

VOYAGE TO THE BOTTOM OF THE SEA

"KING'S GAMBIT"

by

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SHOOTING FINAL
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"KING'S GAMBIT"

TEASER

FADE IN

1 EXT. VALLEY - DAY (STOCK)

FULL SHOT

The CAMERA PANS an arid, desert-like valley, with a huge river flowing through it. Elaborate ancient tombs of Near Eastern design are seen near the water's edge on both sides of the river, breaking the desolate, wasteland feeling of the area.

2 THE VALLEY (STOCK)

ANOTHER ANGLE

The CAMERA CONTINUES PANNING and then HOLDS as it features a huge, ancient riverside monument carved into the face of a cliff - not unlike the monuments at Abu Simbel.

DISSOLVE TO:

3 INT. BURIAL VAULT - DAY

FULL SHOT

The large underground room is lavishly decorated with a king's ransom of ancient Near Eastern objets d'art. Statues of gold are placed around the room and elaborate, picturesque drawings and hieroglyphics cover the walls.

4 ANOTHER ANGLE

In this new angle we see a large modern sheet metal door covering a good portion of the vault's far wall. Two smartly uniformed, submachine gun armed SOLDIERS are on guard on either side of the door. After a beat, a loudly insistent electronic humming o.s. SOUND comes from beyond the door and the guards exchange an uneasy glance.

5 INT. LABORATORY - DAY

ESTABLISHING SHOT

The laboratory is stocked with an impressive assortment of what seems to be the last word in ultra-modern, very scientific equipment. KING AHMED, a pleasant looking, regal man in his late thirties; his wife LUCIENNE, a beautiful European of impeccable taste, breeding and bearing in her twenties; COLONEL KASSIM, a silent, coldly impassive man wearing a military uniform and about the same age as the King; and his aide MAJOR ISMAIL, a large, quietly formidable man in his mid-thirties and also dressed in a military uniform, all closely watch as VICTOR HEGNER,

Cont.

5 Cont.

a Germanic man in his mid-fifties and his assistant, LISA LINDQUIST, a pretty European in her mid-twenties, make some final adjustments on a large electronic machine which dominates the room and causes the insistent HUMMING SOUND as it feeds a pulsating light beam of energy into a small cage.

INSERT:

6 CLOSEUP - CAGE
The HUMMING SOUND still insistently intrudes on the scene as the pulsating beam of light focuses on two rabbits friskily playing inside the cage. Then, suddenly, the rabbits freeze, almost as if instantly turned into marble statues.

7 BACK TO SCENE
Hegner snaps the machine off.

LUCIENNE
They're frozen...like stone!

HEGNER
No, Your Majesty, not frozen.
Suspended in immobility.

LISA
And not stone...still flesh and
blood.

Ahmed reaches into the cage and runs a hand along one of the rabbit's fur, feeling its back.

AHMED
Cold, yes...but still alive.

He takes his hand away. As if in confirmation, Hegner and Lisa adjust several dials on the machine and Hegner snaps it on again. A different color light beam begins pulsating onto the rabbits in the cage.

INSERT:

8 CLOSEUP - CAGE
The rabbits are frozen in the set position for a moment longer. Then, suddenly, they once again become animated and resume frolicking around the cage as before.

9 BACK TO SCENE
Hegner shuts the machine off and turns back to Ahmed and Lucienne who are staring at the cage in fascination.

Cont.

9 Cont.

Kassim and Ismail are a step or two behind the royal couple, both looking on impassively, neither appearing to be either impressed or involved.

LUCIENNE

(to Hegner)

It's truly amazing, Doctor Hegner.
You've every right to be very proud.

HEGNER

(to Lucienne)

Thank you...

(turning to Ahmed)

...but it is Your Highness who
deserves the praise. Without
your aid and encouragement it
would not have been possible.

AHMED

No, the achievement is yours. I
merely made certain this laboratory
was built where it had to be...
with access to the minerals you
needed...hidden from the eyes of
the curious and in the proper
magnetic and radio-active
environment.

KASSIM

(disapprovingly)

In the middle of the burial valley
of our kings.

AHMED

(easily)

I'm sure my father's fathers
would approve. Haven't they
searched for an eternal life
since the first recordings of
time? And here, in the very
shadow of their burial tombs,
we've found a form of it.

Ahmed turns away from Kassim, back to Hegner and the main,
highly sophisticated, extremely complicated machinery.

AHMED

(his eyes on the
main machine)

The amount of energy you've built
into this equipment is really
amazing.

Cont.

9 Cont.1

HEGNER

(nodding)

The energy estimate was correct.
The figures, Lisa?

LISA

So far we've only needed two point
eight percent to immobilize the
rabbits.

AHMED

(thinking)

Then with increased voltage, we
could safely place people in
suspended animation...This would
open doors for unlimited medical
research; perhaps a whole new
concept of the theory of physical
rejuvenation.

HEGNER

Yes, once we've stabilized the
upper voltage registers, all that
will be possible. But our
experiments have only touched
the surface. There's still so
much we have to learn.

INSERT:

10 CLOSEUP - HAND

In the shadows behind one of the machines a shadowy hand
moves toward a wall light switch and snaps it off.

11 BACK TO SCENE

The ceiling lights go off and the entire laboratory is
suddenly thrown into darkness, except for the flashing
indicator bulbs and dials going on and off in the various
machines around the room.

12 THE LABORATORY

ANOTHER ANGLE

The main machine suddenly reactivates and its insistent
HUMMING SOUND is again heard as the pulsating beam stabs
out in the semi-darkness of the laboratory. The HUMMING
SOUND and the pulsating light beam are now both erratically
pitched at a much higher level, as if the machine is
operating at its highest level of intensity. Then, the
pulsating beam slowly starts to move in a circular motion
in the semi-darkness, as if searching out something or
someone.

13

AHMED

NEW ANGLE

The pulsating beam of the main machine catches him and then holds on him as we can see the machine projecting the full force of its intense beam of energy directly on Ahmed. The CAMERA HOLDS for a moment, then:

SCREAM FRAME TO:

END OF TEASER

ACT ONE

FADE IN

14 EXT. SURFACE OF THE SEA - DAY

FULL SHOT - SEAVIEW
running on the surface.

15 INT. SEAVIEW - ADMIRAL'S CABIN - DAY

ANGLE ON NELSON

at his desk, reading a message. His expression is grave.
As he glances up, PULL BACK to REVEAL Crane standing at
the desk looking down.

CRANE

King Ahmed...dead?

NELSON

This is a Code Red Message from
Washington. C.I.A. reports he
was killed in a laboratory
demonstration.

CRANE

(shakes his
head)

A tragic accident.

NELSON

A very convenient accident, Lee.
He was too popular a King to be
assassinated. But this way...

CRANE

How long ago did this happen?

NELSON

Less than two hours. Code Red
reports his body will be lying
in state at the river landing
near the palace.

CRANE

Naturally we'll have to pay
our respects.

NELSON

We're going to do a good deal
more than that.(with increasing
excitement)A laboratory accident...that
must mean Hegner's suspended
animation machine!

15 Cont.

CRANE

You don't mean to imply the King could still be alive?

NELSON

C.I.A. is convinced of it. They want us to get to him fast enough, to save his life. It'll mean a job of body snatching, Lee.

CRANE

Body snatching? Why us? They've got their own agents in there.

NELSON

It's a highly delicate problem. If something goes wrong and this is tied in any way to an official American operation, it could turn the whole Middle East against us.

CRANE

Meaning, if C.I.A. is wrong -- you're the fall guy.

NELSON

Something like that - yes. Yet if we don't save the King, his country will be in the hands of our enemies. Let's get ready. We've got a job ahead of us.

DISSOLVE TO INSERT:

16

CLOSEUP

The CAMERA is in a TIGHT CLOSE ANGLE on a pair of hands as they snap a clip into a special, silencer-equipped air gun and then slap the bolt forward to a firing position.

INSERT:

17

CLOSEUP

The CAMERA is in a TIGHT CLOSE ANGLE on a second pair of hands as they also rapidly go through the loading and priming business on a second air gun.

INSERT:

18

CLOSEUP

The CAMERA is in a TIGHT CLOSE ANGLE on a third pair of hands as they match the two previous shots, quickly going through the same loading and priming motions on a third air gun.

19 INT. MISSILE ROOM - DAY

MED. SHOT - NELSON, CRANE, KOWALSKI AND CHIEF SHARKEY are all dressed in black skin-diving outfits with scuba breathing equipment rigged to their backs. Morton (dressed in his regular uniform) is standing beside them as he hands the fourth air gun to Sharkey. The Chief snaps a clip into it and then slaps the bolt forward to a firing position.

20 ANOTHER ANGLE

Nelson, Crane, Kowalski and the Chief all expertly check their submachine guns one last time and then carefully place them into watertight plastic pouches each man has strapped to his back next to his compressed air tank. Morton swings the escape hatch door open and the men file past him into the escape hatch.

