

VOYAGE TO THE BOTTOM OF THE SEA

"TIME BOMB"

by

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and

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SECOND REVISED SHOOTING FINAL
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"TIME BOMB"

FADE IN

1 EXT. CITY - DAY (STOCK)
It is an indistinguishable oriental city. Over the scene is superimposed this date:

1974

2 OUT

DISSOLVE THROUGH TO:

3 INT. LI TUNG'S HOUSE - DAY.

MOVING

through the velvet blackness onto a long conference table at which are seated six men, some in colorful military uniforms...some in business suits.

At the head of the table there are two high-backed chairs. One is empty. In the other is LI TUNG, a small, stocky white-haired man with an incredibly evil face. He looks up, a weak smile comes to his face, and he stands. Immediately the other men at the table rise. They all look off in a direction JUST RIGHT OF CAMERA. In this moment, from BEHIND CAMERA in the direction they are looking, LITCHKA enters. With her BACK TO CAMERA, she strides directly to Li Tung, turns when she reaches him and shakes his hand.

4 CLOSER ANGLE - LITCHKA AND LI TUNG

We can see now that she is a magnificently handsome woman of perhaps thirty-five. Not tall, but stately in every way. Her deep, golden hair hangs straight to her shoulders. Over her shoulders, like a cape, she wears a stunning sable coat. Beneath the coat an elegantly tailored suit. Li Tung offers her the chair beside him. As they sit, so do the other men.

5 ANOTHER ANGLE - FAVORING LI TUNG

The old man brings the tips of his fingers together for a moment.

LI TUNG

We are honored, Comrade Litchka,
that your world tour included a
visit to us.

Cont.

5 Cont.

LITCHKA

(very earnest)

It is I who am honored, Excellency. Honored to again serve the only organization in the world where the true meaning of the Great Revolution has not been made a mockery of with capitalist slogans of 'peaceful coexistence.'

LI TUNG

You speak well, comrade. But those are not the words of your Soviet leaders.

LITCHKA

My country has grown soft - and weak. It can no longer lead the Revolution. My allegiance is here! To you!

LI TUNG

(sardonic
smile)

Then you will not object to performing a mission that, hopefully, will lead to the destruction of your own country - and the United States?

LITCHKA

As always, I am ready to serve.

Li Tung nods, raises one hand. Immediately a team of technicians enters and begins setting up an experiment. Plexiglass is rolled in and placed a few feet from the table. Behind the glass there is placed a clear plastic, full-size figure of the human body. It is covered with multi-colored tubes connected to a small electric pump attached in the area of the heart. A machine which operates a remote control "claw" such as those used to handle fissionable material, is also wheeled in.

(Note: All of the above takes place DURING the following:)

6

INT. LI TUNG'S HOUSE - LIMBO

FULL SHOT

One of the technicians moves to the head of the table beside Li Tung. He is holding a small, stainless-steel gun.

LI TUNG

Proceed, Doctor.

During the following INSERT CLOSE SHOT - THE GUN.

DOCTOR

(to Litchka)

This weapon is a high-velocity hypo-spray capable of injecting a liquid into the human body through clothing and skin with absolutely no sensation.

(to Li Tung)

May I demonstrate?

The old man nods. Without a word, the Doctor aims the gun at Litchka's arm and fires. There is only a dull CLICK, followed by a short HISSING sound. Litchka is puzzled.

DOCTOR

Did you feel anything?

LITCHKA

Nothing.

DOCTOR

Yet you were injected with twenty milli-litres of distilled water. Harmless, of course.

LITCHKA

Remarkable.

DOCTOR

When the distilled water is combined with unstable Cesium and injected into a human being, it will turn him into a living bomb.

He ejects the distilled water cartridge and from his pocket takes another.

Cont.

6 Cont.

DOCTOR

This cartridge contains only a minute fraction of Cesium but it will serve as a demonstration.

He loads it into the hypo-spray, crosses to the dummy behind the glass and fires into it.

7

ANGLE ON DOCTOR AND DUMMY

The Doctor removes a small Geiger-counter-like device from his pocket and holds it next to the dummy.

8

INSERT - CESSIUM COUNT METER

in the Doctor's hand as the needle moves up the dial towards the red DANGER section of the meter and we hear a faint but nervous CLICKING sound.

9

BACK TO SCENE

CAMERA PANS the Doctor back to the table.

DOCTOR

The Cesium is now in the circulatory system where it will remain harmless until triggered by proximity to a nuclear reactor.

He moves to the remote control claw machine.

DOCTOR

We will now introduce a small amount of radioactive material into the area.

The claw moves in a small canister of radioactive material another technician, in lead gloves and apron, has affixed to it. Immediately it reaches the dummy, each of the multi-colored tubes begins to glow.

DOCTOR

In moments, it will reach critical mass.

LI TUNG

I'm sure you are aware, comrade, that it would be impossible even for us to take a nuclear device past the borders of the Soviet Union. Is that not so?

Cont.

9 Cont.

LITCHKA

It is.

LI TUNG

Therefore, we have devised a plan.
A plan that will cause the Americans
to send a top agent into a most
sensitive area of the Soviet Union.
Of course, somewhere along the way -
he will have been injected with the
Cesium solution.

LITCHKA

And that agent becomes your bomb...

LI TUNG

A bomb fifty times more powerful
than the first atomic bomb. It
will trigger the regrettable but
necessary war between your country
and the United States from which
we will emerge the rulers of the
world.

A-9

INT. LI TUNG'S HOUSE - LIMBO

At this moment, the dummy is criss-crossed with
fiery bright lines as it achieves critical mass.
It emits a weird sub-human SOUND. All eyes turn
to it as, in that instant, it explodes in a
shattering, ear-splitting cascade of smoke and
fire and we:

(PHOTO
EFF)

FADE OUT

END OF TEASER

ACT ONE

FADE IN

10 EXT. UNDERSEA - DAY

FULL SHOT

The mighty submarine Seaview hovering in the blue-green depths.

11 INT. CONTROL ROOM - DAY

(BUBBLE
TANKS)

MOVING SHOT - ON NELSON

as he strides rapidly through the Control Room towards the Observation Nose. He is wearing a flight suit which he is still buttoning as he walks. Crane follows him.

NELSON

...for the time being, continue taking the core samples. I'll either rejoin you or you'll get new orders.

He exits the Control Room into the Observation Nose.

12 INT. OBSERVATION NOSE - DAY

(BUBBLE
TANKS)

ANGLING TOWARDS ENTRANCE

CAMERA PANS with Nelson as he enters and moves towards the flying sub hatch. Morton is standing by the hatch and Kowalski is at the console.

NELSON

All set, Mr. Morton?

MORTON

Ready to go, sir.

CRANE

What about the official visit to San Cristobal?

Nelson thinks for a second.

NELSON

Cancel it. Tell 'em we're having some kind of mechanical trouble and are returning to base.

CRANE

Right.

Nelson reaches into a pocket and pulls out a slip of paper, which he hands to Crane.

Cont.

12 Cont.

NELSON

As soon as you can, get in touch with Loveland and have her send the material on this list to Washington on the micro-film relay. I want it waiting for me when I get there.

CRANE

Will do. Have a good flight.

NELSON

(grins)
You'll be hearing from me.
(to Morton)
All right, Chip. Let's get started.

He and a co-pilot start down the hatch into the flying sub. As they disappear, Morton dogs the hatch.

13 INT. FLYING SUB - (NESTED) - DAY

ANGLE ON NELSON

He settles himself in the pilot's seat, adjusts his seat belt and harness and slips on the headset.

NELSON

(into mike)
Starting check list.

CRANE'S VOICE

(filtered)
Roger.

NELSON

(picks up a clip board on the adjacent seat)
Jet intakes?

CRANE'S VOICE

(filtered)
Clear. Rocket assist?

NELSON

Red and flashing.

CRANE'S VOICE

(filtered)
Watertight hatches?

Cont.

13 Cont.

NELSON
(checking an
instrument)
Closed and locked. Fuel five
hundred pounds. Ready to start
engines.

CRANE'S VOICE
(filtered)
Clear to start engines.

Nelson reaches over his head and throws the START switches.
in moments, we HEAR the deep-throated HUM of the twin jets.

NELSON
Prepare to launch.

CRANE'S VOICE
(filtered)
Ready to launch.

On the dashboard there is a large switch labeled MAGNETIC
COUPLER RELEASE - OFF - SAFETY - ON. Nelson throws the
switch from ON to SAFETY.

CRANE'S VOICE
(filtered)
Launch circuits green and go.

