

VOYAGE TO THE BOTTOM OF THE SEA

"THE TRAITOR"

by

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**FOR EDUCATIONAL
PURPOSES ONLY**

REVISED SHOOTING FINAL
March 26, 1965

"THE TRAITOR"

TEASER

FADE IN

- 1 EXT. MARSEILLES STREET - ESTABLISHING SHOT - NIGHT (STREET)
The typically French street is deserted at this hour. Then, from the distance, there is a blinking flash-light which is evidently a signal.
- 2 ANGLE ON ALLEYWAY
Two men, waterfront types, step from the shadow of the alley, toss away their cigarettes and begin to drag a black and white striped road barrier across the street, blocking it.
- 3 ANGLE DOWN THE STREET
A small Renault Dauphine turns into the street, heading toward the barrier. It reaches the barrier and stops.
- 4 CLOSE ON DRIVER'S SIDE
A girl is behind the wheel. She is in her late twenties with a wholesome, well-scrubbed look. She is startled to find the route blocked. There is a moment of hesitation and the driver starts to reverse and swing around to take the car back where it came from.
- 5 MED. SHOT - THE TWO MEN
They have concealed themselves in a shop doorway. Now they leap forward toward the car.
- 6 MED. SHOT - THE CAR
The two men rush for the car, one man on each side. They yank open both doors. The man on the driver's side pulls the girl from the car. She screams, kicks at him and breaks away. She begins to run toward the barrier. She wears a shoulder bag which has not been dislodged in the struggle.
- 7 CLOSE ON GIRL
The man overtakes her. She screams again and claws at him as he attempts to pin her arms. As they spin around in a wild fight, the man is shoved backward into the plate glass window of a store front. The glass shatters and showers down on him.
- 8 ANOTHER ANGLE
The girl runs from him and ducks into another store entrance, cowering in the shadows. Her attacker, blood streaming from a cut on his face, comes past the store front, trying to find her. She looks in the opposite direction...

- 9 HER P.O.V. - THE STREET
The other man has turned the Dauphine into the alley, blocking that escape route. And at the open end of the street are the headlights of a second car.
- 10 BACK TO GIRL
She darts from the shadows. PAN WITH HER as she runs toward the slowly approaching car, her shoulder bag swinging wildly.
- 11 ANGLE ON CAR
The driver is FENTON (more about him later). He slows his vehicle to a stop as he sees the approaching girl.
- 12 ANOTHER ANGLE
as the girl, stumbling and sobbing, runs up to the newly arrived car.

GIRL
Help me! Help me!

Fenton gets out of his car and goes to her, putting an arm around her to steady her.

FENTON
Here now, what's all this?

GIRL
Please! Get me away from here!

FENTON
Of course, my dear.

He helps her into the passenger's seat. But as she tries to close the door, he holds it open.

- 13 CLOSE ON GIRL
She is suddenly startled by this, her fear beginning to return.
- 14 CLOSE ON FENTON
He is smiling a reassuring smile as he reaches for a handkerchief in his breast pocket.

FENTON
Don't be alarmed, my dear.
There's a smudge on your face.
Let me fix it.

He balls the handkerchief into a wad and pushes it straight for CAMERA as though pushing it directly into her face.

15

MED. SHOT - PAST FENTON TO GIRL
She struggles briefly as the handkerchief covers her mouth and nose. Then she goes limp, unconscious. Fenton withdraws the handkerchief, placing it in his hip pocket as he looks at her to make certain she is out. He reaches into her shoulder bag, finds a passport, opens it and studies it briefly. Satisfied, he reaches for the short-wave mike on the dash in front of the slumped figure of the girl.

FENTON
(speaking quietly
into the mike)
Identification confirmed.
(looks at
open pasport)
We've got Admiral Nelson's sister!

MOVE IN for CLOSE SHOT of the face of the unconscious girl and PAN to the open passport book which clearly shows a photo of the same girl.

FADE OUT

ACT ONE

FADE IN

16 EXT. A HARBOR - DAY (STOCK)

FULL SHOT - SEAVIEW

as it glides slowly along the surface with the harbor of Marseilles in the b.g. (NOTE: SUPERIMPOSE a stock shot of Seaview over a stock shot of Marseilles or an equivalent port city.)

DISSOLVE TO:

17 INT. ADMIRAL'S CABIN - DAY (STAGE B)

CLOSE SHOT - OPEN PASSPORT BOOK

which clearly shows the picture of the girl as seen in the teaser. PULL BACK TO

A-17 MED. SHOT - NELSON

The ADMIRAL is in a state of agitation as he snaps shut the passport book. He resumes laying out civilian clothes. A knock sounds on the door. Nelson looks up in annoyance.

NELSON

Come!

Crane opens the door and steps into the room.

CRANE

We'll be docking in fifteen minutes, Admiral. Any instructions for the crew while you're ashore?

NELSON

No. Nothing.

(reconsiders)

X

There's one thing. The Western Alliance inspection team will arrive with the Detection Navigator at oh seven hundred tomorrow. If I'm not back by then, post an armed guard on the device and keep the two gentlemen entertained until I get here.

Crane nods.

CRANE

Very well.

Nelson, in carrying some article from his locker to his bunk where his clothes are laid out, drops what appears to be a small booklet on the deck. Crane reaches down to retrieve it.

18 CLOSE ON CRANE
as he picks up an open passport folder...the same one previously established. On the open page is a passport photo of the girl seen in the teaser.

.18 Cont.

NELSON'S VOICE
(o.s. - roughly)
Give me that!

19 MED. SHOT
as Nelson grabs the passport from Crane's hands. Crane is startled by the harsh tone of Nelson's voice.

CRANE
Sorry, sir.

Nelson turns to look at him, realizing how he must have sounded to Crane. He relents somewhat.

NELSON
(more calmly)
Forgive me, Lee. As you can gather, I'm more than a little upset at the moment.

CRANE
That's all right, Admiral.

NELSON
No, it isn't. I owe you an explanation. Of course you're aware that when the harbor pilot came aboard he had a letter for me.

CRANE
All I know is that it was marked "Personal and urgent."

NELSON
I have no intention of getting anyone involved in my private affairs, but I want you to know about the letter. It concerned my sister.

CRANE
Is she all right?

NELSON
I don't know. I mentioned she was over here on a European tour, didn't I?

CRANE
That's right. Anything wrong?

Cont.

19 Cont.

NELSON

She was driving up from Cannes. Apparently there was some sort of road accident. At this moment I'm not even sure how badly she was hurt.

CRANE

I'm sorry to hear that. I know how much she means to you.

NELSON

She's all the family I have, Lee. I don't know what I'd do if...

He lets his words trail off. Crane looks uncomfortable.

CRANE

I understand. If there's anything I can do --

NELSON

There's nothing. Just see that those two W.A. officers are taken care of tomorrow morning in case I'm delayed.

X

CRANE

Of course.
(a beat)
I hope you find she's all right.

NELSON

Thanks, Lee.

Crane leaves, closing the door behind him. The moment he has gone, Nelson's expression changes. He looks at the passport, obviously angry and annoyed with himself that Crane has seen it. He stuffs it into an inside pocket of the suit on the bunk. Then, with an unnecessarily vicious tug he loosens his tie and begins to change his clothes.

DISSOLVE TO:

20 EXT. MARSEILLES STREET - DAY

(STREET)

ANGLE UP AT SIGN

which identifies the street as "Ste Cloche". TILT DOWN to show a portion of the quiet street. Only one or two passers-by are in view as Nelson now in civilian clothes comes into view along the narrow sidewalk. He stops, looks around.

A-20 LONG SHOT - PAST NELSON DOWN ALONG THE STREET

as a burley figure in a black suit quickly turns and stares into a store window with studied nonchalance.

B-20 MED. SHOT - NELSON

as he takes a letter from his pocket, reads it briefly, then looks across the street.

C-20 P.O.V. CAFE SIGN READING "LA FLEUR CAFE"

D-20 FULL SHOT - NELSON

as he replaces the letter and starts toward the cafe Fleur. The Man in the Black Suit follows at a distance. As he maintains about 20-yards between himself and Nelson, we see two other figures slowly trailing him. These two men are dressed in typical style of the Marseilles waterfront.

E-20 MED. SHOT - CAFE FLEUR TABLES ON THE SIDEWALK

as Nelson approaches, seats himself. Only two tables are occupied. At one there are two men in the dress of French Merchant Seamen. They sit at the table sipping wine and talking in quiet tones. Another table is occupied by a MAN whose face is concealed by a newspaper.

F-20 FULL SHOT - THE STREET

as the Man In Black moves slowly forward, passing an alleyway. At that moment, the two men trailing him move quickly forward on each side of him and hustle him into the deserted alley.

G-20 FULL SHOT - THE DESERTED ALLEY

as one of the Attackers claps a hand over the mouth of the Man In Black while the second Attacker brings a black-jack down on the man's skull. The Man In Black collapses.

21 EXT. MARSEILLES STREET - DAY

MED. SHOT - THE CAFE

as Nelson sits, drumming his fingers on the table impatiently, awaiting some contact. A WAITER comes to Nelson's table.

WAITER
M'sieu?

NELSON
A beer, please.

WAITER
Eh bien.

NELSON
(deliberately)
Alsacian beer if you have it.

WAITER
(purses his lips,
nods)
Mais oui.

The waiter starts back into the Cafe. Almost casually, as he passes the lone man at the far table, he flicks the napkin he carries over one arm. The MAN waits till the Waiter has gone, then slowly lowers his newspaper to look toward Nelson. The MAN - we will know him later as FENTON - is well-dressed, with an intelligent face and intense, piercing eyes. He is, perhaps, fifty but his lean muscular body and erect bearing make him appear younger. He folds his newspaper, rises, picks up his drink and moves with lithe grace toward Nelson's table. He sets his drink down on the table and looks at Nelson. When he speaks, it is with cultured British accent.

FENTON
Hullo. Mind if I sit down?