21 EXT. UNDERSEA - DAY

(STOCK)

ANGLE ON HATCH

After a moment, a diver comes through the escape hatch and out into the water, to be followed by a second, third and fourth diver - all coming through the escape hatch one at a time.

22 ANOTHER ANGLE

The four divers form a roughly shaped attack pattern in the water and then purposefully swim ahead.

FLASH PAN TO:

23 EXT. RIVER LANDING - DAY

MED. SHOT

The large, riverside wharf is draped in funereal black bunting. The riverside is a sheer twenty or thirty foot stone and concrete wall which drops straight down, beneath the river's surface and into what seems to be deep water. After a moment, the CAMERA MOVES IN for a CLOSER ANGLE as we go to:

24 CLOSEUP - MUMMY CASE

The CAMERA is in a TIGHT CLOSE ANGLE on the diamond encrusted mummy case, painted and carved in the manner of the ancient Pharaohs.

After a moment, the CAMERA PULLS BACK to a WIDER ANGLE and we see we are in a garden area. LUCIENNE is dressed in black, quietly seated near the elaborately decorated closed mummy case which is set on a flower-banked pedestal. Four five-foot high candles burn near each corner of the pedestal and four armed SOLDIERS are standing a guard of honor on all sides of the mummy case.

FLASH PAN TO:

- 25 EXT. UNDERSEA - DAY (STOCK)
- MED. SHOT
The CAMERA TRAVELS with Nelson, Crane, Kowalski and the Chief as they continue swimming ahead through the water.
- 26 ANOTHER ANGLE - UNDERSEA
The four divers continue swimming ahead until they reach the underwater bottom of the villa wall, and then the CAMERA MOVES IN for a CLOSER ANGLE on them as they pause to re-group beside it.
- 27 CLOSE ANGLE - FEATURE NELSON, CRANE, KOWALSKI AND THE CHIEF
They take suction cup-like devices from their belts, strap them on their hands and then, placing their hands on the wall, the CAMERA FOLLOWS THEM as, moving one hand after another, they walk up the underwater part of the wall.
- 28 EXT. RIVER LANDING - DAY
- MED. SHOT
A submachine gun armed SOLDIER is patrolling a guard beat in an otherwise deserted part of the villa garden. After a moment, Nelson's face appears just over the railing behind the soldier.
- 29 CLOSE ON SOLDIER
as he reaches the end of the garden and turns back, as if toward Nelson.
- 30 WIDER ANGLE - THE GARDEN
The soldier faces where Nelson's face had appeared a moment earlier but Nelson has now slipped below the railing and is not in sight. The soldier starts to pace back in his prescribed patrol. He reaches the end of it, executes a military turn and then starts back in the opposite direction again.
- 31 ANOTHER ANGLE - THE GARDEN
As Nelson again appears from the water beyond the railing, silently moves up to the garden and noiselessly slips behind the soldier.
- 32 CLOSE ON NELSON AND SOLDIER
Nelson silently moves in on the soldier from behind, grabs him in a hammer lock, chokes off the soldier's cry of alarm with one hand as the other hand quickly reaches into a holster, pulls out an air-pressure pistol, sticks it in the soldier's ribs and pulls the trigger. A slight rushing of air SOUND is heard for an instant and the soldier silently sinks unconscious to the deck.

33 WIDER ANGLE - THE GARDEN
 as Nelson quickly moves back to the railing and motions Crane, the Chief and Kowalski silently moves up to the garden. They all take their diving masks off and Nelson studies the layout.

CRANE

(low)
 He'll be out only a minute.
 Tie him up!

They wrap cord around the soldier's legs and drag him out of sight as Crane moves to Nelson's side.

34 MED. SHOT - THE MUMMY CASE
 Everything is the same as before except that Kassim is seen as he crosses to Lucienne.

KASSIM

(patronizingly)
 Your Highness, tomorrow a funeral procession will move through the city to the palace where Ahmed will lie in state for three days and three nights.

Lucienne looks up at him questioningly.

KASSIM

(with sympathy)
 We are all grief-stricken by this tragic accident.

LUCIENNE

(evenly)
 Accident?

KASSIM

(firmly)
Accident. It was that and no more.

Lucienne starts to say something but Kassim quickly speaks before she can.

KASSIM

(quickly)
 The people would rise up in rage if their beloved King Ahmed had died any other way. Wouldn't they, Your Royal Highness?

Lucienne glances at the mummy case for a beat and then turns back to Kassim.

Cont.

34 Cont.

LUCIENNE

If Ahmed is really dead.

KASSIM

But he is. Legally dead...and soon buried as well. All correctly certified with a death certificate duly signed by the proper doctor.

LUCIENNE

(sharply)
By your doctor!

KASSIM

(easily)
You're quite right, it was my doctor. But the facts remain, Ahmed has been legally declared dead.

Kassim motions for her to stand.

KASSIM

Come, we must now make the rest of the funeral arrangements.

He waits for a beat but she remains where she is.

KASSIM

Your Royal Highness...it would be most awkward indeed if we were forced to arrange a double royal funeral...but awkward as it might be we would not hesitate if pressed.

They stare evenly at each other for a beat.

KASSIM

(a beat,
then easily)
And now I suggest we finish the arrangements for King Ahmed's funeral.

They look at each other for another moment, then Lucienne stands, and reluctantly moves toward one of the doors with Kassim.

35 EXT. RIVER LANDING - DAY

MED. SHOT

The Chief, and Kowalski are crouched in shrubbery near the bier. Crane makes his way stealthily through the shrubbery and peers toward the honor guard.

- 36 P.O.V. - THE GUARDS
standing at attention at the four corners of the bier
- 37 MED. SHOT
Crane pulls back and motions to the Chief and Kowalski who take small canister-type grenades from their belts and edge toward the bier.
- 38 ANOTHER ANGLE
Crane noiselessly moves away from the bier and quickly moves to Nelson in the shadow of some shrubbery. He nods, indicating that everything is all set. Nelson cases the area for a moment, then he and Crane put their diving masks back on over their faces.
- 39 ANGLE ON BIER
First Kowalski, and then the Chief pull the levers on their grenades and toss them toward the bier.
- 40 FULL SHOT
The grenades hit the ground on both sides of the bier and immediately explode in huge puffs of smoke. In an instant the area is completely filled with billowing clouds of smoke. The four soldiers can now just barely be seen in the smoke as they all fall to the ground unconscious.
- 41 MED. SHOT
Kowalski and the Chief are frozen for a moment on either side of the bier. Then, they slip their masks in place as Nelson and Crane run up, also wearing the diving masks. All four men make their way to the mummy case.
- 42 FULL SHOT
Nelson, Crane, the Chief and Kowalski can be seen through the smoke as they quickly examine the four soldiers to make sure they're unconscious. Satisfied that they are, Nelson and Crane quickly move to the mummy case.
- 43 CLOSE ON NELSON AND CRANE
as they quickly lift the top of the mummy case off.
- 44 P.O.V. SHOT
PAST Nelson and Crane and into the mummy case where Ahmed is lying with his arms crossed across his chest and his eyes closed.
- 45 CLOSE ANGLE - NELSON, CRANE AND MUMMY CASE
Nelson and Crane quickly remove the body while Kowalski and the Chief unroll a waterproof canvas sack. All four men pull the sack over the body and zip the sack closed.

- 46 **ANOTHER CLOSE ANGLE - FAVOR MUMMY CASE**
Crane replaces the lid on the now empty mummy case.
- 47 **WIDER ANGLE**
Nelson quickly examines the sack and satisfies himself that it is completely watertight. Then he motions and they all - Nelson, Crane, the Chief and Kowalski - lift the body in the sack and carry it off.
- 48 **ANOTHER ANGLE**
Nelson, Crane, the Chief and Kowalski come to the river's edge with the sack. They toss it into the river.
- 49 **EXT. WATER - DAY**

DOWN ANGLE
the sack hits the water and floats on the surface.
- 50 **ANOTHER ANGLE**
The four divers hit the water and immediately disappear into the watery depths, dragging the sack-filled body with them.

SPIN OUT TO:

51 INT. SEAVIEW - SICK BAY

CLOSEUP - AHMED'S FACE

His eyes closed and his face an expressionless mask of repose.

After a moment, the CAMERA PULLS BACK to a WIDER ANGLE and we see that we are in the Seaview Sick Bay. Ahmed is lying still and flat on a table in the middle of the room with a DOCTOR closely examining him. Nelson and Crane are watching closely, standing by the Doctor's side.

52 ANOTHER ANGLE

as the Doctor straightens up and thinks hard.

NELSON

(to Doctor)

What do you think?

DOCTOR

That's just it...I don't know what to think.

CRANE

(impatiently)

Is he alive, or isn't he?

DOCTOR

It's not as easy as that. Ordinarily, from all outward appearances, I'd sign his death certificate and bet my medical license on it.

DOCTOR

(a beat, as he thinks, then to Nelson)

But after those experiments in suspended animation you've told me about...

(shrugging)

...I just don't know.