NELSON
Vehicle green and go.

CRANE'S VOICE
(filtered)
Launch!

Nelson throws the magnetic coupler switch from SAFETY to
OFF with one hand and grips the wheel with the other. He
then reaches from the switch to the throttles and opens them
a notch or two. There is a slight BUMP.

14 EXT. UNDERSEA - DAY

(PHOTO
EFF)

FULL SHOT - SEAVIEW

From beneath its bow the flying sub drops down, hovers for
a moment, then with its twin jets belching a silver trail, it
speeds forward arcing up towards the surface.

15 INT. OBSERVATION NOSE - DAY

(TO BE SHOT WITH
PREVIOUS PICTURE)

FULL SHOT

Crane looks through glass windows. Outside, the great fly-
ing sub rips through the waters from beneath the nose, up
past the windows and on up toward the surface.

16 EXT. OPEN SEA - DAY

(PHOTO
EFF)

FULL SHOT

The flying sub bursts up out of the sea trailing a cascade of water behind it. It gathers speed and courses off towards the horizon.

DISSOLVE TO:

17 INT. NELSON'S CABIN - DAY

FULL SHOT

Crane enters and picks up the intercom.

X

CRANE

X

Sparks, patch the video-phone through to Santa Barbara. I'll take it in here.

X

Crane hangs up the mike and switches on the video-phone viewer. Immediately a picture of TIFFANY LOVELAND comes onto the viewer.

18 THE VIDEO-PHONE VIEWER - OVER CRANE'S SHOULDER
as the picture clears and we see Nelson's succulent and
pneumatic secretary leaning forward in a waist high CLOSEUP.

LOVELAND

(on viewer)

Nelson Institute to Seaview, do
you read me? Over.

Cont.

18 Cont.

CRANE

Read you? I can almost touch
you.

Hastily, Loveland straightens up.

LOVELAND

(a little smile)

Will you scramble, please?

CRANE

(putting
her on)

It's no fun scrambling alone.

19 OUT

20 NELSON'S CABIN - DAY

ANGLE ON CRANE

Grinning, he flicks the scrambler switch on his
video-phone and we see the picture scramble.

21 THE VIEWER - CLOSER ANGLE

as the picture rights itself and the image of Tiffany
re-appears clear and sharp.

22 CRANE - ANOTHER ANGLE

He picks up the paper Nelson left him.

LOVELAND

(on the viewer)

Go ahead, Seaview.

CRANE

The Admiral's been called to
Washington, Tiff. Top urgent.
He wants you to have the following
there ahead of him by micro-film
relay.

LOVELAND

(on viewer,
picking up pencil)

Ready!

Cont.

22 Cont.

CRANE

Sheets twenty-one, twenty-seven,
one hundred-two and one hundred-
five through one-eighty-one all
in series eight thousand.

LOVELAND

(on the viewer)

Got it.

CRANE

Send it to Naval Intelligence,
attention Vice Admiral Johnson.

STRAIGHT CUT TO:

23

INT. JOHNSON'S OFFICE - DAY

FULL SHOT

Nelson is seated in a leather chair in front of a large mahogany desk on which is small, brass plate reading VICE ADMIRAL WILLIAM T. JOHNSON - NAVAL INTELLIGENCE. The office is neither large nor elaborate. It is the working office of an efficient man. There are several pictures of ships on the walls, a group of decorations, an Annapolis class picture, a world map, the Admirals flag and the flag of the U.S. There is a large window against the back wall through which we can see the buildings of the Capitol. Behind the desk is ADMIRAL JOHNSON, tall, thin, white hair, immaculate.

Johnson leans across the desk.

JOHNSON

It's a tough one, Harry.

NELSON

(smiles)

I'm still waiting for an easy one.

Johnson gets up, paces, looks out the window. Through this:

JOHNSON

One of our top people inside the Soviet Union has word that the Russians are experimenting with a sub-surface nuclear device that will top anything in the world.

NELSON

They've tried that before.

JOHNSON

Not like this. Its potential is in excess of 200 megatons. Self activating - multi-directional. They just put one on the bottom in each ocean and they own the world.

NELSON

If they've got it - it makes every other weapons system obsolete.

JOHNSON

Including the one you're working on now.

Cont.

.23 Cont.

NELSON

That's about the size of it.

Johnson pulls a pipe from his desk and starts filling it from a canister on the desk..

JOHNSON

We've got to know if they can really pull it off. You're the man who can tell us.

He crosses to the map, motions for Nelson to join him. Nelson does so.

JOHNSON

The experimental station is on the Black Sea - a little town called Gorov. Our top agent in the Soviet Union will be working with you.

NELSON

Who is this agent?

JOHNSON

(reaching for his hat)

Get your hat. I'll introduce you.

Nelson looks at him quizzically.

STRAIGHT CUT TO:

24

INT. WASHINGTON ART GALLERY - DAY

BIG CLOSE UP - LITCHKA
She is smiling.

LITCHKA

I am happy to know you.

CAMERA ZOOMS BACK to reveal Litchka shaking hands with Nelson, Johnson standing by, beaming. The room contains a sprinkling of people making proper arty noises over a collection of huge, brilliantly colored abstract paintings.

NELSON

The privilege is mine.

Nelson lets go of her hand after holding it just a heartbeat too long.

Cont.

24 Cont.

LITCHKA

Are you enjoying the paintings,
Admiral?

NELSON

Very much. Though I can't say I
always understand them.

LITCHKA

(smiles)

One does not try to understand. One
merely feels. Reacts. Here, let me
show you.

She strides to a nearby painting, Nelson follows her while
Johnson hangs back. CAMERA PANS WITH THEM.

25

CLOSER ANGLE

as they come to a stop in front of the painting.

26

NELSON AND LITCHKA

CLOSE TWO

as they face the painting. They appear to be admiring it
and talking about it. Litchka quickly glances around to
make sure no one is near them.

LITCHKA

I've managed to work a crude map into
this painting. It's the best I can
do until you get to my studio in Gorov.
You will be there during the Annual
Hydro-Jet Races. We will somehow use
the races to cover your moves. The
deep blue area represents the South
end of the course. Try to memorize
the lines - they're accurate longitude
and latitude parallels. The black
group of dots is roughly what you'll
head for. They're using sea water
to cool the reactors and the intake is
somewhere in that area.

27

ANOTHER ANGLE

NELSON AND LITCHKA

as one of the spectators steps up to look at the painting.
He studies it for a moment. Nelson and Litchka continue to
look at it and discuss it.

Cont.

27 Cont.

LITCHKA

(same tone, no break)

...and I am particularly proud of the blending of that rich cobalt blue with the burnt umber. It always makes me think of...

NELSON

(breaking in, very earnest)

...I know! Mother earth embracing the sea!

The man turns to give them a strange look. Then, with a sick smile, he hastily leaves.

28

NELSON AND LITCHKA

AS BEFORE

Nelson smothers a smile. Then turns back to the painting.

NELSON

How far is that area from shore?

LITCHKA

I'm not certain but it won't be over about a thousand yards.

NELSON

Is there likely to be any security on the...

At this moment Johnson hurries over and interrupts.

JOHNSON

The Ambassador just came. He's looking for Litchka.

She puts on her best 'nice to meet you' smile, shakes hands with Nelson again.

LITCHKA

We shall meet again. Soon.

NELSON

(grinning)

I'll be looking forward to it.

Litchka sweeps away to join the Ambassador and other admirers. CAMERA HOLDS on Nelson and Johnson looking after her.

Cont.

28 Cont.

NELSON

She's magnificent.

He and Nelson start to ease towards the door. CAMERA TRUCKS WITH them. Nelson throws one more look in the direction of Litchka. Grins, turns back to Johnson.

NELSON

This assignment's starting to look better.

They exit the gallery as we,

DISSOLVE TO:

INT. JOHNSON'S OFFICE - DAY

PICTURE OF NELSON - EXTREME CLOSEUP

He is wearing a Russian sailor's hat. CAMERA PULLS BACK to reveal that the picture is on a Russian passport Nelson is holding in his hand.

JOHNSON

With the passport you'll need
your Soviet identity card...
(he hands it
to Nelson)
...your ration card...
(hands this
over)
...and your leave papers.

NELSON

(taking
the above)
What about the uniform?

JOHNSON

The uniform, shoes, underwear,
socks, keys, money, valise and
other personal items will be
sent on ahead to Seaview.
(a beat)

And we have a couple of surprises.

Johnson reaches into a case open on his desk. From it he removes what appears to be a pack of Turkish cigarettes and small wooden box of matches. He shows them to Nelson.

