

“FROM BROOKLYN WITH LOVE”

By

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FADE IN:

EXT: A SMALL BACK YARD - DAY

SUPER: "Brooklyn, summer 1964"

There a distant THUNDERCLAP.

ANTHONY, a 4-year old, plays in the dirt in a backyard in the middle of the block.

He has on a short sleeve shirt, short pants, and sneakers. His clothes are dirty.

A shadow moves over the yards.

INT: RESIDENTIAL KITCHEN - DAY

The kitchen has an open wooden door and a closed screen door to the back yard. There is a large opening in a kitchen wall that shows the adjacent dining room and the living room. The furniture is a couple of years old. The furniture is modern for the period and consistent with the type of house. The exception is the 25" Zenith color television set in the living room, which is top of the line.

ALICE, 26, petite, is at her kitchen table. She is feeding her daughter, MARY, 14 months, who is in a highchair.

There is a portable black and white TV set on the kitchen table. It is showing a soap opera.

There a distant THUNDERCLAP.

ALICE

(Yells)

Anthony! Come inside!

The television switches to a commercial break.

Alice feeds Mary another spoonful of baby food. She rushes outside.

There is the sound of a HEAVY DOWNPOUR.

CONT'D

ALICE (OS)

(Yells)

Anthony! Anthony! Get inside now!

ON SCREEN:

A beam hits a rocket. The rocket tumbles out of control.

"The Bulgarian Connection" flashes on the screen. The rocket crashes into the ocean and explodes.

NARRATOR

Standby for action!

A man opens a door, dives and does a forward roll on the floor. A beautiful Asian woman in a black dress and three men in dark suits open fire with handguns.

NARRATOR

Standby for romance!

A voluptuous woman with long black hair, dressed in a black bikini and a blue, knee length, wrap around. Steps up from a cabin and onto the deck of a yacht. She has a fruity drink in each hand.

NARRATOR

Standby for danger!

A beautiful Japanese woman in a knee length dress and high heels sitting at a shortwave radio set is struck in the back with a thrown knife. She lets out a short gasp then slumps over the desk.

A tall, handsome man in a suit steps into an upscale bar.

NARRATOR

In "The Bulgarian Connection", Bruce Gold Secret Agent 707 will take you on an adventure that includes:

A beautiful, bikini clad woman drives a motorboat at high speed with the Riviera in the background.

CONT'D

NARRATOR

The Riviera

A beautiful Japanese woman in her mid-20s, dressed in a kimono, dances with a fan as a pretty Japanese woman in her early 20s plays a Koto.

NARRATOR

The Orient.

A beautiful woman with an athletic build, dressed in a native African costume performs an exotic dance with a spear.

NARRATOR

The Caribbean, and excitement.

Agent 707 and a gorgeous woman in her mid-20s run down a corridor. Three guards appear Agent 707 and the woman shoot the guards.

NARRATOR

"The Bulgarian Connection" now paying at a theater near you.

"The Bulgarian Connection" flashes across the screen and a volcanic island explodes.

OFF SCREEN:

Mary is crying and banging on her highchair table.

Alice rushed inside and resumes feeding Mary.

Anthony steps inside. He is drenched and dirty.

ANTHONY

All soak and wet mom.

ALICE (TRACKING)

Don't move.

Alice puts down the baby food jar and runs to Anthony.

CONT'D

Alice puts her hands underneath his arm pits, lifts him up and whisks Anthony upstairs.

INT: A BATHROOM - DAY

Alice carries Anthony into the bathroom. She puts him down next to the tub.

ALICE

Take your clothes off.

Alice turns on the bathtub's water and checks the temperature of the flowing water.

Anthony walks around as he slowly takes his clothes off. He tracks mud on the floor in the process.

INT: THE MAIN FLOOR - DAY

Alice rushes down the stairs. Mary is screaming and pounding on the highchair table.

Alice runs to the kitchen. She feeds Mary at a faster tempo than earlier. She finishes feeding Mary, closes the baby food jar then takes off Mary's bib.

Baby food is on Mary's face and hands.

Alice takes a towel from a kitchen draw and wipes Mary's hands and face.

Mary spits up. Alice SIGHS then wipes off Mary.

Alice takes Mary out of the highchair. Alice carries Mary 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.

INT: A BATHROOM - DAY

Anthony is laughing and splashing in the bathroom.

Alice walks into the bathroom.

Alice looks at the water and dirty clothes on the bathroom floor. Alice SIGHS.

INT: AN OFFICE ROOM WITH A SINGLE DESK AND A FILE CABINET -
DAY

The office has pale green walls with no pictures or other decorations. The desk and chair are metal and battleship gray.

MOLLY, 30 with plain features, average height and a robust build, is wearing a black, knee length skirt with a white blouse.

Molly sits without expression at her desk.

MILDRED, 60, dressed similar to Molly, walks into the office. Mildred has a blank expression on her face and bunch of folders in her arms.

MILDRED

Hello Molly.

Molly has a blank expression and answers in a dry tone

MOLLY

Hello Mildred.

Mildred plops the folders in Molly's inbox.

Mildred morphs into a 60-year-old version of Molly.

Molly takes the folders to the file drawers. She opens one of the file drawers.

INT: THE MAIN FLOOR - DAY

Alice, looking haggard, is sitting in a dining room chair. Anthony is playing on the floor and Mary is in the play pen.

Alice puts a cigarette in her mouth. She lights the cigarette with a lighter. She looks at her children.

FLASHBACK:

INT: A WORLD WAR II ERA PUBLIC GRAMMAR SCHOOL CLASSROOM - DAY

YOUNG ALICE, 7, stands in front of the classroom with a paper in her hand.

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 (V.O.)

That's very good Alice.

END FLASHBACK:

INT: THE MAIN FLOOR - DAY

Alice has a depressed look.

INT: AN UNDERGROUND SUBWAY PLATFORM - DAY

Molly walks along a crowded subway platform. She stops and faces the train tracks.

Near her there is an ELDERLY WOMAN dressed the same as Molly. The ELDERLY WOMAN morphs into an elderly version of Molly.

Molly has a depressed look.

Unseen by Molly is a movie poster of "The Bulgarian Connection" a few feet from where she stopped.

The poster depicts Bruce Gold with a golden blond woman, a brunette woman, and an Asian woman, all holding handguns. In the background there are scenes of battles and some explosions.

There is the 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.

EXT: AN ABOVE GROUND STATION - DAY

There is a steady rain as a train pulls into the station.

EXT: A STREET WITH A BUS STOP - DAY

There is a steady rain.

Molly waits inside a doorway near the bus stop along with an elderly woman. They are both drenched.

Molly looks at the elderly woman. ANOTHER ELDERLY WOMAN is dressed the same as Molly.

Another elderly woman morphs into an elderly version of Molly.

Molly has a depressed look.

Another elderly woman, Molly, and a few other commuters, step into the bus.

The bus closes its door and drives off.

EXT: ANOTHER STREET WITH A BUS STOP - DAY

There is a steady rain.

The bus pulls up to the bus stop and its doors open.

A drenched and haggard Molly steps off the bus.

INT: THE MAIN FLOOR - DAY

Anthony is running around the living room.

Alice has Mary in her arms, a cigarette in her mouth, and her attention shifts from the oven to Anthony.

The phone rings. Alice walks to the phone and puts the receiver to her ear.

Alice speaks with a cigarette in her mouth.

ALICE

Hello.

MOLLY (V.O.)

Hello Alice, this is Molly, I just got in.

CONT'D

ALICE

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

MOLLY (V.O.)

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

ALICE

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

INT: SMALL APARTMENT - DAY

Molly hang up the phone. There is food in the oven. Molly checks the oven and the time on a wall clock.

INT: A CAR - MOVING - EVENING

It is raining.

Alice and Molly are in a sedan. 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.

INT: A CAR - MOVING - NIGHT

There is a heavy rain.

ALICE

Donald wants to spend a couple of days on the Jersey shore during his vacation.

