

Prod. # 135043

DOC SAVAGE
The Man of Bronze

Screenplay

by

George Pal

FINAL
11/16/73

WARNER BROTHERS

presents

DOC SAVAGE-

THE MAN OF BRONZE

A GEORGE PAL PRODUCTION

Ron Ely as Doc Savage
Paul Gleason as Long Tom
Bill Lucking as Renny
Michael Miller as Monk
Eldon Quick as Johnny
Darrell Swerling as Ham
Paul Wexler as Captain Seas
Robyn Hilton as Karen
Janice Heiden as Adriana
Pamela Hensley as Mona Flores
Bob Corso as Don Rubio Gorro
Carlos Rivas as Kulkan
Chuy Franco as Cheelok
Alberto Morin as Jose
Victor Milan as Chief Chaac
Jorge Cervera Jr. as Colonel Ramirez
Frederico Roberto as El Presidente
Michael Berryman as the Coroner
Robert Tessier as the Dutchman
Grace Stafford as the Little Old Lady
Rand Bridges as the Frenchman
Jette Seear as the 1st Girl
Diana Corte as the 2nd Girl
Meme Chen as the 3rd Girl
Scott Walker as Borden
Diana Alton as the Cook
Nina Diamante as the 1st Maid
Toni Telo as the 2nd Maid

Directed by Michael Anderson

Screenplay: George Pal and Joe Morhaim

Based on the 'Doc Savage' novels by Kenneth Robeson

Produced by George Pal

Production Manager: E. Darrell Hallenbeck

Asst. Director: Jack W. Aldworth, Bruce Satterlee, Albert Shepard

Photography: Fred Koenekamp

Special Photographic Effects: Howard A. Anderson

Music: John Philip Sousa (Adapted by Frank DeVol)

Lyrics for 'Doc Savage' March by Don Black

Costumes: Patrick Cummings

Stunt Co-ordinator: Toni Eppers

Sound: Harlan Riggs

Color by Technicolor

Release Date: August, 1975

Running Time: 100 minutes

DOC SAVAGE
The Man of Bronze

1.

FADE IN:

1. SOMEWHERE IN THE ARCTIC - (MATTE) -

1.

a vast, sweeping PANORAMA OF ICE, snow, glaciers - wind moaning over the frozen wastes. Civilization thousands of miles away.

A speck of movement in the distance - gliding over the snow - descending an incline to the right, swinging in an arc to the left, drawing closer and closer...

It is a vehicle - a kind of SNOWMOBILE - its bronze body topped by a transparent canopy. In it a solitary MAN, not yet clearly seen. A small American flag flutters from the antenna.

In f.g. a great mound of ice - like the DOME of an observatory - rising out of the frigid floor. Silently the vehicle approaches the dome - reaches it - stops. The man inside slides back the plexiglass canopy, rises, scans the horizon.

2. EXTREME CLOSE UP

2.

on the man's face. A startling, breathtaking face. The features powerful, the eyes flecked with gold, the wiry blonde hair cropped close, the skin tinged the color of bronze. This is the face of CLARK SAVAGE, JR.

The CAMERA ZOOMS BACK as he steps out of the snowmobile, the trim colossus of his figure now fully revealed. He throws back the hood of the parka he wears.

Hit with the characteristic trademark lettering on the covers of novels - SUPERIMPOSED MAIN TITLE filling the screen:

DOC SAVAGE

A beat, then:

The Man of Bronze

(CONTINUED)

2' (Cont.)

2 (Cont.)

"The Doc Savage March" strikes up and rat-tat-tats - in the style of Bob Crosby's classic "South Rampart Street Parade" - through the introduction of:

3. HAM (Theodore Marley Brooks) -

3.

impeccably dressed, slender, waspy attorney - a Harvard man. We see but do not hear him delivering a passionate plea in a COURTROOM, using his ominous black cane to accentuate his arguments. There is a carnation in his buttonhole, a monocle dangles from his lapel on a wide ribbon. Spats, ivory cufflinks, the works.

SUPERIMPOSE over this:

Co-Starring

HAM

Legal Genius

4. MONK (Andrew Mayfair) -

4.

two hundred sixty pounds, squat, about five by five, a baboon-like figure in white smock - working in his LABORATORY pouring liquid from one test tube into another. A rough, tough, homely man, yet intensely warm and likeable.

Seated on a nearby stool watching intently, head cocked, is his tiny pet pig.

SUPERIMPOSE over this:

MONK

Brilliant Chemist

The purple liquid in the test tube he holds begins to boil and froth. Monk gazes at it somewhat surprised, then shrugs his shoulders with a confused, sheepish grin.

5. LONG TOM (Thomas J. Roberts) -

5.

tall, frail-looking, but hard-muscled, wearing a flat billed cap and long muffler around his neck. Shooting through an ELECTRICAL WALL - a vastly complicated web of wires - we see him soldering a delicate connection. Suddenly, a great snow of sparks.

(CONTINUED)

5 (Cont.)

SUPERIMPOSE over this:

LONG TOMElectrical Wizard

5 (Cont.)

6. RENNY (John Renwick) - LOW ANGLE -

6.

a husky man with enormously huge fists, wearing rugged on-the-site clothing. He is standing in the open jaws of a massive, earth-gobbler, holding a blueprint, at some rough CONSTRUCTION SITE and is being swung over to a group of workers to whom he shouts orders drowned out by "The Doc Savage March" and the clatter of machinery.

SUPERIMPOSE over this:

RENNYWorld-Renowned Engineer7. JOHNNY (William Harper Littlejohn) -

7.

a thin string of bones wearing a pith helmet. He gazes through his wire-framed spectacles at an ancient skull he has just picked up from the earth of an ARCHEOLOGICAL DIG. The left lens of his glasses is particularly thick.

SUPERIMPOSE over this:

JOHNNYExpert on Geology and Archeology

8. SPLIT SCREEN -

8.

Ham, Monk, Long Tom, Renny and Johnny together in a composite picture, continuing their separate actions.

SUPERIMPOSE over them:

THE AMAZING FIVE

A beat, then FREEZE ACTION and SUPERIMPOSE CREDITS.

9. BACK TO DOC

9.

as he opens the trunk of the snowmobile, removes two...

(CONTINUED)

9 (Cont.)

9 (Cont.)

large duffle bags, swings them over his broad shoulders and walks to the DOME. There he palms a concealed switch.

10. INSIDE THE DOME.

10.

A section of the structure splits slowly open - Doc stands silhouetted in the triangular slit of the entrance in b.g. He enters, turns a knob - the generator hums into action and lights illuminate the round room. In the center is a fireplace. Carved in the stone work over it a shield with the legend:

"Fortress of Solitude"

Next to the fireplace is a huge, red leather wing chair and ottoman.

Stacked book shelves, apparatus for electrical and chemical experiments, including molecule models, wood and metal tools cover the curved wall - a complete workshop.

To one side a long telescope - to another side on a small, slightly raised area a pallette mat is rolled out for sleeping.

11. ROARING FLAMES.

11.

Hold. Then MOVING BACK reveal Doc now comfortably dressed, lounging in his wing chair, reading a book. Other books, some open, are beside him as well as a note pad and pencils.

12. DOC

12.

in lab smock studying the universe through the telescope aimed at the starry heavens through the skylight.

13. OUTSIDE DOME -

13.

Doc playing with a polar seal, rolling with it over the snow.

Suddenly the animal lumbers out of reach, looks back inviting chase. Smiling, Doc stomps his feet and pretends to do so, then heads toward his Fortress of Solitude.

14. CLOSE ON DOC,

14.

now in coveralls, intently fashioning a curious metal piece on a fast-whirling lathe. He changes tools, holding up the new one to examine it, then continues his work.

15. OUTSIDE AGAIN

15.

Doc sets up a curious metal tripod over a hole in ice, then discards his parka, flexes his muscles - exercises spectacularly. Suddenly a rocket flares skyward and a bell rings from the thingumabob - a fish is caught. Doc picks it up by the gills and leaves. "The Doc Savage March" finally ends.

16. INSIDE THE FORTRESS OF SOLITUDE.

16.

Open CLOSE ON PLATE with only remains of the fish on it. ZOOM BACK to see Doc chewing the last mouthful, washing it down with a glass of milk. He then sinks into his easy chair and listens to a Concerto pouring forth from the stereo horns of a Victrola.

17. CLOSE ON DOC.

17.

He closes his eyes, soaking in the beauty of the music. Hold. The CAMERA FOLLOWS Doc as he puts the milk down, moves to the upright piano and, impelled by desires, his fingers wander over the ivory-ebony keys. The music is mounting when Doc, almost in a trance, steps on the piano bench and, emulating Toscanini, gracefully conducts the beautiful recital to its climax.

18. OUTSIDE -

18.

total silence. Near the ENTRANCE OF DOME sits Doc, stripped to the waist, cross-legged in yoga fashion - immobile. His giant body kilned by tropical suns and arctic winds.

19. CLOSE ON DOC

19.

staring straight ahead. His eyes are hypnotic whirlpools of flake gold. Then a slight flicker - an awareness of some deep inner vision. Suddenly, an eerie, thrilling, musical note issues from his throat. Abruptly he rises and, CAMERA FOLLOWING, hurries into the Fortress of Solitude.

FLIP OVER TO:

20. NEW YORK CITY STREET - NIGHT.

20.

From a nearby nightclub a ripping jazz combo is heard. Drizzle. The few pedestrians scurry under umbrellas. An early thirties vintage Yellow Cab drives by disclosing the steel framework of a HALF-FINISHED BUILDING. Pasted on the wooden fence in front of it are a variety of posters, including the Joe Louis - Max Schmeling Fight at Yankee Stadium, famous films and Broadway shows of the mid-thirties, concerts by Duke Ellington and Satchmo, and "Dish Nite" at the movies.

ZOOM ON the posters and hold - then PAN UP the steel skeleton of the skyscraper under construction. On one of the naked vertical beams fifty stories high there is the movement of a MAN climbing - slowly but steadily.

21. CLOSE SHOT - HIGH ANGLE.

21.

As he comes up and passes the camera we see that the man is dressed in some kind of native attire - a primitive band around his head to hold his long, black hair together, short leather skirt, tight leather bracelets up his forearms. Painted on his bare chest is a snake poised to strike - glittering emerald green. The tips of the man's fingers are dyed red as if dipped in blood. Strapped across his back is a high-powered rifle equipped with telescopic sights.

22. BROWN BARE FEET

22.

reach a horizontal CROSS-BEAM at the very top of the structure. The man settles to one knee, unstraps his rifle and trains it toward a building two blocks away.

23. THROUGH THE TELESCOPIC SIGHT OF GUN - (MATTE).

23.

The PICTURE COMES INTO FOCUS and we see the ROOFTOP of a skyscraper, the corner of which is constructed in the form of a giant eagle head. Next to it is a brightly illuminated PENTHOUSE, occupied by five men, one of them pacing the floor. ZOOM ON the men and hold.

24. INSIDE PENTHOUSE.

24.

A warmly-furnished, book-lined STUDY. Through an archway

(CONTINUED)

24 (Cont.)

24 (Con

to one side can be seen part of an electro-chemical research laboratory. Renny is the one who paces the floor. The others sitting silently and sombre-faced are the Fabulous Five:

RENNY

now sits down, nervously slams his huge right fist several times into his left palm. His long face is covered with an expression of unutterable gloom. His lips are compressed tightly.

JOHNNY,

the bespectacled Geologist-Archeologist tries vainly to read a book, turns a page, unable to concentrate.

LONG TOM

checks his watch, then glances over to

HAM.

He toys with his black cane, twists its handle - triggering the release of a concealed sword blade.

MONK

absently scratches the head of his pet pig, HABEAS CORPUS. Slowly the homely man lifts his sad eyes and gazes toward the

25. FIREPLACE.

25.

Up on the wall is the PORTRAIT of a handsome, noble-looking man in his early sixties - a silver-templed, furrowed-faced replica of Doc Savage. On the bronze plate of the frame is engraved:

"PROFESSOR CLARK SAVAGE, SR."

Hold, then move to

26. BRONZE-EDGED PHOTOGRAPHS

26.

on the MANTLEPIECE. PAN from ~~one~~ still to another:

Doc as a boy of 12, wearing a pith helmet, seated with his mother and father and African tribesmen in a clearing before some huts.

(CONTINUED)

26 (Cont.)

26 (Cont)

Doc, 15 years old, and his father, both in parkas standing before the dome of the Fortress of Solitude.

Doc, a sturdy lad in his late teens, swimming underwater with knife in his hand, confronting a mako shark, while his father swims protectively nearby.

Doc, a young man, wearing a white smock, intently peering through a microscope while Professor Savage, also wearing white smock, one arm around the boy, looks at his son proudly.

Lastly, Doc, now an adult at his present age, about to climb into the front cockpit of a sleek racing plane, his father awaiting him in the rear cockpit.

27. BACK TO SCENE

27.

Monk lowers his eyes, shaking his head sadly. Suddenly he hears the click of an opening door, looks up.

MONK (with a smile)

Hi, Doc!...

(he then turns serious)

28. FULL SHOT.

28.

As Doc passes through the doorway, filling it, one suddenly realizes the full extent of his Herculean stature. He drops his suitcase. The five men rise but before they can say a word Doc speaks.

DOC

Something's wrong...What is it?

RENNY (lowering his head)

Yeah. Something is terribly wrong.

(looking up)

How did you know?

DOC

Sensed it - picked up your thought waves. I came back as fast as I could...Well...?

He stares into the faces of the men, one after the other. Finally, Monk, with Habeas Corpus still in his hands, lumbers forward.

(CONTINUED)

28 (Cont.)

28 (Cont.)

MONK

Well...while you were gone...

(stops, turns)

Ham...you know how to make with the words - you tell him.

The attorney closes the sword blade of his cane, then:

HAM

Very well.

(takes a deep breath,
turns to Doc)Doc, it's in regard to your father.
Last week...he passed away...down in
South America, in a little place
called Hidalgo.

29. CLOSE ON DOC.

29.

Stunned, the Man of Bronze stands rigidly, fighting his emotions.

HAM'S VOICE (Cont.)

Apparently he contracted some rare tropical disease.

30. BACK TO GROUP SHOT

30.

Doc turns, moves slowly away.

LONG TOM

We're sorry. We all know how close you and your father...

31. ON THE STEEL GIRDER

31.

of skyscraper the man stiffens, aiming with his rifle. The music from the nearby nightclub has stopped. Only distant fog horns from the harbor are heard now.

32. EYES

32.

of the would be assassin burn in fever of hate. He peers into the telescope on top of rifle.

33. THROUGH THE GUN SIGHT -

33.

Doc stops at the portrait of his father. The cross-hairs are squarely on Doc Savage's head.

34. CLOSE ON GUN. 34.

Bolt shoves cartridge into chamber, then a red-dyed finger begins to tighten on the trigger.

35. THROUGH THE GUN SIGHT 35.

we see Ham move over, blocking Doc from sight.

36. IN THE PENTHOUSE 36.

Ham faces Doc.

HAM

This morning a large manila envelope arrived. It was from your father. As far as we could determine, he mailed it on the very day he died.

DOC

Where is it?

HAM

He wrote on the envelope that its contents were for your eyes alone - so we locked it in the safe.

37. THE MAN 37.

on the STEEL GIRDER lowers his rifle.

38. BACK IN PENTHOUSE - 38.

Doc turns around and looks up at a

39. CLOCK ON THE WALL 39.

showing 11:24.

40. BACK TO DOC 40.

now looking at his

41. WRISTWATCH 41.

also showing 11:24. Doc's fingers reach in, turn the stem and the hands on the face of watch move back to 8:52.

42. CLOCK ON WALL - 42.
its hands also move, stopping at 8:52.
43. BACK TO WRISTWATCH 43.
at 8:52. Doc's fingers turn the stem forward.
44. THE CLOCK ON WALL 44.
moves correspondingly to 12:00. A beat, then the hands begin to move back again.
45. DOC'S WRISTWATCH. 45.
Its hands moving and finally stopping at 11:24.
46. CLOCK ON WALL. 46.
As the hands stop at 11:24 the large face of clock opens with a click, revealing the interior of a round SAFE in the wall. In it a thick manila envelope is visible.
47. BACK TO DOC 47.
as he moves toward the safe.
48. THE MAN 48.
on STEEL GIRDER raises his rifle again.
49. THROUGH THE GUN SIGHT 49.
we follow Doc to the safe. The cross-hairs come to rest on his temple.
50. CLOSE ON LOCK OF GUN. 50.
A crimson-dyed finger squeezes the trigger and this time...Fires!
51. PENTHOUSE WINDOW. 51.
The bullet drills a hole in the plate glass panel...

52. CLOSE ON DOC. 52.
A burst of plaster on the wall inches away from his head. Alertly, he slams the clock-face of safe shut and ducks.
53. FUSE BOX. 53.
Doc tears its door open and pulls the master switch, dousing all lights.
54. FULL SHOT OF PENTHOUSE 54.
as more bullets are pumped inside, crashing windows, slamming into walls and furniture. The five men tumble for cover in the darkness. Then suddenly all is quiet.
55. CLOSE ON JOHNNY. 55.
Peering out from behind the DESK he pushes up his wire-framed spectacles and raises a pair of binoculars to his eyes.
56. JOHNNY'S POV - THRU BINOCULARS - 56.
scanning the BUILDINGS across the street. But there is no movement, anywhere, no one to be seen.
57. DOC 57.
moves to a wall punctured with bullet holes, reaches into one with his thumb and index finger. Renny comes up, watching the great muscles swell on the Man of Bronze's forearm - suddenly splitting his coat sleeve wide open. A short twist and Doc lowers his hand. The slug lays loosely in his palm. Renny watches open-mouthed. Doc delicately weighs the bullet in his palm - lids drawn over his golden eyes.

DOC
Seven hundred and fifty grains...
That makes it a five-seven-seven
calibre Nitro-Express.

RENNY
An elephant rifle!....

Doc nods then hurries to his

58. DESK.

58.

Opening a drawer Doc removes what appears to be a flashlight. Johnny at the other end of desk lowers his binoculars.

JOHNNY (to Doc)

Don't see a thing.

(shaking his head)

An absolute absence of ambulation.

He looks after Doc, who with cat-like swiftness, dashes up the spiral staircase leading out of the room.