JOHNSON

We have established that this
brand is a favorite with the
Soviet Navy. There are sixteen
normal cigarettes in the pack.
The last four, at the back,
are identical to the others
only in appearance.

He dumps out the cigarettes and picks up those four.
Shows them to Nelson.

JOHNSON

Actually, they are tiny oxygen
cylinders with two minutes of
air in each - under tremendous
pressure, of course.

NELSON

Your boys are improving.

Cont.

29 Cont.

JOHNSON

(nods his
thanks)

Each cylinder is threaded on one end so that it will fit into the re-breather - here.

He takes the box of matches, slides out the inner box, lifts off one layer of matches to reveal four threaded apertures into which he screws the four cigarette-tanks.

JOHNSON

To use the re-breather, press this catch...

(he presses
one end)

which releases the rubber mouth-grip. Now you're ready to go underwater.

NELSON

(examining
the device)

Nice. Very nice.

JOHNSON

In tests, the average time to assemble it has been about forty seconds. Thus it can be accomplished while underwater in the space of one breath.

He reaches into the case and takes out a watch.

JOHNSON

This is genuine Soviet time piece, common and inexpensive. And it actually keeps time. However, we have rebuilt it slightly.

He grips the watch in both hands and gives the case a quarter turn. Three small holes now appear on one side.

JOHNSON

The movement has been replaced by a super-thin unit powered by a micro-energizer. The remaining space has been used to accommodate three lethal darts propelled by tiny high pressure gas units. It's on safety until you give it the quarter turn. You fire it by depressing the winder.

29 Cont.1

Johnson steps to the portable ballistics test chamber and demonstrates. He hands it to Nelson who examines it - delighted.

JOHNSON

It might come in handy.

NELSON

(grinning)

At least I'll always know what time it is.

JOHNSON

That's about it, Harry. Take Seaview into the Black Sea and have it stand by to pick you up.

He grips Nelson's hand.

JOHNSON

Good luck. Get out in one piece.

Nelson picks up his attache case and heads for the door.

NELSON

Thanks...

He exits. Johnson looks after him, shakes his head, goes back to his desk, sits and swivels around to stare out the window at the capitol.

30 EXT. NAVAL INTELLIGENCE BUILDING - DAY

FULL SHOT

Nelson exits the building. As he comes out we see a bronze plaque which reads: UNITED STATES DEPARTMENT OF THE NAVY - INTELLIGENCE SECTION. He comes down the wide steps towards the green mall. CAMERA PANS with him as he approaches a bench in the mall on which we see a MOTHER and a LITTLE BOY playing around her skirts. The little boy has what appears to be a TOY RAY GUN in his hand.

31 ANOTHER ANGLE

As Nelson approaches, the little boy rushes up to him, aims the gun at him.

BOY

(aiming at
Nelson)

Bang! Bang! You're dead,
mister. You're dead!

Cont.

31 Cont.

Nelson grins at the little guy, ruffles his hair for a moment and continues on his way. The little boy looks after him for a moment. CAMERA ZOOMS IN on his face, revealing him to be a midget!

32

ANGLE ON MOTHER

as the little boy comes to her, hands her the gun with which he just 'shot' Nelson. As the mother takes the gun:

33

INSERT - THE GUN

We can see that it is NOT a toy ray gun. It is the hypo-spray we saw in the teaser!

34

BACK TO SCENE

With a satisfied smile the mother places the gun in her purse, takes the little boy by the hand and walks away - as we,

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

- 35 EXT. UNDERWATER - NIGHT (PHOTO
EFF)
FULL SHOT - SEAVIEW
running at periscope depth through the starlit sea.
- 36 INT. CONTROL ROOM - NIGHT
FULL SHOT - FAVORING CRANE
at the periscope. He rotates the scope through a 90° arc.
- 37 EXT. INSTANBUL - CRANE'S P.O.V. - NIGHT (PERISCOPE
MATTE)
MOVING SHOT
past the mosques and spires of Istanbul, silhouetted
against the silver blue night sky.
- 38 BACK TO SCENE
Crane folds the periscope handles, presses a button. The
periscope glides down into its well.

CRANE

(to Morton)

We're entering the Black Sea. Rig
for silent running.

MORTON

Yes, sir.

- X Crane moves quickly to sonar. Sharkey stands near the
Console, listening on earphones.

CRANE

(to Sharkey)

- X Anything on distant sonar, Chief?

- X Sharkey presses the earphones tight against his ears, listens
a moment.

SHARKEY

- X Nothing, Captain.

- X Crane turns and starts away. Suddenly, we hear a sonar
PING, Sharkey presses the earphones tight against his ears
again.

SHARKEY

- X Double contact -- bearing two
seven zero.

Cont.

38 Cont.

Crane picks up a mike.

CRANE
(into mike)
Engine room -- all stop!

X A hush falls over the Control Room. Only Crane moves as he presses the earphones to his ear. He listens for a long beat.

CRANE
A pair of Soviet destroyers --
Odessa Class.

X Sharkey nods in agreement, looks at the sonar scope.

X SHARKEY
Distance two thousand yards, heading
straight for us, Captain.

CRANE
(to Morton)
Take her down and hug the bottom.

X Crane moves quickly to the computer.

CRANE
Program sonar decoy!

X MORTON
Aye, aye.

X He quickly slips a new tape onto the computer, presses the start button. The computer whirs into action. Crane moves past the Amrac, its colored lights sychronized into the pulsing sonar decoy.

SHARKEY
Destroyers, one thousand yards,
Captain.

Everyone strains to listen for the sound of the approaching propellers.

39 EXT. SEA - NIGHT (STOCK)

FULL SHOT - DESTROYERS
moving full speed toward us.

40

BACK TO SCENE

The churning propellers are ever louder.

CRANE

What's our depth, Mister Morton?

MORTON

Ninety feet and we're on the bottom,
Captain.

CRANE

They probably haven't picked us up
on sonar, but we're not deep enough
-- They may hit our antenna array.

X
X

SHARKEY

Destroyers, five hundred yards!

The sound of the propellers fills the room. All hands
wait tensely.

CRANE

Hang on. It's gonna be close.

41

OUT

42

INT. CONTROL ROOM - NIGHT

FAVORING CRANE
as they wait.

X

SHARKEY

Destroyers, two hundred yards!

43

OUT

44 INT. CONTROL ROOM - NIGHT

FAVORING CRANE

sweating as the roar of the propellers becomes unbearable. Everyone in the Control Room is braced for the crash as the sound of the churning propellers reaches maximum intensity then gradually recedes.

45 OUT

46 INT. CONTROL ROOM - NIGHT

ANOTHER ANGLE

as the sound of the propellers recedes and the men relax. Crane shuts his eyes and wipes his brow. He opens them, turns back to Morton.

CRANE

Let's get underway, Mister Morton.
We'll stay on silent running for
the time being.

MORTON

Yes, sir.

He picks up a mike as we --

47- OUT
48

DISSOLVE TO:

49

EXT. UNDERWATER - NIGHT

(PHOTO
EFF)

FULL SHOT - SEAVIEW

as from beneath its bow the flying sub drops down, hovers for a moment, then, with its two jets belching a shimmering red trail of bubbles, it speeds forward, arcing upwards toward the surface.

50

EXT. OPEN SEA - NIGHT

(PHOTO
EFF)

as the flying sub bursts up out of the sea into the starry sky, trailing a silver cascade of water which showers down after it.

51

INT. FLYING SUB - NIGHT

(TRANSLITE
BACKING
NIGHT)

FULL SHOT - NELSON, CRANE

Crane is at the controls, Nelson is beside him in the co-pilot's seat. He is dressed in a jump suit and helmet. He wears a chest parachute. Nelson looks out the window, checks a chart.

NELSON

Riza --- directly below.

Crane banks the flying sub.

CRANE

Turning inland --- drop zone is two minutes away, Admiral.

Nelson fastens his chin strap.

NELSON

What's our altitude, Lee?

CRANE

Eleven thousand feet.

Crane checks another gauge.

CRANE

It'll be a rough landing....Wind velocity's eighteen miles an hour.

Nelson checks a slide rule.

NELSON

Good. Just stay this side of the border --- with that wind I'll drift five or six miles into Russia without you violating Soviet air space.

Cont.

51 Cont.

Crane looks at his watch.

CRANE

One minute to drop site, Admiral.

Nelson gets out of his seat and goes to a hatch amidships.

NELSON

Opening escape hatch.