Nelson looks up at him with little curiosity.

NELSON
(indifferently)
Suit yourself.

Fenton sits down.

FENTON
I heard you address the waiter
in English. Are you an American
by any chance?

Cont.

21 Cont.

NELSON

That's right.

Fenton beams and reaches into his pocket for a silver cigarette case.

FENTON

Splendid! I enjoy talking with Americans. Have a smoke?

NELSON

No thanks.

FENTON

Oh but I must insist. You'll like these. They're Alsacian.

Nelson looks up sharply. Fenton springs open the cigarette case so that Nelson can see inside it.

22 CLOSE SHOT - OPEN CIGARETTE CASE (INSERT)
On the inside cover is pasted a picture which exactly matches the previously seen passport photo of the Girl.

23 TWO SHOT - NELSON AND FENTON
Fenton is looking directly at Nelson, who returns the frank stare. Their eyes hold steadily for a moment. Then Fenton snaps the case closed again. Nelson reaches into his pocket and brings out the passport. He drops it on the table cloth between them.

NELSON

Then you sent me this?

FENTON

I did.

NELSON

Where is my sister? Is she all right?

FENTON

(smiling)

Patience, sir. She's in safe hands. I take it you understood the accompanying message.

NELSON

Perfectly.

The Waiter comes back out carrying a glass of beer on a small tray. Both men fall silent while the Waiter places the beer glass on the table before Nelson and then withdraws.

Cont.

23 Cont.

Then Fenton picks up his drink and raises it in a friendly toast. Nelson watches, not responding. Fenton flashes a disarming smile and sips his drink.

FENTON

You know, Admiral, this has been an intriguing case for us. There was one school which maintained you were an individual of such great integrity that nothing in the world would induce you to betray your country's secrets.

Nelson reacts to this by picking up his glass and making a mock toast.

NELSON

Very flattering.

FENTON

Others of us maintained that you -- like everyone else in this world -- had one very vulnerable spot. The question is, have we found that spot?

NELSON

(laconically)

I'm here.

FENTON

Quite true. On the other hand, you reveal nothing by your presence beyond a rather deep concern for the safety of your sister.

NELSON

And I don't intend to reveal anything until I'm satisfied she's alive and unharmed.

FENTON

Quite.

One of the men whom we recognize as one of the Attackers approaches Fenton, whispers to him. Fenton nods, gives him an order in French which can not be heard distinctly, then dismisses him. Fenton turns to Nelson. There's a glint in his eye, a rasp in his voice as he asks,

Cont.

23 Cont.1

FENTON

Did you know you were being followed by a security agent?

NELSON

(surprised)

Security agent? I thought he was your man.

Fenton stares at Nelson, weighing the answer.

FENTON

You weren't planning a double cross, were you, Admiral?

NELSON

(impatiently)

If I were, I wouldn't be this obvious.

Fenton nods, accepts the logic of the explanation, says more pleasantly now -

FENTON

He probably spotted you in the district...was curious...and followed.

NELSON

It's possible...

FENTON

Curiosity is a congenital disease among agents - often fatal.

NELSON

No doubt. But I didn't come here to discuss diseases.

FENTON

Of course not. But we do have to take certain precautions.

Fenton looks around, appears satisfied that the coast is clear. Gets to his feet.

FENTON

Come, Admiral. We can now go to a place where we can talk privately.

Nelson rises from the table.

Cont.

23 Cont.2

NELSON

Lead the way.

Fenton takes some money from his pocket, drops it on the table. Nelson is about to do the same but Fenton waves it away.

FENTON

My pleasure, Admiral.

Nelson makes no reply, as Fenton says almost apologetically.

FENTON

I'm afraid I'll have to subject you to some childish rigamarole. Accept my apology in advance. This way, please....

He leads Nelson from the cafe.

DISSOLVE TO:

A-23

INT. WAREHOUSE OFFICE - DAY

(STAGE)

ANGLE - FAVORING A MOTION PICTURE SCREEN

A map of the world appears on the screen, filling it. The map is covered with a great many perpendicular lines which seem to be arranged in some random pattern, all of the lines on the water surfaces of the map.

FENTON'S VOICE

Now then, Admiral, do you recognize this?

24

CLOSE SHOT - NELSON

Nelson is blindfolded. Fenton appears in SHOT, whips off Nelson's blindfold and nods toward the screen. Nelson blinks, then focuses his attention on the projected map. He obviously does recognize it and is impressed for a fleeting second. Then his expression becomes blank and he shakes his head.

NELSON

No.

X 25 ANGLE ON FENTON
His voice becomes suddenly hard.

FENTON
Don't play games with me, Admiral!
Of course you do.

PAN WITH HIM as he crosses to the foot of the screen. As he moves some of the details of the room are seen. It is a small office with a single door on one wall leading to the warehouse. On a second wall is the movie screen. A third wall contains a large, modern short wave radio. The slide projector is in the center of the room and Nelson is off to one side, watching. High on one of the walls is a small window leading outside. Fenton picks up a long pointer and runs it along several of the perpendicular lines, speaks briskly.

FENTON
Somewhere along each one of these lines of longitude there is a missile silo buried deep beneath the sea.

X 26 ANGLE ON NELSON
He is uncomfortable at what he sees but he is resolved not to show it.

NELSON
Your agents have been busy, haven't they?

X 27 MED. SHOT - FAVORING FENTON
as he stands in front of the screen with the pointer. He smiles, acknowledging what he takes to be a compliment.

FENTON
And why not? This is one of the most valuable secrets in the world today.
(he runs the pointer along several imaginary horizontal lines)
Give us these lines, Admiral, and each "x" formed on the map will pinpoint an underwater missile site.

X 28 ANGLE ON NELSON
He is watching the screen with fascination. He shakes his head.

NELSON
Even if you destroy every single one of those sites, what good will it do? The Western Alliance will simply find other sites....plant other missiles.

X 29

MED. SHOT - FENTON

He crosses from the screen back to the projector and switches it off. PAN WITH HIM as he crosses to where Nelson remains seated.

FENTON

True. Which is why our side wouldn't dream of touching them. All we ask is their location. My dear fellow, don't you see what a remarkably attractive deal we offer? No one will ever know what you've told us.

Nelson stands up to face him, his face deadly serious.

NELSON

But in the event of war between the East and the West?

FENTON

Ah yes...in the event of war we could easily neutralize your side's final strike capacity. But only in the event of war. Otherwise... no harm done.

NELSON

You make what you want me to do sound very innocent.

FENTON

Oh no. I know you're no fool. But you are a practical man. One way or the other, we'll get the information you know.

NELSON

I doubt that. There aren't a half dozen men in the world who have it.

FENTON

Oh we'll get it. The only question really is...will it be from you, or will you sacrifice the life of your sister for nothing?

NELSON

You make a strong case.

Fenton holds out his hand.

FENTON

Then let's not waste any more time.

Cont.

29 Cont.

NELSON

I will --- once I'm sure my sister
is safe.

FENTON

You have our word.

NELSON

That's not good enough.

Fenton's expression hardens to suspicious anger.

FENTON

(after a beat)

Come with me.

Nelson obeys, following Nelson out of the office door.

30

INT. A WAREHOUSE - DAY

(STAGE)

ANGLE ON NELSON, FENTON AND AN AIDE

Fenton has just guided Nelson into the cavernous warehouse from the office. They stop in front of a steamer trunk in the f.g. Fenton nods to the Aide, who lifts the lid of the trunk. It is not possible, as yet, to see into the trunk's interior. Fenton sees Nelson look around curiously.

FENTON

Yes, it's a warehouse. That
information won't help you. It's
well camouflaged from outside.

(nods to the
open trunk)

Look there!

Nelson turns to look at the open trunk.

31

NELSON'S P.O.V. - TRUNK INTERIOR

Inside the trunk is the MAN IN BLACK crouched on a small seat. His hands and feet are manacled with chains which are riveted to the trunk walls. A gag is in his mouth. His eyes are wide open, staring up at CAMERA.

32

BACK TO SCENE

Fenton's formerly pleasant, bantering air is gone. He looks sharply at Nelson.

FENTON

Who is he?

Cont.

32 Cont.

NELSON
The man who tailed me.

FENTON
Who else?

NELSON
I don't know.

FENTON
(slaps Nelson)
You're lying!

NELSON
(shrugs)
Have it your way.

Fenton controls his temper and turns to the Aide with a curt nod. The Aide slams the lid of the trunk. Fenton turns to Nelson.

X FENTON
The map.

X NELSON
You've still said nothing about
my sister.

Cont.

X 32 Cont.

X

Fenton's anger again wells up. For an instant he seems on the verge of striking Nelson once more. Then he turns to the aide.

FENTON

Search him.

The aide grabs Nelson roughly and begins to go over him. Nelson's expression is grimly amused. The aide goes through Nelson's pockets without result.

FENTON

Take his clothes -- every stitch of them! Find that map!

The aide rips off Nelson's jacket, then his shirt. Nelson's expression remains distant but he does not resist.

X 33

CLOSE ON FENTON

who watches as the aide strips Nelson (o.s.)

DISSOLVE TO:

X 34

ANGLE ON FLOOR

Nelson's clothes are in a pile on the floor. Fenton walks into SHOT, stoops and picks up Nelson's shirt. He looks at it with angry disappointment.

FENTON

Nothing!

(tosses the shirt
off CAMERA)

Get dressed. I'm not through with you yet.

X 35

CLOSE ON NELSON

He has put the shirt on and starts to button it. His hair is ruffled and he has apparently been through an ordeal.

FENTON'S VOICE

You disobeyed instructions. That will cost your sister her life.

NELSON

I followed instructions to the letter. I have the map.

36 CLOSE ON FENTON
His impatience makes it hard for him to control his temper.

FENTON
Then hand it over now!

37 MED. SHOT - NELSON
He has just pulled on his trousers. He shakes his head doggedly.

NELSON
Up to now you've made the conditions.
I have a condition of my own.