59. HUGE EYE OF STONE EAGLE - (MATTE - Same as Sc. 23) 59.

The eyelid slowly opens - in the pupil the silhouette of Doc. He snaps on the flashlight-like instrument, starts to scan the horizon with it. ZOOM BACK to reveal the FULL SHOT OF EAGLE HEAD.

60. REVERSE SHOT - CLOSE ON DOC.

60.

ZOOM ON "flashlight" of intricate design in his hand. No light beam stabs forth; instead a tiny purple glow within the bulb. Doc moves the gadget slowly in a semi-circle - from extreme left to right.

61. PAN SHOT - SCORES OF BUILDINGS

61.

jutting up into the night sky. CAMERA moving LEFT TO RIGHT.

62. BACK TO "FLASHLIGHT"

62.

as it suddenly emits a soft buzzing sound. The purple light brightens, then flashes ON - OFF - ON - OFF.

63. NAKED STEEL GIRDERS

63.

of the skyscraper under construction. The sniper sneaks behind a horizontal beam.

64. DOC

64.

looks up from the gadget, turns to Monk and Renny approaching.

(CONTINUED)

64 (Cont.)

64 (Cont

DOC

Registering heat from a gun
barrel...

(looking ahead)

It's from the top of that new
building.

MONK

That's the Cranmoor building.

DOC (to Monk)

Get everybody over there lickety-
split. Take my Cord.

(to the engineer)

Renny, we'll take the whizzer!

He and Renny dash off. Monk goes the opposite way.

65. CORRIDOR.

65.

A door swings open in f.g. - Monk, Ham, Long Tom and
Johnny barrel straight for two closed doors in b.g.
where Ham deftly hits a button with his cane. The
ELEVATOR opens, the four men pour in and the doors
slide shut.

66. INSIDE ELEVATOR

66.

plummeting down, the indicator light flashing along
the floor numbers at incredible speed.

LONG TOM (to Johnny)

Good thing Doc installed those
refractive glass windows. Saved
his life.

JOHNNY

Indubitably - from the outside
they make everything appear to
be five inches to the left of
where it actually is. A most
fragmistatic invention.

Monk yanks back the hand-grip control, bringing the cage
to a stomach-sinking halt. The doors slide open reveal-
ing an UNDERGROUND GARAGE containing a wide assortment
of super-charged vehicles, including an "ordinary"
delivery truck and an open bronze CORD roadster. The
men run toward it.

67. AUTOGYRO - LOW ANGLE -

67.

Renny at the controls, Doc next to him. The propellers start to whirl and the ceiling above begins to part.

68. ROOFTOP - (MATTE - Same as Sc. 23)

68.

The top of eagle's head slides open and out of it the autogyro lifts straight up into the air. The penthouse is dark.

69. EXT. GARAGE - LOW ANGLE.

69.

Its steel doors automatically swing upward and the bronze Cord, carrying four men, roars up the ramp and onto the wet STREET.

70. IN THE CAR -

70.

Long Tom is behind the wheel, Johnny next to him. In the rear sit Monk and Ham. Between them in the chemist's pocket is Habeas Corpus. As the driver takes a sharp turn we hear a squeal. Johnny and Long Tom react to it. MOVE IN on Monk and Ham with the wiggling pig in his lap. Disgusted he pushes Habeas Corpus away, back to his master.

HAM

Get that dumb animal away from me.

MONK (putting a protective hand on pig)
Who are you calling a dumb animal? Habeas Corpus has more brains in his curly, little tail than you have between your ears.

HAM

That's another thing - calling that pig Habeas Corpus. It's an insult to the dignity of the legal profession.

MONK (pointing at

his pet)

Sue him.

71. THE AUTOGYRO

71.

flies over rooftops and electric signs.

72. INSIDE AUTOGYRO

72.

Doc is inserting a clip into an unusual-looking machine pistol. Renny glances at it.

RENNY

How come you're carrying a gun?
I thought you called them a
crutch?

DOC

These are mercy bullets, Renny.
All they'll do is put him to
sleep...I'll want to ask him
some questions.

RENNY (nodding)

Savvy.

73. EXT. STEEL STRUCTURE.

73.

Seeing the autogyro, the man with the red fingers inches
down a vertical beam. He reaches a floor partially
covered with rough planking, notices

74. TOP OF LADDER

74.

extending up from the floor below.

75. BACK TO SCENE

75.

as the sniper runs for the ladder, looks up again before
descending.

76. THE AUTOGYRO

76.

circles the steel skeleton of the Cranmoor building,
hovers over it. Doc opens his side door, tosses out
a rope ladder, climbs down, dropping onto the narrow
STEEL GIRDER from which the man had fired into the
penthouse. Doc glances down.

77. DOC'S POV.

77.

A dizzying drop to the pavement - a blur of movement on
a cross-beam five floors below.

78. BACK TO DOC 78.
as he looks around, spotting
79. CABLES 79.
of a SUPPLY ELEVATOR at side of building.
80. DOC 80.
sure-footedly runs along the STEEL GIRDER to the ELEVATOR
CABLES. He whips off his coat, uses the material to
protect his hands, leaps into thin air, catches one of
the cables.
81. IN ANOTHER ANGLE - 81.
Doc slides down the cable at scorching speed, CAMERA
FOLLOWING.
82. CLOSE ON DOC'S HANDS. 82.
The coat that protects his powerful grip starts to smoke,
leaving a trail of sparks. Doc tightens his fists to
slow down, changes his hands to a fresh spot in coat.
He then continues with added speed.
83. BACK TO DOC 83.
as he finally brakes to a halt at the same floor on
which he had spotted his mysterious adversary.
84. THE RED-FINGERED MAN 84.
catches sight of Doc. Rifle to shoulder. Crack of
bullets!
85. DOC 85.
twisting, ducking, leaping. He moves with the full
coordination of his tremendous muscles - the bullets
miss with loud clangs on steel beams. The Man of
Bronze pulls his gun, returns fire.

86. THE SNIPER

86.

hides behind a vertical steel support. Doc's mercy bullets splatter on it softly.

87. FULL SHOT

87.

of the two figures climbing, descending, darting over planks and beams, straining to keep their footing.

88. AT STREET LEVEL

88.

in front of the half-finished Cranmoor building the bronze Cord screeches to a rubber-burning stop. First Long Tom and Johnny, then Ham and Monk burst out of the car, run past the poster-plastered wooden fence and look up.

89. THEIR POV - LOW ANGLE.

89.

Two tiny figures, Doc and the man with the Nitro-Express rifle, keep up the hot fight, shooting at one another, evading the bullets by clever maneuvers.

90. BACK TO SCENE.

90.

Long Tom grasps at the long muffler around his neck.

LONG TOM (concerned)
Watch out, Doc...

Ham looks around, spots something o.s. points to it.

HAM
The elevator!

They all rush to a

91. SUPPLY ELEVATOR -

91.

used by construction workers. Ham is the first to reach the wooden door of the cage, grabs the handles. They won't give - he shakes the rattling doors.

HAM
Locked!

(CONTINUED)

91 (Cont.)

91 (Con

Monk comes up proffering his pet pig.

MONK

Here...hold him for me.

HAM (his face

screwing up in disgust)

How many times do I have to tell
you? Get that revolting beast
away from me.

The pig snaps at Ham, squealing.

MONK

Listen, you Fifth Avenue fashion
plate...

JOHNNY (coming up)

I'll take him.

Monk hands Habeas Corpus over to Johnny, then takes a
few steps backward and bellows.

MONK (to Ham)

Outta my way, shyster!

He hurls his enormous bulk at the elevator. Ham steps
aside just in time and the doors give way, shattering.

92. INSIDE ELEVATOR

92.

Monk grabs the lift-handle as Ham and Johnny rush in.

MONK

I'm taking this cage up to Doc!

He yanks the handle, but the elevator remains stationary.
Monk calls outside.

MONK (shouting)

Long Tom - feed some juice into
this thing!

Long Tom, the electrical wizard, pushes inside. From one
breast pocket he takes out an ever-present screw driver
and a pair of pliers from the other.

LONG TOM

Let me get the panel off.

(CONTINUED)

92 (Cont.)

92 (Con

He squeezes through the mass of bodies to the instrument panel and starts to loosen the screws of the metal covering.

LONG TOM (glances up
to Monk)
I'll have these wires hummin' "Sweet
Adeline" in half a shake.

93. ON A STEEL GIRDER.

93.

In b.g. the man with the rifle hurries down a step ladder and runs forward, but as he is about to reach CAMERA Doc drops in f.g., blocking his way. ZOOM ON the man with the painted, glittering, green snake on his chest. He suddenly reels and dashes back to the ladder. Here, he turns facing Doc once more and throws the rifle to his shoulder. Another squeeze of the trigger - there is only a dry click. He tries it again and again. More dry clicks. Angrily he hurls the weapon at

94. DOC.

94.

The Man of Bronze flexes his muscles and the rifle bounces off his chest. He then puts his pistol away and, ready for action, starts toward

95. THE SNIPER.

95.

Frustrated he grabs behind his snake skin belt. A knife - drawn back, hurled. A confusing, flashing blur...

96. DOC

96.

twists his body. The knife hits the beam behind him with a metallic clang and falls below.

97. THE SNIPER,

97.

desperate, starts up the ladder - changes his mind - leaps to another horizontal beam. But this time he has miscalculated - he barely reaches the edge, cannot maintain balance, staggers, slips and finally falls.

98. DOC

98.

looks down.

99. HIS POV. 99.
The sniper plummets - shrieking - tumbling through empty space.
100. INSIDE ELEVATOR. 100.
Tensely the men watch Long Tom working rapidly, hear the scream. All heads snap up. Some of them run
101. OUTSIDE. 101.
The scream is silenced with a thud as the hurtling figure crashes behind some construction material. The four men head toward the body. The drizzle has now turned into rain.

Suddenly, another figure appears behind them - sliding down elevator cable, landing on top of the elevator cage.
102. REVERSE SHOT. 102.
The four spin around. Johnny quickly hands Habeas Corpus to Monk, and along with Long Tom draws ready guns. Slowly a sigh of relief. Smiles - the guns put away.
103. THEIR POV. 103.
The muscled Man of Bronze drops lightly to the ground, moves up to his friends. With Doc in the lead they climb over and around the pile of construction materials - then pause and look at the sniper's twisted body.
- MONK
One thing's sure - he ain't no native New Yorker.
- HAM
The word is "isn't".
- MONK
Isn't, ain't, what's the difference?
- LONG TOM
The fingers look like they've been dipped in blood.
- JOHNNY
Hey, somebody help me turn him over.

(CONTINUED)

103 (Cont.)

103 (Con

Johnny and Long Tom bend down and roll the body onto its back.

104. CLOSE SHOT - THE SERPENT

104.

painted on the man's chest.

105. BACK TO SCENE -

105.

Johnny whistles, then;

JOHNNY

I'll be superamalgamated. I thought I knew the markings of every tribe on earth - but I've never seen this before.

HAM

What do you make of it, Doc?

Before he can comment, a deep booming explosion o.s.
The men whirl around and look up to

106. EXT. PENTHOUSE.

106.

A ball of fire within the study lighting up the windows.

107. BACK TO GROUP SHOT.

107.

Johnny tears off his wire-framed spectacles, squints.

JOHNNY

Great jumpin' Cupid!

Doc's eyes dart from the penthouse to the dead man.

DOC

Johnny, stay with the body.

(to the others)

Come on!

They leave.

108. STREET.

108.

Monk, Ham, Long Tom run to the parked Cord. Long Tom leaps behind the wheel. Doc jumps onto the running board.

(CONTINUED)

108 (Cont.)

108 (Cont)

DOC

Do a Barney Oldfield, Long Tom.

The driver steps on the gas. The Cord screeches away from the curb, makes a rubber-burning "U" turn.

109. IN THE CAR.

109.

Racing through the wet streets - Monk, Ham and Long Tom crouch behind the windshield to escape the rain - but

110. DOC - CLOSE SHOT -

110.

looks determinedly ahead. His strong, bronze-tanned face is pelted by the rain drops, but he stands strong, impervious to water.

111. THE EAGLE HEAD - (MATTE - Same as Sc. 23)

111.

The autogyro returns to its nest - the roof slides shut to cover it.

112. THE ELEVATOR DOOR

112.

on the 86th floor bursts open. Doc, Monk, Long Tom and Ham run down the CORRIDOR into

113. DOC'S PENTHOUSE SUITE.

113.

The wall containing the clock-safe is an inferno of raging flames, smoke. Rain streaks down the windows. Doc turns on the lights, rushes to the floor-to-ceiling bookcase across the room, touches a concealed switch there. The bookcase revolves - the opposite side revealing shelves holding an array of rifles, handguns, ammunition, gas masks, asbestos gloves, bronze globes the size of marbles, larger plastic ones the size of baseballs.

114. CLOSER ANGLE.

114.

Doc and Monk grab plastic globes, hurl them across the room at

115. WALL OF FIRE.

115.

They burst - thick foam gushes out - smothering the flames.

116. DOC

116.

slips on a pair of asbestos gloves, dashes across the room, CAMERA FOLLOWING, and wipes away a section of foam. The wall-clock, blackened, smashed, hangs on a broken hinge. He reaches into the safe - scoops out smouldering ashes, gazes at it for a moment, then looks up at his father's portrait.

117. DOC'S POV.

117.

Painting of Professor Savage.

118. BACK TO DOC -

118.

ZOOM ON his face, close, as the eerie, trilling, musical note issues from his throat. The sound has the peculiar quality of seeming to come from everywhere within the room rather than from a definite spot, as though permeated with a spooky essence of ventriloquism.

119. GROUP SHOT

119.

of Monk, Ham and Long Tom exchanging glances.

MONK (softly)

What is it, Doc?

(and then)

We know that sound by now - it means you've figured out somethin'.

120. CLOSE ON DOC -

120.

still staring at his father's portrait.

DOC

My father did not die of a tropical disease...

LIGHTENING. He slowly turns, facing the men.

121. FULL SHOT.

121.

The men stare at Doc, speechless.

122. BACK TO DOC

122.

He remains silent for a long moment - then;

DOC

He was murdered.

THUNDER.

123. FULL SHOT

123.

of the group. Renny appears at the top of the spiral staircase, looks around surprised.

RENNY (coming down
stairs)

Hey, what happened here?

The men turn, Monk answers.

MONK

Nuthin'...Just some vipers snuk
in here and blew up the safe.

Suddenly the door bursts open and Johnny stumbles into the room. His glasses are askew, hair mussed, clothing disheveled. Renny and Ham rush to his aid, helping him to a chair. The CAMERA EASES IN as the others group around the frail geologist-archeologist.

HAM

What happened to you?

JOHNNY (glassy-eyed)

I...I was examining the strange
marks...on the dead man...when...
when a wall of bricks fell on me...

(looks up)

At least...that's what it felt
like.

(a sigh, then)

When I woke up he...the body...
was gone.

(with a faint smile)

But I found one thing.

He pulls out a shiny knife, hands it over to Doc.

124. CLOSE ON DOC.

124.

He examines the glittering weapon - blinding flashes into lens of camera as it is turned. Doc looks up, weighing the knife in his palm.

(CONTINUED)

'124 (Cont.)

124 (Con

DOC

Solid gold.

125. GROUP SHOT

125.

as Johnny nods weakly. Ham turns to Doc.

HAM

Think it has something to do with
your father's death?

Long Tom shakes his head, puzzled.

LONG TOM

Wonder what it all means?

All eyes turn to Doc, who gazes once more at his father's
portrait in b.g.

DOC (with quiet

determination)

I intend to find out.

(looking back at the

others)

I'm leaving for Hidalgo in the
morning.

He moves toward opposite wall, Monk following.

MONK

Well, if you're goin', I'm goin'
too.

JOHNNY (still a

bit weak)

So am I!

LONG TOM

Me, too. That's why we all
came here in the first place -
in case you needed us.

RENNY (indecisive)

Wish I could join you. My
company just started a new
turnpike...but if you...

HAM

And I'm in the middle of a
trial.

(CONTINUED)

125 (Cont.)

125 (Cont

MONK

Just what I expected from you,
you pompous peacock.

During the above Doc has turned the wall unit - now revealing racks containing maps. He pulls out one, two, finally examines the third with a large magnifying glass.

DOC

Hold it, Monk.

(looks up at group)

None of you are obligated to
come with me. This is my
problem.

(returns his attention
to maps)

MONK

But, Doc, when we were all
buddies fighting in the trenches
- remember what we agreed?

LONG TOM

I, for one, recall it perfectly
- if we ever got out alive, we
would help each other in peace
as we did in war.

Doc turns, faces his men.

126. CLOSE ON DOC.

126.

DOC

I appreciate your support, believe
me. But now each of you has a
career. You've all risen to
worldwide eminence in your chosen
fields. I can't expect you to put
aside what you've worked so hard
for all these years.

127. CLOSE ON JOHNNY -

127.

gaining strength, rises.

(CONTINUED)

127 (Cont.)

127 (Cont.)

JOHNNY

But that's precisely the point.
Here's an indefectible opportunity
to use our skills for something
more important than just our own
selfish gain...Bringing criminals
to justice, wherever they may be!

128. CLOSE ON MONK -

128.

nodding.

MONK

Yeah. We could work as a team.
One for all and one for one and
all for all - or whatever it is.
(goes to Doc, reaches
out his hand)
Anyway, count me in.

DOC (with a smile)

Thank you, Monk.

They shake hands as Johnny and Long Tom step up.

JOHNNY

See you in the morning, chief.

DOC

Sure you're all right?

JOHNNY

I'm supercradafolous -
(gingerly touching the
back of his head)
Except for this goose egg on the
top of my noggin.

LONG TOM

I'll bring Johnny.

Now Renny comes up to Doc, holding out his huge hand.

RENNY

Wish I could go with you, Doc...
Good luck.

They shake hands and Ham, pushing Monk aside, tips his
fancy hat with the silver handle of his black cane.

(CONTINUED)

128 (Cont.)

128 (Cont.)

HAM

Yes, good luck to you all.
 (to Doc, good-naturedly)
 Anyway, you won't need a lawyer
 down there, will you?

DOC (with a
 chuckle)

No...I wouldn't think so.

RENNY

We'll look after the store.

DOC

Thanks.