The Doctor moves back to bend low over Ahmed with a hypodermic needle in his hand, and shields the business with his body as he takes a sampling of blood. Then he places the blood in a test tube, places the test tube in a spectograph and turns the machine on.

53 NEW ANGLE - FAVOR NELSON AND CRANE

In the b.g., the Doctor is working at the spectograph.

CRANE

Could Doctor Hegner really have been far advanced in his experiments?

53 Cont.

NELSON

(nodding)

Yes. He's just added a brilliant girl, Lisa Lindquist, to his staff. She's been at least partially responsible for the break-through.

Crane glances toward Ahmed.

CRANE

(thinking)

Suspended animation...

(a beat)

...and if the machine didn't work, if he's really dead...

NELSON

(sharply)

We couldn't wait to find out! We had to act as we did!

54 ANOTHER ANGLE

The Doctor shuts the spectograph off and Nelson and Crane move to his side. Nelson hands the Doctor a small glass slide. The Doctor places a speck of blood on it and then hands the slide back to Nelson.

55 CLOSE ANGLE - FAVOR NELSON

He takes the glass strip, places it in position on an electronic microscope and bends over it with his eye to the microscope's viewer. After a moment, he straightens up, thinks hard for a beat and then motions to Crane who moves to the microscope and places his eye to the viewer.

56 CLOSEUP - INSERT

A thousand-times magnification of a microscopic slide fills the screen, as if what Crane is seeing through the microscope viewer. The infinitely varied and different colored microscopic organisms of a blood sampling are on the screen, seemingly very still. Then, some of the organisms seem to move the very slightest bit.

57 CLOSE ANGLE - CRANE AND NELSON

as they exchange a significant glance.

NELSON

(excitedly)

Doctor Hegner! We need
Doctor Hegner!

58 EXT. RIVERSIDE - DAY

MED. SHOT

In the b.g., we can see several of the soldiers helping a
conscious, but shaky Lucienne to a chair. The CAMERA
MOVES IN for a CLOSER ANGLE TO FEATURE Kassim and Ismail
in the f.g. studying the place where the mummy case stands
open and empty.

KASSIM

Whoever it was...they must know by
now that Ahmed is still alive.

ISMAIL

He is more dead than alive.

KASSIM

Now, yes. But with the proper
treatment, it could once again
be the other way.

ISMAIL

Then we must reach the laboratory
before they do!

KASSIM

(thinking)

No, first they will try for Hegner...

(briskly)

Come. We would be remiss as hosts
if we did not return to the palace
and prepare a warm welcome for
them.

Kassim quickly moves away and Ismail follows a step behind.

DISSOLVE TO:

59 EXT. UNDERSEA - NIGHT

(STOCK)

FULL SHOT

The CAMERA HOLDS for several moments on establishing foot-
age of the Seaview, motionless in the water.

DISSOLVE THRU TO:

60 INT. OBSERVATION ROOM - NIGHT

MED. SHOT

Nelson and Crane are at the Observation Room table.

Cont.

60 Cont.

CRANE

All right, so it was no accident, but I still don't buy a political assassination. If it was that, all they'd have to do is gun Ahmed down.

NELSON

The people would never have stood still for that. You know how they idolize Ahmed?

Crane nods, indicating he does.

NELSON

The assassin knows it too. That's why he planned it to seem accidental.
(thinking)
That way he takes command of the country in a legal, orderly way... probably in a Regency...

CRANE

(suddenly)
Colonel Kassim!

NELSON

(nodding)
Yes, it has to be Kassim.

FLASH PAN TO:

61 EXT. PALACE - NIGHT

(STOCK)

FULL SHOT

The CAMERA FEATURES the large, imposing, official-looking buildings set on a square in the middle of a large Near Eastern city. A high wall surrounds the palace and two elaborately-uniformed SOLDIERS ceremoniously stand guard at the front entrance.

ZOOM IN THRU WINDOW TO:

62 INT. KASSIM'S QUARTERS - NIGHT

MED. SHOT

Kassim is seated behind the desk. Ismail is at the side-board at one of the near walls of the large, elaborately Eastern motif decorated room. Everything about the room speaks of oppulence, including the ornate Turkish coffee maker Ismail is pouring from.

- 63 ANOTHER ANGLE - FEATURE ISMAIL
as he finishes pouring strong, black Turkish coffee into two delicate coffee cups and then the CAMERA MOVES TO FOLLOW HIM as he crosses the room, carrying the two cups to the desk.
- 64 MED. ANGLE - INCLUDE ALL - FAVOR KASSIM AND ISMAIL
Ismail hands one of the coffee cups to Kassim who surfaces from his deep thought and nods his thanks to Ismail. Kassim takes a sip from the cup.

KASSIM

(to Ismail)

I would imagine our body snatchers have by now placed me in proper perspective.

ISMAIL

Then they become that much more dangerous.

Kassim nods in agreement.

KASSIM

Yes. It would also follow that they know Hegner is prisoner here.

(thinking)

And, as day follows night, I'm quite certain they will attempt a smashing, quite heroic rescue of the good Doctor.

ISMAIL

Kill him now and be done with it. Without him Ahmed dies exactly as planned.

Kassim stands and crosses to the window. He thinks hard for a moment as he stares out, then he turns back into the room.

KASSIM

Somewhere out there are people who know much too much.

(a beat)

They know so much about us and we know nothing of them...not even who they are.

(a beat, as he decides)

No, at the moment, Hegner is much too valuable to kill.

Kassim crosses back to the desk and motions to a map rack. Ismail takes the indicated map out and spreads it on the desk in front of Kassim.

Cont.

64 Cont.

KASSIM

All we need do is use him as bait
and then wait for our birds of
prey to gather inside the cage.

Kassim studies the map and then the CAMERA MOVES IN for a
CLOSE ANGLE FEATURING THE MAP as Kassim indicates a spot
on it.

KASSIM

(indicating)

Here is Hegner's quarters...

FLASH CUT TO:

65 INT. SEAVIEW - OBSERVATION ROOM - NIGHT

CLOSEUP - MAP

The CAMERA is in a TIGHT CLOSE ANGLE on the same map as in
the previous frame. A finger is pointing to the same
exact spot as indicated in the previous frame. After a
moment, the CAMERA PULLS BACK to a WIDER ANGLE and we see
Nelson and Crane studying a copy of the same exact map.

NELSON

(indicating)

Code red reports Hegner is being
held here.

Nelson and Crane study the map for a moment.

CRANE

Now all we need is a weak spot to
get over that wall...

Nelson nods and they both study the map. Crane points to
a part of the rear wall and the royal compound. The
CAMERA IS ANGLED on the map so that we can see where Crane
is pointing.

CRANE

(indicating)

This rear wall here...I'd say
that's about the most vulnerable
place.

Nelson nods in agreement.

NELSON

Maybe too vulnerable.

Crane looks at him quizzically.

Cont.

65 Cont.

NELSON

I get nervous about things that
easy.

CRANE

A frontal attack is out. We don't
have the manpower.

Nelson nods, again agreeing with him and studies the map
for a moment.

NELSON

So, we'll split the difference.

Nelson indicates another part of the wall.

NELSON

We'll get in here...through this
side of the wall.

66 INT. PALACE - KASSIM'S QUARTERS - NIGHT

ANGLE ON MAP

KASSIM

(studying the map)

They will not come the easiest way.

ISMAIL

Nor the hardest.

KASSIM

Correct. They will probably try
to breach our wall here...on this
side.

Kassim indicates a part of the wall. The CAMERA MOVES IN
for a TIGHT CLOSE ANGLE on the map and we see it is the
same exact spot that Nelson had just indicated in the
previous frame.

SCREAM FRAME TO:

END OF ACT ONE

ACT TWO

FADE IN

67 EXT. ROYAL COMPOUND - NIGHT

ANGLE ON WALL

For a moment, nothing stirs. Then Nelson and three crewmen, all dressed in black, quickly move into the scene and cross to the base of the twenty-foot high wall.

68 EXT. WITHIN THE ROYAL COMPOUND - NIGHT

ANGLE ON PALACE GUARDS

A machine gun has been set up and aimed so that it can rake the top of the wall the moment anyone tries to scale it. Major Ismail appears, checking the guards with approval, then looks toward the wall, confidently awaiting the attempted surprise attack.

69 EXT. OUTSIDE ROYAL COMPOUND - NIGHT

CLOSE ON BASE OF WALL

Nelson studies the area a moment, then signals his men to gather around him. He kneels in the shadow of the wall and the three men kneel beside him.

NELSON

(low)

I don't like to underestimate an enemy. If we figured out this was the best spot, so will they.

(touches one man's shoulder)

We'll move about a hundred yards down the wall.- this way and get over from there.

Nelson gestures to the men and they follow him, crouching low, along the base of the wall and out of SHOT.

70 ANGLE ON WALL

Nelson and the crewmen reach the other section of wall and pause. Nelson studies the area a moment, then signals. All four take large flare-gun devices from their holsters, aim them upward and pull the triggers. Only the slight rush of escaping air from the guns is heard.

