

REVISED SHOOTING FINAL

7223

**VOYAGE TO THE BOTTOM OF THE SEA
SERIES**

THE BUCCANEER

DECEMBER 30, 1964

**AN IRWIN ALLEN PRODUCTION
IN ASSOCIATION WITH
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"VOYAGE TO THE BOTTOM OF THE SEA"

"THE BUCCANEER"

by

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and

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"THE BUCCANEER"

TEASER

FADE IN

1 EXT. NELSON INSTITUTE - NIGHT (LOT)

CLOSE SHOT ON SIGN

Establishing the gate of the Nelson Institute.

2-

3

OUT

4

MED. SHOT - ADMINISTRATION BUILDING
To ESTABLISH.

5-

6

OUT

7

INT. ADMINISTRATION BUILDING - NIGHT

MED. SHOT - CORRIDOR

A "JANITOR" comes down the corridor. With a cautious look around he moves over toward a door. One last look and then he quickly opens the door, tosses something into the door and closes it again.

8

INT. A CLOSET - NIGHT

CLOSE SHOT

(INSERT)

Showing the object on the floor of the closet. Almost immediately there is a flash of sparks and the object is revealed as an incendiary bomb.

9

EXT. NELSON INSTITUTE - NIGHT

(AD. BLDG.)

MED. SHOT - ADMINISTRATION BUILDING

The "Janitor" comes out. He appears casual, determined not to attract undue attention by his behavior. He starts off down the street.

10

INT. ADMINISTRATION BUILDING - NIGHT

(STAGE)

MED. SHOT - THE FLOOR

The incendiary bomb has now started a fairly good-sized fire and smoke is pouring out beneath the closed door into the corridor.

11-

16

OUT

17 EXT. A STREET - NIGHT (STOCK)

FULL SHOT - FIRE TRUCKS

Sirens wailing, a series of fire trucks pull out of a Fire House and go barreling down the street answering the fire alarm.

INTERCUT:

18 SEVERAL SHOTS OF FIRE TRUCKS IN MOTION

19 EXT. NELSON INSTITUTE - NIGHT (LOT)

ANGLE ON GATE

As a Fire Marshal's car drives through, followed by a fire engine, sirens wailing. They take a left fork and speed toward the fire.

20 ANOTHER ANGLE

As a different fire engine roars past the gate and takes the left fork toward the fire.

21 STILL ANOTHER ANGLE

A third fire engine (resembling the first) roars through the gate.

22 CLOSE SHOT - DRIVER'S SEAT

As the driver, wearing fireman's hat and raincoat, looks off in the direction of the other trucks, o.s., and then deliberately turns the wheel in the opposite direction.

23 FULL SHOT - THIRD TRUCK

As it goes off on the right fork, away from the preceding trucks.

DISSOLVE TO:

24 CLOSE SHOT - FIRE ENGINE (LOT)

With the firemen beginning to unload hoses and equipment to fight a blaze.

DISSOLVE TO:

25 EXT. A BUILDING - NIGHT (STAGE EXT.)

FULL SHOT

The headlights of the approaching fire truck, o.s., hit a sign reading:

"SEAVIEW DOCK -
RESTRICTED AREA -
AUTHORIZED PERSONNEL ONLY"

Two armed sentries are on patrol.

26

FULL SHOT

With the fire engine stopped at the big doors of the building. Firemen, in fire helmets and raincoats, leap down from the truck and begin to take equipment from the rear of the fire truck. They work quietly and efficiently. The sentries turn to challenge the firemen just as an ambulance drives up. Black-clad men leap from the ambulance and quickly overcome the sentries in a silent, desperate fight. One black-clad figure enters the building. Others are ready to follow.

27

EXT. SEAVIEW DOCK - NIGHT

(STOCK)

FULL SHOT - ESTABLISHING

The Seaview is moored and two uniformed sentries are pacing back and forth on the dockside, guarding the approach to the submarine itself. The black-clad figure appears, unseen, at the head of the stairs. He slips down, unobserved, past the sentries.

28-
40OUT

41 INT. MISSILE ROOM - DAY

(STAGE
B)

FULL SHOT

PAN THE ROOM TO ESTABLISH CRANE, NELSON, MORTON and a work crew consisting of CURLEY, KOWALSKI, PATTERSON and two CREWMEN, are working on the mini-sub. The sub is partially dismantled, with a tangle of wires dangling from the cockpit. The plastic dome has been removed and set off to one side. A WELDER, astride the hanging torpedoes, is making additional repairs.

Nelson is examining the wiring just outside the sub, pointing out several faulty connections to Morton who is making notes on a clip board.

Crane is off to one side, speaking into a temporary telephone which has been set up in the Missile Room.

42 CLOSE SHOT - CRANE
on the telephone.

CRANE

Right...right... No, we'll be at this for another two hours at least... Okay, we'll check back with you.

He hangs up the phone and crosses toward Nelson (o.s.)

43 MED. SHOT - BESIDE MINI-SUB
Nelson explains a wiring diagram to Morton.

NELSON

Our problem's with this circuitry. How long will it take to get another relay unit?

MORTON

Some time tomorrow morning if we put a rush on it.

Crane comes up to join them. Nelson turns to him.

Cont.

43 Cont.

NELSON

Trouble, Lee?

CRANE

Nothing serious. Base Security reports a flash fire in the Ad Building. It's just about under control now.

NELSON

Much damage?

CRANE

They didn't think so.
(listening)
Wait a minute....

Faintly, in the distance, the sound of running footsteps can be heard approaching. Almost as faintly comes the sound of several bursts of automatic gun fire. Crane and Nelson react.

X

Cont.

43 Cont.1

Both men start for the hatch together.

44 ANGLE ON DOORWAY
The hatch bursts open and several black-clad figures carrying guns step into the room. They are followed by a large, burly scar-faced man carrying a pistol. We will know him only as IGOR. He is obviously in command of the armed men. Nelson and Crane, appearing in f.g. of the SHOT, stop in their tracks at the unexpected interruption.

IGOR
(to the room)
All of you! Step forward...
hands in the air!

45 TWO SHOT - NELSON AND CRANE
They stare at the intruders, incredulously.

46 MED. SHOT - CREWMEN
Morton, Curley, Kowalski and the others around the mini-sub look toward the armed party (o.s.) in astonishment.

47 ANGLE ON IGOR AND HIS MEN
Igor gestures with curt annoyance.

IGOR
At once!

48 UP ANGLE ON WELDER
From his perch on top of the hanging torpedoes, he looks down, reacts and pulls a wrench from his belt. He hurls the wrench down at the armed men.

49 MED. SHOT - ARMED MEN
The wrench strikes one of the armed men. Igor instantly raises his pistol and fires twice at the Welder (o.s.).

50 FULL SHOT - MISSILE ROOM
The Welder, hit, loses his balance and topples to the deck, lying still. Several of the crewmen react quickly, pushing over the scuba gear rack which crashes to the deck with a great noise. Taking advantage of the resulting confusion, the men rush the invaders. But the armed men open fire with their weapons and one Crewman staggers back and slumps wounded to the deck. Nelson spins around to face his men.

Cont.

50 Cont.

NELSON

Hold it!

Reluctantly, the men stop in their tracks, pause, then slowly raise their hands in a gesture of surrender. Igor looks grimly pleased.

IGOR

That's better.
 (points his pistol
 at Crane and Nelson)
 You two... with me.

Crane looks around at the two men lying sprawled on the deck.

CRANE

What about those men?

IGOR

They will be looked after.
 (to his men)
 Lock them all up in the aft Crew's
 Quarters.
 (points to Morton)
 Not him. He goes in the Officer's
 section.
 (back to Crane and
 Nelson)
 March!

He steps through the hatch. One of the armed men motions with his gun for Crane and Nelson to follow. After a beat, Nelson silently indicates for Crane to obey and both men step through the hatch, following Igor, while one of the armed guards brings up the rear, his gun carefully aimed at their backs. The other armed men begin to round up the rest of the Seaview Crewmen.

51

OUT

FADE OUT

END OF TEASER

ACT ONE

FADE IN

52 INT. CONTROL ROOM - NIGHT

(STAGE B)

FULL SHOT - ESTABLISHING

To show the Control Room now completely manned by the black-clad Invaders. The atmosphere is quietly efficient, each man attending his own station. The impression is that of a highly-trained crew. Igor comes into the Control Room, putting his pistol away and crossing to the periscope island to assume command. Nelson and Crane, trailed by their Guard and still somewhat bewildered by this baffling turn of events, enter and stop to stare in wonder at the scene before them.

IGOR

(into hand mike)

All stations -- stand by to get underway!

VOICE

(on speaker)

Maneuvering -- ready to answer bells.

GUARD

(reporting to Igor)

Sea detail posted, sir.

IGOR

Very well.

(into mike)

Cast off all lines fore and aft.

MAN

(from board)

All green, sir.

IGOR

(into Mike)

Maneuvering, prepare to make turns for five knots.

53 CLOSE ON MAN

He is observing the new arrivals from the other end of the Control Room. There is a faint smile on his lips. This is MR. LOGAN, a trim, rather distinguished man of about 50, suave, self-assured and with a glint of perpetual amusement in his eyes.

54 FULL SHOT

As Logan casually crosses toward Nelson and Crane, nodding approvingly at Igor as he passes him.

55

MED. SHOT

As Logan confronts the Admiral and the Captain. He extends a hand to Nelson in a friendly greeting.

LOGAN

Admiral Nelson! I'm delighted to meet you!

Nelson looks directly at the stranger, pointedly ignoring the extended hand.