CONT'D

MOLLY

You're lucky. Andy's idea of a vacation is a couple of hours on the beach at Coney Island.

They laugh.

A movie theater marquee is ahead.

Alice slows the car.

The marquee reads, "The Carpetbaggers".

MOLLY

I've already seen this.

Alice steps on the gas pedal.

INT: A CAR - STOPPED - NIGHT

There is a heavy rain.

The traffic light is red. The marquee ahead reads, "Marnie starring 'Tippi' 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.

INT: A CAR - MOVING - NIGHT

There is a heavy rain.

MOLLY

There was that time he took me fishing. The row boat he rented was dirty and old. I was scared it was going to sink.

Alice laughs.

CONT'D

MOLLY (CONT'D)

He takes the boat to this old dock where he pulls these strings of clams off the dock. He bangs them on the floor.

ALICE

Deck, on a boat they call it the deck.

MOLLY

That's if you call that floating piece of rotting wood a boat.

Alice laughs.

MOLLY (CONT'D)

The smell was horrible and I was getting nauseous.

Alice and Molly approach a theater.

The marquee reads, "ZULU"

They turn to each other.

ALICE & MOLLY

No!

INT: A CAR - MOVING - NIGHT

There is a heavy rain with a LIGHTNING FLASH and THUNDERCLAP in the distance.

Theater marquee reads, "A Hard Days Night starring THE BEATLES"

MOLLY

That's that Beatles movie.

ALICE

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

CONT'D

Molly laughs

INT: A CAR - MOVING - NIGHT

There is a heavy rain.

ALICE

I don't want to become like mom. You know, she never goes anywhere or does anything, except visit the family.

MOLLY

Neither she nor pop has a driver's license. You and Donald do.

(Pause)

I have to get a driver's license.

The marquee ahead reads, "Viva Las Vegas".

ALICE

It's an Elvis Presley movie.

MOLLY

It seems since he got out of the Army all he does is make movies.

ALICE

Yes or no?

MOLLY

No.

INT: A CAR - MOVING - NIGHT

There is a heavy rain.

MOLLY

Remember when I wanted to join the Air Force?

ALICE

Oh yea!

CONT'D

MOLLY

I had the papers and everything. Pop just tore up the papers.

ALICE

That's Pop.

A marquee ahead reads "The Fall of the Roman Empire".

MOLLY

I've seen it.

EXT: A MOVIE THEATER - NIGHT

There is a heavy rain.

The Marquee reads, "The Incredible Mr. Limpet".

MOLLY (V.O.)

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

ALICE

That sounds dumb.

INT: A CAR - MOVING - NIGHT

There is a driving rain.

There are a series of bright LIGHTNING FLASHES and loud THUNDERCLAPS.

Alice appears apprehensive.

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.

EXT: A MOVIE THEATER - NIGHT

The marquee reads, "The Bulgarian Connection"

INT: A CAR - MOVING - NIGHT

There is a driving rain.

Alice has a "death grip" on the wheel.

Molly's expression changes from anticipation to disappointment.

MOLLY

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

ALICE

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

INT: A MOVIE THEATER - NIGHT

Alice and Molly walk into the theater. They are soaking
wet. They find seats, sit and light cigarettes.

Molly slouches in her seat. She has a defeated look on her
face.

Alice looks at Molly

ALICE

At least we are in a dry place.

MOLLY

We are about to watch a dry movie.

ALICE

I just hope the rain stops. I've had
enough of driving in bad weather for one
night.

Molly takes a puff of her cigarette and looks at the
screen.

FANTASY SEQUENCE:

INT: THE MOVIE SCREEN - DAY

There is 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.

END FANTASY SEQUENCE:

INT: A MOVIE THEATER - NIGHT

Alice slouches in her seat. She looks exhausted. She takes a puff of her cigarette and gives a long exhale. The cigarette smoke rises.

FANTASY SEQUENCE:

INT: THE MOVIE SCREEN - DAY

There is black and white footage of a drab city.

NARRATOR

(A newsreel tone)

Today we are making THE BULGARIAN CONNECTION.

Super: "The Bulgarian Connection"

NARRATOR

First, we view the highlights of the capital, Sofia.

Montage: Drab, box shaped, office buildings.

NARRATOR

Next, we go out to view the countryside.

Montage: Dull, flat scenery, animal drawn wagons, and farm workers slowly going about their tasks. The people wear peasant's clothing and have grim faces.

NARRATOR

Then there is the nightlife.

People in a stark cantina drinking and dancing to folk music.

END FANTASY SEQUENCE:

INT: A MOVIE THEATER - NIGHT

The theater goes dark as the screen curtain opens wider.

ON SCREEN:

A belly dancer dances to up-tempo romantic music during the title sequence.

OFF SCREEN:

Alice and Molly turn to each other and smile.

INT: ON SCREEN - A HOTEL ROOM - NIGHT

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.

The woman 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.

The woman sticks the man with the needle. The man jerks his head back.

MAN

(Gasps and groans)

The man collapses to the floor and dies.

The lower part of the woman's legs and her feet are visible.

WOMAN

(Giggles)

FANTASY SEQUENCE

Alice is the woman.

Alice has a sly grin and leisurely exits the hotel room.

INT: A LARGE LUXURIOUS ROOM - DAY

CONT'D

Alice and HEINZ TOTEN, (40), tall thin with thick glasses stand in front of THE CHAIRMAN, (50), rotund, who sits in a large chair. Alice is wearing a black mid-calf dress and matching stiletto heel shoes. Heinz is wearing a black suit.

Among the expensive décor is a large bird cage with butcher birds.

ALICE

(Faux Russian accent)

Phase 1 had been completed as ordered.

THE CHAIRMAN

I see MISS RIZNIKA. 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?

TOTEN

It should happen within the next 48 hours.

THE CHAIRMAN

I see. Miss Riznika, have you prepositioned your operatives?

ALICE

They have been prepositioned as instructed by Heinz Toten.

THE CHARIMAN

Then I will speak to you both in 48 hours.

END FANTASY SEQUENCE

INT: ON SCREEN - AN OFFICE - DAY

The office is nondescript. It has a desk and some filing cabinets.

MISS MARMADUKE, (30) attractive with a shapely figure sits at her desk. She wears her hair up. She is wearing a knee length skirt with a white blouse. NUMBER 3, her superior, speaks to her over an intercom.

NUMBER 3 (V.O.)

Miss Marmaduke, here is AGENT 707?

MISS MARMADUKE

He's on holiday on the French Riviera sir.

NUMBER 3 (V.O.)

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

EXT: ON SCREEN - THE FRENCH RIVIERA - DAY

An aerial view of the French Riviera.

EXT: ON SCREEN - A MARINA - DAY

Miss Marmaduke walks along the marina. She is wearing high heel shoes, a white blouse, and a brown knee length skirt. She has a handbag slung over her shoulder and is carrying a canvas bag.

She has a slight trip but regains her footing and continues walking.

She stops at a small outboard motor boat. She tosses her canvas bag and her handbag into the boat. She steps into the boat and unties it from the dock.

She sits at the wheel and started the motor.

She drives the boat from the marina.

The boat clears the marina she increases the boat's speed.

FANTASY SEQUENCE

EXT: A BOAT ON THE FRENCH RIVIERA - MOVING - DAY

Molly drives the boat at high speed.

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

She slips out of her shoes then slips off her stockings.

She takes off her blouse and throws it on the seat next to her. She does the same to her skirt.

Molly has on a red and white checkered bikini.

The wind blows through Molly's hair and the French coastline is in the background as her boat knifes through the water.

There is a sailing yacht with the sail down up ahead.

Molly slows to a stop about 100 feet behind the yacht.

Molly puts a diving mask and a snorkel on her head.

EXT: UNDERWATER - DAY

A tranquil scene.

Molly knifes into the water. She has a pouch tied to her wrist. Molly swims.

There are colorful fish and other sea life on the sea floor.