71 CLOSE ON TOP OF WALL

as pronged metal tips hit just over the wall. The CAMERA PANS DOWN the strong but slender strands of nylon cord to Nelson and his men at the base of the wall. They pull the four cords (which had been coiled inside the flare-gun-like pistols) taut and the prongs dig into the top of the wall, securing each line as they do. Nelson signals the men. All of them begin to climb the ropes.

72 EXT. WITHIN ROYAL COMPOUND - NIGHT

ANGLE PAST MACHINE GUN

Ismail peers at the wall, then turns to the gunners.

ISMAIL

Keep this section covered. And
remember - I must have prisoners.

73 BASE OF WALL

Nelson and the three crewmen have reached the top of the wall and dropped to the ground inside the compound.

NELSON

Good! It'll take them awhile to
figure out what happened. This way!

The men follow him toward a building. They have run only a few yards when Nelson signals and they all drop to the ground, lying still. A SOLDIER, walks past, his rifle at the ready. He does not see the figures hugging the ground. When the soldier is gone, the men stir but Nelson signals them again and points.

74 THEIR P.O.V.

In the moonlight, two armed SOLDIERS walk a guard post near an entrance to the palace.

75 ANOTHER ANGLE - THE PALACE

One of the guards stops his patrol and stares off, as if toward Nelson and his men. He continues staring off for a beat, then shrugs as if satisfied that it's only his imagination and again resumes his patrol with the other guard.

76 CLOSE ON NELSON

He stares ahead, as if studying the movement of the now c.s. guards. He waits for exactly the right moment and then the CAMERA FOLLOWS HIM as he dashes across about a dozen or twenty feet of exposed ground. He reaches the side of the palace living quarters and freezes flat against it.

77 ANOTHER ANGLE - THE PALACE

as the guards continue their patrol.

78 WIDER ANGLE - INCLUDE ALL

Nelson is frozen in the shadows of the palace wall. The two soldiers reach the end of their measured patrol and start to turn as Nelson suddenly steps out of the shadows in front of them, pistol in hand. They're both frozen in surprise for an instant, then almost immediately start to aim their guns.

Cont.

78 Cont.

Before they can, Nelson pulls the trigger on his pistol twice. The almost silent rushing of air SOUND is heard and the two men noiselessly crumple over, unconscious. Nelson motions and his three men quickly move to join him. They all silently move to the building entrance.

79 INT. PALACE CORRIDOR - NIGHT

MED. SHOT

Nelson and his men silently come into the corridor. Nelson motions, stationing one man on guard at the front door. Then he consults a small map he's carrying, and leads the other men up the corridor. Nelson finds the door he wants, motions for his men to remain outside, opens it, and slips inside. He comes almost at once.

NELSON

Empty!

(low)

They've taken him away.

(consults map

again)

Kassim's headquarters, we've got to risk it.

(starts off and

the men follow)

80 INT. KASSIM'S QUARTERS

Hegner is seated in a chair. He reacts and rises as Nelson enters the room and closes the door behind him.

HEGNER

(in bewildered

surprise)

What---How did you get here?

NELSON

No time to explain! If you value your life, trust me. Dr. Hegner, I've come to get you out!

HEGNER

Kassim or his men will be back any moment.

NELSON

Then let's make ourselves scarce.

HEGNER

The King!?!.....

Cont.

80 Cont.

The following dialogue takes place while Nelson checks the surroundings for safe egress.

NELSON

Still alive, just barely though.
You have to bring him back the
rest of the way.

HEGNER

(shaking his
head "no")

It might be too late. My work is
still incomplete. After seventy-
two hours the muscle fiber starts
breaking down.....

(grimly)

.....the suspended animation becomes
permanent.

NELSON

On animals.

HEGNER

On everything. The basic principles
of cell construction remain the same
on all living creatures.

Hegner glances at his watch.

HEGNER

Only twelve hours more to return
him to the laboratory, reactivate
the equipment, give the necessary
treatment...

(shaking his
head "no")

It's no use. He's as good as dead.

NELSON

We have to give it the best try we
know how. Too much depends on it
for us not to.

Hegner thinks for a beat, and then nods.

81 INT. CORRIDOR - NIGHT

MED. SHOT

Nelson and Hegner come out of the room and into the corridor
where they group with the three men at the front door.

Cont.

81 Cont.

NELSON

(to the men)

Take Dr. Hegner back the same way we came. I'll catch up to you on the far side of the wall.

The men nod, and, along with Hegner, EXIT through the front door. Nelson turns and quickly moves up the corridor, toward the stairs leading to a second floor.

82 INT. BEDROOM - NIGHT

MED. SHOT

The CAMERA HOLDS for a moment on Lucienne, fitfully sleeping in a large double bed in the middle of the room. Then, the CAMERA PULLS BACK TO A WIDER ANGLE to INCLUDE Nelson as he noiselessly comes into the room.

83 ANOTHER ANGLE - FAVOR THE BED

as Nelson silently moves across the room, stands over the bed for a moment, and then puts one hand over Lucienne's mouth.

84 CLOSE ON NELSON AND LUCIENNE

Her eyes open wide as she instantly comes awake. She would have instinctively screamed or made an outcry if Nelson's hand across her mouth hadn't effectively muffled any sound.

NELSON

(whispering)

Lucienne...Don't scream. I've come to save your husband's life.

The wide-eyed shock of the previous moment leaves her eyes. Nelson takes his hand away from her mouth. She quickly starts to say something and he holds one finger up to his lips, indicating silence.

LUCIENNE

(a whisper)

My husband?

NELSON

He's still alive.

LUCIENNE

Alive! I knew it. I hoped and I prayed and I knew he couldn't be dead.

She quickly gets out of bed and puts a robe on.

Cont.

84 Cont.

LUCIENNE

Where is he?

NELSON

Away from here. For the moment
that's all that matters.

LUCIENNE

Take me to him!

NELSON

(shaking his
head "no")

No. For the moment, you're safer
here. Kassim wouldn't dare harm
you. I just wanted you to know of
the King.

LUCIENNE

But I have to see Ahmed with my own
eyes. Only then will I rest, knowing
he's all right.

Nelson hesitates, remaining silent.

LUCIENNE

(suddenly;
fearfully)

But you just said he was all right!

NELSON

(quietly)

I said he was alive.

She looks up at Nelson, afraid to ask what she fears.

NELSON

(gently)

You know the kind of experiments
that were being conducted.....

LUCIENNE

(shaking her
head; horrified)

NO! I'm not going the listen!

NELSON

There's still a chance. We have
twelve hours to get him back to the
laboratory and reanimate the muscle
tissue.

Cont.

84 Cont.1

LUCIENNE

Please, you have to! Ahmed mustn't die now! You know he's a good man, a great King. The people love him and need him so very much.....

Lucienne buries her head in her hands as she starts to sob. After a moment, she looks back up at Nelson.

LUCIENNE

And so do I.....

Nelson gently places a reassuring hand on her arm.

NELSON

I know you do. Dr. Hegner and his assistant are both going to....

LUCIENNE

(sharply cutting him off)

No, not Lisa! She and Kassim are lovers! It was she who turned the machine on Ahmed!

NELSON

(thinking)

That makes a few pieces fit...

He stops short as a bright light suddenly shines outside, throwing a bright glare into the room. Nelson and Lucienne rush to the window and peer cautiously down and o.s.

85 EXT. COMPOUND - NIGHT

DOWN ANGLE

Hegner and the three men are frozen in the middle of the open, exposed compound - caught in the bright light of a huge spotlight.

86 ANOTHER ANGLE - THE COMPOUND
Kassim is standing beside a set-up machine gun and its CREW. The machine gun starts to FIRE.87 CLOSE ON HEGNER AND THREE MEN
They scream as the machine gun bullets tear into them and cut them down.88 CLOSE ON BODIES
lying twisted on the ground.

89 INT. BEDROOM - NIGHT

MED. SHOT

Nelson and Lucienne are at the window, horrified, as they continue to stare o.s. and down for another moment. Then Lucienne pulls her gaze away and covers her face with her hands as she sinks back on the bed.

90 CLOSE ON NELSON

as he turns back into the room. He closes his eyes for a beat and shakes his head. Then he takes a package of cigarettes from his pocket and pulls two small antennae from the package. He snaps a button on it and holds it to his mouth.

NELSON

(into cigarette
package)

Home plate, this is QXR-823.
Come in, home plate....

FLASH CUT TO:

91 INT. SEAVIEW RADIO SHACK - NIGHT

ANGLE ON SPARKS

Sparks flicks a switch and hands a microphone to Crane who is standing at the radio console.

CRANE

(into mike)

This is home plate. We read you loud and clear.

92 INT. BEDROOM - NIGHT

CLOSE ON NELSON

who holds the "cigarette pack" to his face.

NELSON

(grimly; into package)

They were waiting for us. Hegner and our three men are dead! It's a strike-out time. Activate plan B immediately. Watch out for the Lindquist girl. It looks as if she's on Kassim's ball team.