Nelson presses a button and the floor hatch opens. Nelson adjusts his chute harness.

CRANE

Thirty seconds....

Nelson stands over the open hatch.

52 OUT

53 BACK TO SCENE

CRANE

Good luck, Admiral.

NELSON

You, too.

CRANE

Ten, nine, eight, seven, six, five,
four, three, two, GO!

Nelson drops through the hatch.

54 OUT

55 INT. FLYING SUB - NIGHT

(TRANSLITE)

CLOSE ON CRANE

as he rolls the flying sub into a steep bank and searches the starlit sky for Nelson.

56 EXT. SKY - NIGHT

(STOCK)

FULL SHOT - PARACHUTIST

plunging toward earth. Suddenly, a parachute streams out, snaps open, and Nelson starts slowly descending.

57 INT. FLYING SUB - NIGHT (TRANSLITE)

CLOSE ON CRANE

smiling as he gives Nelson a wave and banks the flying sub in a steep turn.

58 OUT.

59 LONG SHOT (STOCK)
as the parachute drifts slowly across the frame and we -

DISSOLVE TO:

60 OUT

61 EXT. DESERTED VILLAGE STREET - NIGHT

FULL SHOT

Nelson comes around the corner and starts down the street. Ahead of him, coming from the opposite direction, Nelson sees a car approach. As it passes, Nelson sees that inside are two uniformed Russian men. They look at him, Nelson keeps walking. The car slows, makes a tight turn and moves toward him. Suddenly, a spotlight from the car impales Nelson. The car stops and the two men get out. Both men flick open their holster tops.

62 ANOTHER ANGLE
The two men approach Nelson suspiciously.

POLICEMAN

Identity papers!

He extends his hand as Nelson searches through his pockets for his papers. Impatiently, the policeman snaps his fingers.

POLICEMAN

Your papers!

Nelson produces them, hands them over. The policeman examines them, then shines a flashlight on Nelson's face, comparing the face on the papers with Nelson's.

POLICEMAN

What are you doing on the streets at this hour? Where are you going?

NELSON

To Gorov.

Cont.

62 Cont.

POLICEMAN

Gorov? That is a long way. Why are you not traveling by train?

NELSON

I missed my connection.

POLICEMAN

You only have a seventy-two hour pass --- you will spend it all walking.

The Policeman whispers something to the other policeman, who nods.

POLICEMAN

Get into the car!

Nelson hesitates.

POLICEMAN

GET IN!

(a beat; then he throws his thick arm around Nelson's shoulder: a big grin)

We'll take you to the Army Motor Pool. They'll give you a lift to Gorov.

(he leads Nelson back to the car)

A sailor on leave has better things to do than walk, eh?

Ha, ha, ha.

He gives him a wink and they get into the car. They roar on down the road, their police bell clanging as we -

DISSOLVE TO:

63 INT. JOHNSON'S OFFICE - DAY

CLOSE ON TAPE RECORDER

VOICE

(over, slow, heavy)
 ...two days after I completed
 my assignment on Admiral Nelson,
 you picked me up.

During the above, CAMERA PULLS BACK to reveal the little boy who injected Nelson with the hypo-spray slumped in a chair, one sleeve rolled up. The room is dimly lit, the shades drawn. A DOCTOR stands over him. Johnson, on the other side, looks sick. Gradually, the boy starts to come to, his eyes flutter open.

BOY

(groggy)
 Wha....?

He looks at his bare arm, realizes he's been drugged and starts protesting. CAMERA ZOOMS IN CLOSE, revealing the "boy" is really a midget badly in need of a shave.

JOHNSON

(to the doctor)
 Get him out of here!

64

ANOTHER ANGLE

as Johnson moves behind his desk and waits until the room is cleared. He flicks a button on his intercom.

JOHNSON

(into intercom)
 Get this message off to
 Litchka in Gorov right away.

CUT TO:

65-
 70

OUT

71

INT. LITCHKA'S GOROV STUDIO - DAY

CLOSE ON TELEGRAM
 we read:

Cont.

71 Cont.

OLD MISSION PAINTING RECEIVED DAMAGED
 SALE THEREFORE CANCELLED
 INSTRUCT AGENT TO SECURE FULL REFUND
 AND RETURN IMMEDIATELY
 SIGNED TRIANON GALLERIES

CAMERA PULLS BACK TO REVEAL Litchka reading the telegram. Her apartment is a small, simply but tastefully furnished studio apartment. There is an easel, a paint table, a couch, and some finished and unfinished paintings. She picks up a glass palette on which paint appears to have been smeared at random. She places the glass palette over the telegram and reads the message:

72- OUT
 A-73

B-73 INSERT

MISSION

CANCELLED

INSTRUCT AGENT

RETURN IMMEDIATELY

SIGNED TRIANON GALLERIES

74 WIDER
 as Litchka lifts the cutout off the telegram and crumples it up. With a smile, she takes out a long Russian cigarette, lights it, then touches the match to the telegram. She drops the burning telegram into an ash tray. CAMERA ZOOMS IN ON THE FLAMES as we:

STRAIGHT CUT TO:

75 OUT

76 EXT. GOROV STREET - NIGHT

FULL SHOT - AT LITCHKA'S APARTMENT BUILDING
CAMERA POINTS up the deserted street, ANGLING PAST a
POLICEMAN walking his beat. We see a sign which identifies
town as Gorov. We see three drunken figures come round
the corner BACK TO CAMERA. The three have their arms
around each other and are weaving from one side of the street
to the other. As they pass, the policeman eyes them. They
continue on, weaving unsteadily to a doorway. One of them
tries to keep the other two from entering. He fails.

A-76 INT. FOYER

ANGLING ON DOOR
as the three burst in, laughing and shouting. We see now it
is Nelson and two others.

NELSON
(drunkenly)
This's where I live. Quiet.

SOLDIER
You mean this is where your girl
lives, eh, Aleksei....

The men all laugh.

SOLDIER
Come on, we'll have a party.

The others stagger after him happily. Nelson tries to stop
them.

NELSON
It's late -- we'll have a party
tomorrow.

The soldiers throw their arms around Nelson and lead him
to the door, one knocks on the door. Nelson presses in front
of them, trying to block them.

NELSON
Ssssh -- you'll --

The door suddenly opens, revealing Litchka, silhouetted in
the black light. All stare. A beat. She throws her arms
around Nelson.

Cont.

A-76 Cont.

LITCHKA

Aleksei...

She gives him a long kiss. The soldiers grin and look at each other, then they laugh. One pats him on the back.

SOLDIER

Have a good leave, Aleksei!

They put their arms around each other and exit.

77

CLOSE ON NELSON AND LITCHKA

as they separate, their eyes meeting. Without a word, Litchka takes his hand and leads him inside.

78

INT. LITCHKA'S APARTMENT - NIGHT

FULL SHOT

Litchka closes the door and slips the bolt.

LITCHKA

Your two companions provided you with excellent cover, Aleksei.

NELSON

(grins)

You were pretty convincing yourself..
I wish I were just a sailor on leave...

LITCHKA

Tonight you are, Admiral.

(she starts into a
kitchenette)

First, we will have something to eat.

Nelson looks after her, then turns to admire her studio. He lights a cigarette.

LITCHKA'S VOICE

Take off your coat, make yourself comfortable. I'll only be a minute.

As Nelson gets out of his jacket, he looks at her paintings. Litchka enters with a bottle of wine and two glasses.

NELSON

(admiring a painting)

Beautiful -- It's remarkable that
such a great artist should also be...

Cont.

78 Cont.

LITCHKA

(breaking in)

...A spy, Admiral?

(she hands him the
wine bottle and an
opener and lights
a pair of candles
on the dining table)I don't agree. To be either, one
must be a fanatic. I love freedom
as much as I love beauty...She disappears into the kitchen. Nelson is impressed. He
opens the wine and pours it.

LITCHKA

(over)

About both I am fanatic.

She returns with a platter of food, sets it on the table.
She switches off the room lights. Nelson follows her
every move.

NELSON

So am I.

Their eyes meet and for a long moment they hold on each
other. Then Litchka forces her eyes off Nelson. She turns
to the cupboard and gets plates and silver. Nelson watches
her.

LITCHKA

(her back to him)

The hydro-jet races are in two days --
all arrangements have been made...When she turns, Nelson is beside her. He takes the plates
from her, places them on the table, turns back toward her.
Litchka looks at Nelson for a long beat, then moves close
to him.

LITCHKA

For now, let us not be fanatics, let
us forget our duty...