Fenton comes into SHOT.

FENTON
Name it.

NELSON
You'll get the map the moment you
can prove that my sister is safe
inside the American Consulate.

FENTON
(sarcastically)
Is that all?

NELSON
That's all.

Fenton considers for a moment, then reaches a decision.

FENTON
Very well. But if you're trying to
trick me, you'll regret it.

He walks out of SHOT, leaving Nelson to complete his dressing.

DISSOLVE TO:

X 38 INT. WAREHOUSE OFFICE - DAY

ANGLE ON FENTON

He is sitting before the TV-telephone.

FENTON

Now then, Admiral, the matter of your
sister is taken care of.

Fenton glances at his watch, then reaches for the TV-phone.
He begins to dial a number.

39 CLOSE SHOT - NELSON

Watching tensely as the number is dialed.

40 TWO SHOT - NELSON AND FENTON

with the TV-phone screen between them. The screen flickers
and finally a picture appears on it as the call is
connected. The image on the screen is the girl seen in
the passport photo.

FENTON

(speaking to the
phone mike)

Miss Nelson...your brother is here.
He wants to speak to you.

He moves aside, permitting Nelson to get in front of the
screen. The girl sees him and reacts.

GIRL

(over speaker)

Harry! Is that really you?

NELSON

Are you all right?

GIRL

(over speaker)

Yes...fine. They have me in a car.
We're stopped just across from the
American Consulate.

Fenton moves Nelson aside, getting in front of the screen
again.

FENTON

I'm going to put you on "hold" now,
Miss Nelson. Your brother and I
have business to discuss.

He reaches forward and pushes a red button on the phone.
The screen goes suddenly blank. Nelson deliberately takes
out a package of cigarettes, selects one and lights it.
Fenton is watching him, waiting for a reaction. Nelson
blows smoke from his mouth and then glances at Fenton.

40 Cont.

NELSON

I still don't trust you. You
get nothing from me until she's
in the Consulate.

FENTON

(sighs)

Oh very well...if we must continue
to be mutually suspicious.

He reaches forward again to press a button on the phone.
The picture again appears.

GIRL

(over speaker)

Harry...are you still there?

FENTON

He's here beside me, Miss Nelson.
But now let him see who is beside
you.

The picture on the screen PANS enough to reveal a DRIVER
who holds a powerful-looking automatic aimed at the girl.

FENTON

(turning to
Nelson)

He is a marvelously well-trained
chap. When ordered to kill, he
does so without the slightest
compunction.

NELSON

(angrily)

You said she wouldn't be harmed!

FENTON

Patience, Admiral!

(to phone mike)

Let Miss Nelson out of the car,
please.

Cont.

40 Cont.1

The WIDENING IMAGE on the screen reveals both the girl and the driver. The driver motions with his gun. The girl looks questioningly at CAMERA.

NELSON

Get out! Go over to the Consulate!

FENTON

Yes, Miss Nelson. You're free to go.

The girl is about to reply, changes her mind and gets out of the car. She starts to cross the street toward the Consulate while the driver, in the f.g., covers her retreating form with his gun.

FENTON

(to Nelson)

Now -- your half of the plan...

NELSON

When she's safe inside.

FENTON

(suddenly hard)

Now! The moment her foot touches those steps she's dead...unless I countermand the order.

Fenton looks at Nelson for a reaction.

41

CLOSE ON NELSON

His face seems frozen for an instant. Then he takes the cigarette from his mouth and crushes out the glowing end. He breaks off the filter tip.

42

CLOSE ON FENTON

He understands now what Nelson is doing. His look is one of combined admiration and satisfaction. He turns toward the phone mike.

43

ANGLE FEATURING SCREEN

As Fenton is about to speak to the phone mike. The girl has almost reached the steps and the driver, in the f.g., is levelling his gun to fire.

FENTON

(a sharp command)

Let her go!

The driver lowers his gun as the girl reaches the steps. She pauses on the steps, looking back. Then she turns and enters the building. Fenton reaches forward, flicks a switch and the screen goes blank. He turns to Nelson.

44

ANGLE ON NELSON

Who spreads open the filter end and extracts a tightly rolled microfilm. He unrolls it and hands it almost casually to Fenton.

NELSON

Is this what you're looking for?

Fenton takes the film. PAN WITH HIM as he crosses to the slide projector. He inserts the film and switches on the machine.

45

ANGLE ON SCREEN

Now the world map, in addition to its random vertical lines, is cross-hatched with a whole series of short horizontal lines. Each intersecting point of horizontal and vertical lines is located in an ocean area and these points are scattered around the world in every ocean and in some of the more important seas. Fenton strides into SHOT, examining some of the points closely. He turns toward CAMERA.

FENTON

How do I know these points are indeed the location of the missile silos?

46

ANGLE ON NELSON

He shrugs with a show of indifference.

NELSON

I'm afraid you'll have to take it on faith.

47

MED. SHOT

As Fenton goes back to the projector.

FENTON

Faith? With all due respect, Admiral, we trust no one.

(switches off
the projector).

Your submarine is here -- correct me if I'm wrong -- because you are going to conduct a highly secret inspection of some of the missile sites.

48 CLOSE ON NELSON
Who makes no reply, waiting for Fenton (o.s.) to go on.

49 BACK TO SCENE
Fenton shrugs.

FENTON
We'll spot-check the missile
sites with you.

NELSON
That's impossible! We're picking
up two high-ranking NATO officers.
Both are top security men. There's
absolutely no way I could arrange
to get one of your people aboard.

Fenton is taking the microfilm from the projector. He
looks over his shoulder at Nelson, smiling.

FENTON
That won't be necessary. Those
arrangements were made long before
we contacted you. And incidentally,
your sister is not out of danger yet.
A word from me and she will be killed
-- inside the Consulate if necessary.

NELSON
I'm not forgetting that for a
moment.

Fenton has the microfilm in his hand now.

FENTON
Good. For the sake of your sister,
I do hope this information is
accurate.

Nelson watches, grimly silent, while Fenton puts the
valuable microfilm away...

DISSOLVE TO:

CLOSE SHOT - DETECTION NAVIGATOR

This is a compact piece of equipment which has been wired to the computer. It is only about a foot tall and has a small eyepiece viewer on its top. PULL BACK to show AN ARMED GUARD beside it. Morton is regarding the device with curiosity from a respectful distance.

MORTON

Detection Navigator? That's a new one on me.

WIDENING ANGLE includes CRANE in SHOT.

CRANE

The principle's simple enough. Once we're within a ten mile radius of a missile silo, our regular navigation instruments cut out and this gadget automatically takes over.

MORTON

They might as well blindfold us. Here we are going to inspect missile sites and we still won't know where they are.

CRANE

That's the general idea, Chip.

VOICE

(on speaker)

Captain...this is the Officer of the Deck. Admiral Nelson has just come aboard.

CRANE

(picking up the hand mike)

Very well.

Morton glances at his watch.

MORTON

He's right on time.

The two officers cross to the ladder leading down from the sail. They look up to see Nelson climb down the ladder. He is still in civilian clothes.

CRANE

Welcome aboard, Admiral.

50 Cont.

NELSON

Have the NATO officers shown up?

CRANE

A few moments ago. They're both
below stowing their gear.

51 CLOSE SHOT - NELSON

He tries to make his voice casual -- without complete
success.

NELSON

Anyone else try to come aboard?

52 TWO SHOT - MORTON AND CRANE

Both are surprised at the question.

CRANE

No. Of course not.

53 MED. SHOT

Nelson seems relieved for a second.

NELSON

Very well. Once we're underway
ask the security officers to meet
me in the Observation Nose. I'm
going to change.

CRANE

Aye, sir. Oh...by the way...
is your sister all right?

NELSON

(a subtle change of
tone)

She will be. We'll discuss it
later. Get underway at once!

He turns and strides out of the Control Room.

CRANE

Set a special sea detail and get
underway, Mr. Morton!

Cont.

53 Cont.

MORTON

Aye, aye, sir.

(into mike)

X

Now hear this! Station the special sea detail. Single up all lines fore and aft.

DISSOLVE TO:

54 EXT. SURFACE OF THE SEA - DAY

(STOCK)

FULL SHOT - SEAVIEW

As the sub is underway on the surface.

DISSOLVE TO:

55 INT. OBSERVATION NOSE - DAY

(STAGE B)

MED. SHOT

(STOCK)

The bow wake splashes against the nose windows in the b.g. while Nelson bends over some charts at the planning table. He is absorbed in them as Crane steps into the nose from the aft hatchway. (PROCESS)

CRANE

Admiral, here's one of your guests...Major General Fenton.

CAMERA is on NELSON. He is about to rise and turn to greet the General when he freezes at the SOUND of the man's voice.

FENTON'S VOICE

(o.s.)

A pleasure to meet you at last, Admiral Nelson.

Nelson knows, without looking, the identity of this officer. With an effort he makes his expression non-committal as he turns to face the officer.

56 P.O.V. - FENTON AND CRANE

Fenton is now resplendent in the uniform of a British Major General. He smiles his engaging smile and with practiced nonchalance, he lifts his right hand to his head in a friendly military salute as....

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

57 EXT. SURFACE OF THE SEA - DAY (STOCK)

FULL SHOT - SEAVIEW

As the sub glides along at a good clip over smooth seas.

DISSOLVE TO:

58 INT. OBSERVATION NOSE - DAY (STAGE B)

ANGLE ON CRANE AND FENTON

The action is continuous from Act One. Fenton is very much aware of the effect he has produced on Nelson. Crane, however, is not.

CRANE

The second officer is on his way forward, Admiral. He'll be right here.

59 CLOSE ON NELSON
His expression is now impassive.

NELSON

Very well.
(to Fenton,
o.s.)
Welcome aboard, General.

60 MED. SHOT - THE SCENE
Crane turns toward the aft hatchway at the sound of approaching footsteps. He looks back at the others.

CRANE

Admiral, this is Colonel Hamid.