Logan looks at Crane tolerantly.

LOGAN

And Captain Crane of course! You may call me Mr. Logan. I hope we'll get along. After all, we're going to be together for quite a long time.

NELSON

(grimly)
I doubt that.

Igor comes over to join them.

IGOR

Sir, we are ready to get under way.

CRANE

You'll never get away from the dock.

Logan gives him an almost pleasant look.

LOGAN

(to Nelson and Crane)

Gentlemen...my Captain, Igor, the best submariner that money could buy.

(wryly)
He defected to me - rather than to the West.

(to Igor)

Carry on, Captain.

Igor nods and crosses to the intercom, picking up the hand mike.

56

ANGLE ON IGOR

As he speaks into the mike.

IGOR

Starboard engines ahead one third.
Left standard rudder.

X

57 EXT. SEAVIEW DECK - NIGHT

(STOCK)

CLOSE ON SEAVIEW SAIL

X

The Guards leap from dockside to the moving deck of the sub and pound on the sail hatch, attempting to get it open. One Guard starts down to attack a forward deck hatch.

58 OUT

59 INT. CONTROL ROOM - NIGHT

(STAGE B)

MED. SHOT

Nelson and Crane hear the pounding of the guards on the deck hatches outside. Logan also hears it. He turns to walk toward the TV monitor.

LOGAN

(as he crosses)

Sail camera!

An Invader Crewman jumps to obey. Nelson and Crane follow Logan. Their Guard stays close behind them, watching them and covering them with his gun at all times.

60 ANGLE ON TV MONITOR (STOCK ON SCREEN)

Logan, in f.g., watches the flickering screen as Nelson and Crane come up behind him. A picture comes on screen, showing: EXT. DECK OF SUB with the Security Guards trying various hatches. Logan turns his head almost casually toward Igor o.s..

LOGAN

Captain...order a crash dive.

61 CLOSE ON IGOR

He picks up the mike.

IGOR

Close all main ballast vents!

62 MED. SHOT - TV MONITOR

Nelson, in f.g., turns angrily on Logan.

NELSON

You can't dive with them on deck.
You'll kill them!

Crane, likewise aroused, wheels around toward where Igor o.s. is issuing the orders. But he is prevented from taking a step toward Igor by the Guard who menacingly raises his gun.

IGOR'S VOICE

(o.s.)

Prepare to dive!

63 ANGLE TOWARD "CHRISTMAS TREE".

The lights flash.

Cont.

63 Cont.

VOICE

(o.s.)

Ballast tanks full!

MAN ON BOARD

All green.

64 CLOSE ON IGOR
He speaks into the mike.

IGOR

Dive!

The diving klaxon SOUNDS twice.

65 ANGLE PAST CRANE, NELSON, LOGAN - TV MONITOR
(STOCK ON SCREEN)

The screen shows water rushing up on deck as the sub starts down. It begins to engulf the struggling Security Guards. The picture remains until the deck is completely awash, with the Guards trying to fight their way to the surface. Logan steps forward to cut off the picture. Crane, enraged, leaps for Logan's throat.

CRANE

Murderer!

Instantly, the Guard is on Crane, pulling him away and knocking him to the deck.

66 DOWN ANGLE - CRANE
The Guard, in f.g., points his rifle down at him and is about to pour a burst into him as he lies helpless on the deck.

LOGAN'S VOICE

(o.s.)

Stop!

PULL BACK to show Logan standing just behind the Guard. Almost reluctantly, the Guard stands back. Logan reaches down to help Crane to his feet. But Crane makes a point of standing up without his help. Logan shrugs.

LOGAN

I expect an occasional outburst, gentlemen. But please...not too many. One of the Guards may forget his orders.

X 66 Cont.

Nelson finds it difficult to say anything in the face of the man's sheer audacity. Nelson looks around at the Control Room.

X 67

NELSON'S P.O.V. - CONTROL ROOM
Showing the Control Room Watch carrying out their duties under Igor's supervision.

68

X

BACK TO SCENE
Logan is pleased at Nelson's reaction to what he sees.

LOGAN

X

You can't help but admire their efficiency, can you, Admiral? They know every inch of the ship from a careful study of plans and photos which I was ingenious enough to get for them.

CRANE

X

(angrily).
You're going to run us aground.

NELSON

(to Logan)
You don't know this channel.

LOGAN

Come, gentlemen, let me show you something.

He beckons them to follow him.

69

MED. SHOT - PLANNING TABLE

An Invader Crewman is bending over a chart which is spread over the table. Logan approaches, followed by Crane and Nelson.

LOGAN

(a sweeping gesture
at the chart)
A detailed chart of your secret
channel...delivered C.O.D.
(amused by the
startled glance
exchanged between
Nelson and Crane)
All this information has already
been fed into your navigational
computer.

He beckons them to follow him again.

70

ANGLE ON COMPUTER BOARD

Logan, Crane and Nelson come INTO SHOT and stand looking at the flashing lights of the board.

VOICE

(o.s.)

Zero bubble. Depth -- keel to bottom -- twenty feet.

IGOR'S VOICE

(o.s.)

Steady as you go. Switch to Automatic Guidance System.

LOGAN

Now the navigation is in the capable hands of this extraordinary machine. I'm sure you have built it well, Admiral.

NELSON

All right -- you'll make it through the channel. What then?

LOGAN

Later, Admiral, later. This has been a long day and I feel the need of refreshment. In fact, why don't you both join me in the Observation Nose in an hour. Until then....

(to Guard)

Look after my friends.

Crane and Nelson stare after him as Logan strolls out through the Control Room.

DISSOLVE TO:

71

INT. CREW'S QUARTERS - NIGHT

(STAGE B)

FULL SHOT

Showing Curley, Kowalski, Patterson and another Crewman in the room. Curley is pacing. Patterson and the other Crewman sit on the edge of two lower bunks in attitudes of dejection. Kowalski sits on the edge of an upper bunk, his legs dangling over the side.

CURLEY

We gotta get out of here some way...

PATTERSON

How? Did you see what happened to Henderson and Parsell?

Cont.

71 Cont.

KOWALSKI

I'd like to get my hands on some
of those guys...just once!

A KNOCK is heard on the door. The door opens and a black-clad Guard enters carrying a tray of food.

CURLEY

So you finally decided to feed us,
did you?

The Guard carries the tray past Kowalski's bunk. Suddenly Kowalski swings his legs out, catching the underside of the tray and sending it crashing to the deck. In the same motion, he drops on the Guard from above. The other three pitch into the struggle trying to get the Guard's sidearm. They are almost successful when a shout makes them freeze in their tracks. WHIP PAN TO DOOR.

GUARD

Hold it!

TWO ARMED GUARDS stand there holding guns:

72

ANOTHER ANGLE

As one Guard takes charge.

GUARD

Back up there...hands in the air!
(the men obey)

Still covering the Seaview men, the Guards back out and close the door behind them, locking it.

DISSOLVE TO:

73

EXT. UNDERSEA - NIGHT

(STOCK)

FULL SHOT - SEAVIEW

Its lights blazing as it glides smoothly through the dark waters.

74

INT. OBSERVATION NOSE - NIGHT (PROCESS)

(STAGE B)

CLOSE SHOT - WINE GLASS

Logan's hand picks it up. PULL BACK TO CLOSE SHOT of LOGAN as he lifts the glass and regards the wine appreciatively. Continue to PULL BACK to reveal him seated at the head of the planning table. A STEWARD is removing the last of the dinner dishes. Beyond him can be seen the huge windows of the Observation Nose, and beyond them, the dark underwater world.

Cont.

74 Cont.

LOGAN
 (expansively,
 between sips of wine)
 Adventurer - freebooter...and now
 buccaneer.
 (he looks around)
 A role I rather fancy....

75

REVERSE ANGLE - PAST LOGAN TO NELSON AND CRANE
 Crane looks glumly at the man who now seems to consider
 himself their host. Wine is set before them. Their
 glasses are full. But Crane's is untouched. Nelson,
 however, seems almost at ease as he sips his wine and
 studies their captor.

NELSON
 (dryly)
 A pirate's life, Mr. Logan,
 finishes at the end of a rope.

LOGAN
 Only the bunglers and the fools,
 Admiral. And the police of the
 world would admit that I am far,
 far from that category.

Crane rises abruptly.

CRANE
 You didn't bring us here for a chat.
 What do you plan to do with this ship?

LOGAN
 An interesting question, Captain...
 And one I shall be pleased to answer.

Logan looks pensive for a moment, then says:

LOGAN
 Gentlemen, you should feel truly
 honored to share in what will be
 the most brilliant coup in my long
 and distinguished career.

CRANE
 "Honored" is hardly the word.

Cont.

LOGAN

Perhaps not. But since you are to be directly involved, you should be at least mildly curious. I've stolen your submarine out from under your very noses so you must admit I'm quite a resourceful man. Don't you agree, Admiral?

Nelson smiles, wryly.

NELSON

Under the circumstances, it would be hard to deny.

(up at Crane)

Sit down, Lee. Mr. Logan's running with the ball -- for now.

Grudgingly, Crane resumes his seat.

LOGAN

(nodding pleasantly)

You are a practical man, Admiral, and I admire that. You see, I've had some practical plans in my time - practical enough to net me a fabulous fortune. Any man would be content.

NELSON

But you aren't. Why?

LOGAN

Because I have one last, great, seemingly unattainable goal.

CRANE

You've hi-jacked the greatest ship in the world. What else could you possibly want to crown your "distinguished" career?

