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~~CARTEL OF EVIL~~~~(ARE NOT SO SECRET AGENTS)~~

(OUR MAIN FLINT)

COPIED:
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"CARTEL OF EVIL"
(The Not So Secret Agent)

Original Screenplay

by

Hal Fimberg

Copied: 4/24/64

FADE IN:

1 EXT. WINDING MOUNTAIN ROAD - NIGHT - FULL SHOT

A car speeds along turning and twisting with the road.
CAMERA MOVES IN TO

2 CLOSE SHOT ON DRIVER

He looks in rear-view mirror and re-acts. Another car has come into view, lights brightening up the scene.

3 INSERT - SPEEDOMETER

We see it move from sixty to seventy-five, then eighty.

4 FULL SHOT ON BOTH CARS

As the cars hurtle along we SUPERIMPOSE OUR TITLE AND CREDITS AGAINST THE CHASE. As Credits come to an end, the second car is scarcely more than a length behind. Second car puts on a burst of speed and draws alongside first car. We are now on a curve at the top of the mountain. Second car sideswipes first car, and first car goes off the road.

5 ANOTHER ANGLE

As first car falls over mountain, lands with a sickening crash and bursts into flame.

6 MEDIUM SHOT

Second car stops and two men get out, walk to edge and look down at first car. CAMERA MOVES IN TO

7 CLOSE SHOT - ON TWO MEN

They are wearing Halloween masks. They face each other and shake hands. CAMERA MOVES BACK as men return to car, get in and drive away.

DISSOLVE TO:

8 EXT. BUILDING - DAY - FULL SHOT

At each side of entrance stands an armed SOLDIER. In center stands CAPTAIN. Seven men in single file enter. They stop before Captain and as each man shows his credentials, they are allowed to enter.

DISSOLVE TO:

9 INT. CORRIDOR OF BUILDING - DAY - FULL SHOT

The men enter corridor which is completely bare. First man stops in center of corridor. Other men look around, then nod to first man in okay signal. He presses a section of the wall and that section opens inwardly. As they start to enter -

CUT TO:

10 INT. SECRET ROOM - DAY - FULL SHOT

It is a typical big business conference room with the long table and the chairs placed around it. The room is otherwise bare. As the men enter they go to their chairs; the last one pressing a section of the wall so that it closes. There is a moment of silence. All faces are turned to the man at the head of the table.

11 CLOSE SHOT - GROUP

FIRST MAN

Gentlemen, it is true. The body was positively identified. It was agent twenty-four. Their intelligence is uncanny. Despite our tightest security methods, I'm certain not one of our agents is unknown to them.

SECOND MAN

But Sir, we can't just quit. The future of the world is at stake!

(cont.)

11 (cont.)

FIRST MAN

I'm well aware of that. I hope I have the answer. What we need is an outsider. A man with no known ties to us.

HUNTLEY

That's a pretty big order, Sir. You know the qualifications such a man must have.

FIRST MAN

Indeed I do. There is one man..... Of course, he'd have to volunteer. Whether he would, knowing the danger involved..... Well

SECOND MAN

I'm certain, given the facts he wouldn't hesitate. Who is that man, Sir?

12 ANOTHER ANGLE - CLOSE SHOT

FIRST MAN

Derek Flint?

The men are visibly impressed. They turn to each other and then back to the First Man.

SECOND MAN

Flint won the Olympic boxing and wrestling championship the same year.

HUNTLEY

He holds the world's record for the longest free fall from an airplane. Eight miles. Didn't open his chute till he was a thousand feet from the ground.

(cont.)

12 (cont.)

FOURTH MAN

Won the Grand Prix auto race
four consecutive years.

FIFTH MAN

Last year he won the national
pistol and rifle championships,
and two days later the Hawaiian
surf riding crown.

SIXTH MAN

Holds the black belt in both
judo and karate.

SEVENTH MAN

Placed second in the International
foils and saber matches.

SIXTH MAN

Second?

SEVENTH MAN

Yes.... Came right after his
karate match. Flint didn't
let the judges or his opponents
know, but he fenced with a broken
arm.

FIRST MAN

He's our man, all right. Any
of you know him personally?

HUNTLEY

I do, Sir. I met him the day
he climbed Mt. Everest bare-footed.
We're rather good friends.

FIRST MAN

Good! Fill him in. If he
accepts, we'll meet him here in
two days..... the same time.

DISSOLVE TO:

13 INT. BEDROOM - DAY - FULL SHOT

It is a richly furnished room. On a king-sized bed we see Flint asleep with a girl cradled in each arm. We hear the SOUND O.S. of the door chimes. Flint awakens and his eyes travel to a clock on the night table.

14 INSERT - CLOCK

It shows 9 o'clock.

15 CLOSE SHOT

Flint disengages himself and pajama clad, steps over one of the girls. He grabs a robe and puts it on. CAMERA FOLLOWS FLINT as he opens a door.

16 FROM FLINT'S ANGLE

We look into another room. Two more girls are sleeping in a bed. He closes the door. CAMERA PANS HIM ACROSS BEDROOM.

CUT TO:

17 INT. LIVING ROOM - DAY - MEDIUM SHOT

Flint enters scene and crossing over to door, opens it revealing Huntley.

18 TWO SHOT - AT DOOR

FLINT

Huntley. I wasn't expecting you, but come in.

HUNTLEY

Ye , I know. Wouldn't disturb you, but it's rather urgent.

CAMERA PANS as Huntley enters. Flint grabs for a cigarette - lights it - and indicates Huntley is to sit down. Huntley does.

19 CLOSE SHOT - FLINT & HUNTLEY

FLINT

You said urgent, so suppose
we get right to the point.

HUNTLEY

You have heard of Mao Yat Chung?

FLINT

Red China's foremost scientist.
Brilliant chap.

HUNTLEY

Agreed..... And Wilhelm Von
Strasser?

FLINT

An equally great scientist -
liquidated by the Russians.

HUNTLEY

Supposedly. We have evidence
to the contrary. He escaped to
South America.

FLINT

Interesting..... Go on.

HUNTLEY

Boris Vasnoff?

FLINT

Russia's top scientist.... last
report, exiled to Siberia.

HUNTLEY

True. But he also escaped.
These three men were all working
on the same project.

FLINT

Yes, I know. Something about
controlling the weather, wasn't it?

(cont.)

19 (cont.)

HUNTLEY

Exactly. You must realize that if one can control the weather, he can control the world. Warm regions could be made so hot one could not live - the same could be done in reverse with cold.

FLINT

Rainfall could be made so torrential that whole cities could be submerged. This concept would make nuclear power passe.

HUNTLEY

And the one that had that power could rule the universe. Any opposition to whatever demands were made, and an entire country would be destroyed.

20 CLOSE SHOT - ANOTHER ANGLE

FLINT

And it is your belief that Chung, Von Strasser and Vasnoff are together and working on that project.

HUNTLEY

We're sure of it. They were the foremost scientists in this field. Far more advanced than both ours and those of the Communist countries. Certain atmospheric changes have been noticed. Unusual, to say the least. You recall the report of the Norwegian fishing trawler?

FLINT

By George, I do! Something about the water in the Bering Sea.... let me think.... Oh, yes.... it was boiling.

(cont.)

20 (cont.)

HUNTLEY

A degree of heat so intense that the fish that were caught were discovered to have been burnt to death.

21 CLOSEUP - FLINT

FLINT

If your intelligence knows that it's these three men, can't you stop them?

22 CLOSEUP - HUNTLEY

HUNTLEY

If we knew where they were. We did have a bit of a lead, but the agent on the case was killed. Forced off the side of a mountain by another car.

23 CLOSE TWO SHOT

FLINT

Then they must have an organization or a branch of it here.

HUNTLEY

Unquestionably. We're certain they know our men. That's why I'm here, Flint. The head of the Bureau feels you're the man for the job.

FLINT

I see. All one has to lose is his life.

(cont.)

23 (cont.)

HUNTLEY

That could happen. But it's more than saving your country.... it's saving the world.

FLINT

If it's worth saving..... All right, Huntley. Where and when do we begin?

Huntley takes a card from his pocket and hands it to Flint.

HUNTLEY

Here's the address. Two o'clock tomorrow.

FLINT

I'll be there.

As they shake hands -

DISSOLVE TO:

24 INT. LIVING ROOM - DAY - MEDIUM SHOT

Flint, dressed in slacks, sport shirt and sport jacket, is seated at a table. CAMERA MOVES IN TO -

25 CLOSE SHOT - FLINT

He takes two darts and we see him dip them in a bottle marked "curare." He then takes them out and places them in his cigarette holder. He then puts a cigarette in and stands up.

26 MEDIUM SHOT

Flint faces a dart board hanging on a wall. Hands at his sides in the motion of a gun fighter setting for the "draw" he suddenly raises his hand, pulls out the cigarette and blows twice. He walks toward the dart board.

27 INSERT - DART BOARD

Both darts are in the bull's eye. He pulls them out - CAMERA PULLS BACK AND PANS WITH FLINT BACK TO TABLE. He now takes a ring from his finger, presses on a small gem in the ring, and the top of the ring opens disclosing a hollow space. He reaches over to another bottle marked TNT and pours some of the liquid into the ring space. He then closes the ring and puts the top back on the bottle.

28 CLOSE SHOT - FLINT

Flint stands up and takes off his belt. It has a large buckle that he pulls. A small piece of steel comes out. He shakes the belt over the table and a half dozen small steel pieces come out. He joins them together and he has a full-length sword. He swishes it a few times, then satisfied, disengages the pieces, puts them back in the belt and puts the belt on. He then bends down, takes off his shoes and places them on the table. He takes the laces out and removes the tongue of one shoe. Running the laces through, he then ties the two laces together. He takes a pencil and fountain pen and opens another bottle labelled POISON GAS PELLETS. He takes out a pellet, makes a V with the pencil and pen, places a pellet in the tongue, draws back the laces that are elastic, and has a deadly slingshot. He tests it a couple of times, then replaces the laces in his shoes. He unscrews the pencil, drops the pellet in, and screws the pencil back. He looks at his watch and starts to leave the scene.

DISSOLVE TO:

29 EXT. BUILDING - DAY - MEDIUM SHOT

Huntley and Flint are stopped by Captain. Huntley whispers in Captain's ear. He nods and permits them both to enter.

CUT TO:

30 INT. CORRIDOR - DAY - FULL SHOT

As Flint and Huntley enter - go to mid-corridor.
Huntley presses secret button. As he and Flint
step in -

CUT TO:

31 INT. CONFERENCE ROOM - DAY - MEDIUM SHOT

First man is at desk. Flint and Huntley come to him
and flank him at each end. CAMERA MOVES IN CLOSER.

HUNTLEY

Sir, this is Derek Flint.

First man extends his hand which Flint takes.

FIRST MAN

Glad to know you, Flint. For
security reasons, I'll have to
be nameless.

FLINT

I understand.

FIRST MAN

Please be seated, gentlemen.

They do.

32 THREE SHOT

FIRST MAN

I know you've been briefed, Flint,
so we won't waste any time. I
understand you have offered your
services.

FLINT

Right. I hope we'll have a
successful mission.

(cont.)

32 (cont.)

FIRST MAN

We've got to! Now, as to our only lead. Von Strasser had an assistant named Gruber. Gruber was kidnapped by the Russians and forced to work on their missiles. Somehow he managed to escape and was smuggled into the United States. Von Strasser located him, gave him his address and a large sum of money for his travelling expenses. Gruber decided not to go. He called, told us where he was hiding, and asked for our protection.

33 CLOSEUP - FLINT

FLINT

Your agent was on the way to pick him up - was followed by Von Strasser's men - and killed?

34 THREE SHOT - FLINT - FIRST MAN - HUNTLEY

FIRST MAN

Precisely. However, as a precaution we had sent another man by a different route. When he got there, Gruber was gone.

FLINT

You think the others got him?

FIRST MAN

No. We're rather sure they're looking for him, too.

FLINT

I've got to get to Gruber first then. Where was he last?

FIRST MAN

New Orleans.... the French Quarter.

(cont.)

34 (cont.)

FLINT

Thank you. I'll take a
jet there immediately.

FIRST MAN

Excellent. I'll see you get
priority on the first flight.

FLINT

That's not necessary, Sir.
I have my own plane.

FIRST MAN

Good!

As he rises, the other two do, also. He extends
his hand.

FIRST MAN

(continues)

Best of luck!

FLINT

(taking his hand)

Thank you, Sir.

DISSOLVE TO:

35 EXT. BUILDING - DAY - MEDIUM SHOT

As Flint and Huntley exit, Flint has his cigarette
holder and cigarette in it, in his lips. He quickly
throws the cigarette out and blows twice. Each
soldier grabs his throat, clutches it, and falls down
dead. Flint, as they are falling, opens the catch
on his ring and throws the ring at the feet of the
Captain. There is an explosion and the Captain falls.

36 CLOSE SHOT - FLINT & HUNTLEY

HUNTLEY

Good lord, Flint!
gone mad?

Have you

(cont.)

36 (cont.)