COLONEL HAMID steps into the room. He wears the uniform of a Turkish Officer. He is a lean, stern-looking officer, younger than Fenton and lacking his easy, ingratiating manner. When he speaks, there is only the faintest suggestion of an accent. He bows slightly.

HAMID

Admiral Nelson....

NELSON

Welcome aboard, Colonel.

HAMID

Thank you. May I inquire after your sister, sir? Is she safe?

61 TWO SHOT - NELSON AND FENTON
Both are somewhat jarred by the question, each, in his own way, taking care to disguise his reaction.

NELSON

"Safe," Colonel?

62 MED. SHOT - THE SCENE
Hamid realizes his question has disturbed Nelson.

HAMID

Excuse me. Perhaps I phrased my question badly. Is she well?

CRANE

I told the Colonel you had been to see your sister and that she'd been in an accident.

NELSON

She was. A rather serious automobile collision on the road from Cannes. Fortunately, her injuries weren't serious. She's in a small sanitarium just outside Marseilles.

HAMID

I am relieved to hear it was not serious.

FENTON

Yes, Colonel, we are all quite relieved. Aren't we, Admiral?

And as Nelson looks at him without replying.....

DISSOLVE TO:

63 EXT. SURFACE OF THE SEA - DAY

(STOCK)

FULL SHOT - SEAVIEW
Running along the surface.

DISSOLVE TO:

A-63 ANOTHER ANGLE
As Seaview goes into an even dive.

(STOCK)

DISSOLVE TO:

64 EXT. BELOW THE SURFACE - DAY

(STOCK)

FULL SHOT - SEAVIEW
Moving along below the surface.

MED. SHOT

Nelson and Fenton are at the desk, going over a chart, comparing some figures with a list of coordinates Fenton has taken from the stolen missile map.

NELSON

(pointing along a
line on the chart)

This is our present course.
When we approach the first
missile site, the sealed auto-
matic navigator takes over.
It is preset with the correct
course so that no one ~~aboard~~
can calculate our true position.

FENTON

I know all about that device.
Colonel Hamid and I... as
trusted security officers..
brought it aboard.

NELSON

(after a look
at him)

Anyway, I alone have the data to
decode the instruments on the
device each time we make a contact,
I can give you this data and you
can calculate the exact position
for yourself. It will prove the
map I gave you is legitimate.

FENTON

Excellent.
(leans back in
a relaxed attitude)
I must say, Admiral, you're
being beautifully cooperative.

Nelson looks up sharply again at him.

NELSON

I'm doing only what I'm forced
to do. I hope that's clear.

FENTON

Oh perfectly.
(gets to his feet)
How long must we wait for the
first contact?

Cont.

65 Cont.

NELSON
 (glancing at the
 chart)
 About four hours.

FENTON
 Be good enough to call me when
 we're making the approach. I'll
 be in my cabin.

With a pleasant nod he goes to the door and lets himself out. Nelson's hand is resting on a sheet of paper on the desk top. As Fenton closes the door behind him, Nelson clenches his fist, wadding the paper into a tight ball.

66

INT. CONTROL ROOM - DAY

(STAGE B)

ANGLE ON RADIO SHACK
 Sparks is at the radio as Colonel Hamid comes up to him.

HAMID
 I am told there is a confidential
 radio message for me.

SPARKS
 (looking around)
 Oh yes, Colonel Hamid. Right
 here.

Sparks hands Hamid an envelope, then turns his attention back to the console. Hamid tears open the envelope and starts to read the message with concentrated interest. Finally he folds it, puts it back into his pocket.

HAMID
 Where is Admiral Nelson right now?

SPARKS
 (nods his head in
 the direction)
 Forward in the Nose.

HAMID
 Thank you.

Hamid turns toward the opposite direction, heading aft.

DISSOLVE TO:

A-66

INT. ADMIRAL'S CABIN - DAY

(STAGE B)

ANGLE ON DOOR KNOB
 The lights are out and the room is murkily lit. The door knob turns ... the door opens and a figure enters cautiously.

A-66 Cont.

PAN with the figure. Gradually it becomes evident that this is Hamid. He goes to Nelson's desk, opens several drawers and finally finds something that interests him. He slips the object (we later learn it is a post card) into his pocket, then carefully closes the drawers again.

DISSOLVE TO:

67. CLOSE ON PERISCOPE ISLAND
Crane is at the 'scope while Morton, holding a clipboard, stands by.

CRANE

Mark.

Morton makes a notation on the clipboard as Crane folds back the arm rests of the 'scope. Morton pushes the button to retract the 'scope. Colonel Hamid enters, going straight to Crane.

HAMID

Captain, I must have a word with you.

CRANE

What is it, Colonel?

HAMID

(looking around)

I have just received a disturbing message from Marseilles. This is a highly confidential matter. Where can we speak in private?

CRANE

(turns to
Morton)

Take over the con, Mr. Morton.
This way, Colonel.

Crane and the Colonel walk forward through the Control Room while Morton assumes command.

DISSOLVE TO:

CLOSE SHOT - MESSAGE BLANK

PULL BACK to reveal Crane reading the message, a frown on his face. WIDENING ANGLE shows Colonel Hamid sitting at the planning table with Crane, watching his reaction. Crane hands the message back.

CRANE

So there's no record of an auto accident on the road from Cannes. What's the point, Colonel?

HAMID

And no record of an American woman in any sanitarium on the outskirts of Marseilles. That means nothing to you?

CRANE

It means the French authorities have made a mistake, that's all.

HAMID

Or that someone was not telling the truth.

Crane looks at him sharply, annoyed.

CRANE

Why come to me with this? There's another security officer aboard. Talk it over with him.

HAMID

It is our policy to work independently of one another. A double precaution.

CRANE

You seem to thrive on suspicion, Colonel.

HAMID

I am paid to be suspicious. And I am beginning to suspect Admiral Nelson went ashore yesterday for a reason very different from the one he gave.

CRANE

If he did, that's his business!

Cont.

68 Cont.

HAMID

With a vital secret at stake,
Captain?

(takes a picture
post card from
his pocket)

Do you recognize this handwriting?

Crane takes the card and glances at the back.

CRANE

This is from the Admiral's sister.
Where did you get it?

HAMID

I took the liberty of going through
some of Nelson's papers.

CRANE

(angrily)

You had no right to do that!

HAMID

It's my job, Captain. I suggest
you study that card most carefully.
I find it very curious.

CRANE

No, thanks. I'm going to return
it to Admiral Nelson.

HAMID

As you like. But I would not be
too hasty about it. You might
eventually regret it.

(as Crane does
not reply)

Think it over, Captain.

Hamid turns and goes, leaving Crane look at the post card,
his expression troubled.

DISSOLVE TO:

69 INT. CONTROL ROOM - DAY

(STAGE
B)

MED. SHOT - FAVORING THE MACHINE

Nelson is at the Directional Navigator, peering through
the eyepiece. He presses a button and then straightens
up to look at Morton.

Cont.

69 Cont.

NELSON

It's in operation now. Inform Navigation that this ship is under automatic guidance until further orders.

MORTON

Aye, aye, sir!

Morton starts off, passing Crane and nodding to him as the Captain enters the SHOT.

NELSON

I was about to send for you, Lee. We're approaching the first missile site on automatic.

CRANE

How long do we stay on automatic?

NELSON

The time will be the same in every case. Fifteen minutes.

Crane looks around, making certain no member of the Control Room Watch is within earshot. Uncomfortably, Crane touches his pocket as though about to show Nelson the post card. He changes his mind.

CRANE

Admiral...I just had a strange conversation with Colonel Hamid.

Nelson is alerted and looks sharply at Crane.

NELSON

And?

CRANE

It had to do with your sister's accident.

NELSON

What about it?

CRANE

It seems there was a mix-up about the report. The fact is, there's no record of it.

NELSON

I'm not surprised. The Provincial Police are often careless about such things.

69 Cont.1

CRANE

That's what I said. But there's also the matter of the sanitarium where she's staying.....

NELSON

(erupting suddenly)

I will not be cross-examined about private affairs by Colonel Hamid, or by anyone else! Is that quite clear?

Crane is taken aback.

CRANE

(stiffly)

It won't happen again, Admiral.

NELSON

See that it doesn't. Take over here. I'm going for General Fenton. He wants to observe this.

Cont.

Nelson turns and stalks out. Crane, affected by the exchange, is staring after Nelson when Morton comes up to him. Morton looks back in the direction in which Nelson left.

MORTON

What's with the Admiral? He had fire in his eye when I passed him.

CRANE

I don't know, Chip. I'm worried. Every time anyone brings up the subject of his sister he blows up.

MORTON

Well, after all it's none of our business.

CRANE

I wonder.

MORTON

(his curiosity aroused)
Meaning what?

CRANE

Something doesn't add up. In the first place, what is she doing in Europe?

MORTON

Touring. It's a popular pastime.

CRANE

Let me show you something.

He takes the picture postcard from his blouse pocket and hands it to Morton who looks at the picture.

MORTON

New York skyline.

CRANE

Read the message.

Morton turns the card over and reads from the back.

MORTON

"Harry dear...Europe was a ball but it's good to be home again. Tell you all the news next time you're in port....."

69 Cont.3

CRANE

(taking back the card)
 Postmarked three weeks ago.
 What's she doing on a second
 European tour in less than a
 month?

Morton shakes his head, somewhat bewildered by this
 information.

DISSOLVE TO:

70 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT - SEAVIEW
 Moving slowly underwater near the bottom.

71 INT. CONTROL ROOM - DAY (STAGE
 B)

ANGLE ON MACHINE
 Morton, Crane, Fenton and Hamid are gathered around
 the Directional Navigator while Nelson peers through
 the eyepiece.

NELSON

(as he watches)

Six...five..four...three...two...
 one....Mark!

A green light winks on and a buzzer sounds. Nelson
 straightens up.

NELSON

The first missile site is checked
 and the missile found operational.
 Note that in the log, Lee.