76

MED. SHOT - THE TABLE

Logan looks steadily at the two men.

LOGAN

Just one thing more, gentlemen. A prize that haunts me.

(his voice turns hard)

One I intend to possess at any cost.

NELSON

Obviously, what you want can't be bought on the open market.

77

CLOSE SHOT - LOGAN
He is enjoying the conversation.

LOGAN

(smiling)

You are most astute, Admiral.

He leans back in his chair, finishing off the wine.
Fastidiously, he dabs the corner of his mouth.

LOGAN

What I seek is...a certain lady.
The most beautiful, the most
desirable female in the wide
world.

X

78

MED. SHOT - THE GROUP
As Crane looks indignant and Nelson intrigued at the
revelation.

CRANE

Why get us mixed up in your love
life?

LOGAN

Not you, Captain - your incomparable
submarine. With it I can obtain
the unobtainable. And in due time
you shall see how...

(suddenly crisp)

Now, Captain, you must forgive me if
I send you back to your cabin.

(as both rise)

Not you, Admiral. There is some-
thing in the Control Room that will
interest you.

(to Guard)

Escort the Captain to his quarters.

The Guard approaches. Crane looks at Nelson, who nods,
discouraging any protest.

DISSOLVE TO:

FULL SHOT

Morton is pacing back and forth restlessly. He stops and turns as the cabin door opens and Crane comes in. A Guard, on the outside, closes them in, locking the door from the other side. Morton goes over to him.

MORTON

Did you find out anything?

CRANE

Not a lot, Chip. We've met the Chief Buccaneer. But beyond that we don't know much--

MORTON

Wouldn't he talk?

CRANE

Talk! He won't shut up!

Crane looks around quickly.

CRANE

How are the men?

MORTON

I don't know whether Henderson's alive or dead. Parsell either. They took them away.

CRANE

And the others?

Morton nods.

MORTON

Locked in the aft Crews' quarters. They're separating the officers and the men. Strict protocol!

CRANE

That sounds like Logan.

MORTON

(wryly)

Outnumbered ten to one...unarmed.....
locked in. How do we get our ship
back?

80 CLOSE SHOT - CRANE
His expression worried. He shakes his head.

81 INT. CONTROL ROOM - NIGHT (STAGE B)

FULL SHOT
As the invader crewmen go about their work with quiet efficiency.

82 CLOSE ON RADAR STATION
Nelson and Logan are standing beside the screen, looking over the shoulder of the operator.

LOGAN
Observe that blip, Admiral. Do you know what it is?

NELSON
Probably a surface vessel at extreme range. Why?

LOGAN
That's exactly right. It's moving very fast but your marvelous submarine is definitely overtaking it. The vessel, in case you are wondering, is the cruiser Lorraine.

NELSON
(surprised)
Lorraine? You're tracking the most powerful ship in the French Navy.

83 CLOSE SHOT - LOGAN
Looking pleased.

LOGAN
Quite right.

84 CLOSE SHOT - NELSON
As another thought suddenly strikes him.

NELSON
The Lorraine! But that's the ship that's carrying.....
(interrupts himself)
So this is what you meant by the most desirable female in the world!
Of course!

85

TWO SHOT - NELSON AND LOGAN

As they face each other, Logan very much pleased by the reaction he is getting from Nelson.

LOGAN

Right again.

NELSON

Logan, you're completely mad! This is the most outlandish scheme ever devised!

Logan relishes this.

LOGAN

Yes, isn't it? And the most delicious part of the scheme is now about to work. You see, Admiral, with your help I am going to steal the greatest art treasure in existence... Leonardo da Vinci's Mona Lisa!

And Nelson stares in shocked surprise at Logan, who basks in the reaction.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

X 86 EXT. UNDERSEA - NIGHT (STOCK)

FULL SHOT - SEAVIEW
Speeding along at top speed underwater.

87-
92

OUT

93 INT. A CABIN - NIGHT (STAGE
B)

CLOSE SHOT - CRANE AND MORTON
Who react in astonishment.

CRANE

Steal the Mona Lisa??
(turn to
Morton)

I told you Logan was insane.

PULL BACK to show Nelson confronting them in the cabin.

Cont.

93 Cont.

NELSON

I wish he were. No, Lee, he has a brilliant mind. I've been studying him carefully. There was something familiar about him all along. I couldn't put my finger on it for awhile...

CRANE

And now?

NELSON

And now I've placed him. I didn't know him as "Logan" of course. He's used all sorts of names but this man is by all odds the most wanted criminal in the annals of modern crime. Remember the five million pound robbery of the Bank of England in 1971?

CRANE

Logan?

NELSON

It was never proved, of course. But both Scotland Yard and Interpol believe he master-minded the job. And that's just one of a great many, believe me.

CRANE

(impressed)

You make him sound like a genius.

NELSON

He's close to being one. Look at the way he planned the hijacking of the "Seaview". That's something I didn't think was possible.

MORTON

I still can't believe it.

NELSON

And the timing! The most valuable picture in the world is shipped to the 1975 World's Fair in Australia by the French government's strongest, fastest ship. Nothing on the sea or under it could overtake or outgun her....

Cont.

93 Cont.1

CRANE
(bitterly)
Except us.

NELSON
(nods)
Except us. So far, he's planned everything perfectly. Which is why our own escape plan has to be just as carefully conceived.

CRANE
Where do we start?

NELSON
By joining forces with what's left of our crew.

CRANE
Fine. But they're locked in and so are we --- with plenty of Armed Guards.

Nelson is deep in thought.

NELSON
We'll find a way.

DISSOLVE TO:

X

94

EXT. UNDERSEA - DAY

(STOCK)

FULL SHOT - SEAVIEW
Still running submerged.

DISSOLVE TO:

95 EXT. UNDERSEA - DAY

FULL SHOT - SEAVIEW

X In deep waters now, all lights blazing.

96- OUT
98

99 INT. CABIN - DAY

(STAGE
B)

FULL SHOT - NELSON, CRANE AND MORTON

Nelson is still working with pad and pencil. Crane is pacing restlessly and Morton is sitting on the edge of his bunk. There is a sharp rap on the door and it opens to reveal Logan. Nelson just manages to conceal the paper in time. Logan looks cheerfully excited.

LOGAN

Gentlemen - good news! The waiting
is over - we're about to act!

NELSON

I assume we've overtaken the Lorraine.

Cont.

99 Cont.

LOGAN

Correct. Now, Admiral, if you will join me up forward, you have a vital role to play.

Nelson looks at Logan.

NELSON

You must already know I have no intention of playing any kind of a role... Vital or otherwise.

Logan smiles confidently.

LOGAN

Please come along, Admiral. We will discuss it...like practical men.

(to the others)

You will excuse us....

Logan motions Nelson to precede him. At the doorway, a guard with a tommy gun stands ready to enforce the order. Nelson shrugs, then walks out of the room.

100 INT. CONTROL ROOM - DAY

(STAGE
B)

ANGLE ON PERISCOPE ISLAND

Igor is at the periscope as it rises into position. He snaps down the arm rests and peers through the eyepiece, focusing as he looks. After making a sweep he stops on a target.

IGOR

(calling out)

X

Mark! Right standard rudder.
Slow to two thirds!

101 WIDER ANGLE

As Logan and Nelson come into the Control Room, the Guard following Nelson. Igor looks up, sees Logan and steps aside.

IGOR

There she is, sir.

Logan peers through the scope, then straightens up and nods to Nelson.

Cont.

101 Cont.

LOGAN

Please. I want you to see this.

Nelson mounts the island and peers through the scope.

102 EXT. SURFACE (MASKED FOR PERISCOPE) - DAY (STOCK)

LONG SHOT - A CRUISER

X It is moving along on a relatively calm surface.

103 BACK TO SCENE

Nelson straightens up and looks at Logan.

NELSON

She's a super cruiser...well armored and heavily armed. Now what?

LOGAN

Patience, Admiral.

(to Igor)

You know what to do.

IGOR

(into mike)

Slow to one third. Come to course one, five, four.

104 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT - SEAVIEW

As it makes a gradual turn.

105 INT. RADIO SHACK - NIGHT (STAGE B)

MED. SHOT

Logan leads Nelson to the Radio Shack. The Guard accompanies him.

IGOR'S VOICE

(on P.A.)

Forward Missile Room - Ready nuclear missiles one, three, five and seven.

At the sound of this order, Nelson turns to Logan.

NELSON

If that order was to impress me, you're wasting your time. You won't sink that ship with the Mona Lisa aboard.

Cont.

105 Cont.

Logan smiles.

LOGAN

I sincerely hope that won't be necessary. To a large measure it's up to you.

NELSON

Sorry, Logan. I won't cooperate any more than I think you'll sink the Lorraine.

LOGAN

(turns to Radio Operator)

Any reply from Lorraine's Captain?

RADIO OPERATOR

(pushes earphones back)

Yes, sir. He is heaving-to but he refuses to accept a Boarding Party. He wants to know if Admiral Nelson has lost his mind.

X

LOGAN

(casually)

I expected that. Tell him that Admiral Nelson wishes to speak to him.

The Radio Operator replaces his earphones and speaks into mike.

RADIO OPERATOR

(into mike)

Stand by, Captain. Here is Admiral Nelson.

NELSON

(sharply)

You know better than that, Logan. I won't do anything to further your plans.

LOGAN

I believe you will, Admiral. It's up to you to persuade the Captain to save his ship.

Cont.

105 Cont.1

RADIO OPERATOR

(turning to Logan)

Sir - the Lorraine's Captain is standing by.