CRANE

(o.s.)

What about you? How are you going to get out of there?

NELSON

Leave that to me. There's a lot more at stake.

(firmly)

Activate plan B. Over and out!

93 EXT. COMPOUND - NIGHT

MED. SHOT

Several of the soldiers are examining the bodies of Hegner and the three men. Ismail moves from them and the CAMERA TRAVELS WITH him as he crosses to Kassim.

ISMAIL

Hegner and three men...one is still missing.

KASSIM

Yes, I know.

(he looks o.s. and ahead for a beat, then)

Whoever he is, I want him alive. He has much to tell us.

93 Cont.

Kassim and Ismail start to walk across the enclosed compound. As they pass, the cluster of soldiers, Ismail motions and the soldiers fall into step. The CAMERA PANS TO FOLLOW THEM as we see they are all heading straight for the building Nelson is in.

94 INT. BEDROOM - NIGHT

ANGLE ON NELSON

Nelson is flat against the wall beside the window, looking out and down, as if toward the advancing o.s. Kassim and his soldiers.

95 ANOTHER ANGLE

as Nelson turns into the room and quickly crosses to Lucienne.

NELSON

They're closing in.

LUCIENNE

Coming here?!

NELSON

(nodding)

Yes, they'll tear this building apart room by room.

(glancing around)

There must be some place I can hide.

Lucienne thinks for an instant.

LUCIENNE

Yes, of course.

Lucienne leads Nelson to the far wall, runs her hand along it, finds the hidden button, presses it, and says while going so:

LUCIENNE

A royal family's weakness for secret compartments.

A section of the wall swings back and Nelson quickly moves inside the compartment revealed. He nods his thanks. Lucienne presses the hidden button again and the section of wall swings back into place, just as undistinguishable from the regular part of the wall as before.

96 INT. SEAVIEW OBSERVATION ROOM - NIGHT

MED. SHOT

Crane and Morton are standing at the Observation Room desk. Riley is beside them. Riley and Morton are in civilian clothes. A map is spread on the desk in front of them.

CRANE

(indicating on
the map)

...and the Admiral's either holed
up in this building...or maybe
hiding out along this stretch of
wall.....

They move to the flying sub hatch and lift it up.

CRANE

You know what to do?

(they nod)

Good luck. But don't use it all
up. I'll be needing some myself.

Riley and Morton nod that they understand and then quickly move down into the flying sub compartment. After they do, Crane closes and again secures the hatch.

97 EXT. UNDERSEA - NIGHT

(STOCK)

FULL SHOT

After a moment, the flying sub is launched from the bottom of the Seaview and speeds away through the water.

98 INT. OBSERVATION ROOM - NIGHT

MED. SHOT

Crane moves to the Observation Room window and watches through it as the flying sub moves past the window and speeds off through the water. Crane watches after it for a moment, then moves to the nearest microphone and picks it up.

CRANE

(into mike)

Mr. O'Brien...have a landing
party in civilian clothes stand
by. I'll be going ashore as soon
as I change into civilian clothes.

WHIP PAN TO:

99 INT. COMPARTMENT - NIGHT

CLOSEUP - NELSON

The CAMERA is in the same exact TIGHT CLOSE ANGLE on Nelson's face as he freezes with his back against the wall of the secret compartment.

100 INT. PALACE CORRIDOR - NIGHT

MED. SHOT

Kassim and his soldiers come out of one of the rooms, as if just having searched it, and then continue on to the next room. Kassim stops at the door and knocks on it.

101 INT. BEDROOM - NIGHT

ANGLE ON LUCIENNE

She hesitates for a moment in the middle of the room as another KNOCK sounds on the door. Then the CAMERA TRAVELS WITH HER as she crosses to answer it. She opens the door and we can see Kassim and his soldiers in the doorway.

KASSIM

There has been some trouble.
We'll have to search your room.

Lucienne hesitates for a moment, then steps aside. The CAMERA PULLS BACK TO A WIDER ANGLE as Kassim and the soldiers move into the room.

102 ANOTHER ANGLE

as the soldiers systematically start going through a thorough search of the room. Lucienne watches for a moment, then moves to join Kassim, as he indicates the secret door to a soldier who aims his machine gun at it.

LUCIENNE

This is all very unnecessary.

She quickly moves to the far wall and presses the secret button. The section of wall swings aside, REVEALING the secret compartment and Nelson. The CAMERA MOVES IN for a TIGHT CLOSE ANGLE on Nelson's face as he grimly stares at Lucienne and Kassim. One of the soldiers prods Nelson with a rifle and he comes out of the compartment and into the room proper.

LUCIENNE

(to Nelson)
It's still not quite safe but it's
time for you to come out.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

103 INT. BEDROOM - NIGHT

MED. SHOT

It is a moment later. Nelson, Lucienne, Kassim and the Soldiers are the same as in the previous shot. One of the Soldiers prods Nelson with a rifle and he comes out of the compartment and into the room proper.

NELSON

(evenly, to
Lucienne)

Nice...very nice...

KASSIM

(to Nelson)

Don't think too harshly of the Queen. It was just an attempt to save your life.

(to Lucienne)

You knew I was aware of the secret compartment, weren't you?

Lucienne doesn't answer.

KASSIM

(to Lucienne)

Who is he?

He waits for a beat, but Lucienne again doesn't answer and turns away. Kassim is about to move toward Lucienne when Nelson takes a quick step in front of him.

NELSON

Leave her alone. She can't answer your questions.

KASSIM

(turning to Nelson)

No. But you can. There are drugs to make you tell everything we want to know.

(motioning)

But, come...a Queen's bedroom is hardly the place for what we have planned for you.

One of the Soldiers prods Nelson with a rifle and they move toward the door. PAN TO Lucienne who watches in helpless fright.

DISSOLVE TO:

104 INT. KASSIM'S QUARTERS - NIGHT

ANGLE ON NELSON

He is sitting in a chair, his shirt open to the waist. He seems dazed as he tries to bring the room into focus. Kassim stands looking down on him, pleased at what has happened. Nelson looks up, questioningly.

KASSIM

You reacted beautifully to the drug, Admiral Nelson. You not only revealed your identity. You gave another valuable piece of information.

(Nelson stares up at him)

At this moment a gentleman called Captain Crane is making his way into the city from the waterfront section, pretending to be a tourist. My men are already on his trail. Undoubtedly, he will join us shortly.

Nelson continues to stare up at Kassim.

CUT TO:

105 EXT. STREET - NIGHT

ANGLE ON CRANE

now dressed in civilian clothes, walks up the street, deserted at this hour, its shops closed and shuttered.

106 THE STREET

ANOTHER ANGLE

Crane continues walking up the street. As he walks past one closed shop the CAMERA MOVES IN for a TIGHT CLOSE ANGLE on a man whose eyes follow Crane.

107 MED. SHOT

Crane is still walking up the street, now a dozen or so feet past the closed store. The man nods surreptitiously and indicates Crane to another man lounging across the street. The Men casually start walking up the street, following after Crane.

108 EXT. ALLEY - NIGHT

MED. SHOT

Crane turns the corner into the alley and starts walking up it. After several moments the two Men also turn into the alley and continue quietly following after Crane.

109 THE ALLEY

ANOTHER ANGLE

Crane starts to suspect he's being followed and suddenly stops to examine the merchandise in a shop window. The two Men also stop and pretend to examine the goods at another window.

110 NEW ANGLE - FAVOR CRANE

as he continues going through the business of examining the merchandise. He sneaks a look at the two Men up the street and thinks hard. Then, he resumes walking, seemingly casually, but noticing that the two Men have also resumed walking, still following after him. Crane picks up speed, walking a little faster now, and the following Men keep pace with him. Then, suddenly, Crane darts into an alcove which leads off the alley.

111 CLOSE ON CRANE

as he finds the alcove a dead end with no way to get out.

112 EXT. MOUTH OF ALLEY - NIGHT

ANGLE ON MEN

The two Men pause at the entrance of the alcove, then draw their pistols and slowly move into it, still unable to see Crane in the shadows.

113 CRANE

CLOSEUP

The CAMERA is in a TIGHT CLOSE ANGLE on Crane's face as he freezes with his back against the wall.

QUICK CUT TO:

114 INT. PALACE CORRIDOR - NIGHT

MED. SHOT

Nelson, Kassim and the Soldiers come around a corner of the corridor and into the hallway.

KASSIM

(to Nelson)

I regret having to move you from my Quarters. You will not be quite so comfortable where we are taking you.

He motions and they start walking down the hall.

Cont.

114 Cont.

KASSIM

However, you won't have to put up with the hardship very long. In fact, you soon will have nothing more to worry about again!

Nelson suddenly seems to stumble.

115 NELSON'S FEET

CLOSE ANGLE

as he sharply brings his right foot hard back against the wall, knocking his right heel off as he does.