There is a silver fishing lure.

Molly hands her pouch on the lure and gives the pouch a firm double tug.

END FANTASY SEQUENCE

EXT: ON SCREEN - THE DECK OF A SAILING YACHT - DAY

BRUCE GOLD, AGENT 707, 33, medium weight, muscular build, and a handsome face, is wearing a black bathing suit and a captain's hat. He is sitting in a fighting chair and holding a fishing pole.

He feels something on his line and reels it in.

It's a pouch.

CONT'D

He looks inside the pouch and pulls out a bottle of Dom Perignon.

BRUCE GOLD

Hmm, Dom Perignon, 1953, finally caught something worth catching.

FANTASY SEQUENCE

EXT: THE DECK OF A SAILING YACHT - DAY

MOLLY

Guess where your instructions are?

Bruce Gold turns his head towards Moly.

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

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

MOLLY

Correct

Bruce sees a key at the bottom of the bottle

BRUCE GOLD

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

MOLLY

That's very good Bruce.

CONT'D

BRUCE GOLD

No that's very predictable.

Alice 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. Alice has a fruity drink in each hand.

ALICE

(Faux French accent)

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.

Molly dives into the water.

Alice walks to Bruce and hands him one of the drinks.

ALICE

Who was that?

BRUCE GOLD

She's 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.

Bruce takes Alice into his arms.

END FANTASY SEQUENCE

EXT: AUSTRIAN ALPS - DAY

Aerial view.

EXT: VIENNA - DAY

Montage of Vienna landmarks.

INT: UPSCALE HOTEL BAR - NIGHT

Bruce Gold, dressed in a suit and tie, steps in and scans the room.

FANTASY SEQUENCE

Alice sits at the bar. She is wearing a cocktail dress that is apparently held up by a silver brooch that resembles a bird.

She makes eye contact with Bruce Gold and they smile at each other.

Bruce Gold saunters to Alice.

BRUCE GOLD

What brings you to Vienna?

ALICE

(Faux French accent)

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.

(Beat)

It seems I made the right choice.

Bruce gives a suave grin.

BRUCE GOLD

I certainly like the way you think.

INT: A DARK HOTEL ROOM - NIGHT

The door opens. Bruce Gold steps in and turns on the light. Alice steps in behind him.

Alice tosses her handbag into an armchair.

Bruce takes Alice's hand and gently pulls her close. He gives her a long kiss.

CONT'D

Alice puts her arms around Bruce and MOANS.

Alice 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. Alice cocks her hand back to stick the needle into Bruce.

There is a GUNSHOT.

Alice's hand shakes. Bruce holds a collapsing Alice in his arms.

Molly, holding a smoking Beretta, stands in the doorway.

MOLLY

Watch her hands. That butterfly has a deadly sting.

Bruce grabs Alice's wrists as Alice falls to the floor.

Molly pulls the ring from Alice's finger.

Molly inspects the ring then looks at Alice.

MOLLY (CONT'D)

Curare?

Alice nods her head "yes" then dies.

Molly squeezes the sides, which retracts the needle.

BRUCE GOLD

What are you doing here?

MOLLY

I'm looking after you as usual.

BRUCE GOLD

How did you know?

MOLLY

When I saw her on the boat, I did some checking.

CONT'D

(Beat)

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.

(Beat)

It seems you were meant to be number 5.

BRUCE GOLD

Five down and glory.

MOLLY

I suppose.

(Pause)

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

BRUCE GOLD

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

(Pause)

Miss Marmaduke, you're a bird watcher. What kind of bird does that resemble?

Molly looks at Alice's broach.

MOLLY

It looks like a butcher bird.

BRUCE GOLD

The butcher bird is another name for a shrike.

MOLLY

You think this is a SHRIKE operation?

CONT'D

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 her so
Number 3 would think he was on the right
track.

Bruce Gold picks up Alice's handbag.

BRUCE GOLD (CONT'D)

A lady's handbag holds many secrets.
He empties the handbag's contents on a table.

BRUCE GOLD (CONT'D)

What have we here? Japanese Yen, a plane
ticket to Tokyo, one way.

(Pause)

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 find 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.

INT: A LARGE LUXURIOUS ROOM - DAY

The room is decorated in traditional Japanese style. A mural has pictures of Butcher Birds.

Alice is wearing a black mid-calf dress. Alice and Heinz Toten stand in front of The Chairman who is seated in a large chair.

ALICE

(Faux Russian accent)

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.

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 your sake this assessment is correct.

CONT'D

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.

INT: A ROOM WITH A LARGE IN GROUND TUB - DAY

AGENT 273, a Japanese man about 40, is in the large in ground tub.

Molly, made up to look Japanese, is sponging Agent 273 down. She has on short pants and a bra top.

A transistor radio plays traditional Japanese music.

The music stops.

RADIO DISK JOCKEY (V.O.)

(Speaking Japanese)

Here is a special request.

The radio plays a woman vocalizing a single sound, "oy", to the rhythm of up-tempo music.

The music annoys Agent 273.

AGENT 273

(Speaking Japanese)

Please change to another station.

MOLLY

Hai.

Molly steps to the transistor radio. She tunes the radio to the next station then casually chucks the radio into the tub.

Agent 273 shudders as sparks and smoke rise from the tub. He dies.

CONT'D

MOLLY (CONT')

Sayonara.

Moly gives a broad smile and makes a formal bow.

EXT: A STREET IN JAPAN - NIGHT

Alice is made up to look Japanese. She has on a knee length dress and high heels.

She walks down the street alone.

SOROKONYAD, a large man, follows Alice at a distance.

Alice steps into a building.

INT: AN OFFICE BUILDING - NIGHT

Alice climbs a flight of steps.

INT: AN OFFICE - NIGHT

Alice enters the room and turns on a dim light.

She presses a button on the side of a closed desk.

The desk opens, revealing a shortwave radio.

Alice sits, grabs the microphone and switches the set on.

Sorokonyad quietly enters the room. He takes out a throwing knife and throws it.

The knife strikes Alice in the back.

Alice gasps and slumps over the desk dead.

END FANTASY SEQUENCE

EXT: A VIEW FROM A JETLINER - DAY

A jetliner view of Mount Fuji.

EXT: TOKYO - NIGHT

Montage of a car view of Tokyo night life.

FANTASY SEQUENCE

INT: TRADITIONAL JAPANESE HOME - NIGHT

REGINALD JOHNSON, mid-30s, average height and medium build, dressed in a kimono, opens the slide door.

Molly and Alice are made up to look Japanese. They are in traditional Japanese dress. Molly dances with a Japanese fan and Alice plays a Koto.

Bruce, wearing a dark suit and tie, is at the door.

REGINALD

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 takes off his shoes.

BRUCE GOLD

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

REGINALD (TRACKING)

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

Reginald leads Bruce into a small room and slides the door closed behind them.

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.

INT: TRADITIONAL JAPANESE HOME OUTSIDE THE SMALL ROOM - NIGHT

Molly presses her fan and a large blade pops out. She tosses her fan through the paper wall.

INT: TRADITIONAL JAPANESE HOME INSIDE THE SMALL ROOM - NIGHT

The fan strikes Reginald in the back. Reginald collapses and dies in Bruce's arms.

INT: TRADITIONAL JAPANESE HOME OUTSIDE THE SMALL ROOM - NIGHT

Molly runs out of the building. She takes out what appears to be a compact case as she runs.

Bruce crashes through the paper wall and chases after Molly.

EXT: A JAPANESE TEA GARDEN - NIGHT

Molly runs as she speaks into the compact.

MOLLY

(Faux Japanese accent)

I eliminated Reginald Johnson

INT: A WINDOWLESS CONTROL ROOM - NIGHT

It's well lit. A man sits at a console.

ALICE stands next to the console. Molly's voice crackles over the radio.

MOLLY (V.O.)

I am being pursued by Bruce Gold.

Alice slowly presses a red button on the console.