LOGAN

(turns and picks up a mike and a set of earphones)

Hello, Captain. This is Mr. Logan. I am now in command of the nuclear submarine Seaview. Unless you accept our Boarding Party, you will be sunk. You have sixty seconds to make up your mind. Here is Admiral Nelson. He'll tell you I mean business.

(turns and extends the mike to Nelson)

106 CLOSE SHOT - NELSON
He shakes his head.

NELSON

You're bluffing. You'll never fire because if you do, you'll destroy the one thing you want most.

107 MED. SHOT
Logan continues to hold the mike out to him.

LOGAN

You underestimate me, Admiral--- always a fatal mistake. I have made up my mind that unless I possess her, no one else ever will. I assure you, if you don't convince the good captain, his ship will be blown up.

(Nelson doesn't answer)

You have thirty seconds, Admiral.

VOICE

(on P.A.)

Nuclear missiles one, three, five and seven ready for firing.

108 ANGLE ON LOGAN
Watching Nelson closely.

IGOR'S VOICE

(on P.A.)

Stand by to fire one.

109 CLOSE ON NELSON
He is undergoing an inner struggle. He looks through the door to the Control Room.

110 NELSON'S P.O.V. - CONTROL ROOM - NIGHT (STAGE B)
FULL SHOT
Every member of the invader crew sits tensely at his post, ready for action. Igor is looking at a stop watch, ready to issue his command.

111 INT. RADIO SHACK - NIGHT (STAGE B)
ANGLE ON NELSON
Logan is watching him closely.

LOGAN
Fifteen seconds, Admiral, it'll be on your conscience...ten seconds...

NELSON
You really mean what you say, don't you?

LOGAN
I do.

NELSON
You're completely mad!

LOGAN
(a shrug)
Perhaps. Your time is up.
Nelson makes his decision. He grabs the mike.

NELSON
(into mike)
Captain. This is Admiral Nelson.
Logan smiles and makes a signal to the Control Room to hold their fire.

NELSON
This man Logan is very much in earnest. Unless you agree to a Boarding Party at once, I'm convinced he will sink your ship.

X 112 CLOSE ON NELSON
He is listening intently through his earphones. He looks up.

NELSON
(to Logan)
The Captain has reconsidered. He will receive the Boarding Party on two conditions.

LOGAN
Quickly. What are they?

NELSON
The Boarding Party is limited to four men and that I am one of them. Cont.

112 Cont.

LOGAN

(beams)

Done!

(takes the head
set from Nelson and
hands it back to
the Operator)

Send the confirmation.

(as the Operator
begins to transmit,
turning to Nelson)

My profession has taught me to be
suspicious of everyone. Unless you
are successful in persuading them
to deliver me the painting within one hour,
I will sink Lorraine with you aboard and
kill all of your men here on Seaview.

(to Guard)

the Admiral to his

(to Nelson)

We'll be in position in ten
minutes.

DISSOLVE TO:

113 INT. CABIN - DAY

(STAGE
B)

MED. SHOT

Crane and Morton are lying on cots. Neither has been
able to close his eyes.

114 FULL SHOT

Both men raise themselves on their bunks and look as the
door opens and Nelson enters. The accompanying Guard
closes the door from the outside. MOVE IN TIGHTER as
Morton and Crane go to Nelson.

CRANE

What are they doing?

NELSON

You may be right about Logan. He is
a maniac. I'm convinced that once he
gets the "Mona Lisa", he's going to sink
that ship.

MORTON

And we can't do a thing to stop
him.

NELSON

(thinking hard)

Can't we...?

(looks up at
vent grid)

Lee, can you get that grid off the vent?
Cont.

114 Cont.

Crane gets the chair, positions it and climbs up. He starts to work on the grid.

NELSON

Wait...not yet. They'll be coming for me in a minute. As soon as I leave, get to work on it.

CRANE

(climbing down)
And when I get the grid off?

NELSON

That duct carries the main electrical conduit...the line from the Control Room to the Missile Room.

115 CLOSE ON CRANE
He looks around.

CRANE

Of course! The whole Missile guidance system depends on it. If I could sever that conduit...

116 MED. SHOT
As Nelson begins to put on his jacket.

NELSON

Before we get back from the Lorraine with the picture, be sure that line is cut.

CRANE

It will be.

117 OUT

118 EXT. SURFACE OF SEA - DAY

(STOCK)

FULL SHOT - CRUISER
Now at dead stop.

DISSOLVE TO:

119 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT - SEAVIEW
As it lurks at dead stop beneath the surface.

DISSOLVE TO:

120 CLOSER SHOT - CRUISER (STOCK)
As it awaits the Boarding Party, o.s.

DISSOLVE TO:

121 INT. SHIP'S CABIN - DAY (STAGE B)

FULL SHOT
The room is aboard the French cruiser "Lorraine".
(A sign or two in French might help to establish.) In the exact center of the room is a large crate such as might contain the framed "Mona Lisa". The picture is supported by cable bracing on all sides. A French sailor opens the door to admit the CAPTAIN OF THE LORRAINE, the Three Armed Guards and Nelson. The door is closed behind them.

CAPTAIN

Your demands are insulting. As you see, every precaution has been taken to protect the work. This cabin is carefully air conditioned... dehumidified... shockproofed. Before I would permit the removal of this painting, I would sacrifice my ship and my life!

NELSON

I sympathize, Captain, but be realistic. We have less than thirty minutes. If you refuse Logan, he'll blast you out of the water.

CAPTAIN

Let him try. He'll have the battle of his life.

NELSON

This is a great fighting ship, sir, but it's no match for Seaview.

CAPTAIN

He'll never attack. He would only succeed in destroying the very thing he wishes to obtain.

NELSON

(earnestly)

Listen...and believe me. I know the man. Rather than admit failure, he'd do exactly that. And then Mona Lisa would be lost not only to France but to the world, for all time.

CAPTAIN

(shaken)

You truly believe he would do this?

Cont.

121 Cont.

Nelson looks around at the sullen faces of the armed invaders. He turns back to the Captain.

X

NELSON

I do. As matters stand, you have no choice.

CAPTAIN

(agonized)

Never! I can't do this!

NELSON

You must. Look at it this way-- as long as the painting is undamaged, there's hope for its recovery.

CAPTAIN

You believe there is the smallest chance of recovering the painting?

NELSON

As long as it is undamaged, there's every chance.

CAPTAIN

(a heavy sigh)

Very well. But you can tell that pirate I intend to track him around the world if I have to!

NELSON

(turns to the Guard)

All right, you heard. Get those guy wires loosened.

The Guards go over to obey, one man remaining to use his gun if necessary.

DISSOLVE TO:

122 OUT.

123 INT. CONDUIT - DAY

CLOSE SHOT - CRANE

He is crawling through the conduit. He reaches a spot where an electrical cable enters and extends along the ceiling of the conduit. He reaches the cable and studies it, trying to find a way to sever it. At last he digs in his pocket and takes out a pocket knife. After several attempts, he gets it open and then begins to hack away at the cable. Obviously, if the knife blade holds out, the cable will eventually sever.

124 INT. CABIN - DAY

(STAGE
B)

MED. SHOT

Morton is on the chair, peering through the open vent.

MORTON

(low into vent)

Hurry up! If they catch you in there they'll kill you!

125 INT. CONTROL ROOM - DAY

(STAGE
B)

ANGLE ON PERISCOPE ISLAND

Igor turns from the scope as Logan comes down the ladder from above. He is elated.

LOGAN

The Boarding Party has returned with our prize! Captain..she's safely aboard at last! I've done it!

(claps him on the back, exulting)

I've won her!

(business-like again)

Now...before the Lorraine turns tail and runs....

IGOR

She is not running.

LOGAN

What?

IGOR

The cruiser isn't leaving! They plan to track us.

LOGAN

(a faint smile on his face)

And I have plans of my own. Captain, ready your nuclear missiles. Blow that ship out of the water!

FADE OUT

ACT THREE

FADE IN

A-125 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT - SEAVIEW

As it hangs motionless beneath the surface.

B-125 EXT. SURFACE - DAY (STOCK)

FULL SHOT - CRUISER

On the surface of the calm sea.

126 INT. CONTROL ROOM - DAY (STAGE
B)

CLOSE ON PERISCOPE ISLAND

Igor goes to the scope and focuses on the cruiser.

VOICE

(on speaker)

Nuclear missile ready to fire.

IGOR

(into mike)

Bearing one, one three. Range
five thousand yards.

127 EXT. THE SEA - DAY (STOCK)

LONG SHOT - CRUISER (MASKED FOR SCOPE)

It rides peacefully on the calm sea.

128 INT. CONTROL ROOM - DAY (STAGE
B)

MED. SHOT

As Logan watches Igor at the scope.

IGOR

Fire one!

129 CLOSE SHOT - BLACK-CLAD CREWMEN
Who presses a firing button. A light begins to flash and
there is the sound of an intermittent BUZZER. The Crewman,
disturbed by the buzzer, turns to look toward Igor o.s.130 CLOSE SHOT - LOGAN
He looks concerned.

LOGAN

Well?

131 MED. SHOT - INCLUDING IGOR
Who goes over to the flashing light on the board.

IGOR
It didn't fire!

Logan joins him.

LOGAN
What's the matter with it?

IGOR
I don't know.

Logan turns to a nearby crewman.

LOGAN
Get Nelson and Crane up here --
fast!

The crewman hurries off.

X 132 INT. CABIN - DAY (STAGE B)

MED. SHOT
Nelson on the chair at the open vent, Morton at the door.