INSERT:

116 CLOSEUP - SHOE HEEL

The sharp kicking action has not only released the shoe heel, it has also automatically broken a vial inside the hollowed-out heel. A thick, billowing smoke rapidly comes out of the broken vial, as if being rapidly forced into the air by some intense pressure mechanism.

117 WIDER ANGLE - INCLUDE ALL

The billowing smoke from the broken vial inside the shoe almost immediately fills the area. In an instant, almost before the Soldiers and Kassim can even react to what has happened, Nelson springs away from them and disappears into the smoke screen he'd created.

118 THE SOLDIERS

ANOTHER ANGLE

The Soldiers and Kassim grope around in the smoke, and then start after Nelson, firing into the smoke.

119 EXT. WITHIN THE COMPOUND - NIGHT

ANGLE ON DOOR

Nelson comes out, locks the door behind him and freezes against the wall as a Soldier, alerted by the firing, runs past. PAN with Nelson as he sprints across the compound to the wall.

120 ANGLE ON DOOR

The door is battered from within and then bursts open. Kassim and his Soldiers hurry out of the palace building and wipe their eyes as they draw in deep breaths of fresh air. The CAMERA FOLLOWS Kassim as he quickly crosses the compound to the standing machine gun. The machine gun crew immediately gets into position on the gun and Kassim peers toward the wall, then gestures for the men to follow. One man remains at the machine gun and the others follow Kassim as he runs off toward the wall.

121 EXT. RIVERSIDE - NIGHT

DOWN ANGLE

on Wall, showing the water beyond. Nelson makes his way along the wall, with an occasional backward glance to be sure he has eluded pursuit. Suddenly TWO FIGURES step from the shadows to intercept him. Nelson is about to fire at them, when he stops at the sound of a familiar voice.

MORTON

Admiral!

NELSON

(relaxing)

Am I glad to see you two! Chip, where's the flying sub?

MORTON

Moored at the bank about a hundred yards upstream.

NELSON

Any word from Lee?

MORTON

Not yet. He's hardly had time to reach Lisa Lindquist's place.

NELSON

I hope he makes it. If he doesn't get that woman back to the sub we've lost everything.

CUT TO:

122 EXT. THE ALLEY - NIGHT

ANGLE ON CRANE

cornered, he raises his hand in a surrendering gesture. The CAMERA MOVES BACK as the two Men quickly advance toward him, still covering him with their pistols.

FIRST MAN

That was a very wise decision.

CRANE

Look, whatever you're after, you have the wrong man. I'm just an American tourist named Wilson, Frank Wilson, from Cedar Rapids.

The First Man motions and the Second Man quickly frisks Crane and after a quick, but thorough search he turns back to the First Man indicating that Crane is clean.

CRANE

See, I told you. I'm not the man you're looking for.

The First Man motions again and the Second Man reaches in Crane's inside jacket pocket and pulls out his wallet which he hands to the First Man. The Second Man covers Crane with his pistol as the First Man opens the wallet. As he opens it, a spray of green mist jets up at him from inside the wallet, enveloping him and also catching the Second Man. Both Men gasp for a beat, and then pitch over on their faces. Crane quickly moves past them and hurries back toward the mouth of the alley.

123 EXT. STREET - NIGHT

ANGLE ON CRANE

quickly moving up the street, keeping in the shadows of the buildings. He reaches a side street and looks down it.

124 HIS P.O.V.

Two uniformed Soldiers stand guard at the entrance of a dingy dwelling.

125 CLOSE ON CRANE

as he flattens himself against the wall. He thinks hard for a moment, formulating a plan. He looks up and sees the safety ladder of a fire escape above him. He quickly unwinds a length of cord from his waist, takes off a shoe and ties it to the end of the cord. Swinging the cord like a bolo, he flings it upward.

INSERT:

- 126 CLOSE ON LADDER
The weight of the shoe wraps the cord around the bottom rung of the ladder.
- 127 CRANE
MED. SHOT
He tugs at the cord and the metal ladder swings down within reach. He grabs the ladder and climbs up the fire escape.
- 128 INT. A SMALL ROOM - NIGHT
ANGLE ON DOOR
A KNOCK sounds on the door. Lisa, dressed in a nightgown and robe, ENTERS from the bedroom door and crosses the living room to the hallway door.
- 129 ANOTHER ANGLE
Lisa opens the door and her expectant look fades as she sees it is Ismail.

LISA

Oh, Major...

Ismail steps into the room, closing the door.

ISMAIL

Good evening, Miss Lindquist.
Colonel Kassim was unavoidably detained and sent me in to call you.

Lisa looks at him quizzically for a moment.

LISA

Really....?

ISMAIL

Yes, he had an important message he wished to convey to you.

LISA

(impatiently)

Well, what were you sent to say?

ISMAIL

Not so much say...it's what I was sent to do.

Lisa's expression starts to change to fear as Ismail takes a step toward her. She backs up and he continues advancing.

Cont.

129 Cont.

ISMAIL

You see, Miss Lindquist, you've suddenly become an extremely expendable commodity.

She backs against the far wall now with no more room to back up as Ismail moves in on her.

LISA

No, you can't! He didn't send you! He loves me!

Almost as if in answer, Ismail continues moving in on her.

130 NEW ANGLE

Crane appears for an instant at the window and then suddenly bursts through it, breaking into the room. Ismail turns to face him and starts to draw his pistol. Crane springs at him before he can and they trade several punches.

131 CLOSER ANGLE - FEATURE CRANE AND ISMAIL

They wrestle for a moment, then Crane twists Ismail around so that he has him in a half nelson hold from behind. Still holding Ismail from behind he pulls his dart pistol, sticks it in Ismail's ribs and pulls the trigger. Ismail silently sinks to the floor.

132 WIDER ANGLE

Crane and Lisa stare at the unconscious Ismail. Crane motions toward the window.

CRANE

Come on, he won't stay unconscious forever.

He grabs her arm, but she holds back.

CRANE

Let's go. There's more like him downstairs.

LISA

To keep people like you out.

CRANE

Or to keep you in.

Lisa starts to say something, but Crane holds a hand up, cutting her off.

Cont.

132 Cont.

CRANE

Yes, I know. He loves you.

LISA

You know about Kassim?

CRANE

(nodding)

Yes and so does my Government.
But we didn't know until it was
too late. Until after you'd
thrown that switch.

Lisa can't face him and turns away.

CRANE

That's all past history now.
There's still time to bring
Ahmed back. We need your
help.

LISA

(turning
to him)

Even after you know I worked
for Kassim?

CRANE

(gently)

A girl in love can make some
mistakes.

LISA

And you still want me to help?

CRANE

Yes.

LISA

How do you know you can trust
me?

CRANE

You thought you were in love
and you made a bad mistake.

Crane glances down at the unconscious Ismail for a beat,
and then turns back to Lisa.

Cont.

132 Cont.1

CRANE

It looks as if you're only going to be allowed this one mistake.

Lisa looks down at the unconscious Ismail, thinking hard.

CRANE

When he doesn't report right back, Kassim is going to send a squad of men to break your engagement.

They silently stare at each other for a beat as Lisa continues to think. Suddenly there is the sound of pounding boots coming up the stairs. Crane quickly shoves a heavy dresser against the door, grabs Lisa's hand and pulls her toward the window as heavy blows strike against the outside of the door, followed by shots. They reach the window and crawl out.

FLASH PAN TO:

133

INT. SICK BAY - NIGHT

The CAMERA is CLOSE on Ahmed, still lying flat and motionless on the Sick Bay examination table. After a moment the CAMERA PULLS BACK to a WIDER ANGLE to INCLUDE Lisa with her eye to the microscope viewer and Nelson and Crane standing beside her. She looks up and thinks for a moment.

LISA

Dr. Hegner was closer than he realized.

NELSON

Then he can be brought back to complete animation?

LISA

(thinking)

The muscle tissue has stood up well...

(suddenly)

Yes, I think so. We only have eight, maybe ten hours at the most, but I really think so.

Crane moves quickly to the nearest microphone and picks it up.

CRANE

(into mike)

Mr. Morton, we'll proceed up-river immediately...and give it everything.

WHIP PAN TO:

134

INT. KASSIM'S QUARTERS - NIGHT

Kassim is behind his desk facing Ismail.

KASSIM

(icily; sarcastic)

But, lo and behold, when you regained consciousness, she was no longer there.

Kassim turns to stare out the window as Ismail steps forward to his side.

ISMAIL

Hegner was a genius and he could only hope his experiments would be successful. What chance has this girl got?!

Cont.

134 Cont.

KASSIM

She was at Hegner's side through all the experimental phases...and she knows the equipment.

ISMAIL

That still does not spell success.

KASSIM

Admiral Nelson is supposed to be a scientific talent. Together, he and the girl, they just might do it...

(a beat, then smiling thinly)

...but not without a laboratory.

135

WIDER ANGLE

as Kassim turns back to his desk.

KASSIM

(briskly)

Keep the Seaview under constant surveillance. I want to know their exact position at all times.

ISMAIL

Why take chances, destroy the laboratory now!

KASSIM

No. If there is any way to keep it for our use we must do it.