EXT: A JAPANESE TEA GARDEN - NIGHT

A puff of smoke comes out of Molly's compact/transmitter.

Molly stops running, drops the radio, then collapses, dead.

Bruce pulls out a handkerchief and puts it to his face.

Alice rushes towards Bruce.

CONT'D

BRUCE GOLD

Stay Back.

ALICE

(Faux Japanese accent)

What happened to her?

BRUCE GOLD

Cyanide gas, she died instantly.

Bruce steps towards Alice. He has a stern look.

BRUCE GOLD (CONT'D)

What do you know about this?

ALICE

I know nothing of this, but I understand why you may have suspicions.

(Pause)

If you wish I will commit hara-kiri.

Bruce is surprised. He gives a sly smile.

BRUCE GOLD

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

Bruce lightly brushes Alice's hair.

INT: A MODEST JAPANESE APARTMENT - DAY

There is a knock on the door.

Bruce has on a happy coat.

He opens the door.

Molly is at the door.

CONT'D

BRUCE GOLD

Miss Marmaduke, what brings you here?

MOLLY

Your suspicions may have been correct.

Alice, also wearing a happy coat enters the room.

BRUCE GOLD

How did you know where to find me?

Molly smirks

MOLLY

Obviously, my suspicions were correct.

BRUCE GOLD

Oh, Emi this is Miss Marmaduke. Miss
Marmaduke this is Emi

Alice gives a slight bow and a suspicious look.

Molly gives a short nod and a suspicious look.

ALICE

I will get some tea.

Alice walks to the kitchen nook.

MOLLY

(Whispers)

Are you sure you can trust her?

BURCE GOLD

(Whispers)

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

MOLLY

I'll bet. There is something about her
eyes.

CONT'D

Bruce hands Molly the compact/transmitter.

BURCE GOLD

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

Molly takes the compact and gives it a look.

MOLLY

This is something else for the technical branch to play with.

Molly puts the compact in her handbag.

BURCE GOLD

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

MOLLY

Interesting, the three agents on the continent were involved in sending a message about an impending Russian moon shot.

(Beat)

The Russians are going to try to make a lunar landing with an unmanned space ship.

BURCE GOLD

Do we know when they are scheduled to launch?

MOLLY

The launch is today.

Alice brings a tray of tea to Bruce and Molly.

MOLLY (CONT'D)

No thank you, perhaps some other time.

CONT'D

(Beat)

I'd better get back to the office.

Molly exits the apartment.

ALICE

Are you sure you can trust her?

MOLLY

Miss Marmaduke has faithfully worked for
The Agency for 7 years.

ALICE

There is something about her eyes.

EXT: A WINDING MOUNTAIN ROAD - DAY

Molly, is driving a sports convertible.

She is made up to look Japanese, is clad in black leather.
She has short hair and dark sunglasses.

Bruce Gold's sports car approaches from the opposite
direction.

Molly slows her vehicle. She fires two rounds with a
handgun.

The rounds go through Bruce Gold's side windows.

Bruce Gold spins his car around and gives chase.

Molly speeds down the road with Bruce in hot pursuit.

EXT: TOKYO STREETS - DAY

Molly speeds through the 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".

INT: THE RESTAURANT - DAY

The restaurant is dark.

Molly and RESTAURANT HENCHMAN 1, 2, and 3, wait by the door with their guns drawn. Molly watches through a peep hole. Bruce slows down his sports car and drives past the restaurant.

MOLLY

(Faux Japanese accent)

What is he doing?

EXT: RESTAURANT REAR ENTRANCE - DAY

Bruce Gold picks the lock then enters the restaurant.

INT: RESTAURANT FRONT ENTRANCE - DAY

Molly and the three henchmen wait by the door with their guns drawn.

They hear a sound from the restaurant's rear.

Molly rushes past the henchmen to the head of a downward staircase.

She signals for the henchmen to follow her.

Molly and the henchmen storm down the staircase.

Molly signals for them to stop.

They quietly step past the foyer and into the dining area.

Molly signals for Henchman 2 and 3 to sneak to the opposite side of the restaurant.

Bruce throws open the rear door to the dining area. He rolls into the dining area.

Molly and the henchmen open fire. Their bullets strike the rear door.

Bruce uses a pillar for cover. He spots a henchman. Bruce shoots the henchman and makes a lunge to the floor. He does a side roll then scurries away.

The henchman falls to the floor dead.

CONT'D

A henchman spots Bruce. The henchman dashes to get a clear shot.

Molly opens fires, a body falls, and Molly smiles.

Molly rushes to her victim to find she killed one of her henchmen. She is frustrated.

Restaurant Henchman 1 sees movement and opens fire.

Molly grimaces and lets out a loud MOAN. She falls on top of the henchman she killed.

Restaurant Henchman 1 rushes to Molly. He sees he killed Molly. He makes a respectful bow.

RESTAURANT HENCHMAN 1

Excuse please.

INT: A WINDOWLESS OFFICE - DAY

The room has a table and a couple of chairs. Molly and Alice are in the office. Alice is made up to look Japanese. They are both wearing dresses and high heel shoes.

Bruce enters. He has a 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?

CONT'D

BRUCE GOLD

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

Bruce dumps out the handbag's contents 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?

Molly has a sly smile.

MOLLY

Yes, of course.

Molly picks up a compact.

MOLLY (CONT'D)

Now we have a matching set.

Bruce picks up a bullet magazine.

BRUCE GOLD

An extra magazine.

MOLLY

Something no girl should be without.

Alice picks up some passports.

ALICE

(Faux Japanese accent)

Japanese and Chinese passports.

BRUCE GOLD

Nationalist or Red Chinese?

CONT'D

ALICE

One of each.

Molly picks up a cigarette pack.

MOLLY

Just my brand.

Molly opens the pack and taps out a cigarette.

BRUCE GOLD

You know it might be booby trapped.

MOLLY

You see too many movies.

Molly puts the cigarette in her mouth then picks up a matchbook from the table.

Alice examines a lipstick case.

ALICE

Nice color.

Alice notices the matchbook.

ALICE (CONT'D)

I know that symbol on the matchbook cover.

The matchbook has an icon of a bird on it.

ALICE (CONT'D)

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.

CONT'D

BRUCE GOLD

Do you know where this Petushi Island is?

ALICE

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

BRUCE GOLD

I think we should pay this island a visit.

(Pause)

Molly, can you secure a small fishing boat? Not one to my usual tastes one that local fishermen might use.

MOLLY

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

EXT: A SEASHORE - DAY

Bruce, Alice, and Molly near a small, weather worn boat anchored by the shore.

Bruce has on a blue denim shirt and pants and a white captain's hat.

Alice has navy blue shorts and a white blouse. The blouse is tied in a know at the bottom, exposing her midriff.

Molly has on a light blue knee length dress.

MOLLY

This I your boat.

BRUCE GOLD

Is this the best you could do?

MOLLY

It's seaworthy and inconspicuous. It's perfect.

CONT'D

(Beat)

There are maps on the boat and it has more than enough petrol to get you to Petenshi Island and back.

(Beat)

Let me have your watch.

Bruce hands his wristwatch to Molly

MOLLY (CONT'D)

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

Molly puts the watch inside her handbag and hands Bruce another wristwatch.

Bruce 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 puts the watch on his wrist.

Molly presses the face hard. Two axe blades pop out of the sides of the watch.

Molly presses the face again and the blades retract.

MOLLY (CONT'D)

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

BRUCE GOLD

What if they use handcuffs?

CONT'D

MOLLY

Tell them; "Thank goodness handcuffs are so much more comfortable than rope."

Bruce acknowledges the humor.

Molly hands Bruce a cigarette case.

BRUCE GOLD

You shouldn't have.

MOLLY

The technical branch got an idea from the toys we got from the SHRIKE agents.

(Beat)

This is a radio transmitter.

(Beat)

From the outside it looks like a cigarette case. On the inside it looks like a miniature radio transmitter.