MORTON
Is he through?

NELSON
He's on his way back now.

MORTON
Someone's coming!

NELSON
Lee --- hurry!

Crane's head appears in the vent. Morton rushes over and he and Nelson literally drag Crane through the vent. Morton gets the grid and just jams it in place and jumps down when the door is flung open.

GUARD
Nelson -- Crane -- Come with
me!

The Admiral and the Captain follow the Guard out, leaving Morton behind. As the door closes again, Morton leans against the bulkhead with a mighty sigh of relief.

DISSOLVE TO:

X 133

INT. CONTROL ROOM - DAY

(STAGE B

MED. SHOT - CONTROL PANEL

Nelson, Crane, Logan and Igor are at the panel, with the armed guard in the b.g.

LOGAN

Well? What is it? Why doesn't it fire?

NELSON

Why ask us?

LOGAN

Because you know your ship better than we do and we have no time.

(turns to Crane)

Where's the trouble, Captain?

Crane doesn't reply. Igor seizes Crane's arm in anger.

IGOR

Answer! What do we do?

CRANE

(smiling)

What was it they used to teach us at the Academy, Admiral? "When in doubt, punt!"

Igor spins Crane around and smashes a fist to his jaw, sending Crane sprawling to the deck. The guard steps forward to prevent Nelson from making a move. Logan looks down at Crane.

LOGAN

I should have warned you, Captain, Igor has no sense of humor.

Nelson goes to help Crane to his feet again. Logan turns to Igor.

LOGAN

If we can't sink the cruiser, we can hide from her at least until we repair our missile system. Dive at once, Captain.

IGOR

Aye, aye.

(up)

Prepare to dive!

(klaxon sounds)

Stand by to rig for silent running.

134 OUT

135 MED. SHOT
Logan turns toward Crane and Nelson.

LOGAN
I want to thank you for your
part in my plans, Admiral.
You did exceptionally well.
I'll see that you are rewarded.

NELSON
(cryptically)
I expect to be...eventually.

LOGAN
(to Guard)
Take them out.

DISSOLVE TO:

136

EXT. UNDERSEA - DAY

(STOCK)

FULL SHOT - SEAVIEW

Moving along underwater at full speed.

137

INT. CABIN - DAY

(STAGE
B)

MED. SHOT

Nelson, Crane and Morton are there. Talking in low, tense voices.

NELSON

It isn't foolproof but it's a good calculated risk.

(crosses to
the vent)

X

This vent is the key. The duct dead ends at the Gyro Room. When you get there and throw the Gyro Control, the whole ship will lurch from side to side.

Crane joins Nelson.

CRANE

Timing's the important thing here. If the Steward brings dinner to our men at 1800, it should work.

MORTON

But if he doesn't?

NELSON

I believe he will. The way Igor plans his watches, I can almost guarantee they'll serve dinner at 1800 on the dot.

CRANE

Which means I'll have to start crawling through this vent fifteen minutes before that.

NELSON

And at precisely 1800 you throw the switch on the Gyro Control.

CRANE

Right. The Guards will be taken by surprise and our men can make their break.

NELSON

Chip, crawl aft through the ducts to the Crews' Quarters and tell them the plan.

Cont.

137 Cont.

MORTON

Right.

He begins to climb the chair to the vent.

CRANE

(to Nelson)

It's a good plan. I hope it works.

NELSON

(grimly)

It better. There may not be a second chance.

138 INT. CREWS' QUARTERS - DAY

(STAGE
B)

CLOSE ON CURLEY

He is at the vent. Morton can be seen through the grid.

MORTON

(low)

Chief -- listen to this. And
memorize what I tell you --

WIDENING ANGLE reveals Patterson and the other Crewmen lying on their bunks. Kowalski, lying on his stomach on his bunk, is watching Curley without too much interest as yet.

CURLEY

(excited)

You guys -- listen to this.
Mister Morton says we're
busting out of here!

Patterson and the other Crewmen are immediately alert. They get up from their bunks and join Curley. Even Kowalski raises his head to watch more closely.

PATTERSON

What do we do, Mister Morton?

CURLEY

Wait a minute...give him a chance.
Go ahead, sir.

DISSOLVE TO:

139 OUT

140- OUT
142

143 INT. CABIN - DAY

(STAGE
B)

X CLOSEUP - NELSON'S WATCH
The hands are at twenty to six. PULL BACK to show Nelson
looking at the watch.

NELSON

It's 1740!

X A-143
X

ANGLE ON CRANE

Crane, his tie loosened and his shirt collar open, lies
on his bunk staring up at the ceiling. Nelson is pacing
nervously and restlessly. He looks over at Morton comes
out of the vent into the room. Nelson helps replace the
grid.

NELSON

Finished?

MORTON

(a nod)

I hope they got it straight.
There wasn't time to verify.

X

NELSON

X

(to Crane
o.s.)

Lee?

144

CLOSE ON CRANE

He gets up from his bunk, stretching.

CRANE

I'm ready.

FOLLOW HIM as he crosses to Nelson. Morton moves to the
door to listen.

NELSON

You have just under twenty
minutes to get to the Gyro Room.

Cont.

144 Cont.

Crane moves the chair under the vent and is about to climb up and remove the grid.

MORTON
(suddenly alarmed,
tense)

Wait...

The cabin door is suddenly opened and Logan appears, a Guard hovering in the b.g.

LOGAN
Good evening, gentlemen!

X

Crane looks quickly up toward the vent and then at Logan. Nelson recovers first, affecting a casual tone.

NELSON
We weren't expecting you.

X

LOGAN
I promised you a reward and I always keep my promises. I want you to come with me.

145 CLOSE SHOT - NELSON
This is bad news. He's thinking of their timetable.

NELSON
You mean...now?

146 MED. SHOT - THE GROUP
Logan is playing the role of the host.

LOGAN
I insist.

147 TWO SHOT - MORTON AND CRANE
They exchange a quick glance. Morton understands the silent order Crane has given him.

MORTON
In that case, I'll have dinner alone right here.

X

148 MED. SHOT - THE GROUP
Logan waves the suggestion aside.

Cont.

148 Cont.

LOGAN

I wouldn't think of it. Please
join us.

Morton shrugs almost imperceptively and all three
officers realize their carefully laid plan has been
upset.

NELSON

(resigned)

All right, gentlemen. Come on.

They start from the room. Crane throws one quick look
back at the ventilator as they go.

149 INT. CREW'S QUARTERS - DAY

(STAGE B)

MED. SHOT

Curley, Kowalski, Patterson and the other Crewman are
all busy preparing for their part in the plan. Curley
and the other Crewmen are piling chairs and other loose
material on top of the upper bunk nearest the door.

CURLEY

We got less than fifteen minutes...

PATTERSON

Remember...as soon as we get out we
head aft to the Missile Room.
Right, Curley?

CURLEY

Right. Kowalski... How good are
you at playing sick?

KOWALSKI

I'll show you -- in fifteen
minutes!

150 INT. OBSERVATION NOSE - DAY (PROCESS)

(PROCESS)
(STAGE B)

FULL SHOT

Through the observation windows, deep water as the
submarine speeds along. Nelson, Crane, Morton and
Logan have assembled, along with an armed Guard who

Cont.

150 Cont.

remains to one side near the Control Console. He is keeping a close eye on the captured officers. Logan, plainly elated, is in an even more expansive mood than usual. As he talks, there are carefully guarded looks exchanged between Nelson, Crane and Morton. Their minds are all racing in an effort to make some on-the-spot revision that will permit their plan to work.

LOGAN

Gentlemen...I brought you together here for the rare privilege of sharing with me this culminating moment -- this last, sublime achievement in a brilliant career.

Morton looks over at the chronometer on the control console and secretively nudges Crane to draw his attention to it. Crane looks. The Guard is standing at the console, watching.

151 INSERT - P.O.V. SHOT - CONSOLE PANEL
X The hands on the clock are approaching 1755.

LOGAN'S VOICE

(o.s.)

X I apologize for the hasty summons but once you see the Mona Lisa such mundane considerations will be forgotten.

152 BACK TO SCENE
Crane looks from the chronometer toward Nelson who is pretending to be interested in Logan's continuing speech.

LOGAN

You are about to meet the most provocative, most unattainable female who has ever lived!

153 CLOSE SHOT - NELSON
With his eyes, he indicates the direction in which he wants Crane (o.s.) to look.

154 CLOSE SHOT - CRANE
He notes the indicated direction and turns his eyes that way.

155 CRANE'S P.O.V. - THE CONSOLE
Just past the body of the Guard is a row of controls. One switch is plainly labelled: "AUX. GYRO."

156 ANGLE ON CRANE
He understands the reason for Nelson's signal and he starts to move unobtrusively toward the console.

LOGAN
Gentlemen...may I present the most
fabulous prize ever taken by a
buccaneer.

Crane is near the console but the Guard abruptly motions him off.

LOGAN
(a command)
Bring in the lady!

Now, in spite of themselves, Crane, Morton and Nelson turn to look at the door leading aft.

157 OUT

158 ANGLE ON DOOR
Two black-clad crewmen enter. Between them they are carrying the metal container holding the picture. There is a dramatic pause before they turn and set it down on edge opening it like a book. The light falls across the canvas, nesting in the protective packing of the case, illuminating the timeless beauty of da Vinci's Mona Lisa!

159 SERIES OF QUICK CLOSEUPS -
MORTON...CRANE...NELSON
Each man reacting differently to the impact of meeting Logan's "Lady".