FLINT

(surveying the three men)
Not at all. These are not the same three men. Of the original two soldiers, one had a mole on his right earlobe, and the second a rather obvious hangnail on the index finger of his left hand.

Huntley's mouth is agape. He finally blurts out.

HUNTLEY

And the Captain?

FLINT

Most stupid of the three. He was wearing a decoration that was given those who had fought in the battle for the Remingen Bridge.

HUNTLEY

Couldn't he - ?

FLINT

Not with the insignia of the 24th Division. The 24th was in Sicily.

HUNTLEY

What attention to detail!

FLINT

Matter of habit. I suggest you report this incident - and get some new soldiers. Also have the War Department send a wire on the three who are gone. After all, it seems evident they were killed..... Well, take care of yourself, Huntley. I'll try to keep in touch.

DISSOLVE TO:

37 INT. FLINT'S LIVING ROOM - DAY - GROUP SHOT

The four girls we saw briefly, the two with Flint in bed, and the two who were in bed in the other room, stand around Flint. They are dressed in the native costumes of their countries. One an Italian, the second a Scandinavian, the third an Egyptian, and the fourth an Israeli soldier's uniform.

FLINT

(surveying them)

You four have been wonderful. I've been a lucky man. But you've all got to leave and go home. I'm on a dangerous mission and you're not safe here.

(as they start to protest)

No..... please. This is not goodbye. When this is over, we'll be back together again and resume our normal life. Greta....

CUT TO:

38 CLOSE SHOT - GRETA

FLINT'S VOICE (O.S.)

You will return to Copenhagen and your Social Service work. Sophia....

CUT TO:

39 CLOSE SHOT - SOPHIA

FLINT'S VOICE (O.S.)

You to your beloved Milan and the La Scala. Your beautiful voice has been still far too long. Soyara....

CUT TO:

40 CLOSE SHOT - SOYARA

FLINT'S VOICE (O.S.)
 You to Cairo and your sculpture.
 Egypt needs art such as yours.
 There are many who think the
 Pyramids are old hat. Naomi.....

CUT TO:

41 CLOSE SHOT - NAOMI

FLINT'S VOICE (O.S.)
 You to Tel Aviv, but not to the
 Army. You've become very good
 friends with Soyara. You two
 must use your influence to promote
 peace between Egypt and Israel.

CUT TO:

42 GROUP SHOT

FLINT
 I'm on a very tight schedule.
 I have but ten minutes to say
 goodbye to each of you. I
 assume you've already drawn lots?

The girls nod assent.

FLINT
 (continues)
 Very good. Who is number one?

SOPHIA
 I am, my darling.

FLINT
 Cara mia.

He extends his hand. CAMERA HOLDS ON THEM as they
 walk toward door to bedroom. Flint opens it and bows,
 extending his arm. As Sophia enters, we -

DISSOLVE TO:

43 EXT. PRIVATE AIRPORT - DUSK - MEDIUM FULL SHOT

Flint is walking toward his plane. It is a two-seater jet with the canopy that opens or slides back to allow entrance. Flint climbs in. We hear the sound of the jet and the plane takes off. We follow it as it starts to rise.

CUT TO:

44 INT. PLANE

Flint is looking ahead, absorbed in flying. Behind him we see a cover cast off and the two men we saw still in their Halloween masks, rise. The first, with pistol in hand, followed by the second, stand in back of Flint.

FIRST MASK

Don't move, Mr. Flint. It would give great satisfaction to kill you, but our orders are to bring you to our leaders, alive.

FLINT

I assume you want me to change course?

FIRST MASK

Yes. And no tricks. I was a Mig pilot in the air force. Turn around and head north.

FLINT

You're the navigator.

He gives a sudden thrust, and the plane veers upward in a screaming climb.

CUT TO:

45 STOCK SHOT PLANE CLIMBING

46 INSIDE PLANE - CLOSE SHOT

Flint has turned. With simultaneous moves each hand, in a karate chop, hits each man's windpipe.

CUT TO:

47 STOCK SHOT - PLANE DOING IMMELMAN TURN - THEN RIGHTING ITSELF.

CUT TO:

48 INSIDE PLANE - CLOSE SHOT

Both men are out. Back in his seat, Flint has righted plane.

FLINT

(adjusting)

Now it's set on automatic control.

(glances at watch)

I should be just about over one of the Great Lakes.

He reaches up and slides the canopy back.

FLINT

(continues)

I've got to drop them over the water. On land they might hit an innocent bystander.

49 JET IN AIR - MEDIUM LONG SHOT

We see one body hurled out, and a few seconds later, the second one.

50 INT. PLANE - CLOSE SHOT ON FLINT

FLINT

You know I never even took off their masks to see who they were. Well.... you can't think of everything!

DISSOLVE TO:

51 INT. HOTEL ROOM - NIGHT - MEDIUM SHOT

The door opens and a bellhop enters, carrying one valise.
Flint follows behind him. Bellhop sets down luggage.

BELLHOP

(pointing)

The john's over there. You
will have time for some food,
if you like.

52 TWO SHOT - FLINT - BELLHOP

FLINT

No, thanks.

BELLHOP

Drink?

FLINT

Not right now. But I could
use some information. Maybe
you could be of help.

BELLHOP

What kind of information?

FLINT

Well Do you think you
could find a man for me?

BELLHOP

That's easy. I'll have him
here in half an hour. You want
a redhead? Blond?

FLINT

(cutting in)

Hold everything! Don't let
my shaving lotion fool you.

BELLHOP

It is kinda strong.

FLINT

I'm looking for a man named
Gruber.

BELLHOP

Never heard of him.

(eyeing Flint)

Is he on the lam?

(cont.)

52 (cont.)

FLINT

You might say that.

BELLHOP

You the law?

FLINT

Nothing like that. I'm a
friend of his. A good friend.

BELLHOP

What's it worth to you to find
your friend?

FLINT

Twenty?

BELLHOP

Twenty? You're not a good
friend. You're an acquaintance.

FLINT

Fifty?

BELLHOP

Now you're talking like a pal.

FLINT

Okay.

He takes out a bill and gives it to the bellhop.

FLINT

(continues)

Where do I go?

BELLHOP

Madame La Farge's.

FLINT

What does she run - a cafe?

BELLHOP

No.

FLINT

Night club?

(cont.)

52 (cont.)

BELLHOP

You've got to be kidding.
She runs a house. You want
to know what kind?

FLINT

No. Please don't confuse
innocence with stupidity.
The address?

BELLHOP

The cabbie'll get you there.
Enjoy.

He walks out toward door.

53 CLOSE SHOT AT DOOR

Bellhop opens door, then turns back toward direction
of Flint.

BELLHOP

Oh, I forgot. You're a
stranger in town. You'll
need the password.

FLINT'S VOICE (O.S.)

All right. What is it?

BELLHOP

Peace.

He exits, closing door.

DISSOLVE TO:

54 EXT. STREET - NIGHT - FULL SHOT

A cab enters and comes to a stop in front of a brownstone
house. Flint emerges from cab, hands cabbie a bill and
cab drives off. CAMERA MOVES IN as Flint walks up stairs.

55 CLOSE SHOT AT DOOR - FLINT

Flint rings bell. A peep-hole opens and a man's face shows through.

FLINT

Peaca.

The peep-hole closes - the door opens - and Flint enters.

CUT TO:

56 INT. DOWNSTAIRS ROOM - NIGHT - FULL SHOT

This is a huge room in the Gay Nineties tradition. Men and women are seated at tables. Others at a long bar. The men are of many nationalities, and some in their native garb. The women are all in the low-cut gowns of the nineties. A string quartette in the b.g. is playing softly. As Flint enters, Madame La Farge, a beautiful Amazon, sweeps toward him.

57 CLOSE SHOT - FLINT & MADAM LA FARGE

LA FARGE

Good evening.

(she hands him a card)

Here you are. Number 16.

You haven't got too long to wait.

About a half hour. Meanwhile, would you care for a drink?

FLINT

If you'll join me.

LA FARGE

For just a few minutes.

Come along, I'll find a table.

CAMERA PANS WITH THEM as they wend their way.
CAMERA HOLDS as they come to an empty table. Flint holds the chair out for her and then sits down, also.

58 TWO SHOT - AT TABLE

LA FARGE
Anything special?

FLINT
Your choice will be fine.

She turns and beckons to a waiter who hurries over to them.

LA FARGE
(to waiter)
Champagne. My private brand.

Waiter bows and exits.

LA FARGE
(continues - to Flint)
Everything here is cash, you know.
No credit cards.

FLINT
I understand.

LA FARGE
And you don't pay the girls.
When your number is called, go
over to the cashier.

FLINT
You run a tight ship, Madame.

LA FARGE
Enough of me. You're new here.

FLINT
Yes.

LA FARGE
Expect to stay awhile?

FLINT
That depends on you.

The waiter enters and starts to open the bottle.

59 CLOSE SHOT AT TABLE

La Farge gives Flint a puzzled look.

LA FARGE

On me?

FLINT

Definitely. You're my
only source.

LA FARGE

Well? That's a new pitch.
Go on.

FLINT

I'm looking for a man named
Gruber.

60 CLOSEUP - WAITER

He is pouring the champagne. His eyes widen and he
looks intently at Flint. He finishes and exits.

61 TWO SHOT - FLINT - LA FARGE

LA FARGE

In my place we don't ask a
man his name - but sometimes
there's a slip. I can let
you know definitely in twenty-four
hours --- for a fee, of course.

FLINT

You'll be well paid.
(he raises his glass)
To success.

La Farge clicks her glass against Flint's. They drink.

LA FARGE

Where do I find you?
And the name?

(cont.)

61 (cont.)

FLINT
The Crescent Hotel. Derek Flint.

LA FARGE
You single?

FLINT
(nodding)
Uh huh.

LA FARGE
Tomorrow night might be interesting.
I was thinking of going away for the
week-end. I might change my plans.

FLINT
In that case.....
(he hands her back the card
with the number)
I'll change mine now. May as
well be at full strength.

LA FARGE
My tiger.
(rising)
'Till tomorrow night!

Flint rises as she exits, then re-seats himself.
He takes a sip from his glass, then looks around.
He stops suddenly.

62 FROM FLINT'S POV

The waiter is talking to a swarthy man with wide shoulders.
They both look in Flint's direction. The swarthy man
nods and the waiter exits.

63 CLOSE SHOT - FLINT

He finishes his drink and gets up. CAMERA PANS WITH HIM
as he walks down the room. He passes the swarthy man,
ignoring him, and continues a few paces, then stops before
a door. CAMERA TILTS UP - we see sign "MEN" - CAMERA
HOLDS FOR A MOMENT - THEN MOVES DOWN and Flint opens
door and enters.

CUT TO:

64 INT. LAVATORY - NIGHT - MED. FULL SHOT

It is deserted except for a Filipino attendant. Flint goes over to him and extends a bill that the attendant takes.

FLINT

Go out and grab a smoke
for ten minutes.

Attendant nods and exits. Flint goes over to the wash basin and starts the water running. He takes soap and starts to wash his hands.

65 CLOSE SHOT INTO MIRROR BEFORE FLINT

We see the swarthy man enter. He turns the key in the door, locking it. Flint looks up, sees him, but doesn't react. He tears a paper towel from roll and starts to dry his hands. Swarthy man draws a knife from inside coat pocket. As he advances toward Flint.

SWARTHY MAN

(foreign accent)

I like a knife. It's so silent.

66 TWO SHOT - FLINT & SWARTHY MAN

Flint takes a step to the side - casts an eye on the shaving accessories on a glass shelf - grabs a bottle - unscrews cap - quickly turns toward man. As the man lunges toward him, Flint snaps his wrist and the liquid hits the man in the eyes.

67 CLOSE SHOT - ANOTHER ANGLE

Swarthy man is blinded by the alcohol. He cries out and in a normal reaction, moves his hands to his eyes. Flint steps in - grabs the knife - and turns it inward to the man's body. The man slumps. Flint grabs him - CAMERA FOLLOWS as he pulls man toward a toilet.

68 CLOSE SHOT AT TOILET DOOR

The door is locked. Flint eases the man down, reaches into his pocket, takes out a dime and puts in the pay slot. He grabs the man again and backing in, hauls him in. He comes right out, closes the door, and steps back. CAMERA MOVES DOWN TOWARD FLOOR - we see the man's legs as though he were seated.

69 CLOSE SHOT FLINT - AT MIRROR

Quickly, Flint grabs a towel from a stack and putting one foot on the basin, rubs the towel over a shoe. He then applies it to his face. It is a brown color. He applies it to the shoe a couple of more times. In a jiffy his face is covered. He then takes off his pants and reverses them. What was once dark grey is now white. He reverses his sport jacket. It is now also white with false coat flaps. He is now wearing an all white suit. He takes a handkerchief - also white - from a pocket. It is an extra large size. He winds it around his head - and now wears a turban. He looks in the mirror and satisfied, goes to the door - CAMERA PANS WITH HIM - he unlocks the door and steps out.

CUT TO:

70 INT. DOWNSTAIRS ROOM - MED FULL SHOT

Flint emerges and starts walking toward entrance. The waiter comes his way. Flint stops him.

