

FROM BROOKLYN WITH LOVE

By

Robert Sacchi

LOGLINE: Set in Brooklyn, NY, 1964. ALICE and MOLLY are sisters. Alice is a 26-year old 'housewife' with two children. MOLLY is 28, married, and works in an office. After a dreary day they go to see a movie together. During the movie they see themselves as characters in the movie, THE BULGARIAN CONNECTION.

NOTE: There is also a complete screenplay for the movie within this movie, THE BULGARIAN CONNECTION.

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TITLE SEQUENCE: EXT. DAYLIGHT OVERCAST SKY: Title sequence shows panoramic view of Brooklyn, NY 1964. The sky is overcast with white clouds. On the horizon there are black clouds. The black clouds slowly approach until they fill the sky at the end of the title sequence. "BROOKLYN, SUMMER 1964" appears on the screen.

SCENE 1: INT: ALICE is at her kitchen table. She is feeding her 14 month old daughter, MARY, who is seated in a highchair. Her 4 year old son, ANTHONY, is playing in the back yard. There is a thunderclap in the distance.

ALICE

(Turns her head to
the screen door and
yells.)

ANTHONY! Come inside!

(She resumes
feeding MARY.)

There is the sound of a heavy downpour.

She feeds Mary another spoonful of baby food. She steps to the screen door and yells.

ANTHONY! ANTHONY! Get inside
now!

(She nods her head
each time ANTHONY
climbs another
porch step.)

MARY

(Cries and bangs on
her highchair
table.)

ALICE

Rushes back to MARY and resumes feeding her.

ANTHONY

(Steps inside.)

All soak and wet mom.

SCENE 1: CONTINUED:

ALICE turns her head towards ANTHONY. He is drenched and dirty.

ALICE

Don't move!

She puts down the baby food jar and rushes to ANTHONY. She puts her hands underneath his arms pits lifts him up and quickly carries him upstairs to the bathroom. She puts him down next to the tub.

ALICE

Take your clothes off.

She turns on the water to the bathtub and checks the temperature of the flowing water.

SCENE 2: INT: ALICE is rushing down the stairs. MARY is screaming and pounding on the highchair table.

ALICE rushes to the kitchen. She feeds MARY at a faster tempo than earlier. She finishes feeding MARY the jar of baby food then takes off MARY'S bib. She gets a towel from a kitchen draw and wipes MARY'S hands and face.

MARY

(Spits up.)

ALICE

(Sighs and wipes
off MARY.)

ALICE takes MARY out of the highchair. She carries her over to the back door and closes it. She looks down at the water and mud on the kitchen floor. She shakes her head then walks upstairs.

ANTHONY

(Laughing and
splashing in the
bathtub.)

ALICE looks at the water and dirty clothes on the bathroom floor.

SCENE 3: INT: MOLLY sits, without expression, at her desk inside an office. MOLLY is a 30 year old woman with plain features. She has an average height and build. She is wearing a black, knee length skirt with a plain white blouse. MILDRED, a woman about 60, dressed the same as MOLLY, walks into the office. She has a bunch of folders in her arms.

MILDRED

(With a dry tone
and expression.)

Hello MOLLY.

MOLLY

(With a dry tone
and expression.)

Hello MILDRED.

MILDRED plops the folders in MOLLY's inbox. She turns and walks to the door.

MOLLY

(Watches MILDRED with a sad expression as MILDRED leaves her office. She slowly shakes her head "no". She looks at her inbox for a moment. She slowly stands and picks up the folders. She walks over to a set of file drawers. She looks at the top folder. She finds the appropriate file drawer then files the first folder.)

SCENE 4: INT: ALICE'S house. ALICE, looking haggard, is sitting on a dining room chair. ANTHONY is playing on the floor in the living room. MARY is sitting in the play pen in the living room.

ALICE puts a cigarette in her mouth and lights the cigarette with a lighter, which takes two strikes to light. She looks towards her living room.

Scene shows ALICE'S view of her children. Puff of cigarette smoke appears.

SCENE 5: INT: A World War II era public grammar school classroom. YOUNG ALICE, about 7 years old, is standing in

front of the classroom with a paper in her hand. The
TEACHER is out of camera view.

YOUNG ALICE

The biography of Jane Jones.
Jane Jones was born in the
home of her mother and father.
She started school when she
was 5 years old. She
graduated high school when
she was 18 years old. She
got married when she was 21
years old. She had two
children, one boy and one
girl. She died when she was
70 years old. The end.

TEACHER

Very good Alice.

SCENE 6: INT: ALICE'S house, a close-up of ALICE.

ALICE

(Sadly shakes her
head then looks at
the floor.)

SCENE 7: INT: On an underground subway platform. MOLLY is
standing on the platform with a crowd of other commuters.

MOLLY

(She looks down the
platform.)

The camera focuses on an elderly woman who is dressed the same as MOLLY.

SCENE 7: CONTINUED:

MOLLY

(Sadly shakes her head then looks at the ground.)

There is a rush of wind then the sound of an approaching train. The train rolls to a stop and its doors open. MOLLY and the other commuters squeeze into the train cars. The train pulls away from the station.

SCENE 8: EXT.: There is a steady rain. The train pulls into an above ground station.

SCENE 9: EXT.: There is a steady rain. MOLLY waits inside a doorway near the bus stop along with an elderly woman. They are both drenched.

MOLLY

(She looks in the direction of the elderly woman. MOLLY'S eyes move up and down.)

The camera focuses on an elderly woman who is dressed the same as MOLLY.

MOLLY

(Sadly shakes her
head then looks at
the ground.)

The bus pulls up to the bus stop and its front door opens. MOLLY, the elderly woman, and a few other commuters step into the bus. The bus closes its door and drives off.

SCENE 10: EXT.: There is a steady rain. The bus pulls up to the bus stop and its doors open.

Molly steps off the bus.

SCENE 11: INT: ALICE is at her home. She has MARY in her arms, a cigarette in her mouth, and her attention shifts from the oven to ANTHONY who is running around the living room. The phone rings.

ALICE

(She picks up the
phone. She speaks
with the cigarette
in her mouth.)

Hello.

MOLLY

(Voice)

Hello ALICE, this is MOLLY I
just got in.

ALICE

Yea, DONALD hasn't come home
yet. I'll give you a call
when I'm ready.

MOLLY

If it's too difficult we can
go out some other night.

ALICE

No, tonight I have to get out
of the house.

SCENE 12: EXT.: LOW LIGHT: RAINING: ALICE and MOLLY are in
a car. ALICE is driving. A movie theater marquee comes
into view. ALICE slows the car. The marquee reads; "The
Thin Red Line"

MOLLY

I've seen this one.

ALICE

(Steps on the gas
pedal.)

SCENE 13: EXT.: DARK: HEAVY RAIN: ALICE and MOLLY see a
movie theater marquee ahead. ALICE slows the car. The
marquee reads, "The Carpetbaggers".

SCENE 13: CONTINUED:

MOLLY

I've already seen this.

ALICE

(She steps on the
gas pedal.)

SCENE 14: EXT.: DARK: HEAVY RAIN: ALICE and MOLLY are
stopped at a traffic light. Ahead is a movie marquee that
reads, "Marnie starring Tippe Hedren & Sean Connery."

ALICE

I never heard of either of
them.

MOLLY

Neither have I.

The traffic light changes and they drive past the theater.

SCENE 15: EXT.: DARK: HEAVY RAIN: ALICE and MOLLY approach
a theater. The marquee reads, "ZULU".

ALICE & MOLLY
(They turn to each
other.)

No!

SCENE 16: EXT.: DARK: HEAVY RAIN: LIGHTENING FLASH and
THUNDERCLAP in distance. Theater marquee reads "A Hard
Days Night starring THE BEATLES"

MOLLY

That's that Beatles movie.

ALICE

A couple of boys on my block
saw it. They left with
headaches because the girls
screamed through the whole
movie.

SCENE 17: EXT.: DARK: A marquee flashes by. It reads,
"Viva Las Vegas"

ALICE

An Elvis Presley movie.

SCENE 18: Marquee reading "The Fall of the Roman Empire"
flashes by.

MOLLY

I've seen it.

SCENE 19: Marquee reading "The Incredible Mr. Limpet"
flashes by.

MOLLY

I've heard about this one.
It's about a man who turns
into a fish.

ALICE

That sounds dumb.

SCENE 20: EXT.: DARK: DRIVING RAIN and a series of bright
lightning flashes and loud thunderclaps.

MOLLY

If we don't get into a movie
soon we're not going to see
anything.

ALICE

We stop at the next theater
we come to and see whatever
movie is playing, okay?

MOLLY

Yea, Okay.

They approach another theater. The marquee reads, "The
Bulgarian Connection."

MOLLY

I don't want to see a movie
about Bulgaria.

SCENE 20: CONTINUED:

ALICE

I don't care. I'm not driving another block.

SCENE 21: INT: LOW LIGHT: Inside a movie theater. ALICE
and MOLLY are soaking wet. They find seats, sit and light
cigarettes.

MOLLY

(She slouches in
her seat. She has
a defeated look on
her face. Her face
turns hazy.)

SCENE 22: THE MOVIE SCREEN: Black and White footage of a
May Day parade. *L'Internationale* plays on the movie as
military and paramilitary units and military vehicles pass
in review.

SCENE 23: INT: DARK: Inside the movie theater. There is a
close-up of ALICE.

ALICE

(She slouches in
her seat. She
looks exhausted.
She takes a puff of
her cigarette.

Then she gives a
long exhale.)

The view follows the cigarette smoke as it rises.

SCENE 24: THE MOVIE SCREEN: Black and White footage of a
drab city.

NARRATOR

(He speaks in a
newsreel type tone.)

Today we are making THE
BULGARIAN CONNECTION.

"THE BULGARIAN CONNECTION" flashes on the screen.

SCENE 24: CONTINUED:

NARRATOR

First we view the highlights
of the capital, Sofia.

Screen shows different scenes of drab, box like, office
buildings.

NARRATOR

Next we go out to view the
countryside.

Screen shows dull, flat scenery, animal drawn wagons, and
farms workers slowly going about their tasks. There are
views of joyless people in peasant's clothing.

SCENE 25: THE MOVIE SCREEN: The movie "The Bulgarian
Connection" begins. Perspective begins from behind ALICE
and MOLLY. TITLE SEQUENCE: A belly dancer dances as up-
tempo romantic music plays. The perspective slowly zooms
in until the movie's title sequence fills the screen.