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

160 EXT. UNDERWATER - DAY (STOCK)

FULL SHOT - SEAVIEW
Moving along smoothly underwater.

161 INT. OBSERVATION NOSE - DAY (STAGE B)

MED. SHOT - LOGAN AND THE OTHERS
He is nearly bursting with pride now as he beams toward Nelson.

LOGAN

I see you are overpowered by her beauty, Admiral. Small wonder. The world has been at her feet for centuries.

X

NELSON

(looking at him
with a kind of
wonder)

Logan, you're insane! What do you expect to get out of this lunatic scheme? da Vinci's "Mona Lisa" is the most famous painting in the world. You can't hope to sell it. You can't even show it off.

Crane sees the Guard's attention is drawn by the conversation. Again he starts to sidle up to the Console.

LOGAN

You disappoint me, Admiral. I wouldn't dream of selling her -- or even sharing her with others. And now she's mine! To treasure... to fondle...to keep at my side for the rest of my days! You will be the last outsiders ever to see her.

X

Crane has now reached the Console. The Guard is not watching him for a moment. His hand reaches out for the control switch with agonizing slowness in order not to attract attention to his move.

A-161 INT. CREWS' QUARTERS - DAY (STAGE B)

FULL SHOT
The four men are waiting nervously. Kowalski checks his watch.

Cont.

A-161 Cont.

X

KOWALSKI

Past 1800! If that Steward doesn't
come in....

PATTERSON

(grimly)

He'd better.

Curley has his ear pressed against the door, listening,
Now he reacts.

CURLEY

(low)

They're here!

Curley hurries back from the door.

KOWALSKI

(low)

Listen... we've got to keep them
here if the Skipper doesn't make
the Gyro Room in time.

CURLEY

I'll keep 'em.

PATTERSON

Sssshh!

The door is opened and two Armed Guards come in along
with a Steward who carries a tray of food. Kowalski has
made a dive for the lower bunk, beneath the bunk which
is piled with chairs and other objects. He lies on the
lower bunk, face down. The Guards keep the men back as
the Steward brings the tray of food in. Kowalski moans.

GUARD

What's wrong with him?

CURLEY

He's sick.

PATTERSON

He's got a fever. He needs a doctor.

CURLEY

Yeah. Somebody ought to look at
him.

The Guard looks from one man to the other dubiously.

X 162

MED. SHOT

The Guard looks toward Kowalski, still moaning on the bunk.
He turns to the Steward.

GUARD

We'll watch them. Better have a
look.

Cont.

162 Cont.

The Steward goes to the bunk. Both Patterson and Curley are tense. Curley rolls his eyes ceiling-ward in a silent prayer.

163 INT. OBSERVATION NOSE - DAY (STAGE B)

CLOSE ON INSTRUMENT PANEL

INSERT Crane's hand reaches the switch marked. "AUX. GYRO."
The hand suddenly throws the switch.

164 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT - SEAVIEW

The sub suddenly rocks violently from side to side.

165 INT. CREWS' QUARTERS - DAY (STAGE B)

MED. SHOT -

The sub rocks violently. The Steward, bending over Kowalski, still holding the tray, is thrown off balance. The tray goes flying and crashes to the deck. At the same moment, the chairs and loose objects piled on the upper bunk are hurled off, almost engulfing the surprised Guards. They are thrown off balance. The Seaview crewmen, however, have been braced and ready. Kowalski leaps up from his bunk and drops the reeling Steward with a single punch. Curley, Patterson and the other Crewmen leap for the door.

166 INT. OBSERVATION NOSE - DAY (STAGE B)

FULL SHOT -

Similar confusion reigns in the Nose. Only the three officers have been ready for the lurching of the sub and now they sprint for the door to the aft corridor. The Guards fire wildly.

LOGAN

(yelling from where
he has fallen)

The Mona Lisa! Stop!...don't hit
her!....

167 INT. CORRIDOR - DAY (STAGE B)

FULL SHOT -

Kowalski, armed with the pistol of one of the Guards, bursts from the Crews' Quarters, followed by Curley, Patterson and the other Crewmen. They slam the door behind them and bolt it. As they take off down the corridor, an ALARM SOUNDS through the ship. At the

Cont.

167 Cont.

same moment, a black-clad invader appears in their path. He opens fire and the Crewman is hit and falls. Kowalski fires the pistol, hitting the man who is blocking their way. They step over his body and sprint away as several shots are fired at them from the other end of the corridor.

168 INT. ANOTHER CORRIDOR - DAY (STAGE B)

FULL SHOT

Morton, Crane and Nelson come running down the corridor and just make the turn when pursuing invaders appear, firing at them. The ALARM continues to SOUND.

169 INT. MISSILE ROOM CORRIDOR - DAY (STAGE B)

MED. SHOT

The three remaining Crewmen arrive at the Missile Room hatch, fling it open and Curley and Patterson duck inside. Kowalski stands guard, pointing his gun at the other end of the corridor. Nelson, Crane and Morton come around the bend into the corridor. They sprint toward Kowalski, pass him and enter the Missile Room. A single invader Crewman comes to the corridor but before he can raise his gun to fire, Kowalski lets go with the pistol, then ducks inside and slams the Missile Room hatch, dogging it.

170 INT. MISSILE ROOM - DAY (STAGE B)

ANGLE ON CLOSED HATCH

Now Nelson, Morton, Crane, Curley, Patterson and Kowalski are together. All are out of breath from their escape.

NELSON

Round up all the tear gas grenades we have.

The men immediately fan out through the Missile Room.

A-170 ANGLE ON CURLEY

He is at the hatch, gun in hand. He undogs the hatch and cautiously opens it a crack. Instantly there is a burst of gunfire, the bullets ricocheting off the steel door. Curley quickly slams it again.

CURLEY

Nobody's going out that way!

Nelson comes over to join him.

NELSON

Nobody's coming in either. Guard this hatch, Chief. If they try to get it open, blast away.

171 ANOTHER ANGLE

As the men are gathering grenades from various racks, a voice is suddenly heard over the speaker.

171 Cont.

LOGAN'S VOICE

(on speaker)

Congratulations. A brilliant maneuver, well planned and cleverly executed. Even I couldn't have done better. Unfortunately, your victory is an empty one.

CURLEY

(looking at

Kowalski)

What's with him?

Crane overhears Curley's remark.

CRANE

Be patient, Chief. If I know Logan, this will be a long speech.

172 INT. OBSERVATION NOSE - DAY

(STAGE B)

MED. SHOT - LOGAN

X Seated in a chair at the table, talking into a mike. Behind him, the Mona Lisa stands in its opened case.

LOGAN

(into mike)

X Your remarkable submarine has managed to outrun all pursuit. Soon we will part company forever. The Mona Lisa and I will retire to our own private Eden, safe from those who do not wish us well.

173 INT. MISSILE ROOM - DAY

(STAGE B)

FULL SHOT

The men are hanging on Logan's words, reacting to them.

LOGAN'S VOICE

(on speaker)

You, gentlemen, will be the guests of a government which -- in return for the gift of your submarine -- will undoubtedly regale you with their inimitable brand of Oriental hospitality.

CURLEY

Can't the guy talk English?

173 Cont.

LOGAN'S VOICE

(on speaker)

Being a practical man, I have made a deal to trade the Seaview for a remote sanctuary -- a secure hiding place in which to enjoy the fruits of my labors.

PATTERSON

He's got to be kidding!

NELSON

I'm afraid not. But he may be making the mistake of telling us too much.

174 INT. OBSERVATION NOSE - DAY

(STAGE
B)

MED. SHOT - LOGAN

LOGAN

(into mike)

In a few short hours, we will rendezvous with a destroyer, at which time I turn over the Seaview and bid you all a fond farewell.

175 INT. MISSILE ROOM - DAY

(STAGE
B)

FULL SHOT - THE MEN

LOGAN'S VOICE

(on speaker)

It's been fun, Admiral. Don't you agree?

The men look at each other as the Voice stops.

176 INT. OBSERVATION NOSE - DAY

(STAGE
B)

MED. SHOT - LOGAN

Having finished his speech, he swings his chair around so that he faces his painting. With a deep sigh of gratification, he contemplates his fabulous art treasure.

177 INT. MISSILE ROOM - DAY

MED. SHOT

Kowalski, Morton, Crane, Patterson and Nelson have gathered the tear gas grenades into one pile.

KOWALSKI

All this for a picture?

MORTON

A picture? Kowalski, if you tried to sell the Seaview in the open market, it wouldn't bring as much money as the Mona Lisa.

KOWALSKI

You're kidding.

CRANE

It's the most famous work of art in the world, Kowalski. Wars have been fought over less.

178 OUT

179 ANGLE ON MORTON

He has begun to unreel a flat fire hose. He gets the coupling end and drags it over to the still dismantled mini-sub. Patterson and Kowalski come up, each carrying a canister of tear gas.

KOWALSKI

Where do you want this tear gas?

MORTON

Attach the canisters to the mini-sub pressure pump.

Cont.

179 Cont.

Patterson and Kowalski start to obey, placing the cannisters inside the cockpit. Morton hands them the coupling of the hose.

MORTON

Then couple this to the pump.

Kowalski and Patterson begin to work with the coupling.

180

ANGLE ON CRANE

Who is climbing into scuba gear as Nelson comes up to him.

NELSON

How long can those mini-sub batteries keep the pump going?

CRANE

No more than about five minutes.

NELSON

Good. We'll pump in enough gas to force them to the surface.

Patterson comes into SHOT carrying a smoke mask in one hand and the hose nozzle in the other.