(Beat)

In fact, the transmitter is on the outside of the case. The inside miniature transmitter doesn't work, that includes the on and off switch.

(Beat)

The radio transmitter is always on.

Bruce glances at Alice.

BRUCE GOLD

Well it looks as if we're gong to have to watch our language.

(Beat)

So, the idea is if I get captured they talk freely thinking they turned the transmitter off.

CONT'D

MOLLY

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

EXT: THE BOAT ON THE OCEAN - DAY

Bruce and Alice are in the boat. Bruce looks through binoculars and sees an island with a dormant volcano.

Bruce sees a harbor. There are some people at the harbor and a couple of small boats are docked.

Bruce sees a deserted fishing village.

BRUCE GOLD

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

Bruce turns the boat's wheel.

EXT: THE BOAT ON THE OTHER SIDE OF THE ISLAND - DAY

Bruce puts the engine in neutral. He picks up his binoculars and pans the island.

Bruce spots a reflection.

ALICE

(Faux Japanese accent)

Do you see something?

BRUCE GOLD

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

Bruce switches the engine to forward.

INT: THE CONTROL ROOM OF A LARGE HIGH-TECH COMPLEX - DAY

MR. YAMATO, Alice, and Heinz Toten stand behind a row of technicians who are sitting at consoles.

The trio watch a television screen on one of the consoles.

CONT'D

ON SCREEN:

Bruce and Alice on their boat.

ALICE (O.C.)

(Faux Russian Accent)

The man is Bruce Gold, Agent 707 of the British Secret Service. I don't know the girl.

(Pause)

So, she's no doubt a low-level operative.

HEINZ TOTEN (O.C.)

Can the laser destroy that boat?

MR. YAMATO (O.C.)

That would be child's play for it.

ALICE (O.C.)

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

MR. YAMATO (O.C.)

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.

(Pause)

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.

(Pause)

That attractive low-level operative with him can provide a way of disposing of him.

OFF CAMERA

CONT'D

MR. YAMATO

I trust you still have assassins left who
can accomplish such a simple task?

Alice looks behind her at WURGER, 30, over 6', muscular.

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.

EXT: ON THE ISLAND - DAY

The boat is anchored offshore.

Bruce and Alice wade ashore.

BRUCE

Collect some rock and soil samples.

Alice nods and walks off.

Bruce heads inland.

He notices railroad tracks.

Six men, armed with machineguns, jump from the vegetation.

Bruce puts his hands up in surrender.

INT: THE HIGH-TECH COMPLEX - DAY

Bruce and Alice have their hands tied behind their backs.
Two MACHINEGUN CARRYING HENCHMEN bring them before Mr.
Yamato, who is seated behind a large console.

Alice and Heinz Toten stand at Mr. Yamato's flanks but two
spaces behind.

Wurger is in the background.

CONT'D

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.

(Pause)

Would you like to become a member of SHRIKE?

ALICE

(Faux Japanese accent)

I would die before I'd work for SHRIKE.

MR. YAMATO

Pity, then again, your whole organization is rather pitiful.

(Pause)

A transmitter inside a cigarette case is 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.

(Pause)

CONT'D

Your bot 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.

(Pause)

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.

(Pause)

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?

(Pause)

Do you think they want to go to the Moon to collect some rocks?

(Pause)

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.

(Pause)

Your tour will end when you are thrown into the magma.

Mr. Yamato fiendishly laughs along with the other SHRIKE members.

INT: A LARGE SILO - DAY

The silo has a walkway.

At the bottom of the silo there is molten magma.

Machinegun toting henchman 1 enters the silo. He motions for Bruce and Alice to come into the silo.

Bruce is using the axe blades in his watch to cut at the ropes tying his hands.

Alice walks closely behind Bruce to hide what he is doing.

Machinegun toting henchman 1 pulls a lever on the silo wall and a plank extends.

When the plank is halfway across the silo Machinegun toting henchman pushes the lever and the plank stops.

MACHINEGUN TOTING HENCHMAN 1

Now you walk the plank.

BRUCE GOLD

I don't think so.

Bruce, with his ropes cut, grabs machinegun toting henchman 1's machinegun and pulls.

Machinegun toting henchman 1 SCREAMS as he falls into the magma.

Alice ducks. Machinegun toting henchman 2 aims at Bruce. Bruce fires a short burst into machinegun toting henchman 2. Machinegun toting henchman 2 shudders and SCREAMS as he falls into the magma.

INT: OUTSIDE THE SILO - DAY

Bruce Gold runs out of the silo with Alice right behind him.

Three henchmen are at the console. The henchman in the middle takes out a P08. Bruce makes a sweep with his machinegun, shooting the 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 in their seats.

CONT'D

Bruce runs off. Alice scoops up the P08 and follows Bruce.

Two henchmen reach the top of a staircase. Bruce kills them with a short burst.

INT: NEAR AN ELEVATOR TUBE - DAY

There are 5 henchmen. Bruce fires a burst and kills two of them. The surviving henchmen return fire. Bruce and Alice duck behind a console.

Bruce exchanges fire with the henchman and kills one of them.

Two henchman approach from the opposite direction. They aim at Bruce. Alice sees these two henchmen and shoots them dead.

Bruce acknowledges Alice's action.

Bruce kills the remaining henchmen.

Bruce and Alice dash into the elevator tube.

EXT: ROOF OF COMPLEX - DAY

There is an elevator tube and a laser cannon.

CONTROLLER (V.O.)

20, 19

Bruce and Alice burst out of the elevator.

They rush to the Laser cannon.

CONTROLLER (V.O.)

18, 17, 16

BRUCE GOLD

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

CONTROLLER (V.O.)

15, 14, 13

CONT'D

BRUCE GOLD

Your blouse, give me your blouse.

Alice hesitates then takes off her blouse, revealing a bikini top.

CONTROLLER (V.O.)

12, 11, 10, 9, 8, 7, 6

Alice hands her blouse to Bruce.

Bruce pulls a mirror so it's directly in front of the laser cannon's muzzle.

Bruce ties Alice's blouse around the laser cannon and a mirror.

BRUCE GOLD

Get into the elevator.

Alice runs to the elevator.

Bruce jumps from the laser cannon and runs to the elevator.

They run into the elevator and Bruce hits the button to the lowest level. The elevator slides closed.

CONTROLLER (V.O.)

5, 4, 3, 2, 1.

The laser beam reflects off the mirror and onto the laser cannon.

The laser cannon explodes.

INT: THE COMPLEX - DAY

Bruce and Alice run through the complex. Bruce machineguns two SHRIKE guards.

Wurger sees Bruce and Alice from another level. He motions for two guards to go in one direction as he moves in the opposite direction.

Alice and Toten see Wurger's movements.

CONT'D

ALICE

(Faux Russian accent)

Wurger!

Alice motions for Wurger to come eith her and Toten.

They take a quick walk to an escape tunnel.

INT: CONTROL ROOM - DAY

There are guards and technicians inside the control room.

Bruce, with Alice behind him, bursts into the control room.

In a gun battle Bruce shoots all the technicians and all but one of the guards.

Bruce pulls the trigger of his machinegun and the CLICK means he's out of ammunition.

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

Mr. Yamato jumps out from behind a line of computer tape drives. He strips away Alice's gun and pushes Alice into Bruce.

MR. YAMATO

Now Mr. Gold it is time for you to join your ancestors.

Bruce looks above Mr. Yamato.

Hot lava rises above the tape drives.

MR. YAMATO

Do you have 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 SCREAMS

CONT'D

Alice turns away.

ALICE

(Faux Japanese accent)

How horrible.

BRUCE GOLD

Not a recommended spa treatment. Come on.

Bruce takes Alice by the hand and runs out of the control room.

INT: THE COMPLEX - DAY

British commandoes are mopping up the SHRIKE resistance.