SCENE 26: THE MOVIE "The Bulgarian Connection". Scene shows a handsome MAN, is smooching with a WOMAN. The only part of the WOMAN that is visible is her hands. Her nails have bright red nail polish. She is wearing a ring with a large opal like jewel on it.

MAN

(He moans.)

WOMAN

(She moans. She turns her ring around so the jewel is on the palm side of her hand. She squeezes the sides of the ring. A needle pops out of the jewel. She sticks the MAN with the needle.)

MAN

(Jerks his head back and gasps. He lets out a groan then collapses to the floor and dies.)

SCENE 26: CONTINUED:

WOMAN

(The lower part of her legs and her feet are visible. She giggles.)

ALICE

(She appears as the
WOMAN. She has a
sly grin. She
leisurely walks
away from the dead
MAN.)

SCENE 27: THE MOVIE "The Bulgarian Connection". Scene shows NATASHA RIZNIKA, a woman in her mid-30s, and HEINZ TOTEN, a tall thin man with thick glasses, stands in front of THE CHAIRMAN who is seated in a large chair and has his back to the camera. NATASHA is wearing a black mid-calf dress. Heinz is wearing a black suit. They are in a large, richly decorated room. Inside the room there is a large bird cage which contains a few butcher birds.

ALICE

(In the scene as
NATASHA RIZNIKA,
speaks in a strong
voice in a faux
Russian accent.)

Phase 1 has been completed as
ordered.

THE CHAIRMAN

(In a calm
reverberating voice
with a non-specific
European accent.)

Then I assume there are no
obstacles to beginning Phase
2 Mr. TOTEN?

TOTEN

As soon as the elements fall
into place NATASHA RIZNIKA
should order Phase 2.

THE CHAIRMAN

When should we expect these
elements to fall into place?

SCENE 27: CONTINUED:

TOTEN

It should happen within the
next 48 hours.

THE CHAIRMAN

I see. Have you
prepositioned your operatives?

ALICE

They have been prepositioned
as instructed by HEINZ TOTEN.

THE CHAIRMAN

Then I will speak to you both
in 48 hours.

SCENE 28: THE MOVIE "The Bulgarian Connection". Scene shows the inside of an office. MISS MARMADUKE, an attractive woman about 30 years old, is seated behind her desk, which is in her office which is outside her boss's office. Her boss is called NUMBER 3. MISS MARMADUKE is wearing a black 1 skirt with a white blouse.

NUMBER 3

(Voice over an
intercom.)

MISS MARMADUKE, where is
AGENT 707?

MISS MARMADUKE

He's on holiday on the French
Riviera sir.

NUMBER 3

Yes that's right. Well we will have to cut his holiday short. Come into my office I will give you the details.

SCENE 29: EXT: DAY: THE MOVIE "The Bulgarian Connection".
An aerial view of the French Riviera, 1964.

SCENE 30: EXT: DAY: THE MOVIE "The Bulgarian Connection".
MISS MARMADUKE walks along the marina. She has a slight trip but regains her footing and continues walking. She stops at a small outboard motor boat. She tosses in the canvas bag and her handbag. She steps into the boat and unties it from the dock. She sits at the wheel and starts the motor. When the boat clears the marina she increases the speed. MOLLY sees herself as MISS MARMADUKE.

MOLLY takes some pins out of her hair and lets her hair fly free in the breeze.

The view shifts to her feet. She slips out of her shoes then slips off her stockings.

View shifts to the empty seat next to her. Her blouse lands on the seat, then her skirt.

View shifts to a view of MOLLY in a red and white checkerboard bikini. The view pulls away showing the bikini clad MOLLY with the wind blowing through her hair and the French coastline in the background as her boat knifes through the water.

View shifts to a sailing yacht with the sail down. MOLLY slows to a stop about 100 feet behind the yacht.

View shifts to MOLLY who has a diving mask and a snorkel on her head.

SCENE 31: EXT: DAY: THE MOVIE "The Bulgarian Connection".
UNDERWATER:

MOLLY knifes into the water. She has a pouch tied to her wrist. She swims under water away from the camera.

The view shifts to a view from MOLLY'S perspective. The view shows colorful fish and a colorful view of the sea floor. The view shifts upward to show a silver fishing lure. The view shows a slow approach to the lure. The view shifts to show MOLLY. She hangs her pouch on the lure then she gives the pouch a firm double tug.

SCENE 31: EXT: THE MOVIE "The Bulgarian Connection".
DAY:

ON THE DECK OF A SAILBOAT: BRUCE GOLD, AGENT 707 is sitting on a chair and holding a fishing pole. He is wearing a black bathing suit and a captain's hat. He is a tall man, medium weight with a muscular build, and a handsome face. He feels something on his line. He reels it in and sees it's a pouch. He looks inside the pouch and pulls out a bottle of Dom Perignon. He looks at the bottle.

BRUCE GOLD

Hm, Dom Perignon 1953,
finally something worth
catching.

MOLLY as MISS MARMADUKE

Guess where your instructions
are?

SCENE 31: CONTINUED:

BRUCE GOLD turns his head towards MOLLY.

BRUCE GOLD

MISS MARMADUKE, you know it
is customary to ask for
permission before climbing
aboard a vessel.

MOLLY

Considering who actually owns
this vessel I'd say
permission has already been
granted. Are you stalling
for time?

BRUCE GOLD

Hm, I'd say the instructions
are on the back of the label.

(He looks at the
bottom of the
bottle.)

And the key with what I'll
need is taped to the bottom
of the bottle.

MOLLY

That's very good BRUCE.

BRUCE GOLD

No, that's very predictable.

ALICE as FRANCESCA climbs up from the cabin. She is
wearing a black bikini and a blue, knee length, wrap around.
The wrap around is held up by a clip that has a silver bird
on it. She has a fruity drink in each hand.

ALICE

It seems I can't leave you
alone for one minute.

MOLLY

I figured as much, that's why
I booked you on a morning
flight instead of a red eye.

SCENE 31: CONTINUED:

MOLLY dives into the water.

ALICE walks over to BRUCE and hands him one of the drinks.

ALICE

Who was that?

BRUCE GOLD

My boss's secretary. She
came to tell me my vacation
has been cut short.

ALICE

How short?

BRUCE GOLD

I don't have to leave right
away.

(He takes her in his
arms.)

SCENE 32: EXT. Aerial footage of the Austrian Alps.
DAY

SCENE 33: EXT. Aerial footage of some of Vienna's landmarks.
DAY

SCENE 34: INT. INSIDE AN UPSCALE HOTEL BAR
NIGHT

BRUCE GOLD walks in. He is wearing a suit and tie. He scans the room and sees FRANCESCA seated at the bar. She is wearing a cocktail dress that is apparently held up by a silver brooch that resembles a bird. They make eye contact and smile at each other. BRUCE GOLD walks to ALICE as FRANCESCA.

BRUCE GOLD

(He speaks in a
smooth voice.)

What brings you to Vienna?

ALICE

(She raises her
eyebrow.)

SCENE 34: CONTINUED

After you left in such a
hurry I had to figure out
some way to get some
excitement. I figured Vienna
was a good place to start.
It seems I made the right
choice.

BRUCE GOLD

(He gives a suave
grin.)

I certainly like the way you
think.

SCENE 35: INT: A DARK HOTEL ROOM:
NIGHT

The door opens. BRUCE GOLD steps in and turns on the light.
ALICE as FRANCESCA steps in behind him.

ALICE

She tosses her handbag into an
armchair.

BRUCE GOLD takes ALICE'S hand and gently pulls her close.
He gives her a long kiss.

View of the back of BRUCE GOLD'S neck.

ALICE

(Moans)

ALICE turns her ring around to the jewel is on the palm side of her hand. The jeweled ring is the same as the one used to kill AGENT 564. She squeezes the sides of the ring. A needle pops out of the jewel. She cocks her hand back to stick the needle into BRUCE GOLD. A shot rings out. Her hands shake.

ALICE

(Lets out a short
gasp.)

View of BRUCE GOLD holding a collapsing ALICE in his arms. He looks towards the door and sees MOLLY as MISS MARMADUKE. She has a Beretta in her hand.

MOLLY

Watch her hands. That
butterfly has a deadly sting.

SCENE 35: CONTINUED:

BRUCE GOLD grabs ALICE'S wrists as she falls to the floor.

MOLLY pulls the loose fitting ring from ALICE'S finger. She inspects the ring then looks at ALICE.

MOLLY

Curare?

ALICE

(Nods her head "yes"
moans and dies.)

MOLLY squeezes the sides, which retracts the needle.

BRUCE GOLD

What are you doing here?

MOLLY

Looking after you as usual.

BRUCE GOLD

How did you know?

MOLLY

When I saw her on the boat I did some checking. She matched the description of a woman seen with AGENT 564 and another agent who met a similar end. The MO is the same as that used to kill two other agents. It seems you were meant to be number 5.

BRUCE GOLD

Five down and glory.

MOLLY

I suppose. The technical branch will want to have a look at this. It seems there is another trick weapon in the KGB's arsenal.

SCENE 35: CONTINUED:

BRUCE GOLD

I'm not sure she is, was, KGB.

*(Points to ALICE'S
body.)*

MISS MARMADUKE, you're a bird watcher. What kind of bird does that resemble?

MOLLY

(Gives a thoughtful
look.)

It looks like a butcher bird.

BRUCE GOLD

Which is another name for a
shrike.

MOLLY

You think this is a SHRIKE
operation?

BRUCE GOLD

Yes, but more important than
who is why. She could have
dispatched me on the boat.
Why didn't she?

MOLLY

Maybe she was curious to see
if your reputation with the
ladies is well deserved.

BRUCE GOLD

While I'd like to believe
that it's possible they
wanted me to die here so
NUMBER 3 would think he was
on the right track.

Walks over to the armchair and picks up FRANCESCA'S handbag.

A lady's handbag holds many
secrets.

He empties the handbag out on a table.

SCENE 35: CONTINUED:

BRUCE GOLD

What have we here? Japanese Yen, a plane ticket to Tokyo, one way. I think the place to look for an answer is Tokyo. I'm going there.

MOLLY

You can't just up and fly to Tokyo. I can't tell NUMBER 3 you just took off for Tokyo because of what you found in a woman's handbag.

BRUCE GOLD

You don't have to tell him I'm going to Tokyo. Just tell him I'm following some leads.