PATTERSON

All connected, sir. I'm ready.

NELSON

All right, Patterson. When you crawl into the ducts, the passage on your left will give you a straight shot up to the Control Room. Point the nozzle there. We'll do the rest.

He slaps Patterson on the back. Patterson puts on the smoke mask. PAN WITH HIM as he crosses to the vent, trailing the hose after him. Kowalski has already removed the vent grid. Now he starts helping Patterson up to the opening.

181

MED. SHOT - MINI-SUB

Morton is leaning over the cockpit. He straightens up. Crane, now in the complete wet suit, comes up.

MORTON

All set here.

CRANE

When I give you the word, start the pump.

182 ANGLE ON VENT
Patterson's feet are just disappearing into the vent opening as Kowalski feeds the hose in after him. Kowalski looks back.

KOWALSKI

He's on his way.

183 CLOSE ON NELSON
He is examining one of the tear-gas grenades, making sure it is operative. Crane joins him.

CRANE

Patterson will be in position in a couple of minutes. Now the question is, how do you get out of here with those tear-gas grenades?

NELSON

I've got that worked out. Look at this.

PAN WITH HIM as he leads Crane over to the mini-sub canopy, a plastic bubble, which is resting on the deck. Nelson picks it up, standing it on one end. Crane looks impressed, rapping the clear plastic with his knuckles.

CRANE

Like having our own private tank!

NELSON

Better get over to the escape hatch now.

CRANE

Right!

They cross to the escape hatch together where Nelson helps Crane put on his air tanks and get ready to dive.

184 INT: CONDUIT - DAY (STAGE B)

CLOSE ON PATTERSON

Wearing his smoke mask and holding the hose nozzle as he crawls to a point where the ducts intersect. He points the nozzle into the intersecting duct and then tugs several times on the hose which trails behind him out to the vent opening.

185 INT. MISSILE ROOM - DAY (STAGE B)

CLOSE ON KOWALSKI

He is holding the hose as it trails from the vent opening over to the mini-sub cockpit. He feels the tugs.

185 Cont.

KOWALSKI

Okay, Mr. Morton!

186 CLOSE ON MORTON
At the mini-sub.

MORTON

Here we go!

He reaches into the cockpit and starts the pump motor.

187 INT. CONDUIT - DAY (STAGE
B)

CLOSE SHOT - PATTERSON
Wearing the smoke mask and holding the nozzle. Gas begins to pour out of the nozzle, billowing through the tunnel.

188 INT. MISSILE ROOM - DAY (STAGE
B)

ANGLE ON ESCAPE HATCH
The hatch is open. Nelson helps Crane adjust the air tanks on his back, then hands him his face mask.

189 INT. CONTROL ROOM - DAY (STAGE
B)

FULL SHOT
The invader crew mans all stations while Igor stands at the planning table. Gas begins to pour from the vents.

190 CLOSE SHOT - AIR VENTS (INSERT)
Clouds of gas billow out.

191 FULL SHOT
The crew begins to react to the tear gas, coughing, choking and holding their eyes as they back away from the various control panels and stations. Igor reacts.

IGOR

Shut all air vents! Stand by to surface! Ten degrees up bubble!

192 INT. MISSILE ROOM - DAY (STAGE
B)

ANGLE ON DOOR
Nelson has joined Curley and Kowalski at the door with the mini-sub canopy which is standing on end. Morton comes up to them with tear-gas grenades, passing them to each man.

193 CLOSE SHOT - CRANE
In full scuba gear, he stands at the open escape hatch, checking a dial.

193 Cont.

CRANE

Outside pressure dropping!
We're coming to the surface.

194 CLOSE ON NELSON
He looks toward Crane o.s.

NELSON

All right, Lee, take off!

195 ANGLE ON ESCAPE HATCH
Crane steps inside, closes the hatch and dogs it. The warning light goes on and the rush of water is heard from inside.

196 EXT. UNDERSEA - DAY (STOCK)

CLOSE ON HATCH

It opens, bubbles escape and Crane emerges into the water.

197 INT. MISSILE ROOM - DAY (STAGE B)

ANGLE ON DOOR

Curley now holds the canopy in front of him as a shield. He is carrying a tear-gas grenade and wearing a smoke mask. Morton and Nelson stand behind him, also wearing masks. Nelson lifts his mask to speak.

NELSON

All right, Kowalski.

Kowalski, also in a smoke mask, is at the door. He undogs the hatch and opens the door. Curley emerges holding the plastic canopy in front of him. Several shots immediately ring out.

198 INT. MISSILE CORRIDOR - DAY (STAGE B)

ANGLE DOWN CORRIDOR TO MISSILE HATCH

Two armed Invader Crewmen are in f.g. They shoot at Curley as he comes out, but the bullets merely ricochet off the plastic canopy.

199 REVERSE ANGLE
Curley, in f.g., advances on the firing Crewmen, the canopy protecting him completely from their bullets. He lobs a grenade over the top of the canopy and it explodes between the Crewmen, filling the corridor with choking blinding gas. The men reel, dropping their guns. Curley throws the shield aside as he and Kowalski, Nelson and Morton dash down the corridor through the gas. They pick up the guns of the Guards, then disappear around the bend.

200 INT. CONTROL ROOM - DAY (STAGE B)

FULL SHOT

The gas hangs in the room, the men choking and half-blinded by it.

VOICE

(on speaker)

On surface!

IGOR

Crack the hatches! Activate blowers!

A Crewman is already mounting the hatch ladder.

X 201 OUT

202 INT. CONTROL ROOM - DAY (STAGE B)

ANGLE ON HATCH LADDER

X Igor, choking from the gas, starts up the ladder just as Crane is coming down his scuba gear wet from the sea. Crane places a foot on Igor's head and pushes, sending the man sprawling on the deck. Crane shucks off his tanks and mask and jumps down, landing on top of Igor. They begin to fight. As several Invader Crewmen leap to help Igor, Morton, Curley and Kowalski burst into the room.

203 ANOTHER ANGLE

A general melee has started. The Seaview Crewmen, with smoke masks and the advantage of surprise, begin to get the upper hand.

204 CLOSE SHOT - CRANE AND IGOR
As they slug it out.

205 VARIOUS SHOTS
Curley, Kowalski and Morton fight the Crewmen.

206 ANGLE ON CRANE
As he knocks out Igor, then runs to help the others.

207 INT. OBSERVATION NOSE - DAY

(STAGE
B)

MED. SHOT

Nelson enters from the aft corridor, looking for Logan. He stops, sees the picture standing open in its case and crosses toward it, still searching. He looks at the picture.

LOGAN'S VOICE

(o.s.)

Lovely, isn't she?

Nelson wheels around. WIDENING ANGLE reveals Logan holding a gun on Nelson.

208 INT. CONTROL ROOM - DAY

(STAGE
B)

DOWN ANGLE ON IGOR

He stirs and regains consciousness. He pulls himself to a sitting position and notices a gun on the deck where one of the battling Crewmen had dropped it. He crawls to the gun, picks it up, looks behind him at the continuing fight, then starts off.

209 INT. OBSERVATION NOSE - DAY

(STAGE
B)

ANGLE PAST LOGAN TO NELSON

Nelson stands directly in front of the Mona Lisa. He turns, notes the fact, then looks at Logan.

NELSON

You have the gun, Logan. Use it.

210 REVERSE ANGLE - LOGAN

The circular stairs from the Control Room are in the b.g.

LOGAN

(manages a smile
of his own)

You know I won't damage the picture -- even for the pleasure of shooting you.

Igor appears on the circular stairs in the b.g. He pauses near the top, pointing his gun at Nelson, still in a direct line between the picture and Igor.

IGOR

The picture means nothing to me,
Admiral.

He prepares to fire.

211 CLOSE ON NELSON

He waits in front of the picture, bracing himself. A SHOT rings out. Nelson continues to stare.

212

REVERSE AXIS SHOT

It is Logan who has fired -- not at Nelson but at Igor on the stairs. Igor stands stiffly a moment, wavers and then slumps forward, beginning to tumble down the curving stairway. At the same moment, Morton appears at the head of the stairs with a Tommy gun while Patterson comes in from the aft corridor also armed with a gun. Logan looks from one man to another, then back at Nelson. And he tosses his pistol into the middle of the room in a gesture of surrender.

LOGAN

I couldn't do it! I couldn't let that barbarian fire. Once I was ready to destroy her rather than give her up. But that was before I knew what it was to possess her.

DISSOLVE TO:

213

INT. OBSERVATION NOSE - DAY

DISSOLVE TO:
 OBSERVATION (STAGE
 B)

CLOSE ON MONA LISA

PULL BACK to reveal Nelson and Morton looking at it reflectively. They are back in uniform now and are sipping mugs of coffee. Crane comes down to join them.

CRANE

Admiral, the Captain of the Lorraine sends his compliments. He received our message and is making for this position at full speed.

NELSON

Very well, Lee.

CRANE

All we can do now is wait until the Lorraine gets here.

MORTON

(looking at the
 picture)

She almost seems alive, doesn't she?

CRANE

I wonder what she's thinking about?

Nelson looks at the picture contemplatively. He shakes his head slowly.

Cont.

213 Cont.

NELSON

On that, Lee, the poets and
philosophers have speculated
through the ages.

MOVE IN for a CLOSE SHOT OF "MONA LISA"

NELSON'S VOICE

(o.s.)

Perhaps each man must find his
own private answer.....

DISSOLVE TO:

214

EXT. SURFACE OF THE SEA - DAY

(STOCK)

FULL SHOT - SEAVIEW

As it glides along, heading home.

