upshot is - we caught the  
thief, retrieved your wallet, and  
then hopped on the next plane to  
Bagghar.

THOMPSON

Yes, that pocket picker has picked  
his last pocket.

With a flourish, THOMPSON produces TINTIN'S WALLET.

THOMPSON

Don't worry, he didn't take any  
money.

TINTIN

(tense)

It's not the money I'm worried  
about.

CLOSE ON: TINTIN walks and turns away. He hurriedly fishes  
into his WALLET and produces the neatly folded SCROLL!

TINTIN

The odds are even! Now to find the  
next two scrolls.

**110 EXT, BAGGHAR MARKET - CONTINUOUS**

**110**

TINTIN'S deep in THOUGHT ... He puts his WALLET and the  
SCROLL away.

ANGLE ON: TINTIN slowly Lifts his gaze to the OPERA BANNER  
which hangs across the square.

TINTIN

(quiet realization)

The Milanese Nightingale.

TINTIN

(in a soft voice)

That's his secret weapon?!

ANGLE ON: Tilting down from BIANCA CASTAFIORE'S PORTRAIT to  
the slogan written below: The world-famous "Milanese  
Nightingale" TINTIN, the THOM(P)SONS and HADDOCK stare at the  
banner.

HADDOCK  
Ahh! What a diah.

111 INT. SALAAD PALACE GREAT HALL - DAY

111

ANGLE ON: PAPARAZZI snapping ... REPORTERS shouting over each other ... BAGGHAR residents yelling for autographs.

CLOSE ON: BIANCA CASTAFIORE is all smiles and poses. She's the very model of bejewelled OPERA STAR.

BIANCA CASTAFIORE titters, delightedly. Her laugh rises to a soprano trill.

ANGLE ON: BEN SALAAD stands before her. He BOWS and KISSES her hand.

BEN SALAAD  
Enchanted, Signora. Bienvenuto!  
Welcome! We are blessed with your  
presence.

CASTAFIORE  
Yes, indeed Signore Salad,  
(waving to the crowd)  
What charming peasants!  
(turning back to SALAAD)  
May I introduce my escort, Monsieur  
Shuggair Addeitiff!

ANGLE ON: From behind BIANCA CASTAFIORE steps SAKHARINE!!! He is dressed in a tuxedo. BIANCA theatrically rests her hand on his arm.

CASTAFIORE  
He's been very... passionate in his  
support of this concert. It's my  
first visit to the third world.

SAKHARINE  
Please forgive me, I must escort  
madame to her dressing room. Excuse  
us!

SAKHARINE guides BIANCA CASTAFIORE away from BEN SALAAD. BEN SALAAD and his SECRETARY applaud as she goes.

BEN SALAAD  
Bravo!

SECRETARY  
Bravo!

BEN SALAAD  
Bravo!

SECRETARY  
Bravo!

BEN SALAAD  
Bravo!

SAKHARINE  
After you.

His eyes flicking to the UNICORN MODEL as he goes past it.

ANGLE ON: NEV-R-BREAK BULLET PROOF GLASS logo on the display containing the THIRD MODEL UNICORN.

112 EXT. SALAAD PALACE - DAY

112

As TINTIN and HADDOCK stand at the entrance of the palace, GUESTS arrive for the opera. PALACE GUARDS watch TINTIN; he makes a decision. He takes out his WALLET, whispers.

TINTIN  
Here, I want you to look after  
this, what are you doing?

TINTIN hands the SECOND SCROLL to a surprised HADDOCK.

HADDOCK  
Me?

TINTIN  
Yes.

HADDOCK  
Are, you sure?

TINTIN  
If I'm caught, I don't want them to  
find this on me. Just keep it  
hidden.

HADDOCK gets down on one knee.

HADDOCK  
I will guard thia with my life J

TINTIN  
Get up, get up!

The camera cranes up to reveal the whole of BEN SALAAD'S PALACE.

113 INT. SALAAD PALACE THEATER - DAY

113

OPERA-GOERS take their seats aa the ORCHESTRA playa. BEN SALAAD sits front and center.

A stir of excitement... BEN SALAAD aits forward eagerly!

ANGLE ON: CASTAFIORE enters with great fanfare. HADDOCK nudges TINTIN, excited.

HADDOCK

It's her!

Through his opera glasses, TINTIN notices the NEV-R BREAK LOGO on the UNICORN DISPLAY CASE.

She steps to the front of the stage and opens her mouth ... LAUNCHING with great vigor into a well-known aria.

CLOSE ON: HADDOCK as a Look of horror crosses his face.

HADDOCK

Blistering barnacles, what's that noise! My ears - they're bleeding!

TINTIN

No, they're not!

HADDOCK hits his head against the chair. SNOWY begins to whine.

TINTIN

shut up, Snowy!

CLOSE ON: CASTAFIORE's hitting high notes, her bosom heaving.

HADDOCK

Oh, Columbus! It's every man for himself!

HADDOCK suddenly stands pushing past annoyed THEATRE PATRONS.

HADDOCK

Make way, make way! Medical emergency!

HADDOCK staggers for the exit, hands blocking his ears!

HADDOCK reaches the table with the drinks, he grabs the tablecloth and yanks it off. The bottles and glasses don't move. HADDOCK puts the tablecloth around his head, like Lawrence of Arabia.