SCENE 36: INT: A LARGE ROOM DECORATED IN TRADITIONAL JAPANESE STYLE. THERE IS A MURAL THAT CONTAINS PICTURES OF BUTCHER BIRDS. DAY

ALICE as NATASHA RIZNIKA is wearing a black mid-calf dress. She and HEINZ TOTEN stand in front of THE CHAIRMAN who is seated in a large chair and has his back to the camera.

ALICE

All the elements have fallen into place. Phase 2 will commence momentarily.

THE CHAIRMAN

Then I am to assume everything has gone according to plan?

TOTEN

Over 90% has gone according
to plan.

THE CHAIRMAN

Not 100%, specify.

SCENE 36 CONTINUED:

TOTEN

The British Secret Agent
BRUCE GOLD has not been
eliminated.

THE CHAIRMAN

Why not?

ALICE

The operative sent to
eliminate him failed. This
may work to our advantage.
The failed attempt should
convince the British they are
correct in pursuing the trail
that leads to Bulgaria.

THE CHAIRMAN

I hope for both your sake
this assessment is correct.

ALICE

Should we attempt more
aggressive means to eliminate
BRUCE GOLD?

THE CHAIRMAN

No, let's concentrate our
full efforts on Phase 2 then
proceed with Phase 3. No
sense diluting our efforts to

liquidate a single civil
servant.

SCENE 37: INSIDE: AGENT 273, a Japanese man about 40, is in a large in ground tub. He is visible from the chest up. MOLLY as HIROKO is sponging AGENT 273 down. A transistor radio is plays traditional Japanese music. The music stops.

SCENE 37: CONTINUED:

RADIO DISK JOCKEY

(Speaking Japanese)

Here is a special request.

WOMAN'S VOICE

(She vocalizes a
single sound "oy"
to the rhythm of
up-tempo music.)

AGENT 273

(His face shows
annoyance then
speaking Japanese.)

Please change to another
station.

MOLLY

Hai.

She walks over to the transistor radio. She tunes it to the next station then casually chucks the radio into the tub.

AGENT 273

(He shudders as
sparks and smoke

rise from the tub
then dies.)

MOLLY

Sayonara.

(She gives a broad
smile and makes a
formal bow.)

SCENE 38: EXT.:

NIGHT:

ALICE as AGENT 297, a Japanese woman who is wearing a knee length dress and high heels, walks quickly down a street. SOROKONYAD follows her at a distance.

ALICE steps into a building and walks up a flight of steps. She enters a dark room. She turns on a dim light then walks over to a desk and chair. She presses a button on the side of the desk and it opens, revealing a short wave radio. She sits at the desk, grabs the microphone, and switches on the set.

SOROKONYAD

Quietly steps into
the room. He takes
out a throwing
knife and throws it.

ALICE

(She is struck in
the back with the
knife. She lets
out a short gasp
then slumps over
the desk dead.)

SCENE 39: EXT: A view from a jetliner

DAY:

A jetliner window view of Mount Fuji.

SCENE 39: EXT:

NIGHT:

A view from a car of Tokyo night life.

SCENE 40: INT: WELL LIT: It is a traditional Japanese house.

NIGHT:

REGINALD JOHNSON, a man in his mid-30s, of average height and medium build opens the slide door. He is wearing a kimono. MOLLY as YUMI, dances with a Japanese fan. ALICE as EMI, plays a Koto. They are both wearing kimonos. BRUCE GOLD is at the door, he is wearing a dark suit and tie.

REGINALD JOHNSON

BRUCE, I'm glad the agency sent you. I am pleasantly surprised you came so soon. I wasn't expecting someone to arrive at least until tomorrow.

BRUCE GOLD

(As he takes off his shoes.)

Actually REGINALD the agency didn't send me. I'm following a lead on my own.

REGINALD

That's my BRUCE always one jump ahead of the opposition.

He leads BRUCE to a small room and slides the door closed behind them.

SCENE 40: CONTINUED:

BRUCE GOLD

You were expecting someone
from the agency. Did
something happen?

REGINALD

Within the past several hours
three Japanese agents have
been killed right here in
Tokyo.

BRUCE GOLD

What were these agents working on?

REGINALD

A curious thing they were
part of the Technical
Division, not field agents.

MOLLY

(Presses her fan
and a large blade
pops out. She
tosses her fan
through the paper
wall.)

REGINALD

(He is struck in
the back with the
fan blade. He
collapses and dies
in BRUCE GOLD'S
arms.)

MOLLY Runs out of the building.

BRUCE GOLD crashes through the paper wall and chases after
MOLLY.

MOLLY Takes out what appears to be a compact case as she runs. Through the outside grounds which is a Japanese tea garden.

SCENE 40: CONTINUED:

MOLLY

I eliminated REGINALD JOHNSON.

SCENE 41: INT: INSIDE A WINDOWLESS CONTROL ROOM
WELL LIT:

A man is seated at a console. ALICE as NATASHA RIZNIKA stands next to the console. MOLLY as YUMI is radioing in to the control room.

MOLLY as YUMI

Her voice over the
radio.

Am being pursued by BRUCE
GOLD.

ALICE as NATASHA RIZNIKA

Slowly presses a red button
at the console.

SCENE 42: EXT: A TEA GARDEN ILLUMINATED BY JAPANESE
LANTERNS. NIGHT:

MOLLY as YUMI runs while holding the compact/transmitter in front of her. A puff of smoke comes out of the compact.

MOLLY

(She stops running,
drops the compact,
then collapses,
dead.)

BRUCE GOLD

(Pulls the
handkerchief from
his jacket pocket
and puts it to his
face. He turns to
EMI, who is
following him.)

Stay back.

ALICE

What happened to her?

BRUCE GOLD

Cyanide gas, she died
instantly.

(He slowly steps
towards ALICE. He
has on a stern face.)

What do you know about this?

ALICE

I know nothing of this, but I
understand why you may have
suspicions. If you wish I
will commit hara-kiri.

BRUCE GOLD

(Shows surprise
then puts on a sly
smile.)

I think if we go over things
we will find we know more
than we think.

(He lightly brushes
Alice's hair.)

SCENE 43: DAY: INSIDE: SUNLIGHT SHINNING: It is a small apartment. There is a knock on the door. BRUCE GOLD has on a happy coat. He opens the door. MOLLY as MISS MARMADUKE is at the door.

BRUCE GOLD

MISS MARMADUKE, what brings you here?

MOLLY

Your suspicions may have been correct.

ALICE as EMI

(She enters the room. She is wearing a happy coat.)

BRUCE GOLD

How did you know where to find me?

SCENE 43: CONTINUED:

MOLLY

(She gives a smirk.)

Obviously my suspicions were correct.

BRUCE GOLD

Oh EMI this is MISS MARMADUKE.
MISS MARMADUKE this is EMI.

ALICE

(She gives a polite
bow and a
suspicious look.)

MOLLY

(She gives a short
nod and a
suspicious look.)

ALICE

I will get some tea.

ALICE walks to the kitchen nook.

MOLLY

(She whispers.)

Are you sure you can trust
her?

BRUCE GOLD

(He whispers.)

I have no reason not to trust
her. She has been fully open
with me.

MOLLY

(She gives a smirk.)

There is something about her
eyes.

SCENE 43: CONTINUED:

BRUCE GOLD

(He hands MOLLY the
compact.)

Be careful with it. It's a radio/transmitter but it also shoots out cyanide gas that is triggered remotely.

MOLLY

(She takes the compact gives it a look and puts it in her handbag.)

Something else for the technical branch to play with.

BRUCE GOLD

Speaking of the technical branch the three agents killed before I got here were from the technical branch. Specifically they were tracking Russian rocket research.

MOLLY

Interesting, the three agents killed on the continent were involved in sending a message about an impending Russian moon shot. They are going to try to make a lunar landing with an unmanned space ship.

BRUCE GOLD

Do we know when they are scheduled to launch?

MOLLY

Today.

SCENE 43: CONTINUED:

ALICE

(She walks over to them with a tray of tea.)

MOLLY

Perhaps some other time. I'd better get back to the office.

(She quickly walks out of the apartment.)

ALICE

Are you sure you can trust her?

BRUCE GOLD

MISS MARMADUKE has faithfully worked for The Agency for 7 years.

ALICE

There is something about her eyes.

SCENE 44: EXT: A WINDING MOUNTAIN ROAD

DAY:

MOLLY as HIROKO is driving in a sports convertible. She slows the vehicle as BRUCE GOLD'S sports car approaches. She points a gun at BRUCE GOLD'S car and fires two rounds, which go through the windows of BRUCE GOLD'S car. She accelerates her vehicle. BRUCE GOLD spins his car around and gives chase. MOLLY drives fast down the mountain road with BRUCE GOLD in hot pursuit.

SCENE 45: EXT. CITY STREETS

DAY

MOLLY as HIROKO drives fast through the Tokyo streets. She screeches to a stop in front of a closed restaurant. She dashes from the car and runs into the restaurant. The sign on the restaurant door reads, in Japanese, "CONDEMNED by the Board of Health".

SCENE 46: INT. BY THE ENTRANCE DOOR

DARK

MOLLY as HIROKO, and RESTAURANT HENCHMAN 1, 2, and 3, wait by the door with their guns drawn. HIROKO watches through the peep hole. BRUCE GOLD slows down his sports car and drives past the restaurant.

MOLLY

(Speaking in a
faux Japanese
accent)

What is he doing?

SCENE 47: EXT. BY THE REAR ENTRANCE DOOR

DAY

BRUCE GOLD picks the lock then steps inside the restaurant.

SCENE 48: INT. BY THE ENTRANCE DOOR

DARK

MOLLY as HIROKO, and RESTAURANT HENCHMAN 1, 2, and 3, wait by the door with their guns drawn. They hear a sound from the restaurant's rear.

MOLLY

She rushes past the henchmen to the head of a downward staircase. She signals for the henchmen to follow her. They rush to the bottom of the staircase. They walk past a foyer way and into the dining area. She signals for HENCHMAN 2 and 3 to make their way to the opposite side of the restaurant.

BRUCE GOLD

He swiftly opens the rear door to the dining area. He rolls into the dining area. HIROKO and the henchmen open fire. Their bullets strike the rear door.

BRUCE GOLD is using a pillar for cover. He spots RESTAURANT HENCHMAN 2. BRUCE GOLD shoots HENCHMAN 2 then makes a diving lunge to the floor. He does a side roll then scurries away.