Crane jots down a note as Nelson turns and leaves with
 Fenton. Hamid watches them go, then follows at a
 distance. Crane looks up from the note he made and
 addresses Morton....

CRANE

Stay on automatic five more minutes,
 then resume normal operations.

MORTON

Aye, aye, sir.

DISSOLVE TO:

72

INT. ADMIRAL'S CABIN - DAY

(STAGE
B)

ANGLE ON DESK

Nelson and Fenton are at the desk checking figures.

NELSON

Now here's the complete data...
Course one...four...zero....

FENTON

(checking and jotting
down the figure)
One...four...zero...

NELSON

Speed thirty one point five knots.

FENTON

(jots it down)
Thirty one point five...

NELSON

Mark at seventeen forty one hours
thirty five seconds....

FENTON

(writes)
Seventeen forty one thirty five....

73

INT. CONTROL ROOM - DAY

(STAGE
B)

MED. SHOT - RADIO SHACK

Crane is there with Sparks.

CRANE

What's the problem, Sparks?

Sparks holds up an earphone for Crane to listen to.

SPARKS

Somebody's using an electronic
device....

(Crane nods)

Shall I alert a detail to run a
trace on it?

CRANE

Go ahead.

(reconsiders)

No wait. Have you got a portable
detector here?

SPARKS

Yes, sir.

Cont.

73 Cont.

Sparks reaches down to get an instrument. It resembles a transistor hand radio with two rabbit-ear type antenna extending up from it. He hands it to Crane.

CRANE

I want to track this down myself.

Crane goes out with the detector while Sparks resumes his activity at the radio.

DISSOLVE TO:

74 INT. A CORRIDOR - DAY (STAGE B)

FULL SHOT

As Crane comes around the bend into the corridor. He holds the detector in front of him and is apparently following some sort of signal beam. He pauses once or twice as he comes slowly down the corridor.

75 INT. ADMIRAL'S CABIN - DAY (STAGE B)

ANGLE ON DESK

Fenton finishes his calculations, looks at them and then compares them to a column of figures on another page.

NELSON

Well?

FENTON

(looking pleased)

The first site checks exactly with the information you gave me. Congratulations Admiral! Your sister's future is beginning to brighten!

76 INT. CORRIDOR - DAY (STAGE B)

MED. SHOT

Crane comes slowly along the corridor, following the beam on the detector. Suddenly he stops in front of a closed door. He twists the detector and determines that the source of the signal is from beyond the door. He looks oddly satisfied as he sees which cabin it is. He reaches for the door and flings it open.

77 INT. HAMID'S CABIN - DAY (STAGE B)

PAST HAMID TO THE DOOR

Hamid has a miniaturized listening device placed against the bulkhead in the cabin. There is a plug in one of his ears, connected to the device by a thin wire. He turns toward the door to see Crane standing there with the detector.

Cont.

77 Cont.

HAMID

Come in, Captain.

Crane comes in, closing the door.

CRANE

How is the eavesdropping, Colonel?

HAMID

Not good at all. Would you like to try?

He extends the ear plug to Crane who refuses it.

CRANE

I don't spy on friends. And Admiral Nelson is my friend.

Hamid holds up the plug close enough to Crane so that he can't help but hear. The only sound is the scratch and squeal of static.

HAMID

This is hardly eavesdropping, is it?

CRANE

(a smile in spite of himself)

Hardly. There are too many electronic devices on this ship for a gadget like that. Now tell me, Colonel, how long are you going to keep up this nonsense?

HAMID

I have had another report. A most significant one.

CRANE

Not interested.

HAMID

You will be. I received a radio message from an agent in Marseilles reporting that he saw a woman answering the description of Nelson's sister.

CRANE

When?

Cont.

77 Cont.1

HAMID

Yesterday. She was entering the American Consulate at the exact time Nelson claims he was visiting her in a sanitarium.

CRANE

That's easily checked. I can radio a query to the American Consulate.

HAMID

I suggest you do. And request the reply in your personal code.

CRANE

I may just do that, Colonel.

HAMID

Please do, Captain.

DISSOLVE TO:

78 EXT. UNDERSEA - DAY

(STOCK)

FULL SHOT - SEAVIEW

Gliding along under water.

79 INT. ADMIRAL'S CABIN - DAY

(STAGE
B)

ANGLE ON NELSON

He is at his desk, staring thoughtfully at the-scattered papers. ESTABLISH for a moment, then he glances up at the SOUND of voices on the loudspeaker.

SPARKS' VOICE

(on speaker)

Captain Crane...this is Sparks.

CRANE'S VOICE

(on speaker)

Yes, Sparks?

A-79 INT. OBSERVATION NOSE - DAY

(STAGE
B)

CLOSE SHOT - FENTON

He is listening to the voices with interest.

SPARKS' VOICE

(on speaker)

That reply came. It's in your personal code.

B-79 INT. A CORRIDOR - DAY

(STAGE
B)

CLOSE ON HAMID

He has paused in the corridor, also listening to the loudspeaker exchange.

CRANE'S VOICE

(on speaker)

Very well. I'll pick it up.

B-79 Cont.

As the exchange ends, Hamid reacts with interest, turns and walks away.

DISSOLVE TO:

80 INT. A CORRIDOR - DAY

(STAGE
B)

FULL SHOT

Crane comes around the bend and starts up the corridor. He is headed for his cabin and he carries the yellow message envelope in his hand. He looks at it curiously as he walks. He passes by an open locker door. As he does, a shoe is tossed through the open door and lands on the deck behind him. Crane hears it, turns and sees it. He is puzzled. He bends over to pick it up. At that moment a man's hand appears through the open door and strikes him a karate chop on the base of his skull. Crane crashes face down on the deck, unconscious. MOVE IN for a CLOSE SHOT. The hand now reaches down to pluck the envelope from Crane's limp fingers. SLOWLY PULL BACK to reveal the assailant. It is Nelson! HOLD ON HIM. He glances at the envelope, then stuffs it into his trouser pocket as.....

FADE FOR

END OF ACT TWO

ACT THREE

FADE IN

81 EXT. UNDERSEA - FULL SHOT - SEAVIEW - DAY (STOCK)
The sub is moving smoothly forward under the surface.

DISSOLVE TO:

82 INT. A CORRIDOR - MED SHOT - DAY (STAGE 1)
Kowalski is kneeling beside the prone figure of Crane lying on the deck. Crane is just beginning to come around. Kowalski rises and goes to a nearby wall mike.

KOWALSKI

(into mike)

Sick Bay! This is Kowalski. Send
a Corpsman to Corridor A-4. Captain
Crane's been hurt!

Kowalski hangs up the mike and starts back to Crane.

CRANE

(a moan)

Ohhh....

KOWALSKI

(kneeling beside
him again)

Skipper...can you hear me?

Crane has now regained consciousness. He makes a sudden move as though to get up.

CRANE

The message...

KOWALSKI

Easy. Don't try to move yet.

Crane looks at Kowalski, then shakes his head, trying to clear it.

CRANE

Kowalski...did you find an envelope
in my hand?

KOWALSKI

No, sir.

(as Crane raises himself
to a sitting position)

Look, Skipper...you'd better wait...

Cont.

82 Cont.

CRANE
(feeling the back of
his head)
No...I'm okay...

Colonel Hamid comes around the bend of the corridor, hurries to Crane and helps Kowalski lift him to his feet.

HAMID
I heard the call on the speaker.
What happened here?

Before Crane can reply, Nelson and Fenton enter from the opposite end of the corridor. Nelson goes straight to Crane.

NELSON
Are you all right, Lee?

CRANE
I will be...as soon as my head stops spinning.

A Corpsman comes hurrying into the shot going up to Crane.

NELSON
(to Corpsman)
Get him to sick bay. Have the Doc check him.

Hamid steps up to Crane.

HAMID
Let me help.

Hamid, Kowalski and the Corpsman all go with Crane, who still is unsteady on his feet. Nelson and Fenton remain in the corridor watching them go. After a moment, Fenton looks toward Nelson approvingly.

FENTON
Congratulations, Admiral!

Fenton, smiling pleasantly, goes off in the opposite direction, leaving Nelson alone in the corridor. He sees the shoe on the deck where he had tossed it to decoy Crane. He picks it up, looks at it for a moment, and angrily throws it through the open locker door.

DISSOLVE TO:

83

INT. ANOTHER CORRIDOR - ANGLE ON SICK BAY DOOR - DAY (STAGE B)
The door opens and Crane comes out with Kowalski and Hamid.

CRANE

(to someone in
sick bay)

Thanks, Doc!

Crane closes the door.

KOWALSKI

If you're okay now, Skipper, I'll go aft. I'm on the next watch.

CRANE

Go ahead, Kowalski. Oh, one more thing...you're absolutely sure about that envelope?

KOWALSKI

Yes, sir. You didn't have a thing in your hand.

CRANE

All right. Thanks very much for the help.

Kowalski nods and goes off out of shot. Hamid waits until he has gone, then turns to Crane.

HAMID

Well?

CRANE

(spreads his hands)

The message is gone.

HAMID

And you have no idea what it said about his sister?

CRANE

None. I was on my way to my cabin to decode it when I was hit.

HAMID

Then you must send a new query at once.

Crane looks at Hamid, nods and starts off. Hamid follows.

84 INT. CONTROL ROOM - DAY

MED. SHOT - RADIO SHACK

Sparks is at the console when Fenton enters. He hands Sparks a sheet of paper.

FENTON

A security report. Have it coded and sent as soon as possible.

SPARKS

Yes, sir.

Sparks picks up the paper, glances at it and then turns to place it in an outfile. While his attention is momentarily distracted, Fenton reaches quickly for the edge of the console with his hand.

85 CLOSE SHOT - CONSOLE (INSERT)

as Fenton's hand sticks some putty-like substance on the underside of the console.

86 BACK TO SCENE

By the time Sparks turns his attention back to Fenton, the General has resumed his former position.

SPARKS

That all, sir?