**114 INT. SALAAD PALACE THEATER LOBBY - DAY**

**114**

ANGLE ON: HADDOCK hurries into the calm of the lobby.

CASTAFIORE's somewhat muted voice can still be heard.

ANGLE ON: HADDOCK takes out a BOTTLE from his jacket.

HADDOCK

Ah ha!

The SECOND SCROLL flutters out

CLOSE ON: HADDOCK'S hand trying not to lose it. HADDOCK stares at the SCROLL, folding it tightly.

HADDOCK

That was close!

He decides to put the alcohol bottle down. He starts to walk away...

A HAND GRABS THE BOTTLE. As HADDOCK walks forward, ALLAN steps in front of him!

TOM

(chilling)

Hello, Captain.

HADDOCK looks at him, shocked!

HADDOCK

YOU!

WHACK! ALLAN brings the BOTTLE of ALCOHOL crashing down on HADDOCK'S HEAD!

**115 INT. SALAAD PALACE THEATER - DAY**

**115**

The GUARD behind TINTIN moves closer.

ANGLE ON: TINTIN sees movement in the upper balcony... a FIGURE sits back in his SEAT, hidden from view.

CASTAFIORE's reflection appears on his glasses. The FALCON lands on his ARM.

ANGLE ON: TINTIN borrows a pair of OPERA GLASSES lying on a SEAT nearby. He quickly scans for the half-hidden figure in the balcony.

TINTIN POV: A brief glimpse of the FIGURE - it is the SILHOUETTE of SAKHARINE!

CLOSE ON: CASTAFIORE'S FACE straining as her NOTES lift HIGHER and HIGHER!

**116 INT. SALAAD PALACE THEATER - CONTINUOUS**

**116**

CLOSE ON: TINTIN, as dawning realization crosses his face!

TINTIN  
Oh, no.

TINTIN stands and turns to the BALCONY.

TINTIN  
Sakharine!

CLOSE ON: CASTAFIORE continues SINGING to EAR SPLITTING NOTES, eyes squeezed TIGHT!

CRASH! GLASSES and CHAMPAGNE SHATTER! BEN SALAAD's GLASSES BREAK!

SAKHARINE leans into the light and reveals his SMILE.

**117 BIANCA'S VOICE SOARS HIGHER!**

**117**

ANGLE ON: The UNICORN MODEL. Its GLASS CASE begins breaking, long SPIDERY CRACKS racing across the SURFACE, as if under HUGE PRESSURE.

ANGLE ON: TINTIN suddenly stands -

SMASH!! A GLASS CHANDELIER shatters into TINY PIECES!

CASTAFIORE, still singing, turns towards the BALCONY - raising her arm in a DRAMATIC GESTURE.

CLOSE ON: CASTAFIORE summons a deep breath, OPENS HER MOUTH and hits B FLAT over HIGH C!

The GLASS UNICORN CASE SHATTERS with EXPLOSIVE FORCE! Broken GLASS flies in all directions.

ANGLE ON: BEN SALAAD reacts to the SHATTERING CASE!

SAKHARINE calmly launches his FALCON.

TINTIN  
(yelling)  
The falcon! Snowy, after it!

At that moment HADDOCK bursts into the THEATRE, waving his arms around madly!

HADDOCK  
(yelling)  
Tintin 1

SAKHARINE  
(from the balcony)  
Those two! They're here to steal  
your ship!

BEN SALAAD leaps to his feet, waving his arms at HADDOCK, screaming ORDERS!

TINTIN  
No, no, no, no, no, we're not!

BEN SALAAD  
Arrest him! The ugly one!

TINTIN  
No wait!

HADDOCK  
(pointing to himself)  
Me?

BEN SALAAD  
Yes! Thief! Arrest him!

BEN SALAAD'S SOLDIERS race towards HADDOCK.

CASTAFIORE looks around at the sudden mayhem confused by all the PANIC!

HADDOCK is immediately pounced on by SEVERAL PALACE GUARDS... HADDOCK ROARS, FISTS FLYING, sending GUARDS toppling in all directions.

BEN SALAAD  
C'est un voleur!

TINTIN hurries towards HADDOCK, keeping his EYES on SAKHARINE in the balcony ...

The FALCON soars down over the HEADS of the THEATER-GOERS , flying towards the shattered UNICORN CASE.

ANGLE ON: the FALCON swoops low, landing on the UNICORN MODEL... he picks it up in his talons and flies into the air.

The UNICORN falls.

The UNICORN MODEL topples onto the FLOOR. The MAST BREAKS. WE CAN SEE THE METAL SCROLL CYLINDER

The FALCON swoops down to pick it up.

It's a race between SNOWY AND THE FALCON.

The FALCON snatches up the METAL CYLINDER in his BEAK, and instantly TAKES TO THE AIR, just avoiding the snapping JAWS of SNOWY who has raced towards him!

TINTIN watches helplessly as the FALCON flies back to SAKHARINE, who catches him, and immediately DISAPPEARS. BEN SALAAD SCREAMS order in French.

TINTIN manages to fight his way through to HADDOCK.