SCENE 48: CONTINUED:

RESTAURANT HENCHMAN 2

(Falls to the
floor dead.)

MOLLY and RESTAURANT HENCHMAN 1 separate.

RESTAURANT HENCHMAN 3 spots BRUCE GOLD. RESTAURANT HENCHMAN 3 dashes to get a clear shot at BRUCE GOLD.

MOLLY opens fire and a body falls.

MOLLY

(Gives a
satisfied
smile)

MOLLY rushes to her victim. She sees she has killed RESTAURANT HENCHMAN 3.

MOLLY

(Gives a frustrated
look and body
gesture.)

RESTAURANT HENCHMAN 1 spots the movement and opens fire.

MOLLY

(Lets out a moan
and grimaces in
pain. She gently
falls on top of

RESTAURANT HENCHMAN

3.)

RESTAURANT HENCHMAN 1 rushes to MOLLY.

RESTAURANT HENCHMAN 1

(Looks down at
HIROKO'S body and
bows. He speaks
in Japanese in a
regretful tone.)

Excuse please.

SCENE 49: INT: INSIDE A ROOM INSIDE THE AGENCY'S TOKYO
OFFICE. WELL LIT: DAY

The room has a table and a couple of chairs. MOLLY as MISS
MARMADUKE and Molly as EMI are in the office. BRUCE GOLD
enters. He has HIROKO'S handbag.

BRUCE GOLD

Ladies.

MOLLY

Did your plan work?

BRUCE GOLD

Partially, they did come
after me but they are all
dead. It wasn't entirely my
fault. They did a much
better job at killing each
other than they did at
killing me.

MOLLY

So we are no closer than we
were this morning?

BRUCE GOLD

Well dead men tell no tales
but a woman's handbag can
reveal many secrets.

BRUCE GOLD dumps out the contents of HIROKO'S handbag on
the table. MOLLY takes the handbag and slips it under her
arm.

MOLLY

Nice handbag.

BRUCE GOLD

You will let the Technical
Branch have a look at that?

SCENE 49: CONTINUED:

MOLLY

(She gives a sly
smile.)

Yes, of course.

(She picks up a
compact.)

Now we have a matching set.

BRUCE GOLD

(He picks up a
bullet magazine.)

An extra bullet magazine.

MOLLY

Something no girl should be
without.

ALICE

(She picks up some
passports.)

Japanese and Chinese
passports.

BRUCE GOLD

Nationalist or Red Chinese?

ALICE

One of each.

MOLLY

(She picks up a
cigarette pack.)

Just my brand.

(She opens the pack
and taps out a
cigarette.)

BRUCE GOLD

You know it might be booby
trapped.

SCENE 49: CONTINUED:

MOLLY

You see too many movies.

(She puts the
cigarette in her
mouth then picks up
a matchbook.)

ALICE

(Examines a
lipstick case.)

Nice color.

(She turns her head
towards MOLLY.)

I know that symbol on the
matchbook cover.

A close-up of the matchbook cover shows it has an icon of a
bird on it.

ALICE

It's the symbol of the
"Yamato Shipping Company.

BRUCE GOLD

The Yamato Shipping Company?

ALICE

Yes, a couple of years ago
they bought Petenshi Island.
They paid the villagers who
lived on the island each an
enormous amount of money.

BRUCE GOLD

Do you know where this
Petenshi Island is?

ALICE

Yes, it's a couple of hours
from the coast by boat.

SCENE 49: CONTINUED:

BRUCE GOLD

I think I should pay this
island a visit. MISS
MARMADUKE can you secure a
small fishing boat? Not one
to my usual tastes one that
local fishermen might use.

MOLLY

Finally something on your
expense account the finance
office won't have a fit about.

SCENE 50: EXT. AT THE SEASHORE

DAY

BRUCE GOLD, ALICE as EMI, and MOLLY as MISS MARMADUKE are standing by a small, weather worn boat that is anchored near the shore. BRUCE GOLD is wearing a blue denim shirt and pants and a white captain's hat. ALICE is wearing navy blue shorts and a white blouse. The blouse is tied in a knot at the bottom, exposing her midriff. MOLLY is wearing a light blue knee length dress.

MOLLY

(Points to the
boat.)

There is your boat.

BRUCE GOLD

Is this the best you could do?

MOLLY

It's seaworthy and
inconspicuous. It's perfect.
There are maps in the boat
and it has more than enough
gas to get you to Petenshi
Island and back. Let me have
your watch.

BRUCE GOLD takes off his watch and hands it to MOLLY.

SCENE 50: CONTINUED:

MOLLY

The Budget Branch is going to be happy about getting something back in working order for a change.

MOLLY puts BRUCE GOLD'S watch inside her handbag and hands BRUCE GOLD a man's wristwatch. BRUCE GOLD inspects the watch.

BRUCE GOLD

Made in Japan, has our budget been cut?

MOLLY

It looks cheap so if you get captured your captors aren't likely to steal it.

BRUCE GOLD puts it on his wrist. MOLLY presses the face hard. Two axe like blades pop out of the sides of the watch. She presses the face again and the blades retract.

MOLLY

Those blades are razor sharp, perfect for cutting through rope.

BRUCE GOLD

What if they use handcuffs?

MOLLY

Tell them, "thank goodness handcuffs are so much more comfortable than rope."

BRUCE GOLD

(Hesitates for a
moment then nods
and grins.)

MOLLY hands BRUCE GOLD a cigarette case.

BRUCE GOLD

MISS MARMADUKE, you shouldn't
have.

SCENE 50: CONTINUED:

MOLLY

The Technical Branch got an
idea from the toys we got
from the SHRIKE agents. This
is a radio transmitter. From
the outside it looks like a
cigarette case. On the
inside it looks like a
miniature radio transmitter.
In fact the transmitter is on
the outside of the case. The
inside is to throw off any
SHRIKE agents. The inside
miniature transmitter doesn't
work, that includes the on
and off switch. This radio
transmitter is always on.

BRUCE GOLD

Well EMI it looks as if we're
going to have to watch our
language. So the idea is if
I get captured they talk
freely thinking they turned
the transmitter off.

MOLLY

Precisely. I will be
listening in and I'll call in
the cavalry if it seems you
need help.

SCENE 51: EXT: THE BOAT ON THE OCEAN
DAY

BRUCE GOLD and ALICE as EMI are in the boat. BRUCE GOLD
looks through binoculars and sees an island with a dormant
volcano.

BRUCE GOLD sees a harbor. It has some activity, and a
couple of small boats are docked. He pans his view and
sees a deserted fishing village.

BRUCE GOLD

I want to take a look at the
other side of the island.

(He turns the boat's
wheel.)

SCENE 52: EXT: THE BOAT IS UNDER POWER ON THE OTHER SIDE OF
THE ISLAND. DAY

BRUCE GOLD puts the engine in neutral. He picks up his
binoculars and pans the island. He spots a reflection.

ALICE

Did you see something?

BRUCE GOLD

Possibly, I thought I saw
some kind of reflection.
We'll go in for a closer look.

(He switches the
engine to forward.)

SCENE 53: INT: INSIDE THE CONTROL ROOM OF A LARGE HIGH TECH
COMPLEX. DAY

MR. YAMATO, ALICE as NATASHA RIZNIKA, and HEINZ TOTEN stand behind a row of technicians at consoles. They watch a television screen on a console. It shows a BRUCE GOLD and ALICE as EMI on their boat.

ALICE

The man is BRUCE GOLD, AGENT
707 of the British Secret
Service. I don't know the
girl, so she's no doubt a low
level operative.

HEINZ TOTEN

Can the laser destroy that
boat?

MR. YAMATO

That would be child's play
for it.

ALICE

Good then you can get rid of
this nuisance here and now.

SCENE 53: CONTINUED:

MR. YAMATO

That is the trouble with you
occidentals, you lack
patience. Dispatching this
AGENT 707 now would only
raise suspicions. What the

British lack in efficiency
they compensate for with
persistence. He will most
likely find nothing concrete
in his reconnaissance of this
island. It is better we
permit him to return to the
mainland then dispatch him
there. That attractive low
level operative with him can
provide a way of disposing of
him. I trust you still have
assassins left who can
accomplish such a simple task.

ALICE looks behind her at WURGER.

ALICE

Yes, we do, but if he lands
on this island we should not
permit him to leave alive.

MR. YAMATO

Yes, that
eventuality would be
most regrettable,
especially for MR.
GOLD.

SCENE 54: EXT: ON THE ISLAND WITH THE BOAT ANCHORED OFF
SHORE. DAY

BRUCE GOLD and ALICE as EMI wade ashore.

BRUCE GOLD

Collect some rock and soil
samples.

ALICE

(Nods and walks
off.)

BRUCE GOLD walks inland. He notices railroad tracks. Suddenly half a dozen men, armed with machine guns, jump from the vegetation.

SCENE 54: CONTINUED:

BRUCE GOLD

(Puts up his hands
in surrender.)

PETENSHI ISLAND HENCHMAN 1 pushes ALICE so she bumps into BRUCE GOLD.

BRUCE GOLD

There must be some mistake.
I'm a geologist here to
collect soil samples.

PETENSHI ISLAND HENCHMAN 1

Yea, right. Move on, no
tricks.

BRUCE GOLD and ALICE walk off under guard.

SCENE 55: INT: INSIDE A HIGH TECH COMPLEX
DAY:

BRUCE GOLD and ALICE as EMI, have their hands tied behind their backs. Two MACHINE GUN CARRYING HENCHMEN bring them before MR. YAMATO, who is seated behind a large console. ALICE as NATASHA RIZNIKA and HEINZ TOTEN stand at Mr. YAMATO'S flanks but two spaces behind. In the background is WURGER.

MR. YAMATO

BRUCE GOLD, AGENT 707,
British Secret Service. You

have caused us considerable inconvenience.

BRUCE GOLD

Let the girl go, she knows nothing.

MR. YAMATO

I say no on both counts. However, it would be a shame to kill someone so attractive with so many possibilities. Would you like to become a member of SHRIKE?

ALICE

I would die before I'd work for SHRIKE.

SCENE 55 CONTINUED:

MR. YAMATO

Pity, then again your whole organization is rather pitiful. Putting a transmitter inside a cigarette case. So obvious.

BRUCE GOLD

Whatever you're up to you will never get away with it.