Renny and Ham leave. Monk looks after them, disgusted.

MONK

Chickens!

WIPE TO:

129. EXT. AIRPORT - MORNING.

129.

It is a private airport in the country. Doc's large
 "delivery" truck pulls up alongside the HANGAR and
 stops there.

130. CLOSER ANGLE.

130.

Doc in Safari outfit steps out from behind the steering
 wheel - Long Tom and Johnny climb out from the other
 side - and walk to the rear of the vehicle where Monk
 is just opening the doors. Doc, Johnny and Long Tom
 pick up some boxes and bags and carry them away. Monk
 makes preparations to lower a large crate. Behind him
 can be seen that the interior of the truck is designed
 to store a veritable arsenal of weapons, chemical
 supplies, electronic gear as well as special equipment
 devised and invented by Doc.

131. AT THE HANGAR -

131.

Doc, Long Tom and Johnny with bags over shoulders,
 boxes in hands, approach the SIDE DOOR which suddenly
 pops open. Ham and Renny appear.

HAM

A glorious good morning, gentlemen!

(CONTINUED)

131 (Cont.)

131 (Co

He taps his hat with the black cane.

LONG TOM (relieved)
You sure gave me a scare.. I almost
dropped this box of ammo.

DOC
I didn't expect you - but welcome.

HAM (to Doc)
Thinking it over, I came to the
conclusion you might need a
lawyer, after all.

RENNY
And an engineer, too.

DOC (to Ham)
But what about the trial?...

HAM
The heck with the trial. I'll
let my partner worry about that.

RENNY
Yeah. The heck with the turnpike,
too. Okay?

DOC (with a smile)
Okay.

HAM (with a gesture)
After you, gentlemen.

Passing Ham they all begin to enter while CAMERA PUSHES
IN on Ham. He looks off and sees

132. MONK

132.

pushing a hand cart with a heavy crate on it. Spotting
Ham he cries out.

MONK
Oh, no!

He instantly turns the cart around to return the way
he came, but after a few steps he comes back, CAMERA
FOLLOWING.

(CONTINUED)

132 (Cont.)

132 (Cont

MONK (to Ham)

I hoped I'd seen the last of you,
shyster.

HAM

I adamantly refuse to lower
myself to your level of simian
mentality.

MONK

Why don't you go find an ambulance
to chase?

He then deliberately pushes the cart over Ham's foot.
He bellows and hops about on one foot.

HAM

Au-oo-oo!

He then swiftly kicks Monk in the pants as he passes by.

HAM

You clumsy ape!

He rushes after Monk, into the hangar.

133. EXT. HANGAR - HIGH ANGLE FROM ROOF.

133.

The large heavy doors slowly split open - a twin-
engine BRONZE PLANE rolls out.

134. CLOSE ON PROPS.

134.

The aircraft revs its engines, one after the other.

135. SHOOTING DOWN ON THE WHEELS -

135.

we are witnessing the take-off.

136. IN THE SKY

136.

the bronze plane circles to gain altitude.

Suddenly a small BLACK PLANE flashes out of the sun and,
diving directly at the bronze plane, opens fire.

The larger passenger plane is unarmed, relatively slow.
It banks to the left to avoid the attacker.

137. CLOSE ON BLACK PLANE. 137.
The PILOT - a mean face slashed with a thin mustache - wears a black leather outfit, a long, purple scarf around his neck. He fires again from machine guns mounted on the cowlings.
138. THE BRONZE PLANE 138.
banks to the right this time - but the black plane quickly gets on the tail of the larger one.
139. CLOSE ON PILOT 139.
of the black plane. Another burst of machine gun fire.
140. IN THE SKY 140.
the bronze plane rears to a steep climb - the attacker in hot pursuit.
141. CLOSE SHOT. 141.
A thumb presses trigger button on top of joy-stick.
142. CLOSE ON BLACK MACHINE GUNS - 142.
streams of lead pour out.
143. THE BRONZE PLANE 143.
is hit. Part of the fuselage is ripped to shreds. A loop.
144. THE PILOT 144.
of black plane attacks with another spurt of fire.
145. IN THE SKY - 145.
Bullets find the bronze plane's engines. Flames burst out - the plane goes into a spin.
The black plane veers off.

145 (Cont.)

145 (Cont

The fire on the fuselage of the larger plane reaches the gas tank. Explosion. Flaming debris rains downward. Torn bodies of men tumble through the air.

146. THE PILOT

146.

of black plane looks down over his shoulder - grins with satisfaction, then flies off.

147. FULL SHOT OF HANGAR -

147.

ZOOM into the deep shadows in the corner near the open door. There we see Johnny, Renny, Monk and Ham watching the spectacular aerial disaster with foxy smiles. Monk turns, calls inside the hangar.

MONK

It worked, Doc!

148. INSIDE HANGAR -

148.

Doc and Long Tom flip off various switches at a multi-dialed CONSOLE marked:

ROBOT CONTROLS

The TV screen, showing the black plane flying away, goes black. Multi-colored pin point lights go off. Monk comes up.

MONK

Well, that's that - but it sure was an expensive way to throw those mugs off our tail.

DOC (rising from

stool)

Not really. The robot plane was only made of fabric and plywood - and the dummies were only dummies... Besides, we've wanted to test this remote-control system for some time. Right, Tom?

LONG TOM (grinning)

Right. And we sure did!

He slides a metal cover over the console and looks it

(CONTINUED)

148 (Cont.)

148 (Cont

as Renny joins the group, slamming one of his big fists into the palm of the other.

DOC

Let's get going!

RENNY

Yeah. I wanna see what this Hidalgo place looks like.

Long Tom rises and the men start off.

149. BRONZE PLANE

149.

inside hangar - matching the robot plane that was destroyed. Doc and Renny climb aboard, followed by Long Tom, Monk, Johnny and Ham. Now Doc and Renny appear and settle in the cockpit, then start the engine.

150. EXT. HANGAR - LONG SHOT - LOW ANGLE.

150.

The real bronze plane rolls out and as it taxis away the hangar doors slowly close behind the aircraft.

151. PIT SHOT

151.

The bronze plane rolls down the runway OVER CAMERA and lifts off - heading south - right to left.

DISSOLVE TO:

152. A LUXURY YACHT

152.

cutting smoothly across a tranquil sea under a starlit sky. Its portholes and decks are brightly illuminated.

Sporadic laughter mixed with the strains of sentimental blues, drifts over the water.

153. THE BOW -

153.

revealing the name of the vessel:

"THE SEVEN SEAS"

154. MOVING SHOT

154.

Open CLOSE on SMALL COMBO playing a tune. PULL BACK to reveal the AFTER DECK and MOVE THROUGH the sumptuously-furnished MAIN SALON. COUPLES are dancing. MEN and WOMEN are chatting or crowded at the bar.

Each of the men is unusual-looking in his own right - for each is of a different nationality and each could well be the most vicious and brutal product of his homeland. The women, too, are from different countries - but in their case each one is extraordinarily beautiful, ravishly-dressed to the teeth.

The CAMERA finally comes to a STOP at the

155. BAR.

155.

With one foot on the railing and a highball in his hand stands the pilot of the black plane, the wiry Irishman, MACK BORDEN - telling some kind of story, inaudible in the chatter, laughter, music and clinking of glasses.

To one side, keeping to themselves, two brown-skinned men - obviously members of some primitive tribe, strikingly out of place in this lavish decor. One is CHEELOK, dressed similarly to the man who had plunged to his death. Painted on his chest is the shimmering green snake, his fingers dyed blood-red - a solid gold knife in his belt. The other is KUKULKAN, a witch doctor, wearing a white Panama suit with an elaborate headdress made of colorful feathers - a bizarre design painted on his face, fingers dyed red. He cools himself with a primitive fan.

156. OAK DOOR -

156.

both panels are opened by two male servants and CAPTAIN SEAS - a seven-foot-tall, astonishing-looking man - pompously enters the SALON. The men and women, some dancing nearby, turn and greet their host. A few even applaud. He wears a black turtleneck sweater and a jacket inlaid with hundreds of glittering diamonds. His face is horse-length with hollow eyes, enormous teeth, a scar running from his right eye down his neck to collarbone. His hands are long, the fingers weighted down with huge diamonds. He looks over the happy crowd and MOVING THROUGH he pauses here and there to speak a few words, each time fluently in a different language. Finally he spots

157. BORDEN 157.
at the BAR.

158. BACK TO CAPTAIN SEAS 158.
as he starts to thread his way towards him, but is delayed en route by a tall, languid REDHEAD. Seas curtly dismisses her with a few words - Swedish this time - then goes on.

159. BORDEN 159.
looks up, lifts his freshly refilled glass as Captain Seas approaches.

BORDEN
To your health, Cap'n Seas.
Everything worked out just like
ya planned.

Seas' manner is cold, suspicious.

CAPT. SEAS
I wish I could believe you,
Borden. I didn't think Doc
Savage would be that easy to
eliminate.

BORDEN
I tell ya - he is dead, his gang
is dead. I blasted them out of
the sky into a million pieces.

CAPT. SEAS
You saw no parachutes...no
survivors?

BORDEN
Not a one. Believe me, Capt'n,
the papers are burned and Savage
and his Crumby Five are finished.

Seas still suspicious, doubtful.

CAPT. SEAS
And Molo's body?

BORDEN
Me and Cheelok...
(indicating native)
snatched him right from where he
fell and dumped him in the East River.

(CONTINUED)

159 (Cont.)

159 (C

He pours a drink, pushes it to Seas.

BORDEN

C'mon, Cap'n, have a drink.
To the poor departed souls.
(raises his glass)
May they rest in pieces.

He chuckles at his own little joke.

The Captain turns to the two natives, addresses Kukulkan, the one in the Panama suit.

CAPT. SEAS

He is telling the truth?

The native in white nods, speaks slowly with a faultless Oxford accent.

KUKULKAN

Absolutely. And perhaps now we,
also, will share a bit of the
wealth, won't we, sir?

CAPT. SEAS (a wink,

then)

Bet your life, Kukulkan.

(pointing)

Both of you.

Suddenly, exhilarated, Seas reaches over, grabs the drink Borden offered and moves over to a stunning, big-bosomed blonde. Her name is KAREN. Seas now takes a belt of the whiskey, then looks down at the girl.

CAPT. SEAS

You like money, eh?

KAREN (giggles)

Sure, poopsie.

CAPT SEAS

All women like money.

(scanning the crowd)

And so do those scum - without
me they'd still be rolling suckers
in back alleys for a couple of
bucks or francs or liras.

(CONTINUED)

(CONTINUED)

159 (Cont.2)

159 (Con

CAPT. SEAS (Cont.)

(back to blonde)

Well, you listen to me. I
started in a sideshow, got into
the swing of things and made
millions - but it's nothing -
nothing compared to what's ahead.

Karen giggles again and the huge Captain breaks into a
wild, bellowing roar of laughter.

160. CLOSE ON BORDEN

160.

as he obligingly begins to laugh.

161. A GROUP

161.

around Seas, men and women, also start to laugh.

162. THE TWO NATIVES -

162.

even their stone faces break into laughter.

163. FULL SHOT OF BAR

163.

as the rest of the mob joins in.

164. LONG SHOT OF SALON -

164.

The laughter climaxes into an insane roar of laughter
that dwindles over the next shot.

WIPE TO:

165. SIGN:

165.

Capitol de Republica
HIDALGO

PULL BACK to see two open military cars carrying Doc,
his men and COLONEL RAMIREZ drive through this South
American town. Friendly citizens wave - three
sombreroed musicians pluck their guitars.

166. EXT. PRESIDENTIAL PALACE - DAY.

166.

The cars stop at the entrance. Chauffeurs open doors - Doc and his Crew are greeted by more military men and a couple of black-suited officials, then led between guards into the palace.

167. CLOSE SHOT

167.

on a kindly-looking, white-haired old man, EL PRESIDENTE CARLOS AVISPA, drinking coffee, then setting the cup down on a table, he starts to speak.

EL PRESIDENTE

Yes, I knew your father, Professor Savage Senior, very well. He was a good man.

The CAMERA PULLS BACK as he gets up to reveal the President's BUREAU - a spacious room tastefully furnished in the best Spanish tradition.

EL PRESIDENTE (continuing)

We were very close friends. His death was a personal tragedy for me.

He sits down in a rocking chair between a sofa and easy chairs where Doc and his men are seated, sipping soft drinks or fruit juice. At the fireplace stands Colonel Ramirez.

168. CLOSE ON DOC -

168.

probing.

DOC

I am told he died of a rare tropical disease.

169. CLOSE ON AVISPA -

169.

shaking his head, sadly.

EL PRESIDENTE

The Professor contracted it during his last trip into the jungles of the interior. By the time he returned to Hidalgo

(CONTINUED)

(CONTINUED)

169 (Cont.)

169 (Con

EL PRESIDENTE (Cont.)

green and red blotches had broken
out on his skin and he passed
away within an hour.

(looks straight at Doc)

I am so very sorry.

170. GROUP SHOT -

170.

Doc nods his sad thanks, then presents a level-voiced
question.

DOC

Senor Presidente, do you know of
anyone who might have had reason
to murder my father?

EL PRESIDENTE (shocked)

On the contrary!...Professor Savage
was respected and loved by the
people of Hidalgo. He had set up
a hospital here in the capital city,
established schools in rural
villages, even taught first aid and
sanitation to remote tribes.

Meanwhile Colonel Ramirez crosses to the president's desk
and takes a cigar out of the humador.

171. DOC'S MEN

171.

listen attentively to

EL PRESIDENTE (o.s.)

In fact, one of the tribes out of
gratitude gave him several square
kilometers of their hereditary
land.

172. CLOSE ON COLONEL RAMIREZ

172.

lighting the cigar, but suddenly stops, looks at the
president sharply, takes the stogie out of his mouth.

EL PRESIDENTE (continues

o.s.)

Undoubtedly the land is just snake
and mosquito-infested jungle -
worthless - but it was a sincere
gesture.

(CONTINUED)

172 (Cont.)

172 (Co

The Colonel puts the cigar back into his mouth, finishes lighting it and starts to smoke, calmly.

173. TWO SHOT -

173.

Ham leans over to Doc.

HAM (low)

May I ask a question, Doc, if you don't mind?

DOC

Why, of course not. Go ahead.

HAM

Thanks.

(turns, speaks up)

Mister President - was the grant to Professor Savage officially recorded?

174. CLOSE ON AVISPA -

174.

nodding.

EL PRESIDENTE

Yes, the transfer was registered with the Land Recorder's Office. I remember directing him there.

175. BACK TO TWO SHOT

175.

The attorney's eyes light up. He looks at Doc, then back at Avispa.

HAM

Good...May we then see the deed?

176. BACK TO GROUP SHOT.

176.

The president smiles.

EL PRESIDENTE

Of course.

(to Ramirez)

Colonel Ramirez, see that the deed is brought here at once.

(CONTINUED)

176 (Cont.)

176 (Con

The Colonel nods in agreement, turns and goes to a phone at the rear of the room, CAMERA FOLLOWING. He flashes the operator.

177. THROUGH A GLASS PARTITION

177.

we are looking into a SMALL OFFICE. At a neat, orderly desk sits DON RUBIO GORRO - no more than five feet tall - studying some papers.

The phone rings - we can barely hear it. The man picks up the receiver, listens, nods, hangs up, then rises, looking into an adjoining glass-partitioned NARROW OFFICE.

GORRO (shouting)

Senorita Flores!

178. INSIDE NARROW OFFICE.

178.

In f.g. with her back to us a slender figure, MONJA FLORES, jumps up from her desk.

MONJA

Yes, Senor Gorro.

Monja, passing a couple of colleagues at their desks, hurries into her boss' office. There Gorro says something to her in Spanish. Monja nods, turns and comes forward. This is the first time we see her olive-skinned, exotic beauty. ZOOM ON her as she approaches between the two rows of filing cabinets which line the narrow office, pauses halfway, pulls out one of the drawers. After a short search she picks out a brown folder.

CUT TO:

179. CLOSE ON PRESIDENT'S DESK.

179.

The large, brown folder is put on it. A hand opens the folder -- nothing inside. ZOOM BACK revealing El Presidente in his BUREAU, quizzically looking at five foot Rubio Gorro, who shrugs his shoulders, voice distraught.

GORRO

This is the way my secretary found it, Senor Presidente - empty - the documents gone.

(CONTINUED)

179 (Cont.)

179 (Con

Colonel Ramirez turns on the little man, angrily.

COL. RAMIREZ

But how can that be, Don Gorro?
You are in charge of that
department. I demand an answer.

GORRO (shrugs again

helplessly)
My staff is searching everywhere -
perhaps it will appear.

Suddenly,

DOC'S VOICE

No, it will not.

Everyone turns to look at

180. DOC

180.

with his back turned, stands framed in the DOORWAY
that leads to the SOLARIUM. He turns. His voice is
calm.

DOC

I'm not surprised the deed is
gone. It is rather what I
expected.

He starts to cross the room passing his men, the CAMERA
FOLLOWING.

DOC (continuing)

But we're not turning around and
flying back to New York. We're
going to visit the tribe that so
graciously gave the land to my
father.

He stops at the president's desk, leans over.

DOC

Now, would someone be kind enough
to explain how we get there.

The president looks at Don Gorro who shrugs again,
shaking his head, then turns to Doc.

(CONTINUED)

180 (Cont.1)

180 (Cont

GORRO

Unfortunately, Senor, we do not know the tribe's name - it could be any one of hundreds of tribes isolated in the jungle.

EL PRESIDENTE (to Doc)

You see, even these modern days much of Hidalgo remains unexplored, uncharted. And Professor Savage - God bless him - was always going places where no one had set foot before.

GORRO (to Doc)

Of course, I could try to locate a guide - maybe some native who traveled with your father.

Renny steps to Doc.

RENNY

Why don't we just fly in there?

GORRO (smiling)

Oh, no, senor. It is impossible. Dense jungle - impossible to land.

EL PRESIDENTE

I think Don Gorro has a good idea. Let him find a guide.

GORRO

It might take a few days...

DOC

We'll wait.

EL PRESIDENTE

Ah...in that case I invite you all to stay at the government residence as our most honored guests.

He rises, as do the others.

DOC

Thank you. We appreciate your generosity.

COL. RAMIREZ (gesturing)

This way, please.