Nelson takes her in his arms as we

DISSOLVE TO:

- 79 ANGLING PAST DINING TABLE
The candles have burned down to tiny stubs. Only traces of wine remain in the two glasses. The empty platter and dinner plates are still on the table. CAMERA MOVES SLOWLY ACROSS THE ROOM ONTO NELSON, peacefully asleep on the couch, a blanket over him.
- 80 ANOTHER ANGLE
as a door opens at the other end of the room. Litchka enters in a negligee and moves quietly across to Nelson. She holds a small geiger counter-like device. As she stands over him, she holds the probe over the sleeping Nelson.
- 81 INSERT - CESSIUM COUNT METER
in Litchka's hand as the needle moves up the dial toward the red DANGER section of the meter and we hear a faint, but very nervous, clicking sound.
- 82 CLOSEUP - LITCHKA
her expression as cold and impassive as an executioner as she looks from Nelson to the meter.
- 83 INSERT - CESSIUM COUNT METER
as the needle shoots into the red DANGER area and the clicking sounds become a single continuous beep.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

84 EXT. UNDERWATER - DAY

(PHOTO
EFF)

FULL SHOT - SEAVIEW
hanging motionless beneath the surface.

85 INT. NELSON'S CABIN - DAY

CLOSE ON VIDEO-PHONE
on which we see Johnson. PULL BACK TO REVEAL Crane.

JOHNSON

Litchka claims Nelson never
reached her. That means either
he was picked up by the
Secret Police or for some reason
he couldn't contact her.

CRANE

Isn't there a third possibility?
Litchka might be a double agent.

JOHNSON

Then she wouldn't have told
Nelson the mission was aborted.
She'd do everything possible to
make certain he reached the
experimental station.

CRANE

There are a lot of possibilities,
aren't there?

JOHNSON

And just one thing we can be sure
of -- someone's got to get to
Nelson before he gets close enough
to that reactor to activate the
Cesium in his blood stream. We
need someone he knows and who knows
him...We've made arrangements for
you to cover the Gorov hydro-jet
races as a photographer for
Picture World Magazine.

CRANE

I'm a fair amateur photographer,
but I'm not sure I could pull it
off...

Cont.

85 Cont.

JOHNSON

Your caption writer will brief
you. She's on her way.

DISSOLVE TO:

86 INT. OBSERVATION NOSE - DAY

(BUBBLE
TANK)

ANGLING UP ON CIRCULAR STAIRWAY
as a pair of well formed legs appear and come down the
stairs.

87 ON CRANE
reacting.

CRANE

(grins)

Tiffany...I'm glad Johnson
thought to send you.

88 FULL SHOT

Loveland crosses to Crane, followed by Sharkey carrying
a large aluminum camera case and a gadget bag.

LOVELAND

So am I, Lee. Any news of the
Admiral?

CRANE

Nothing.

Sharkey stands to one side with the camera cases.

LOVELAND

(to Sharkey)

Will you put them on that table
and open them, Francis?

SHARKEY

(terribly
earnest)

Sharkey, Miss Loveland, everyone
calls me Sharkey.

Loveland and Crane exchange smiles. Sharkey puts the
cases on a table and opens them.

Cont.

88 Cont.

LOVELAND

Thank you, Sharkey.

Sharkey smiles. With a worried look, Loveland moves to the camera cases. Crane follows.

LOVELAND

Johnson sent some special equipment --- I'll brief you on it.

CRANE

Right.

89

ANOTHER ANGLE

She leads Crane toward a long table on which are the camera cases and a vast assortment of photographic equipment, indicates a gadget bag, containing boxes of 35mm film, a couple of cameras, and a small flash unit in the lid.

LOVELAND

This case you're to keep with you at all times. It contains cameras, film, an exposure meter, and a small flash unit. We use the film on this side for taking pictures.

(indicates)

The other side...

(removes a
box of film;
shows it
to Crane)

...contains boxes which look like film, but are actually smoke bombs. They're detonated by pressing this spot.

(she indicates)

Crane nods.

Cont.

89 Cont.

LOVELAND (Cont.)

(she indicates
the flash unit)

Inside the handle of the flash unit, are masks and breathing units. We can also use them underwater.

(she removes
a lens brush
with a rubber
syringe on the
end)

This lens brush is the most important piece of equipment we've got.

(she unscrews
the brush
section
revealing a
hypodermic
needle)

It contains the antidote that will neutralize the Cesium one thousand in the Admiral's bloodstream.

She replaces the brush and hands it to Crane.

LOVELAND

You'd better carry it with you at all times.

CRANE

I understand.

He places it in his pocket.

LOVELAND

(with difficulty)

Lee, our orders are to stop the Admiral before he gets to the reactor room, whatever the cost.

Crane looks at Loveland for a long beat. She moves to the large case, lifts out a telephoto lens.

LOVELAND

This lens is actually a high powered rifle...accurate to five hundred yards.

Cont.

89 Cont.1

LOVELAND (Cont.)

(beat)

If we can't get close enough to
use the antidote - then your
orders are to kill him!

CAMERA ZOOMS IN on Crane as he reacts to this.

DISSOLVE TO:

INT. LITCHKA'S APARTMENT - DAY

ANGLING PAST NELSON

leaning over a table on which Litchka is sketching a map.

LITCHKA

Tomorrow morning at dawn you'll report to Vasily Karmov, who'll be driving the Yugoslavian entry. Just before the race you will take his place.

Nelson nods.

LITCHKA

Sometime during the race, you will deliberately roll the boat over...

(she indicates on the chart)

...right here -- about a hundred yards from the experimental station.

NELSON

That'll be fun at two hundred miles an hour.

LITCHKA

You must do it in such a way that you will not be hurt.

NELSON

Just badly bruised...

Litchka forces a smile and goes on:

LITCHKA

Underwater, you will swim...

(indicates)

....to this spot. There, twenty feet beneath the surface, you will find the intake pipe that runs up to the reservoir from which water is pumped to cool the reactor.

NELSON

Are there any sharp bends or obstructions in the pipe?

Cont.

90 Cont.

LITCHKA

No.

(indicating on the drawing)

When you reach the reservoir, swim to this point. It is the entrance to the reactor. There will be a guard in front of the door -- once you have disposed of him, go through the door, and you will be in the reactor room.

(Nelson nods)

When you have found out what you need to know, retrace your steps and return here. Is that clear?

NELSON

Perfectly.

Litchka crumples up the drawing, puts it into an ash tray. She gives Nelson a big smile.

LITCHKA

Of course. I wouldn't want anything to happen to you.

She touches a match to the drawing and it starts burning as we -

DISSOLVE TO:

91 EXT. BLACK SEA - DAY

ESTABLISHING HYDRO-JETS (STOCK)
warming up.

92 EXT. HYDRO-JET PIT AREA - DAY

FULL SHOT
angling across the bow of a checkered hydro-jet. On the
dock streamers proclaim in English the -

1974 HYDRO-JET RACES

In the drivers seat, VASILY KARMOV, a well-built young
man with sand-colored hair opens the throttle while his
mechanic works on the engine, his back to us. A few
people are watching them from the dock above, among them
are a pair of RUSSIAN POLICEMEN.

93 CLOSER
as Karmov glances over his shoulder at the policemen
uneasily -- he revs up the engine into a deafening roar,
sending a gust of exhaust back up onto the dock enveloping
the two policemen in a cloud of gray exhaust smoke.

94 FULL SHOT
As the policemen move away from the exhaust, Karmov grins,
slaps the side of the hull with his palm and the mechanic
brings his head out from the engine. It is Nelson. He
gives Karmov a big grin.

95 OUT

96 EXT. NARROW STREET - DAY

FULL SHOT
as a car comes round the corner and pulls up in front of
Litchka's apartment. Crane and Loveland get out of the
car.

X

Cont.

96 Cont.

CRANE

(to the driver)

We'll only be a few minutes.

They start toward the door.

LOVELAND

I'm worried, Lee. It's been a bit too easy so far - where are the secret police?

CRANE

(grim)

Don't you know there is no such thing as secret police in this lovely country?

LOVELAND

Then how come that driver knew exactly where Comrade Litchka lived?

CRANE

Let's just say she's Gorov's most famous citizen.

They stop at door.

CRANE

(low; to Loveland)

Have you got the bug?

Loveland holds out her hand, shows Crane a tiny black object
He smiles, knocks on the door.

97 INT. LITCHKA'S APARTMENT - DAY

ANGLING PAST LITCHKA

busy packing. She ignores the knock on the door, continues with her packing. There is another knock. Litchka ignores it, starts across the room to a closet, as the knocking grows more insistent. Litchka angrily stomps across the room and throws open the door.