Bruce spots the COOMMANDO COMMANDER

BRUCE GOLD

(Yells)

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

EXT: ON THE BEACH - DAY

Commandos run to their landing craft. Bruce and Alice 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 unties the boat.

Bruce jumps into the boat and the boat speeds out to sea.

END FANTASY SEQUENCE

EXT: ON THE OCEAN - DAY

Petenshi Island is in the distance.

There is lava flowing from the volcano.

Petenshi Island explodes.

FANTASY SEQUENCE

EXT: A SMALL BOAT - DAY

BRUCE GOLD

Well alone at last.

Alice smiles and wraps her arms around Bruce.

EXT: AN AIRPORT TARMAC - DAY

Bruce is wearing a business suit.

Alice and Molly both have on knee length dresses and high heel shoes. Alice is made to look Japanese.

ALICE

(Faux Japanese accent)

Must you go?

BRUCE GOLD

Yes, I'm afraid my duty calls.

Alice throws her arms around Bruce and gives him a big kiss.

Molly gives a smirk.

MOLLY

You'll miss your plane Bruce.

BRUCE GOLD

Unfortunately, she's right.

Bruce turns and walks to a waiting Boeing 707.

EXT: AN AIRPORT TARMAC - DAY

A Boeing 707 makes its takeoff roll.

Alice watches the jet roll down the runway.

Alice gives a big wave.

ALICE

Sayonara! Sayonara! Sayonara!

Alice continues waving as the Boeing 707 takes to the air.

INT: A LARGE LUXURIOUS ROOM - DAY

The room has Caribbean décor.

The Chairman sits behind his large desk.

Alice and Toten stand in front of The Chairman

In the background Molly and MR. SMITH are in native dress. They have spears and seem to be performing a native style dance.

ALICE

(Faux Russian accent)

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.

(Pause)

Mr. Toten do you concur with this opinion?

HEINZ TOTEN

(Nervous)

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, and stabs Mr. Smith in the chest.

Mr. Smith drops his spear.

Mr. Smith has a surprised look.

Mr. Smith slowly drops to the floor and dies.

Molly springs to her feet.

CONT'D

THE CHAIRMAN

Come here Mrs. Smith.

Molly makes a slow bouncing run towards The Chairman. She stops when she is besides Toten.

A henchman walks over to Mr. Smith's body and drags him by his ankles.

THE CHAIRMAN (CONT'D)

Mr. Toten, Miss Riznika, meet our newest operative, Mrs. Smith.

Molly looks at Toten and smiles.

HEINZ TOTEN

And where is Mr. Smith?

Molly glances at Mr. Smith's body.

THE CHAIRMAN

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

(Pause)

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

HEINZ TOTEN

No Chairman.

ALICE

No Chairman.

END FANTASY SEQUENCE

EXT: THE CARIBBEAN SEA - DAY

An aerial view of a Caribbean island shore.

A view of the ocean and a lone yacht on the water.

FANTASY SEQUENCE

EXT: UNDERWATER - DAY

Molly is snorkeling in the Caribbean Sea.

Molly has a pouch with her.

There is a fishing lure dangling underwater.

Molly ties the pouch to the fishing lure and tugs on the line.

EXT: ON THE WATER - DAY

Molly is threading water as she watches a yacht in the distance.

The yacht explodes.

Molly giggles as she backstrokes.

END FANTASY SEQUENCE

EXT: UNDERWATER WATER - DAY

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

He sees a fish head floating down trailing blood.

Other fish parts, trailing blood, float down.

Large sharks appear and circle.

Agent 222 swims furiously.

A shark closes in on Agent 222.

FANTASY SEQUENCE

EXT: A SMALL BOAT ON THE WATER - DAY

There is a lot of thrashing at the water's surface.

Molly, with a pail of fish guts in her hand, watches from the boat.

Molly GIGGLES as she tosses the remaining fish guts into the sea.

She puts down the pail, starts the boat's motor, and sails away.

EXT: A BUSY STREET ON A CARIBBEAN ISLAND - NIGHT

There are a string of bars and restaurants. They are open for business and crowded.

There are various sounds of Caribbean music in the air.

Alice is wearing a strapless knee length green dress and black pumps with 4" heels. She has a handbag slung over her shoulder.

Alice walks down the street.

Alice comes to a corner and walks down a side street.

CARIBBEAN HENCHMAN 1 lurks a distance behind her.

EXT: A DESERTED STREET ON A CARIBBEAN ISLAND - NIGHT

Alice glances behind her as she walks down the street.

Caribbean Henchman 1 closes the distance between them.

Alice 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 and fires a round.

Caribbean Henchman falls dead.

Alice resumes her walking at a quicker pace.

Alice rounds a corner.

CARIBBEAN HENCHMAN 2 AND 3, armed with handguns appear behind her.

Alice spins around and fires two rounds.

The henchmen fall dead.

Alice turns and continues walking.

At the end of the street handgun armed CARIBBEAN HENCHMAN 4 AND 5 appear behind her.

Alice spins around and fires 2 rounds.

The henchmen shudder.

CONT'D

CARIBBEAN HENCHMAN 6 comes out of the shadows behind Alice.

Alice spins around and fires a round.

The 3 henchmen fall and die.

Alice dashes into an alley.

There is no way out of the alley except the way she came in.

She turns and sees LARGE CARIBBEAN HENCHMAN.

Alice pulls the trigger on her gun. She is out of ammunition. Alice throws her gun at the henchman.

The gun falls short. The henchman smiles and points his gun at Alice.

Alice stands at attention and gives a defiant look.

There is a gunshot.

The henchman falls forward, dead.

Bruce appears behind the henchman.

ALICE

Bruce Gold, Agent 707, British Secret Service.

BRUCE GOLD

June Dasher, American CIA.

They walk to each other.

ALICE

This reminds me of Cairo.

BRUCE GOLD

Actually, I think it's more like Bombay.

They kiss.

ALICE

Now it reminds me of Oslo.

CONT'D

BRUCE GOLD

I'd like it to be like Rio.

They have a long kiss.

INT: A HOTEL ROOM - DAY

Alice zips up her dress. Bruce fixes his tie then puts on his suit jacket.

BRUCE GOLD

What were you doing there last night anyway?

Alice slips on her shoes.

ALICE

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.

A KNOCK at the door.

Alice and Bruce take out their guns.

Bruce cracks open the door.

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

BELL HOP

Message for you Mr. Gold.

Bruce puts his gun behind his back and opens the door further.

Bruce takes the envelope.

BRUCE GOLD

Thank you.

CONT'D

Bruce puts the message in his outside jacket pocket and hands a bill to the Bell Hop.

BELL HOP

Thank you, sir!

The Bell Hops leaves and Bruce locks the door.

ALICE

What is it Bruce?

Bruce looks at the card in the envelope.

BRUCE GOLD

"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 talk 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 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.

CONT'D

Bruce waves his Beretta.

INT: THE HUNTER'S CLUB - NIGHT

A night club with African theme decor. It has a bar and tables arranged around a stage.

A band plays next to the stage.

Bruce, dressed in a jacket and tie, enters.

A table captain leads Bruce to an empty table.

The band's drummer plays a constant drum beat.

Molly, dressed in a native costume and holding a spear, jumps through a curtain and onto the stage.

Molly performs a native style dance.

The drummer gradually ups the drum beat tempo as Molly ups the pace of her dance.

As the drum reaches a crescendo Molly throws her spear.

Bruce dives for the floor.

Molly's spear goes through the back of Bruce's chair.

Molly dashes through the curtain.

Bruce takes out his Beretta and chases after Molly.

EXT: A BUSY STREET ON A CARIBBEAN ISLAND - NIGHT

Molly runs through the streets.

Bruce 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 dodges around the parade participants.

Bruce spots Molly as she runs down a side street.

Molly climbs up the side of a building then runs along the roof tops.

Bruce climbs up the side of the building and onto the roof.

EXT: ALONG THE ROOF TOPS - NIGHT

Bruce 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 as the Thunderbird speeds away.