(CONTINUED)

180 (Cont.2)

Doc and his group follow the Colonel. At the door Doc turns.

180 (Con

DOC (to the president)
There is just one more thing.
May I respectfully request an
autopsy be performed on my father.

181. AT THE DESK

181.

stands Gorro beside old Avispa.

EL PRESIDENTE (to Doc)
Of course, if you wish.

182. TWO SHOT AT DOOR.

182.

The Colonel, however, interferes.

COL. RAMIREZ
Permit me - in my opinion it
would be a waste of time and
serve no purpose whatsoever.

Doc fixes a steely gaze on the Colonel.

DOC
It is essential that I know the
exact cause of my father's death.

COL. RAMIREZ (coldly)
Our doctors are quite competent,
Mister Savage. I am certain they
overlooked nothing.

183. BACK AT THE DESK

183.

the little man agrees.

GORRO (to Doc)
Colonel Ramirez is absolutely
correct.

Interceeding, the old man holds up his hand.

EL PRESIDENTE
Perhaps yes, perhaps no. In any
case, I see no harm in granting
the request.
(to Doc)
It will be done.

184. AT DOOR - GROUP SHOT

184.

of Colonel Ramirez, Doc and his men.

DOC

Thank you, *Senor Presidente*.

He turns and they all leave, following the Colonel.

WIPE TO:

185. FULL SHOT - BEDROOM -

185.

furnished with modest conventionalism, except for an enormous, ornate cradle with carving and gilt inlays and rows of pearl studding - one of the sides lowered.

Tiny Don Rubio Gorro, wearing a bright bathrobe, is seated on the edge of this oversized monstrosity, rocking it slightly. He smokes a crooked stogie and is crouched over the phone speaking in hushed tones.

GORRO

Yes, I am positive. Doc Savage and his men are alive.

(a short pause)

I was with them less than an hour ago in El Presidente's office.

186. CLOSE ON GORRO -

186.

listening, then;

GORRO

No, I am not dreaming. Their photograph will be in the newspaper tomorrow.

(another pause, then impatiently)

Yes, but fortunately...

(a beat, nervously starts to rock the cradle harder)

Yes, but fortunately...

(another beat, then louder)

Fortunately, I think quickly...

187. FULL SHOT - BEDROOM.

187.

Angrily, Gorro now rocks his cradle very hard - loses his patience and shouts.

(CONTINUED)

187 (Cont.)

187 (Con

GORRO

Will you listen to me?...They are
not leaving Hidalgo for a few days.
 Understand?

He listens, slowly calms down, then timidly

GORRO

Yes sir - yes, sir...

He tries to control his temper as he puts out his cigar
 by grinding it into the ashtray, harder and harder.

GORRO

Yes, sir...Yessir...I guarantee it...
Yessir!...Yessir!...Yessir!!...

The frustrated little man finally breaks the cigar and
 smashes it into pieces.

GORRO

Yessir!!!

CUT TO:

188. LOUNGE ON YACHT -

188.

Captain Seas slowly hangs up the phone. Blonde Karen
 and raven-haired ADRIANA are at his side sipping
 cocktails.

189. CLOSE ON CAPTAIN SEAS -

189.

his face flushed with anger. He swallows his half-
 finished drink, then hurls the glass at the wall. The
 girls draw back, frightened as he stabs the buzzer
 repeatedly.

KAREN

What's wrong, honey?

CAPT. SEAS (icily)

That...that no good pilot, Borden...

The door opens, Kukulkan enters.

190. IN A SMALL CABIN

190.

on the yacht, the pilot Borden pours himself a shot of
 whiskey, gulps it - a sip of beer is the chaser. He

(CONTINUED)

190 (Cont.)

190 (Con

then pours another, carrying it in one hand, the beer in the other to an easy chair.

191. CLOSE ON BORDEN

191.

as he drinks the whiskey. Something - seen out of the corner of his eye - catches his attention. He turns toward it, eyes widening in terror.

192. HIS POV.

192.

From a dark corner of the cabin - slowly floating toward him - are two long, undulating, green snake-like objects.

193. FULL SHOT OF CABIN.

193.

Borden drops the glasses, ducks under the green forms, gets to the door, yanks the handle - but the door is locked. Suddenly, out of the keyhole, another green object emerges, floating up toward his face. Stumbling over chairs he rushes to the

194. PORTHOLE -

194.

but it, too, is securely bolted. Borden pivots and in the same instance one green thing brushes his face, leaving a green-fringed red spot. The pilot screams in terrible pain.

195. BACK TO FULL SHOT.

195.

The glittering, transparent green snakes, now numbering seven, float in all directions, probing the cabin, high and low. Borden rushes from one wall to another - the green horde in his wake - finally landing on his bunk. There is no escape.

196. CLOSE ON BORDEN -

196.

another green thing brushes his face. He screams again in agony, as if a flame had been passed across his cheek. He then tries to push away an oncoming green snake, but his hand goes right through it...it seems only compacted, colored vapor. Now his hand reacts as if it has been seared. The things split lengthwise, crosswise by each swing of his hand, but grow back together again immediately.

(CONTINUED)

196 (Cont.)

196 (Con

He keeps on fighting off the attackers - horrible green-fringed red blotches break out on his skin wherever touched by the floating green snakes. Borden, in total exhaustion, finally rolls off his bunk.

197. FULL SHOT OF CABIN

197.

Borden falls to the floor and weakly crawls into a dark corner. The green horde closes in on him.

DISSOLVE TO:

198. EXT. GOVERNMENT GUEST RESIDENCE

198.

in Hidalgo - a beautifully kept GARDEN, a SWIMMING POOL. Tropical birds greet the new day - chirping, whistling, singing their hearts out.

Doc, in swimming trunks, is on the diving board going through a series of exercises.

199. FULL SHOT OF DOC -

199.

legs spread, doing the "right hand to left foot and left hand to right foot" routine, then switching into "inhale-exhale" exercise up on tiptoes and down, arms spread and lowered, flexing his muscles.

200. EXT. KITCHEN WINDOW.

200.

Two cute, young GIRL SERVANTS react to this with muffled "oo-oohs" and "ah-aahs" until the big, fat COOK comes up behind them, whacks their fannies with a long wooden spoon and chases them back to their chores. Since all this happens inside the house we can barely hear what the women say, even if we could understand Spanish.

After the two maids hurriedly leave the kitchen with trays laden with tropical fruit, the cook comes up to the window, holds her chubby face in her palms, gazes at Doc amorously. ZOOM on her.

201. DINING ROOM -

201.

inside the Government Guest Residence. Sitting at a round table are The Amazing Five, enjoying a superb breakfast - Monk particularly.

(CONTINUED)

201 (Cont.)

201 (Con

The two maids enter offering fruit to the guests without taking their eyes off Doc, visible through the window - presently turning from a "bridge" into a one armed handstand - only the tips of his fingers touch the board, carrying the weight of his body.

Noticing the girls' fascination with Doc, Monk chuckles and leans to Long Tom.

MONK (mouth full)

Gets the gals every time!

LONG TOM (nodding)

That's one good reason not to neglect daily exercise.

JOHNNY

Singularly remarkable. No matter where he is, no matter what he's doing - two hours exercise every day.

HAM (to Monk)

Now if you'd follow Doc's good example, you might lose some of that ugly fat and start resembling a human being instead of a clumsy ape.

Suddenly, Habeas Corpus darts out of Monk's pocket and dashes across the table squealing angrily at the waspy lawyer. Ham jumps to his feet.

RENNY (laughing)

Ham, when are you ever going to learn? - Every time you insult Monk his pet gets furious.

Since Habeas Corpus still squeals, Ham releases the sword blade at the tip of his black cane and points it at the angry animal.

HAM

Stop where you are, swine, or you'll be crisp bacon for breakfast tomorrow.

Now Monk jumps to his feet, scoops up his pet and hauls back a fist.

(CONTINUED)

201 (Cont.2)

201 (Cont.)

MONK (to Ham)
If you so much as touch a hair
of his, I'll...

He starts to swing. Long Tom, Renny and Johnny rush to keep the two apart. The servant girls run out of the room, screaming. The shriek from the pig is ear-splitting.

202. AT THE POOL -

202.

a black limousine rolls up and comes to a halt near the diving board.

Doc, with his back to the car, dives into the water.

The chauffeur stays at the wheel - the back door slowly opens and a LEAN MAN emerges from the back seat. He wears a long black cape and a black Borsalino, but white rubber shoes and white gloves. Slowly he moves toward the pool.

203. CLOSE ON DOC

203.

at the far end of pool making an expert turn and slicing the water, races back toward the

204. OTHER END OF POOL.

204.

The lean man waits beside the diving board - Doc breaks the surface at the man's feet.

205. DOC'S POV - LOW ANGLE.

205.

A distorted, long, black figure bends - holds out his white-gloved hand.

MAN

May I?

206. MAN'S POV - HIGH ANGLE.

206.

Doc flicks his head, shaking the water off, then accepts the gloved hand.

DOC

Thanks.

(CONTINUED)

206 (Cont.)

206 (Cont)

He leaps out of the pool.

207. TWO SHOT

207. .

Doc picks up a towel from the diving board and starts to dry himself.

MAN

Juan Lopez Morales is my name.
I am the Coroner of Hidalgo.

208. IN THE DINING ROOM

208.

the scuffle is almost over. Ham and Monk are seated, but held down by the others. Renny glances outside.

RENNY

Hey, look out there.

Everyone turns toward the

209. WINDOW.

209.

Through it we see the uniformed CHAUFFEUR, carrying a black box, ominously approaching Doc and Morales.

210. BACK IN THE DINING ROOM

210.

Monk tears himself away from the grips of the others.

MONK

Might be trouble.

He dashes out of the room, the rest of the Crew following - leaving Habeas Corpus on the table. The little pig, now alone, looks out of the window - sits down.

211. GROUP SHOT AT DIVING BOARD.

211.

The coroner is reporting to Doc. The chauffeur with the black box has stopped a few steps away from them.

CORONER

...The autopsy disclosed a
residue of some strange substance...

(CONTINUED)

211 (Cont.1)

211 (Cont.

He looks off as the Fabulous Five, led by Monk, rush up to them. The coroner lifts his hat, holds out his white-gloved hand toward the onrushing chemist.

CORONER (with a big smile)
Ah, Mister Mayfair. I recognize you from the picture in Time Magazine. Very happy to meet you, such a famous authority in the field of analytic chemistry.

Meanwhile, Monk and the others have arrived.

MONK (to Doc)
Everything all right?

DOC
Certainly.
(introducing)
This is Senor Morales, Coroner of Hidalgo.

MONK (relieved)
Oh.

Sigh of relief from the rest of Doc's Crew, too.

MONK (to coroner)
So you liked my picture?

HAM
He didn't say he liked it. He said he saw it.

CORONER (to Ham)
Oh, but I liked it.
(to Monk)
Good article too.

MONK (flattered)
Thank you.

Monk makes a face at Ham.

DOC
Senor Morales was just giving me a report.

(CONTINUED)

211 (Cont.2)

211 (Cont.)

CORONER

Yes, I was saying that in the skin tissue of Professor Savage's hands and face a residue of some foreign substance was detected. And I must confess I have not been able to identify it.

MONK (now the expert)

Did you bring the slides?

CORONER

Indeed. I anticipated you and Mister Savage might want to study them yourselves.

(he turns to chauffeur)

Gustavo!

The chauffeur steps up and hands the black box over. The coroner opens it, brings out a black slide holder case and gives it to Doc.

212. CLOSE ON MICROSCOPE -

212.

a slide is slipped into it. PULL BACK to reveal Doc in white lab coat analyzing the slide. Further behind in the dimly-lit STUDY of the Government Guest Residence we can make out Monk, also in smock, at a whirling mini-centrifuge.

Doc looks up, puzzled, turns on the lights. Now we can see supplies from their portable laboratory set up on a long table - test tube racks, flasks, beakers, Bunsen burners under small retorts.

Monk snaps off the centrifuge, removes a test tube filled with green liquid, holds it up. Doc comes to him. They both gaze at it. The CAMERA MOVES IN CLOSE. The squat chemist shakes his head in frustration.

MONK

I don't get it, Doc. It's some kind of poison - but dang it! - it sure ain't nothin' I've seen before.

DOC

Perhaps it's something no one has ever seen before.

(CONTINUED)

212 (Cont.)

212 (Con

MONK (grunts, then
looks around, upset)
Anyway, it ain't the fault of my
portable lab. I got it set up to
analyze anything.

DOC (gently)
Get some sleep, Monk. You've worked
hard enough for today.

MONK (rubs his tired
eyes)
Yeah...What about you?

DOC
I'll stay up for a while - run it
through a few more tests.

MONK
Okay...but don't be too late.
G'night.

DOC
Good night, Monk.

With a yawn Monk starts to leave and on his way picks up
the snoozing Habeas Corpus from a stool.

213. AT THE DOOR

213.

Monk turns.

MONK (to his pet
pig)
Say good night to Doc.

HABEAS CORPUS (obediently)
Oink!

214. CLOSE ON DOC -

214.

smiling.

DOC
Good night, Habeas...

We hear the door click closed behind Monk. Doc,
FOLLOWED BY CAMERA walks back to the microscope. From
an eye-dropper he squeezes a bit of purple-colored
fluid on a slide.

215. CLOSE ON MICROSCOPE - 215.
the slide is slipped on the viewing plate. Hold - then replace it with another slide covered with amber-colored liquid. Hold again. Another exchange of slides. Another hold - a long one.
Finally the CAMERA EASES BACK. Doc, alone in the dark STUDY, peers through the microscope. Wearily he straightens up, removes the last slide from the clamps, holds it in front of his eyes.
216. VERY CLOSE ON DOC. 216.
Reflected in the yellow glass slide is a slim, green, transparent form, floating through the air directly at him.
Doc whirls.
217. HIS POV. 217.
From a dark corner of the room three green snake-like objects undulate in mid-air heading toward CAMERA.
218. DOC 218.
side-steps one attacker and, CAMERA FOLLOWING, dives to the floor, rolls out of the way of two others. He looks around, spots a
219. SHOTGUN 219.
on the wall.
220. BACK TO SCENE 220.
as Doc leaps to the wall, grabs the shotgun and fires.
221. HIS POV. 221.
The shot blows the green objects apart, but they quickly grow back together - more keep on coming. Another shot is fired - having no effect.

222. CLOSE ON DOC. 222.

He throws the shotgun away, looks around for some means of escape, sees

223. A WINDOW 223.

at the other side of room, slightly open.

224. FULL SHOT OF STUDY. 224.

Doc tries to dash toward the window, but the floating things block his way. He falls back - lifts a heavy chair over his head, hurls it across the room. It crashes through the glass panes.

Now Doc sees

225. AN ELECTRIC FAN 225.

nearby on a shelf.

226. DOC 226.

backs up, slides along the wall, grabs the fan, snaps it on and holds it in front of him - the current of air holding off the vaporous objects.

From outside the study we hear running footsteps and shouts.

MONK'S VOICE

Doc!...What's goin' on?...

Doc glances toward door, shouts back.

DOC

Stay where you are!...Don't come in!

He then carefully herds the transparent, green snakes across the room.

More approaching footsteps and voices are heard from the other side of door.

227. CLOSE ON WHIRLING BLADES 227.

of electric fan.

228. THE GREEN OBJECTS 228.
are withdrawing.

229. BACK TO FULL SHOT - 229.

Doc blows the attackers toward the window - and then out. Instantly, he pulls shut the heavy drapes.

Relieved, he crosses to the door, opens it. Monk in nightshirt, Ham in vertical-striped silk pajamas and Long Tom in bathrobe stand there.

AD LIBS

Doc! You all right?...I heard a shot!...What happened?...

230. CLOSER AT DOOR - 230.

Doc stares at his men, a puzzled expression on his face.

DOC (shaking his
head)
I don't know - I really don't
know.

Then Doc turns and looks baffled at

231. THE HEAVY DRAPES - 231.
covering the window.

SLOW DISSOLVE TO

232. EXT. GOVERNMENT GUEST RESIDENCE - LONG SHOT. 232.

Bright, sunny day. An open convertible - in it Captain Seas' best girls, Karen and Adriana. They drive onto the grounds.

233. INT. STUDY - 233.

Doc and Monk at work again. Behind them the window is being repaired by an old HANDYMAN, who turns toward the approaching car and tips his sombrero. Curious, Monk also turns, then leaves.

234. EXT. ENTRANCE OF GUEST RESIDENCE - FULL SHOT. 234.

The convertible comes to a slick stop - blonde Karen and raven-haired Adriana get out as one panel of the high door opens. Monk with a wide grin on his face steps out to greet the girls.

MONK

Hello -

Adriana acts very proper, very lady-like - Karen tries to.

KAREN

How do you do, Mister Savage...

MONK (a bit

bashful)

Oh, no...I'm not Doc. My name's Monk...

(correcting himself)

Ah-ah...Lieutenant Colonel Andrew Blodget Mayfair...at your service.

Karen looks at Adriana, surprised. Monk attempts to put her at ease.

MONK

I'm one of Doc Savage's assistants - can I be of help, Miss ah...

KAREN (sweetly)

Karen. I am Karen and...

(pointing to her friend)

...she is Adriana.

ADRIANA

How do you do, Colonel Mayfair.

Monk nods at her, then looks at Karen who flutters her eyelashes.

MONK

Well, beautiful ladies, what can I do for you?

ADRIANA

We are friends of Captain Seas. He read in the newspapers about Mister Savage and his friends staying in Hidalgo for a few days, so he asked us to personally invite all of you to dinner on his yacht.

(CONTINUED)

234 (Cont.)

234 (Con

MONK (a bit uneasy)
That's very nice - but who's Captain Seas?

KAREN
Oh, he's very rich. He owns that big yacht just outside the bay - boy, wait 'til you see it...

ADRIANA (cuts her off)
The Captain would be extremely honored. He's most anxious to meet the famous Doc Savage and his Amazing Men.

Monk feels that he must get Doc off the hook.

MONK
I'm sorry, very sorry, but Doc ain't got no free time at the moment.

235. CLOSE ON DOC

235.

inside STUDY. He looks up, listening to the conversation outside.

MONK'S VOICE
Why don't you come around again in a week or so. Okay?

KAREN'S VOICE
Oh, please. . You don't know how disappointed Captain Seas will be...

Suddenly, the soft, trilling sound from Doc's throat. Abruptly he turns and leaves.

236. MONK AT THE DOOR -

236.

still declining the invitation.

MONK
I'm really sorry, ladies. Maybe then - in a couple of weeks...

(CONTINUED)

236 (Cont.)

236 (C

Doc comes up behind Monk, nods a friendly "hello" to the two girls.

DOC

Please tell Captain Seas we would be delighted.

FLIP OVER TO:

237. HIDALGO BAY AT NIGHT.

237.

Full moon. Starlit sky. Pinpoints of harbor lights from boats and shore shimmer in and above the water.

Approaching from the pier is a flashy MOTOR LAUNCH cutting through the mirror-slick sea. The boat passes by and we see Doc and the Crew - all in white dinner jackets, sitting in the plush seats in the stern. Two sailors, one of them at the wheel, stand on the flying bridge. The CAMERA FOLLOWS the vessel - leaving a long, foamy twin wake behind - to Captain Seas' yacht anchored just outside the harbor.

238. CAPTAIN SEAS - CLOSE SHOT - LOW ANGLE.

238.

Open on a huge hand, diamond rings decorating eel-like fingers, held out by the seven foot giant. He wears a green pleated shirt, crimson tie and a bejeweled, black velvet dinner jacket - orchid in buttonhole.

CAPT. SEAS (jovially)

Welcome, Savage! Proud to have you aboard.

DOC

Good evening, Captain Seas.

The CAMERA PULLS BACK to show Doc and his men boarding "The Seven Seas" - each of them shaking hands with the Captain. Now the two beauties come up to greet the guests.

ADRIANA

Hello, Mister Savage...Colonel Mayfair. Nice to see you again.

KAREN (to the men)

Oh - so many of you and all so handsome.

(CONTINUED)

(CONTINUED)

238 (Cont.1)

238 (Cont

KAREN (Cont.)
 (rolling her eyes)
 Hot sasparilla!

CAPT. SEAS
 This way, please.

He starts to lead the group on DECK. The CAMERA MOVES
 with them.

CAPT. SEAS
 I've heard a great deal about you
 - scientist, explorer, inventor,
 criminologist...Some people even
 say you're a magician - at least
 when it comes to remarkable escapes.

Doc throws him a sharp look.

RENNY (looking
 around)
 Holy cow! What a plumb ding-y
 yacht.

CAPT. SEAS
 A necessity, not a luxury.
 (gesturing)
 Please make yourself comfortable.
 Sit down.
 (they do as does he)
 It serves as my permanent home as
 well as my business headquarters.

DOC
 Oh? And what kind of business are
 you in?

CAPT. SEAS
 It changes from day to day. But
 basically what I do is recognize
 opportunities and...
 (clenches his fist)
 ...seize them!

MONK
 Is that why you're called Captain
 'Seize'?

Ham raises his eyes to heaven at Monk's "joke.". But
 Captain Seas bursts into laughter.

(CONTINUED)

238 (Cont.2)

238 (Cont

CAPT. SEAS

Very good...very good...No, the fact is I've made so many voyages to every corner of the world that I adopted the name 'Seas'... S-E-A-S. My real name is absolutely unpronouncable.

He laughs again broadly - others politely - as a red-jacketed waiter with a tray of champagne comes up to them.

CAPT. SEAS (to Doc)

Champagne?

DOC

No, thanks.

CAPT. SEAS

Maybe something more potent - Scotch, vodka, bourbon? -

DOC

A Coke will do nicely, thank you.

CAPT. SEAS (to Doc's

men)

How about you, gentlemen?

MONK

Same for me.

HAM

I think I'd prefer a lemonade.

LONG TOM

Me, too.

RENNY

Make mine root beer.

The waiter tries to maintain his dignity. Then Johnny holds up a finger.

JOHNNY

Uh...a glass of milk - if it's not too exigious a request.

That does it. The waiter gives up, stares in disbelief.

CAPT. SEAS

Well, you heard them. Hurry up!

The waiter with the tray shrugs and leaves.

239. TWO SHOT.

239.

The Captain turns to Doc.

CAPT. SEAS

Tell me, Savage - what brings
you and your friends to the
Republic of Hidalgo? Very few
people even know of its existence.

240. CLOSE ON DOC

240.

gazing directly at Seas.

DOC

My father died in Hidalgo. We're
here to pay our last respects.

241. BACK TO TWO SHOT.

241.

The Captain unblinkingly offers his condolences.

CAPT. SEAS

I am very sorry. My deepest
sympathy...

Hearing a ringing bell, the two men look toward

242. KAREN -

242.

jingling a tiny, silver bell. She is at THE DOOR that
leads below deck.

KAREN

Chow!

(quickly correcting
herself, sweetly)
...I mean - dinner is served.
(with a charming
gesture)
This way, please.

The men start to pass by her as we

FLIP OVER TO:

243. FULL SHOT - DINING ROOM

243.

aboard the yacht - luxuriously decorated as is the rest of the ship. Doc, his men, Captain Seas and his two girls sit around an oval dining table, finishing their meal. Six red-jacketed waiters are clearing the table. Monk wipes his mouth with a large napkin and pats his tummy.

MONK (to Seas)

What a meal!...Mind if I loosen my belt?

HAM (to Seas)

You'll have to forgive my friend. As a child he was so busy studying chemistry that he never learned any manners.

244. CLOSER ON GROUP.

244.

The host holds up his hands.

CAPT. SEAS

Please...I'm sure my chef would take it as a compliment.

Monk reaches under his jacket and unfastens his cummerbund - smiling in satisfaction. The Captain picks up a mahogany box, opens and proffers it to Doc.

CAPT. SEAS

Cigar?

DOC

No, thank you.

Seas then takes a large, golden cigarette case out of his pocket, flips it open.

CAPT. SEAS

Cigarette?

(Doc shakes his head)

I should have guessed. You and your friends don't smoke either.

Suddenly Long Tom raises a hand.

LONG TOM

I'll have one, if I may.

(CONTINUED)

244 (Cont.)

244 (Cont

The Captain is taken by surprise. The faces of Doc and the rest of his men remain expressionless. Seas holds out the case to Long Tom.

CAPT. SEAS

Why, of course.

245. CLOSE ON LONG TOM

245.

as he takes a cigarette, puts it between his lips.

CAPT. SEAS (o.s.)

Light?

LONG TOM

Thanks, I've my own.

He fishes a bronze lighter from his pocket, holds it in his hand but, for the moment, doesn't light the cigarette.

246. ANGLE ON SEAS

246.

as he puts the cigarette case back into his pocket, then looks over at the two girls.

CAPT. SEAS

Karen...Adriana...

He gestures for them to leave.

247. FULL SHOT - DINING ROOM

247.

The girls get the message - they rise.

ADRIANA

If you'll excuse us, gentlemen.
So nice to have made your
acquaintance.

Doc and the Crew also rise, some nod their heads politely as the girls start to leave.

DOC

It was our pleasure.

KAREN (on her way)

You men always want to talk
business.

(CONTINUED)

247 (Cont.)

247 (Cont.)

At the door she stops for a moment, waving back.

KAREN

Toodle-oo!

Only Monk waves back.

MONK

Toodle-oo!

The waiters start to clear the table.

248. CLOSE ON CAPTAIN SEAS

248.

He smiles at Doc, showing his ugly teeth.

CAPT. SEAS

To tell the truth, I didn't
think we'd ever meet.

DOC

I assumed we would.

CAPT. SEAS (after a beat)

You are indeed a most unusual
man. You know, under different
circumstances we possibly could
have become friends, since we are
both adventurers, each in our own
way.

249. BACK TO FULL SHOT.

249.

The six waiters casually take up positions directly
behind the seated Doc and Crew while Seas continues.

CAPT. SEAS

But circumstances are not different.
Anyway, I am glad you enjoyed your
dinner - because it was your last.

(to Long Tom)

And you, sir, enjoy your last
cigarette.

A curt nod to the waiters who jam revolvers into the
backs of the heads of Doc and his Aides.

- .250. A FLASH OF DOC 250.
throwing a glance at
251. LONG TOM. 251.
The electrical wizard, unlit cigarette still in his mouth, presses the lever of the bronze cigarette lighter. A crackling bolt of electricity shoots out toward the crystal chandelier. Instantly all the lights in the room go out - only pale illumination from moon rays entering the portholes.
252. SHOT FROM CEILING STRAIGHT BELOW. 252.
In that moment Doc and the Crew kick backwards, bowling over the men behind them in a symmetrical pattern.
253. FULL SHOT 253.
Monk in f.g. gets under the table, lifts it on his broad back, topples it over, while Doc and the rest of his men leap to their feet.
A few shots are fired wildly by the waiters - bullets plummet into table, walls and ceiling.
254. LONG TOM 254.
using his gadget, shoots rays of electrical discharge. The pistols in the hands of red-jacketed men turn red hot and are dropped instantly.
255. TWO SHOT 255.
Doc lands a punch on Captain Seas chin, spinning him into a corner, making him lose his gun. Doc quickly grabs it, throws it at the head of a bald man who is about to attack Long Tom.
256. MONK 256.
snatches his loose cummerbund, wraps it around the throat of a waiter who is strangling Johnny, tightens the two ends and hurls the man away.

257. HAM 257.
goes into action with his black cane, flipping its blade open, nicking one red-jacketed man, then another.
258. THE TWO MEN 258.
instantly collapse, slump into sound sleep with smiles on their faces.
259. GROUP SHOT 259.
Monk is wrestling a hood of his size, as another foe sneaks behind the chemist, raising a huge axe. Ham sees this, lunges and pricks the hood, who also sinks to the floor dropping the axe on the head of Monk's opponent.
260. QUICK CUTS: 260.
Monk turns, exchanging a look with Ham - a look of understanding and affection that they haven't shown before.
261. ANOTHER GROUP SHOT. 261.
A red-jacketed man brings a heavy chair down on Renny - but the engineer whirls, drives his huge fist smashing through the seat of the chair, continuing on to slam into the man's jaw, hurling him across the room.
262. DOC 262.
grasps two of the attackers by the backs of their necks, exerts pressure on certain nerves - they black out and fall limply to the floor.

Now a big, brawny man lunges at Doc, but the Man of Bronze chops the aggressor off in Karate style - then disposes of another with a kick.
263. THE GALLEY DOOR 263.
bursts open. Three black-suited men step into the DINING ROOM - one carrying a rifle.

264. CAPTAIN SEAS 264.
leaps to the man with the rifle, grabs the weapon, but before he can aim, Monk and Johnny jump on the Captain, bearing him to the floor.
Monk then picks up the rifle by the barrel and whirls it around knocking off a handful of Seas' hoods.
265. HAM 265.
jumps on a chair, swings his sword-cane, cutting the cord of the
266. CRYSTAL CHANDELIER. 266.
It crashes down, pinning a couple of the black-suited intruders under it.
267. LONG TOM 267.
still shooting electrical rays, as one big burly man, coming from behind, knocks the gadget out of his hand. Long Tom turns around, but is immediately punched on the nose and slumps to the deck.
268. LONG SHOT 268.
of a full-blown brawl. Doc and his men are fighting Captain Seas and his black-suited and red-jacketed men, as suddenly more reinforcements pour in through the galley door - this group in sailor attire. Knuckles crack. The odds are overwhelming.
DOC (shouts)
Let's get out of here!
269. RENNY 269.
rushes to
270. THE DOOR 270.
that leads to the upper deck. The big engineer grabs the door knob. It is locked. He shakes the door - it only rattles. He makes a huge fist of his huge hand

(CONTINUED)

270 (Cont.)

270 (Cont

and drives it through the heavy oak panel - crashing through. He then reaches through the hole, turns the outside knob and opens the door.

RENNY (calling
back)
C'mon! This way, men!

He and Long Tom make it outside followed by Ham, Johnny and Monk. Doc is the last - chopping off men in black, red jackets and sailor uniforms - flipping them about like Frisbees with his bare hands.

271. ON THE DECK - MOONLIGHT.

271.

Cutting the corner at the far end, the Fabulous Five run toward CAMERA. But reaching f.g. their way is blocked by Captain Seas, carrying a sub-machine gun. He clicks it into firing position.

RENNY (wide eyed)
Holy cow! Into the drink!

They all leap over the railing in the midst of gunfire.

272. HIGH ANGLE.

272.

The Crew splashes into the WATER - Monk with a big belly-flop.

273. BACK TO DECK

273.

as Doc races around the corner, but spotting the seven foot giant in f.g., he stops in his tracks. Their eyes lock. A burst of fire from Seas' sub-machine gun directly at

274. DOC

274.

He doesn't even stagger from the tremendous impact of bullets. The Man of Bronze, his clothing rent like a sieve, keeps on coming at his foe.

Now Seas' hoods cut around the corner and Doc finds himself between two lines of fire. He ducks into a narrow NICHE. There is a heavy steel door. Doc tries to open it, but it is secured from inside. Meanwhile;

275. SEAS 275.
with sub-machine gun at the ready, slowly moves toward Doc's hiding place, CAMERA FOLLOWING. Three burly sailors, armed with various weapons, join the Captain.
276. ANOTHER MOVING SHOT - THE HOODS 276.
from opposite direction are also closing in. The two groups finally meet.
Suddenly the men topple backwards like bowling pins as Doc drives through the human barricade and gracefully leaps over the railing.
277. HIGH ANGLE. 277.
Doc slips into the water, barely making a splash.
278. LOW ANGLE. 278.
Captain Seas and his hoods rush to the RAILING and fire.
279. THEIR POV. 279.
Bullets spray the WATER.
280. A SEARCHLIGHT 280.
is snapped on.
281. ANOTHER SEARCHLIGHT 281.
snaps on.
282. HIGH ANGLE. 282.
The WATER is whipped to foam. Searchlights criss-cross the surface.
283. GROUP SHOT AT RAILING - 283.
Captain Seas holds up his arm.

(CONTINUED)

283 (Cont.)

283 (Con

CAPT. SEAS (shouting)

Hold your fire!

His men do. Everyone freezes, staring down.

284. THEIR POV.

284.

The WATER is murky but calm. Hold. Doc and the Five do not surface.

285. UNDERWATER.

285.

Visible from the diffused glare of the searchlights - Doc, swimming underwater, gets out of his torn jacket, then sheds his bullet proof vest. Strapped to his back is a flat, metal flask. He reaches over his shoulder, pulls recessed tubes out of the flask. A small breathing mask, with rubber headband is attached to the tubes. He slaps the oxygen mask over his face, then spurts ahead as other bullet proof vests float by.

286. LONG SHOT - UNDERWATER -

286.

Doc reaches his men who wear identical diving gear. The Man of Bronze and his Crew swim out of the area of searchlights into pitch darkness. Long Tom is the last to discard his bullet proof vest.

287. HIGH ANGLE.

287.

Searchlights still scan the smooth surface of WATER.

288. GROUP SHOT AT RAILING -

288.

Captain Seas and his men - their eyes riveted on the sea below. ZOOM ON Seas nonplussed. One of the hoods with a gun in his hand turns to Seas.

HOOD

What happened to them?

Seas suddenly becomes alarmed.

CAPT. SEAS (bellows)

Modify ship!

(CONTINUED)

288 (Cont.)

288 (Cont

ZOOM BACK as his men drop everything - jump into a different pattern of action.

289. STARBOARD OF YACHT - LOW ANGLE.

289.

Three sailors hurry to the railing and unlash one of the rolls of CANVAS to cover the hull of the yacht completely. On it is painted an exact reproduction of horizontal wooden planks. CUE MUSIC STARTS.

Below, two men in a dinghy fasten the bottom edge of the canvas to hooks just below the water line.

290. PORT SIDE OF YACHT

290.

is also disguised in the same fashion.

291. BOW OF YACHT - (STOP MOTION)

291.

An old-fashioned, fancily carved, female figurehead emerges from under the bowsprite.

At the same time two masts telescope upward - a third mast shoots up.

292. SAILS - (STOP MOTION)

292.

unfurl, then fill in the breeze.

293. THE SEA - LONG SHOT - (STOCK)

293.

Captain Seas' yacht "The Seven Seas" is now totally camouflaged - a "19th Century three-masted schooner" sails away. The MUSIC seques into a full SYMPHONY.

WIPE TO:

294. EXT. HIDALGO BAY - DAY

294.

An army command car is parked in front of the building of the HARBOR MASTER in f.g. The chauffeur waits at the entrance, watching the pretty native girls go by.

Doc and Colonel Ramirez come out of the building. The chauffeur hops to the car.

(CONTINUED)

294 (Cont.)

294 (Cont.)

COL. RAMIREZ

I am sorry, Senor Savage, but there is no yacht such as the one you have described. You, yourself, heard what the Harbor Master said.

(a beat as the chauffeur opens the car door)

My patrol boats, too, searched the bay - the whole area - for hours and found nothing.

The two men take their seats in back, the chauffeur hurries behind the wheel. Doc looks straight ahead, thinking. The Colonel looks at him, first concerned, then with a smile.

COL. RAMIREZ

But we don't give up. Our men are still out there, looking.

Doc glances at him, a hint of a smile.

DOC

Thank you for trying, anyway.

The car moves away.

295. EXT. GOVERNMENT BUILDING - LONG SHOT - DAY.

295.

The army command car pulls up and stops at the entrance. The chauffeur rushes around to the back door of car and opens it. Doc steps out, shaking hands with Colonel Ramirez who remains in the vehicle.

Doc enters the building while the chauffeur returns to the car and heads it down the street.

296. CLOSE ON MONJA AT DESK -

296.

busy typing and eating at the same time - a half-finished taco beside her typewriter. Suddenly she looks up - a small gasp of surprise. ZOOM BACK. Standing over her is the striking-looking Doc.

MONJA (swallowing

the taco)

May...may I help you?

(CONTINUED)

296 (Cont.1)

296 (Cont

DOC

I believe so.
(introducing himself)
My name is Clark Savage, Jr. -

MONJA (brightly)

Oh, yes. I recognize you. You
are the son of Professor Savage...
(suddenly turns solemn)
I am sorry. He was a very fine
man.

DOC

Thank you.

He looks around, the CAMERA MOVES BACK revealing Don
Rubio GORRO'S OFFICE. Monja and Doc are alone. No one
at the desks in the long NARROW OFFICE seen through the
glass partition.

DOC

Is Senor Gorro in?

MONJA

No, I am sorry. He is out for
lunch.

(with a wide gesture)

Everybody is out for lunch. But
he will be back soon. Would you
care to wait?

Doc nods, then moves toward a chair, and is about to sit
down, when he suddenly turns and looks at Monja.

DOC

Senorita, may I ask a question?

MONJA

Yes. Of course.

DOC (moving about)

Do you have any idea what happened
to the deed my father registered
in this office?

MONJA (shakes her
head)

The whole thing is a mystery. I
met the Professor when he came here
with the deed - and a map.

(CONTINUED)

(CONTINUED)

296 (Cont.2)

296 (Cont

MONJA (Cont.)

We made a copy of the documents
and sent them to you in New York.
Didn't you receive them?

DOC

There was a fire. They were
destroyed before I had a chance
to read them.

MONJA (quite upset)

Then - there are no records. That's
terrible.

DOC

It was planned this way. But there
is one last possibility.

MONJA (rises)

I will be happy to help in any way
I can.

DOC

Senorita, you handled the documents.
Do you remember anything about them -
anything that might help me find the
land that was given to my father?

MONJA (willingly)

Oh, yes...

(recollecting)

It was most curious. The deed was
signed by the Chief of the Quetzamal
tribe.

(Doc's hopes rise)

But there is no Quetzamal tribe.
According to the history books, it
became extinct five hundred years
ago, disappearing into the jungle
without a trace.

DOC

But the deed is a trace. The map
is a trace.

297. CLOSE ON MONJA -

297.

smiling.

(CONTINUED)

297 (Cont.)

297 (Cont

MONJA

I said - 'according to the history books.'

The CAMERA EASES IN closer.

MONJA (reminiscing)

When I was a child, I lived in a small village high in the mountains. Old people there used to tell strange stories about the Quetzamals. They said they still existed - not too far away - but nobody could get to their place, because it was over the edge of the world...in the Valley of the Vanished.

(looks at Doc)

Can you believe that?

298. TWO SHOT

298.

Doc nods sincerely.

DOC

Yes, I can. My father got there. I must get there too.

MONJA (getting an idea)

You know...I've been planning to go back to my village in a few months. The children need someone to teach them how to read and write...

(testing)

But perhaps I could leave now and guide you there.

DOC (searchingly)

Do you mean that?

MONJA (seriously)

Yes. Absolutely. When do we leave?

DOC (smiling)

Can you be ready in the morning, Miss...

(CONTINUED)

298 (Cont.)

298 (Cont.)

MONJA

My name is Monja Flores. You may
call me Monja.

She holds out a hand, Doc takes it.

DOC

You may call me Doc.

Don Gorro, with a toothpick between his lips and a
contented smile on his face, saunters through the
doorway.

Monja goes to the typewriter, pulls out the unfinished
letter, picks up the rest of her lunch and quickly
returns to her desk to gather her things.

Meantime the surprised Gorro has taken the toothpick
out of his mouth and moved to Doc.

GORRO

Ah...Senor Savage!...Are you
all right?

DOC

Shouldn't I be?

GORRO (floundering)

Yes, of course...of course...It
is just that I heard...there was
some problem last night. No?

DOC (cheerfully)

No. No problem whatsoever.

(as he leaves)

Adios, Don Gorro!

The little man looks after Doc, puzzled.

299. CLOSE ON GORRO

299.

as he turns and shouts out.

GORRO

Senorita Flores!

No answer. He looks through the glass partition into
the

300. NARROW OFFICE - HIS POV. 300.

ZOOM ON Monja's desk. She is gone.

301. BACK TO GORRO - 301.

confused. He goes to his desk and fixes himself a seltzer.

WIPE TO:

302. TOWN OF HIDALGO - LONG SHOT. 302.

It is early morning. Two open touring cars rolling along the STREETS. In the lead car sits Doc at the wheel - Monja at his side - Renny and Johnny in the rear seat. The second car is driven by Long Tom - Ham and Monk beside him.

Hitched to the second car is a two wheel trailer with burlap cover - carrying equipment needed for the hazardous trip. "The Doc Savage March" strikes up.

Doc is in his safari outfit. So are his men, except Ham who is still dressed in sartorial elegance.

303. GORRO'S BEDROOM. 303.

We hear the cars roll by. The side of the cradle is lowered - sleepy, little Gorro in nightshirt - thumb in mouth - gets out, moves to the window and pushes the curtain aside.

304. HIS POV. 304.

Doc's caravan leaving Hidalgo.

305. BACK TO GORRO - 305.

his eyes bulge, his jaw drops. He dashes to the armoire, takes out his suit, hurriedly starts to dress, flashing the telephone operator at the same time.

306. THE LEAD CAR - FULL SHOT. 306.

ZOOM ON Doc and Monja - she gestures, guiding Doc, who nods. She then gazes at the big bronze man's profile, smiling happily.

307. THE SECOND CAR - FULL SHOT.

307.

Long Tom honks the horn to scare a couple of chickens out of the way. The back seat behind the three men is stacked with boxes and crates tied securely together with heavy ropes. As usual Ham and Monk are arguing feverishly, but we cannot hear the words clearly - the brassy strains of "The Doc Savage March" drowning them out.

308. COUNTRYSIDE - PIT SHOT.

308.

The cars cut onto a dirt road that winds up into the HILLS. As the last vehicle rides OVER CAMERA, BLACKENING the SCREEN

CUT TO:

309. ANOTHER PIT SHOT.

309.

The BLACKNESS is WIPED AWAY when the last vehicle drives OVER CAMERA revealing the JUNGLE looming ahead. The caravan plunges into the untraveled wilderness of green. "The Doc Savage March" ends.

FLIP OVER TO:

310. NIGHT AT SEA - LONG SHOT.

310.

An old-fashioned three-masted schooner sails toward shore...Then, the transformation:

311. AT THE BOW - (STOP MOTION)

311.

The fancy, old figurehead slips back under the bowsprit. The anchor is dropped. The sails are furled, masts telescope down and disappear at the same time.

312. AT PORTSIDE

312.

the first of the canvas sides with painted wooden planks on it is rolled up by three sailors.

313. AT STARBOARD

313.

the last canvas is raised.

314. FULL SHOT OF VESSEL 314.

that has changed back into a sleek, modern yacht, "The Seven Seas." A pinpoint of light flashes from

315. A DESOLATE BEACH. 315.

In front of a dilapidated little PIER stands tiny Don Rubio Gorro, bundled up, holding out an oversized flashlight, snapping it on and off. Behind him are two burly men in sou'westers. Parked nearby is a small safari truck and two open cars.

316. THE MOTOR LAUNCH 316.

has left the yacht and is heading toward shore.

317. ON THE PIER 317.

the two burly men move forward to secure the motor launch. Captain Seas with six of his toughest men, plus the natives Cheelok and Kukulkan, disembark.

318. TWO SHOT. 318.

The little man confronts the giant, trying to impress.

GORRO

I have taken care of everything,
personally.

CAPT. SEAS

Good.

They start to walk along the pier toward the cars,
CAMERA FOLLOWING. The rest of the men start to unload
the boat.

GORRO

I can't understand it. You had
him right in your hands - and
you let him escape. I thought
you...

CAPT. SEAS (barking)

Shut up!

(CONTINUED)

318 (Cont.)

318 (Con

GORRO (timidly)

Yes sir.

(and then)

They'll never find the place.

Only those two...

(pointing at the

natives)

...know the way. That dirty little
tramp from my office can never
lead them to Quetzamal.

CAPT. SEAS

That's what I'm counting on.

Lots of money is at stake.

GORRO

Talking about lots of money...I
could use a little money. Perhaps
a small advance on my share, por
favor?

CAPT. SEAS

Don't bother me now.

GORRO

But, sir, don't I deserve some consideration?
After all, I was the one who brought
the deed and the map to your attention.
We are partners, are we not?

They arrive

319. AT THE LEAD CAR.

319.

Captain Seas stops and turns, facing Gorro.

CAPT. SEAS (frowning)

When Savage is out of the way,
that's when we settle accounts.
Any objections?

GORRO (shaking

his head)

Oh, no - no, sir...

(very quietly)

...no, sir...

They start to get into the car.

320. CLOSE ON DRIVER

320.

of the lead car. He starts the engine. ZOOM BACK as he drives off, showing Captain Seas seated next to him. Little Gorro is in the rear seat, sandwiched between the two big natives Cheelok and Kukulkan.

The other vehicles, loaded with men and cargo, follow.

DISSOLVE TO:

321. CAMPSITE NEAR RIVER - SUNSET.

321.

Johnny is pumping air into the tire of one of the cars while Long Tom picks up a couple of packages and, CAMERA FOLLOWING, carries them to the BANK OF RIVER where Doc and Renny are busy putting up a second tent. Long Tom leaves the packages in the first tent, then heads back to the car. The CAMERA MOVES over to Monk, wearing white apron and tall chef's hat. He is with Monja preparing a meal in a cast iron kettle over an OPEN FIRE. Monja chops vegetables, humming a gay little tune.

Nearby in a folding chair, reading a copy of "Smart Set Magazine" is Ham - legs carefully crossed, clothing still sharply pressed, as spotless as ever.

MONK (stirring)
the stew)
Boy, I'm hungry as a bear.

HAM (lifting an
eyebrow)
You mean ape - hungry as an ape.

Monk doesn't even turn, just mutters.

MONK
One of these days that two-bit
clothes horse...

He cautiously samples the stew, then turns to Monja with a smile.

MONK
Needs more agua - I think. Would
you?...

MONJA (also smiling)
I will get it.

(CONTINUED)

321 (Cont.)

321 (Cont.)

She sets the knife down, picks up a small pail and, CAMERA FOLLOWING, goes to a bubbling CREEK that empties into the river. Doc and Renny continue their work in b.g.

Monja in f.g. kneels down, scoops up a handful of fresh, crystal clear water and drinks it - enjoying it. Then, wiping her lips with the back of a hand, she starts to fill the pail, humming the happy tune again.

Suddenly the CAMERA SWISHES UP and ZOOMS ON an overhanging BRANCH - a snake, glittering green is coiled around it. A low, sibilant hiss.

322. CLOSE ON DOC -

322.

sensing trouble, he looks up, sees

323. THE SNAKE -

323.

rearing back, ready to strike. ZOOM BACK to see Monja below, filling her pail, still humming, entirely unaware of the deadly danger above her.

324. BACK TO DOC.

324.

As usual, he is unarmed except for a knife in his belt. A movement of dazzling speed - the knife flashes through the air.

325. THE SNAKE

325.

is about to plunge its fangs into the back of the kneeling girl's neck as Doc's knife pierces the reptile, pinning it to the tree branch.

326. FLASH OF MONJA - CLOSE SHOT.

326.

She looks up petrified.

327. DOC.

327.

Faster than a jungle animal, he is at the serpent - one steel-fingered hand tightening under its jaws, the other pulling out the knife, then grasping the snake, he slips

(CONTINUED)

327 (Cont.)

327 (Cont

his hand down its glittering spine. Finally he holds it up stretched out. Once again that weird, trilling sound issues from Doc's throat, then

DOC

Monk, get a vial from the portable lab!

328. MONK -

328.

standing at the steaming kettle, comes alive.

MONK

Right away, Doc!

He rushes into the nearby tent.

329. TWO SHOT -

329.

Renny comes to Monja's side, helps the stunned girl to her feet and away from the reptile.

330. GROUP SHOT.

330.

Long Tom, then Johnny come up next to the wide-eyed Ham.

JOHNNY

Jumpin' jellybeans! It's the spitting image of the snake painted on that native's chest at the Cranmoor building.

331. BACK TO DOC

331.

as Monk rushes up holding a small glass vial. Immediately, Doc expertly presses the top of the snake's mouth on it, fangs inside.

332. BACK TO TWO SHOT -

332.

Renny has his arm around Monja. They both stare at Doc. Hold. Then Monja turns to Renny.

MONJA (low)

What is he doing?

(CONTINUED)

332 (Cont.)

332 (Con

RENNY

Milkin' the venom.

MONJA

But, why?

RENNY (smiling)

Ma'am, when you hang around Doc long enough you'll learn he never does anything without a good reason.

333. CLOSE ON HEAD OF SNAKE -

333.

venom dripping into the vial.

334. CAMPSITE AT NIGHT - LONG SHOT.

334.

A few faint croaks, chattering and hoots cut into the stillness of the night.

The campfire is out. All tents are dark - except one. Slowly we MOVE ON it, but STOP when the dimly lit tent fills the screen. There is a click, followed by another, from inside.

335. IN THE TENT -

335.

Doc sits alone, working intently at the portable lab - smearing a slide with a cotton-tipped stick, then slipping it under the barrel of microscope. Click. He pushes a button, light illuminates the slide. Doc peers into the eyepiece.

336. THROUGH THE MICROSCOPE -

336.

tiny, green worm-like objects float on the slide.

337. BACK TO DOC -

337.

he straightens - pours venom from the vial into a test tube - adds powder from a jar, then liquid from a small flask. A cork over the test tube and after shaking it lightly, he looks at it.

338. CLOSE ON TEST TUBE.

338.

The mixture froths. Green.

339. CLOSE ON DOC

339.

staring at test tube - perspiration on his brow.
Hold, then

SLOW DISSOLVE T

340. HILLSIDE - LONG SHOT.

340.

Doc's caravan appears, coming around the mountain.
Gay singing, hand clapping, accompanied by a mouth
organ are faintly heard.

341. CLOSER ON CARAVAN.

341.

Doc at the wheel sings, as do the others, except Monja
who gazes at the Man of Bronze adoringly. As they drive
by, we see the happy Five - the still dapper-dressed
attorney, of all people, playing the mouth organ,
beautifully. Only Long Tom seems unaware of the
vocalizing. He is deeply engrossed in an electro-
technical handbook.

Suddenly the second car begins to backfire, steam
starts to whistle from under the hood, interrupting
the musical rendition.

342. TWO SHOT.

342.

Doc looks back, somewhat concerned. Monja touches his
arm.

MONJA

Don't worry, Doc. We don't have
far to go.

(pointing ahead)

My village is just beyond the
bend.

Doc nods, continues to drive.

FLIP OVER TO:

343. FULL SHOT OF SECOND CAR -

343.

its hood up, radiator still steaming. Long Tom with his ever present screwdriver is busy tuning the engine, while Renny slowly pours water into the radiator.

The CAMERA MOVES with Renny when he heads toward a well to re-fill a bucket, but HALTS at Monk and Ham seated at a table outside a little CANTINA. While the lawyer fans himself, the fat chemist wiggles his eyebrows at the pretty WAITRESS who leans over serving heaping platters of chili beans and enchiladas decorated with red and green peppers.

HAM (exhibiting
his charm)
Mucho gracias, senorita.

With a shy little smile she bounces away. Monk, rubbing his hands, now turns his attention to the food.

MONK
Delicious - delicious!

He picks up an enchilada, but Ham stays his hand.

HAM
Uh-uh! Don't touch that - much
too fattening!

MONK (enchilada
still poised)
But I'm starvin'...

HAM (closes his
fan, points with it)
This food is loaded with calories.
It's not for a two hundred and
sixty pound missing link.

Monk, dejected, puts the enchilada back, while Ham puts the fan down, picks up a fork and cuts a good-sized piece.

HAM (continuing)
I, on the other hand, possessing
perfect physical proportions, see
no reason to deny myself these
native delicacies.

He holds up the delicacy, eyeing it. Monk is drooling. Ham takes the hearty bite.

(CONTINUED)

343 (Cont.)

343 (Cont.)

MONK (pleading)
Just because ya saved my life on
the boat don't give ya the right
to make the rest of it miserable.

344. CLOSE ON HAM

344.

chewing.

HAM (with a smile)

Exquisite.

Suddenly his eyes widen. His fancy hat flies off. His face reddens. His mouth drops open, his tongue sticks out. Frantically, he picks up his fan and tries to cool his mouth with it.

HAM

Aaarrgh!

He jumps to his feet.

345. FULL SHOT.

345.

The waspy attorney in agony jumps from one foot to the other as Renny returns with a bucket of water, which Ham instantly grabs, gulping from it. Renny looks at him, puzzled, then to Monk who now is thoroughly enjoying his meal.

RENNY (indicating)

Ham with thumb)

What's with him?

MONK (innocently)

Too many calories, I guess -

In desperation Ham now pours the water from the bucket over his head as the CAMERA RISES revealing the SMALL VILLAGE behind them. Dirt STREETS. Thatched-roof houses. Across a RIVER is a lone HUT, Doc and Monja heading toward it. ZOOM ON the two, then hold for a beat and

CUT TO:

346. CLOSE SHOT - OLD MAN

346.

named JOSE, sitting on a bench in front of his primitive HUT.

(CONTINUED)

346 (Cont.)

346 (Cont.)

JOSE

No-no-no...It is only a story...
a legend. There is no such place
as Quetzamal.

The CAMERA MOVES BACK revealing Doc and Monja talking to
the old native under a palm frond overhang.

MONJA

But, Don Jose, my grandfather once
told me that you and he made a trip
there when you were young boys.

JOSE (lowering

his head)

I have never been to Quetzamal...

looks up)

...only to the edge of the world.

DOC

Could you lead us there? Its very
important.

MONJA (sits

beside Jose, pleading)

Please...

Jose takes a deep breath.

JOSE (to Doc)

Very well - but only as a favor for
Monja because I know her since she
was so little.

He holds out his hand about three feet high.

MONJA (smiling)

Thank you.

(she rises)

JOSE

Come back here - tomorrow at dawn.

Monja and Doc prepare to leave. The CAMERA MOVES close
on Jose - a worried look crosses his face - he goes
inside his hut.

347. DIRT PATH NEAR RIVER

347.

Wading between huts and flowering trees at

END OF

347 (Cont.1)

VILLAGE. Monja and Doc are strolling together - a splendid sunset behind them.

347 (Cont.

MONJA (excitedly)
We'll need horses. And we'll
have to buy more food in the
village. We're out of rice and...

DOC (interrupting
gently)
It's all been taken care of, Monja.

MONJA
It may take days to get...there...

Surprised, she stops walking, looks at Doc, who turns and takes her shoulders.

DOC
You've brought us this far, Monja,
and I thank you. But it would be
wrong to expose you to any more
danger on our account.

Monja is shocked, almost speechless. She shakes her head violently.

MONJA
But...I want to go with you!...
I'm not afraid.

DOC
I know you're not. But for your
own safety it is best you remain
here - in your village with your
people.

MONJA
No!
(a beat as she lowers
her head; a whisper)
I love you.

DOC (after a
beat, softly)
There is no room in my life for
love, Monja.

MONJA (imploringly)
But why?...

(CONTINUED)

347 (Cont.2)

347 (Cont.

Doc drops his hands from her shoulders, takes her hands and looks directly into Monja's eyes.

DOC

Once there was a girl...we were going to be married.

(and then)

She was kidnapped by the men I'd been pursuing. They threatened to kill her if I didn't drop the chase.

(looks away)

I gave in. I had to.

348. CLOSE ON MONJA -

348.

listening, eyes moist.

DOC (o.s.)

Later, when she was returned to me safely, I realized there could never be a future for us.

349. CLOSE ON DOC -

349.

straight-forward, earnest.

DOC

I realized I could not do what I have chosen to do with my life - if there were a loved one who could be used against me, or harmed because of me...Do you understand?

350. TWO SHOT.

350.

She bows her head.

MONJA

Yes...I suppose so.

Doc tilts her head up, smiles, then gently chucks her under the chin.

DOC

Monja, you're a brick!

Suddenly, she throws her arms around his neck, kisses him. Doc returns the kiss. Monja, on tiptoes, lifts one of her tiny feet.

DISSOLVE TO:

351. LONG SHOT.

351.

Jose leading Doc and his Aides as they ride straight ahead on horseback through a sun-drenched DESERT toward the MOUNTAINS in the distance. MUSIC GRANDIOSO begins.

352. CLOSER SHOT

352.

of the shirt-sleeved riders, suffering from the heat, mopping perspiration from their brows. Jose, wearing a straw sombrero, looks at Doc - who is the only one bone-dry - then points ahead toward the mountains.

353. CLOSE ON JOSE AND DOC

353.

cutting vines and branches with machetes to make way through the dense FOLIAGE.

ZOOM BACK to see the Crew following their lead, bringing up the horses.

DISSOLVE TO:

354. HIGH FOREST - LONG SHOT.

354.

The mounted men, now bundled up, Jose in poncho, thread their way between fir trees and shrubs in the pathless woodland. Snow patches here and there. Wind howling.

Jose stops, raising an arm to hold back the others. ZOOM ON the old man as he hits the trunk of a hollow tree with the flat part of his machete several times, listens for the echo, then indicates a slightly different direction. He and the others ride off on the revised course.

355. MOUNTAIN TOP.

355.

The men, now bare-headed, their heavy jackets open - dismount, then walk toward the ridge, led by Jose.

356. LONG SHOT - THE CLIFF - (MATTE)

356.

A monumental sight. Clouds of steam and mist rise from below. Only a couple of mountains peek through, between them a hint of a lush, green valley - a Shangri-lay

Jose, Doc and his Aides appear at the edge of cliff.

357. GROUP SHOT.

357.

Everyone looking down at the ~~magnificent~~ sight below.

JOSE (to Doc)
Here it is...The Edge of the World.
(pointing down)
Below...in the Valley of the
Vanished...live the Quetzamals.

358. REVERSE SHOT.

358.

Jose turns to the men, takes off his sombrero.

JOSE
And now, adios, amigos - I must
return.

He puts his sombrero back on then, CAMERA FOLLOWING,
moves to his horse, gets on it and waves back.

JOSE
...vaya con Dios...and good luck!

DOC
Remember me to Monja, will you?

He nods, then nudges his horse about and rides off.

359. BACK TO GROUP

359.

A variety of farewells from Doc and Crew. With Jose
gone, the men turn to Doc, awaiting his decision.
He looks around as they all return to their horses
and mount.

DOC
There must be a way down. My
father located it.
(heads horse to his
right)
Let's try this way.

The men pull reins and follow Doc.

DOC
And keep your eyes open.

They slowly ride along the edge of the cliff, CAMERA
FOLLOWING, eyes searching for clues.

360. MOVING SHOT - CLOSE ON DOC - 360.
looking, looking, looking. Suddenly he spots something -

361. A ROCK FORMATION - 361.
nothing unusual about it.

362. BACK TO DOC - 362.
he spurs his mount, gallops off to the rock formation
where he halts.

363. GROUP SHOT - LOW ANGLE. 363.
The Crew rides up to Doc - all staring down.

RENNY

What is it, Doc?

DOC

A message from my father.

364. THEIR POV - ROCK FORMATION - 364.
in a variety of colors.

365. BACK TO GROUP SHOT - 365.
Monk shakes his head.

MONK

I don't see nothin'.

The frail geologist concentrates.

JOHNNY

Wait a minute...the natural formation
of this paleolithic stratum has been
disturbed.

DOC

Right, Johnny, Morse code...The white
stones are dots -

366. BACK TO ROCK FORMATION. 366.

If one can read Morse code, one can indeed make out the message in black and white stones.

DOC'S VOICE

- the black ones dashes. It reads:
Be - e - te...between...two...be -
i - ar - ce -...birch trees...

367. CLOSE ON DOC - 367.
decoding.

DOC

...the path -

He looks up and around, spots

368. TWO BIRCH TREES - 368.
near the rim of the cliff.

369. BACK TO GROUP - 369.
Doc takes the lead, the men follow. The CAMERA PANS the riders across the rock to the two birch trees. They pass between them to

370. A TRAIL. 370.
Doc and his Crew descending, cautiously.

371. THE CLIFF - LONG SHOT - (MATTE - Same as Sc. 356) 371.
The horses of Doc and his men move step by step down the narrow path cut in zig-zag form into the face of the magnificent cliff, nearing the thick clouds below.

372. MOVING SHOT. 372.
The mounted men, Doc and his Aides, are making a most difficult hairpin turn in the NARROW PATH and descend into the mist and clouds.

373. CLOSE ON DOC.

373.

The haze becomes thicker and thicker - visibility diminishing with each step - finally he is wrapped in heavy clouds. The screen is now TOTAL GRAYNESS. Hold. Then, at last we gradually break through the bottom layer of clouds. Doc again becomes visible. The others come up behind him.

374. LOWER PLATEAU - FULL SHOT.

374.

The mist now completely evaporates, revealing a small, odd-shaped, grassy area, surrounded by flowering bushes. Doc and the Crew ride in, look around, dismount. Some of the men take off their jackets, then cautiously head for the shrubbery.

375. CLOSE ON DOC

375.

as he creeps through the thicket, parts leaves and peers through, looking down.

376. HIS POV - LONG SHOT.

376.

A circular POOL bubbling gold up from deep within the earth, shimmering in the rays of the sun.

A score of natives, their dark skin shining from sweat, scooping hot gold from the pool into oblong molds with long ladles. Others push wheelbarrows and small carts with gold bullion into a STURDY HUT and return for more.

Guarding them are a handful of Seas' men heavily armed. Behind them we see pack horses and mules.

377. BACK TO DOC

377.

as Johnny crawls beside him.

JOHNNY (whispering)
Indubitable phenomenosity. It's
gold...

378. BACK TO THEIR POV.

378.

ZOOM ON the steaming pool, charged with glittering golden specks, blinding to the eye.

(CONTINUED)

378 (Cont.)

378 (Cont.)

JOHNNY'S VOICE (continuing)
...a pool of gold!

379. BACK TO DOC AND JOHNNY -
as the others join them.

379.

RENNY

Holy cow!

MONK

Hey! Those are Seas' men storing
gold in that hut.

HAM

Brilliant deduction, chucklehead.

DOC

I'm going down to scout around.
Wait here til I get back.

RENNY

Sure thing.

ZOOM BACK as Doc cautiously rises.

LONG TOM (concerned)

Take care.

DOC (with a smile)

Don't worry.

He then slips into the underbrush.

380. THICK FOREST.

380.

Doc, a moving shadow, threads his way between twisted
branches, jumps on a rock, grabs a hanging rope-vine,
tests it, then swings across to another vine and,
grabbing it, instantly swings to a third to sail away,
out of sight - a silent, super Tarzan.

381. A PATH IN THE FOREST.

381.

Letting the last rope-vine go, Doc lands and moves
along - keeping parallel to a well-trodden trail from
within the thick growth alongside.

382. BACK TO THE CREW -

382.

still in their hiding place observing the natives at their forced labor under the guns of Seas' hoodlums. The horses of Doc and the Crew are grazing in b.g.

Suddenly, the sound of a branch snapping. The men spin. Monk swiftly hides Habeas Corpus in his inner pocket. Renny whips out his gun - then, slowly, silently drops it.

383. THEIR POV - REVERSE ANGLE.

383.

Facing the Crew, five of Seas' heavily armed men, one of them with a pistol to Monja's temple.

MONJA (blurts)

I followed you...I wanted to be with...I'm sorry -

She stops, remorseful.

Among Monja's captors is a brutal-looking FRENCHMAN wearing a sailor's middy uniform and a battered seaman's cap pulled down over his face. Another is a shaven-headed DUTCHMAN with sub-machine gun, waving at the Crew.

DUTCHMAN

Get moving!

384. THE CREW

384.

helplessly obeys. The CAMERA PANS them over to their captors. Ham's cane is taken away.

FLIP OVER TO:

385. HUGE ROCK

385.

with veins of gold. Hold, then TILT UP to reveal an INDIAN VILLAGE. Cliff dwellings, spotted in orderly fashion around a primitive SQUARE. Rungs made of gold lead up to the individual caves. More golden veins are plainly visible, cropping out of the rock formations. Tethered nearby are a number of Seas' mules and horses.

Presently a meeting is in progress. Slowly we ZOOM ON the crowd and meet the chief of the Quetzamal tribe,

(CONTINUED)

385 (Cont.)

385 (Cont

CHAAC - a noble-looking old man, sitting on an ornate rock throne. Behind him - the most comfortable-looking cave of them all. Beside him stand his GUARDS, gold knives in belts, similar to the one carried by the native in New York. Crimson-tipped fingers hold spears made of pure gold. Also there are Cheelok and Kukulkan, the witch doctor, still in white Panama suit, tiny Don Rubio Gorro and a number of Seas' hoods. Natives watch the proceedings from a respectful distance.

Hands tied behind them, Doc's Aides and Monja are guarded by the same men who captured them and face the elite in a straight lineup. Captain Seas, with grudging admiration, walks along the Crew as if inspecting rookies.

CAPT. SEAS

My compliments, gentlemen. You have eluded me at every turn. You have even managed to find the Pool of Gold.

386. CLOSER SHOT.

386.

Seas halts at the last of Doc's men in the lineup - Ham.

CAPT. SEAS (looking

straight at him)

But this time there is no escape!

He then shifts his gaze to Monja.

CAPT. SEAS

So you are the 'little tramp' who guided them here...

She presses her lips tightly together. Seas pinches her cheek, then slides his hand under her chin, squeezing it.

CAPT. SEAS

Very pretty...worthy of being added to my collection.

Monja wrenches her head free. Ham, suddenly the legal protector, speaks up firmly.

HAM

Mister Seas! As the representative of Clark Savage, Jr. I must vehemently
(CONTINUED)

(CONTINUED)

386 (Cont.)

386 (Con

HAM (Cont.)

protest in his absence and warn you that your actions are contradictory to the existing laws of the United States as well as the Republic of Hidalgo.

CAPT. SEAS (amused)

You don't say.

387. QUICK CUTS OF NATIVES:

387.

A half naked child in a woman's arms drinks from a solid gold cup...Another woman has a golden bucket in her hand...Crimson-fingered men, some carrying golden knives or machetes - all listening but not understanding the goings on.

388. BACK TO TWO SHOT.

388.

Anger mounting on Seas' face as the attorney continues.

HAM

You are not only trespassing on my client's legal property, duly registered with the Land Recorder's Office of Hidalgo, but you are also unlawfully exploiting his inheritance as well as the labor of the natives of this tribe...

Seas suddenly explodes and swings at Ham, knocking his fancy hat off.

CAPT. SEAS

This is the law here, Harvard man.
The law of the jungle!

389. CLOSE ON MONK -

389.

outraged.

MONK

You dirty skunk...

But with hands tied behind him, he can't do much else to help his pal than bend, and using his two hundred sixty pounds of weight advantage, drive his head into Seas' midsection, hurling him into the dust.

390. GROUP SHOT.

390.

Seas' men jump on Monk. Then Renny, his huge hands also bound, uses his broad shoulders, knocking the hoods about.

The melee is short. The odds are overwhelming. The furious Five are quickly subdued and forced back into a lineup.

391. CAPTAIN SEAS

391.

gets up, dusting off his clothes, raving mad. He turns, fuming, to the witch doctor.

CAPT. SEAS (shouting,
vengefully)
You!...Get rid of them! Right
now!

392. CLOSE ON KUKULKAN.

392.

He doesn't move.

393. BACK TO SEAS -

393.

in a rage.

CAPT. SEAS (roaring)
Get rid of them, I said!

394. BACK TO KUKULKAN.

394.

He finally responds.

KUKULKAN (quietly)
I will prepare the potion.

He starts to move. ZOOM BACK to include Chief Chaac who holds the witch doctor back.

CHIEF CHAAC
No, Kukulkan. The Green Death is
a heritage - from our ancestors -
only to defend ourselves against
our enemies. It has not been used
for hundreds of years.

(CONTINUED)

394 (Cont.)

Kukulkan looks down at the old man.

394 (Cont

KUKULKAN

You don't understand. Captain Seas is our friend. His enemies are our enemies. They must be eliminated.

CHIEF CHAAC (admonishing)

You are deserting your own people -
(nodding toward Seas)
Joining with the strangers who have taken away our freedom.

Captain Seas comes up to them.

CAPT. SEAS (to Chaac)

Shut up, you old fool. I told you I'd make you rich, didn't I?

CHIEF CHAAC

Wealth means nothing to us. We only wish to live in peace.

CAPT. SEAS (to his

hoods)

Put him with the others.

395. FULL SHOT OF COURTYARD.

395.

No one protests - even the men with red-dyed fingers fail to pull a golden knife or raise a golden spear. Two hoods grab Chief Chaac, tie his hands behind and drag him over to Doc's Aides and Monja. The witch doctor walks off at the same time.

396. BACK TO SEAS.

396.

He turns to his hoods.

CAPT. SEAS

Now get Savage. He can't be far away.

The men rush off.

CUT TO:

397. POOL OF GOLD -

397.

bubbling up its precious cargo. The CAMERA MOVES AROUND to reveal a semi-circular CLEARING. It is a ceremonial area studded with primitive statues. The semi-circle ends at a wall constructed of large square stones. A huge round stone, seven feet in diameter, serves as a door - on it a native sunburst design.

In the center of the area is a floor of tightly woven bamboo. Next to it an enormous split log forming a flat table surface - various golden vessels filled with colored liquids on it. Also a long, thin, hollow reed and a forked stick with a noose. Charcoal glowing in a solid gold brasier.

Kukulkan, now in native ceremonial garment, stands erect in a kind of trance at the front of the flat split log. He chants an ancient litany.

A deep drum starts a slow beat, ominously, followed by others - higher pitched ones.

Facing the witch doctor is Captain Seas, sitting on a fancy chair. Little Don Rubio Gorro and a number of hoods stand close by.

Kukulkan turns, gives a signal.

398. THE HUGE ROUND STONE

398.

with the sunburst design is rolled aside by the straining efforts of four young, muscular tribesmen. Behind is a stone-walled CAVE. The Crew, Monja and the Chief are shoved in, the door then rolled shut.

Various native instruments join the drumbeats.

399. INSIDE CAVE -

399.

Dim light turns into pitch blackness. After a pause:

HAM'S VOICE

That was truly noble of you, Monk,
what you did. I want you to know
that I appreciate it.

MONK'S VOICE

That's okay - anytime.

(CONTINUED)

399 (Cont.)

399 (Cor

CHIEF CHAAC'S VOICE

You could have been killed, you
know.

MONK'S VOICE (modestly)

Anything for a pal.

(suddenly)

Hey, Chief, how come you speak such
good English?

CHIEF CHAAC'S VOICE

Professor Savage saw to that.

MONK'S VOICE

Hm.

(a beat, then)

What'll happen now?

CHIEF CHAAC'S VOICE

We are all doomed to die - a
horrible death.

We hear Monk gulp in the pitch darkness, then;

RENNY'S VOICE

I've got the heebie-jeebies! We
gotta bust outta here.

JOHNNY'S VOICE

An unconfuted veracity - but how,
may I ask? With our hands tied
behind our backs and locked in
this...

HAM'S VOICE

If I only had my sword cane...

LONG TOM'S VOICE

And if I had my thingumajig...

MONK'S VOICE (brightly)

Wait a minute! I got an idea!...

Hey! Habeas Corp...

(stops abruptly)

Sorry, Ham. I know you don't like
that name -

HAM'S VOICE

Oh, that's all right - pal.

(CONTINUED)

399 (Cont.2)

399 (Cont.)

MONK'S VOICE

H. C. - are you still in my pocket?

HABEAS CORPUS' VOICE

Oink.

MONK'S VOICE

Then get out of there and do the
trick I taught you!

HABEAS CORPUS' VOICE

(spirited)

Oink-oink-oink-oink!

We hear the little pig rustle in the darkness.

400. OUTSIDE IN THE BRIGHT DAYLIGHT

400.

Kukulkan is winding up his litany in the CEREMONIAL AREA.
His assistant, Cheelok, lifts the bamboo floor to reveal

401. A PIT

401.

filled with writhing, glittering, green snakes. The
loop at the end of the stake is lowered - and one of
the big ones is captured by sliding the noose around
its throat and tightening it. Drums and other native
instruments are at feverish pitch.

402. CLOSE ON CHEELOCK

402.

as he lifts the snake up with the stake and, holding
the tail with his other hand, walks over and presents
it to the witch doctor.

403. CLOSE SHOT.

403.

Kukulkan milks the venom from the snake, dripping it
into one of the golden vessels - forming a brew with
the venom as the base. The witch doctor then moves
over to the golden brasier and holds the golden vessel
over the glowing charcoal.

404. LONG SHOT OF CLEARING.

404.

Everyone is watching, eyes glued to the witch doctor

(CONTINUED)

404 (Cont.)

404 (Con

delivering the ritual ceremony. QUICK ZOOM to the RIM OF CLEARING at the rear edge of crowd to

405. THE FRENCHMAN - CLOSE.

405.

He stands there fascinated, still wearing his sailor's middy uniform and battered seaman's cap pulled down over his face. Suddenly a hand reaches out - clasps over his mouth - he is yanked back into the jungle - the disappearance unnoticed.

406. KUKULKAN

406.

dips a long, thin reed into the heated vessel bearing the boiling poison, removes it. A film of green liquid covers the open end of the reed. The CAMERA MOVES with the witch doctor as he slowly walks to the huge

407. ROUND STONE.

407.

Kukulkan pushes a knob aside from the center of the sunburst design, inserts the reed into a tiny opening bored through the thick stone and blows the poison into

408. THE CAVE.

408.

From a pinpoint of light in the darkness a green "worm-like" object appears, begins to float through the air, bringing an eerie, green illumination to the cave. Now we can see Monja and the Crew backing up against the wall. Only Chief Chaac remains seated cross-legged in the center of the cave, facing the approaching slithering, green object.

409. CLOSE ON HABEAS CORPUS

409.

chewing through the last of a rope - a snap - hands are free.

410. GROUP SHOT.

410.

Monk jumps to his feet and starts to untie hands of others.

More green worms float in. The Crew tries to avoid them - it is impossible.

411. RENNY

411.

is the first to be touched. He grabs his forehead which bears a red blotch - finally cries out. PAN to Long Tom swarmed over by the floating horde.

412. OUTSIDE - CAPT. SEAS AND HIS GROUP

412.

listen with delight to the agonizing screams that come from the cave. Kukulkan comes up to the elated giant.

CAPT. SEAS

Perfect, Kukulkan, perfect.
They're finished, just like that
old Professor and that liar of a
pilot.

GORRO (to Seas,

smoothly)

And we have the papers, the deed
and the Pool of Gold -

CAPT. SEAS

Right. Now only Savage remains.

During the above we see the Frenchman approach and stop unnoticed behind Seas. Suddenly, he grasps the back of the big man's neck, fingers of steel tightening on certain vital nerves. ZOOM ON, close.

FRENCHMAN (low)

Order your men to open the cave -
or you're dead in five seconds.

Seas doesn't move - Doc tightens his grip and the Captain now sinks to his knees, pale, virtually helpless - looks up to

413. FRENCHMAN - CLOSE SHOT - LOW ANGLE.

413.

The face under the pulled-down cap belongs to Doc.

DOC

Do as I say!

414. BACK TO SCENE -

414.

The Captain's eyes widen. Doc releases his grip just enough to let Seas straighten and turn.

(CONTINUED)

414 (Cont.)

414 (Cont

CAPT. SEAS (calling
out, weakly)
Open the cave.

Doc tears off the Frenchman's cap and tosses it away.
There is a surprised hush from the men around them.

DOC
Tell them to stay back.

CAPT. SEAS (to his
men)
Stay back!

CAMERA EASING BACK - and seeing Captain Seas' predicament,
no one dares to make a move. The drums and native instru-
ments become silent.

415. AT THE HUGE ROUND STONE.

415.

The four muscular tribesmen approach slowly, hesitantly.
The witch doctor comes up behind them barking in their
native tongue. The four obediently go to the huge stone
and start to roll it aside.

416. BACK TO TWO SHOT -

416.

Doc nudges Seas.

DOC
Get over there!

The CAMERA MOVES with them as they proceed toward the
cave.

417. THE HUGE ROUND STONE

417.

is rolled aside. The four natives scamper away, shouting
in fear.

Doc, pushing Seas ahead, comes up to the witch doctor -
they all look inside the CAVE.

418. THEIR POV.

418.

The seven are sprawled on the floor, groaning, green-
rimmed, red welts on their skin - a horrible sight.

419. CLOSE ON DOC -

419.

throwing a small metal box to Monk.

DOC

Hypodermic needles - with antidote.

420. DOC'S POV - MONK -

420.

the metal box in his hands, looks up feebly.

DOC (o.s.)

Inject yourself - then the others.

421. TWO SHOT -

421.

Doc and Seas.

DOC (continuing)

Hurry!

Doc's attention being diverted, Seas pivots, hurls his body at the Man of Bronze. The two smash at each other with their fists. With the confrontation of these two giants "The Doc Savage March" begins.

First Kukulkan, then Cheelok come to the Captain's help but Doc quickly disposes of them with a one-two punch and a kick, knocking them to the ground.

422. ANGLE TOWARD THE CLEARING.

422.

Seas' men rush forward, Gorro stays in background. The CAMERA MOVES with the hoods to the two fighters, just as the green snake-like things begin to float out of the cave. The hoodlums stop in their tracks. Cheelok and the witch doctor get up.

KUKULKAN (frightened)

The Green Death!

He spins, as do the others, and flees in panic. Some of the hoods even drop their weapons in their haste.

423. FULL SHOT OF CLEARING.

423.

Everyone scrambling to get away from the green vapor.

424. MOVING SHOT - KUKULKAN -

424.

running - steps on the bamboo cover of SNAKE PIT. It gives way. The witch doctor falls into the hole. Cheelok is more fortunate. He hops over the opening. We hear seething hisses as the serpents attack from below - Kukulkan screams, his groping hands appear, grab the rim of pit and freeze, paralyzed. Then they slowly slide back down into the death trap - one hand at a time.

425. TWO SHOT.

425.

Reaching the CEREMONIAL AREA, the fistfight between Doc and Seas takes on a spectacular judo, karate and kung-fu dimension. In the middle of fight the Captain suddenly halts and bows in Oriental fashion. Doc politely follows suit, but the dirty villain chops Doc down. More chops, stabs, kicks are exchanged by these two, well-matched giants - Doc, however, gradually gaining the upper hand.

426. STURDY HUT - FULL SHOT

426.

Many of Seas' hoods run to the door. ZOOM IN as the padlock is shot off. The men rush in and start to loot, carrying as many gold bullion bars as they can - some pushing carts. Others are loading pack animals.

427. DON RUBIO GORRO

427.

at EDGE OF CLEARING sees this and cries out.

GORRO

No! Stop!...Stop!

He dashes away, toward the hut.

428. BACK TO TWO SHOT.

428.

Seas backing up, stumbles on an automatic rifle - grabs it and aims at the weaponless Doc. The Captain pulls the trigger - click-click-click - the gun is out of ammunition. He then grabs the rifle by the barrel and tries to hit Doc with its butt. Doc blocks the swing with a stick. A kendo fight follows. Finally the Man of Bronze grabs the gun, tears it out of Seas' hands and tosses it aside.

(CONTINUED)

428 (Cont.)

428 (Cont.)

Seas lunges at Doc. They exchange powerful punches on chin and mid-section in a toe-to-toe fight. Seas rips off the sailor middy. Under it is Doc's multi-pocketed shirt. "The Doc Savage March" builds as the fight continues.

429. IN THE CAVE.

429.

Though his face and hands are spotted with hideous green-fringed red blotches, Monk refills the hypodermic syringe. ZOOM BACK as the half-recovered chemist gives the injection to half-dead Renny. In b.g. we see rubber-legged Ham help Monja to her feet.

430. AT THE HUT.

430.

One of the looters rides away on a mule while little Gorro tries to push other hoodlums aside. What he lacks in stature he makes up for in vigor.

GORRO

Thieves! You won't get away with this! It belongs to me and the Captain.

But to no avail. And after the last man leaves with a wheelbarrow of gold, the furious little man rushes into the hut only to return with a

431. BUNDLE OF DYNAMITE STICKS.

431.

Gorro's hand lights the fuse - it starts to sputter and spark.

432. BACK TO SCENE

432.

as Gorro throws the ignited bundle after the looters.

GORRO (enraged)

You will not steal my gold. It is mine!

A tremendous explosion - then two more in rapid succession in the direction the thieves have escaped. Little Gorro in f.g. is thrown to the ground.

433. BACK TO THE FIGHTERS. 433.
Doc lands a tremendous "hook", hurling Seas to the dust.
He looks up, groggy.
434. HIS POV - DOC - LOW ANGLE. 434.
The Man of Bronze with his shredded shirt - looking
exactly like the familiar image we know from the DOC
SAVAGE book covers - flexes his muscles, moves forward,
ready to finish off his opponent.
435. BACK TO SEAS - 435.
frightened, he rises, then abruptly turns and runs madly
away. "The Doc Savage March" comes to a thunderous
conclusion.
Then - a rumble from deep inside the earth.
436. THE POOL OF GOLD - 436.
bubbles, boils, sending golden bubbles to the steaming
surface where they burst. Then a bellowing roar and
the pool spews a geyser of liquid gold high into the
air.
437. DOC 437.
looks off - instantly realizes what is happening. He
rushes back, CAMERA FOLLOWING, to the CAVE and with
incredible strength rolls the huge rock shut by himself,
leaving just enough gap to slip inside.
438. BACK AT POOL - 438.
a deeper, more profound roar, from far below - a
volcanic eruption - a great column of molten gold
surging up from within the earth.
439. INSIDE THE CAVE 439.
Monk has completed giving the last injection. The welts
are already disappearing, the group beginning to revive.
Doc comes up to them.

(CONTINUED)

439 (Cont.)

439 (Cont.)

LONG TOM

Doc, you're a sight for sore eyes.

The cave starts to shake, the floor trembling.

MONK

What in the devil is goin' on?

DOC

The dynamite - must have triggered an eruption. Mother Nature aroused - seeking revenge.

440. CLEARING - LONG SHOT.

440.

The awesome conflagration continues. Super-hot golden fluid is ejected from the bowels of the earth, shoots into the air, arches, falls, a drenching downpour on trees, on ground, on statues. Tiny figures of the few remaining men scramble for cover - some collapsing under the weight of the gold shower.

441. CHEELOK

441.

staggers back into the bubbling pool and drowns in the hot liquid gold.

442. BACK INSIDE THE CAVE -

442.

the roaring sound gradually diminishes, the shaking ceases. Hold. Monja and the men are either frozen or shaking from the terrifying experience.

443. DOC

443.

moves to the mouth of cave and starts to roll open the huge rock - some of his men giving a hand.

444. GROUP SHOT - OUTSIDE CAVE.

444.

First Doc with Monja, then the rest of the men emerge from inside, look around in awe.

445. THEIR POV.

445.

An indescribable sight - all quiet now. The CAMERA PANS, passing trees now turned into gold and golden statues and finally comes to rest on the rigid, golden figure of Don Rubio Gorro.

Suddenly Habeas Corpus dashes across the courtyard.

446. GROUP SHOT.

446.

Monk, alarmed, calls after his pet.

MONK

Habeas! Come back here! Habeas
Corpus! -

447. THEIR POV -

447.

as the little pig returns carrying a golden stick in his mouth.

448. BACK TO GROUP.

448.

Habeas Corpus lays the golden stick at Ham's feet. He picks it up, twists one end triggering the release of the sword blade. The lawyer's face lights up. Then after closing the blade, he looks down, touched, at the little pig sitting in front of him.

HAM (elated)

Good boy! -

(leans down, patting
him)

Good piggy - nice piggy -

He reaches out, looks up to the pet's boss.

HAM (to Monk)

May I?

Monk grins, nods. Ham then tenderly picks up Habeas Corpus, stroking him.

Suddenly a groan from somewhere. Everybody looks up.

449. THEIR POV.

449.

Hold on the GOLDEN VISTA for a moment, then ZOOM ON

(CONTINUED)

449 (Cont.)

449 (Co

to Captain Seas, pinned under a fallen gold statue that has protected him from disaster. He waves with a forced smile on his face.

DISSOLVE TO:

450. EDGE OF INDIAN VILLAGE - GROUP SHOT.

450.

Monja, the Chief and a happy group of natives bid farewell to Doc and his Crew.

CHIEF CHAAC

Strange how history repeats itself. First your father saved us from a plague, then you came, my son, to save us from slavery. We gave him - as an expression of gratitude - the Pool of Gold. Now the land and gold belong to you, Doc Savage.

There is polite applause from the Crew and Monja.

DOC

Thank you, Chief Chaac. I promise to continue my father's work, his ideals. With this limitless wealth at my disposal, I'll be able to devote my life to the cause of justice.

He and the old man embrace. Doc then steps to Monja.

451. TWO SHOT.

451.

Doc kisses Monja - she returns the passionate kiss. Another polite applause. Then:

MONJA

Goodbye, Doc. I will stay around for awhile, then go back to my village and help my people.

(a beat)

Will you return some day?

DOC (with a smile)

I'm sure I will....some day.

He glances toward

452. GOLD BULLION -

452.

sparkling in the sun - being loaded on one of Seas' four pack horses by natives under the supervision of Renny. Seven more horses, saddled, are also ready to leave - Captain Seas, his hands tied, on one of them.

453. BACK TO SCENE -

453.

Doc and Monja part, then the CAMERA PANS him over to the first of the horses.

Next Monk mounts the horse beside the seven-foot giant. Ham comes next with Habeas Corpus in his arms, followed by Renny, Johnny and Long Tom. Then Doc starts the caravan on its way.

454. GROUP SHOT.

454.

The smiling natives, the Chief and Monja wave goodbye.

455. THEIR POV.

455.

Doc and his Crew, waving back, ride away - into the sunset; "an exaggerated scarlet fried egg sinking into the green salad of the jungle."

456. TWO SHOT -

456.

Monk and Seas riding side by side.

CAPT. SEAS (turns to
Monk)
Are you going to kill me now?

MONK (shakes his head)
Naw. Doc don't believe in killin'.
Not even crooks like you. He's got
his own method of dealing with them.

CAPT. SEAS (alarmed)
What method?

MONK
Well, first we take you to Doc's
Rehabilitation Center...

DISSOLVE TO:

457. FULL SHOT - BRONZE GATE.

457.

Behind it beautiful blossoming trees, green lawns, a fountain - a nurse, wearing a smart, bronze decorated uniform, pushes an invalid on the pebbled path - another patient sits in front of a canvas painting the glorious scenery. Yet another one, a critic, watches him. ZOOM ON the arch above the entrance with the legend:

DOC SAVAGE REHABILITATION CENTER
Westchester, New York

Over the above we hear

MONK'S VOICE

...in upper New York State. There
Doc will perform a special kind of
acupuncture surgery...

458. TWO SHOT.

458.

Doc, in medical robe, surgeon's mask and wearing bronze-colored rubber gloves, pushes bronze needles between others sticking out of Seas' skull. The seven-foot giant is peacefully asleep on the OPERATING TABLE. Electrodes lead from the top of his head, his heart and his right wrist to a life-signs machine across which move three lines of electronic tracings.

MONK'S VOICE (continuing)

...on your brain, which will rid you
of your evil nature.

459. WORKSHOP

459.

at the Rehabilitation Center. Seas, his head bandaged, is working diligently at a lathe, making some part for a musical instrument. A supervisor in bronze-colored smock watches Seas' progress, proudly.

MONK'S VOICE

You will also be taught good
citizenship and an honest trade -
and one day...

460. BACK TO BRONZE GATE.

460.

Seas, carrying a suitcase, shakes hands with Doc in front of the half-open gate. They both smile.

MONK'S VOICE

...you will leave the Center completely well and become a respectable member of society.

461. LONG SHOT - NEW YORK CITY STREET.

461.

Christmas time. Snow patches here and there. Shoppers, carrying colorful packages, milling about. A little lady drops a huge Andy Panda doll - a young man picks it up and puts it back on top of the bundles she carries.

462. STREET CORNER

462.

A small combo, in Salvation Army uniform, plays an old-fashioned Christmas song. MOVE CLOSER to recognize Captain Seas beating a big base drum happily. Near him are his girls, including Karen and Adriana - playing various instruments, ringing bells - all very happy.

Pedestrians drop coins into the kettle. Seas politely acknowledges each gift.

463. GROUP SHOT OF PEOPLE

463.

listening to the musicians. ZOOM CLOSE on Doc with five fancily-ribboned packages in his arms, towering above the crowd - satisfaction written all over his face.

CUT TO:

464. INT. DOC'S PENTHOUSE - FULL SHOT

464.

The music from the street is faintly heard. The phone rings - we ZOOM on a strange, bronze-decorated apparatus. A mechanical bronze arm lifts the receiver and positions it in front of the loudspeaker of a record player on the left side. At the same time the turntable begins to revolve and the needle arm automatically lowers itself to it. Then, from the

(CONTINUED)

464 (Cont.)

464 (Cc

loudspeaker comes the recorded

FEMALE VOICE

This is Doc Savage's headquarters.
Mister Clark Savage, however, is
not available at the present.
Any message you care to leave will
be recorded.

The machine begins to record.

MALE VOICE (raspy)

Doc!...Doc! Listen...

465. ELEVATOR ON 86TH FLOOR.

465.

Its doors slide open. Doc, presents still in his arms, walks along the CORRIDOR. At the door of his headquarters he stops, lays his right palm on one of the panels and the door instantly opens. He enters.

466. INT. DOC'S STUDY.

466.

Doc goes to his desk, puts down his load and turns, noticing the blinking red light atop his

467. ANSWER PHONE.

467.

Doc steps to it and starts the record.

MALE VOICE (raspy)

Doc!...Doc! Listen... I'm at the
Warfield Drugstore. I just learned
somethin' - somethin' terrible.
Millions of people will be killed.
You are the only one who - aaargh!...

The voice is choked off - followed by the muffled sounds of blows, grunts, garbled shouts - then a click as the receiver is hung up at the other end of the line. Doc quickly departs. "The Doc Savage March" strikes up.

468. EXT. DOC'S GARAGE.

468.

The steel doors swing open and Doc, in his bronze Cord,

(CONTINUED)

468 (Cont.)

roars up the ramp, tires screeching, and into the STREET driving away at tremendous speed.

468 (Cont.)

A title, SUPERIMPOSED, appears:

Watch for Doc Savage's
Next Thrilling Adventure

DOC SAVAGE

The Arch Enemy of Evil

469. DESERTED NEW YORK STREET.

469.

With "The Doc Savage March" building to its crescendo we roll up the CREDITS as Doc drives away into the sunrise for a new challenge in the cause of justice.

SLOW FADE OUT.

THE END