98 ANOTHER ANGLE - TO INCLUDE CRANE AND LOVELAND

CRANE

Comrade Litchka?

LITCHKA

Go away, I am busy.

She starts to shut the door.

CRANE

I must talk to you.

LITCHKA

No visitors today -- I'm painting.

She again starts to close the door, Crane's foot is in the jamb.

CRANE

I'm a friend of the Admiral's!

LITCHKA

I don't know what you're talking about.

CRANE

I'm from Trianon Galleries!

A look of fear flickers across her face, then she forces a smile, opens the door wide.

LITCHKA

Come in, come in....

They enter.

99 INT. LITCHKA'S APARTMENT - DAY

FULL SHOT

Litchka shuts the door.

LITCHKA

You shouldn't have come -- SSPIF men are everywhere....

CRANE

Have you any news of Admiral Nelson.

LITCHKA

No -- they must have picked him up.

CRANE

Is there any way we can be sure of that?

99 Cont.

LITCHKA

I've tried. There is no way.
The secret police do not reveal
who they arrest.

Loveland sees the half-packed suitcases, she gives Crane
a nudge. Crane glances over. Litchka follows his look.

LITCHKA

I was just getting ready for
another trip -- it seems all I
ever do is travel.

(a beat)

There is nothing more I can tell
you, please go now -- I will
miss my train.

Crane and Loveland exchange glances. Crane gives her an
almost imperceptible nod.

CRANE

I'm sorry we detained you.

Loveland slips her hand under the lip of a table.

100

INSERT - UNDERSIDE OF TABLE
as Loveland leaves the bug attached to the table.

101

BACK TO SCENE

LITCHKA

I understand -- you are naturally
worried about Admiral Nelson.

(trying to
sound casual)

What will you do now?

Crane sees Loveland move away from the table.

CRANE

We are going to the hydro-jet races --
if the Admiral is there, we've got to get
to him before he starts for the experimental
station.

LITCHKA

(too fast)

He couldn't be -- how could he
be without having contacted me?
Who would make the arrangements
for him?

Cont.

101 Cont.

CRANE

He's a very resourceful man.
Good-bye, and thank you...

He and Loveland exit, Litchka shuts the door after them.
She hesitates for a moment then moves to the phone.

102 INT. LITCHKA'S FOYER - DAY

FULL SHOT

as Crane and Loveland exit apartment, Crane glances around to make certain they are unobserved then he pulls the film advance handle on the camera out of its socket. The underside is a tiny listening device attached to the camera by a wire. He holds the earphone to his ear, Loveland holding her head close so that she can hear too.

103 INT. LITCHKA'S APARTMENT - DAY

CLOSE ON LITCHKA
on the telephone.

LITCHKA

(into phone)

Police Headquarters...

104 INT. LITCHKA'S FOYER - DAY

CLOSE ON CRANE AND LOVELAND
as they listen. From the camera they hear:

LITCHKA'S VOICE

(filtered)

Two American spies, a man and a woman, will be at the boat races today. The man is tall...

As Crane lowers the earphone, Litchka's voice fades.

CRANE

(to Loveland)

Why don't we invite Comrade Litchka to attend the races with us?

Crane knocks on the door. Loveland slips a .25 caliber automatic with a silencer from her purse and conceals it under her note pad as we -

DISSOLVE TO:

105 EXT. BLACK SEA - DAY (STOCK

FULL SHOT - HYDRO-JETS
speeding directly toward Camera. CAMERA PANS WITH THEM
as they ROAR around the turn, throwing up a forty-foot
spray behind them.

106 ANOTHER ANGLE (STOCK
as the boats speed past, their jet motors deafening.

107 EXT. DOCK - PHOTOGRAPHER'S AREA - DAY

FULL SHOT
as the photographers pan their telephoto lenses with
the speeding hydro-jets. CAMERA ZOOMS IN ON Crane,
Loveland and Litchka. Crane is looking through the long
telephoto while Loveland covers the terrified Litchka with
the pistol under her notebook.

LITCHKA

(over the roar of
the hydro-planes)
Please, let me go! I've told you,
Nelson isn't here. You've looked
everywhere. I'm not lying.

CRANE

(his eye pressed
against the eyepiece)
Then there's nothing to worry about.
Just relax and enjoy the race.

Litchka looks about for a way to escape. Loveland notices
and jabs her with the note pad.

INTERCUT:

108 RACE FOOTAGE

109 BACK TO SCENE
As Loveland watches the race, Litchka's hand starts
creeping toward the note pad and gun in Loveland's hand.
Loveland sees her out of the corner of her eye. She
moves the book slightly and gives her a look.

LOVELAND

If you tell us where he is, we can
stop him before he gets to the
reactor. If you don't care about
anything else - save yourself!

Litchka bites her lip.

INTERCUT:

- 110 RACE FOOTAGE (STOCK)
- 111 BACK TO SCENE
Crane pans with the boats.
- 112 RACE FOOTAGE INTERCUT (STOCK)
as the boats roar directly toward camera.
- 113 BACK TO SCENE
Crane swings the lens onto the boats.

CRANE

I think I see him.

Litchka and Loveland react as Crane adjusts the lens.

- 114 EXT. THE SEA - THROUGH LENS MATTE - DAY

ON NELSON

wearing a crash helmet, goggles, and a life jacket. We only get a quick look as he PANS BY the sights in the center of the lens.

CRANE

It's him -- We're too late. I can't get to him! I'll have to shoot.

Crane shoots a look at Loveland. Their eyes hold for a moment. Crane realizes what he must do. He shoots a venomous look at Litchka, pulls the bolt action on the lens-rifle, and slides his finger to the trigger.

INTERCUT:

- 116 RACE FOOTAGE (STOCK)
as the boats speed toward us.
- 117 EXT. THE SEA - THROUGH LENS MATTE - DAY
- AS CRANE PANS ONTO NELSON
Crane tries desperately to line the sights up on Nelson's exposed shoulder. The sights jump across his face, over his heart, then back onto his face as the boat pounds across the sea.
- 118 BACK TO SCENE
as Crane's finger tightens on the trigger of the lens.
- 119 EXT. THE SEA - THROUGH LENS MATTE - DAY

ON NELSON

his shoulder in the rifle sights for just an instant before he speeds into a turn and Crane's view is obliterated by the jet spray.

120 BACK TO SCENE
Crane moves his eye away from the camera, shakes his head at Loveland.

CRANE
There's so much movement -- I --

LITCHKA
(breaking)
Shoot! Kill him! If he gets in there the explosion will kill us all!

She tries to break and run. Loveland grabs her, shoves the gun against her.

LOVELAND
One more move like that and you won't have to wait for the explosion to die!

Loveland is seething, Litchka looks down at the gun barrel sticking out of the end of the notebook. Crane takes a deep breath, presses his eye back against the telephoto lens.

INTERCUT:

121 RACE FOOTAGE (STOCK)
as the boats come around the far turn and speed toward camera.

122 EXT. THE SEA - THROUGH LENS MATTE - DAY

ON NELSON
being pounded from side to side in his seat, obscured by spray from a boat just in front of him.

123 OUT

A-123 CLOSE ON NELSON - LENS MATTE - DAY
The rifle sights move to a point on his chest.

B-123 CRANE - CLOSE
tortured, as his finger tightens on the trigger, and we -

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

124 EXT. THE RACE COURSE - DAY (STOCK)

FULL SHOT

As the charging hydro-jets speed TOWARD CAMERA.

125 NELSON - CLOSE - LENS MATTE - DAY
The rifle sights steady on his chest as he moves into range.

A-125 EXT. THE DOCK - DAY

ANGLE ON CRANE

Suddenly he brings his eye from the viewer.

CRANE

I can't. I can't do it.
There's got to be another
way!

B-125 EXT. THE SEA - DAY

ON NELSON

The white jet spray gushing up behind him. Nelson unfastens his seat belt and goes into a tight turn.

C-125 EXT. THE DOCK - DAY

ANOTHER ANGLE

Loveland sees something.

LOVELAND

Look!

They react.

INTERCUT:

D-125 RACE FOOTAGE
as the hydro-jet skids into a turn, shoots up into the air and comes crashing down into the sea. A gigantic cascade of white water fills the screen.

126 EXT. THE DOCK - DAY (STOCK)

FULL SHOT

The crowd has gone wild at the spectacular crash.