71 CLOSE SHOT - FLINT & WAITER

FLINT

Waiter

He hands him a bill.

WAITER

Thank you, sir.

(cont.)

71 (cont.)

FLINT

Perfectly all right.... I didn't see the attendant around in the men's room. Will you give him this? I used some rubbing alcohol.

WAITER

Yes, sir.

FLINT

Sure I can trust you?

WAITER

Yes, sir.

FLINT

Good. May Mohammed be with you as he is with all honest men.

CAMERA MOVES BEHIND FLINT AS HE WALKS TO ENTRANCE.
FLINT STOPS AT DOOR WHERE MAN IS STILL AT PEEP-HOLE.
He opens the door for Flint.

72 CLOSE SHOT AT DOOR - FLINT & DOORMAN

FLINT

Thank you. Peace. You have a lovely place here.
Good-night.

As he exits, doorman looks puzzled.

DISSOLVE TO:

73 INT. HOTEL LOBBY - NIGHT - CLOSE SHOT AT DESK

Flint, still in his disguise, is at desk. The clerk looks up quizzically, not recognizing him.

CLERK

Yes, sir?

(cont.)

73 (cont.)

FLINT

May I have the key to room
four-twelve, please?

Clerk turns around and looks at room boxes, then turns
toward Flint.

CLERK

Four-twelve, sir, is Mr. Derek
Flint's room.

FLINT

Yes, I know. I'm a friend
of his. He's expecting me.

CLERK

But he's not in, sir.

FLINT

I just left him at Madam
La Farge's. I'm to wait
for him in his room.

CLERK

I don't know, sir. This is
highly irregular.

FLINT

My dear man. I could call
him at Madam LaFarge's.....
(he leans toward clerk)
But you wouldn't want me to
disturb him, would you?

CLERK

(embarrassed)

Well..... under the circumstances....

He turns - takes the key out of the box - turns back
toward Flint - and hands him the key.

FLINT

(taking key)

Thank you.....

(he holds it high)

To Mr. Flint and l'amour!

(cont.)

73 (cont.)

CLERK
Toujour l'amour!

DISSOLVE TO:

74 INT. FLINT'S BEDROOM - NIGHT - MEDIUM SHOT

Flint is fast asleep. Suddenly we hear the SOUND of the PHONE RINGING. Flint awakes alertly, snaps the night lamp on and looks at the clock as the phone rings again.

75 INSERT - CLOCK

It shows 4 o'clock.

76 CLOSE SHOT - FLINT

He picks up receiver.

77 SPLIT SCREEN - FLINT - MADAME LA FARGE

They are both in the same position. Both in their respective beds. Both sitting up. Flint in his pajamas - La Farge in a low-cut nightgown.

FLINT

Hello?

LA FARGE

Good morning. This is La Farge.

FLINT

You're a little early, aren't you?

LA FARGE

Yes. I called for two reasons. First, you're a naughty boy. You left a gentleman sitting in my men's room.

(cont.)

77 (cont.)

FLINT

Oh? He paid the ten cents,
didn't he?

LA FARGE

It appears that way.

FLINT

Then what's the problem?

LA FARGE

He's very dead.

FLINT

What a shame. What did he
die from?

LA FARGE

Heart trouble. He had a
ten-inch knife sticking in it.

FLINT

The pain must have been so
great he committed suicide.

LA FARGE

I came to the same conclusion.

FLINT

Know who he was?

LA FARGE

No. No identification.

FLINT

What a pity. No way of letting
his relatives know.

LA FARGE

Especially not now. I've
just had him cremated.

FLINT

You're a fine woman, Madame La Farge.
And your second reason for calling?

LA FARGE

I have the information you want.

(cont.)

77- (cont.)

FLINT

Fine. Then we can meet earlier than tomorrow night.

LA FARGE

I was thinking the same thing.

FLINT

Good girl. Say when.

LA FARGE

In half an hour?

FLINT

You're a woman of action, Madame La Farge.

LA FARGE

I think you'll find that true. My place, then?

FLINT

Isn't that a little conspicuous?

LA FARGE

Not at all. My customers have all gone, and the girls are asleep.

FLINT

The hours aren't bad, are they?

LA FARGE

Not since the union stepped in. Hurry, Flint.... I'm waiting.

As they both hang up -

DISSOLVE TO:

78 INT. HOTEL LOBBY - NIGHT - MEDIUM SHOT

The elevator doors open and Flint steps out. He starts toward the exit when the clerk calls out.

CLERK

(startled)

Mr. Flint! I didn't see you come in.

79 CLOSE SHOT - FLINT & CLERK

FLINT

You didn't? I've been home
for quite a while.

CLERK

Oh. I guess my back was turned.
Is the Hindu gentleman in your room?

FLINT

Hindu gentleman?

CLERK

Yes. The man with the turban
and white suit.

FLINT

There's no Hindu gentleman in
my room.

CLERK

There isn't?

FLINT

Clerk..... first you didn't see
me come in....and next you tell me
of some East Indian. Have you
been drinking?

CLERK

No, sir. I'm a teetotaler.

FLINT

I'd get a checkup if I were you.
Let it go too far and who knows
what you'll see?

He turns toward the exit again as the clerk scratches
his head in bewilderment.

DISSOLVE TO:

80 EXT. MADAME LA FARGE'S - NIGHT - CLOSE SHOT AT DOOR

Flint runs up the steps and is about to knock when
the door opens, revealing La Farge in robe.

LA FARGE

Come in.

CUT TO:

81 INT. DOWNSTAIRS ROOM - NIGHT - FLINT & LA FARGE

CAMERA FACING THEM MOVES BACK AS THEY WALK TOWARD IT.

LA FARGE

I like this time of night.
Just before dawn. It's so
quiet.

FLINT

Aren't you generally asleep
at this time?

LA FARGE

Most times. But I couldn't
sleep tonight. I was restless.

FLINT

Perhaps a drink might have helped.

LA FARGE

When I'm restless I need more
than a drink. That's all right
for the girls.

FLINT

It's good for the girls?

By this time they are starting to ascend the stairway.
CAMERA FOLLOWS.

LA FARGE

They see so much of a bed -
they forget it's also used
for sleeping.

FLINT

Every business has its problems,
I suppose.

LA FARGE

Oh, the rewards are there.
Besides the money, it's satisfying.

FLINT

I would assume that. You're always
meeting new and interesting people.

(cont.)

81 (cont.)

LA FARGE

It goes deeper than that.
If the authorities would permit
it, I would use teen-age girls.

They both stop at top of stairs.

82 TWO SHOT - FLINT - LA FARGE

FLINT

That's good? I mean for kids.

LA FARGE

Definitely. You wouldn't see
any juvenile delinquents. I not
only would satiate their curiosity,
but they'd get an education that
would make them wonderful wives.

FLINT

Madame La Farge's Finishing School
for Young Ladies.

LA FARGE

Right. And no tuition fee.

FLINT

Earn while you learn.

83 WIDER ANGLE

They take a few steps down a hall. La Farge stops
at a door - opens it - and they both enter.

CUT TO:

84 INT. MADAME LA FARGE'S BEDROOM - NIGHT - MMD SHOT

They enter a lavish bedroom. Well appointed. The bed
itself is a large one with a canopy. She walks toward
a small bar and reaches for a bottle.

LA FARGE

You'll find pajamas and robe in
the closet. I'll fix you a drink
while you change.

(cont.)

84 (cont.)

FLINT

Righto! It seems all I'm
doing lately is getting dressed
and undressed.

85 CLOSE SHOT - LA FARGE

LA FARGE

Don't complain. You've never
had it so good. Tell me, Flint,
what do you do?

FLINT'S VOICE (O.S.)

Nothing, really. My parents died
in an auto accident about ten years
ago. I was the only child and was
left a lot of money. Ten million,
to be exact.

LA FARGE

(turning in Flint's direction)
You can really enjoy life with
that kind of money. Why stick
your nose into trouble and die young?

FLINT'S VOICE (O.S.)

Guess I like excitement.

LA FARGE

This deal you're on isn't excitement.
It's an invitation to an early grave.
Although I have an idea you're fairly
good at shortening other's life spans.

FLINT'S VOICE (O.S.)

Let's say I'm doing my part in
stopping the population explosion.

86 MEDIUM SHOT

As Flint, in pajamas and robe, comes toward La Farge.

LA FARGE

I'm sure you don't kill for kicks.

CAMERA MOVES IN TO CLOSE SHOT ON TWO -

(cont.)

86 (cont.)

FLINT

No. Just for survival.

She hands Flint a drink and clicks her glass again in a toast gesture.

LA FARGE

What shall we drink to?

FLINT

Let's drink to Gruber. That is, if he's still breathing.

LA FARGE

He's alive. All right.
To Gruber.

They drink from their glasses.

LA FARGE

(continues)

No point in standing up.
Let's be comfortable.

She turns and heads toward the bed. CAMERA PANS WITH THEM. Flint follows. They sit on the edge of bed, close to each other.

LA FARGE

Comfortable?

FLINT

Very.

LA FARGE

I meant the bed.

Flint tests it.

FLINT

It's got a good spring to it.

LA FARGE

Praise from a connoisseur.

87 TWO SHOT - FLINT - LA FARGE

LA FARGE

(continues)

Are we going to waste a lot
of time talking?

FLINT

I'm just waiting for Gruber's
address.

LA FARGE

I'll give it to you after
we awake.

FLINT

Sounds like I have to win it.

LA FARGE

Could be.

FLINT

That's an incentive to do my best.
(he starts to laugh)

LA FARGE

Is your best that funny?

FLINT

It's not that. I was wondering
if I get to keep the trophy or
have to win it three times?

LA FARGE

You talk too much. Shall we
shower or tub?

FLINT

Whatever you prefer.

LA FARGE

I have a king-sized tub.

FLINT

If I'd known that, I would have
brought my celluloid ducks.

(cont.)

87 (cont.)

LA FARGE
(smiling)
I don't think you would have
had time to play with them.....
(she rises)
Shall we?

CAMERA MOVES BACK as they both rise and walk toward
the bathroom.

DISSOLVE TO:

88 INT. BEDROOM - DAY - CLOSE SHOT

La Farge is fast asleep. Flint, wide awake, is watching
her. He pushes her shoulder gently. She stirs and
half awakes -

LA FARGE
(mumbling)
What is it?

FLINT
This sounds kind of silly. But
I don't know your first name.

LA FARGE
(sleepily)
Zelda.

FLINT
(unbelieving)
Zelda?

He thinks about it for a moment - turns to her -

FLINT
(continues)
Pleasant dreams, Madame La Farge.

He turns over on his side away from her, and as he
closes his eyes -

DISSOLVE TO:

89 EXT. STREET - DAY - FULL SHOT

It is a street in an obviously poor section of town. A cab enters and stops in front of a store. Flint exits cab - pays the driver - and cab drives off. He turns and looks at the store before him.

90 CLOSE ANGLE - FROM FLINT'S POV

It is a shoe repair shop, the sign stating - SAM'S - SHOES REPAIRED. Flint hesitates a moment, then walks to door and enters.

CUT TO:

91 INT. SHOE SHOP - DAY - MED. SHOT

It's a typical shop. Shoes on the shelves and on the counter. Some already repaired, others needing same. The man is a small, slightly bald, middle-aged individual with glasses almost at the end of his nose. He has a shoe on a last, and taking nails from his mouth, hammers them into the sole. He looks up as Flint enters, but says nothing. Flint seats himself and starts to unlace his shoes.

92 CLOSE SHOT - FLINT

He takes the elastic laces and one tongue from a shoe. He unscrews his pen - takes a pellet out - and places it in the middle of the tongue. He then holds it in the palm of his hand - rises - and holding shoes in other hand, approaches the man.

93 TWO SHOT

FLINT

Could you repair these shoes
while I wait?

The man stops his pounding - takes the shoe off - then takes Flint's shoes. He examines them carefully.

(cont.)

93 (cont.)

GRUBER

(slight accent)

There's nothing wrong with these.
They are practically new.

FLINT

How would a scientist know that?

Taken aback, Gruber reaches for a sharp knife. He holds it menacingly.

GRUBER

Who are you? What do you want?

FLINT

I'm a friend, Gruber. I want to see that Von Strasser doesn't get you. I'm here to offer you protection.

GRUBER

Who are you to give me protection?

FLINT

You tell me where Von Strasser, Chung and Vasnoff are, and I'll destroy them.

GRUBER

Who told you where I was?
How did you find me?

FLINT

A friend. She has ways of getting information.

GRUBER

I do not know who you are. But what she knows, others must know.

FLINT

Agreed. That's why time is important. I don't even know if I can trust her. This could be a trap to get us both.

GRUBER

You, they would kill, if so - but me -
(he shrugs)
It would be a living death. These men are great scientists -- but mad!

94 TWO SHOT - ANOTHER ANGLE

FLINT

Gruber, you've got to trust me.

GRUBER

I don't know you.

FLINT

I represent the government.

GRUBER

You have credentials?

FLINT

No. I could call someone and have you talk to him, but we haven't time. Gruber, you can't stay here. I'll see you are guarded day and night in safety.

GRUBER

That is a life? Being cooped up?

FLINT

Only 'till I can get these mad men. Gruber, you've got to tell me!

GRUBER

All right.

(he sighs)

I bought this place from my cousin. Who would think a humble shoe repair man was Gruber, the scientist? All right.... They are

95 WIDER ANGLE

The door bursts open and two men, guns in hand, enter. One is in the image of Mr. Moto, the Japanese wrestler. The second is also heavy set, but of Slavic origin.

MOTO

You will not move! Igor -- take the sign that says Closed and put it in the door window. Then draw the blinds.

The man follows the orders.

(cont.)

95 (cont.)

MOTO

(continues)

So we have our two birds. This has been a busy morning. First the little pigeon that sang to Madame La Farge - and then the Madame herself -- and now, the eminent Professor Gruber and the equally eminent Mr. Flint! Whom I am happy to say does not have his cigarette-holder with him. Or the pretty ring. You have a bag of tricks -- right, Mr. Flint?

FLINT

I'm afraid I'm fresh out.

MOTO

What a pity! No poison darts. No TNT.... You haven't even got a bottle of alcohol to throw in my eyes. What have you got, Mr. Flint?

Flint has the laces around his index and forefinger.

FLINT

Just a pair of shoe laces.
See?

He shows them.

MOTO

(laughing)

What a deadly weapon.

FLINT

(laughing)

It'll kill you.

He releases the pellet sling-shot fashion and dives to the floor. The pellet strikes the wall and explodes, filling the room with a cloud of vapor a la tear gas. Moto fires a shot - then he and the other man claw at their throats. Flint jumps up. Gruber has taken a piece of cloth and holds it over his nose. Flint has done the same with his handkerchief. He runs behind the counter, grabs Gruber, and hustles him out through the back entrance.

CUT TO:

96 EXT. SHOE SHOP - ALLEY - DAY - MED CLOSE SHOT

Flint and Gruber emerge from back door - take off handkerchiefs - and breathe deeply.

FLINT

You okay?

Gruber nods assent.

FLINT

(continues)

Good. I'm going to take you to a friend of mine and yours. He's in Washington. I promise you, you'll be in no danger.

GRUBER

And I shall tell you where the men you seek are. They are on an island off San Ramos.

FLINT

San Ramos?

GRUBER

A small Mexican fishing village.

FLINT

Thanks, Gruber.

GRUBER

You will not thank me if they capture you and kill you.

FLINT

I'll be careful. I always have something up my sleeve.

GRUBER

(smiling)

Or in your shoes.

DISSOLVE TO:

97 INT. FLINT'S HOTEL ROOM - DAY - MEDIUM SHOT

Flint, Gruber, Huntley and two men are in the room.

HUNTLEY

All right, men. You know where to take Mr. Gruber. His security is vital. Take good care of him.

The two men and Gruber exit room.

98 CLOSE SHOT - FLINT & HUNTLEY

HUNTLEY

You've accomplished step one, Mr. Flint. An important step, but just the beginning.

FLINT

I don't quite understand. Now that you know their approximate location, why can't the government take over?

HUNTLEY

It's not that simple. You surely are aware by now that our three friends have a rather extensive organization. Any sign of planes, or ships --- even a strange sub -- and our birds will fly.

FLINT

And one man won't alarm them.

HUNTLEY

Not if he handles himself well.

FLINT

Agreed. I've given it a bit of thought. I'm afraid that this face of mine is too well known. So we'll change that a bit. Also, as to how to get to San Ramos without being detected.

(cont.)

98 (cont.)

HUNTLEY

Knowing you, I'm certain you have the answer to that, too.

FLINT

Right. I shall need a dead man. Can you arrange that?

HUNTLEY

(taken aback)

A dead man... I imagine we can find a body that's been both unidentified and unclaimed.

FLINT

He'll have to be my height. The other characteristics won't matter.

HUNTLEY

They won't?

FLINT

No. This is my plan. I will take the dead man, dressed in my clothes, aboard my jet. If my timing is right - and it better be - I shall be over San Ramos at dawn. I shall eject myself out of the jet and parachute down. I'm fairly certain of not being seen. Most people will be asleep at that hour. The plane will have just enough fuel to fly a very short distance - and then crash.

HUNTLEY

Very clever. The body will be so charred as to make identification impossible.

FLINT

To our enemies. But you are to see to it that it leaks out that Derek Flint was killed in a plane crash. It must be front page news.

(cont.)

98 (cont.)

HUNTLEY

It will be arranged. It's an ingenious plan. Knowing you have been on their trail, our cartel of evil will relax their vigilance and feel themselves free to continue their nefarious plot.

FLINT

Exactly. With their guard let down, my mission should be much easier.

HUNTLEY

I'll take care of everything.

FLINT

Immediately, Mr. Huntley.
(he extends his hand)
Goodbye.

HUNTLEY

(taking Flint's hand)
Good luck!

DISSOLVE TO:

99 STOCK SHOT - JET FLYING - DAWN - LONG SHOT

After establishing - ejection seat with man in it is seen being ejected from plane. A few moments later a parachute is seen to open and float down to earth.

100 EXT. SMALL PATCH OF LAND - DAWN - MED CLOSE SHOT

Flint, BACK TO CAMERA, is seen burying the parachute. He tamps the earth down - looks around - then turns TO CAMERA.

101 CLOSE SHOT - FLINT

He is wearing a beard and dark glasses. He wears a battered felt hat, corduroy jacket and soiled white pants. He looks around again, then picks up a fishing tackle in its case and a valise. As he starts to walk toward a path -

DISSOLVE TO:

102 INT. HOTEL LOBBY - DAY - MEDIUM SHOT

It is a small lobby in a small hotel. PEDRO, the clerk, is asleep in his chair as Flint enters. Flint puts down the valise and tackle and hits the desk bell a couple of times. Pedro slowly wakes, his eyes focusing slowly. Finally awake, he takes out a battered silver pocket watch and looks at it. He then raises his eyes warily and looks intently at Flint.

FLINT

Sorry I had to wake you, but I'd like a room.

PEDRO

Senor, it is six o'clock in the morning. How did you get here?

FLINT

I walked.

PEDRO

Senor. The nearest town is Las Flores. It is over a hundred miles away. There is no railroad from Las Flores - no bus from Las Flores - no ship from Las Flores - because there is no water near Las Flores. You are trying to tell me you walked from Las Flores?

FLINT

I guess I'd better tell you the truth. I parachuted from a jet going six hundred miles an hour.

PEDRO

Senor. I may be stupid, but I'm not a fool. Forgive me. You are the first man I know that walked from Las Flores.

(admiringly)

How long it take?

FLINT

About twelve hours.

103 CLOSE SHOT - FLINT & PEDRO

PEDRO

That's about nine miles an hour.
You must be a fast walker.

FLINT

I cheated a bit. Every fourth
step, I skipped.

PEDRO

I thought something like that.
I maybe stupid, but I'm not a fool.

FLINT

Yes. If I may, I'd like to register
for a room. You do have a room
available?

PEDRO

Si, Senor. We have twelve rooms
here and eleven are empty.

FLINT

That's not very good, is it?

PEDRO

No. This is our busy season.

He takes the hotel register - turns it around - and
hands Flint a pen.

PEDRO

(continues)

If the Senor will sign, please.

Flint does and reverses the register. Pedro looks
at the name.

PEDRO

(continues)

Mr. David Ferguson - New York
City.

(proudly)

You see? I know how to read.
I may be stupid.....

FLINT (cutting in)

But you're not a fool.

(cont.)

103 (cont.)

PEDRO

How you know I was going to say that?

FLINT

Just guessed. Now, my room, please.

PEDRO

Si, Senor.

He turns and takes a key from the peep-holes, then turns to Flint.

104 TWO SHOT - FLINT - PEDRO

PEDRO

Here, Senor. Room one hundred and two.

FLINT

You have twelve rooms and this is a hundred and two?

PEDRO

If it makes me feel good, what you care? Besides, next to room one hundred and two is room forty-eight.

FLINT

At least you're consistent.

PEDRO

(ignoring)

And in room forty-eight is a beautiful Senorita. So maybe Pedro..... that's me.... start a romance. You the only two Americanos in San Remos.

FLINT

That's a help. I'll be able to recognize her.

PEDRO

The senor hasn't asked me the rate for the room.

(cont.)

104 (cont.)

FLINT

All right, Pedro. How much
is it?

PEDRO

That depends how long you stay.
I can give you a special rate
if you stay a month.

FLINT

How much would that be?

PEDRO

Fifty dollars.

FLINT

And by the week?

PEDRO

Ten dollars.

FLINT

That doesn't make sense.
It's cheaper by the week.

PEDRO

I know. But when you stay
a month, it looks busy.

FLINT

I'll be here at least a week.

He starts to exit - CAMERA FOLLOWING HIM. He stops
at door.

105 MEDIUM SHOT

FLINT

Pedro. After I get cleaned
up, where can I get some food?

PEDRO

Is only one place, Senor.
The Cantina. It will open
in an hour.

FLINT

Thank you, Pedro.

(cont.)

105 (cont.)

PEDRO

Por nada. I would carry your bag and tackle -- but how would it look for the owner of a hotel like this to also be the bellhop?

FLINT

(smiling)

Pedro, you may be stupid, but you're not a fool.

PEDRO

Gracias, Senor.

DISSOLVE TO:

106 INT. CANTINA - DAY - MED FULL SHOT

It is a typical small town cantina. A couple of natives sit at a table mending their seines. A waitress is wiping glasses behind the bar. Flint, at a table, is finishing his breakfast. He catches the waitress' eye with a hand gesture and she puts the glass down and goes over to Flint.

107 TWO SHOT AT TABLE - FLINT & WAITRESS

WAITRESS

Senor is through?

FLINT

Si, senorita, and very good.

WAITRESS

Gracias, senor.

FLINT

The other Americano.... the woman.
Has she had breakfast yet?

WAITRESS

No, senor. She does not eat until later. Every morning she goes down to the sea and paints. I am sure she is there now.

(cont.)

107 (cont.)

FLINT

Thank you.

He takes out a bill and hands it to her, then rises.

FLINT

(continues)

Something for the food - and
something for you.

WAITRESS

Gracias, senor.

FLINT

Por nada.

As he starts to exit -

DISSOLVE TO:

108 EXT. BEACH - DAY - LONG SHOT

We see a girl facing the sea - BACK TO CAMERA. She has an easel with canvas in front of her. She pauses and paints. Flint enters scene and slowly walks toward her.

109 ANOTHER ANGLE

As Flint shortens the distance between them and approaches girl. She turns and looks at him. She is a beauty. She then turns back to painting.

110 TWO SHOT - FLINT & ETOKA

He has now come up to her and is standing in back a bit toward one side.

FLINT

It's very good.

ETOKA

(not turning)

Thank you.

(cont.)

110 (cont.)

FLINT

I'd like to introduce myself.
I'm David Ferguson.

ETOKA

(still not turning)
How do you do?

FLINT

I didn't mean to disturb you,
but I understand we're the only
two Americans here -- and I thought
we should meet each other. There
is something we might have in common.

ETOKA

(stops painting and turns around)
Perhaps. Please excuse me.
I didn't want to be rude, but
painting does require concentration.
I'm Etoke Forth.

FLINT

Happy to know you.

He steps closer and looks at picture.

FLINT

(continues)

That's excellent. I can see
almost every detail on the island.

ETOKA

Attention to detail is important
to an artist.

FLINT

Yes. Miss Forth, please continue
your painting. I'm afraid I'm
stopping the wheels of progress.

ETOKA

You're really a welcome respite.
I'm just about finished.

(cont.)

110 (cont.)

FLINT

Is it too early for a tequilla break?

ETOKA

(smiling)

I've never had a drink at eight o'clock in the morning.

111 ANOTHER ANGLE

Flint seats himself down next to her.

FLINT

Let's talk for a while, then.
Where are you from?

ETOKA

Does it matter?

FLINT

No --- not really.

ETOKA

Let's say I'm from out of this world.

FLINT

Okay, Miss Venus. Hungry?

ETOKA

Not yet.

FLINT

Perhaps an ocean voyage might help.

ETOKA

You have a boat here?

FLINT

No. But I could rent one.
Salt air might perk up your appetite. And --

(points toward island)

A closer look at that island could bring out a detail or two, you might have missed in your painting.

(cont.)

111 (cont.)

ETOKA

Do you think I can trust you?

FLINT

Are you a good swimmer?

ETOKA

No. I've never learned.

FLINT

Now you're putting me on my honor. Miss Forth -- it will be a dull voyage, but I promise to behave.

ETOKA

Mr. Ferguson, I accept your invitation.

As he rises and she starts to take the canvas off the easel -

DISSOLVE TO:

112 EXT. AT SEA - DAY - MED CLOSE SHOT

They are in a small thirty-foot power boat. Flint at the wheel - Etoke standing beside him.

FLINT

There's the island you've been painting.

CUT TO:

113 THE ISLAND - FROM THEIR POV

It looks deserted, with no sign of habitation.

FLINT'S VOICE (O.S.)

It looks so bleak and barren.

ETOKA'S VOICE (O.S.)

It's more than that. It looks and feels evil.

CUT BACK TO:

114 TWO SHOT - FLINT & ETOKA

FLINT

Would you rather I turn back?

ETOKA

I think we'd better. Look
to your left.

115 FROM FLINT'S POV

A large boat (seventy footer) is barrelling toward them.

CUT TO:

116 MED SHOT - FLINT & ETOKA

ETOKA

(alarmed)

He's heading for us!

He means to cut us down!

FLINT

I don't think we can get away.

Hold the wheel for a moment.

As she takes the wheel, Flint quickly takes off his shoes. He then grabs a Mae West Jacket and hands it to Etoke.

FLINT

Put this on -- and hurry!

As she does -

CUT TO:

117 MEDIUM CLOSE SHOT

The gap is narrowing. The big boat is rushing
toward them.

FLINT

I'm going to swing it around
as much as I can. When I say
jump --- do it!

(cont.)

117 cont.

ETOKA
But I can't swim!

FLINT
The jacket will keep you afloat.
And I'll be in right after you.
It's our only chance.

He turns the wheel rapidly, swerving the boat.

FLINT
(continues)
Jump!

She jumps off. The second boat is now just a few feet away. Flint jumps. In a matter of seconds, since the larger boat has changed its course also, it smashes into the smaller boat, splitting it in two. It continues on.

CUT TO:

118 EXT. SEA - DAY - MED SHOT

Flint and Etoke in the water.

FLINT
You all right?

ETOKA
Frightened. And the land
seems so far off.

FLINT
It's just a couple of miles.
Don't talk. Put one hand out
after the other. The jacket
will hold you up.

CAMERA SWIMS WITH THEM - when suddenly Etoke stops.

119 CLOSE SHOT - ETOKA

ETOKA
(startled)
David - look!

As Flint turns in direction of her gaze.

120 MED CLOSE SHOT - FROM FLINT'S POV

The fin of a shark is seen cutting toward them.

121 CLOSE SHOT - FLINT & ETOKA

FLINT
Stay where you are and splash
your hands. Make as much
noise as you can.

As Etoke splashes in the water, Flint, treading water, takes off his belt and holds it up. He pulls out the buckle and quickly lets the pieces of steel fall out and into the water. He grabs the last piece in the palm of his hand. It is the piece with the point. He quickly attaches it to the handle.

FLINT
(continues)
Good girl! Now don't panic.
Keep swimming toward shore.

122 ANOTHER ANGLE

As the fin comes closer, Flint swims toward it. He takes a deep breath and submerges.

123 MEDIUM SHOT WITH UNDERWATER CAMERA

Flint, knife in hand, swims toward shark. (We'll assume when he sinks the knife into the underbelly it's a prop shark). As shark turns toward him, Flint swims under and plunges knife into underbelly.

124 MEDIUM SHOT WATER - FLINT & ETOKA

Flint bobs up next to her.

FLINT
It's all right.

He stops as he sees Etoke has fainted. He grabs her under the arms, and holding her face toward the sky, propels himself backward through the water.

DISSOLVE TO:

125 INT. ETOKA'S HOTEL ROOM - DAY - MED SHOT

Etoke is in bed and under the covers. Flint and Pedro flank each side of the bed.

PEDRO
You think the Senorita is all right?

FLINT
She will be. She's had a shock. She needs rest.

PEDRO
This town is so small, we have no doctor. And a mid-wife only knows one thing.

FLINT
Thanks for your help, Pedro.

PEDRO
I did nothing.

126 ANOTHER ANGLE

Flint beckons Pedro to leave the bedside. Pedro does and comes over to other side of room with Flint.
CAMERA MOVES TO CLOSE TWO SHOT.

FLINT
Pedro. You didn't tell me anything about the island.

(cont.)

126 (cont.)

PEDRO

You didn't ask, Senor. And
if you did, what could I tell you?

FLINT

Who lives there? Who owns the
big boat?

PEDRO

Senor. Two different times a
group of our fishermen went over
there. And never came back.

FLINT

And you didn't report this to
the authorities?

PEDRO

Authorities? Senor, this is
San Remos. A small village and
a poor one. We have no police,
no jail, no mayor. To have
authorities, one must have crime,
and we are so poor, what is there
to steal?

FLINT

But those who didn't return.
They had families?

PEDRO

Si, Senor. And they grieved
the allotted time, and then no
more. We learned a lesson and
we paid for it. We stay away
from the island. It would be
well if you did, too.

FLINT

I don't like people trying to
kill me.

(turns in direction of Etoka)
Or her.

(cont.)

126 (cont.)

PEDRO

(shrugs)

They did not succeed, so you
are a winner.

FLINT

You call that a victory?

PEDRO

Senor. You are still alive
to enjoy good food, good liquor -
and perhaps a good woman. To me
that is a great victory.

FLINT

Not to me. You see, Pedro ---
I may be stupid.....

PEDRO

(cutting in)

Say no more, senor. I get
the picture. Adios.

As he starts to open the door and exit -

DISSOLVE TO:

127 INT. ETOKA'S ROOM - NIGHT - MED SHOT

Etoka is seated in bed with Flint next to her. He
removes a tray with the empty dishes from her lap and
places it on a table next to the bed. He then turns
back to her.

FLINT

Have enough?

She nods in agreement.

128 CLOSE TWO SHOT - FLINT & ETOKA

FLINT

If you want to, I'll leave
and you can rest.

(cont.)

128 (cont.)

ETOKA

No, David. I've got to talk to you. You saved my life.

FLINT

I had no choice.

ETOKA

Be serious. I'm going to put my life in your hands again. When we first met and you asked me where I came from and I said from out of this world --

FLINT

Etoka, you are out of this world!

ETOKA

David, this is important. I am from out of this world. I am from Mars.

FLINT

(not believing)

And you came here in a flying saucer.

ETOKA

You people call it that. We call it a space craft. I gave my name as Etoka Forth.... Actually, my last name is Fourth - F-O-U-R-T-H. I am the fourth Etoka in my family tree.

FLINT

Etoka. Why don't you take a nap? You have been through a lot.

ETOKA

(losing patience)

You Earth people and your so-called intelligence. You read your comic books and your science fiction stories and believe anyone from another planet must have green skin and three eyes and six arms and five legs. And what not. Why should the inhabitants of any other planet be different than you? Is the human race so unique?

(cont.)

128 (cont.)

FLINT
(half convinced)
Then what are you doing here?

ETOKA
Perhaps I'm here for the same
reason as you.

FLINT
(warily)
Which is?

ETOKA
That island I've been painting.
The detail you thought so painstakingly
minute. That island of evil, and the
three men on it.

FLINT
Affects you?

ETOKA
Our very existence. Do you
think any of the planets can
escape atmospheric conditions?

FLINT
But we've already penetrated space.

ETOKA
For peaceful purposes. Your
different satellites have been
watched by us. They are for
good, for knowledge, so we have
let them alone. But what these
men propose to do means destruction.

FLINT
If all this is true, why send you --
a woman?

ETOKA
I was considered less suspicious.
Once I ascertained without a doubt
that they are on this island, they
will be stopped.

FLINT
You have a means of communication?

120 ANOTHER ANGLE

ETOKA

Yes. We have one power that is more highly developed than you on Earth. We are telepathic. All our communication is done by mental telepathy.

FLINT

Why didn't you use it when you were in the water with me?

ETOKA

It wasn't that important at the time. Besides, I felt you were near and would guard my safety.

FLINT

Quite a story. I don't want to challenge a lady's honesty, but could I have a sample or two?

ETOKA

Certainly.
 (she closes her eyes)
 You're wondering if I really know who you are. You're Derek Flint and your mission is the same as mine. Continue thinking, please.....
 (she opens her eyes)
 This is puzzling. Something about Chinese woman and female Martians....

FLINT

That's a rough translation. You know, Etoke, I'm going to be careful as to my thoughts.

ETOKA

Don't be. It does require concentration and I'm not always doing that. Let's try one more time.
 (she closes her eyes again - holds them shut - then opens them and looks tenderly at Flint)
 If I say yes, will you think me a bad woman?

(cont.)

129 (cont.)

FLINT
You couldn't be!

She goes into his arms and they kiss. It is a long, warm kiss and embrace. While still in this, Flint's right arm goes toward the bed cover, and as he throws it back -

DISSOLVE TO:

130 INT. ETOKA'S ROOM - DAY - CLOSE SHOT

Etoka is asleep, curled in Flint's arms. He awakens, sighs, and looks at Etoaka.

ETOKA
(eyes closed)
Stop looking at me.

FLINT
I can't. You're beautiful.

ETOKA
(opening her eyes)
You say that to every girl you meet from Mars.

FLINT
I sure do.

ETOKA
There have been many girls, haven't there?

FLINT
Would a gentleman answer that?

ETOKA
No, of course not. Derek, I'm in love with you.

FLINT
And I with you. And that's the first time I've ever said that and meant it.

ETOKA
(sadly)
And there's nothing we can do about it.

131 CLOSE SHOT AT BED - ANOTHER ANGLE

FLINT

Certainly there is! We'll finish our assignment, get married, and raise a lot of half-Martians.

ETOKA

I couldn't stay here.
I must go back.

FLINT

Okay. Then I'll go back with you.

ETOKA

You couldn't. You would die in two weeks. Our temperature is a hundred degrees below zero.

FLINT

Then you will stay here.

ETOKA

No. If I do not return in four days I, too, will die.

FLINT

Die? Here?

ETOKA

I received an injection which permits me to overcome the warmth of the earth. It is only good for a short period.

FLINT

You can get another one.

ETOKA

One is all our system can absorb. We haven't much time, Derek, my beloved. And I'm afraid my mission is a failure. I know of no way to get to the island.

(cont.)

131 (cont.)

FLINT
Your mission will succeed.
I'll find a way.

ETOKA
You will.

She turns toward him and they embrace and kiss again
for a lengthy time. She then breaks away.

ETOKA
(continues)
Darling. Would you do me
a favor?

FLINT
Name it.

ETOKA
Would you shave your beard off?
It tickles.... and this is no
time to laugh.

DISSOLVE TO:

132 INT. HOTEL LOBBY - DAY - MEDIUM SHOT

Pedro is behind registration counter as Flint enters.
Flint is clean-shaven. Pedro looks up and registers
surprise. CAMERA MOVES IN TO TWO SHOT.

PEDRO
The senor is a handsome man
without his beard.

FLINT
Thanks, Pedro, but I'm not
here for a compliment. I
need your help.

PEDRO
If it is possible.

FLINT
I need to find a way of getting
to the island.

(cont.)

132 (cont.)

PEDRO

It is not possible. A boat can be seen, as you know. Perhaps with the proper equipment one could swim under water.

FLINT

One could, but two couldn't.

PEDRO

Two could, if the other were able to swim.

FLINT

Which the other can not.

PEDRO

Senor Ferguson - or whatever the Sonor's name is -- please do not ask for our help. Do not make San Remos a town of widows. Life is not easy here, but it is still life.

FLINT

I understand. I do not want your active help. I just thought you might know of some way I could get across. Thanks anyway, Pedro.

He starts to leave when Pedro stops him.

133 ANOTHER ANGLE

PEDRO

A moment, Senor. There may be a way.

FLINT

Yes?

PEDRO

Do you know anything of submarines?

(cont.)

133 (cont.)

FLINT

A little.

PEDRO

One needs to know more than a little --- but perhaps that's enough with this one.

FLINT

(intently)

What one?

PEDRO

During the second world war, as you know, Mexico was neutral. San Remos was visited one day by a Japanese submarine -- a small one -- a two-man submarine. They stayed here for a few days awaiting orders, I guess. The two men went out for a swim. They never returned.

FLINT

Sharks?

PEDRO

(shrugging)

To a shark one meat tastes the same as another.

FLINT

The sub is still here?

PEDRO

(nods)

What do we know of submarines?

FLINT

Where is it?

PEDRO

I will show you. Fortunately, this is not one of my busy days.

As he starts around the counter -

DISSOLVE TO:

134 EXT. SMALL COVE - DAY - MED CLOSE SHOT - ON SUB

Flint's head emerges from sub and he pulls himself up.
Pedro enters SCENE.

PEDRO

It is all right?

FLINT

A bit rusty, but workable.
And enough fuel for my purpose.

PEDRO

And the Senor can run it?

FLINT

Easily. When you are built
for just two men, it must be
made simple.

PEDRO

That is good. You can now go
to your death with no obstacles
in the way.

FLINT

Don't be so optimistic.

He clambers out and stands beside Pedro.

135 TWO SHOT - FLINT & PEDRO

PEDRO

The Senor will be leaving?

FLINT

In an hour.

PEDRO

I will come to your room before
you go to say 'goodbye.' And to
give you a good luck charm.

FLINT

Thank you, Pedro. If all goes
well, I promise to spend two weeks
of every year here with you.

(cont.)

135 (cont.)

PEDRO

That is good. It is always
good to make an early reservation.

DISSOLVE TO:

136 INT. FLINT'S ROOM - DAY - MEDIUM CLOSE SHOT

Flint stands at a table. Etoke next to him.
On the table there are several articles.

FLINT

Since I can not change your
mind, you've got to know what
this all means.

CAMERA MOVES IN CLOSE ON THE TWO. Flint takes a
box the size of a powder compact and takes off the lid.
He takes one hand and digs his fingers into the powder,
then does the same with the other hand.

FLINT

Do the same, Etoke. Dig the
fingernails of each hand into
this powder.

ETOKA

(as she does)

What is it?

FLINT

A deadly poison. A defensive
weapon if we are captured. It
can be dug out by a toothpick, a
match stick, or a fingernail from
either hand. If we can get it
into any liquid and get our captors
to drink it, well --- it's a way out.

He looks at Etoke intently.

FLINT

(continues)

And if we're helpless and the
torture is too much to take, it's
a way out for us. Set?

Etoke nods.

137 CLOSE SHOT - FLINT & ETOKA

Flint now takes a package of gum and band-aid.

FLINT
(showing them)
Offensive weapons.

ETOKA
(incredulous)
Offensive weapons?

FLINT
Deadly.

He takes out a stick of gum and begins to chew it.

FLINT
(continues)
A piece of gum lodged in each
nostril --
(he picks up the band-aid)
- and this taped over the mouth....
You can't live without breathing.
Two minutes is the average.

He picks up his cigarette-holder.

FLINT
(continues)
This holds poison darts.
And now - the weapon of all
weapons.

He rips off the buttons from his sport jacket, opens
another box and takes out some buttons and a needle
and thread.

FLINT
(continues)
Handle these buttons carefully.

138 INSERT ON BUTTON IN PALM OF HIS HAND

It is the type of large leather button seen on many
sport jackets.

139 CLOSE SHOT - FLINT & ETOKA

FLINT

Sew these buttons on loosely.
And be very careful.

ETOKA

(as she takes one and
starts to sew it on)
What are they?

FLINT

You could call them miniature
hand grenades. There's enough
atomic power here to blow up a
building. As I tear these off,
they release the catch.

ETOKA

And I thought I had an ingenious
weapon!

FLINT

Oh?

ETOKA

(as she starts to sew
on the second button)
It's in my room. A gun -- but
not the conventional type.

FLINT

Death ray?

ETOKA

Far deadlier. We have our
scientists, too. We are too
poor to build atomic weapons,
even though we know the formula.
We destroy by oscillation. I'm
sure you know that every element --
glass, steel, brick, wood -- all
have a definite pitch. A key sound.

FLINT

I know. The right musical note,
for example, can shatter a glass.

140 TWO SHOT - featuring ETOKA

ETOKA

Exactly. This gun with a miniature computer inside can figure out the pitch of any element in a matter of seconds. A squeeze of the trigger, and the corresponding vibrations speed toward the target. Time? Less than a second.

FLINT

That makes my arsenal rather primitive.

She is now sewing the third and last button.

ETOKA

All weapons should be primitive - or better still -- outlawed.

FLINT

So should evil. But it exists and always will.

Etoka shudders.

FLINT

(continues - concerned)
Are you all right?

ETOKA

Yes. But my time is getting short. It is a matter of just a few hours.

She finishes the third button. Flint embraces and kisses her. He breaks off as a knock on the door is heard O.S.

FLINT

That's Pedro. He wants to say 'goodbye.'

141 WIDER ANGLE

Flint strides toward the door. As he is about to open it -

FLINT
Come in, Pedro.

He opens the door and then draws back a bit, startled. Facing him is MAO YAT CHUNG. CAMERA PULLS UP TO CLOSE THREE SHOT - FLINT, CHUNG & ETOKA.

Chung is dressed in a Mandarin outfit. He is a small man with finely etched features. He bows low.

CHUNG
I am Mao Yat Chung, Mr. Flint.
May I come in?

He notes the look between Flint and Etoka.

CHUNG
(continues)
You have nothing to fear from me. Actually, I have come to you for help.

FLINT
Please come in and be seated.

CHUNG
Thank you.

He walks over to a chair and sits.

142 THREE SHOT - ANOTHER ANGLE - FLINT, CHUNG & ETOKA

Flint and Etoka flank Chung. Flint has picked up his cigaretta-holder and places it in his lips, minus the cigarette.

CHUNG
Let us not waste time with small talk. I know who you are, and you know me. Von Strasser and Vasnoff will be here in a matter of minutes. My, er, 'defection' has surely been discovered.

(cont.)

142 (cont.)

FLINT

And the reason for your defection?

CHUNG

I joined them under the impression that our efforts would be for the benefit of mankind. I need not remind you of the fact my country is not rich -- and now there are many new countries -- all underprivileged. What an opportunity we had! We could affect climatic conditions. Warmth, rainfall when needed -- the earth would be rich!

FLINT

But your two friends thought of a better use.

CHUNG

(bitterly)

Can one reason with a Nazi and another with the same totalitarian ideas?

FLINT

You could have escaped before?

CHUNG

No. You were not that close.

FLINT

They know I'm here?

CHUNG

Yes. Their frogmen found no body after the boat had been run down. Mr. Flint, for your sake and mine, act swiftly!

FLINT

Just one question. How far away are they from their plan?

(cont.)

142 (cont.)

CHUNG

A day, maybe two. The missile is on the launching pad. They are making last minute checks on everything. And as you know, weather conditions must be right.

143 CLOSE GROUP SHOT - ANOTHER ANGLE

FLINT

Ironical! Weather conditions must be ideal so that the weather can be mastered. I know what you seek, I believe. Asylum in the nearest American Embassy.

CHUNG

That is correct.

FLINT

I don't have that authority, but if I did, it would be of no help. I have no means of transportation.

CHUNG

Mr. Flint, many scientists may be caricatured as absent-minded professors, but I am not one of them. You must have a means of escape.

FLINT

None at all.

CHUNG

Mr. Flint, a clever man does not overlook the unforeseen. There is always a plan, should things go amiss.

FLINT

Professor Chung, when one gambles his life, there is no margin for error. He is successful, or he dies.

(cont.)

143 (cont.)

CHUNG

Then we both die. As you know, we Chinese are great gamblers. I have, in the past, gambled for high stakes... Now I've gambled for the highest stake of all -- my life -- and I have lost.

FLINT

You give up too easily.

CHUNG

No. A scientist must deal in facts. Every equation must be proved. There is no room for maybe's --- and it has been many centuries since the day of miracles.

144 WIDER ANGLE

Flint is about to answer when the door opens and Vasnoff and two men, dressed in black and wearing hoods over their faces with slits for the eyes and mouth, burst in. Each hooded man carries a sub-machine gun. Vasnoff is a large, burly man with Slavic features.

VASNOFF

You will forgive this interruption, but it seems, as you Americans say, I have 'hit the jackpot.' Professor Chung, the clever Mr. Flint, and one unidentified beautiful lady.

FLINT

If you will allow me... Professor Vasnoff, may I introduce Miss Forth.

VASNOFF

(bowing)

My pleasure..... Mr. Flint, you will notice my men have their guns trained on your forehead. I will ask you to let your cigarette-holder drop to the floor -- immediately!

(cont.)

144 (cont.)

Flint takes the holder from his lips and drops it.

VASNOFF

Good! We were able to get to the morgue and examine our dead soldiers. Those darts tipped in curare -- so effective. I had better search you thoroughly. You are so full of tricks, Mr. Flint.

145 CLOSE SHOT - FLINT & VASNOFF

Vasnoff holds Flint's jacket open and pats him, seeking a weapon.

FLINT

Didn't your Intelligence tell you I never carry a gun?

VASNOFF

Oh, yes. The report was that without a gun or knife, you were still a walking arsenal. You will strip down to your shorts, please.

With a shrug, Flint starts to comply. He hands his jacket to Vasnoff.

VASNOFF

(continues -

examining jacket)

I don't know your relationship with Miss Forth, but even a - er --- (he hesitates)

- good friend, would see that these buttons would be sewed tighter.

One slight tug and they will come off. (he stops)

Maybe there's a reason for that.

Flint is taking his shirt off. He appears not to be listening.

(cont.)

145 (cont.)

VASNOFF

(continues)

Yes. This harmless button could be another ingenious weapon. I wonder what would happen if I pulled it off?

FLINT

(unconcerned)

Why don't you try?

VASNOFF

No. You try.

He hands the jacket to Flint and steps back with the two hooded men.

VASNOFF

(continues)

One suspicious move, and I will have them blow your head off!

FLINT

It would be interesting if one of these three buttons was a weapon of some sort. We could play Russian roulette -- or are you afraid to play?

VASNOFF

The odds are not good. I have a long life ahead of me -- you, a short one -- and of course, a short life is your fate, too, good friend Mao..... All right -- pull the buttons off!

146 ANOTHER ANGLE

Flint pulls off a button and transfers it to the other hand. Then the second. Then the third.

FLINT

All right? What now?

(cont.)

146 (cont.)

VASNOFF

We will wait. There might
be a delayed action.

FLINT

Vasnoff, you've been either
reading too many thrillers, or
seeing too many movies.....
Atomic buttons ---

(he laughs)

Would you care to examine them
closer, or are you frightened?

VASNOFF

(embarrassed)

All right. Stay where you are.
Throw them here -- one at a time.

Flint throws them, one at a time. Vasnoff catches
them. As he goes to examine them, there is a
tremendous explosion. Flint has grabbed Etoka and
thrown her to the floor, covering her with his body
as best he can. The machine guns go off with a
burst, then stop.

CUT TO:

147 INT. HOTEL LOBBY - DAY - MED. CLOSE SHOT

Pedro behind counter. From o.s. we hear the SOUND
of the explosion. The room teeters a bit. Pedro
looks up.

PEDRO

(into camera)

Today is not a holiday. Mexico
is not at war. We have never
had an earthquake. I think
something is happening to one
of my roomers.

CUT BACK TO:

148 INT. FLINT'S ROOM - DAY - MEDIUM SHOT

The entire front and one side of the room has been blown away. The rest is a shambles. Flint helps Etoka up.

FLINT

You all right?

ETOKA

Yes. More frightened than hurt.... Professor Chung -- is he?

Flint has bent down and picks up Chung. CAMERA
FOLLOWS HIM as he deposits him on bed.

149 CLOSE SHOT AT BED

Flint puts his ear to Chung's heart as Etoka comes INTO SCENE. He raises himself and turns to her.

FLINT

He's dead. The machine-gun blast.

150 WIDER ANGLE - TAKING IN DOOR.

As Pedro enters room. He steps gingerly over the dead bodies of Vasnoff and his men and looks around the room. His eyes take in the dead Chung.

PEDRO

You had a pretty big blowout, Senor.

FLINT

Some of my friends from the island paid me a visit.

PEDRO

And you got mad because they didn't register with Pedro.

FLINT

Let's say that.

PEDRO

Si, Senor.

(surveying the room again)
Is what you call 'southern exposure.'
You going to pay me for all this?

151 TWO SHOT - FLINT & PEDRO

FLINT

My government will.

PEDRO

No, Senor. Your government only gives money to a country after they have a war with that country.

(pause)

I don't theenk they still remember the Alamo.

FLINT

I promise you -- you'll be paid.

PEDRO

Si, Senor. And the funerals for the dead?

FLINT

You have a cemetary here?

PEDRO

There was last time I looked. Since you came here, I'm not sure of anything.

FLINT

And an undertaker?

PEDRO

Si --- me.

FLINT

You're also the undertaker?

PEDRO

Senor -- in San Remos -- if you don't have a sideline -- you don't exist.

FLINT

Take care of everything.
We've got to go.

Pedro puts a detaining hand on Flint's arm.

(cont.)

151 (cont.)

PEDRO

A moment, Senor. If you go
and do not come back -- I may
never get paid.

FLINT

I'll be back.

PEDRO

If the Senor says so.... I
give you instant credit. Take
care of yourself, Senor. I
say that not for the money --
but because I like you.
Vaya Con Dios.

He exits.

152 CLOSE SHOT - FLINT & ETOKA

FLINT

There's no time left. Von
Strasser must be alerted
because of the explosion...
I know you have to go, so for
better or for worse, this is it!

He grabs his jacket and puts it on.

FLINT

(continues)

Ready?

ETOKA

I just have to get my gun.
We'll need it now that you've

She points to the buttonless jacket.

FLINT

We're still okay. Besides,
the odds are better. It's two
down and only one to go....

He takes her by the arm and as they exit -

DISSOLVE TO:

153 EXT. SMALL COVE - DAY - MED. CLOSE SHOT

Flint clambers into the sub. Etoka follows and we see the hatch close.

DISSOLVE TO:

154 SUB SAILING UNDER WATER - MED. LONG SHOT

Miniature sub. As it sails, it hits against a net. The net encloses it and wraps itself around the sub. Slowly we see it hauled up.

DISSOLVE TO:

155 INT. CORRIDOR - DAY - MED. SHOT

It is a long corridor with several doors on each side. A door opens and Etoka enters the corridor, a matron in white uniform with her. Etoka wears a white bathrobe. A door opposite opens and Flint emerges. He, too, wears a white bathrobe and is accompanied by a male guard in Storm Trooper uniform, carrying a gun with fixed bayonet. The matron leads the way as, single file, they walk away from CAMERA.

CUT TO:

156 INT. OFFICE OF VON STRASSER - DAY - MED. FULL SHOT

It is a lavish office. Behind a huge desk sits Von Strasser. He is in Nazi Officer's uniform. His hat off, we see his bald and shiny head. He is on the order of the late ERIC VON STROHEIM, even to the monocle held in one eye. Behind him is a huge map of the world; a map that covers the entire wall. Two guards, also in Storm Trooper uniform, with fixed bayonets, stand on each side of the huge double-doored entrance to the office. SOUND of door knock is heard o.s. Von Strasser nods to one of the guards who goose-steps to the doors and opens one. Flint and Etoka and their two attendants, enter. The four walk down to Von Strasser's desk and stop in front of it.

157 ANOTHER ANGLE - CLOSER GROUP SHOT

The male attendant places a cloth bundle on the desk.
He salutes.

MALE ATTENDANT

This is everything we found on
both of them.

VON STRASSER

You are positive?

MALE ATTENDANT

Yes, Sir. Our search was
most thorough.

VON STRASSER

Very good. You may both go.

The attendants both salute, turn and exit.

158 CLOSE SHOT - FLINT & VON STRASSER & ETOKA

VON STRASSER

Be seated.

As Flint and Stoke sit facing Von Strasser, he unties
the knot holding the bundle and spills its contents
on the desk.

VON STRASSER

Very interesting.

He holds up the cigarette-lighter.

VON STRASSER

(continues)

The silent barbed death.

He puts it down and holds up the belt.

VON STRASSER

(continues)

The sword within the belt.

He puts it down and picks up the package of gum and the
band-aid.

(cont.)

158 (cont.)

VON STRASSER
(continues)

This puzzles me.

FLINT

Very deadly weapons. The
gun stretches out and becomes
a lasso - and the plastic bandage
contains deadly germs.

VON STRASSER

You may have your jest.

He hands them back to Flint, who takes them.

Von Strasser picks up ray gun and studies it very carefully.

VON STRASSER
(continues)

This I have never seen. It
appeals to my scientific curiosity.
How does it work?

FLINT

It's easy to find out. Press
it against your temple and pull
the trigger.

VON STRASSER

I like a man with a sense of humor.
That is why you will die laughing.

He takes aim at an opposite wall. He presses the trigger.

159 CLOSEUP AT WALL

The wall disintegrates.

160 CLOSE SHOT - FLINT & VON STRASSER

VON STRASSER
(impressed)

Something to do with vibrations
or oscillation. I did not know
any scientists were working on this
principle. A very worthy weapon....
My congratulations, Mr. Flint. Where
did you first test this?

(cont.)

160 (cont.)

FLINT

I am only required to give my name, rank and serial number.

VON STRASSER

You've been watching bad television. It doesn't matter. Your death and that of your girl friend will go down in history.... I am going to strap you both to the sides of the booster of my weather satellite.

FLINT

You're sure the trip is necessary?

161 ANOTHER ANGLE

VON STRASSER

Definitely. You've been such a busy fellow. I've lost some of my best men -- and just a little while ago -- my two partners.

FLINT

I did you a favor. I spared you the trouble of liquidating them.

VON STRASSER

Yes, you did. Why share three ways?

FLINT

(with hand salute)

Heil Hitler!

Von Strasser rises and walks toward the map of the world.

162 CLOSE SHOT - VON STRASSER BEFORE MAP OF THE WORLD

As he turns and faces Flint and Etoke.

VON STRASSER

(with contempt)

Hitler! A psychotic baggy pants little Corporal. A German Charlie Chaplin with a name to match --- Schickelgruber. He had the world in his grasp.....

(he sneers)

(cont.)

162 (cont.)

VON STRASSER (cont.)
But he had intuitions. The greatest military and scientific minds in Germany were cast aside. He was the master who knew it all.

163 CLOSE GROUP SHOT - VON STRASSER - FLINT - ETOKA.

FLINT
So now you would rule the world.

VON STRASSER
Yes... I need but destroy one country and the rest of the world is mine.
(he glances at his wrist-watch)
In just one hour.

FLINT
And the guinea pig?

VON STRASSER
Your country. The great United States.... champion of democracy.

FLINT
It's a pretty big country.....
There could be some survivors.

VON STRASSER
There will be none.

FLINT
And what of SAC -- the Strategic Air Command? There are always planes in the air.

VON STRASSER
First, they have to find me.
And if they do, it will still mean their destruction. Perhaps you'd like to see the reason for my belief?

FLINT
What harm can it do?
(he points to Etoka)
We have just one hour to live.

(cont.)

163 (cont.)

VON STRASSER

Exactly.

(to Etoke)

I must apologize to you, for
I've never killed a woman.....

(to Flint)

-- or for that matter -- a playboy.
Now if you will follow me.

As they head toward the door to exit -

DISSOLVE TO:

164 INT. CONTROL ROOM - DAY - MED. LONG SHOT

It is an exact replica of the Control Room we have been accustomed to seeing in shots of the one at Cape Kennedy, etc. About a dozen men in uniform at their appointed tasks. Von Strasser, Flint, Etoke and the two guards, enter scene. They walk over to a large window and stop.

165 LOOKING THROUGH WINDOW FROM THEIR POV

We see a large missile set in its launching pad.

166 MED. SHOT - ON GROUP

VON STRASSER

There it is! The greatest
scientific development of all
time.....

FLINT

All hail to Emperor Von Strasser!

VON STRASSER

Emperor? Ruler! Ruler and
master over every single human
being!

(he looks intently at Flint)

Why don't you call me mad? A
schizo-phrenic? You cannot --
because I am not suffering from
hallucinations. What you see
there is no absurdity dreamed up
by a science fiction writer.
This is reality..... Just as real
as the death that lies in store
for you and your lovely female
accomplice.

167 THREE SHOT - FLINT - VON STRASSER - ETOKA

FLINT

Do the condemned man and woman get their last meal?

VON STRASSER

My dear man. I am civilized, you know. While I can not offer you anything exotic -- since you are not a gourmet -- what's wrong with the all-American dish of steak and potatoes?

FLINT

Not a thing.

VON STRASSER

Then we shall proceed immediately. There's not too much time.

FLINT

What a pity. No seconds.

VON STRASSER

(ignoring)

Guard!

One of the armed guards comes over.

VON STRASSER

(continues)

You will take the prisoners to cell Number One. I shall see that their food is taken to them. You are not to leave them alone for an instant.

The guard salutes and steps back a pace. Flint and Etoke start to exit - the guard behind.

CUT TO:

168 INT. CELL ONE - DAY - MEDIUM SHOT

The door opens and the three enter. There is a small table in the center with a chair on each side. Otherwise, the room is bare, with no windows. A small light bulb hangs suspended from the ceiling. The guard motions them to the table and they both sit down.

169 TWO SHOT - AT TABLE - FLINT & ETOKA

ETOKA

I guess this is it, Derek.

FLINT

(quietly)

You could summon help.

ETOKA

The time is past for that.
Even with speed faster than
sound, it would not arrive
in time.

(she shivers)

And I can feel myself getting
weaker.

FLINT

(deeply)

Etoka. Von Strasser was right
about my being a playboy. But
not with you. I love you, Etoka.

ETOKA

And I you, Derek. I have failed
in what I undertook -- but I did
gain something. I will not have
died without purpose.

FLINT

I promise you we won't go alone.
And there may be one chance - a
slim one -- that our mission can
be accomplished. Is our last
meal that important?

ETOKA

Not at all.

FLINT

All right. We can at least
give it one last try. If it
doesn't succeed.....

He rises - crosses over to her - takes her in his arms
and kisses her. It is a long embrace. The guard
watches dispassionately. Flint releases her - then
puts his hand in his robe pocket and takes out his
package of gum. He hands a stick to Etoka who peels
off the covering and puts it in her mouth. Flint does
likewise. He then takes a couple of steps toward the
guard, offering him a stick. The guard, rifle at
"ready," with bayonet extended, holds Flint from coming
closer.

170 CLOSE SHOT - featuring GUARD

FLINT

(continues)

It is just a piece of gum.
It is good.

The guard ponders a moment. Then holding the rifle in one hand, he extends the other for the gum. Flint quickly grabs the extended hand and with a judo hold, throws him over his shoulder. He hurls himself on the guard and with a judo chop to the base of his neck, renders him unconscious. He then takes the gum from his mouth - tears it in two - and puts a wad in each nostril. Putting his hand in the robe again, he withdraws the band-aid and fastens it against the guard's mouth. He then rises.

FLINT

(continues)

Etoka --- help me get his
clothes off -- quickly!

As Flint starts to unbutton the guard's coat, Etoka steps to him to help.

DISSOLVE TO:

171 INT. CELL ONE - DAY - MEDIUM SHOT

Etoka is seated at table as in former scene. The guard, now in Flint's robe, is seated across from her, head down on elbows as though asleep or resting. At the right of door so that he is in back of it when it opens, is Flint. He is now dressed as the guard with rifle in hand. O.S. we hear the SOUND OF A DOOR KNOCK. With his right hand on the knob, Flint opens the door. He cannot be seen by the incoming second guard. The second guard is carrying a tray with food. As he advances toward the table, Flint hits him on the head with butt end of rifle. The tray falls out of his hands and the second guard slumps to the floor. Flint hurries over and starts to undo his coat.

QUICK DISSOLVE TO:

172 INT. CELL ONE - DAY - MED. FULL SHOT

Etoka is now dressed in second guard's uniform.
Flint opens door and looks out. He then turns to Etoaka.

FLINT
It's clear. Let's go!

As they both exit the room -

CUT TO:

173 INT. CORRIDOR - DAY - MED. LONG SHOT

Etoka and Flint walk down the corridor. They stop in front of Von Strasser's office. Flint examines his rifle. Satisfied, he knocks on door.

VON STRASSER'S VOICE (O.S.)
Come in!

CUT TO:

174 INT. VON STRASSER'S OFFICE - DAY - FROM FLINT'S POV

There is no one behind the desk. Flint and Etoaka charge in - Flint's rifle at the ready - his finger on the trigger.

175 ANOTHER ANGLE

Von Strasser steps from behind the door - ray gun in hand.

VON STRASSER
Put the rifle down.
I have a gun trained on you!

Flint puts the rifle down on desk.

VON STRASSER
(continues)
Now turn around -- slowly.

They do. Von Strasser comes toward them. He passes by, ray gun still aimed at them, and as CAMERA MOVES WITH him - goes behind desk and sits down.

176 CLOSE GROUP SHOT - FLINT - VON STRASSER - ETOKA.

VON STRASSER

You are, indeed, indestructible, Mr. Flint. But no longer...And stupid, too. Did you think that killing me would stop anything? My men have their orders. No last minute changes - the firing goes on schedule. Even without my appearance, or my death. Amongst those men is one who is stronger than the others. He will be the leader - until one stronger takes over. That is life, Mr. Flint.

FLINT

It is a wise man who knows when to give up. I salute you, Von Strasser...

177 CAMERA ZOOMS IN AND HOLDS ON CLOSE SHOT OF DECANTER OF WINE SURROUNDED BY SIX GOSLETS ON TRAY

178 GROUP SHOT ON THREE

FLINT

We've lost our last meal -- that was not important. But your victory is. I should like to offer a toast to the victor. The last toast of my life - and hers.

VON STRASSER

(flattered)

I'll drink to that. You may pour, Mr. Flint. Just remember this gun. One false move and poof --- You just have two minutes more of life. Why shorten it?

FLINT

It would be senseless.

He approaches the desk - Von Strasser watching him warily. As he approaches the decanter, he stops.

179 TWO SHOT - FLINT & VON STRASSER

FLINT

And one last cigarette?

Von Strasser extends a box with cover up.

VON STRASSER

Remember -- one false move.

FLINT

I will.

He takes a cigarette and a pack of matches and lights his cigarette. He throws the match pack on the desk and reaches for the decanter. He picks it up and then reaches for the goblets.

FLINT

I'm afraid I can't handle all three. Would you take one?

As Von Strasser reaches for one -

CUT TO:

180 INSERT - PALM OF FLINT'S HAND

He has the burnt match in his palm, holding it in place with his thumb.

CUT BACK TO:

181 GROUP SHOT - FLINT - VON STRASSER - ETOKA

As Flint picks up the other two goblets. He places them on the desk and reaches for the decanter. He takes the stopper out, and as he starts to pour - Etoke slumps to the floor. The momentary distraction gives Flint the time he needs.

182 CLOSE SHOT - FLINT

With the match end, he scrapes the powder from a fingernail and deposits it in a goblet.

183 MEDIUM SHOT

Flint turns - bends down - picks Etoke up and sits her on a chair.

(cont.)

183 (cont.)

FLINT

(to Von Strasser)

She fainted. A woman's right.

He then turns to desk - fills the three goblets with wine and hands the powdered goblet to Von Strasser. He then hands one to Etoke, shaking her gently. She opens her eyes and takes the goblet. Flint then takes his and raises it as do Etoke and Von Strasser.

184 CLOSE GROUP SHOT - THE THREE

FLINT

To death.

VON STRASSER

A fitting toast.

They all raise their glasses and empty the goblets.

VON STRASSER

(continues)

And now the time has come.

I repeat your toast -- To death!

He raises the ray gun and pulls the trigger. Nothing happens. Von Strasser stares at the gun in disbelief.

ETOKA

(to Flint)

It must be re-charged after each shot.

(she smiles weakly)

Usually one is sufficient.

FLINT

As sufficient as one drink --
as our friend is finding out.

185 CLOSE SHOT - VON STRASSER

His eyes bug out. His hand goes to his throat as though to massage the burning sensation. He half rises in his seat, then slumps down, head on chest.

186 TWO SHOT - FLINT & ETOKA

He has crossed to her side and has an arm around her.

FLINT

Your acting gave me all the
time I needed. You faint well,
Etoka.

ETOKA

I was not acting. My time
is up, Derek.

FLINT

No, it can't be!

ETOKA

You are the most resourceful
man I have ever met, but you
can't give back life.

FLINT

Etoka --- !

ETOKA

Go.... You are still in danger.
Goodbye, my beloved.....

FLINT

I'll never forget you!

ETOKA

Maybe we'll meet again.
Somewhere.

She slumps and her eyes close. Flint lifts her up
tenderly and carries her to a couch. He sets her down,
looks at her a brief moment, then turns and walks toward
desk. He comes toward door - CAMERA FOLLOWING HIM - he
stoops down and picks up the rifle. He opens the door
cautiously, looks out, then exits.

CUT TO:

187 EXT. BUILDING - DAY - MED. LONG SHOT

It is a one-story building. Flint emerges and running low to the ground, starts toward the site where the missile is on its pad.

CUT TO:

188 EXT. SMALL KNOLL - DAY - MED. SHOT

Still running low, Flint enters SCENE. He throws himself down on ground and looks at scene from knoll.

189 FROM FLINT'S POV - MED. SHOT

We see the missile on its pad.

CUT TO:

190 EXT. SMALL KNOLL - DAY - CLOSE SHOT

A man - BACK TO CAMERA - leaps on Flint. The man's one arm gets Flint's head in a headlock - the other hand holds a fishing knife in its clutch. Flint twists and sends one elbow back into the man's stomach, causing him to gasp in pain and release the headlock. Flint grasps the other hand holding the knife and is turning it so that it will enter the man's stomach, when he stops with a start.

191 CLOSE SHOT - ANOTHER ANGLE

FLINT
(incredulous)

Pedro!

PEDRO
Senor Ferguson! I saw the
uniform and I thought....

FLINT
That I was one of them.
What are you doing here?

(cont.)

191 (cont.)

PEDRO

(indicating missile)

I do not know what's going on there.
I know it must be something bad.
And I know the people from here are
bad. And you and the girl cannot
fight alone. In San Ramos there
were about a dozen men who felt as
I did. There are times when it is
better to die a man, than live a life
in fear.

FLINT

The men - where are they?

PEDRO

Down below. They await my return.

FLINT

Are they armed?

PEDRO

(shrugs)

A few knives --- a couple of
rifles -- and a very large fishing
net. If one knows how to drop it
correctly, it can be a fine weapon.

FLINT

Let's get down to them at once.

PEDRO

The girl? Is she safe?

FLINT

The girl is dead.

PEDRO

(crosses himself)

May she rest in peace.
She was young to die.

FLINT

She was. Pedro, with the help of
you and your friends, perhaps we
can make her death worthwhile..
Lead me to them.

As they start to descend -

CUT TO:

192 ANOTHER SECTION OF ISLAND - DAY - MED. SHOT

As Pedro and Flint enter SCENE. They stop and Pedro gives a soft whistle. From behind the trees and from cover, a dozen men appear silently and come toward Pedro and Flint.

PEDRO

You know Senor Ferguson.
We will follow his commands.
(to Flint)
Senor --- we await your orders!

FLINT

They have twelve or fourteen men.
We have the same. But we still
have the element of surprise.
And your net may prove a bigger
surprise. I have a plan, but one
of you must volunteer for a dangerous
task.

PEDRO

I will be that volunteer, Senor.

FLINT

I thought you would. I will
need time to de-fuse the missile.
You and your men must buy that time.

PEDRO

We will do it. I saw no guards
at the building.

FLINT

There may be one or two. All the
others are at their control stations.
They still may not know Von Strasser
is dead. Not seeing him may not make
them suspicious. They have been
trained to follow orders -- and that
they will do.

PEDRO

Just tell us what we must do.

FLINT

Very good. Here is my plan.

DISSOLVE TO:

193 INT. CONTROL ROOM - DAY - MED. SHOT

The men are still at their stations. The man in charge is seated at a desk, his hand poised over a switch.

MAN IN CHARGE

In ten minutes we will start the countdown. Be sure you have checked everything thoroughly.

The men look at their instruments as we -

CUT TO:

194 EXT. MISSILE ON PAD - DAY - MED. SHOT

A guard with rifle patrols the site. He walks up and down in a narrow radius. Flint, in uniform, rifle on shoulder, enters SCENE. He has his head down slightly. He stops and puts his rifle at port arms. The guard comes toward him.

195 CLOSE SHOT

The guard comes within three feet of Flint.

GUARD

Iss tzeit? (It's time?)

FLINT

Ja.

As the unsuspecting guard steps closer, Flint strikes him with the side of the hand to the windpipe. The guard bends down and Flint's knee comes up and hits him on the chin. The guard slumps to the ground. CAMERA PANS WITH FLINT as he runs to the missile pad. There is a high steel ladder going up alongside. As Flint starts to climb -

CUT TO:

196 EXT. CONTROL ROOM BLDG. - DAY - MED. CLOSE SHOT

The remaining men are crouched outside. One of them opens a small window and looks in.

CUT TO:

197 FROM MAN'S POV

The men are still at their stations. There is a narrow steel catwalk suspended eight feet below the ceiling. One man is on it in front of a set of instruments.

CUT TO:

198 EXT. CONTROL ROOM BLDG. - DAY - MED. CLOSE SHOT

The first man pantomimes he's going in. The others are holding the huge fishing net. The first man, knife in hand, cautiously lets himself in the window.

CUT TO:

199 INT. CONTROL ROOM - DAY - ALONG CATWALK - MED. SHOT

The man, intent on his instrument panel, does not see the crawling attacker who silently rises in back of him and plunges his knife. His other hand fastens over the man's mouth as the man sinks down. The attacker then crawls back to the open window and beckons the others in. They come in one at a time, each holding a part of the net. As they do, they take a position a foot away from each other.

CUT TO:

200 EXT. MISSILE PAD - DAY - CLOSE SHOT

Flint, on ladder, is now adjacent to mechanism. He takes out a small knife, opens a small metal door, and inserts the knife.

201 INT. CONTROL ROOM - DAY - MED. SHOT

All appears normal.

PEDRO'S VOICE (O.S.)

Senors -- I do not wish to trouble you, but.....

All eyes swing toward Pedro.

(cont.)

201 (cont.)

MAN IN CHARGE
You --- How did you get in
here? Who are you?

PEDRO
Forgive me, Senors. My
fishing boat ran aground.
I lose my course.

MAN IN CHARGE
You fool! Seize him!

As the men go toward Pedro, he dashes toward the center and the man in charge. The men all go toward the center, too, so that they are all closely bunched. Pedro is now closely surrounded. He suddenly darts away.

CUT TO:

202 INT. CONTROL ROOM - AT CATWALK

The men, all in position, drop the spread net over the men below.

CUT TO:

203 INT. CONTROL ROOM - MED. FULL SHOT

As the net covers everyone, the men from the catwalk jump down. A melee begins as some of the trapped try to get the net off. Pedro watches a moment, then hurriedly exits.

CUT TO:

204 EXT. MISSILE PAD - DAY - ON LADDER - CLOSE SHOT

Flint is still at the mechanism.

CUT TO:

205 EXT. AREA NEAR MISSILE PAD - MED. SHOT

Pedro enters SCENE and starts to run toward ladder and Flint. Man in charge enters SCENE with pistol in hand. He stops and fires at Pedro, who drops, man in charge starts running toward ladder. He passes Pedro, who lifts an arm, catching man in charge's leg. He falls to the ground and they begin to fight. Man in charge clubs Pedro with pistol butt. Pedro is knocked unconscious. Man in charge gets up again and starts once more toward ladder.

206 EXT. BASE OF LADDER - CLOSE SHOT

Man in charge aims the pistol at Flint. It clicks silently. He throws it to the ground, takes out a knife and starts to climb the ladder.

CUT TO:

207 LADDER - DAY - LONG SHOT

As man in charge climbs the ladder to get to Flint.

CUT TO:

208 CLOSE SHOT - FLINT

He is still working on the mechanism. He is jerked violently, almost losing his balance. He looks down.

CUT TO:

209 MED. CLOSE SHOT - FLINT - MAN IN CHARGE

He has one of Flint's legs and is trying to pull him off the ladder. Flint shakes his leg free. Man in charge advances another rung upward. He sinks his knife into Flint's leg. Flint re-acts. As man in charge advances another rung, he is just a foot below being even with Flint. Flint turns and grabs hand of man in charge with knife in it. He holds it and with other hand, he thrusts his knife into man in charge.

CUT TO:

210 EXT. MISSILE PAD - DAY - LONG SHOT

We see the man's body come hurtling down.

211 EXT. MISSILE PAD - DAY - MEDIUM SHOT

Flint comes down ladder. He reaches bottom and collapses. One of the Mexicans runs toward him and picking him up, carries him away.

CUT TO:

212 ANOTHER AREA - MEDIUM SHOT

All the Mexicans and Pedro surround Flint. Pedro with wet cloth on Flint's brow. Flint slowly opens his eyes. CAMERA MOVES IN CLOSER.

PEDRO

It is all right, Senor.
We have captured them.

FLINT

You are all okay?

PEDRO

Si, Senor. A bump in the head.
But what is thick does not feel
too much. And your leg has
been taken care of, too. We
bandaged it.

FLINT

How long have I been out?

PEDRO

About ten minutes.

FLINT

(awake now)

The missile?

PEDRO

Still there, Senor. It has
not gone off. You took care
of that.

Suddenly they all tense as a whining noise is heard.

213 LOOKING SKYWARD FROM THEIR POV

An oval silver disk is seen in the sky.

214 GROUP SHOT

PEDRO

Madre mia! What is that?

FLINT

Don't be alarmed. Help me up.

As they do, the whining SOUND increases, then stops completely.

CUT TO:

215 ANOTHER AREA - MED. FULL SHOT

A silver space ship has just settled to the ground. A door opens - a small ladder comes over the side - and a man comes out. He wears a white military suit.

216 GROUP SHOT

FLINT

Stay here. I will go over and talk to him.

CAMERA PANS WITH FLINT as he walks toward the man and the ship.

217 CLOSE SHOT - FLINT - CAPT. VARGO

FLINT

I know why you're here.

CAPT. VARGO

I am Captain Vargo -- Martian Intelligence. Mine is a two-fold purpose.

(he glances in the direction of missile)

To make certain that is destroyed - and to bring Etoka home.

(cont.)

217 (cont.)

FLINT

You know she is dead.

CAPT. VARGO

Yes. The moment we lost communication. We also know what she thought of you.

FLINT

And how I felt about her.

CAPT. VARGO

(nods)

We knew. For something that could never be, it was very precious. If you will tell me where she is, we will get her body.

FLINT

I'll take you there. I would like to see her once more.

CAPT. VARGO

I understand. But we cannot stay too long..... And you and your friends had better get away quickly. I gather you stopped the missile, but it is still there, and I must destroy it for all time.

FLINT

For all time. Very well, Captain, if you will come with me.

As they start to exit -

CUT TO:

218 EXT. EDGE OF BEACH - DAY - MED. SHOT

Flint and all of the San Remos inhabitants are gathered, looking toward the island.

CUT TO:

219 FROM THEIR POV

A blinding flash covers the sky and the SOUND of an explosion is heard. We stay with it for a few moments.

CUT TO:

220 EXT. EDGE OF BEACH - DAY - MED. CLOSE SHOT

PEDRO

It is over. Once again we have our freedom and can go where we wish. We owe a lot to you, Senor Ferguson.

FLINT

Not so much. When the chips were down, you all came through.

PEDRO

It is not difficult to find courage when there is inspiration for it.

FLINT

Thank you. Well, I've got to get back home -- and pay my bill.

PEDRO

There is no bill, Senor. And as for getting home -- the nearest point of transportation is Las Flores -- and that is many miles away.

FLINT

Then I'd better start at once. It's a long walk.

PEDRO

Si, Senor. For all of us, too.

FLINT

You're all going to walk with me?

PEDRO

Si, Senor. There's an old Mexican proverb. A man that is good and decent, must never walk alone.

He puts his arm around Flint and as they lead the way, the others all fall in line behind, as we -

FADE OUT.