ISMAIL

How long will you delay? Until Ahmed is restored to health? When he returns and strikes us down.

KASSIM

(contemptuously)

The cream of my officers. The men I hand-picked to be my associates in this coup. Coward! Old Woman!

(sharply)

The time is right when I say it is right!

He moves from around his desk and walks in front of Ismail.

KASSIM

Where is the laboratory?

Cont.

135 Cont.

He waits a beat as he stares at Ismail, not really expecting an answer.

KASSIM

It is up-river, isn't it? What else is up-river?

(quickly, not waiting for an answer)

The Aryamun Dam...the largest in the world. The nearer they get to the laboratory...the nearer they get to the Dam.

(quietly)

When the moment is right...in one stroke, we destroy the laboratory, kill Ahmed once and for all...and do away with Nelson and his Seaview for all time.

JUMP PAN TO:

136 EXT. UNDERSEA - DAY

(STOCK)

FULL SHOT

The CAMERA FOLLOWS the Seaview as it speeds ahead through the water.

JUMP PAN TO:

137 INT. KASSIM'S QUARTERS - DAY

Kassim is still standing beside his desk. Ismail comes into the room and quickly crosses to Kassim and indicates a spot on the wall map.

ISMAIL

(indicating)

They are now here...fifty kilometers below the Dam.

KASSIM

They must still go much closer before they reach the laboratory area. When they are within a dozen kilometers, then we will act.

Then Ismail nods and quickly moves back out of the room.

JUMP PAN TO:

138 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT

The Seaview speeds through the water and toward the CAMERA at its top speed. The Seaview reaches the CAMERA in the f.g. and the CAMERA THEN PANS TO FOLLOW IT as it speeds past.

JUMP PAN TO:

139 INT. KASSIM'S QUARTERS - DAY
Kassim is at the window, thoughtfully staring out. The phone RINGS on his desk and he turns, and picks it up.

KASSIM

(into phone)

Colonel Kassim.

(a beat, as he
listens, then
into phone)

Yes, their position is now so much better...for our purposes. Proceed as planned.

140 EXT. DAM - DAY (STOCK)

FULL SHOT

The CAMERA FEATURES an incredibly immense Dam, not unlike the proposed Aswan Dam across the Nile. After a moment, the huge floodgates of the dam start to open.

141 ANOTHER ANGLE - FEATURE FLOODGATES
as an immense force of backed-up water starts to rush through the opening floodgates.

142 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT

The Seaview continues speeding ahead, as if toward the o.s. onrushing force of water.

143 EXT. UNDERSEA - DAY
An underwater wave of wildly whirling water, as if the rush of force from the Dam speeds forward, as if heading to the o.s. Seaview.

144 ANOTHER UNDERWATER ANGLE - DAY
The Seaview continues speeding ahead. The immense boiling force of water reaches it and the underwater tidal wave hits with overwhelming power.

145 INT. CONTROL ROOM - DAY
The Control Room CREW are all thrown off their feet and the electrical system blows, throwing the Control Room into darkness, as the tremendous force of the jolt knocks the Seaview completely out of control.

146 EXT. UNDERSEA - DAY

FULL SHOT

The Seaview sinks to the bottom, completely out of control. The tremendous force of the underwater tidal wave continues moving over it as huge mountains of underwater mud, rock and debris are thrown up by the onrushing water and then sink back down to the river bottom with the badly battered Seaview coming to rest at a 60-degree angle.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

147 EXT. UNDERSEA - DAY

FULL SHOT

The ANGLE is the same as that in the previous scene as the CAMERA HOLDS on the Seaview on the river bottom.

148 INT. CONTROL ROOM - DAY

FULL SHOT

The Control Room and the Observation Room are dark for a moment. Then the emergency generator switches into operation and the lights flicker on as Crane, Morton and the rest of the Control Room crew try to pull themselves to their feet despite the list of the sub. Forward, in the Observation Nose, Nelson and Lisa are seen in the same predicament. Crane moves to the nearest intercom mike and picks it up.

CRANE

(into mike)

This is the Captain. Damage control, report!

He waits for a moment, but nothing comes over the speaker.

CRANE

(a beat, then
into mike)

Damage Control, report!

He waits for another beat, then puts the microphone back in place and turns to Morton.

CRANE

Mr. Morton, check out the ship.

Morton nods and makes his way aft, walking at a difficult angle. Crane moves off in the other direction, heading toward the Observation Room area.

149 INT. MISSILE ROOM - DAY

FULL SHOT

Kowalski, Riley, Sharkey and several other crew members are seen in a state of confusion as they try to get their bearings. The angle of the deck tilts sharply. Water is seen pouring in from several leaks in the bulkheads. A fire has broken out in electrical wiring near the missile tubes. Sparks are seen shooting dangerously near. Chief Sharkey is busily shouting orders to various crew men to restore order.

149 Cont.

CHIEF
 (shouting)
 Get busy on those leaks.
 (to Riley and
 Kowalski.)
 What's holding up those fire
 extinguishers?

Riley and Kowalski grab fire extinguishers off wall racks
 and race, as best they can, for the fire. Their progress
 is hampered by list of sub.

KOWALSKI
 Boy, all this because some guy
 went into hibernation!

RILEY
 What I wouldn't give for a little
 sack time!

CHIEF
 Okay, jokers, stow the gab and get
 busy!

Morton enters room and crosses to Snarkey.

MORTON
 How's it look?

CHIEF
 Like a night club on New Year's
 morning. But we'll get it under
 control.

150 INT. OBSERVATION ROOM - DAY

MED. SHOT
 Nelson and Lisa have propped themselves up at the tilted
 Observation Room window, staring at it. The debris can
 be seen settling beyond the window. Crane ENTERS and
 crosses to join Nelson and Lisa.

NELSON
 (staring through
 the window)
 Rocks and debris...tons of it.
 (to Crane)
 How much damage, Lee?

CRANE
 I'm waiting for the report now. We
 should.....

Cont.

150 Cont.

MORTON'S VOICE
(o.s., filtered)
Captain, this is Morton.

Crane quickly reaches for the nearest intercom mike.

CRANE
(into mike)
Go ahead, Chip.

MORTON'S VOICE
Damage Control reports we've sprung
a few leaks....nothing too serious.
The real trouble is the main
electrical system...half a dozen
breaks. It will take some time to
get them repaired.

CRANE
(into mike)
Get them working on the double,
Chip.

Crane puts the mike back in its place.

LISA
We can't just sit here! Time is
the one thing we don't have to
spare.

CRANE
We also don't have much of a
choice.

NELSON
(to Crane)
What's our angle of list?

CRANE
Sixty-five degrees...

NELSON
That should be enough...check the
flying sub hatch. If it's operable
we'll proceed to the laboratory in
it. You follow as soon as the
repairs are made.

Crane nods.

Cont.

150 Cont.1

LISA

(suddenly)

But, I've just realized! The whole valley must be flooded. The laboratory is probably under hundreds of feet of water!

They all look grimly at one another at this prospect.

151 EXT. UNDERSEA - DAY

FULL SHOT - SEAVIEW

still settled on the bottom at a sharp list, the Nose somewhat elevated.

152 INT. OBSERVATION ROOM - DAY

MED. SHOT

Nelson and Lisa are standing near the open flying sub hatch dressed in diving outfits. Riley comes into the room, also wearing a diving suit, and crosses to join them. The deck is still tilted sharply.

NELSON

(to Riley)

All set, Riley?

RILEY

Yes, sir.

Crane comes into scene up ladder from flying sub hatch.

CRANE

The hatch clears the bottom. We can launch at this angle.

Nelson nods. Riley helps Lisa down into the flying sub and then follows after her. Nelson turns to Crane.

NELSON

As soon as repairs are made, get up river to join us.

CRANE

We'll be there. Good luck.

Nelson nods his thanks and enters the hatch.

153 INT. FLYING SUB - DAY

MED. SHOT

Riley seats himself in the co-pilot's seat and Nelson takes the controls. Lisa settles in one of the passenger seats, and the waterproof sack containing the king's body is also in the flying sub. The deck of the flying sub, like the deck of the Seaview, is at a sharp angle. Nelson nods and motions to the controls. Riley throws some switches and the flying sub's motors roar to life.

154 EXT. UNDERWATER - DAY

FULL SHOT

The flying sub is seen coming out of the tilted bottom of the Seaview at a crazy angle.

155 INT. KASSIM'S QUARTERS - DAY

ANGLE ON KASSIM

seated behind his desk working on some papers. The door opens as Ismail ENTERS and hurries to him.

ISMAIL

The underwater detectors have picked up movement near the laboratory site.

KASSIM

(in surprise)

The Seaview?

ISMAIL

No. It's an underwater vessel of some kind but definitely much smaller than the Seaview.

KASSIM

Nelson is quite resolute. It's never wise to underestimate one's opponent.

Kassim stands.

KASSIM

Or let others do what you must do yourself. It is no longer possible to save the laboratory for ourselves.

He starts toward the door.

KASSIM

(as he walks)

Come.

Ismail falls in step beside them and they quickly move toward the door.

156 EXT. UNDERWATER - DAY

FULL SHOT

The CAMERA FOLLOWS the flying sub as it moves ahead through the water, following what was once the bed of the river.

157 INT. FLYING SUB - DAY

ANGLE AWAY FROM WINDOWS

Nelson is at the controls, Riley beside him and Lisa seated directly behind them.

NELSON

The water's risen a good thirty feet. The tunnel entrance to the tomb will be completely submerged.

RILEY

(looking up ahead)

Sir...there's an opening up ahead. Would that be it?

NELSON

(looking ahead)

That's it all right. Hang on.

158 EXT. UNDERSEA - DAY

ANGLE ON FLYING SUB

as it begins to nose slowly toward a cave opening.

159 INT. FLYING SUB - DAY

ANGLE TOWARD WINDOWS

as the flying sub moves slowly into an underwater cave. (PROCESS)

NELSON

(as he maneuvers the sub)

I don't think the water level has reached the lab yet.

LISA

If it has, there's no hope at all.

NELSON

We'll go in as far as we can. If we can surface up ahead, we'll go the rest of the way on foot. One way or another, we'll know in a few minutes.

160 EXT. SEAVIEW UNDERSEA - DAY

FULL SHOT

The Seaview is still motionless on the river bottom but now it has been restored to an even keel.

161 INT. CONTROL ROOM - DAY

ANGLE ON CONSOLE

Crane and Morton are at the console, studying the light patterns.

CRANE

Now that we've righted ourselves, how soon can we get underway?

MORTON

I don't know, Captain. We're still not getting too much juice.

RADARMAN

(suddenly)

Captain, company is coming.

Crane quickly moves to the radar console and studies the screen as the Radarman listens to a sound verification through his earphones.

RADARMAN

It sounds like a medium attack bomber.

162 EXT. SKY - DAY

(STOCK)

FULL SHOT

A jet attack bomber speeds ahead through the sky.

163 INT. CONTROL ROOM - DAY

ANGLE ON CRANE

as he studies the radar blip.

CRANE

Keep a fix on him until we know what he's up to.

(turns to Morton)

Sound general quarters.

MORTON

Aye, aye, sir! General quarters.

The klaxon SOUNDS, a bell begins to CLANG and various crew members rush to their battle stations.

164 INT. BURIAL VAULT - DAY

ANGLE ON STEEL LAB DOORS

Nelson, Riley and Lisa, on foot now, are struggling under the weight of the closed sack as they come up to the steel doors. They set the sack down. Nelson looks around.

NELSON

At least it's still high and dry....

Riley tries the doors.

RILEY

And also bolted.

Nelson also tries the door without success.

LISA

It's almost too late now! We've got to get into that lab.

Nelson takes a small laser-type device from his pocket and aims it at the door. The door surface throws off a shower of sparks as the beam strikes it. The surface begins to glow red under the beam.

165 EXT. THE SKY - DAY

(STOCK)

ANGLE ON JET BOMBER

which moves quickly across the sky.

166 INT. SEAVIEW CONTROL ROOM - DAY

ANGLE ON RADAR STATION

The Radarman studies the screen and reacts.

RADARMAN

Skipper!

Crane comes to the station. The various crewmen in the Control Room wait apprehensively.

RADARMAN

(listening)

....it's closing the distance fast...

(a beat, as he listens, then)

....directly overhead now...

(another beat, as he again listens, then)

....and continuing on past!

The Radarman and the other crewmen relax the slightest bit but Crane remains just as grim.

166 Cont.

CRANE

And probably heading straight
for the laboratory!

(to Morton)

Let's get moving, one hundred
per cent power or not.

Morton reaches for the nearest intercom mike.

MORTON

(into mike)

Engine room, this is the Exec.
Let's have all the power you can
raise. All ahead full!

CRANE

(taking the
mike)

Missile Room...stand by with
ground to air battery!

167 EXT. SEAVIEW UNDERSEA - DAY

MED. SHOT

The Seaview's motors start to kick up huge swirls of mud
and debris as it slowly rises up from the river bottom.
It then picks up speed and rapidly moves ahead through
the water.

168 INT. LABORATORY - DAY

MED. SHOT

The CAMERA IS CLOSE on the laboratory side of the steel
doors and we see that the rays have now eaten a large
hole in the door. The beams from the o.s. ray guns go
off and Nelson, Lisa and Riley step into the laboratory.

LISA

(glancing around)

Now, if all that water outside
didn't ruin the wiring...we just
still might have enough time.

Lisa quickly starts checking the main machine as Nelson
and Riley turn back to the door and EXIT through the hole
in it. The CAMERA FOLLOWS Lisa for several moments longer
as she goes through checking procedures on several of the
intricate machines.

169 ANGLE ON DOOR

Riley and Nelson return, struggling with the weight of
the sack.

170 EXT. SKY - DAY

ANGLE ON JET BOMBER
which swoops down and drops a bomb.

171 INT. LABORATORY - DAY

MED. SHOT
Lisa is checking instruments as Nelson and Riley get the body up on a table. Suddenly, the lab is rocked by a violent EXPLOSION which sends dirt sifting down from the ceiling.

172 INT. SEAVIEW CONTROL ROOM - DAY

ANGLE ON SONAR STATION
Crane has taken the Sonarman's headset to listen. He reacts, tearing the headset off. He turns to Morton.

CRANE

They're bombing the lab! Open fire.

MORTON

Aye, aye!
(grabbing mike)
Ground to air -- open fire!

173 EXT. UNDERWATER - DAY

FULL SHOT - SEAVIEW
as a missile fires from the deck missile silo. It jets upward through the water at rapidly accelerating speed.

174 EXT. SKY - DAY

ANGLE ON SET
which releases another bomb.

175 INT. LAB - DAY

MED. SHOT
Lisa, Nelson and Riley are working rapidly to set up the equipment. The sack is open now and Ahmed's body is visible. The bomb EXPLODES o.s. and there is a great shuddering EXPLOSION. The lights flash off and on and the three people are staggered by the concussion.

176 EXT. SKY - DAY

ANGLE ON JET
as a streaking missile overtakes it. The Jet goes up in a blinding flash of flame.

177 INT. LAB - DAY

MED. SHOT

Lisa makes a final check of instruments, then turns to Nelson.

LISA

It's no good. Not enough power...
not nearly enough.

NELSON

Let me see.

He pushes her aside, inspects the wiring and makes a few rapid adjustments. Lisa, observing, shakes her head emphatically.

LISA

You can't do that! You've by-
passed all safety controls.
That much energy could kill him.

NELSON

Unless we revive him right now,
he's dead anyway. Try it.

LISA

All right...there's nothing else
we can do now.

She throws a switch. A powerful beam falls on the still body of Ahmed. Nelson and Lisa watch, holding their breath. Riley also watches tensely.

178 DOWN SHOT - KING AHMED

The intense beam of energy pulsates on the inert body. After several agonizing moments, one of his arms involuntarily twitches.

179 TWO SHOT - NELSON AND LISA

They exchange looks of enormous relief and triumph.

FADE OUT

END OF ACT FOUR

TAG

FADE IN

180 EXT. SURFACE OF THE SEA - DAY

FULL SHOT - SEAVIEW
ploughing majestically along.

181 INT. OBSERVATION NOSE - DAY (PROCESS)

ANGLE ON AHMED

who stands looking at the window. Lucienne and Nelson are with him. Crane is signing some reports for Morton while Riley and the Chief stand by at a respectful distance.

AHMED

You and your men have done all the work and I reap the reward...a cruise on your magnificent ship.

LUCIENNE

The sea air will help you recover.

AHMED

Recover, my dear? I'm already a new man. I don't remember when I've had such a restful sleep.

182 TWO SHOT - RILEY AND THE CHIEF
Riley, bleary-eyed, speaks out of the corner of his mouth.

RILEY

Man! I wish I could say the same!

183 MED. SHOT
Crane looks up from his papers toward Riley.

CRANE

Did you say something, Riley?

RILEY

Me, Skipper? No, sir!

CRANE

Well, next time don't say it so loud.

CHIEF

(scathingly to
Riley)

Come on, knucklehead!

He leads him out. Crane crosses to Nelson.

CRANE

Excuse me, Admiral. Here's the official report on the bomber we shot down.

Cont.

183 Cont.

Nelson takes the paper, glances at it and hands it to Ahmed.

NELSON

I'm afraid, your Majesty, that we owe your country a reparation for that bomber.

AHMED

I hardly think so under the circumstances.

He looks at Lucienne and she smiles.

LUCIENNE

You see, Admiral, the bomber crew consisted of Kassim and his aide, Major Ismail. My husband and I agree that it was well worth the loss of a single plane.

Nelson and Crane exchange brief glances of relief.

184 EXT. SURFACE OF SEA - DAY

FULL SHOT - SEAVIEW
sailing off into the distance.

FADE OUT

END OF EPISODE