127 OUT

128 BACK TO SCENE
Crane turns to Loveland.

CRANE
We've got to stop him.
Let's get out of here.
Fast.

LITCHKA
You'll never make it. Secret Police
are everywhere.

LOVELAND
(low)
Just don't try to signal them.

Now, Loveland turns on a big smile and turns to Litchka.

LOVELAND
(in normal tone)
We're leaving, Comrade Litchka.
(Loveland moves
closer nudging
her with the pad)
And you're coming with us.

Crane has started off the dock, Litchka follows with Loveland close behind her. They head back to their car. CAMERA PANS with them. As they approach the car, the driver leaps out, runs around to open the door for them. As they get to the door, Crane stops, looks at the driver.

129 CLOSER ANGLE - CRANE AND DRIVER
It is not the original driver, but TAL, a member of the Secret Police, dressed in chauffeur's uniform.

CRANE
What happened to the other
driver?

TAL
(unctiously)
He became ill, sir. I was
called to fill in for him.

Crane eyes Tal for a moment. He looks at Loveland - their eyes meet. Both react.

Cont.

129 Cont.

CRANE
(to driver)
I want to get a camera out
of the trunk.

Tal nods, goes to the trunk. Crane goes with him.

130- OUT
132

133 CLOSER ANGLE

TAL AND CRANE
as Tal unlocks the trunk and opens it. Crane stands
behind him, points to a case in the very back of the
trunk.

CRANE
Would you get that case,
please?

For a moment they measure each other. Tal unbuttons
the top button of his jacket.

TAL
(reaching in)
This one?

As he reaches in with one hand we see the other hand
slide under his coat.

CRANE
Yes...

At this instant, he brings his arm down on Tal's exposed
neck in a vicious judo chop. Tal merely grunts and
falls face down into the trunk. An automatic pistol
drops from his hand.

CRANE
...that one!

Cont.

133 Cont.

He grabs Tal by his coat, rolls him out of the trunk and out of sight off the road. He picks up his chauffeur's cap, puts it on, slams the trunk shut and goes back to the front.

134 ANGLE ON FRONT DOOR OF CAR
as Crane gets in behind the wheel, closes the door.

CRANE

(over the
shoulder
to Loveland)

So much for our policeman friend.
Any trouble with her?

LOVELAND

She's learning to co-exist --
aren't you, comrade?

CRANE

And she's going to tell us how
to get into that research
center.

LITCHKA

(terrified)

It is impossible. There are
guards at all the gates.

CRANE

But there are gates. How many
guards?

LITCHKA

Sometimes two. Sometimes three
or four.

CRANE

Is there much traffic in the area?

LITCHKA

The road only goes to the sea.

CRANE

(thinking)

There's got to be a way. If the
Admiral gets into that Reactor
Room this whole area goes up.

Cont.

134 Cont.

LITCHKA

Let me go, I beg you. I cannot harm you now.

CRANE

Sorry, comrade. If we don't stop Nelson none of us are going to get out of this alive. We may need you.

LOVELAND

You're not much but you're all the trading stamps we've got at the moment.

CRANE

Tiffany! Get up here. You'll drive. When we get to the gate stall. We'll play it by ear from there.

LOVELAND

Right.

135 EXT. THE CAR - DAY

MED. SHOT

Loveland gets out, as does Crane. They change places. Crane and Litchka duck down in the back seat, out of sight. Loveland puts the car into gear and drives off.

136 EXT. UNDERWATER - DAY

ANGLE ON NELSON

with the re-breather in his mouth and the goggles he was wearing as driver of the boat over his eyes, he is swimming easily, looking to right and left for the intake pipe. Over his head, we hear ROARING ENGINES and CHURNING PROPELLERS of the racing hydro-jets.

137-
142 OUT

143 EXT. THE GATE - DAY

FULL SHOT

The car approaches, jerkily, moving along the fence towards the gate. Ten or fifteen yards from the gate the motor conks out altogether. Loveland gets out, hassels with the hood and finally gets it up. She looks in at the motor - making certain she shows a lot of leg.

144 EXT. THE GATE - DAY

ANGLE ON THE GUARDS

as they chuckle, nudge each other and watch Loveland's adorable derriere as she leans over the motor. Loveland ducks out from under the hood, looks at the guards with unabashed helplessness, then goes back under the hood.

145 EXT. THE CAR - DAY

CLOSER ANGLE

Loveland is still pretending to search for some cause of engine failure.

146 EXT. THE GATE.

THE GUARDS

One grins, puts down his gun, and starts over to Loveland. CAMERA PANS him to the car. He gives Loveland a toothy grin.

147 LOVELAND AND THE GUARD

CLOSER ANGLE

He sticks his head under the hood. Loveland gives him an adorable smile takes a perfume atomizer from her purse, and presses the plunger on it. The guard gasps, chokes once and passes out, still hanging into the hood. Loveland keeps on with the charade.

LOVELAND

(to Crane)

Junior here will be out for at least an hour. What now?

CRANE

(from the floor)

Try to get the other one over.

LOVELAND

(muttering)

That may take more than a wiggle.

Smiling again, she turns to the other guard, shrugs with both hands as if to say 'what's with him' and looks in the hood again.

148 EXT. THE GATE - DAY

THE GUARD

He is grinning and watching Loveland's every move.

149 LOVELAND - CLOSER ANGLE

She now finds it necessary to adjust one stocking.

150 THE GUARD - CLOSER ANGLE

He is enjoying the little drama hugely. His eyes are on Loveland. Behind him we see Crane edging up along the fence.

151 LOVELAND - THE GUARD'S P.O.V.

It is a pretty sight.

152 THE GUARD - SAME ANGLE

As Crane reaches him and cuts him down with a chop to the back of the neck.

153 EXT. THE GATE - DAY

MED. SHOT

Crane hauls the limp second guard into the guardhouse. Quickly he strips off his uniform coat, belt and hat and climbs into them. As he does this, Loveland pulls the first guard from under the hood, slams it shut, pulls the car up to the gate and stops.

CRANE

Drive the car in and park at the end of the loading dock. While you're waiting, get in touch with Morton and have him bring the flying sub in underwater -- as close to shore as he can.

LOVELAND

Right.

Crane is now dressed as a Soviet soldier. He picks up the second soldier's gun, and takes up a post at the gate. Loveland drives in, Crane waving her on. The minute she is safely past the gate, Crane heads for the big, windowless building in the b.g.

154 OUT

- 155 EXT. THE BUILDING - DAY
- CLOSER ANGLE
 Along the side of the building runs a loading dock. Adjacent to that a huge pool of water (reservoir). Midway along the wall of the building, opening off the dock, is a lead-armored door with a sign on it which reads:
- DANGER - REACTOR ROOM - AUTHORIZED PERSONNEL ONLY
- Outside the door a guard stands idly looking to right and left.
- 156 EXT. UNDERSEA - DAY (2ND UNIT)
- ANGLE ON NELSON
 stroking towards shore. He suddenly stops and looks OFF.
- 157 NELSON'S P.O.V. (2ND UNIT)
- The end of a huge pipe, perhaps 40 inches in diameter. It is the intake he has been searching for.
- 158 BACK TO SCENE (2ND UNIT)
- Nelson propels himself to the open end of the pipe, slides in and disappears.
- 159 EXT. THE BUILDING - DAY
- FULL SHOT
 Crane is on the loading dock approaching the guard at the Reactor Room door. There are numerous heavy crates and boxes on the dock.
- 160 EXT. THE DOCK - DAY
- CLOSER ANGLE
 as Crane approaches the guard. He takes out a cigarette and starts slapping his pockets as if in search of a match. The guard, seeing this, reaches into his pocket for a light as Crane comes up to him. The guard pulls out a folder of matches and hands them to Crane. In this instant, Crane doubles him up with a judo slash just below the chest and dispatches him with a wicked chop across the back of the neck.
- Quickly, Crane drags the limp form behind some of the crates and takes up his post guarding the door.
- 161 EXT. UNDERWATER - DAY
- ANGLING ON INTAKE PIPE
 This is the opposite end of the pipe from the one we saw Nelson enter. After a moment, Nelson emerges from the pipe, looks around and heads for the surface.

162 EXT. THE RESERVOIR - DAY

DOWN SHOT

Nelson eases to the surface for a quick look.

163 NELSON'S P.O.V.

CAMERA PANS the reservoir, the loading dock, the guard at the door. HOLDS ON the door.

164 BACK TO SCENE

as Nelson slips beneath the surface again.