FADE OUT

THE END

A-122 EXT. SURFACE OF SEA - DAY (STOCK)

FULL SHOT - SEAVIEW

As it remains motionless on the surface.

B-122 INT. MISSILE ROOM - DAY (STAGE B)

FULL SHOT

Logan, Nelson and a group of invader crewmen are there as the metal case containing the precious painting is being carefully lowered from an unseen hatch above to the deck of the Missile Room. Nelson is still wearing the life jacket he wore for the boarding of the French ship. Logan is anxiously supervising the loading of the crate. As it reaches the deck, chocks have been set up to hold it upright.

LOGAN

(as the crate is
lowered)

Gently now...don't jar it...

That's the way. Hold it there...
Carefully.

Logan crosses to the wall mike and picks it up.

LOGAN

(into mike)

Take us down to ninety feet and
hold there.

IGOR'S VOICE

(over speaker)

Aye aye sir! Prepare to dive!

(the sound of
closing hatches
is heard)

Dive!

(two blasts of the
diving klaxon)

C-122 EXT. SURFACE OF THE SEA - DAY (STOCK)

FULL SHOT - SEAVIEW

As the submarine begins to slip beneath the surface.

DISSOLVE TO:

D-122 EXT. UNDERWATER - DAY (STOCK)

FULL SHOT - SEAVIEW

It is now underwater, just below the surface.

E-122

INT. MISSILE ROOM - DAY

(STAGE B)

ANGLE ON NELSON

As he is observing the activity. He turns to Logan.

NELSON

Do you plan to open it?

LOGAN

(turning to
Nelson)

Of course, Admiral. Do you think
I could possibly postpone such
a moment?

NELSON

(drily)

No...

LOGAN

But first we must check your
environmental controls. The
relative humidity seems a bit
high to me.

NELSON

Yes...you may be right. A
temperature imbalance could
crack the pigment.

Logan crosses to a wall dial near the escape hatch.
Nelson watches him.

LOGAN

(looking at
the dial)

It is high. Several percentage
points. I hope you have a
suggestion, Admiral.

NELSON

(as Logan returns)

Activate our optimum environment
regulator. That will bring the
temperature and humidity to proper
levels throughout the ship.

Logan nods and turns to a nearby crewman.

LOGAN

See to that at once.

(the crewman
hurries off as
Logan turns, smiling,
to Nelson)

I'm really grateful for your help,
Admiral.

E-122 Cont.

NELSON

I'm as anxious as you are to see that no harm comes to the Mona Lisa. You see, I plan to recover it and return it to the Louvre. I wouldn't want it to go back damaged in any way.

Logan is amused by the statement.

LOGAN

You're most optimistic! Nevertheless, I'm still grateful.
(turns to a
Guard)

Escort the Admiral to his quarters.

The Guard raises his gun. Nelson, with a nod to Logan, turns and permits himself to be escorted from the Missile Room. Logan turns to examine the crate when he is interrupted by the Speaker.

IGOR'S VOICE

(on Speaker)

Mr. Logan, this is the Captain. Will you come up to the Control Room right away?

LOGAN

(to crewmen)

Take her to the observation nose...And be careful.

He starts for the hatch leading toward the Control Room.

DISSOLVE TO:

149

INT. CREW'S QUARTERS - DAY

CLOSE ON CURLEY

He is looking anxiously at his watch. PULL BACK to show Kowalski, Patterson and the other Crewman in the room.

CURLEY

Less than fifteen minutes. Let's get a move on.

KOWALSKI

Wait a minute. I'm not so darned sure this plan will work.

PATTERSON

You got a better idea, Kowalski?

KOWALSKI

Okay....I know the Admiral worked it out and all that, but suppose -- just suppose now -- the guards come in here with our dinner right on time.

CURLEY

They will.

KOWALSKI

Suppose they do. They have guns and we don't and yet we have to jump them.

CURLEY

Sure. When the skipper cuts the gyro control.

PATTERSON

We'll be ready when the ship lurches and they won't. It's as simple as that.

KOWALSKI

If the ship lurches. What if something should happen and the skipper doesn't reach the gyro controls?

CURLEY

Oh come on, Ski. What could happen?

PATTERSON

Sure. Relax. The Captain's in there somewhere right now crawling toward the Gyro Room.

Cont.

149 Cont.

KOWALSKI

How do we know he's crawling around
in there? How do we know he'll
throw the gyro right on time?

PATTERSON

Man, you sure can find plenty of
excuses to worry.

KOWALSKI

I don't need excuses. Don't forget,
I'm the one those guards beat up on.
I can tell you, first hand, they
play for keeps.

CURLEY

Yeah? So do we.

PATTERSON

Right. Come on...start loading the
seabags on that top bunk.

The men start the business of tossing the seabags on the
top bunk nearest the door. Kowalski still looks dubious.

KOWALSKI

(sarcastically as he
hefts a sea bag)

This is a great weapon against a man
with a submachine gun.

PATTERSON

When the ship rocks, these bags will
roll off practically on top of them.
That's the edge we need to jump the
guards.

CURLEY

(as they work)

Come on, we're running out of time.

PATTERSON

Remember...as soon as we get out,
everybody head aft to the Missile Room.
Right, Chief?

CURLEY

Right. Kowalski...how good are you
at playing sick?

KOWALSKI

(grimly as he works)

Who's playing?

A-183 INT. CONDUIT - DAY

CLOSE ON PATTERSON

As he crawls through the duct wearing a smoke mask and dragging the long length of hose behind him. The hose makes a grating, scraping sound as it drags through the duct.

B-183 INT. A CORRIDOR - DAY

MED. SHOT

Two Invader Crewmen, wearing side arms, are coming along the corridor. As they pass beneath the grid covering an air duct, one of the men hears a sound. Silently, he grabs the arm of the Second Man and stops him. Both men listen and then realize the sound is coming from the duct behind the grid. They exchange glances. Then, by silent agreement, they begin to work at removing the grid without making noise. They get the grid off and the First Man boosts the Second Man, helping him into the opening. The man in the opening now reaches down to help the First Man up.

C-183 INT. CONDUIT - DAY

CLOSE ON THE CREWMEN

They pause in the conduit to listen. Again they hear the scraping sound of the hose from somewhere off down the length of the duct. They look toward the sound, draw their guns and start crawling in that direction.

D-183 CLOSE ON PATTERSON

He continues to crawl along, dragging the hose after him. Now he hears a sound from somewhere along the duct ahead of him. He freezes, realizing someone is in the duct up ahead. He removes his smoke mask to listen more closely. He sees a small square passageway which leads to a vent. He crawls forward rapidly to the opening, squeezes through and drags the hose after him.

E-183 INT. C-122-M - DAY

ANGLE ON VENT

As Patterson emerges from the vent and drops down to the deck. He carefully pulls the hose nozzle through the opening.

F-183 INT. MISSILE ROOM - DAY

CLOSE ON VENT

Kowalski is at the vent, waiting while Patterson (o.s.) draws the hose through the duct system. When he feels the hose stop moving he looks surprised. He sticks his head through the opening and listens. From far off he hears the noise of someone moving. He looks back toward the Missile Room, then quickly decides to investigate. He starts in the duct to follow after Patterson.

G-183 INT. THE CONDUIT - DAY

ANGLE ON CREWMEN

As they crawl forward, guns drawn. They stop and react as they see the hose trailing off into the small square opening intersecting the duct. The leading crewman looks back at the man following him. He gestures, indicating he will investigate. The other man nods. The First Man starts to crawl through the square opening. Once there is room, the Second Man passes him, continuing along the duct to follow the other end of the hose.

H-183 INT. C-122-M - DAY

ANGLE ON HATCH

Patterson is there, against the bulkhead, his eyes on the vent opening. He is waiting for someone to appear at the opening. After a moment, the First Man's feet appear through the opening as he starts to let himself down to the deck. Patterson leaps on him, dragging him through the opening. They begin to fight, with Patterson trying desperately to keep the man from using his gun. There is a frantic, silent fight between the men.

I-183 INT. THE CONDUIT - DAY

ANGLE DOWN CONDUIT, PAST SECOND MAN

He is following the hose when he hears the sound of the violent fight. He turns and starts back toward the square opening, his gun at the ready. But as he turns, Kowalski's head appears around the bend in the conduit. He sees The Second Man starting for the square opening. Moving quickly and silently, he overtakes the Man, seizes his ankles and pulls him sharply so that the Man flattens out. Kowalski jumps him and they fight in the confined space of the duct.

J-183 INT. C-122-M - DAY

MED. SHOT

Patterson and the Man are still fighting. At last Patterson gets in a blow that sends the Man to the deck. He grabs the Man's gun and, using it as a club, knocks him out. Then he starts back up into the vent.

L-183 INT. THE CONDUIT - DAY

CLOSE SHOT

Kowalski and the Man are fighting desperately. Patterson appears through the square opening, sees the fight and joins in, hitting the man in the back of the neck with the gun. The man drops unconscious. Kowalski looks at Patterson in relief, then nods for him to continue with the hose while Kowalski turns back toward the Missile Room. Patterson retrieves his smoke mask, puts it on and starts along the duct again.

184 (AS IS)

185 (TO REPLACE 185 AS ALREADY SHOT)
INT. MISSILE ROOM - DAY

CLOSE ON AIR VENT

Kowalski comes crawling out of the air vent and drops down to the deck. He looks back through the vent as the hose jerks several times in a signal. He feels the tugs and turns toward the room.

KOWALSKI

Okay Mr. Morton!