MR. YAMATO

Before we dispose of you let me extinguish any thoughts you may have of your pathetic organization's ultimate

victory. Your boat is being taken close to another island where it will be exploded within sight of some fishing boats. That will leave your organization with an unsolved mystery. This complex has a laser cannon that is capable of shooting down space ships in orbit. Before long the east and the west will be blaming each other for the loss of their space ships. That will leave us free to conquer space. Whoever conquers space will conquer the Earth.

BRUCE GOLD

That's insane!

MR. YAMATO

Really, why do you think the United States and Russia are engaged in a space race? Do you think they want to go to the Moon to collect some rocks? Now you will be taken on a short tour of our complex. The power source for our laser cannon is magma from the Earth's core. You will be escorted there. Your tour will end when you are thrown into the magma.

SCEN 55 CONTINUED:

(Fiendishly laughs
along with ALICE
and TOTEN.)

SCENE 56: INT.: INSIDE A LARGE SILO WHICH HAS A WALKWAY.
AT THE BOTTOM OF THE SILO THERE IS MOLTEN MAGMA.

DAY:

MACHINE GUN TOTING HENCHMAN 1 enters the silo. He motions for BRUCE GOLD and ALICE as EMI to come into the silo. BRUCE GOLD has popped out the axe like blades in his watch and is casually cutting the ropes that tie his hands. ALICE, walks closely behind him to hide what he is doing from MACHINE GUN TOTING HENCHMAN 2 who is behind them.

MACHINE GUN TOTING HENCHMAN 1 pulls a lever on the silo wall and a plank extends. When it is halfway across the silo he pushes the lever and the plank stops.

MACHINE GUN TOTING HENCHMAN 1

Now you walk the plank.

BRUCE GOLD

I don't think so.

(His ropes cut he
grabs MACHINE GUN
TOTING HENCHMAN 1's
machine gun and
pulls.)

MACHINE GUN TOTING HENCHMAN 1

(Screams as he
falls into the
magma.)

ALICE ducks. MACHINE GUN TOTING HENCHMAN 2 aims at BRUCE GOLD. BRUCE GOLD fires a short burst into MACHINE GUN TOTING HENCHMAN 2.

MACHINE GUN TOTING HENCHMAN 2

(Shudders under the impact of the bullets and screams as he falls into the magma.)

SCENE 57: INT.: INSIDE THE COMPLEX OUTSIDE THE SILO
DAY:

BRUCE GOLD rushes out of the silo with ALICE as EMI right behind him. Three henchmen are at the console. The henchman in the middle takes out a P08. BRUCE GOLD makes a sweep with his machine gun, shooting the three henchmen. The henchman in the middle slumps over the console the P08 falls from his hands and drops in front of the console. The other henchmen slump back in their seats.

BRUCE GOLD runs off. ALICE scoops up the P08 and follows BRUCE GOLD.

Two henchmen reach the top of a staircase. BRUCE GOLD fires a short burst and shoots them both. One henchman falls forward the other rolls down the stairs.

SCENE 58: INT. INSIDE THE COMPLEX NEAR AN ELEVATOR TUBE.
DAY:

BRUCE GOLD and ALICE as EMI see the elevator tube, which has 5 henchmen near it. BRUCE GOLD fires a burst and kills 2 of the henchmen. The other 3 henchmen return fire. BRUCE GOLD and ALICE duck behind a console. There is an exchange of fire. BRUCE GOLD shoots another henchman.

Two other henchmen approach BRUCE GOLD from the opposite direction. They prepare to shoot him in the back. ALICE turns her head and sees the two henchmen. She quickly aims and fires her P08. She shoots both henchmen who fall dead.

BRUCE GOLD

(Quickly turns his head. He sees the henchmen ALICE killed. He turns to ALICE and nods.)

BRUCE GOLD exchanges fire with the remaining henchmen and kills them both. BRUCE GOLD and ALICE dash into the elevator tube.

SCENE 59: EXT. TOP LEVEL OF THE COMPLEX WITH THE LASER CANNON. DAY:

BRUCE GOLD and ALICE as EMI burst out of the elevator. They rush to the laser cannon. The controller's voice counts down from 20.

SCENE 59: CONTINUED:

BRUCE GOLD

(Studies the laser.)

I'm going to need something to tie this mirror so it will obstruct the beam.

(He looks at ALICE.)

Your blouse, give me your blouse.

ALICE

(Hesitates for a moment then takes off her blouse, revealing a bikini top. She hands her blouse to BRUCE GOLD.)

BRUCE GOLD

(Pulls a mirror so it's directly in front of a laser cannon's muzzle.)

CONTROLLER VOICE

10

BRUCE GOLD

(As he ties ALICE'S blouse around the laser cannon and a mirror.)

Get into the elevator.

ALICE rushes to the elevator.

BRUCE GOLD jumps from the laser cannon and rushes to the elevator. They run into the elevator and BRUCE GOLD hits the button for the lowest level. The elevator door slides closed.

There is a view of the Laser Cannon.

SCENE 59: CONTINUED:

CONTROLLER VOICE

5, 4, 3, 2, 1.

The beam hits the mirror and reflects back to the laser cannon. The laser cannon explodes.

SCENE 60: INT: INSIDE THE COMPLEX

DAY:

BRUCE GOLD and ALICE as EMI run through the complex BRUCE GOLD machine guns two SHRIKE guards. They continue running through the complex.

WURGER sees BRUCE GOLD and ALICE as EMI from another level. He motions two guards to go in one direction as he travels in the opposite direction. ALICE as NATASHA RIZNIKA and HEINZ TOTEN see the running WURGER.

ALICE

WURGER!

(She motions for
WURGER to come with
her and TOTEN.)

They walk briskly to an escape tunnel.

SCENE 61: INT: INSIDE A CONTROL ROOM

DAY:

There are a number of guards and technicians inside the control room. BRUCE GOLD, with ALICE as EMI behind him, bursts into the control room.

BRUCE GOLD steps through the control room. In the ensuing gun battle he shoots down all of the guards and technicians except for one guard.

BRUCE GOLD pulls the trigger of his machine gun but it is out of ammunition.

BRUCE GOLD throws his gun at the SHRIKE guard then rushes him. BRUCE GOLD delivers two karate chops, knocking out the SHRIKE guard.

MR. YAMATO jumps out from behind a line of computer tape drives. He grabs ALICE's gun hand, strips the gun away from her and pushes into BRUCE GOLD.

MR. YAMATO

(Chuckles as he points the gun at BRUCE GOLD.)

SCENE 61: CONTINUED:

Now MR. GOLD it is time for you to join your ancestors.

BRUCE GOLD

(Looks above MR. YAMATO.)

Hot lava rises above the tape drives.

MR. YAMATO

Any final words MR. GOLD?

BRUCE GOLD

Don't be a hothead.

MR. YAMATO

(Glances up)

Hot lava pours over the top of the tape drives.

MR. YAMATO

(Has a terrified look on face. He screams.)

ALICE

(Turns away.)

How horrible.

BRUCE GOLD

Not a recommended spa
treatment. Come on.

BRUCE GOLD takes ALICE by the hand and runs out of the
control room. He spots the COMMANDO COMMANDER.

BRUCE GOLD

(Yells)

Colonel, get your men to the
boats. This island is going
to explode.

SCENE 62: EXT: ON THE BEACH

DAY:

Commandos run to their landing craft. BRUCE GOLD and ALICE
as EMI rush to a small motor boat at a small marina.

BRUCE GOLD

Start the motor, I'll untie
the boat.

ALICE starts the engine as BRUCE GOLD unties the boat then
jumps in the boat. The boat speeds away from the marina.

SCENE 63: EXT: A VIEW OF THE ISLAND FROM A BOAT

DAY:

The island explodes.

SCENE 64: EXT: ON THE SMALL MOTOR BOAT

DAY:

BRUCE GOLD

Well alone at last.

ALICE

(Gives a broad
smile and wraps her

arms around BRUCE
GOLD.)

SCENE 65: EXT: AT AN AIRPORT TARMAC
DAY:

BRUCE GOLD, in a business suit, ALICE as EMI and MOLLY as
MISS MARMADUKE, both have on knee length dresses and high
heel shoes, stand on the tarmac.

ALICE

Must you go?

BRUCE GOLD

Yes, I'm afraid duty calls.

ALICE

(Throws her arms
around BRUCE GOLD
and gives him a big
kiss.)

SCENE 65: CONTINUED:

MOLLY

(Gives a smirk.)

You'll miss your plane BRUCE.

BRUCE GOLD

Unfortunately she's right.

(He turns and walks
to a waiting Boeing
707.)

SCENE 66: EXT: VIEW FROM THE TARMAC AS A BOEING 707 MAKES
ITS TAKEOFF ROLL DAY:

ALICE as EMI watches as the Boeing 707 rolls down the runway.

ALICE

(Gives a big wave.)

Sayonara! Sayonara! Sayonara!

She continues waving as the plane takes off.

SCENE 67: INT: A LARGE ROOM WITH LUXURIOUS CARIBBEAN DÉCOR
DAY:

ALICE as NATASHA RIZNIKA and HEINZ TOTEN, stand in front of THE CHAIRMAN. In the background MR. SMITH and MOLLY as MRS. SMITH, in native dress, and carrying spears perform what appears to be a native style dance.

ALICE

MR. YAMATO ignored my
suggestion he destroy BRUCE
GOLD from a distance.
Instead he allowed BRUCE GOLD
to get on the island.

THE CHAIRMAN

So you are saying the late MR.
YAMATO in fact was the cause
of his own demise. MR. TOTEN,
do you concur with this
opinion?

SCENE 67: CONTINUED:

HEINZ TOTEN

(Nervously.)

Yes.

THE CHAIRMAN

Interesting.

MR. SMITH knocks MOLLY'S spear to the ground. He steps on her spear then trips her with his spear. MOLLY falls on her back. MR. SMITH readies his spear to strike. MOLLY reaches behind her back pulls out a knife then stabs MR. SMITH in the chest.

MR. SMITH

(Drops his spear,
gives a surprised
look, then slowly
drops to the floor
and dies.)

MOLLY

(Springs to her
feet.)

THE CHAIRMAN

Come here MRS. SMITH.

MOLLY makes a slow bouncing run next to HEINZ TOTEN. A henchman walks over to MR. SMITH'S body and drags him by his ankles.

THE CHAIRMAN

MR. TOTEN, MISS RIZNIKA, meet
our newest operative, MRS.
SMITH.