165 EXT. EDGE OF RESERVOIR - DAY

CLOSER ANGLE

Nelson comes up at the edge of the reservoir beside the loading dock. He looks off at the guard blocking his way into the room he must reach. The guard is not recognizable. Nelson reaches into his pocket for the watch-gun. He eases it out, gives the case a half-turn and aims at the guard.

166 SIGHTING ACROSS THE FACE OF THE WATCH

TO INCLUDE THE GUARD

as Nelson lines up on his half-turned figure.

167 NELSON - CLOSE

His eye pressed to the watch-gun. His thumb finds the winder and presses. Nothing. CAMERA PULLS BACK to a FULLER FIGURE as Nelson looks at the watch-gun for a moment.

A-167 INSERT - THE WATCH

The crystal is broken and the face filled with water.

B-167 BACK TO SCENE

He turns it over and watches as water pours out of it. He slips the watch into his pocket and starts moving towards the guard.

168 EXT. THE DOCK - DAY

FULL SHOT

Nelson is slipping along the edge of the reservoir till he is close to the guard. Then, when the pacing guard is looking in the other direction, he hauls himself out of the water, takes three running steps and launches himself at the guard, knocking him down. For a few moments, the two men roll and kick, each trying for the upper hand.

169

CLOSER ANGLE

As they strain against each other, Crane's helmet is knocked off and Nelson suddenly recognizes him. Nelson is almost speechless with surprise.

NELSON

Lee!

CRANE

Admiral. Thank heaven I got to you.

Now Nelson has the presence of mind to look around.

NELSON

Come over here, behind these boxes.

They both scramble for cover.

CRANE

Admiral - you were injected with a solution of unstable Cesium before you left the States. If you'd gone into that room...

Nelson reacts.

NELSON

I can imagine.

CRANE

(reaching
for the
lens brush)

I have the antidote. It'll neutralize the Cesium instantly.

NELSON

Get it done! I still want to see what's in that room.

Crane removes the brush end of the lens brush, exposing the needle. Nelson has rolled up his sleeve. OFF CAMERA Crane gives him the shot.

Cont.

169 Cont.

Nelson gets up, crouches and looks around, dashes into the Reactor Room.

170 EXT. THE GATE - DAY

FULL SHOT

as a GUARD comes to the sentry box - looks in - reacts. He presses an alarm button. In moments, a piercing SIREN is screaming the alert.

171 EXT. THE DOCK - DAY

ANGLING ON CRANE

He is startled by the sudden sound of the siren. He gets up to go to the door. At this moment, it opens and Nelson comes out.

NELSON

I've seen all I need to.
Let's go.

CRANE

Follow me.

They run down the loading dock to where the car is waiting.

172 EXT. THE CAR - DAY

MED. SHOT

Crane and Nelson run up to the car. Nelson throws a look at Loveland.

NELSON

(grinning)
Who's minding the Institute?

Now he sees Litchka sitting in the corner of the back seat.

173 EXT. THE CAR - DAY

CLOSER ANGLE

as Nelson's eyes meet Litchka's. She raises one hand as if to say something - cannot, and quickly averts her eyes. Nelson looks questioningly at Crane. Crane nods.

Nelson reacts. He and Crane get in car.

174 EXT. THE CAR - DAY

FULL SHOT

Crane slams it into gear. It burns rubber and speeds away. At this moment, guards come running from every direction. CAMERA HOLDS on them as they fire at the disappearing car.

175-
181 OUT

182 EXT. THE PALISADE - DAY

ANGLING ON CAR

as it races into shot, comes to a grinding, screeching halt.

183 EXT. THE CAR - DAY

MED. SHOT

All four pile out of the car.

CRANE

Tiffany - the re-breathers.

X She grabs the gadget bag, pulls out the flash unit, opens it and hands Crane one of the units. Nelson and Crane are heaving the grenades. The area bursts into smoke as grenade after grenade explodes. Crane and Loveland get into their masks and start running for the edge of the palisade some eight feet above the water. Litchka looks after them, aghast, and turns to Nelson.

184 LITCHKA - CLOSE
There is fear in her eyes now, and perhaps sorrow and regret.

LITCHKA
(quiet pleading)
Nelson. Don't leave me!

185 EXT. THE PALISADE - DAY

FEATURING NELSON
as he hesitates and looks back to her for a moment.

186 NELSON - CLOSE
as he looks at Litchka.

187 LITCHKA - CLOSE
Her eyes plead.

188 EXT. THE PALISADE - DAY

ANOTHER ANGLE
Crane sees that he has stopped and calls back to him.

CRANE
Admiral! We only have three re-
breathers! And the flying sub's
off shore!

A-188 NELSON - CLOSE
Nelson looks at her for another beat. The inevitable decision is regretfully made.

B-188 CLOSE - LITCHKA
as she reads it. And is sorrowfully resigned.

C-188 FULL SHOT
Nelson turns and with Loveland and Crane races for the edge of the palisade. Without a moment's hesitation, they leap off, crashing into the water below.

189 EXT. THE PALISADE - DAY

FULL SHOT
The swirling smoke billows in the b.g. Standing at the edge, alone, looking over, is Litchka, her arms half held out toward Nelson.

190 LITCHKA - DAY

CLOSER ANGLE
She hears the VOICES of the approaching soldiers. She drops her hands and turns.

191 LITCHKA'S P.O.V.
Materializing out of the smoke, a bevy of guards.

192 BACK TO SCENE
Litchka waits resignedly as they move up - two of them
seize her arms.

193- OUT
194

195 EXT. PALISADE - DAY

ANOTHER ANGLE

The other guards run to the palisade's edge, start spraying
the area with gunfire. Then they stop and look out.

196 EXT. THE SEA - DAY

GUARD'S P.O.V.

The water is calm, silent. Nothing can be seen. In the
far distance, we can still hear the SOUND of the racing
hydro-jets.

A-196 BACK TO SCENE
The guards, disgruntled, return toward Litchka.

B-196 CLOSE - LITCHKA
There's a half-smile, bitter-sweet, compounded of remembered
happiness and future regret.

C-196 FULL SHOT
as she turns and with the guards moves away into the still
swirling smoke.

197 OUT

FADE OUT

FADE IN

198

EXT. UNDERSEA - DAY

(PHOTO EFF
MIN)

FULL SHOT

The seaview hovering in the blue-green depths. After a beat, the flying sub sweeps into the SHOT, slows and hovers a moment beneath its nest then, like a hungry homing pigeon, slips into place.

199

INT. OBSERVATION NOSE - DAY

(BUBBLE
TANKS)

FULL SHOT

Sharkey is at the console.

SHARKEY

Crack the hatch.

Cont.

199 Cont.

X A Crewman gives the flying sub hatch-dog a spin.

SHARKEY

Open the hatch.

X The Crewman swings the hatch open. Seconds later, Nelson comes up followed by Crane who turns to help Loveland. Morton is last out. All but Morton are still wringing wet. Nelson crosses immediately to the mike on the console.

NELSON

Put me through to Admiral Johnson in Washington immediately.

The radio-phone BUZZES. Nelson snatches it up.

NELSON

(into phone)

Johnson! Nelson. Yes. I'm fine. I -- Johnson will you listen a minute. Get on the phone to the Russian Embassy the moment I hang up. Tell them we had a little fracas at their Black Sea Inter-Galactic Space Probe Center - that's right, a nuclear-powered space probe. Tell them we were only trying to prevent it from being blown up. I think they'll understand.

Nelson listens a minute..

NELSON

(into phone)

Yes...that's right...there's no weapon there. Just a couple of reactors. The whole show was made up to provoke a war - and it almost worked. If I had gone into that room...

Cont.

199 Cont.1

He shudders.

NELSON
(into phone)
I'll fill you in later. I
want to get into some dry
clothes. Over.

He hangs up the phone -- and relaxes for a moment.
Loveland sinks down at the table too and Crane leans
against the console. For a moment, no one speaks. Then:

NELSON
Johnson has it confirmed.
Litchka was a double agent.

LOVELAND
(catty)
She always looked evil, don't
you think, Admiral?

NELSON
(reflectively)
Not always, Loveland. Not
always.

He sits reflectively for another moment, then gets slowly
up and starts out. Stops, looks at Crane with a smile.

NELSON
Captain Crane -- after you
get into some dry clothes,
will you stop by my cabin?

CRANE
Yes, sir. With pleasure.

Nelson takes the watch-gun from his pocket, shows it to
Crane.

NELSON
I want to tell you a story
about a broken watch crystal
that saved your life...

He turns and starts out with Crane, Loveland and Morton
looking after them as we -

FADE OUT

THE END