Bruce ducks then points his gun.

He lowers his gun as he realizes the car is out of range.

INT: A ROOM WITHOUT ANY WINDOWS - DAY

There are some tables and chairs. There are stacks of papers.

Bruce is wearing a business suit.

Alice has a tan, knee length skirt, and a white blouse.

Alice looks through a stack of papers as Bruce 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 gives a close look at a piece of paper.

ALICE

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

Bruce gives a sly grin.

BRUCE GOLD

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.

CONT'D

Bruce appears disappointed.

BRUCE GOLD

Yes, that is a good lead.

INT: A ROOM WITHOUT ANY WINDOWS - LATER - DAY

There is a nautical map on a table.

Bruce lights a cigarette.

ALICE

The captain and the crew on 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.

Bruce marks the map with a compass pencil.

BRUCE GOLD (CONT'D)

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.

Bruce and Alice go to a locker full of nautical maps. They give quick looks to some maps.

BRUCE GOLD (CONT'D)

This will do.

Bruce lays the map on the desk.

CONT'D

Bruce points to an island on the map.

BRUCE GOLD (CONT'D)

Here, we should give this place a closer look.

INT: A HIGH-TECH COMPLEX - DAY

The Chairman sits in a large chair that faces a series of consoles.

The consoles are crewed by male operators.

Heinz Toten & Alice stand next to each other.

Wurger and Molly 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.

ON SCREEN

A cabin cruiser at a marina.

THE CHAIRMAN (V.O.)

Toten, Natasha, this boat is at Marina 2.
Use it to go to the main island.

(Pause)

Wurger and Mrs. Smith will try to kill you
before you leave this island.

OFF SCREEN

The Chairman turns to a terrified Toten and Alice.

THE CHAIRMAN

Go!

Alice and Toten rush to the exit.

EXT: A RAINFOREST - DAY

Heinz Toten and Alice run through the underbrush. Alice has
her gun drawn.

They stop. Heinz Toten leads the way as they resume
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, a few meters ahead of Alice, steps into a
trap.

A rope snags his leg and a bamboo tree springs up.

Toten screams as he dangles upside down.

Alice shrugs then runs in another direction.

Wurger closes in on Toten. Toten looks at Wurger in
terror.

CONT'D

Alice is running. There is Toten's death SCREAM.

Alice hears some movement. She stops and fires two rounds.

She pulls the trigger on her gun. There is a CLICK.

Alice throws her gun away and continues running.

EXT: A MARINA - DAY

Alice runs to the cabin cruiser.

She steps into the boat and unties it from the dock.

Molly, spear gun in hand, climbs up from the boat's cabin.

Alice turns to Molly.

ALICE

No!

Molly smiles as she pulls her spear gun's trigger.

The spear strikes Alice in the abdomen.

Alice MOANS and clutches the spear.

She slowly drops to the deck and dies.

EXT: A BEACH - DAY

Bruce 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 seaplane flies low. It skims across the water until it comes to a stop.

BRUCE GOLD

That's our ride.

END FANTASY SEQUENCE

EXT: A LOW-LEVEL AERIAL VIEW - DAY

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

FANTASY SEQUENCE

INT: THE SEA PLANE'S PASSENGER CABIN - DUSK

Bruce and Alice are having wine and cheese.

They glance out the windows at the setting sun.

BRUCE GOLD

I'd better speak to the pilot.

Bruce makes his way through the curtain.

INT: THE SEA PLANE'S COCKPIT - DUSK

Molly is piloting the aircraft.

BRUCE GOLD

Good evening captain.

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.

(Pause)

You had better put the wine and cheese away and start getting ready.

INT: THE SEA PLANE'S PASSENGER CABIN - NIGHT

Bruce and Alice are wearing black body suits.

Bruce puts a rubber rat in the water and inflates it.

Bruce steps into the inflated raft and helps Alice into the raft.

Bruce rows away.

EXT: ON A BEACH - NIGHT

Bruce rows to the shore.

Alice steps out of the raft and rushes inland.

Bruce 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 agreement.

Bruce takes a knife from its ankle sheath and creeps up on the guards.

Bruce throws the knife into the chest of one guard. The other guard turns to Bruce. Bruce grabs the guard's gun and gives the guard a backward flip. There is a brief struggle then Bruce breaks the guard's neck.

EXT: A LONG, WIDE, CORRIDOR - WELL LIT

Bruce and Alice run down the corridor.

Three guards enter the corridor. Bruce shoots two of the guards and Alice shoots one.

Three more guards enter the corridor. Bruce shoots them.

A hidden door slides open behind Alice.

Wurger reaches out from the sliding door and grabs Alice. Alice struggles but is unable to break Wurger's hold.

Bruce turns to Wurger and Alice.

Molly appears with five guards. Molly points her handgun at Bruce.

MOLLY

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

Bruce throws down his gun and raises his hands in surrender.

Molly gestures.

CONT'D

The guards direct Bruce and Alice down the corridor.

INT: AN OPEN WALKWAY ADJACENT TO A LARGE POOL - DAY

A technician pulls a lever and a mechanical arm lowers a large piece of metal into the pool.

The technician pulls another lever.

There is a humming noise.

A green light on a panel turns on.

The technician puts the levers back to their original positions.

The mechanical arm raises the metal from the pool. The metal is now gold.

Alice and Bruce look on and the guards usher them 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.

INT: A LARGE OPEN HIGH-TECH COMPLEX - DAY

There is a rocket in the center of the complex.

The guards usher Alice and Bruce through the complex.

ALICE

A rocket?

BRUCE GOLD

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

CONT'D

ALICE

So, they really are serious about joining
the space race.

INT: COMPLEX CONTROL CENTER - DAY

The Chairman is standing, with two machinegun carrying
guards behind him.

Technicians work the knob and switches on the command
console.

Molly and Wurger present Bruce and Alice to The Chairman.

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?

CONT'D

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.

(Beat)

Actually, our plan is to have two of our operatives, who pose as fishermen, report pulling your bodies in with their fishing net.

(Beat)

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!

BRUCE GOLD

I'd rather not feed the fish.

(Beat)

I presume employment in your organization would be rewarding.

CONT'D

THE CHAIRMAN

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

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.

(Beat)

A simple drowning is unlikely to raise eyebrows.

CONT'D

ALICE

Don't do me any favors.

THE CHAIRMAN

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

(Pause)

Mrs. Smith kindly escort Mr. Gold to where he can take this initiation test.

Molly, and some henchmen, escort Bruce and Alice away.

INT: A CAVE WITH A SHALLOW POOL OF WATER - DAY

It is dimly lit.

Molly leads the group 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 chamber.

(Pause)

Then we will retrieve Miss Dasher's body.

(Pause)

Now Mr. Gold if you would kindly chain her to the wall.

BRUCE GOLD

Of course.

Molly glances at her henchmen. The henchmen hold their guns tighter and train them on Bruce.

CONT'D

Bruce grabs Alice by her wrists. Alice struggles as Bruce forces her to the wall. He chains one of Alice's hands.

Alice punches Bruce in the back, making no impression.

ALICE

You traitor!

Alice slaps Bruce's face. Bruce grabs Alice's free hand and chains it to the wall.

BRUCE GOLD

It was fun while it lasted.

Alice spits in Bruce's face.

BRUCE GOLD CONT'D

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

INT: A CAVE - DAY

There is RUSHING WATER.

The water is up to Alice's ankles.

Alice struggles with her manacles.

INT: A CAVE - DAY

There is RUSHING WATER.

The water is up to Alice's knees.

Alice struggled with the manacles.

Alice notices a key hanging from a ring on the wall.

INT: A CAVE - DAY

There is RUSHING WATER.

The water is up to Alice's navel. Alice floats on the water and tries, unsuccessfully, to reach the key ring with her foot.

INT: A CAVE - DAY

There is RUSHING WATER.

The water is up to Alice's neck. Alice tries desperately to grab the key ring with her feet. The ring is just out of reach.

The door flings open and Bruce, holding a machinegun, rushes in.

Bruce puts down the machinegun and dives into the water.

Bruce swims to the key ring, grabs it then swims to Alice.

Bruce unlocks Alice's manacles, grabs her, and swims to the door.

Bruce and Alice climb onto the landing.

Alice coughs a couple of times. Alice catches her breath and slaps Bruce's face.

Alice gives Bruce a big kiss.

Bruce and Alice rush through the door.

INT: A MEZZENINE IN THE LARGE OPEN COMPLEX AREA - DAY

Bruce and Alice move cautiously and stay close to a wall.

ANNOUNCER (V.O.)

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

ALICE

That's us.

BRUCE GOLD

We have to get those blast doors open.

Bruce dashes to a railing and scans the area.

Alice rushes to Bruce's side.

BRUCE GOLD CONT'D

Over there!

CONT'D

Bruce points to a large lever by the large doors. The sign above the lever reads "Blast Doors". The lever is in the down position, marked "closed".

BRUCE GOLD CONT'D

We've got to get to that control lever.

Bruce points.

BRUCE GOLD CONT'D

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 and Alice run to the gantry. Bruce steps onto the gantry.

Machinegun bullets strike between Bruce and Alice.

The gunfire drives Bruce forward on the gantry and drives Alice away from the gantry and down the corridor.

Molly, Wurger, and three guards are doing the shooting.

Molly empties her magazine as she is firing at Alice.

MOLLY

She's mine!

Molly runs after Alice.

Wurger and the three guards resume their shooting at Bruce. Bruce continues running along the gantry as bullets ricochet off the gantry.

INT: ABOVE THE LARGE POOL IN OPEN COMPLEX - DAY

Alice runs onto a gantry that overhangs the large pool used to gold plate space components.

CONT'D

Molly chases after Alice.

Alice reaches the end of the gantry. Molly is moments away from reaching Alice.

Alice climbs onto the railing and makes a jack knife dive into the pool.

Molly reaches the end of the gantry and sees Alice swimming in the pool.

Molly vaults onto the rail and swan dives into the pool.

Alice climbs onto a steel island in the pool. The ladder on the floor above is retracted.

Molly will reach the island in seconds.

Alice pulls a lever. There is a HUMMING machinery sound.

Alice presses the button to lower the ladder.

The ladder extends slowly.

Molly climbs onto the island. She is colored gold.

The ladder is out of Alice's reach.

MOLLY

Now there I nowhere else to run little rabbit.

Alice sees Molly can grab her anytime.

Alice's expression changed from scared to curious.

Alice walks to Molly. Alice taps on Molly's standing body. There is metallic THUMP.

Bruce sees Alice from above.

BRUCE GOLD

What are you doing down there?

ALICE

I'm just checking out the golden girl.

Alice jaunts to the extended ladder and climbs.

INT: A CONTROL CENTER - DAY

Bruce runs into the empty control center.

Alice 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.

Bruce takes a close look at the console.

The console has a countdown clock marked as "Self-destruct". The time on the clock is 5 minutes and 2 seconds.

On the opposite side of the console is a countdown clock marked "Time-to-Launch". The time on the clock is 4 minutes and 1 second.

Alice looks at the console.

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.

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

BRUCE GOLD CONT'D

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 the organization.

Bruce switches on a microphone

CONT'D

BRUCE GOLD CONT'D

Attention! This is Bruce Gold, Secret Agent 707. This complex will self-destruct in 4 minutes and 51 seconds. Evacuate immediately. Repeat evacuate immediately.

INT: THE COMPLEX - DAY

Bruce and Alice run through the complex.

Commandoes run through the complex in the opposite direction.

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

Bruce and Alice climb a ladder and reach the point.

There is a large ray gun pointed up.

Bruce flips some switches and the gun POWERS UP.

Bruce aims the gun and fires an energy bolt.

The bolt misses the rocket.

Bruce fires another energy bolt that misses.

Bruce fires and energy bolt that strikes the rocket.

END FANTASY SEQUENCE

EXT: SKY - DAY

Stock footage of an out of control rocket.

FANTASY SEQUENCE

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

Bruce and Alice watch as the rocket crashes into the ocean and explodes.

ALICE

So much for The Chairman.

CONT'D

BRUCE GOLD

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

Bruce looks over the cliff.

BRUCE GOLD CONT'D

Oh well, women and children first.

ALICE

You're a typical English gentleman.

Alice makes a running start, jumps, and makes a somersault dive into the ocean.

Bruce makes a swan dive into the water.

EXT: ON THE WATER - DAY

Bruce and Alice are treading water. They glance up then dive head first under the water.

END FANTASY SEQUENCE

EXT: AN ISLAND - DAY

There is stock footage of flowing lava.

There are large explosions on the island.

FANTASY SEQUENCE

EXT: ON THE WATER - DUSK

Some debris falls into the water.

Bruce and Alice surface.

Bruce waves to a boat in the distance.

The boat turns towards Bruce and Alice.

Bruce and Alice backstroke towards the boat.

There is the setting sun on the horizon.

END FANTASY SEQUENCE

EXT: OUTSIDE THE THEATER - NIGHT

The front of the theater is well lit.

Alice and Molly, with broad smiles, step out of the theater. They face each other and give approving gestures.

EXT: ON THE STREET - NIGHT

It's a clear night with a full moon.

There is a straight boulevard with a string of street and traffic lights.

The traffic lights change from red to green.

The car with Alice and Molly drives down the boulevard, which is lined with neon lights.

MONTAGUE OF STILL PICTURES AND VIDEOS

A still picture of 8 people in costume. Alice is dressed in a kimono. Molly is wearing a gold body sock and her skin is covered in gold makeup.

MOLLY (V.O.)

The 2 hours of escapism also gave me a new perception. Some people have exciting careers but for the rest of us there is imagination.

A still picture shows Alice in a one-piece bathing suit waving on a tropical beach.

ALICE (V.O.)

I realized there are many exotic places to visit and in time I visited many of them.

A still picture shows Molly in a one-piece bathing suit and sitting on a blanket at Coney Island. The beach is crowded and there is an overloaded trash can in the background. There are numerous cigarette butts in the sand.

MOLLY (V.O.)

Imagination can make anything exciting. This picture was the reality.

(Pause)

CONT'D

MOLLY (V.O.) CONT'D

This is what my imagination gave me.

A still picture of Molly wearing a bikini and sitting on a lounge chair on a nearly deserted beach that has clean sand.

Bruce Gold is next to Molly. A waiter is bringing fruity drinks to them.

A Mid-70s vintage home movie shows Alice, Anthony, 14, and Mary 11. Alice waves then points to the side.

The camera pans to show the Vienna skyline.

ALICE (V.O.)

For everyone else this was "The Sound of Music Tour". For me it was the first leg of my "Bulgarian Connection Tour".

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

Their husbands were average height and even the tuxedos couldn't make them look handsome.

MOLLY (V.O.)

Work may be humdrum but that doesn't mean life can't be fun. He had a great time ringing in 1978.

A still picture shows Molly walking along a tropical beach. She is wearing a one-piece bathing suite and a floppy hat.

MOLLY (V.O.)

I did get to visit a tropical beach. I never did get the nerve to wear a bikini.

A still picture shows Alice and Molly with a group of other paintball players. They have mid-80s vintage dress and equipment. Alice has a red paint ball spatter on her clothing. Molly has a blue paint ball spatter on her clothing.

CONT'D

ALICE (V.O.)

I got Molly then a few seconds later
Anthony got me. Well if I had to go it
may as well be that way.

A still picture show Alice on a street in Tokyo, circa
1995.

ALICE (V.O.) (CONT'D)

Here is another leg of my "Bulgarian
Connection Tour".

A still picture shows Alice and Molly on a cruise ship.

MOLLY (V.O.)

We rang in the new millennia with a
Caribbean Cruise.

FADE OUT:

THE END