MOLLY

(Looks at HEINZ
TOTEN and smiles.)

SCENE 67: CONTINUED:

HEINZ TOTEN

And where is MR. SMITH?

MOLLY

(Her smile broadens
and she glances at
her husband's body
that is being
dragged away.)

THE CHAIRMAN

Yes, SHRIKE is a firm
believer in till death do us
part.

HEINZ TOTEN

(His expression
changes from a grin
to a nervous smile.)

THE CHAIRMAN

I trust we will have no more
setbacks in our operation.

HEINZ TOTEN

(With a scared
expression and a
nervous voice.)

No CHAIRMAN.

ALICE

(Trying to hide her
frightened feelings,

speaks in a strong
voice.)

No CHAIRMAN.

SCENE 68: EXT: THE CARIBBEAN SEA

DAY:

There is a low flying aerial view of the shore of an Island in The Caribbean Sea. The view races out to the ocean where it shows a yacht alone on the ocean.

SCENE 68: CONTINUED:

The view moves to an underwater view where it shows the sea floor and sea life.

View shows MOLLY as MRS. SMITH snorkeling in the distance. The view zooms to a close-up of MOLLY. Then the view shifts to following MOLLY as she swims underwater. She has a pouch in her hand.

The view shifts to a fishing lure dangling underwater. MOLLY ties her pouch to the fishing lure. She tugs on the line twice then swims away.

View shifts to a distance shot of the yacht. The yacht explodes.

View shifts to MRS. SMITH on the surface watching the explosion.

MOLLY

(Giggles as she
back strokes away.)

SCENE 69: EXT: UNDERWATER:

DAY:

AGENT 222, wearing an oxygen tank, swims a couple of feet above the sea floor.

He sees a fish head floating down trailing blood. Then other fish parts trailing blood float down. Large sharks

appear and circle. AGENT 222 swims furiously. A shark closes in on AGENT 222.

On the surface there is a lot of thrashing.

MRS. SMITH, with a pail of fish guts in her hand, watches from a small boat.

MOLLY

(Giggles as she tosses the remaining fish guts in the pail into the sea. She puts down the pail. She starts the boat's engine and sails away.)

SCENE 70: EXT. A LIVELY STREET SCENE ON A CARIBBEAN ISLAND.
NIGHT:

ALICE as JUNE DASHER, a gorgeous woman in her mid-20s, walks down the street. She is wearing a knee length green dress and wearing black pumps with 4 inch heels. She turns into a deserted side street. CARIBBEAN HENCHMAN 1 lurks a distance behind her.

SCENE 70: CONTINUED:

ALICE glances behind her as she walks down the street. CARIBBEAN HENCHMAN 1 closes the distance between them. JUNE DASHER casually reaches into her handbag.

CARIBBEAN HENCHMAN 1 takes out a throw knife and grabs it by the tip. He cocks back his throwing arm. ALICE spins around as she pulls out a snub nose .38 caliber revolver.

ALICE

(Fires one round.)

CARIBBEAN HENCHMAN

1

(Makes a slight
shudder, slowly
turns around as he
falls to the ground
dead.)

ALICE

(Turns around and
quickens her pace.)

ALICE walks quickly down the street. She rounds a corner and continues walking at her quick pace. CARIBBEAN HENCHMAN 2 and CARIBBEAN HENCHMAN 3, armed with handguns, appear behind her.

ALICE

(Spins around,
fires two rounds in
quick succession.)

CARIBBEAN HENCHMAN 2 & CARIBBEAN HENCHMAN 3

(Grab their chests
and slowly fall to
the ground dead.)

ALICE

(Turns around and
continues walking
at her quick pace.)

ALICE comes to the end of the street. CARIBBEAN HENCHMAN 4 and CARIBBEAN HENCHMAN 5, armed with handguns, appear behind her.

SCENE 70: CONINUED

ALICE

(Spins around,
fires two rounds in
quick succession.)

CARIBBEAN HENCHMAN 4 & CARIBBEAN HENCHMAN 5

(Shudder and drop
their guns.)

CARIBBEAN HENCHMAN

6

(Comes out from
behind a corner
behind ALICE.)

ALICE

(Spins around and
fires a round.)

CARIBBEAN HENCHMEN 4, 5, & 6

(Fall and die.)

ALICE dashes into an alley. She finds there is no other way out of the alley except where she came in. She turns and sees LARGE CARIBBEAN HENCHMAN.

ALICE

(Pulls her gun's
trigger, there is a
click. She throws
her gun in the
direction of LARGE
CARIBBEAN HENCHMAN.)

The gun falls short of the LARGE CARIBBEAN HENCHMAN.

LARGE CARIBBEAN HENCHMAN

(Gives a broad
smile and points

his gun at JUNE
DASHER.)

ALICE

(Stands at
attention and gives
a defiant look.)

A shot rings out.

SCENE 70: CONTINUED:

LARGE CARIBBEAN HENCHMAN

(Falls forward,
dead.)

BRUCE GOLD appears behind the LARGE CARIBBEAN HENCHMAN.

ALICE

BRUCE GOLD, Agent 707,
British Secret Service.

BRUCE GOLD

JUNE DASHER, American CIA.

They slowly walk towards each other.

ALICE

This reminds me of Cairo.

BRUCE GOLD

Actually I think it's more
like Bombay.

They reach each other and kiss.

ALICE

Now it reminds me of Oslo.

BRUCE GOLD

I'd like it to be like Rio.

They have a long kiss.

SCENE 71: INT: A HOTEL ROOM:

DAY:

ALICE as JUNE DASHER zips up her strapless blue dress.

BRUCE GOLD fixes his tie.

BRUCE GOLD

(As he puts on his
suit jacket.)

What were you doing there
last night anyway?

SCENE 71: CONTINUED

ALICE

(As she slips on
her shoes.)

I got an anonymous message
from someone.

BRUCE GOLD

It sounds as if you walked
into a trap.

ALICE

It seemed like a trap to me
too but with three dead
agents and no real clues I
had no choice but to follow
any lead.

There's a knock on the door. ALICE and BRUCE GOLD take out
their guns. BRUCE GOLD walks over to the door and cracks

it open. A BELL HOP is at the door with an envelope in his hand.

BELL HOP

Message for you MR. GOLD.

BRUCE GOLD

(Puts his gun hand behind his back and opens the door a little more and takes the envelope in his left hand.)

Thank you.

(He puts the message in his outside jacket pocket and takes out a bill. He hands the bill to the BELL HOP.)

BELL HOP

Thank you Sir!

The BELL HOP walks away and BRUCE GOLD closes and locks the door. He holsters his gun and takes out the envelope.

SCENE 71: CONTINUED:

ALICE

What is it BRUCE?

BRUCE GOLD

(He takes a card out of the envelope.)

I have some information for you. Be at the Hunter's Club at 9 o'clock tonight. Come alone and bring \$10,000 American dollars.

ALICE

It seems now they want you to walk into a trap.

BRUCE GOLD

Possibly, but unless we can come up with some leads before this evening I don't see where I have any other choice but to show up there with \$10,000 in my pocket.

ALICE

I'll go with you.

BRUCE GOLD

The message says alone.

ALICE

Going alone is very dangerous.

BRUCE GOLD

I won't be alone. I'll have my old friend with me.

(He takes out his handgun.)

SCENE 72: INT. THE HUNTER'S CLUB
NIGHT

BRUCE GOLD enters The Hunter's Club. It is a night club with an African theme. It has a bar and tables arranged around a stage. BRUCE GOLD is led to an empty table he nods and sits. The band's drummer plays a constant drum beat. MOLLY as MRS. SMITH jumps through the curtain and onto the stage. She has on a native costume and is holding a spear. She performs a native dance. The drummer gradually ups the tempo of his drum beat as MOLLY ups the pace of her dance. MOLLY throws her spear.

BRUCE GOLD

(He dives for the floor. MOLLY'S spear goes through the back of GOLD'S chair.)

MOLLY

(Dashes through the curtain.)

BRUCE GOLD

(Takes out his Beretta and chases after MOLLY.)

SCENE 73: EXT. ON A STREET WITH PEOPLE ENJOYING THE NIGHTLIFE NIGHT

MOLLY as MRS. SMITH runs through the streets. BRUCE GOLD is a few seconds behind her. The people on the streets ignore them. MOLLY turns a corner and runs through a carnival parade. Her attire blends in well with the carnival participants. BRUCE GOLD dodges around the parade participants. He sees MOLLY cut down a side street. MOLLY climbs up the side of a building then runs along the roof tops. BRUCE GOLD climbs up the side of a building. He climbs onto the roof. He runs to the opposite end of the building and looks down. MOLLY jumps into a waiting Thunderbird convertible and its driver burns rubber. MOLLY

picks up a rifle and shoots at BRUCE GOLD as the Thunderbird speeds away.

BRUCE GOLD

(Ducks. He stand
and points his gun.
He lowers his gun
and gives a
disgusted look.)

SCENE 74: INT. INSIDE A ROOM WITHOUT ANY WINDOWS.
DAY

BRUCE GOLD is with ALICE as JUNE DASHER. BRUCE GOLD is wearing a business suit. ALICE is wearing a tan, knee length skirt and a white blouse. ALICE looks through a stack of papers as BRUCE GOLD lights a cigarette.

BRUCE GOLD

That girl is the only lead we
have. I'll go to the night
clubs tonight. Someone must
know something about her.

ALICE

(She gives a long
look at a piece of
paper.)

Yes, that is a good idea.
There is something we can do
in the meantime.

BRUCE GOLD

(He gives a sly grin.)

What would that be?

ALICE

The Yellow Dragon, a ship that belongs to the Yamato Shipping Company, landed here this morning. We could question the crew.

BRUCE GOLD

(He gives a disappointed look. He then puts on an expressionless face.)

Yes, that is a good lead.

SCENE 75: INT. INSIDE A ROOM WITHOUT ANY WINDOWS.
DAY

BRUCE GOLD is with ALICE as JUNE DASHER. BRUCE GOLD is wearing a business suit. ALICE is wearing a tan, knee length, skirt and a white blouse. BRUCE GOLD lights a cigarette. There is a nautical map on a desk.

SCENE 75: CONTINUED:

ALICE

The Captain, and the crew on the night watch, are nowhere to be found. Nobody knows anything about the nightclub dancer. They seem to be very good at covering their tracks.

BRUCE GOLD

Good, but nobody is perfect.
According to the ship's log
they were here when the night
watch started.