FENTON

Yes, that's all.

Fenton goes out of the Radio Shack.

87 MED. SHOT - CONTROL ROOM

As Fenton comes from the Radio Shack, Crane and Hamid enter from the other side of the Control Room. Crane pauses to look at a report on the planning table. Morton joins him.

MORTON

What happened down there, Lee?

CRANE

(ruefully)

Let's say I forgot to duck.

(refers to the
paper)

Hold to this course and let me know when we're approaching the next coordinates.

MORTON

Right.

Cont.

87 Cont.

Crane and Hamid start toward the Radio Shack as Fenton approaches.

FENTON

Nasty bump, that. Feeling better, Captain?

CRANE

Much.

FENTON

Glad to hear it.

He goes off. Crane and Hamid continue toward the Radio Shack. Suddenly there is a shattering explosion from the Shack.

88

MED. SHOT - RADIO SHACK

Sparks is flung across the small room by the force of the explosion. Smoke billows up, filling the room and flashes of light from the wrecked console threaten a dangerous flash fire. Crane and Hamid burst into the room. They go to Sparks immediately. Hamid kneels beside Sparks, then looks up.

HAMID

He is alive!

CRANE

Let's get him out of here!

They pick up Sparks who is semi-conscious. Several Crewmen appear to help. Morton comes rushing up.

CRANE

Sound the alarm! Get a fire detail in here!

Morton jumps to push an alarm button and a CLANGING BELL begins to SOUND.

89

ANGLE FROM MAIN CONTROL ROOM

as Hamid and Crane get Sparks out of the smoke-clogged Radio Shack. Several Crewmen with CO₂ tanks are already running toward the Radio Shack as the BELL continues to CLANG. Other Crewmen relieve Crane and Hamid of Sparks' body.

Cont.

89 Cont.

CRANE

(to Crewmen)

Get him below!

(as the men carry

Sparks out)

Mr. Morton, bring her up!

MORTON

(into mike)

Blow all ballast! Full elevation
on planes! Surface...surface!

The KLAXON SOUNDS as the sub prepares to surface.

90

EXT. SURFACE OF SEA - DAY

(STOCK)

FULL SHOT - SEAVIEW

as it broaches the surface in a mass of swirling foam.

DISSOLVE TO:

FULL SHOT -

There is smoke in the Control Room as the fire-fighting detail gets the radio shack fire under control. Crane comes away from the entrance to the shack, calling out orders.

CRANE

Crack all topside hatches!
Mr. Morton -- where are those
blowers? I want this smoke
scrubbed!

Morton is several yards away at a hand mike.

MORTON

(into mike)
Bring all blowers up full!

Nelson comes into the Control Room and goes over to Crane.

NELSON

Lee! What was the explosion?

CRANE

Radio shack. Our whole shortwave
system's out of commission.

NELSON

Is Sparks all right?

CRANE

He had a close call but he's okay.

Morton comes up to them.

MORTON

The fire's out, Skipper, and all
blowers are up full.

CRANE

Very well, I want a complete damage
control report and an estimate on
how long it will take to regain
communications.

MORTON

Aye, aye, sir!

NELSON

(as Morton goes
off)

Where is General Fenton?

Cont.

91 Cont.

CRANE

I have no idea.

NELSON

Find him. I want to see him in my cabin -- alone!

CRANE

Yes, sir.

Nelson stalks out, very obviously angry. Crane looks after him. Colonel Hamid comes up to Crane, also looking after the departing figure of Nelson. He turns to look at Crane.

HAMID

Well, Captain, you have now been personally attacked, your message stolen and the radio blown up so that there can be no further messages. What more evidence do you require?

Crane is undergoing a considerable and agonizing inner struggle. He turns back to Hamid, speaking in a low voice that can't be overheard.

CRANE

If I stop all work in the ship -- cut off all electronic gear -- will that listening device of yours work?

HAMID

It will.

Crane turns to where Morton is supervising the clean-up job in the Radio Shack.

CRANE

Mr. Morton, how's the air?

Morton comes over to them.

MORTON

Normal in the ship, Skipper.

CRANE

Very well. Secure all work details and rig for silent running.

Cont.

91 Cont.1

MORTON
(surprised)
Silent running?

CRANE
Until further orders -
(to Hamid)
Colonel!

He leads Hamid away, leaving Morton genuinely baffled.

DISSOLVE TO:

92 EXT. UNDERSEA - DAY (STOCK)

UP ANGLE SHOT
showing Seaview lying at dead stop on the surface.

93 INT. ADMIRAL'S CABIN - DAY (STAGE B)

MED. SHOT
Nelson, fire in his eyes, faces the calmly smiling Fenton.

NELSON
You're worse than a fool!
You're a dangerous maniac!

FENTON
I only did what had to be done.
Do you realize that message from
the American Consul could have
exposed us both?

NELSON
But a plastic bomb in the Radio
Shack! You might have killed
one of my men.

FENTON
It was regrettable, but I had to
act fast.

94 INT. HAMID'S CABIN - DAY (STAGE B)

CLOSE ON CRANE
He is using Hamid's listening device. The wired plug
is in his ear and the device is against the bulkhead.
Crane's expression is grim as he listens to the
incriminating dialogue from the Admiral's cabin.
WIDENING ANGLE reveals Hamid at Crane's side, watching
the expression on the Captain's face.

HAMID
No need to ask. I can read it
in your face. Was I correct?

Crane nods reluctantly.

HAMID
What are they saying now?

CRANE
The General's leaving...going
to his own cabin.

Cont.

94 Cont.

Crane lowers the device and takes the plug from his ear. Hamid shakes his head.

HAMID

(almost as though
talking to himself)

General Fenton! You are shocked about the Admiral, but I am even more shocked about Fenton. He is a top ranking security officer... a man we all trusted completely.

CRANE

(still rocked by
the revelation)

Obviously we've got to abort this mission at once. After that -- well, I just don't know.

HAMID

I know. These men must be arrested and brought back to Marseilles. You are Captain of this ship. Have I your permission to act?

CRANE

(sighs heavily)

Yes, Colonel. You have my permission.
(goes to the
door)

I'll get us under way for Marseilles.

Crane goes out. Hamid shakes his head regretfully, then checks the pistol he wears in a shoulder holster. Then he goes to the door and lets himself out.

95 INT. ADMIRAL'S CABIN - DAY

(STAGE
B)

MED. SHOT

Nelson is pacing back and forth almost consumed by worry when a sharp rap on the door announces Hamid who steps into the cabin and stands, his back to the door, facing Nelson. Nelson turns to confront him.

NELSON

Well, Colonel?

HAMID

"Well" indeed, Admiral. I believe you can guess why I'm here.

Cont.

95 Cont.

NELSON

Not until you tell me.

HAMID

I know what you have been doing.
It's my duty to place you under
arrest.

Nelson gives him a bitterly quizzical look.

NELSON

On my own ship?

HAMID

If it matters, I've observed
protocol. I have the permission
and cooperation of your Captain.

NELSON

I see. What do you propose to
do now?

HAMID

Return you to Marseilles, of course.

NELSON

Very well, Colonel. This isn't
unexpected. But there's one thing
I must ask of you.

HAMID

Yes?

NELSON

This must be handled with utmost
secrecy. I give you my word I'll
make no effort to escape. In
return for that, I expect you to
tell no one -- especially
General Fenton.

Colonel Hamid's lips curve in a humorless smile.

HAMID

That would be most convenient,
wouldn't it? You're asking me
to arrange for his escape. No,
Admiral, that's impossible. I
am going to arrest the General
too.

Cont.

95 Cont.1

NELSON

No! You can't do that!

HAMID

I have no choice. You will be locked in here until I can make more suitable arrangements.

Hamid turns to open the door and in that split second Nelson leaps on the Colonel's back in a violent attack. The two men grapple, with Hamid trying to reach for his gun in his shoulder holster. With a desperate effort, he sends Nelson careening away from him, overturning the desk lamp and plunging the room into semi-darkness. Hamid manages to draw the gun but Nelson launches a flying tackle sending both men sprawling to the deck. The gun falls from Hamid's hand as the men struggle desperately, rolling over and over on the deck, knocking over chairs and breaking objects in the cabin. At last Nelson gets purchase with his feet against Hamid's body and sends the Colonel crashing against the desk. Using the few seconds he has gained, Nelson makes a dive for the pistol. Hamid reaches for the phone on the desk, wrenches the wires loose and hurls it at Nelson. The phone strikes Nelson's arm just as he grabs the gun, sending the weapon across the room. Hamid lunges for the gun and Nelson again leaps on him. Hamid now resorts to "La Savatte", using his feet as weapons. Nelson is hard put to defend himself against the strange attack but finally he gets in a single telling blow. Hamid goes down with a thud, twists and then lies still on the deck, unconscious. Nelson, his breath rasping from the violent fight, looks around wildly, kicks the useless phone aside, rushes to the door, flings it open and runs out of the cabin.

96

INT. CORRIDOR - DAY

(STAGE
B)

FULL SHOT

as Nelson runs from his cabin and down to the turn in the corridor.

97

INT. SECOND CORRIDOR - DAY

(STAGE
B)

ANGLE PAST WALL MIKE

as Nelson comes around a corridor bend, looks toward CAMERA and rushes up to seize the wall mike.

NELSON

(into mike -
still panting)

Master-at-arms! This is Nelson!
Come to my cabin on the double!
Emergency.

97 Cont.

He hangs up the mike, leans against the bulkhead for a moment to get his breath and then starts back down the corridor at a walk, adjusting his torn clothing as he goes.

98

INT. FIRST CORRIDOR - DAY

(STAGE
B)

FULL SHOT

The door to the Admiral's cabin is still open, although it is not possible to see into it. At the far end of the corridor, a MASTER-AT-ARMS, wearing sidearms, appears, moving on the double. He heads for the Admiral's cabin, reaches the open door and stops abruptly, surprised by what he sees inside. Nelson appears in the f.g., walking past CAMERA toward the Master-at-Arms.

NELSON

(to Master-at-Arms)

Here I am. Put the Colonel under guard. He attacked me.

The Master-at-Arms, however, makes no move as Nelson comes up to the door and stops in his tracks.

99

INT. ADMIRAL'S CABIN - DAY

(STAGE
B)

ANGLE TOWARD DOOR

The room is a shambles from the fight. Hamid still lies about where Nelson left him, his body very still. Crane stands over the body looking down at it, his face stricken. He is now wearing sidearms himself. Nelson and the Master-at-Arms stand at the door, staring at the scene inside. Crane looks up at the two men. He nods to the Master-at-Arms.

CRANE

Wait in the corridor.

The Master-at-Arms steps away from the door.

CRANE

Come in, Admiral.

Nelson steps into the cabin. Crane reaches behind Nelson to close the cabin door. Now he crosses over to where Hamid is lying on the deck. Nelson watches, silently, not quite understanding Crane's behavior. Crane, standing over Hamid's body, slowly and deliberately draws his gun from the holster at his side. Then still looking at Nelson, he touches the body at his feet with the toe of his shoe, rolling Hamid over. ZOOM IN to show the handle of a letter opener protruding from the back of the dead man.

100

CLOSE ON NELSON

as he stares, thunderstruck, at the body. HOLD ON HIM as.....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

- 101 EXT UNDERSEA - UP ANGLE - DAY (STOCK)
showing Seaview lying at dead stop on the surface.
- 102 INT. ADMIRAL'S CABIN - MED. SHOT - DAY (STAGE
Crane is standing over the body of Colonel Hamid. B)
The room, of course, still shows the evidence of the
violent fight that has just taken place. Crane, under
great emotional stress now, slowly draws his gun and
turns to Nelson.

CRANE

Admiral, I've got to put you
under arrest on charge of
murder and high treason.

NELSON

Lee...do you actually believe
I killed this man?

CRANE

I'm not a high court. I can't
pass on your guilt.

NELSON

Never mind that. You and I are
friends. Do you believe it?

CRANE

(trying to avoid
Nelson's look)
Right now I don't know what to
think.

(looks down
awkwardly at the
gun)

For one thing, I never imagined
I'd be holding a gun on you.

NELSON

(a brief rueful smile)
I can't blame you for that --
under the circumstances. You know,
a great deal of what you've
apparently learned is true -- at
least as far as it goes. But, Lee,
as God is my judge, I didn't kill
this man!

Crane wavers.

CRANE

All right. Suppose I accept that
for the moment...

102 Cont.

NELSON

I know, I know. The other matters. I knocked you out and stole that message from the consul.

CRANE

Go on.

NELSON

You'll find this out anyway. The message would have told you that my sister was not in an accident. In fact, she had just been released by a foreign agent...

CRANE

So that's it! She was released in exchange for your cooperation.

NELSON

(quietly)

That's the story.

CRANE

(shocked by the information)

That may explain, but it doesn't help. Admiral, whether you killed Colonel Hamid or not, the fact remains you're a traitor.

NELSON

There's more to the story, Lee.

CRANE

(bitter now)

I'll bet there is. Save it for your trial.

NELSON

Hear me out. I've got to tell you everything now or the whole plan will be ruined. I'm not a traitor. But everything possible has been done to make it appear that I am. It's of vital importance.

CRANE

Admiral, I'd give anything to believe you. But I can't.

NELSON

Lee -- for the love of heaven, you know me better than that!

102 Cont.1

CRANE

I know what your sister's life could mean to you. I don't know how far you might be willing to go to save it.

NELSON

Then what would you say if I told you my sister is back in the States -- being kept under cover for the moment?

CRANE

For what reason?

NELSON

Because an American Intelligence Agent is in Europe posing as my sister.

CRANE

(shakes his
head stubbornly)

You can't expect me to buy that one.

NELSON

Lee...you know her well...you'd recognize her anywhere. Let me show you something.

Nelson is about to reach into an inside pocket. Crane thrusts the gun forward.

CRANE

Don't do that!

NELSON

I have something in my pocket to show you. It's not a gun. I'm not armed.

Crane debates with himself a moment and reaches a decision.

CRANE

All right. Use your left hand -- slowly!

Nelson slowly and carefully reaches into his pocket with his left hand. It is an awkward move across his chest and Crane covers him carefully. Nelson extracts the blue passport book and tosses it to Crane. Crane catches it with his left hand, keeping Nelson covered all the time.

102 Cont.2

NELSON

Look at the picture. Tell me
if that's my sister.

Crane opens the book with his left hand, then glances
down. He looks closer while Nelson watches. Then, a
look of enormous relief spreading across his face, he
lowers the gun and replaces it in its holster.

CRANE

It's her passport - but not
her picture.

Nelson heaves a sigh of relief. A huge burden seems
lifted from him.

NELSON

You don't know how many times
I wanted to let you in on this
but nobody could be told.

CRANE

What about Fenton?

NELSON

He's the key to the whole plan.
You already know, of course,
that he's an enemy agent. He
doesn't realize the map I gave
him is false.

CRANE

False? I heard him check the
first site.

NELSON

That was the bait. The rest of
the map is untrue. But we've got
to see that he reports to his side
that it's accurate.

Cont.

102 Cont.3

CRANE

(shakes
his head)

Why should we want them to believe they know our missile sites?

NELSON

Think of Fenton as the manager of a big league ball team. If he thinks he's stolen our signals, his scouts will stop trying to get them. But only if he believes our team doesn't know about it.

CRANE

Sure. Otherwise we'd make his information useless by changing signals.

NELSON

In other words, by moving our missile sites. We don't want to do that, yet we do want their side to stop trying to locate them. That's the whole story.

CRANE

That's quite a game you've been playing.

NELSON

It's one we've got to win. Play along with this, Lee.

CRANE

How? There's been a murder. I've got to abort the mission.

NELSON

By all means. But make Fenton believe you buy my story. Hamid went berserk and attacked me. I killed him in self-defense. All right?

CRANE

(after a beat)

Aye, aye, sir.

103 INT. CONTROL ROOM - FULL SHOT - DAY (STAGE B)
 as the men stand by waiting for orders. Morton turns
 as he sees Crane enter. He goes to meet him.

MORTON

Our schedule's delayed. We've
 got to get under way for the next
 coordinates.

CRANE

Belay that. Put about and make
 course for Marseilles. As of this
 moment, the mission's aborted!

MORTON

Aye, sir!
 (into mike)
 Prepare to get under way!

104 EXT. SURFACE OF THE SEA - DAY (STOCK)

FULL SHOT - SEAVIEW
 as it is now streaking along the surface.

105 INT. OBSERVATION NOSE - ANGLE ON NOSE WINDOWS - DAY (STAGE B)
 (STOCKPLATE - PROCESS)
 as Nelson stands looking out at the bow wake crashing
 against the windows. PULL BACK to include Fenton.

FENTON

With Colonel Hamid dead, I can
 understand the mission being
 aborted. But I must know -- how
 much has Crane been told?

Nelson turns toward Fenton.

NELSON

Nothing. He's completely in the
 dark.

FENTON

You're certain?

PAN WITH NELSON as he crosses to the planning table and
 sits down to pour himself some coffee. Fenton follows,
 his attitude anxious.

NELSON

Absolutely. You didn't make
 things easy for me by stabbing
 Hamid, but I convinced the
 Captain that the man had gone
 psycho and attacked me.

Cont.

105 Cont.

FENTON

How did Crane take that?

NELSON

He said it explained a lot. It seems Hamid had been hinting that I wasn't exactly above suspicion.

FENTON

Good! It's working out better than I hoped.

Fenton helps himself to a cup of coffee.

NELSON

Then you're satisfied I kept my end of the bargain?

FENTON

Of course I only got to check one missile site.

NELSON

But it checked. It may be months before another chance presents itself.

FENTON

Yes -- that's unfortunate.

NELSON

If your superiors are anything like mine, they won't look kindly on the delay.

FENTON

(ruefully)

There's something in what you say. Unfortunately, nothing can be done about it.

NELSON

Why not? Spot-checking is a widely accepted scientific technique. If one site is legitimate you have no reason to doubt the others, and believe me, it is much better to be able to report a success.

FENTON

I hardly need convincing on that score.

105 Cont.1

NELSON

Then you'll report it to your superiors?

FENTON

(nods)

The moment we get back. But you know, I've been presented with another unexpected opportunity.

NELSON

(alerted)

What's that?

FENTON

Don't you see? Hamid's death makes it possible for me to get the Detection Navigator long enough to have it copied. With that little device on my country's submarine fleet, we can locate all the missile sites - present and future.

Nelson is a bit shaken by this unexpected turn. He covers by sipping his coffee.

NELSON

You can't do that. Security regulations state plainly that the Detection Navigator must be in the custody of two security officers at all times.

FENTON

Exactly, Admiral. And it will be. In my custody...and in yours!

And with a broad smile, he lifts his own coffee cup in salute and drinks.

DISSOLVE TO:

106 EXT. A HARBOR - FULL SHOT - SEAVIEW - DAY (STOCK)
sailing into the harbor of Marseilles (as in Scene 16).

DISSOLVE TO:

107 INT. ADMIRAL'S CABIN - FULL SHOT - DAY (STAGE
The cabin has been straightened up now and placed B)
in its original condition. Nelson is at his locker
examining something when there is a knock on the door.
Nelson quickly closes the locker door.

NELSON

Just a minute.
(crosses and unbolts
the door, opening it)
Come in, Lee.

Crane steps inside. Nelson bolts the door behind him.

CRANE

We've only got about ten minutes
before we dock.

NELSON

I know. Where's Fenton?

CRANE

In the Control Room supervising
the removal of the Detection
Navigator. You're not letting
him off with that, are you?

NELSON

I have no choice. It's going to
make our job tougher -- but not
impossible. Do you have your
shore party lined up?

CRANE

Our best men. The minute you
two go ashore we'll be on your
trail.