MORE PALACE GUARDS close in on TINTIN and HADDOCK! BEN SALAAD is SHOUTING ANGRY ORDERS, completely missing SAKHARINE and the FALCON.

TINTIN and HADDOCK manage to escape.

**118 INT. SALAAD PALACE CORRIDORS - DAY**

**118**

ANGLE ON: TINTIN and HADDOCK race out of the THEATER!

TINTIN  
Captain, Sakharine's got the  
scroll!

HADDOCK  
It's worse than that!

TINTIN  
(horrified)  
what do you mean?

HADDOCK

They took your scroll Tintin - it's gone!

TINTIN skids to a HALT... approaching SHOUTS...

TINTIN  
How?! What happened?

HADDOCK  
It was Allan, he, he knobbled me in the, in the garden. There was a bottle of alcohol...

TINTIN cuts him off, disappointment written all over his face.

TINTIN  
There always is.

HADDOCK  
No, no. No, not like that -

HADDOCK puts his hands on TINTIN'S shoulders.

TINTIN  
I can smell it on you.

TINTIN pushes HADDOCK'S hands off, and heads out.

**119 EXT. BELOW DAM, BAGGHAR STREETS - DAY**

**119**

ANGLE ON: SAKHARINE pulls out the THREE SCROLLS from his JACKET POCKET - it is the first time we have seen all three together. SAKHARINE'S FALCON sits on the corner of the windshield of the JEEP!

SAKHARINE smiles smugly drops the THREE SCROLLS into the LEATHER WALLET.

SAKHARINE  
Hurry! Back to the boat!

**120 EXT. SALAAD PALACE - DAY**

**120**

TINTIN punches a GUARD, who falls to the GROUND.

**121 EXT. SALAAD PALACE - DAY**

**121**

ANGLE ON: HADDOCK desperately runs out of the palace

HADDOCK

Tintin!

HADDOCK joins TINTIN...

HADDOCK {CONT'D}

Where are you going?

TINTIN

I'm going after Sakharine!

HADDOCK

Ey yourself?

TINTIN

Yes. Come on, Snowy.

HADDOCK considers his options.

He turns back and grabs the GUARD'S WEAPON: a ROCKET LAUNCHER, from the ground.

A GUARD is starting to stand up, as HADDOCK swings the LAUNCHER over his shoulder and turns, he knocks out the GUARD back to the ground.

HADDOCK walks over to the motorcycle, TINTIN kicks in the engine. BEN SALAAD runs out of the palace.

BEN SALAAD

Get them, get them!

ANGLE ON: TINTIN rockets across the BRIDGE, riding a MOTORCYCLE, with HADDOCK and SNOWY in a SIDECAR.

**122 EXT. BELOW DAM, BAGGHAR STREETS - DAY**

**122**

TINTIN'S reflection is in the rearview mirror of the JEEP.

TOM looks back.

ANGLE ON: SAKHARINE glances behind him - his face sets in a HARD MASK when he sees TINTIN.

SAKHARINE

Lose them! Get him off our tail!

ANGLE ON: ALLAN begins firing on the MOTORCYCLE.

SNOWY hides in the SIDECAR from the gunfire.

HADDOCK swings the ROCKET LAUNCHER onto his SHOULDER ...

HADDOCK squeezes the TRIGGER... BOOM! The ROCKET LAUNCHER fires backward ~ straight into the DAM CONTROL STATION!

ANGLE ON: HADDOCK looks back, trying to SPOT where the ROCKET HIT... he can see A CLOUD OF SMOKE rising.

TINTIN  
Did you hit anything?

HADDOCK  
Oh, dear.

HADDOCK throws down the ROCKET LAUNCHER.

The WALL of the DAM bursts with a THUNDEROUS BOOM!

ANGLE ON: TINTIN and HADDOCK desperately attempt to outrun the wall of mud in the motorcycle!

**123 EXT. BAGGHAR STREETS, MUD SLIDE - DAY**

**123**

ANGLE ON: SAKHARINE as he watches the DELUGE behind TINTIN and HADDOCK.

SAKHARINE  
Faster, you idiot, faster!

TINTIN skillfully navigates the MOTORCYCLE, as TOM desperately steers the JEEP down flooded streets.

ANGLE ON: SAKHARINE looking behind them ...

SAKHARINE POV: a TORRENT of MUD is BEARING DOWN on them!

TINTIN'S MOTORCYCLE is getting closer!

TINTIN and HADDOCK drive past on motorbike with sidecar ...

SNOWY LEAPS into the JEEP and tries to grab the SCROLLS.

SAKHARINE tries to keep them from SNOWY, only to have the SCROLLS grabbed by TINTIN. SNOWY JUMPS BACK TO THE MOTORCYCLE.

SAKHARINE  
Devil!

TINTIN  
I'll have those, thank you!

HADDOCK

Come on, Snowy! Come on! Incoming  
falcon at 4 o'clock!

SAKHARINE's FALCON flies after TINTIN and HADDOCK... he  
swoops down!

The MUDSLIDE slams into the city BUILDINGS, destroying  
everything in its path.

A TANK bursts through the WALL behind them and HADDOCK is  
banged on the head by the BARREL. HADDOCK'S COAT is snagged  
by the TANK CANNON and he is lifted from the SIDECAR.

HADDOCK

Tintin, faster!

The scrolls slip from TINTIN'S hand - HADDOCK grabs two.

TINTIN

The scrolls!

HADDOCK

Got one! Two!

SNOWY grabs the SCROLL before it flutters away.

TINTIN

And three!

The MOTORCYCLE breaks in two, and TINTIN and SNOWY sail off  
in different directions!

TINTIN

Snowy!

HADDOCK hangs from BARREL of TANK... the TANK careens and  
slides all over the road, smashing HADDOCK from one wall into  
another.

HADDOCK hangs precariously over the edge of a drop...

HADDOCK falls through lines of washing...

HADDOCK loses another SCROLL which flutters up into the air!

The SCROLL flutters in the air, HADDOCK tries to grab it.

HADDOCK

Oh, no - oh no! Not again! Come  
here, my beauty!

The FALCON swoops in and snatches the SCROLL... HADDOCK gives chase, cursing as he goes!

HADDOCK

Ten thousand thundering typhoons!  
Come here, you pilfering parakeet!

TINTIN collects HADDOCK on the front of his MOTORBIKE.

TINTIN

Captain, the bird - grab it!

SNOWY rides atop the MUDSLIDE and manages to capture the FALCON, pinning him down with the SCROLL still in his BEAK!

They RACE alongside TINTIN and HADDOCK.

TINTIN

Nice work, Snowy - don't let him go!

HADDOCK launches himself at the FALCON ... he manages to upset SNOWY and the BIRD - they fly through the air into a BUILDING, as SNOWY hangs on by his TEETH to the SCROLL the FALCON holds in his TALONS!

HADDOCK ends up inside the building ... he swirls around and around as the MUD RISES HIGHER ...

HADDOCK

Hang on, Snowy! Snowy, I'm coming!

HADDOCK grabs SNOWY. Winded, SNOWY lets go of the SCROLL.

The FALCON snatches the SCROLL ...

SAKHARINE arrives in the JEEP ...

SAKHARINE

There he is! There he is, stop!  
Stop!!

He raises his arm to the bird.

SAKHARINE

That's right. That's right, come to daddy! Come to daddy ...

TINTIN intercepts the FALCON!

TINTIN

Got you!

SAKHARINE

No, wait!

He grabs the bird and manages to get two of the SCROLLS before the FALCON escapes!

TINTIN

No!!

As SAKHARINE pursues TINTIN, HADDOCK bears down on SAKHARINE and his HENCHMEN.

SAKHARINE

Come on, quickly! Quickly!

HADDOCK

Geronimo!

HADDOCK lands on the JEEP!

HADDOCK

You double-dealing, pilfering parasites!

SAKHARINE

Keep your eye on the boy!

HADDOCK thumps ALLAN, ALLAN tries to fight back.

TINTIN chases the FALCON through the collapsing BUILDING and nearly manages to capture it after it becomes entangled in a LOOM. The FALCON breaks free and the chase continues!

TINTIN

Excuse me! Pardon me! Sorry!

The MOTORCYCLE is smashed on a bridge, and TINTIN uses the HANDLEBARS to ride ELECTRICAL WIRES like a ZIPLINE. He runs along the WALLS of BUILDINGS, SMASHES into POLES and rides a LANTERN after the FALCON, the THREADS that still entangle the bird just beyond his grasp!

Just as the FALCON loses TINTIN, he jumps from a BALCONY and grabs the FALCON.

TINTIN

Got you!

ALLAN

There he is!

TIME SLOWS as TINTIN slowly aligns the SCROLLS, still locked in the TALONS of the FALCON. The mysterious SYMBOLS slowly

become NUMBERS.

TINTIN

The scrolls are lining up. These are hidden numbers.

SAKHARINE observes TINTIN from nearby.

TINTIN

What does it say?

TINTIN's moment of discovery is interrupted by SAKHARINE.

SAKHARINE

I wouldn't do that if I were you!

TOM and ALLAN hold HADDOCK over the edge of a nearby BUILDING.

SAKHARINE

Let the bird go. What do you value more, those scrolls or Haddock's life?

HADDOCK

Agh! Don't listen to him! You'll never get away with this, you sour faced sassonack!

SAKHARINE

I will kill him!

TINTIN refuses to release the FALCON.

HADDOCK

Don't worry about me, Tintin, I'm fine!

SAKHARINE

Let the bird go now or this man dies!

ALLAN and TOM prepare to throw HADDOCK into the water.

TINTIN

No, wait!

HADDOCK

(to SAKHARINE)

You two-timing troglodyte! You simpering son of a po-face profiteer.

SAKHARINE

Perhaps we should put it to the  
test. Here's mud in your eye!

ALLAN and TOM throw HADDOCK into the MUD!

HADDOCK

Fat head!

TINTIN releases the FALCON and dives in after him! The FALCON  
flies to SAKHARINE'S ARM.

**124 EXT. BAGGHAR HARBOUR - DAY**

**124**

WIDE ON: The TANK finishes dragging the HOTEL BAGGHAR to the  
harbor before falling into the water. THOMPSON and THOMSON  
emerge on the balcony.

THOMPSON

We're saved!

THOMSON

I love the beach.

THOMPSON

You said you wanted a holiday!

THOMSON

Quite.

The MANAGER of the HOTEL comes out and places a STARFISH on  
his SIGN to add a fourth star to the hotel's three.

ANGLE ON: The KARABOUDJAN STEAMS AWAY from the BAY. HADDOCK  
is watching it LEAVE.

HADDOCK

(furious outrage)  
Nobody takes my ship!

ANGLE ON: HADDOCK turns to TINTIN for support, but finds  
TINTIN just sitting, looking defeated.

TINTIN

They've already taken it.

HADDOCK

Nobody takes my ship twice!

HADDOCK {CONT'D}  
(energized)

We'll show them, eh, won't we, Tintin? Alright then - what's the plan?

TINTIN  
There is no plan.

HADDOCK  
Of course there's a plan - you always gotta have a plan.

TINTIN  
Not this time.

125 EXT. BAGGHAR HARBOUR - CONTINUOUS

125

HADDOCK looks at TINTIN expectantly.

TINTIN  
Sakharine has the scrolls. They'll lead him to the treasure... it could be anywhere in the world. We'll never see him again.

TINTIN shakes his head.

TINTIN  
It's over.

HADDOCK  
I thought you were an optimist!

TINTIN  
Well, you were wrong, weren't you? I'm a realist.

HADDOCK  
That's just another name for a quitter.

TINTIN  
You can call me what you like. Don't you get it? We failed.

HADDOCK  
Failed? There are plenty of others willing to call you a failure, a fool, a loser, a hopeless souse! But don't you ever say it of yourself!

HADDOCK pokes TINTIN in the chest and he falls back into his chair. HADDOCK looks at TINTIN a beat.

HADDOCK

You send out the wrong signal, that is what people pick up. Do you understand? You care about something, you fight for it. You hit a wall, you push through it. There's something you need to know about failure, Tintin...

HADDOCK turns and walks away from TINTIN. TINTIN looks up at HADDOCK. HADDOCK turns and looks at the KARABOUDJAN leaving.

HADDOCK

You can never let it defeat you.

TINTIN plays back what he had just heard. He looks up. And suddenly we know we've reached a TURNING POINT.

TINTIN

What did you just say?

HADDOCK

You hit a wall, you push through it?

TINTIN

No, no, no, you said something about sending out a signal!

TINTIN slaps one hand with the other.

TINTIN

(explaining)

Of course! Captain, I sent a radio message from the Karaboudjan. I know what radio frequency they're transmitting on.

HADDOCK

Well, how does that help us?

TINTIN

All we have to do is send that information to Interpol. They can track the signals and figure out which way they're headed.

The THOM(P)SONS appear in the distance, walking along the beach towards them.

HADDOCK  
(delighted)  
Here comes Interpol now.

THOMPSONS  
Tintin!

TINTIN  
Any port they enter, we'll know at  
once.

HADDOCK'S eyes sweep round the harbor and settle on the  
SEAPLANE that is moored there.

HADDOCK  
We can get there first!

**126 EXT. DOCKS - NIGHT**

**126**

WIDE ON: A BUSY EUROPEAN DOCKLAND. CRANES stand like skeletal  
DINOSAURS, RAILWAY TRACKS run up the length of WHARFS, where  
many SHIPS are MOORED.

ANGLE ON: The KARABOUDJAN pulls into DOCK.

SAKHARINE comes STRIDING down the GANGWAY, TOM and ALLAN  
behind him.

STANDING next to a stately BENTLEY CAR, waiting for them, is  
NESTOR in a CHAUFFEUR'S UNIFORM.

TOM  
What are we doing here, boss? I  
don't get it. We're right back  
where we started.

SAKHARINE  
You're to speak of this to no one.  
Keep your mouths shut.

ALLAN  
Don't worry. As long as we get our  
share.

SAKHARINE  
Oh, you'll get your share. Just  
guard the ship.

SAKHARINE brandishes the three SCROLLS.

TOM  
But where are you going?

(beat)  
Where's the filthy moulah?

SAKHARINE exchanges a glance with ALLAN. He understands ALLAN'S worry.

SAKHARINE walks toward his waiting CAR, where NESTOR is standing.

NESTOR  
Good evening, sir. I trust you had a successful trip abroad?

SAKHARINE  
(rudely)  
Do I pay you to talk to me?

NESTOR  
(muttering under his breath)  
You don't pay me at all.

ANGLE ON: SAKHARINE slides into the CAR.

SUDDENLY, CHAINS lift on either side of the CAR!

Before SAKHARINE can react, the car starts rising into the air!

WIDE ON: The CAR is being lifted by one of the huge WHARF CRANES!

SAKHARINE  
What the blazes? Nestor, Nestor!

ALLAN and TOM come out of the SHIP with their GUNS drawn.

They look up and see the CAR moving TOWARD THE CRANE!

SAKHARINE  
TOM, ALLAN, YOU BLITHERING IDIOTS,  
DON'T JUST STAND THERE, DO  
SOMETHING!

ALLAN and TOM just stand and watch.

ANGLE ON: HADDOCK in the CAB of the CRANE, pulling LEVERS!

HADDOCK drives the CRANE forward and SWING THE CAR to the top of the ROOF of a BUILDING, where TINTIN stands with the THOM(P)SON TWINS.

THOMPSON

Caught him like a rat in a trap!

TINTIN

Congratulations, gentlemen. He's all yours,

THOMSON

Yes! We also have an arrest warrant issued by both Interpol and the FBI.

THOMPSON

Your friend who got shot...

TINTIN

Barnaby!?

THOMPSON

One of their agents. Hot on Sakharine's trail from the start.

TINTIN

It still doesn't make any sense. He has the key to the treasure of the Unicorn, which is sitting somewhere on the ocean floor. Why would he come back home?

ANGLE ON: The CAR swings over and lands in front of the waiting group; they approach the CAR.

ANGLE ON: HADDOCK laughs from his CRANE as they approach.

THOMPSON steps forward and pulls open the back door... the back is EMPTY!

THOMSON

Right.

THOMPSON

Sakharine?

THOMSON

Sakharine?

SILENCE.

SAKHARINE sits up in the driver seat.

SAKHARINE

That's Mr. Sakharine to you!

SAKHARINE pulls a GUN and keeps them at gunpoint; the others slowly back away.

SAKHARINE

Hold it!

ANGLE ON: HADDOCK sees ALLAN'S REFLECTION in the broken windshield of the crane.

ALLAN enters with a GUN in HAND; HADDOCK quickly turns the CRANE, throwing ALLAN off balance. The GUN goes off, the BULLET shattering a WINDOW. HADDOCK tries to WRESTLE IT FROM HIS GRIP.

The CRANE ARM swings wildly, and TINTIN and the THOM(P)SONS leap for their lives as SAKHARINE'S CAR swings across the ROOF, slams into a WALL and is lifted INTO THE AIR.

SAKHARINE

What'0 going... ?

HADDOCK and ALLAN in the CRANE CAB. ALLAN pushes HADDOCK out the SIDE DOOR, and he hangs precariously from a RAILING.

ALLAN runs to the controls and raises the CRANE, lifting SAKHARINE and the CAR into the air.

SAKHARINE

Allan! Allan! Get me down, get me down, man!

ANGLE ON: SAKHARINE in the CAR as it is SWUNG AWAY from the BUILDING on the PALLET.

SAKHARINE

Not that way! Not that way, you fool, the other way!

HADDOCK sneaks in behind ALLAN, throws him from the ROOM, and ALLAN lands in the BED of a PASSING TRUCK. He takes a seat at the CRANE CONTROLS.

SAKHARINE jumps out of the CAR and into the cab of SECOND CRANE.

ANGLE ON: SAKHARINE takes a seat in the SECOND CRANE. He struggles with the CONTROLS.

**127 EXT. ESTABLISH POSITION OF CRANES**

**127**

SAKHARINE and HADDOCK jump into action, and the CRANES approach each other and COLLIDE!

HADDOCK and SAKHARINE duel, as the MASSIVE METAL ARMS of the CRANES violently SLAM into each other. TINTIN and the THOM(P)SONS dive to safety as SAKHARINE'S CRANE ARM swings just over their heads. SAKHARINE then uses the arm to throw a PALETTE of CEMENT BAGS into HADDOCK'S CAB.

**128 EXT. COLLISION / CRANES DUELING**

**128**

HADDOCK fights to clear the CAB of the DUST and DEBRIS; the ARM of SAKHARINE'S CRANE crashes into the front window of his CAB.

ANGLE ON: A POLICE CAR is split in two by a CRANE.

HADDOCK slams his CRANE ARM onto the SAKHARINE'S CABIN, ripping away the ROOF!

SAKHARINE  
Close, but no cigar!

SAKHARINE knocks out the SUPPORTS of HADDOCK'S CRANE with a PALETTE of BOXES. HADDOCK hits his head on the CABIN ROOF.

BOXES and CRATES rain down on TINTIN, SNOWY and the TWINS.

TOM runs at them with a GUN, but is trapped as several TIRES land on him. A group of THUGS rush to TOM'S aid, but SNOWY opens a CRATE of CANS that trip them up!

HADDOCK charges with his CRANE; SAKHARINE and HADDOCK are face to face.

HADDOCK  
(deadly)  
Red Rackham!

SAKHARINE  
That's right, my ancestor. Just as  
Sir Francis was yours.

HADDOCK  
(grim)  
Unfinished business.

SAKHARINE  
I'm glad you know the truth,  
Haddock. Until you could remember,  
killing you wouldn't have been this  
much fun!

SAKHARINE'S CRANE elides backward, the ARM SWINGS WILDLY and knocks HADDOCK'S CRANE over!

ANGLE ON: TINTIN watches as HADDOCK'S CRANE falls.

HADDOCK'S CRANE lands on the DECK of the KARABOUDJAN; he tumbles out of the cabin with other debris from the CRANE.

SAKHARINE walks down the ARM of the CRANE toward HADDOCK.

HADDOCK

Who gave you permission to board my ship?!

SAKHARINE

I don't need it.

SAKHARINE pulls a SWORD from his CANE.

SAKHARINE

I've never needed it.

As HADDOCK stands, he grabs a METAL LEVER off the GROUND.

ANGLE ON: HADDOCK and SAKHARINE duel, just like their ANCESTORS did... and just as RED RACKHAM did, SAKHARINE fights DIRTY.

CLANG! The METAL of the SWORD meets the STEEL of the LEVER.

SAKHARINE kicks HADDOCK to the ground. As HADDOCK tries to get up, SAKHARINE grabs a FISHNET and throws it at HADDOCK; it wraps around his neck. SAKHARINE pulls HADDOCK to him and then spins him around. SAKHARINE lets go on the final turn, and HADDOCK slams against CRATES filled with WHISKEY BOTTLES.

SAKHARINE walks away from HADDOCK.

As HADDOCK starts to get up slowly, a BOTTLE rolls onto his HAND. HADDOCK looks up at SAKHARINE.

A BOTTLE slams into SAKHARINE'S BACK. Suddenly, SAKHARINE is bombarded with BOTTLES - he tries to FEND THEM OFF but THERE ARE TOO MANY!

HADDOCK has his arms filled with bottles, throwing them at SAKHARINE with all his might as he crosses the DECK.

As SAKHARINE ducks for cover, he falls over the edge onto a LOWER PLATFORM.

HADDOCK slowly walks up with one BOTTLE left in his hand.

SAKHARINE comes up with the SCROLLS in one hand and a LIGHTER in the other.

## SAKHARINE

The legend says only a Haddock can discover the secret of the Unicorn – but it took a Rackham to get the job done! So you've lost again, Haddock. That's right, why don't you have a drink? That's all you've got left, isn't it? Everything that was rightfully yours is now mine, including this ship!

SUDDENLY, TINTIN swings in and retrieves the scrolls from SAKHARINEI

## HADDOCK

Thundering typhoons. Nobody takes my ship.

HADDOCK punches SAKHARINE in the FACE, sending off the ship's railing! HADDOCK kicks the last BOTTLE of WHISKEY after him.

It hits SAKHARINE on the head.

TINTIN looks up and locks eyes with HADDOCK, he sees a new man.

**129 EXT. POLICE LONGBOAT - NIGHT****129**

THE THOM(P)SON TWINS pull SAKHARINE out of the water, and throw him down on the DECK of the POLICE LONGBOAT.

## THOMSON

We have you now, you devil. You are under arrest!

## THOMPSON

To be precise... you are under arrest.

SAKHARINE puts his hands up in defeat.

**130 EXT. KARABOUDJAN DECK - DAWN****130**

TINTIN holds the SCROLLS up, allowing the SUN to SHINE through them.

## TINTIN

Do you see?

CLOSE ON: A row of NUMBERS and LETTERS along the bottom of the SCROLLS.

HADDOCK

Blistering barnacles! They're coordinates!

TINTIN

It took all three scrolls to form the numbers.

HADDOCK

Latitude and longitude ... that is it! That's the location of the treasure!

TINTIN reaches out his hand, but HADDOCK grab him and they do a celebratory dance. HADDOCK laughs.

TINTIN

We did it!

**131 EXT. MARLINSPIKE COUNTRYSIDE - DAY**

**131**

CLOSE ON: The WIND rushes through SNOWY'S fur, and then TINTIN'S COIF. HADDOCK raises a SEXTANT to his eye, checking location against the position of the sun. Puffy clouds tower above, and we assume he's at sea.

HADDOCK

Almost there, Mister Tintin. A nudge to starboard should do it.

CLOSE ON: TINTIN... low angle, looking up towards the SKY, WIND blasting his HAIR.

TINTIN

Are you sure we're on course?

HADDOCK

Aye, trust me, laddie - I know these parts like the back of my hand!

WIDE ON: HADDOCK is standing on the passenger seat of a car, TINTIN behind the wheel.

HADDOCK

Starboard! Quickly! Quickly!

TINTIN

Aye, Captain - starboard it is...

They go off the road and drive through hedges.

**132 EXT. MARLINSPIKE FRONT DOOR - DAY****132**

They come through the clearing and arrive at the front steps of MARLINSPIKE HALL.

HADDOCK  
FULL STOP!

ANGLE ON: TINTIN looking up at the exterior of the large mansion.

HADDOCK  
Marlinspike Hall!

TINTIN  
Those coordinates lead here. This is where Sir Francis hid it?  
(puzzled)  
I thought the treasure went down with the ship...

ANGLE ON: NESTOR opens the front door and welcomes HADDOCK and TINTIN.

NESTOR  
Master Haddock, Mister Tintin, I've been expecting you.

**133 INT. MARLINSPIKE HALLWAY - DAY****133**

ANGLE ON: HADDOCK steps inside the GRAND HALL.

NESTOR  
Welcome to Marlinspike Hall.

HADDOCK  
Would you look at this place! I don't think it's changed at all since I was a wee boy.

NESTOR  
And may I say, sir, how much I am looking forward to having a Haddock back in charge of the estate.

HADDOCK  
You'll be waiting a long time, Nestor.  
(wistful)  
There's no way I could afford to live here.

TINTIN  
Well, Captain, you know the house.  
Where do we start?

HADDOCK thinks a moment ...

HADDOCK  
Is the cellar still here?

**134 INT. MARLINSPIKE HALL CELLAR - DAY**

**134**

ANGLE ON: NESTOR leads HADDOCK and TINTIN down the STAIRS into a DIM VAULTED CELLAR... HADDOCK looks around in CONFUSION.

HADDOCK  
No, no, no, no, no, no, this isn't  
it. I meant the other cellar.

NESTOR  
I'm sorry, sir - there is no other  
cellar.

HADDOCK  
It was bigger than this...

ANGLE ON: SNOWY runs away and suddenly DISAPPEARS!

TINTIN  
Snowy! Snowy, where are you?

TINTIN moves over to the other side of the room, there ia a wall with furniture all stacked up. The GUARD DOG is looking around trying to get to the other side.

TINTIN looks around and sees an opening.

TINTIN  
Captain, help me.

HADDOCK AND TINTIN start to remove the furniture.

ANGLE ON: TINTIN finds a small hole in the brick wall.

**135 TINTIN AND HADDOCK LOOK AT EACH OTHER.**

**135**

SNOWY is on the other side.

TINTIN

Snowy. Just like you said, Captain.  
You hit a wall...

HADDOCK  
... you push through it.

**136 INT. SECRET CELLAR, MARLINSPIKE - DAY**

**136**

ANGLE ON: BOOM! TINTIN and HADDOCK using an OLD LUMP OF WOOD as a BATTERING RAM! They SMASH it against the BRICKS, PUNCHING a larger HOLE in the BRICK WALL.

ANGLE ON: TINTIN climbs through the wall into a LONG VAULTED ROOM, lit with filtered LIGHT beaming down from DUSTY SKYLIGHTS ... the ROOM is FULL of ANTIQUES, old SUITS of ARMOR, PAINTINGS, STATUES.

HADDOCK  
My Grandfather must've walled it up  
before he lost the house.

TINTIN and HADDOCK hurry along the ROWS of ANTIQUES ...  
TINTIN looks to the STATUE of a BEARDED MAN holding a CROSS.

TINTIN  
And then shines forth, the Eagle's  
Cross...

HADDOCK  
I can see the cross but where's the  
eagle?

TINTIN  
St. John the Evangelist, who was  
always depicted with an eagle, and  
he's called the Eagle of Patmos. He  
is the eagle.  
(at the statue)  
But what is he trying to tell us,  
Captain? I'm at a loss.

CLOSE ON: A CARVED, STONE GLOBE. HADDOCK leans close to study  
The GLOBE has detailed islands and coast loads in raised  
relief. HADDOCK traces an ARCHIPELAGO of TINY ISLANDS.

HADDOCK  
That island, the one in the middle,  
that doesn't exist.

TINTIN  
How do you know?

HADDOCK

Because I've sailed those waters  
countless times. I've been there.  
It's a mistake.

CLOSE ON: TINTIN; an idea is forming in his mind.

TINTIN

What if it isn't... ?

HADDOCK looks at TINTIN, intrigued...

TINTIN

Sir Francis wanted his inheritance  
to go to a man who was worthy of  
it... a man like himself, who knows  
the seas like the back of his hand.  
A man who could look at a globe and  
tell if one tiny island was out of  
place.

HADDOCK takes TINTIN'S meaning. He leans forward and slowly  
presses the TINY ISLAND that shouldn't be there...

CLICK!! The top of the GLOBE pops open, like a Lid!

TINTIN and HADDOCK lean forward, peering into the GLOBE.

HADDOCK

(quiet awe)

Blistering treasure! It's Red  
Rackham's barnacles!

TINTIN dips his hand in and brings out a HANDFUL of TREASURE.

HADDOCK

What's this?

HADDOCK Lifts out the Lining containing the rest of the  
TREASURE and chuckles. He recognizes that it is SIR FRANCIS'S  
HAT. He empties the contents of the HAT into another  
container, and proudly puts it on.

TINTIN pulls a SECOND PIECE OF PARCHMENT from the GLOBE.

**137 INT. SECRET CELLAR, MARLINSPIKE - DAY**

**137**

NESTOR arrives, carrying a tray with a BOTTLE OF CHAMPAGNE  
and GLASSES.

HADDOCK

Ah hah! It's gust a wee tippie - a toast to our good fortune!

(drinks)

Oh, that's better! It's odd really... you'd would of thought after all the fuss and bother, there would've been more ...

HADDOCK drinks TINTIN'S glass.

TINTIN

More of what?

HADDOCK

Red Rackham's treasure! I mean, by your own account he looted half of South America! I gust thought... ach, never mind. There's plenty to go around.

(sighs)

Oh, it's a funny old life, eh? Well, you've got your story for your newspaper. - all's well that ends well.

NESTOR leaves.

TINTIN

It's not ended.

ANGLE ON: TINTIN holds up a PARCHMENT MAP.

TINTIN

Sir Francis left another clue at the bottom of the globe.

HADDOCK

A clue to what?

TINTIN

Four hundred weight of gold just lying at the bottom of the sea.

HADDOCK and TINTIN exchange a look.

TINTIN

How's your thirst for adventure, Captain?

HADDOCK

Unquenchable, Tintin!

TINTIN and HADDOCK stare at the map together. The CAMERA ZOOMS in on SNOWY. He BARKS, almost like he is saying, "Oh no, not again... help!"

TITLE CARD: AND THE ADVENTURE CONTINUES ...

END TITLES