(He marks the map
with a compass
pencil.)

They were here when the
morning watch began.

ALICE

So something happened between
these two points.

BRUCE GOLD

We need a chart that has more
details of this area.

ALICE and BRUCE GOLD

(Go to a locker
that has many
nautical maps.
They each give
quick looks to 3
maps.)

BRUCE GOLD

This will do.

(He walks quickly
back to the desk
and lays the map on
it. He points to
an island on the
map.)

Here, we should give this
place a closer look.

SCENE 76: INT. INSIDE A HIGH TECH COMPLEX
DAY

THE CHAIRMAN sits in a chair which is facing a series of
consoles, crewed by console operators. HEINZ TOTEN & ALICE
as NATASHA RIZNIKA stand next to each other. WURGER and
MOLLY as MRS. SMITH stand in the background.

THE CHAIRMAN

I am disturbed BRUCE GOLD has
not been eliminated.

HEINZ TOTEN

I gave instructions for him
to be eliminated.

THE CHAIRMAN

Then why has this not been
accomplished?

HEINZ TOTEN

The assassins have failed in
their tasks.

THE CHAIRMAN

I see, are you saying they
need further training?

HEINZ TOTEN

That might help.

THE CHAIRMAN

I agree, and we all know live
targets are much better.

(He points to a screen that has a cabin cruiser at a marina.)

TOTEN, NATSHA this boat is at Marina 2. Use it to go to the main Island. WURGER and MRS. SMITH will try to kill you before you leave this island.

TOTEN & ALICE

(Have terrified looks.)

SCENE 76: CONTINUED:

THE CHAIRMAN

Go!

TOTEN & ALICE

(Rush toward the exit.)

SCENE 77: EXT. AN ISLAND RAINFOREST
DAY

HEINZ TOTEN & ALICE as NATASHA RIZNIKA run through the rainforest. ALICE has her gun drawn. They stop, uncertain of which way to go, then HEINZ TOTEN leads the way and they continue running. There is a rustling in the brush.

ALICE

(Stops, fires two rounds from the hip, then resumes running.)

A gaggle of birds fly from some bushes.

ALICE

(Stops, fires two rounds, then resumes running.)

HEINZ TOTEN

(Is a few meters ahead of ALICE. He steps into a trap. A rope snags his leg and a bamboo tree springs up. TOTEN screams as he dangles in the air upside down.)

ALICE

(Shrugs, then runs off to the right.)

WURGER

(Closes in on TOTEN.)

SCENE 77: CONTINUED:

HEINZ TOTEN

(Looks at WURGER in terror.)

ALICE

(Continues running. She hears HEINZ TOTEN'S death scream in the background. She makes no notice of

TOTEN'S scream as she continues running. She hears some movement to her left. She stops, turns and fires two rounds. She pulls the trigger on her gun again. There is a click indicating she is out of ammunition. She throws her gun away and continues running.)

SCENE 78: AT MARINA 2

DAY

ALICE as NATASHA RIZNIKA runs to the boat. She steps into the boat and unties it.

MOLLY

(She walks up from the cabin with a spear gun in her hand.)

ALICE

(Turns and gives a scared look and shakes her head, "no".)

MOLLY

(Smiles as she pulls the trigger of her spear gun.)

SCENE 78: CONTINUED:

ALICE

(She is struck in the abdomen with the spear. She lets out a moan and clutches the spear. She slowly drops to the deck and dies.)

SCENE 79: ON THE BEACH WITH A VIEW OF THE OCEAN.

DAY

BRUCE GOLD and ALICE as JUNE DASHER look out at the ocean. BRUCE GOLD is wearing denim jeans and a denim shirt. ALICE is wearing black pedal pushers and a white blouse that is tied into a knot at the bottom.

A twin engine sea plane comes on the scene and skims across the water to a stop.

BRUCE GOLD

That's our ride.

SCENE 80: A LOW LEVEL AERIAL VIEW.

DAY

A view of the beach. A view of the clear ocean water. A view of some small fishing boats. A view of small Caribbean islands. There is a view of the sun that is low on the western horizon.

SCENE 81: INT: INSIDE THE PLANES PASSENGER CABIN

DUSK

BRUCE GOLD and ALICE as JUNE DASHER are having wine and cheese. They glance out the windows at the setting sun.

BRUCE GOLD

I'd better speak to the pilot.

(He stands and walks to the front of the aircraft. He steps through the curtain into the cockpit.)

MOLLY as MISS MARMADUKE is piloting the aircraft.

BRUCE GOLD

Good evening captain.

SCENE 81: CONTINUED:

MOLLY

I hope you haven't forgotten this isn't a holiday, you're on a mission.

BRUCE GOLD

Now MISS MARMADUKE you know I never forget when I'm on a mission.

MOLLY

We'll be there in an hour. The sun will be down by then. I'll fly low in case they have radar. So you had better put the wine and cheese away and start getting ready.

SCENE 82: INSIDE THE SEAPLANE CABIN
NIGHT

BRUCE GOLD and ALICE have on black body suits. BRUCE GOLD puts a rubber raft in the water and inflates it. He steps into the inflated raft then helps ALICE into the raft. BRUCE GOLD rows away from the seaplane.

SCENE 83: EXT: ON THE BEACH
NIGHT

BRUCE GOLD rows to the shore. ALICE as JUNE DASHER steps out of the raft and rushes inland. BRUCE GOLD drags the raft to some underbrush then joins ALICE.

In the distance there are two guards standing by a large doorway.

BRUCE GOLD

That must be an entrance.

ALICE

(Nods)

SCENE 83: CONTINUED:

BRUCE GOLD

(Takes a knife from its ankle sheath and approaches the guards. He throws the knife into the chest of the guard closest to him.)

The REMAINING GUARD turns toward BRUCE GOLD. BRUCE GOLD grabs the REMAINING GUARD'S gun and gives him a backwards flip. BRUCE GOLD wraps his arm around the REMAINING GUARD'S neck and after a brief struggle breaks the REMAINING GUARD'S neck.

SCENE 84: INT: IN A LONG, WIDE, CORRIDOR.

WELL LIT

BRUCE GOLD and ALICE as JUNE DASHER run down the corridor. Three guards appear. BRUCE GOLD shoots two of the guards and ALICE shoots one. Three more guards appear. BRUCE GOLD shoots them. A hidden door slides open behind ALICE.

WURGER

(Reaches out from
the sliding door
and grabs ALICE.)

ALICE

(Struggles and
grunts but is
unable to break
WURGER'S hold.)

BRUCE GOLD

(Turns to WURGER
and JUNE DASHER.)

MOLLY as MRS. SMITH

(Appears with five
guards. She points
her gun at BRUCE
GOLD.)

Drop your weapon and come
quietly or you both die right
here.

SCENE 84: CONTINUED:

BRUCE GOLD

(Throws down his
gun and raises his
hands in surrender.)

MOLLY

(She points with
her head.)

The guards direct BRUCE GOLD and ALICE down the corridor.

SCENE 85: INT: AN OPEN WALKWAY ADJACENT TO A LARGE POOL.
WELL LIT

A technician pulls a lever and a large piece metal is lowered into the pool. The technician pulls another lever. There is a humming noise. Then a green light on the panel turns on. The technician puts the levers back to their original position. The metal is raised from the pool, it is now gold. ALICE as JUNE DASHER and BRUCE GOLD look on as they are being led through the walkway.

ALICE

Gold plating?

BRUCE GOLD

Either he likes large costume jewelry or he is preparing to send things into space. The former would be ridiculously expensive the later would be very economical.

SCENE 86: INT: A LARGE OPEN COMPLEX AREA WITH A ROCKET IN THE BACKGROUND WELL LIT

ALICE as JUNE DASHER and BRUCE GOLD look at the rocket as they are being led through the complex.

ALICE

A rocket?

BRUCE GOLD

That's how they are going to
send things into space.

SCENE 86: CONTINUED:

ALICE

So they really are serious
about joining the space race.

SCENE 87: INT: AT THE CONTROL CENTER OF THE COMPLEX:
WELL LIT

THE CHAIRMAN is standing, with two machine gun carrying
guards behind him, as technicians work the knobs and
switches on the command console. MOLLY as MRS. SMITH and
WURGER present BRUCE GOLD and ALICE as JUNE DASHER to him.

THE CHAIRMAN

So Mr. GOLD at last we
finally meet face to face.

BRUCE GOLD

I wish the circumstances were
different.

THE CHAIRMAN

Presumably with the guns on
my back.

BRUCE GOLD

Precisely.

THE CHAIRMAN

I presume if I tell you this meeting will be our last you will inform me others know where you are and if you fail to return a sizeable force will come to this island.

BRUCE GOLD

Precisely.

THE CHAIRMAN

So how do you propose I resolve this conundrum?

SCENE 87: CONTINUED:

BRUCE GOLD

From what I've seen my government and the American government would tend to be lenient with you if you would present this technology and offer your skills to them.

THE CHAIRMAN

I see you still have your wit Mr. GOLD. Actually our plan is to have two of our operatives, who pose as fishermen, report pulling your bodies in with their fishing net. You will be victims of a shark attack.

BRUCE GOLD

They will never buy it.

THE CHAIRMAN

Perhaps not, I am willing to alter my plan. If you wish to join our organization you can avoid your untimely demise.

ALICE

Never!

(Stands at attention and gives a defiant look.)

BRUCE GOLD

I'd rather not feed the fish. I presume employment in your organization would be rewarding.

THE CHAIRMAN

Yes, you will find the financial compensation is much more than that of a civil servant. There are also fringe benefits.

SCENE 87: CONTINUED:

MOLLY

(Gives a sensuous smile.)

BRUCE GOLD

Then count me in.

ALICE

Traitor!

BRUCE GOLD

Sticks and stones old girl.

THE CHAIRMAN

You will be a member of our organization as soon as you dispose of your ex-partner.

BRUCE GOLD

You want me to toss her into an oversized fish tank?

THE CHAIRMAN

Exactly.

BRUCE GOLD

I don't like to question the boss the first day on the job but my former organization finds horrific deaths suspicious. A simple drowning is unlikely to raise eyebrows.

ALICE

Don't do me any favors.

SCENE 87: CONTINUED:

THE CHAIRMAN

Good point Mr. GOLD. We have just such a place to bring about this drowning. MRS.

SMITH kindly escort MR. GOLD
to where he can take his
initiation test.