NELSON

That's the one thing you can't do!
These men are no amateurs. They'll
be looking for just that. We must
do nothing to alert them until Fenton
radios in his report.

CRANE

Then how do we track you down?

NELSON

I've got it all worked out.

Cont.

107 Cont.

He goes to the locker and takes out what appears to be an ordinary cigarette - he puts it in his mouth and blows.

NELSON

Hear anything?

CRANE

Not a sound.

NELSON

Ultrasonic.

(gets a wrist watch
and hands it to
Crane)

Put that on.

Crane looks at the watch, shrugs and puts it on his wrist.

CRANE

Now what?

NELSON

Watch the dial.

Again he blows on the dummy cigarette.

108 CLOSE SHOT - WRIST WATCH - INSERT
The dial suddenly glows with a light.

109 BACK TO SCENE
Crane is impressed. He nods.

CRANE

A silent signal. Why?

NELSON

So I can signal you the moment
Fenton radios his report.

CRANE

Fine. But how do we trail you?

Nelson turns back to the locker and takes out an aerosol can and a pair of dark glasses.

NELSON

Put these on when I give you
the word.

Cont.

109 Cont.

Now Nelson takes the aerosol can and sprays first the bottom of one shoe and then the other. Crane watches with interest. Now Nelson goes over to the desk lamp and turns it out, darkening the room considerably.

CRANE

What is that stuff?

NELSON

Black light. Put on the glasses and tell me what you see.

Crane puts on the glasses while Nelson walks across the room and pauses.

110 CRANE'S P.O.V. - THE ROOM
Through the glasses, every footstep Nelson has taken shows up on the deck with a phosphorescent glow.

111 BACK TO CRANE
He is impressed. He takes off the glasses and looks again.

112 CRANE'S P.O.V. - THE ROOM
Without the glasses, there is no sign of the telltale footprints.

113 BACK TO SCENE
Crane shakes his head in admiration at what he has just seen.

CRANE

(holding the glasses)

No problem tracking you anywhere with these...if you're on foot.

X

Nelson clicks on the light again.

NELSON

We will be. Give me a one hour start then go to the Cafe Fleur on Rue Ste. Cloche. That's within walking distance of the place they took me. You can pick up the trail there. Good luck, Lee.

X

Crane extends his hand and Nelson shakes it.

CRANE

You too, Admiral.

114 EXT. MARSEILLES STREET - NIGHT

(STREET)

FULL ESTABLISHING SHOT

The street is dark and deserted. In the distance there is an occasional moan of a foghorn. Crane, Morton, Kowalski and another Crewman come along the street. They are all dressed as Merchant Seamen and two of the men carry sea bags. As they come along the street they sight the Cafe Fleur. The chairs are stacked on the tables and it is closed for the night. They stop there and look around uncertainly. Crane takes out the dark glasses and puts them on.

X

115 P.O.V. - THE STREET

A trail of phosphorescent footprints lead from the Cafe toward the head of a narrow alley.

116 BACK TO SCENE

Crane points the way and the others follow him. They cross to the alley, go a few paces and stop. Crane looks around uncertainly.

117 CRANE'S P.O.V.

The trail of light ends at the gutter in the alley where water is flowing sluggishly. Beyond the water there is nothing.

118 MED. SHOT - THE GROUP

Crane stands staring down at the water. Beyond the gutter is a KIOSK, plastered with tattered posters. Morton looks at Crane.

MORTON

What is it, Lee?

CRANE

We've lost the trail. That blasted water!

He goes to the wall beyond the gutter, looks around a moment and turns away in disgust. Suddenly he sees something and reacts.

119 CRANE'S P.O.V.

Just at the foot of the small closed door is a faint smudge of a luminous print.

X

X 120 ANGLE ON DOOR

Crane goes to it and examines it. He beckons.

CRANE

Come here! Give me a hand.

Cont.

120 Cont.

X

The others come into SHOT around the Door. Crane nods, indicating that they've found the entrance. Kowalski opens one sea bag and passes automatic rifles to the others. The Crewman opens the other bag and digs out what appears to be a large tube of jelly substance which he hands to Morton. The Crewman also takes out a metal bar and hands it to Kowalski.

KOWALSKI

All set, Skipper.

CRANE

Okay. You know your stations. Don't make a sound until you get my signal.

Crane takes a police whistle from his pocket.

CRANE

The signal is three blasts on this. All right, move!

The men scatter, except Morton and Crane. Morton begins to squeeze a ribbon of the jelly-like substance around the perimeter of the door while Crane anxiously studies his special wrist watch.

121 INT. WAREHOUSE OFFICE - NIGHT

(STAGE)

ANGLE

Featuring the short wave radio. The operator is at the controls. He tears off a message sheet as Fenton strolls into frame and takes it, and reads it.

FENTON

Splendid! My superiors acknowledge the receipt of my confirming information. My country now has the location of all your missile sites.

(Nelson comes into shot)

They compliment you on your work, Admiral.

Nelson takes out the dummy cigarette, puts it to his lips and blows silently.

122 EXT. THE ALLEY - NIGHT

CLOSE ON CRANE'S WATCH (INSERT)
It glows.

123 MED. SHOT
Crane sees the watch, takes the whistle and blows a single blast. Morton touches a match to the jelly-like substance around the door and it begins to burn.

124 INT. WAREHOUSE OFFICE - NIGHT (STAGE)

ANGLE ON MACHINE

This is the DETECTION NAVIGATOR from the sub. Fenton is looking at it with a pleased expression. Nelson watches and just behind Nelson is a burly AIDE, also watching.

FENTON

Now let's turn our attention to the Detection Navigator.

(pats the device)

I'll have it copied and back at W.A. headquarters in a matter of hours. Along with a plausible explanation, of course.

X

NELSON

Am I to be part of that explanation?

FENTON

In a sense. But you needn't bother about that. Your future is taken care of.

There is a CLICK of a switch blade knife and the Aide comes into SHOT holding the knife on Nelson.

NELSON

So I see.

PAN as they move over to where a trunk is standing. Fenton opens the lid. It is another trick "export" trunk, complete with hand and leg irons. Nelson takes a "cigarette" from his pocket.

FENTON

The accommodations can't compare with Seaview's, of course.

125 EXT. A ROOF - NIGHT

CLOSE ON KOWALSKI

who crouches beside an electrical transformer. At the sound of an o.s. whistle blast, he tosses the iron bar into the transformer causing a spectacular short.

- 126 INT. WAREHOUSE OFFICE - NIGHT
- ANGLE ON RADIO CONSOLE
The short almost explodes the radio causing the operator to tear off his earphones and jump away. A FIRE breaks out.
- 127 EXT. ALLEY - NIGHT (STREET)
- ANGLE ON DOOR
The burning ribbon around the door has now completely encircled it. Crane pushes the door and it crashes in. He and Morton, holding their guns at the ready, dash inside.
- 128 INT. WAREHOUSE OFFICE - NIGHT (STAGE)
- MED. SHOT
In the confusion of the fire and smoke, Nelson goes for the Detection Navigator. The Aide lifts his knife to throw at him.
- 129 ANGLE UP AT WINDOW
The small window is kicked through. The Crewman appears and fires a burst down.
- 130 MED. SHOT - THE ROOM
The Aide is hit, dropping the knife. Nelson grabs the machine and dashes for the door. Fenton draws a pistol and fires up at the Crewman. He falls. Fenton then turns just too late to stop Nelson who makes it safely out the door.
- 131 INT. WAREHOUSE - NIGHT (STAGE)
- FULL SHOT
Crane and Morton come running in. Almost immediately, they are fired on from the catwalk above. They take cover and return the fire. Kowalski, having climbed from the roof, runs into the warehouse in time to see a man on the catwalk drawing a bead on Crane. Kowalski fires and the man falls. Morton gestures to Crane to cover him, then sprints for the wall ladder while another man on the catwalk fires at Crane and Kowalski.
- 132 ANGLE ON NELSON
as he carries the machine. He is near a stack of oil drums. He turns as Fenton appears at the door to the smoke-filled office. Fenton fires his gun.
- 133 CLOSE ON NELSON
The bullet strikes the steel casing of the machine he is carrying. The force of the blow staggers him but he manages to take cover behind the stacked oil drums.

134 ANGLE ON CRANE
He has heard Fenton's shot. He wheels and fires in that direction.

135 ANGLE ON FENTON
who takes cover from Crane's shots.

FENTON
Nelson! I'll make you a deal.
Leave the machine and I'll see
you get out alive.

136 CLOSE ON NELSON
crouching at the other end of the oil drum pile.

NELSON
I'm getting out - with the machine.

137 CLOSE ON FENTON
He looks back toward the office.

FENTON
Listen. There's a destruct
mechanism in this building.
Once that fire reaches a certain
temperature the whole place goes!

138 CLOSE ON NELSON
He looks down at the machine, then toward Fenton's voice.

NELSON
Then let it blow! You're not
getting your hands on this again.

A-138 MED. SHOT - MORTON
who is scaling a ladder leading to the catwalk.

139 ANGLE ON AN AIDE
He is on the catwalk, covered from the fire of Kowalski
and Crane. He spies Nelson below and aims his gun at him.

140 CLOSE ON MORTON
He reaches the catwalk and fires. The Aide is hit, but
manages to get off a shot.

141 CLOSE ON NELSON
The shot hits one of the oil drums and the pile sways,
threatening to topple.

NELSON
Look out!

But the pile comes crashing down on Fenton who screams,
the scream being covered by the crash of the oil drums.
Nelson jumps up, grabs the machine and runs.

Cont.

141 Cont.

NELSON
Lee! Chip! Kowalski! Get out
of here!

142 EXT. ALLEY - NIGHT

(STREET)

ANGLE ON DOOR

as Nelson, Morton, Kowalski and Crane reach the alley
there is a thundering explosion. They hit the street
from the shock of the concussion as the scene is
obliterated in a sheet of flame.

FADE OUT