MOLLY, and some henchmen, escort BRUCE GOLD and ALICE off
camera.

SCENE 88: INT: A CAVE WITH A SHALLOW POOL OF WATER
DIMLY LIT

MOLLY as MRS. SMITH leads the group, including ALICE as
JUNE DASHER, into the cave. They walk down a stone
staircase adjacent to a cave wall. There is a pair of
manacles hanging from a cave wall.

MOLLY

This doesn't look like much
now but it is low tide. In
an hour the tide will roll in.
Then the water level will
rise and an hour after that
the water will fill up this
room. Then we will retrieve
MISS DASHER'S body. Now MR.
GOLD if you would kindly
chain her to the wall.

BRUCE GOLD

Of course.

MOLLY

(Glances at her
henchmen.)

HENCHMEN

(Hold their guns
tighter and raise
them slightly.)

BRUCE GOLD

(Grabs ALICE by her wrists.)

ALICE

(Struggles.)

SCENE 88: CONTINUED:

BRUCE GOLD

(Forces her to the wall. He chains one of her hands.)

ALICE

(Punches BRUCE GOLD in the back, making no impression.)

You traitor!

(Slaps his face.)

BRUCE GOLD

(Grabs her free hand and chains it to the wall.)

It was fun while it lasted.

ALICE

(Spits in his face.)

BRUCE GOLD

That's the trouble with American girls, they are so unladylike.

SCENE 89: INT: IN THE CAVE

DIMLY LIT

There is the sound of running water. ALICE struggles with the manacles. The water is up to her ankles.

SCENE 90: INT: IN THE CAVE

DIMLY LIT

There is the sound of running water. ALICE struggles with the manacles. The water is up to her knees. She notices a key hanging from a ring on the wall.

SCENE 95: INT: IN THE CAVE

DIMLY LIT

There is the sound of running water. The water is up to ALICE'S navel. She floats on the water and tries, unsuccessfully to reach the key ring with her foot.

SCENE 96: INT: IN THE CAVE

DIMLY LIT

ALICE as JUNE DASHER

There is the sound of running water. The water is up to ALICE'S neck. She tries desperately to grab the key ring with her feet. The ring is just out of reach. The door flings open and BRUCE GOLD quickly steps in. He puts down his machinegun and dives into the water. He swims to the key ring, grabs it, then swims to ALICE. He unlocks her manacles then grabs her and swims to the door. They climb onto the landing.

ALICE

(Coughs a couple of times. She catches her breath then slaps BRUCE GOLD'S face. She hesitates for a moment then gives him a big kiss.)

BRUCE GOLD and ALICE get up and rush through the door.

SCENE 97: INT: ON THE MEZZENINE IN THE LARGE OPEN COMPLEX
AREA WELL LIT

BRUCE GOLD and ALICE as JUNE DASHER move cautiously as they
stay close to the wall.

ANNOUNCER

Blast doors holding.
Automated gunfire has
external threat at bay. All
sectors be on alert for
intruders in complex.

ALICE

That's us.

BRUCE GOLD

We have to get those blast
doors open.

(Dashes to the
railing and scans
the area.)

ALICE

(Rushes to Bruce
Gold's side.)

SCENE 97: CONTINUED:

BRUCE GOLD

Over there.

(Points.)

View of a large lever. Sign above reads "Blast Doors".
Lever is in the down position, marked "closed".

BRUCE GOLD

We've got to get to that
control lever.

(He turns his head
and points with his
chin.)

There, we'll run across the
gantry then climb down to the
lower level.

ALICE

We'll be exposed. Shouldn't
we try to go around?

BRUCE GOLD

There's no time.

BRUCE GOLD and ALICE rush to the gantry. BRUCE GOLD steps onto the gantry. Machine gun bullets strike between BRUCE GOLD and ALICE. The gunfire drives BRUCE GOLD forward on the gantry. The gunfire drives ALICE away from the gantry and down the corridor.

MOLLY as MRS. SMITH, WURGER, and three guards are shooting and BRUCE GOLD and ALICE.

MOLLY

(Empties her
magazine as she is
firing at ALICE.)

She's mine.

(She runs after
ALICE.)

WURGER and the three guards resume their shooting at BRUCE GOLD. BRUCE GOLD continues running along the gantry as bullets bounce off the gantry.

SCENE 98: INT: ABOVE THE LARGE POOL
WELL LIT

ALICE as JUNE DASHER runs onto a gantry that overhangs the large pool used to gold plate space components. MOLLY as MRS. SMITH is chasing after her. ALICE reaches the end of the gantry.

ALICE

(She gives a worried look at MOLLY. She climbs onto the railing and makes a jack knife dive into the pool.)

MOLLY

(She looks at ALICE swimming in the pool. She gives a sly smile. She vaults onto the railing then swan dives into the pool.)

ALICE swims to an island in the pool. The ladder on the floor above is retracted.

ALICE

(Pulls the lever; turning on the gold plating process. She presses the button to extend the ladder.)

The ladder slowly extends. MOLLY reaches the island. She climbs out of the pool. She is colored gold.

MOLLY

(She stands and plants her feet. She looks at the slowly extending ladder, which is well beyond ALICE'S reach. She gives a menacing smile.)

Nowhere else to run little rabbit.

ALICE

(She has a worried look. She looks at the ladder which is still far out of reach.)

SCENE 98: CONTINUED:

(Her expression changes from worried to curious. She walks over to MOLLY. She gives MOLLY'S body two light taps, which reveals MOLLY is gold plated.)

BRUCE GOLD

(He shouts from the floor above.)

What are you doing down there?

ALICE

Just checking out the golden
girl.

ALICE jaunts to the ladder, which is now extended enough,
then climbs the ladder.

SCENE 99: INT: THE CONTROL CENTER
WELL LIT

BRUCE GOLD rushes into the empty control center. ALICE as
JUNE DASHER follows him in. The control center has a view
of the rocket on the launch pad.

ALICE

Empty.

BRUCE GOLD

Yes, rats leaving a sinking
ship.

(He takes a close
look at the
console.)

The console has a countdown clock marked as "self-destruct"
is counting down from 5 minutes and 2 seconds. On the
opposite side of the console is a countdown clock marked
"Time-to-Launch" it is counting down from 4 minutes and 1
second.

ALICE

(She looks at the
console.)

SCENE 99: CONTINUED

ALICE

Why would they launch the
rocket just to destroy it 1
minute later?

BRUCE GOLD

The self-destruct is not for
the rocket. It's for the
complex.

View shifts to the rocket. Men in astronaut suits walk
across the gantry to the space capsule.

BRUCE GOLD

This complex goes up, taking
everyone with it meanwhile
THE CHAIRMAN gets away in a
rocket where he can land in
any remote area of the world
and rebuild his organization.

(Switches on the
microphone and
speaks into it.)

Attention this is BRUCE GOLD,
SECRET AGENT 707. This
complex will self-destruct in
4 minutes and 51 seconds.
Evacuate immediately. Repeat
evacuate immediately.

SCENE 100: INT: INSIDE THE COMPLEX
WELL LIT

BRUCE GOLD and ALICE run through the complex. Commandoes
run through the complex in the opposite direction.

SCENE 101: EXT: A HIGH POINT WITH A SHEAR CLIFF OVERLOOKING
THE OCEAN DAY:

BRUCE GOLD and ALICE reach the high point by ladder. There
is a large ray gun pointed up. BRUCE GOLD flips some
switches that power up the gun. BRUCE GOLD aims the gun
and fires an energy bolt. The bolt misses the rocket.
BRUCE GOLD fires another energy bolt. The bolt misses the

rocket. BRUCE GOLD fires another energy bolt. The bolt strikes the rocket.

Stock footage of a rocket out of control.

SCENE 102: EXT: A HIGH POINT WITH A SHEAR CLIFF OVERLOOKING
THE OCEAN DAY:

BRUCE GOLD and ALICE as JUNE DASHER watch as the rocket crashes into the ocean and explodes.

ALICE

So much for THE CHAIRMAN.

BRUCE GOLD

That'll be us if we don't get out of here.

(He looks over the cliff. A gives a slight grin.)

Oh well, women and children first.

ALICE

(With a smile.)

Typical English gentleman.

(She makes a running start, jumps, and makes a somersault dive into the ocean.)

BRUCE GOLD

(Swan dives into
the water.)

SCENE 103: EXT. ON THE WATER

DAY

BRUCE GOLD and ALICE as JUNE DASHER are treading water. They glance up then dive head first, with their legs up, into the water.

There are large explosions on the island. There is stock footage of flowing lava.

Some debris falls into the water. BRUCE GOLD and ALICE surface. BRUCE GOLD waves to a boat in the distance. The boat turns towards BRUCE GOLD and ALICE.

BRUCE GOLD and ALICE backstroke towards the boat.

View of the setting sun.

SCENE 104: EXT. OUTSIDE THE THEATER

NIGHT

ALICE and MOLLY step out of the theater. The scene is in color. The front of the theater is well lit. ALICE and MOLLY have broad smiles. They look at each other and give approving nods.

SCENE 105: EXT. ON THE STREET

NIGHT

It is a clear night with a full moon. The view is of a straight boulevard with a string of street and traffic lights. The traffic lights change from red to green and Alice and Molly's car drives down the boulevard which is lined with neon lights.

TITLE SEQUENCE

A still picture shows 8 people in costume. ALICE is dressed in a kimono. MOLLY is wearing a gold body sock and the rest of her is covered in gold makeup.

Titles and picture change

A still picture shows ALICE waving on a tropical beach.

Titles and picture change.

A still picture shows MOLLY on a beach.

Titles and picture change.

Mid-70s vintage home movie shows ALICE, ANTHONY, and MARY. Anthony is 14 and Mary is 11. Alice waves and points perpendicular to the camera. The camera pans to show the Vienna skyline.

Titles and picture change.

A still picture shows ALICE and MOLLY in late-70s evening dresses with their husbands in tuxedos.

Title and picture change.

A still picture shows MOLLY on a tropical beach.

Title and picture change.

A still picture shows ALICE and MOLLY with a group of other paintball players. The dress and equipment are mid-80s vintage. ALICE has a red paint ball splatter on her clothing. MOLLY has a blue paint ball splatter on her clothing.

Title and picture change.

A still picture shows ALICE on a street in Tokyo, circa 1995.

Title and picture change.

A still picture shows ALICE and MOLLY on a cruise ship in the Caribbean in the year 2000.

FADE OUT: