

VOYAGE TO THE BOTTOM OF THE SEA

"JONAH AND THE WHALE"

by

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THIRD REVISED SHOOTING FINAL
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"JONAH AND THE WHALE"

FADE IN

A LIMBO - (INSERT)

FULL SHOT

a spinning dot grows until it fills the full screen. As the spinning stops, the object is revealed as the front page of a newspaper. The headline reads:

"RUSSIAN SCIENTISTS CO-OPERATE
ON SEAVIEW PROJECT."

TILT DOWN to show the picture of an attractive woman. ZOOM IN until the picture fills the screen and the caption below it becomes visible. It reads:

"Attractive Soviet oceanographer,
Dr. Katya Markhova, directs joint
study of undersea farms."

DISSOLVE TO:

1 EXT. SOUTH ATLANTIC - DAY (STOCK)

FULL SHOT - OCEAN

A slow, bleak establishing shot. O.s., the CROAK of sea gulls and the HUM of a winch.

2 EXT. OCEAN - DAY (PHOTO
EFP)

ANGLE ON SEAVIEW

A grey, drizzly afternoon. The sun is so low in the sky, little more is visible of the surfaced "Seaview" than a stark silhouette. The sub's engines are silent....all but the one operating a powerful winch.

3 INT. MISSILE ROOM - DAY (STAGE
10)

CLOSE SHOT - WINCH

which is slowly paying out a slim but powerful cable. PULL BACK to show NELSON and KATYA watching with absorbed interest. CASEY is at the controls of the winch while CHIEF SHARKEY, wearing a telephone headset, stands by, giving him orders.

CHIEF

That's it --- pay it out easy....

4

CLOSE ON KATYA

KATYA MARKHOVA is a Russian scientist in her thirties. That she also happens to be a woman is a fact she would consider irrelevant to the point of frivolity. She is attractive in a strong-featured, no-nonsense sort of way; no makeup, her hair pulled back into a knotted bun, and, when needed, plain, wire-frame glasses. At this moment, her expression is serious -- almost studious. When Katya speaks, it is with a pleasingly low voice and just a trace of Slavic accent.

KATYA

What is the depth, please?

5

FULL SHOT - THE GROUP

Nelson turns to Chief Sharkey.

NELSON

Chief?

Sharkey looks at a dial beside the winch.

Cont.

5 Cont.

CHIEF

Five-four-oh fathoms, Admiral.

Nelson nods in acknowledgment and turns to Katya.

KATYA

Is that all?

NELSON

We also like speed. But not at the expense of safety.

6 EXT. UNDERSEA - DAY

(PHOTO
EFF)

FULL SHOT - DIVING BELL

as it drops slowly and steadily through the murky depths, suspended from the slim cable. Interior lights shine in the gloom.

7 INT. MISSILE ROOM - DAY

(STAGE
10)

ANGLE ON WINCH

as the group continues to watch the steadily unreeling line from the cable drum. Crane enters the Missile Room and crosses to Nelson.

CRANE

How far is he now?

CHIEF

Five four-six fathoms, sir.

Nelson, alerted by the worried tone of Crane's voice, looks at him quizzically.

NELSON

Anything wrong?

CRANE

Maybe. Sonar's been picking up echoes.

NELSON

Of metal?

CRANE

(shakes his head)

Whales. In full migration. Veering this way.

NELSON

(thoughtfully to Katya)

That could explain what wrecked your deep sea lab.

8 EXT. SURFACE - DAY

(STOCK)

FULL SHOT - WHALES

A large herd of enormous creatures moves at a fast clip.

9 INT. MISSILE ROOM - DAY

(STAGE
10)

ANGLE ON WINCH

The cable drum continues to turn as the group watches.

SONAR'S VOICE

(on speaker)

Captain, this is Sonar. Whales approaching, bearing zero-seven-zero, range five thousand yards and closing fast.

CRANE

(to Nelson)

That's close enough for me. I'm aborting the dive.

(to Sharkey)

Chief, stop the winch.

CHIEF

(to Riley)

Stop engine!

Riley pulls a lever and the WHINE of the winch engine abruptly stops. The cable drum is stationary. Katya reacts.

KATYA

No! Please!

(turns to Nelson)

Admiral, you can't!

Nelson shakes his head.

NELSON

Too risky.

Crane turns at once to Chief Sharkey.

CRANE

Bring it up, Chief! Fast!

Cont.

9 Cont.

CHIEF
(to Riley)
Full reverse!

Riley throws a switch. Again there is the WHINE of the winch engine. The cable drum begins to revolve in the opposite direction.

10 EXT. UNDERSEA - DAY (PHOTO EFF)

ANGLE ON BELL
The slender cable begins to pull the bell upward.

11 EXT. SURFACE - DAY (STOCK)

CLOSER ANGLE ON WHALES
as the migrating herd plunges on.

12 INT. MISSILE ROOM - DAY (STAGE 10)

ANGLE ON WINCH
All eyes are on the turning cable drum. Chief Sharkey is speaking into the mouthpiece of the headset phone.

CHIEF
Hello bell - Chief Sharkey here.
The dive is aborted. We're bringing you up.

Katya goes over to Sharkey.

KATYA
What does he say?

CHIEF
He's stopped talking English. A lot of stuff in Russian. Can't make it out.

KATYA
Let me speak.

Before Sharkey can protest, Katya takes the headset from him.

CHIEF
Now, just a minute, ma'am.

NELSON
It's all right, Chief. Let her talk.

Cont.

12 Cont.

KATYA

(into phone)

Alexis! Katya here.

(lapsing into Russian)

"There is nothing to be alarmed about. The dive is merely postponed."

SONAR'S VOICE

(on speaker)

Captain - this is Sonar. The whales

are all around us and moving fast!

A couple of them are starting to sound!

Crane strides over to the wall mike. Nelson turns toward the Chief.

CRANE

(into wall mike)

Rig for possible collision!

NELSON

(to Chief)

Get that bell up in a hurry!

CRANE

(into mike)

Rescue team -- lay down to the aft Missile Room on the double!

13 EXT. UNDERSEA - DAY

(PHOTO
EFF)

FULL SHOT

The diving bell is being hauled up as a gigantic whale, in the act of sounding, rams into it. The bell arcs dizzyingly through the water like a ping-pong on a rubberband. There is an electrical flash from the interior and the lights go out.

14 INT. MISSILE ROOM - DAY

(STAGE
10)

ANGLE ON KATYA

who is still grasping the headset. There is a look of alarm on her face.

KATYA

(into phone)

Alexis! Alexis!

(turns)

Something has happened. We're cut off!

PULL BACK to wider angle as Nelson takes the headset from her.

Cont.

14 Cont.

NELSON

(into phone)

Hello bell! Reply! Do you read me? Hello bell!

Continue to PULL BACK to FULL SHOT. The members of the rescue team enter the Missile Room, led by KOWALSKI. The team consists of Corpsmen carrying a stretcher, blankets and medical supplies, plus several Crewmen equipped with various tools. Crane turns toward Sharkey as the Chief calls out....

CHIEF

Bell approaching hull, Captain!

CRANE

Open belly hatch and prepare to take her aboard!

The Chief presses a Control button. Riley pulls the lever stopping the winch engine. There is a WHIRRING sound as the belly hatch starts to open.

15

EXT. UNDERSEA - DAY

(PHOTO
EFF)

UP ANGLE ON SEAVIEW HULL as the belly hatch opens. The diving bell, dark now, hangs suspended just below Seaview's keel.

16

INT. MISSILE ROOM -- DAY

(STAGE
10)

ANGLE ON CHIEF as he peers down through the open deck hatch (o.s.)

CHIEF

Haul her up! Look alive!

17

ANGLE ON KATYA

She is staring toward the open hatch as though fearful of what she will see. Nelson joins her.

NELSON

(to Katya, gently)

No need for you to watch this.

Katya shakes her head, expressionless, without ever taking her eyes off the bell (o.s.)

CHIEF'S VOICE

(o.s.)

Easy now...stand by to crack this bell hatch.

18

ANGLE ON BELL

It is dripping from the sea, its interior dark and ominously silent. One of its round view ports is shattered. Kowalski is in the f.g. holding a large lug wrench. He stares at the broken porthole.

KOWALSKI

Skipper! Look at this!

Crane enters SHOT, sees the broken porthole and reacts.

19

TWO SHOT - KATYA AND NELSON

Nelson is quickly aware of what has happened. He looks at Katya. She, too, is now aware of the catastrophe but her face betrays no emotion as she forces herself to watch.

20

MED. SHOT - THE BELL

Crane turns to Kowalski. He tries to keep from betraying the shock he feels.

CRANE

(subdued)

Okay Kowalski - crack the hatch.

Kowalski takes the large wrench and approaches the bell while Kowalski works, Crane turns and nods toward the medical team. They approach the bell and wait, wordlessly, while Kowalski gets the hatch open. Then they approach the bell, reach in and begin to haul out the soaking wet, lifeless body of a young man.

21

TWO SHOT - NELSON AND KATYA

There is no sound in the Missile Room as Katya watches the shocking scene, her face utterly impassive. Nelson looks at her with understanding. He takes her arm, about to lead her gently away.

Katya jerks her arm free of Nelson's hand, never taking her eyes off the body o.s. . .

KATYA

How long will it take?

NELSON

(startled)

How long will what take?

KATYA

(matter-of-factly)

To fix the damage? Get ready for a new dive?

Cont.

21 Cont.

Nelson looks at her as though she were mad. Then, reluctantly, her eyes are drawn toward the bell.

22

P.O.V. SHOT - ANGLE ON KOWALSKI AND CRANE
They are standing near the open bell hatch. They and several Corpsmen almost entirely hide the wet, still body on the deck.

23

ANGLE ON NELSON AND KATYA
Nelson looks back at the cool, impassive face of the young woman.

NELSON

This is no time to talk about another dive -- too much risk.

She turns to look at him almost scornfully.

KATYA

Don't you ever expect to accept some risk?

NELSON

Only when necessary. The bell has to be repaired. Then there's the problem of picking just the right man for the dive.

KATYA

When the bell is repaired, I go!

She turns abruptly and walks out, leaving Nelson to stare after her. Then his eyes turn to the diving bell.

24

P.O.V. SHOT - THE BELL
ROOM IN on broken port, still dripping from the sea.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

25 EXT. SURFACE OF SEA - DAY (STOCK)

HIGH ANGLE
showing migrating whales.

26 EXT. UNDERSEA - DAY (PHOTO
EFF)

UP ANGLE
showing underside of "Seaview" as it hangs motionless on
the quiet sea.

27 INT. MISSILE ROOM - DAY (STAGE
10)

MED SHOT - DIVING BELL

RILEY and KOWALSKI are at work on making the bell watertight.
The broken port has already been repaired. CHIEF SHARKEY
stands beside the bell holding a clipboard and marking items
on a check-off list. Kowalski looks around to make certain
no officers are in the vicinity, then goes over to the Chief.

KOWALSKI

Hey Chief, can I ask you some-
thing?

CHIEF

(marking his list)
Yeah Kowalski...what is it?

KOWALSKI

How come the Admiral's taking all
these orders from this Rusky dame?

The Chief looks up from his check list with almost pitying
condescension.

CHIEF

Don't you ever get the word, Kowalski?
(speaks as though
by rote)

This is a great opportunity for East
and West to collaborate on a project
for the ultimate good of all Mankind.

Riley has drifted over to join them, listening to the Chief's
words with amusement.

RILEY

Hey! Dig him!

Cont.

27 Cont.

KOWALSKI

Come on, Chief, where did you get that?

CHIEF

From the poop sheet they gave us. Translation -- shape up or ship out. Now get on the ball!

Kowalski and Riley grin but they return to their work while the Chief turns to leave the Missile Room. As he goes, KATYA enters. The Chief touches his cap in greeting and leaves. Katya goes over to inspect the bell. She catches Kowalski's eye as he is about to crawl through the hatch into the bell. He pauses briefly for her question.

KATYA

When will it be ready?

KOWALSKI

It's ready now, ma'am. At least it's ready for testing.

Kowalski crawls into the bell. Riley, carrying a wrench, comes around the bell and stops as Katya looks at him.

KATYA

How long will that take?

RILEY

Guess you'd have to get with Daddy on that?

KATYA

"Daddy"?

RILEY

Who else? You take the elevator down too soon, and it's a wipeout for all hands. Dig?

Katya nods, polite but bewildered.

Cont.

27 Cont.

Riley carries the wrench over to a tool box to put it away as Kowalski crawls out of the bell again. Katya turns to him.

KATYA

That young man...
 (nods toward Riley)
 What dialect does he speak?

KOWALSKI

Him, ma'am? That's Riley.
 He's a surfer.

KATYA

"Surf" is one of the United
 States?

KOWALSKI

(grins)
 Well, yes, ma'am...it's the
 state of being like way out.

KATYA

(blankly)
 I see.

28

ANGLE ON MISSILE ROOM DOOR

Nelson is there listening with amusement to the conversation. PAN with him as he crosses to join Katya.

NELSON

You seem to be in need of an
 interpreter, Doctor.

KATYA

(turning to him)
 Admiral, why is there delay with
 testing?

NELSON

We have to wait for the whales to
 clear the area. You know as well
 as I do, when they're migrating,
 they have one track minds. They
 don't go around you -- they go
 right through.

KATYA

How soon?

NELSON

End of this week at the earliest.

KATYA

Impossible!

28 Cont.

NELSON

Dr. Markhova, we're scientists,
not guinea pigs. We don't allow
a man to put his life on the line
until every avoidable risk is
eliminated.

KATYA

(a touch of scorn)

In your country, perhaps. Not in
mine!

NELSON

(drily)

Then you have my sympathy.

Katya has crossed to inspect the bell more closely. She
turns.

KATYA

I want no sympathy. Only co-
operation. Once before I went
over your head to my Government --
and yours. I am prepared to do
it again!

29 REACTION SHOT - KOWALSKI AND RILEY
They listen fascinated, then exchange quick looks.

30 BACK TO SCENE
For a moment, Nelson clearly feels tempted to tell her
off. But he controls himself. PAN WITH HIM as he crosses
to the diving bell. His hand rests on its surface.

NELSON

Doctor, you've seen the results of
one collision with a whale. If you'd
had a bit more patience last time,
your colleague would still be alive.

31 REACTION SHOT - KOWALSKI AND RILEY
They wait for the sparks to fly.

32 BACK TO SCENE
For a moment, Katya's face is transfigured by honest grief.
But it is a fleeting, almost unseen reaction. At once the
mask is up again.

KATYA

Alexis was more than a colleague,
Admiral.

(low)

He was my very good friend.

33 OUT

34 TWO SHOT - NELSON AND KATYA
 She has averted her eyes for a moment but now she raises her head, looking directly at Nelson.

KATYA

This is a joint project, important enough for our two countries to join hands. You know what it could mean to farm the ocean floor. Alexis and I have given twelve years of our lives to this project. It has suddenly ceased to function. We must find out why...Today! Now!

NELSON

At the cost of how many more lives?

Katya gives him a slow, sad, ironic look.

KATYA

What will be the cost in lives one day, if we do not go back --- now, before too late?

NELSON

Don't you think I know how important this is? -- But be realistic, Doctor. A few days and it may be possible to do it safely.

KATYA

In a "few more days" hundred of migrating whales will have passed through this area. I doubt if there'd be enough left of our laboratory to put into a teacup, we must salvage what we can, at any cost. If you are too tender-hearted to risk a man, I shall go alone!

Nelson looks at her a moment and sees her unwavering determination. He makes a decision. PAN him across to where Kowalski and Riley are busying themselves with the bell.

NELSON

Kowalski, would you volunteer to go down in this thing as it stands?

Kowalski, taken by surprise, darts a glance at Riley, then looks at Nelson.

Cont.

34 Cont.

KOWALSKI

Sir...are you asking me or telling me?

There is a fleeting glint of amusement in Nelson's eyes.

NELSON

Just asking.

Kowalski turns his head to look at the bell for a long moment. Then, abruptly --

KOWALSKI

Yes, sir. I would.

Katya comes into SHOT to join them. Nelson turns to her.

NELSON

All right, you've got yourself a pilot.

Katya turns to Kowalski.

KATYA

Thank you.

NELSON

Not him. Me.

35 EXT. SURFACE OF SEA - DAY

(STOCK

HIGH ANGLE SHOT

showing migrating whales. As one whale breaches the surface, FREEZE FRAME and ZOOM IN for a CLOSE SHOT, then....

MATCH DISSOLVE TO:

36 INT. NELSON'S LAB - DAY

(STAGE
10)

CLOSE ON MATCHING DRAWING OF WHALE
Katya's voice is heard...

KATYA'S VOICE

(o.s.)

The great sperm whale...

PULL BACK FOR TWO SHOT - NELSON, KATYA

Both are dressed in bulky sweaters. There's a case of camera equipment nearby.

Cont.

36 Cont.

KATYA

Equipped by nature with a homing-device that makes your sonar look like a primitive child's toy.

She indicates the -

37 INSERT: PICTURE OF UNDERWATER LAB
resembling one of those automated laboratories they intend to land on the surface of other planets.

38 BACK TO SCENE

KATYA

For the first time we will have a chance to learn how it functions... and how to adapt lessons for use either on submarines, or for the automatic harvesting of giant underwater crops.

(abruptly, almost aggressively)
Doesn't that excite you at all?

NELSON

You know perfectly well that it does.

KATYA

(slightly sardonic)
Perhaps you resent sharing that work with my country.

NELSON

Let's say that we, as yet, don't need it quite as desperately as you do.

Katya turns on him with sudden, almost fanatical intensity.

KATYA

You call yourself a scientist! Why even this submarine of yours is nothing but a horse-and-buggy, compared to what could be achieved, within a few years, if bureaucratic dunder-heads, like yourself, weren't always shivering about the possible loss of a human life

Cont.

38 Cont.

Nelson just looks at her, perfectly controlled, but with a hint of icy contempt at this last statment.

NELSON

Call it a weakness if you like but we happen to believe every life is important.

KATYA

Admiral, this is a war we are fighting! A war to keep up with population explosion before it wipes all of us off map.

NELSON

(calmly)

Dr. Markhova, I've been fighting this "war" of yours at least as long as you have.

(more passionately)

And I also know each time there is an accident, a casualty, it sets us back far more than if we'd waited till it was safe to proceed.

Katya's heated rejoinder is cut off by -

MORTON'S VOICE

(on speaker)

Admiral, this is the exec. All systems ready to lower away.

Nelson picks up the intercom mike. But, before switching it on, to Katya.

NELSON

Ready?

KATYA

(coolly meets his eye)

Any time you are.

NELSON

(into mike)

Chip, how close are we to the deep-sea lab?

MORTON'S VOICE

(filtered)

Fathometer reading, nine-three-zero, straight down.

Cont.

38 Cont.1

NELSON

(into mike)

Very well. Fill the airlock.
Pressure, one-point-five
atmospheres.

MORTON'S VOICE

(filtered)

Pressure, one-point-five atmospheres.
Aye, sir.

Nelson clicks off, puts down the mike, faces Katya.

NELSON

Have you ever been inside a
bathysphere, under water?

KATYA

Alexis was the adventurous one.
I was strictly lab and test
tube.

(grimly)

From now on, I will be both.

NELSON

You realize, we're going to be stuck
down there for at least three and a
half hours. No matter what happens,
once we're down, there's no quick
way of coming back up.

Katya picks up her camera equipment.

KATYA

(impatient to leave)

You have time to back out.

Nelson looks at her and shakes his head.

She flings open the door, and leads the way.

39

CLOSE - NELSON

looks after her partly admiring, but also disturbed, uneasy
at what may lie ahead.

DISSOLVE TO:

40

EXT. OCEAN - (HELICOPTER P.O.V.) - SCHOOL OF WHALES (STOCK)
continuing their mass migration.

41-
47OUT

DISSOLVE TO:

48

EXT. UNDERSEA - DAY

(PHOTO
EFF.)

UP ANGLE ON SEAVIEW

as the bathysphere detaches itself from the belly of the sub and, connected only by the cable, commences its slow descent.

DISSOLVE TO:

49

INT. DIVING BELL - DAY

(STAGE
10)

CLOSE SHOT - DIAL

of tachometer, measuring velocity of descent. It reads three feet per second.

50

TWO SHOT - NELSON, KATYA

watching the needle. Suddenly -

51

CLOSEUP - KATYA'S HAND

A drop of water has fallen on the back of her hand. And now another.

52

TWO SHOT - NELSON, KATYA

as Katya looks up in a sudden surge of terror.

NELSON

(calmly)

We could use an umbrella.

KATYA

Leak?

Nelson smiles, shakes his head, indicates -

53

P.O.V. SHOT - CLOSE - "CEILING" OF BATHYSPHERE - SOME DROPS OF MOISTURE

emerging where the two halves of the sphere are joined.

54

TWO SHOT - NELSON, KATYA

NELSON

(reassuringly)

The pressure from outside has forced the two halves together so tightly, it squeezed all remaining moisture out of the joints...

Katya looks relieved.

NELSON

(sadistically casual)

Of course, if the pressure should increase beyond a certain point...
(a shrug)

From Katya, a quizzical look.

- 55 EXT. UNDERWATER - DAY (PHOTO EFF.)
 FULL SHOT - DIVING BELL
 descending past a variety of bizarre marine life through the final, cathedral-like rays of filtered sunlight to the point where the sun no longer penetrates.
- 56 EXT. UNDERWATER - DAY (STAGE 10)
 CLOSE - NELSON (THROUGH PORTHOLE)
 In the f.g., bubbles floating upward.
- 57 INT. DIVING BELL - DAY (STAGE)
 CLOSE - KATYA
 divides her attention between watching Nelson and looking through the portholes.
- 58 INT. SEAVIEW - CONTROL ROOM - DAY (STAGE 10)
 ANGLE ON CRANE
 tensely looking at the visual scanner, o.s. He straightens up, turns.

CRANE
 They're out of visual range now.
 (to Sonar Operator,
 b.g.)
 Pick it up on sonar.

SONAR OPERATOR
 Aye, aye, sir.

Crane starts to leave, turns once more to Sonar Operator.

CRANE
 Sweep radius, one mile. Report anything large enough to make even a smudge on the screen. Understand?

The Sonar Operator has already made the necessary adjustment.

SONAR OPERATOR
 Aye, aye, sir.

CRANE
 (to operator of
 TV scanner)
 As soon as he reports a blip, you try and pick it up on visual.

SCANNER OPERATOR
 Aye, aye, sir.

Cont.

58 Cont.

As Crane exits, CLOSE IN on rear of sonar console. For a moment listen to its hypnotic BEEP.

59 EXT. UNDERWATER - DAY (PHOTO EFF.)

MED. SHOT - DIVING BELL descending.

60 EXT. UNDERWATER - DAY (PHOTO EFF.)

OVERHEAD SHOT - UNDERWATER LAB
silent, dark. As we close in, we are able to make out that its plexiglass dome has been bashed in, and the delicate equipment underneath has obviously been ruined.

61 INT. DIVING BELL - DAY (STAGE 10)

CLOSE - KATYA
setting up her camera, as Nelson tries to help by aiming the spotlight.

KATYA
(tight-lipped)
Can you go any lower?

Nelson nods, opens the sluices for some additional water to displace the air.

62 EXT. UNDERWATER - BATHYSPHERE - DAY (PHOTO EFF.)
A cluster of air bubbles escapes, and the bathysphere sinks still closer to the underwater station, b.g.

63 INT. DIVING BELL - DAY (STAGE 10)

CLOSE - KATYA
scowling; starts making her photographic record.

64 CLOSE - NELSON (STAGE 10)
watches her with a momentary flicker of pity. There is a sudden crackle in the speaker.

MORTON'S VOICE
(on filter)
Seaview calling bell...Urgent,
repeat, urgent.

Nelson snatches up the mike.

NELSON
Go ahead, Seaview.

Cont.

64 Cont.

MORTON'S VOICE

(on filter)

We're getting a blip on the sonar...
 Could be a whale. A big one.

NELSON

How close?

MORTON'S VOICE

(on filter)

Less than a mile.

NELSON

Heading which way?

MORTON

(on filter)

Straight at you, from the looks
 of it.

Nelson grimly peers at the mark beyond the porthole.

NELSON

Keep tracking it.

65

INT. CONTROL ROOM - DAY
 on Morton at Sonar Station.

(STAGE
10)

MORTON

Aye, sir. But...he seems to be
 traveling at a fantastic speed...

NELSON'S VOICE

(o.s.)

How fast?

MORTON

(turning to Sonar)

What's its speed?

SONAR OPERATOR

Estimate fifty knots.

MORTON

(into mike)

I know it sounds unbelievable,
 Admiral...but it's an estimated
 fifty knots.

66

INT. DIVING BELL - DAY

(STAGE
10)

TWO SHOT - NELSON, KATYA

NELSON

(grimly)

I believe it. Haul us back up!

7271

Cont.

66 Cont.

He shuts off the intercom.

KATYA

No!

Nelson turns to her, startled.

KATYA

Only one more minute! I must
have a full record of the damage.

NELSON

Another time.

KATYA

There won't be another time! You
know there won't! Another day and
all this will be destroyed!

There is intensity in her voice and posture, as though she
would do anything to persuade Nelson to change his mind.

NELSON

(shakes his head)

Sorry.

- 67 EXT. UNDERWATER - DAY (PHOTO
EFF.)
ANGLE ON BELL
as the bathysphere begins to rise.
- 68 INT. DIVING BELL (STAGE
10)
VERY CLOSE - ALTIMETER
showing its rate of ascent, approximately four feet per
second.
- 69 EXT. UNDERWATER - DAY (PHOTO
EFF.)
ON BELL
rising.
- 70 INT. DIVING BELL - DAY (STAGE
10)
ON NELSON AND KATYA
ascending. CLOSE IN on Katya's face, angry at Nelson's
decision.
- 71 INT. "SEAVIEW" - CONTROL ROOM - DAY (STAGE
10) AND
CLOSE ON TV SCREEN (PHOTO
EFF.)
We now see the whale. It is closing in fast.

72

ANGLE UP AT MORTON

staring at the screen. He snatches up an intercom mike.

MORTON

Seaview to bell. Whale within
nine hundred yards, and closing
fast.

Crane moves up behind him, motions Morton to hand him the
mike.

CRANE

Admiral?

NELSON'S VOICE

(on speaker)

Yes, Lee?

CRANE

I'm going to expel a hundred
gallons of shark repellent...
It won't scare him off, but
it may blind him just long
enough to miss you.

NELSON'S VOICE

(on speaker)

Better wait till he's close enough.

CRANE

Right.

(to Helmsman)

Depth four-one-zero. Keep her
steady.

(flips switch)

Missile Room. This is the Captain
speaking.

CHIEF'S VOICE

(on speaker)

Chief Sharkey here, Captain.

CRANE

Load one hundred gallons of shark
repellent. Number three tube.
Expel on signal.

CHIEF'S VOICE

(on speaker)

Aye, aye, sir.

73

INT. MISSILE ROOM - DAY

(STAGE
10)

CLOSE ON CHIEF

feeding a thick plastic hose into one of the torpedo
tubes.

74 INT. CONTROL ROOM - DAY

(STAGE
10)

MED. SHOT - CRANE

CHIEF'S VOICE

(on speaker)

Ready to expel, Skipper.

CRANE

(after a moment:
into mike)

Right, Chief. Let it go!

He turns tensely to watch the action on the TV scanner, o.s.

X 75 OUT

(PHOTO
EFF.)

76 EXT. UNDERWATER - DAY

(PHOTO
EFF.)

DIVING BELL F.G.
slowly rising.

X

77 INT. DIVING BELL - DAY

(STAGE
10)

CLOSE - NELSON AT PORTHOLE
reacting to the whale's approach. He turns sharply to Katya.

78 CLOSE - KATYA
makes a desperate effort to brace herself.

79 EXT. UNDERWATER - DAY

(PHOTO
EFF.)

CLOSE - BULLWHALE
as he approaches the bathysphere.

X

80 INT. DIVING BELL - DAY

(STAGE
10)

CLOSE - NELSON, KATYA
Nelson is still tensely guiding their rate of ascent, while trying, at least with one hand, to brace himself for the expected collision. CLOSE IN past his sweating brow to the porthole. O.S. Katya's scream of horror.

81 EXT. UNDERWATER - DAY

(PHOTO
EFF.)

FULL SHOT - WHALE
swallows the metal sphere, effortlessly tearing the cable.

82 EXT. UNDERWATER - DAY

(PHOTO
EFF.)

ANGLE ON CABLE
PAN UP with torn cable swiftly rising.

83 INT. MISSILE ROOM - DAY

(STAGE
10)

ON AUTHOMATIC WINCH
CLOSE IN on cable drum as, freed from the weight of the bathysphere, the cable reels itself in so fast the drum begins to smoke from the friction. After a moment, show the torn end of the cable joining the drum, and going 'round and 'round. Before anyone has a chance to shut it off, the swiftly revolving drum emits a harrowing WHINE, and the room fills with smoke.

84 EXT. UNDERWATER - DAY

(PHOTO
EFF.)

MED. SHOT - WHALE
calmly turns and swims out of FRAME.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

85-
86OUT87 INT. CONTROL ROOM - DAY (STAGE
10)

TWO SHOT - CRANE AND MORTON

They freeze for a moment of stunned silence. PULL BACK to WIDER SHOT as both officers cross to the sonar station. A glance at the screen verifies sonar's report.

CRANE

(turning to Morton)

Crash dive! Set a pursuit course and overhaul that whale!

MORTON

Aye, aye!

(grabbing wall mike)

Prepare to dive!

The diving klaxon sounds twice.

88 EXT. SURFACE - DAY (PHOTO
EFF)

FULL SHOT - SEAVIEW

as the sub lunges forward and simultaneously begins to slip beneath the surface in churning foam.

89 EXT. UNDERSEA - DAY (PHOTO
EFF)

FULL ON WHALE

which glides forward with effortless grace.

90 ANGLE ON SEAVIEW (PHOTO
EFF)

as the sub, its nose lights blazing, surges beneath the surface in fast pursuit.

91 INT. SEAVIEW CONTROL ROOM - DAY (STAGE
10)

FULL SHOT

the crew, each man busy at his station, is now acutely aware of what has happened.

92 INT. OBSERVATION NOSE - DAY (PROCESS) (STAGE
10)

ANGLE TOWARD WINDOWS

Crane and Morton are at the nose windows staring out. DOLLY IN toward them. In the distance, only dimly visible in the murky water, is the shadowy bulk of the huge whale.

Cont.

92 Cont.

MORTON

We're at flank speed now. We're catching up. Can we put a torpedo in him?

CRANE

No! If we kill the whale, they're finished too.

MORTON

You don't believe they're alive in that thing. They couldn't be!

CRANE

The bell's watertight. They've got oxygen. There's still a chance --
A good one!

The whale, seen through the windows, twists, turns and begins to angle deeper. Morton grabs Crane's arm, points...

MORTON

He knows we're after him. He's taking evasive action.

CRANE

Stay with him! No matter what he tries, keep on his tail. I'm going to the Missile Room.

MORTON

Aye, aye, sir!

Crane turns and strides toward an aft hatch.

93

EXT. UNDERWATER - DAY

(PHOTO
EFF)

FULL SHOT - WHALE

as it continues deeper into the sea.

94

ANOTHER ANGLE - SEAVIEW

The sub bears down in the wake of the sounding whale.

(PHOTO
EFF)

95

INT. MISSILE ROOM - DAY

(STAGE
10)

ANGLE ON RILEY AND KOWALSKI

Kowalski wears earphones and Riley is manipulating torpedo control dials.

Cont.

95 Cont.

KOWALSKI

Range eight - seven - zero.

RILEY

Eight - seven - zero.

He makes the necessary dial adjustments.

96

ANOTHER ANGLE

Crane is studying some figures on a clipboard.
Chief Sharkey looks o.s. then back at Crane.

CHIEF

Ready to load, Skipper.

CRANE

(nods)

Number two, delayed action. Load
the war head with thirty-five
thousand cc's of anodyne.

The chief turns toward a large container of the fluid.

CHIEF

Got it right here, Skipper.

CRANE

Wait --- make it three-quarter
strength. I don't want to paralyze
the whale completely. He'd sink like
a rock and we'd never see him again.

CHIEF

Aye, aye, sir! Three quarter
strength it is! Casey, load the
war head!Riley enters SHOT to pick up the container. As he goes
off with it, Crane turns to go but pauses as Kowalski
appears.

KOWALSKI

But how do we get the Admiral out of
there?

CRANE

(looks at Kowalski a
moment as he contemplates
the awesome prospect --
then, casually)

We go in after him. How else?

Cont.

96 Cont.

And with that, Crane walks out. The Chief, in spite of himself, is as dumbfounded as Kowalski. Riley enters SHOT, looking after the departed captain with the other two.

RILEY
(with a kind
of admiration)
Man, that'll make riding a
hot tube look like kid stuff!

The others continue to stare.

97 EXT. UNDERWATER - DAY (PHOTO
EFF)

PAN WITH GIANT WHALE
still diving and thrashing about. After it is almost
out of sight, PAN TOWARD the headlight of the pursuing
Seaview.

98 INT. OBSERVATION NOSE - DAY (PROCESS) (STAGE
10)

CLOSE - CRANE, MORTON
peering into the murky depth.

SONAR OPERATOR'S VOICE
(o.s.)
Range seventy-five yards...
closing fast.

CRANE
(to Morton)
At fifty yards, give orders
to fire.

MORTON
Right:

He hurries out of the SHOT. CLOSE IN on Crane, staring
out ahead.

99 INT. CONTROL ROOM - DAY

(STAGE
10)

CLOSE - SONAR OPERATOR
tensely watching his screen.

SONAR OPERATOR
Range sixty yards...fifty-five...

100 ANGLE THROUGH OBSERVATION WINDOWS - LONG - WHALE

(PROCESS)

101 REVERSE ANGLE - CRANE
watching intently.

(STAGE
10)

SONAR OPERATOR'S VOICE
(o.s.)
Range fifty, forty-eight, forty-five..

CRANE

Now!

MORTON'S VOICE
(o.s.)
Fire two!

We feel a quick RUMBLE as the harpoon is ejected from the torpedo tube.

102 EXT. UNDERWATER - DAY

(PHOTO
EFF.)

SEAVIEW
as a large harpoon-like object is fired forward, trailing a stream of bubbles.

103 ANGLE ON GIANT WHALE
still dodging and thrashing, and nearly evading the harpoon.

(PHOTO
EFF.)

X

A-103 CLOSE SHOT - WHALE'S SIDE
as the harpoon finds its mark.

104 ANOTHER ANGLE - WHALE (SEEN FROM UNDERNEATH)
swims through the frame.

(PHOTO
EFF.)

105 INT. WHALE'S STOMACH - DAY

(STAGE)

ANGLE ON BELL
being tossed back and forth like a pebble in a baby's rattle, until its outside spotlight goes off.

106

INT. DIVING BELL - DAY

TWO SHOT - NELSON, KATYA

For a moment, only a small, automatic emergency light is shining on the scene. Both Nelson and Katya are slumped, apparently stunned by having been slammed around inside the bathysphere as it traveled the curved corridors of the whale's esophagus. The whale's thrashings continue to rattle them about. But after another moment, we feel the

Cont.

106 Cont.

powerful anesthetic's effect, and the bathysphere at last comes to rest. CLOSE IN on Nelson's features as he begins groggily to come to. For a moment, he's utterly dis-oriented. Then he spots -

107 P.O.V. SHOT - KATYA
still unconscious, slumped like a rag doll. Her face is dead white, decorated by a solitary thread of blood.

108 TWO SHOT - NELSON, KATYA
As Nelson calls upon his considerable reserves of will power and manages to get to his feet. He still doesn't appear fully to remember what happened to him. He shakes his head, rubs his eyes, as though to clear out a nest of cobwebs, switches on the emergency lights to full strength, and commences checking his gauges and meters. All of them appear totally useless.

INTERCUT:

109 CLOSE - DIAL OF FATHOMETER (INSERT)
swinging uselessly back and forth.

110 BACK TO SCENE
Nelson gets down on one knee, takes Katya's wrist, and determines that her pulse rate is normal. Relieved, he straightens up, looks around some more, then frowns as he looks through the porthole and sees nothing but impenetrable darkness. He switches on the outside spotlights, and now, as he realizes where they are, a sensation of utter horror invades his features.

111 P.O.V. THROUGH PORTHOLE - WHALE'S STOMACH (STAGE)
The lining of the whale's abdominal wall is a throbbing, pulsating surface, steadily bathed by rivulets of water.

112 INT. WHALE'S STOMACH - DAY
ANGLE ON NELSON'S FACE (THROUGH PORTHOLE)
peering down, dreading what he knows he'll see.

113 INT. DIVING BELL - DAY (STAGE)

ON NELSON
He turns away from the window with a slight shudder, switches off the spotlights to conserve the battery, briefly turns up the volume of the air-purifying system, and now bends to devote himself, with the aid of smelling salts and wrist-rubbing, to restore Katya to consciousness.

114 REVERSE ANGLE - KATYA'S FACE
as she awakens. Seeing Nelson bending over her, she looks briefly startled, flinches back, then realizes, at least partially, where she is.

115 TWO SHOT - NELSON AND KATYA
Nelson gets up and helps her to her feet.

KATYA
What happened? Where are we now?

She tries to determine the answer herself by consulting first the blackness beyond the portholes, then the useless gauges. She turns to Nelson, bewildered.

NELSON
In a temporary state of...suspension.

Katya, rubbing a bump on her head, is in no mood for levity.

KATYA
(sharply)
Where is my camera?

She darts down, picks up her camera, partly damaged.

KATYA
(disgusted)
Just look at this!
(turns on Nelson
accusingly)
Blunderer!

NELSON
(gently)
I suppose I'm a little out of practice.

Cont.

115 Cont.

KATYA.

I want to get back to the sub. At once! I will make a new dive this afternoon. This time with an experienced pilot.

Nelson watches her with rueful amusement. Then shrugs.

NELSON

I see your point.

116

ANGLE UP AT KATYA

who briefly suspects she's being kidded.

KATYA

(impatient)

Well? What do you wait for?

NELSON

Frankly, I can't think of anything else to do at the moment.

She turns to the oxygen gauge, which is the only gauge still functioning.

KATYA

We have just enough air left for ninety-two minutes. That should last us easily till we get back. If we start right now.

Nelson just looks at her. Then -

NELSON

Dr. Markhova. Do you have any idea where we are?

Katya turns sharply and peers through the porthole. Darkness. Nelson obligingly turns on the spotlight.

117

P.O.V. SHOT (THROUGH PORTHOLE) WHALE'S STOMACH WALL featuring its ominous, omniverous texture.

118

TWO SHOT - NELSON AND KATYA

She turns to Nelson, suddenly pale, shaken, and pitiably humble.

KATYA

(low)

It's not possible!..

(more firmly)

There is no whale now in existence big enough to swallow...this.

118 Cont.

NELSON

(softly)

The archeoceti...

KATYA

Long ago extinct.

NELSON

To revive a tired old joke, I know it and you know it...but perhaps he doesn't. After all, our ancestors never felt any skepticism about the story of Jonah. They knew there were fish big enough to swallow a man.

KATYA

Ancient history. Myths.

NELSON

Forgive me. I didn't mean to taunt you with a book you've never read.

KATYA

The Bible? I've read it. I am not ignorant. Jonah, of course, was a very poor sailor...

(needling)

...Though perhaps he would have made a good Admiral.

Nelson grins, then suddenly grim once more, looks at the oxygen gauge.

119 CLOSE SHOT - KATYA

pale, stares at -

120 CLOSE - OXYGEN GAUGE (INSERT)

Before our eyes the needle goes down to ninety-six.

121 TWO SHOT - KATYA, NELSON

She looks back at him, fighting down her fear.

KATYA

(abruptly)

How do we get out?

She moves to the hatch, and seems ready to explore the possibility of opening it.

NELSON

I wouldn't try that.

KATYA

(a flash of hysteria)

Then what do we do? We can't sit here and wait, until the needle goes to zero.

NELSON

(shakes his head)

Some moments ago, the whale suddenly calmed down...

(shrugs)

He might simply have gone to sleep...or else been put to sleep.

122 INT. WHALE'S STOMACH - DAY

ANGLE UP AT BATHYSPHERE

The water, about a foot deep, is relatively still.
Katya's face appears in the porthole. She peers down.

123 INT. DIVING BELL - DAY

TWO SHOT - KATYA, NELSON

She turns sharply toward Nelson.

KATYA

Even if they have put him out for
moment...How would your men get
us out of here, before the air
guage hits zero?

Again, we sense her powerful effort to contain a surge
of terror.

124 CLOSE - OXYGEN GAUGE (INSERT)

The needle reads below 90.

125 INT. OBSERVATION NOSE - DAY

(STAGE
10)

FULL SHOT - CRANE, RILEY, KOWALSKI AND CHIEF

As Crane spreads out a CHART on the long table. Riley
and Kowalski hold it open on each end.

CRANE

This is a cross section of the
whale's anatomy.

126 CLOSE SHOT - CHART (INSERT)

a diagonal cross section of a whale's anatomy. Crane's
finger charts their intended path.

127 MED. SHOT - KOWALSKI, CRANE, RILEY AND CHIEF

Kowalski speaks a little too casually.

KOWALSKI

Do we go right into him, sir?
Past those teeth?

Riley looks toward Crane with great interest. Riley and
Kowalski exchange glances.

RILEY

Man - that's wild!

KOWALSKI

(with a meaningful
glance at the Chief)

Sir, are just the three of us
enough?

Cont.

127 Cont.

The Chief stiffens slightly. Crane nods decisively, starts to wrap up the CHART.

CRAINE

I believe so. You, Riley and I.

The Chief visibly relaxes again.

CHIEF

Naturally, I offered my services at once.

CRAINE

Naturally. But you're needed here. Somebody has to run the ship, Chief.

CHIEF

(totally
sincere)

That's the way I look at it, sir!

A-127 UNDERSEA - DAY (SPEC. EFF.)

FULL SHOT - THE WHALE

He gives a convulsive start, recovering from the first effects of the tranquilizer. He turns, heading for CAMERA.

B-127 INT. SEAVIEW - OBSERVATION NOSE - DAY (PROCESS) (STAGE 10)

ANGLE ON CRANE, KOWALSKI, RILEY AND CHIEF as they are still at the table. Suddenly, the alarm begins to SHRILL, and the P.A. system crackles with the -

SONAR'S VOICE

(on filter)

Large whale dead ahead! Collision course!

The four men leave the table fast, start forward.

MORTON'S VOICE

(over filter)

Evasive action! Hard left rudder!

RILEY

(alarmed)

Man -- dig that fish!

He points forward. Crane, Kowalski and the Chief look toward the Glass Nose, then brace themselves.

128 P.O.V. SHOT - THE WHALE (PROCESS)
The whale's immense nose fills the window as it hits the submarine.

129 FULL SHOT - CRANE, KOWALSKI, RILEY AND THE CHIEF
as they reel and tumble over the force of the impact.

130 INT. CONTROL ROOM - ANGLE DOWN AT MORTON (STAGE
who has been thrown to the floor, but now scrambles 10)
back to his feet. The alarm bell continues RINGING.

MORTON
(to Helmsman)
Hard right! Full ahead!

131 EXT. UNDERWATER (PHOTO
EFF.)

FULL SHOT - SEAVIEW
as the whale now hits from the side.

132 INT. SUB - SEAMEN OR OFFICERS (STOCK)
reeling from the renewed impact:

133 INT. CONTROL ROOM - DAY (STAGE
10)

MED. SHOT
Crane comes rushing forward fighting not to be knocked off his feet.

VOICE
(on speaker)
Rapid shoaling! Undersea
ledge dead ahead!

CRANE
Steady as you go.

Morton comes hurrying up beside him.

MORTON
Hadn't we better keep dodging?

Crane shakes his head.

CRANE
No! Keep on his tail!

X 134 EXT. UNDERWATER - DAY (PHOTO
EFF.)

X ANGLE ON
Whale and sub. The whale followed by the sub is approaching a kind of ledge.

Cont

135

INT. SEAVIEW CONTROL ROOM - DAY

ANGLE - UP AT CRANE AND MORTON

CRANE

I'm trying to "beach" him. It's
the only way to make sure he won't
sink.

(he picks up the
intercom mike)

Missile Room, this is the Captain...
tube number four...stand by to fire...

136 EXT. UNDERWATER - DAY (PHOTO EFF)
 ANGLE ON WHALE
 approaching ledge.

137 INT. CONTROL ROOM - DAY (STAGE 10)
 CLOSE - CRANE
 intently staring at screen, o.s.

138 EXT. UNDERWATER - DAY (PHOTO EFF)
 ANGLE ON WHALE
 which now is directly above ledge.

139 INT. MISSILE ROOM - DAY (STAGE 10)
 CLOSE - CREWMAN
 awaiting the command to fire another harpoon.
 CRANE'S VOICE
 (on speaker)
 Fire four.

X 140 OUT (PHOTO EFF)
 141 ANOTHER ANGLE - HARPOON (PHOTO EFF)
 homing in on the whale o.s..

142 ON WHALE (PHOTO EFF)
 as the harpoon hits.

143 CLOSE ON THE WHALE (PHOTO EFF)
 which comes to rest precariously at the very edge
 of the undersea ledge.

A-143 INT. CONTROL ROOM - DAY (STAGE 10)
 ANGLE ON CRANE AND MORTON
 MORTON
 He's down on the ledge -
 quiet as a baby.

CRANE
 Hard right rudder. Come about
 in a full 360° turn.

X A-143-A EXT. UNDERWATER - DAY (PHOTO EFF)
 FULL SHOT - SEAVIEW
 as it circles in a sharp turn.

X B-143 FULL SHOT - WHALE
 lying quietly on the ledge as the submarine circles
 around to approach the ledge again. It slows gradually
 and comes to a stop, poised just in front of the ledge.

DISSOLVE TO:

144 INT. MISSILE ROOM - DAY

ENTRANCE TO AIRLOCK

Riley and Kowalski are carrying Scuba lungs, wearing rubber suits and equipment. They are attended by two seamen and the Chief. Crane, also in Scuba gear, approaches.

CRANE

(to Chief)

Cable in position?

CHIEF

Yes, sir...Titanium cable and a five-inch hook. You'll find it right next to the airlock, outside. It's light but it's good and strong.

CRANE

It'll have to be. Have a man stand by the automatic winch with a fire hose, in case the friction on the cable heats it up too fast.

CHIEF

We'll handle everything on this end, Skipper.

CRANE

(to Kowalski and Riley)

Ready?

KOWALSKI

Aye, sir.

RILEY

Let's cut out.

CRANE

(approaching)

Pressure in the airlock?

CHIEF

(checks gauge)

One, point-four-seven.

CRANE

Very well.

He motions the seamen to open the airlock. Riley and Kowalski put on their masks of a design which leaves their faces fully visible. Crane, about to do likewise, stops as Chip Morton approaches.

Cont.

144 Cont.

MORTON

We have perfect trim. You'll be able to swim right into his jaws.

Crane notes the momentary look of unease even under the masks of the other two men.

CRANE

Let's hope they stay open. I'd hate to have to try and cut our way through a 15-foot wall of bone and blubber with one of these.

He indicates the knife in his belt. Kowalski moves into the SHOT, raising his face mask to speak.

KOWALSKI

Sir, excuse me, but...couldn't we keep his jaws propped open with a couple of those five-inch steel girders we got stored for collision repairs?

CRANE

He could snap one of those like a toothpick.

(to Morton)

No. Once we're inside, if you see him tighten his jaws, fire another charge of anesthetic. Half strength. Just in back of the skull.

MORTON

Right.

CRANE

(to Riley and Kowalski)

All right, let's get to work.

He shepherds the two men into the waiting airlock. He puts on his mask and enters the airlock -

145 REACTION SHOT (THROUGH DOOR OF AIRLOCK) MORTON, AND CHIEF staring after him like a man who has just walked into a den of hungry lions, unarmed. As one of the crewmen secures the hatch -

146 VERY CLOSE - HATCH being locked, with the somber finality of a tomb being closed.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

- 147 EXT. UNDERSEA - DAY (PHOTO EFF)
 FULL SHOT - THE WHALE
 lying still on the underwater ledge.
- 148 INT. WHALE'S STOMACH - DAY (STAGE)
 MED. SHOT - DIVING BELL
 rocking gently. The only sign of life is the faint glow
 of an emergency light from the portholes.
- 149 EXT. UNDERSEA - DAY (2ND UNIT GREEN TANK)
 AT SEAVIEW ESCAPE HATCH
 The hatch slides open and streams of air bubbles
 emerge, then the divers appear and swim out.
- 150 INT. CONTROL ROOM - DAY (STAGE 10)
 MED. SHOT - RADIO SHACK
 Morton is there as Sparks receives a message over his
 earphones. Sparks looks around at Morton.

SPARKS

Diving party in the water...They
 have visual contact with the
 whale now.

Morton nods, his expression tense.

- 151 EXT. UNDERSEA - DAY (2ND UNIT GREEN TANK)
 ANGLE ON DIVERS
 Several colorful fish dart past as Riley and
 Kowalski swim by, followed by Crane who has a large
 metal hook attached to his belt. A long strand of
 slender cable stretches from the hook back toward the
 sub (o.s.). Crane pauses briefly in his swimming to
 look on ahead.
- X 152 OUT (PHOTO EFF)
- X 153 ANGLE ON CRANE (2ND UNIT GREEN TANK)
 Crane glances back along the length of cable to the
 sub o.s., then resumes swimming, following the
 other two men.
- A-153 ANGLE ON LEAD SWIMMER
 He comes up to the forbidding whale's jaws, hesitates,
 looks back and then resolutely heads toward CAMERA and
 the yawning, cavernous mouth.

154

INT. CONTROL ROOM - DAY

(STAGE
10)

RADIO SHACK - CLOSE ON MORTON AND SPARKS
as Sparks makes adjustments on the dials.

MORTON

Still have contact, Sparks?

SPARKS

It's getting fainter. The Skipper
says they've entered the whale's
jaws.

Morton reacts to this almost subconsciously.

MORTON

Don't lose contact!

SPARKS

I'll do my best.

Sparks continues to manipulate the dials.

155

INT. THE WHALE - DAY

(STAGE)

FULL SHOT - THE GULLET

for a moment only three headlamps are visible at the end
of what appears to be a long, tight, irregular tunnel.
Then the figures of Riley, Kowalski and Crane become
clearer as they struggle to make their way along the
"corridor." Crane carefully pulls the slender cable
along after him, as they force their way through jets
of water streaming past them from the whale's mouth,
they emerge from water into air.

156

ANGLE ON RILEY

He is in the lead. The awesome interior affects him.
Instinctively, he reaches down to unsheathe the knife.
at his belt, then, somehow reassured, he starts forward.
But his foot slips on the slick footing. He loses his
balance and lurches against the gullet's wall. He
extends his arm to brake his fall and the knife blade
plunges into the living tissue of the wall. The sudden
stab of pain shocks the whale momentarily out of its
tranquilized state. The living walls contract spasmodi-
cally, threatening to crush Riley. Beneath his mask, he
yells in pain.

157

EXT. UNDERSEA - DAY

(PHOTO
EFF)

MED. SHOT - WHALE

as it lies on the ledge. The pain causes the creature
to snap its huge jaws shut. He twitches, writhes and
threatens to roll off the ledge.

158 INT. CONTROL ROOM - DAY (SAME AS SCENE 157) (STAGE
as the scene appears on a TV monitor. 10)

159 ANGLE ON TV MONITOR
with the image of the whale burned in. PULL BACK to
show Morton looking at the image on screen and reacting.
He grabs for a wall mike.

MORTON

(into mike)

Missile Room! Tube four- -
thirty-five thousand cc's of
anodyne, half charge! Prepare
to fire!

CHIEF'S VOICE

(on speaker)

Ready on four!

MORTON

Fire four!

160 INT. MISSILE ROOM - DAY (STAGE
10)

CLOSE ON CHIEF

He presses the firing button, discharging the tube.

X 161 OUT

X 162 OUT

163 INT. WHALE'S STOMACH - DAY (STAGE)

ANGLE ON DIVING BELL

being slammed about so violently it is in danger of
being crushed like a raw egg.

164 INT DIVING BELL - DAY (STAGE)

NELSON AND KATYA

They are being slammed about in a tremendous upheaval.
Katya, in terror, throws herself into Nelson's arms in
a desperate and pathetic effort to save herself. He
shields her as best he can from the brutal beating he
is taking as he is thrown against the walls of the bell.

165 INT. WHALE - DAY

(STAGE)

MED. SHOT - ESOPHAGUS

as the three men are tossed about in the gigantic upheaval. Then, quite suddenly, the paroxysms cease and the whale is quiet. Crane struggles to his feet and goes to Riley. He takes the naked knife from him and sheathes it again. Then, holding his hand to his throat mike, he speaks....

CRANE

(filter)

Stow the knives!

Riley and Kowalski, still not quite recovered from the incident, nod silently. Crane nods in the direction they must go and starts out, Kowalski and Riley following, holding onto the length of cable trailing behind Crane. They reach the end of the esophagus and, one by one, begin to squeeze through the next narrow aperture.

166 REVERSE ANGLE, PAST THE OPENING

as first Crane, then Kowalski and finally Riley come through. They grope and push their way along through the tight, irregular, slippery living walls which seem ready to crush them at any moment. Cilia-like tentacles threaten to ensnare them on every side.

167 INT. DIVING BELL - DAY

(STAGE)

MED. SHOT

Katya is still in Nelson's arms. Only gradually is either one aware that all is quiet again. Katya lifts her head to look around.

NELSON

You all right?

She nods, sits up, looks at him and reacts as she sees a trickle of blood across his cheek.

KATYA

You are hurt!

Nelson feels the side of his temple.

NELSON

Just a hard knock on the head.
I'll survive.

For only an instant, she looks relieved, then suddenly her expression changes. She looks at the oxygen dial.

KATYA

Air! No air!

NELSON

There's no oxygen shortage yet.

Cont.

167 Cont.

KATYA

The gauge is wrong. I can't breathe!

NELSON

(making his
voice calm)

Constriction of the windpipe.
You're plain scared.

(takes a canteen
and extends it
to her)

Take a couple of swallows.

She doesn't appear to hear him. She clutches at her throat as though unable to breathe. Nelson, with visible reluctance, reaches over and slaps her face. The effect is remarkable. Shock releases a surge of adrenalin and suddenly her breathing is normal again. In fact, for an instant, she seems to be about to hit back. But Nelson forces the canteen into her hands and she takes a couple of swallows. Then her expression softens.

KATYA

(low)

Thank you.

Nelson nods, takes the canteen and drinks. He puts it aside and takes another look at the oxygen dial.

NELSON

We're going to have to make a
decision now.

KATYA

(ironically)

About what? How to die?

Nelson permits himself a bitter half smile.

NELSON

Two possibilities. We can use
the grenade launcher to blast
our way out of here...

KATYA

(interrupting)

We can? Then what are we waiting
for?

Cont.

167 Cont.1

NELSON

The very last possible moment.
Because the chances would be about
ten to one against us.

KATYA

Ten to one! Percentages. Statistics
...Even with your life hanging by a
thread. Admiral, you are the perfect
bureaucrat!

Nelson is amused in spite of himself.

NELSON

Katya Markhova, do you have any idea
how deep we are? I don't. If we
blast the bell loose we've got to
force our way out of it and try to
swim to the surface. If we're too
deep, we'll be crushed.

Katya stares at him glumly for a moment. Then -

KATYA

What's our other choice?

NELSON

We could expel the petroleum in our
ballast tanks. It might irritate
the whale's stomach enough to try
and disgorge us, the way the "great fish"
did Jonah after three days.

KATYA

I don't want to pin life on the
accuracy of a fairy tale for children.

NELSON

Jonah wasn't the only man who ever
made it back from the stomach of a
whale.

KATYA

More fairy tales?

NELSON

(equably)

There's the fairly well-documented
case of a British sailor named
James Bartley, who spent nearly
twenty-four hours in the stomach of
a sperm whale, back in 1891, and
came out alive...bleached white as a
bone, and quite mad.

Cont.

167 Cont.2

KATYA

(a sudden,
grudging smile)

Charming thought!

(abruptly)

Well? Which is it to be?

NELSON

Neither one. For the moment. I
want to wait a little longer.

KATYA

(contemptuously)

For what? For Captain Crane
to send squad of volunteers
right into jaws of whale?

NELSON

Then what do you suggest we do?
Bail out?

KATYA

Launch the explosive. Have done
with it.She seems ready to reach for the trigger. Nelson
bars her way.

NELSON

(sharply)

I say we wait!

KATYA

Why? What are you afraid of?

NELSON

I'm afraid that in blasting our
way out, we might kill anyone
attempting a rescue.PAN DOWN at her hand, which has come to rest near the
trigger of the grenade launcher. The hand abruptly
draws away.

168

CLOSE - KATYA

KATYA

(scornfully)

Your people believe every life
is precious. You yourself told
me this. Why should they risk
a single life for ours?

A-168 CLOSE - NELSON

NELSON

That's exactly the point. It's because every life's important that they'll risk anything to save us.

DISSOLVE TO:

169 INT. SEAVIEW - CONTROL ROOM - DAY

(STAGE
10)

FULL SHOT

Each man is tensely attending to whatever instrument or observation post he is responsible for. After a long moment, in which the only SOUNDS we hear are the low THRUMMING of the idling engine and the BEEP of the sonar, Morton goes to the radio shack. Dolly with him.

MORTON

(worriedly)

Have you reestablished radio contact with the Captain?

SPARKS

(shakes his head)

We were reading each other five by five, right until the whale closed his jaws. I guess the radio waves got smothered in all those tons of blubber.

Morton nods uneasily.

MORTON

(urgently)

Keep trying!

He moves off.

170 REACTION SHOT - CREWMEN

exchange a glance of sympathy at the evident strain Morton is under.

DISSOLVE TO:

171 INT. WHALE - DAY

(STAGE)

ANGLE ON CRANE AND RILEY

panting, struggling to pull out Kowalski, who has been trapped laterally, as between sofa cushions, by a temporary constriction. For a moment, all we see is his arm. Then, with a sudden jerk, his head and shoulders appear.

172 CLOSE - KOWALSKI'S FACE
terrified, as he tries to brace himself against the
overwhelming strength about to crush him from all
sides.

173 CLOSE - CRANE, RILEY
Riley, in desperation, starts to unsheathe his knife,
looks questioningly at Crane.

CRANE
(on filter - harshly)
No!

RILEY
(filter)
He'll be squeezed to death!

CRANE
(filter)
Another pair reaction like the
last one, and we'll all be dead.

Riley nods his understanding. He withdraws his hand
from the handle of the knife, and resumes his struggle
to extricate Kowalski, who is beginning to groan.

CRANE
(filter)
Wait a minute.

Riley stops, looks at him expectantly. Crane reaches
down to his belt, and removes a small, battery-operated
short wave unit.

CRANE
(filter)
Ultrasonic waves. To relax the
muscular constriction.

He aims it at the constricting surface of the epithelium
lining the pharynx.

174 CLOSE SHOT - KOWALSKI
tensely watching for results.

175 VERY CLOSE - WHALE'S PHARYNX
The ultrasonic waves appear to be having some effect.

176 THREE SHOT

CRANE
(filter)
Quick, now!

Riley gives a mighty tug, and Kowalski almost comes
flying out.

- 177 FULL SHOT
establishing their relationship to this complex, curved, winding and treacherous tube, whose floor and walls are alive with ominous (and AUDIBLE) reticular folds of enormous suction potential. It is a triangular space, about five feet in height, with a soft, irregular, water-logged floor, and it's impossible to see more than three or four feet ahead. All three men are painfully conscious of their precarious footing on -
- 178 CLOSE - FLOOR OF ESOPHAGUS
The feet of the men move probingly, gingerly forward, through several inches of water, clearly afraid of some booby trap with every step.
- 179 INSERT: VERY CLOSE
A crease abruptly sucking in several gallons of water with immense force.
- 180 ANGLE UP AT MEN
as they react to this; then move on, with infinite care. Crane, leading the way, now calls a halt.

CRANE

(filter)

Wait here. Whatever happens, don't make a move either of you, for at least five minutes, unless I signal.

He jerks twice on the trailing cable to illustrate then moves off. Kowalski and Riley nod silently, looking after him uneasily, and, on this living sucking, shifting surface, finding it a torment to remain motionless.

- 181 INSERT: VERY CLOSE - CREASE
powerfully sucking in another mass of water, plankton, etc.
- 182 INT. WHALE'S STOMACH - DAY (STAGE)
ANGLE ON BELL
gently rocking.
- 183 INT. DIVING BELL - DAY
INSERT: CLOSE ON OXYGEN GAUGE
It's down to twenty-two minutes.
- 184 CLOSE ON KATYA
staring at it. She turns sharply toward Nelson, b.g.

Cont.

184 Cont.

KATYA

Twenty-two minutes left.

NELSON

So it would seem.

KATYA

And still no sign.

NELSON

(gently)

What sort of "sign" were
you expecting?

Katya stares bitterly out into the intractable darkness beyond the porthole.

KATYA

Too bad your Book of Jonah
wasn't more specific about
procedure he employed.

NELSON

Oh, but it's quite specific.

KATYA

(skeptically)

Oh?

NELSON

He simply, and quite sensibly,
I suppose, addressed himself
to the Author of his temporary
misfortune.

Katya looks at him as though wondering whether he's flipped. As Nelson, softly and quite feelingly, begins to recite, SLOWLY CLOSE IN on the needle of the oxygen gauge which is now down to nineteen.

NELSON'S VOICE

(o.s.)

"For Thou didst cast me into the depth,
In the heart of the seas,
And the flood was 'round about me;
All Thy waves and the billows
Passed over me...
I went down to the bottoms of the
mountains;
The earth with her bars closed
upon me forever...
Yet has Thou brought up my life
from the pit..."

185 TWO SHOT
From this point on, a hysterical determination begins gradually to take possession of Katya.

KATYA
(skeptically)
Of course, all we have is
his side of the story.

She moves cunningly closer to the trigger of the grenade launcher (f.g.).

186 INSERT: CLOSE IN ON THE TRIGGER

187 BACK TO SCENE
Nelson remains unsuspecting.

NELSON
He was called Jonah Ben Amittai,
"Son of the Truthful One,"
and he must have been
rather good at his job,
or the Lord wouldn't have
picked him to go and try
to save the corrupt city
of Nineveh... just as you
went down into "the heart
of the seas," to try and
save your laboratory, for
the sake of a world plung-
ing blindly into overpopu-
lation and undernourishment.

188 CLOSE SHOT - KATYA

KATYA
(abruptly)
And I will save it!

She makes a sudden lunge for the trigger to the miniature torpedo.

189 MED. SHOT
Nelson, with a look of shock, leaps to intercept

. Cont.

189 Cont.

her. Katya tries to fire the explosive charge, as Nelson, from behind, tries to stop her.

KATYA
(struggling)
Let me go!

She violently shoves Nelson against the opposite wall.

190 CLOSE - NELSON
His head cracks against the curved wall. But he instantly bounces back.

191 VERY CLOSE SHOT - TRIGGER
Katya's hand. But Nelson's hand gets there first and rips out the electrical wiring beneath the trigger. But. Has he thereby activated it? A loud CLICK. PAN UP at Nelson's frozen look of horror.

192 INT. WHALE'S STOMACH - DAY

VERY CLOSE - UNDERWATER GRENADE LAUNCHER ON BELL
ZOOM IN on the magnetically held grenade. Another CLICK, but nothing happens.

193 INT. DIVING BELL - DAY

TWO SHOT
They cease their struggling. All the energy abruptly drains out of Katya. She turns accusingly on Nelson.

Cont.

193 Cont.

KATYA

You've done it now!

NELSON

You fool! You blind, selfish, hot-headed fool!

(he suddenly snaps
into action)We have sixteen minutes of air left!
Sixteen minutes to get this fixed!

As he swiftly sets to work on the electrical assembly of the trigger mechanism, CLOSE IN on Nelson's hand commencing to sort out and splice a tangle of exposed wires, relays, electro-magnets, etc.

194 INT. WHALE - DAY

(STAGE)

VERY CLOSE - RILEY'S FACE

suddenly flung back, distorted with terror. He SCREAMS.

195 VERY CLOSE - RILEY'S FOOT

has apparently slipped into one of the ubiquitous suction creases, which now is holding his foot in an iron grip.

196 TWO SHOT - RILEY KOWALSKI

Riley is struggling grimly to free his foot without disobeying Crane's order to stay put. Kowalski watches him in helpless horror, and slowly draws his knife.

KOWALSKI

(filter)

I'll cut you loose.

RILEY

(filter, panting
in pain)

You heard what the Captain said.

KOWALSKI

(filter)

The Captain ain't here now.

RILEY

(filter, trying to
control his terror)

Better wait'll he comes back.

Another twinge of pain. Another fruitless attempt to wrench loose.

INTERCUT:

197 CLOSE - RILEY'S LEG
has sunk in past the knee. And now, as he tries to free it, one of his arms becomes trapped, as well. And suddenly, something pulls him under so hard, he's barely able to keep his head above water.

DISSOLVE TO:

198 BACK TO SCENE
Kowalski, too, now has been seized by panic. He pulls his knife and moves toward Riley.

RILEY

(filter)

Cool it! You wanta make this a real flake-out?

KOWALSKI

(filter)

You want to die here?

RILEY

(filter)

You hurt that whale, and every-
body's gonna die.

Kowalski starts probing underwater with his knife.

RILEY

(filter, frantic)

Don't! Don't!

199 EXT. UNDERWATER - DAY

(PHOTO
EFF)

FULL SHOT - WHALE
tranquilized, teetering at the very rim of the ledge.

FADE OUT

END OF ACT THREE

FADE IN

200 EXT. UNDERSEA - DAY

(PHOTO
EFF.)

ANGLE ON WHALE

X It is nearly motionless on the ledge.

201 INT. SEAVIEW - CONTROL ROOM

(STAGE
10)

MED. SHOT - RADIO SHACK

Morton checks the clock. Sparks manipulates the dials.

MORTON

The Admiral's got thirteen more
minutes of oxygen...

(low)

If he's still alive.

(to Sparks)

Any contact with the Captain?

SPARKS

No, sir.

MORTON

Keep trying...Another ten, twelve
minutes...

(heavily)

and they might as well turn back...

(low)

...if they can.

202 INT. DIVING BELL - DAY

(STAGE)

CLOSE - NELSON

working swiftly to repair the electrical circuit of the firing
mechanism. PULL BACK to INCLUDE Katya. She watches him,
almost hysterically tense.

KATYA

Can't you do it any quicker?

Nelson doesn't bother to reply.

KATYA

Six minutes left to go...Wouldn't
it take us almost that long to
reach the surface?

NELSON

(shrugs)

If we're blown free, and if we can
scramble out of the bell in time...
And if we aren't too deep to make
it to the surface.....

Cont.

202 Cont.

KATYA

And if we are too deep?

NELSON

If we are...I guess all we can do is follow the example of Jonah.

KATYA

(frowns)

What is that?

NELSON

Pray. Hard.

Katya reacts, then watches silently, her face expressionless. Nelson has the mechanism apparently fixed at last. Katya moves closer.

KATYA

Will it work now?

Nelson nods. Then abruptly turns to block her off.

NELSON

Keep away!

KATYA

(wildly)

You want to wait? Until we're out of oxygen?

She picks up a wrench, turns to smash one of the port-holes. Nelson twists it out of her hand. She holds her wrist, wincing in pain.

NELSON

I'd still rather gamble on someone being out there, trying to get to us.

(hard)

Someone we'd kill if we fired this too soon.

PAN DOWN at trigger.

203

INT. WHALE

(STAGE)

ANGLE ON RILEY

still struggling desperately with his trapped foot. PULL BACK to include Kowalski, knife in hand, which he suddenly, guiltily puts away, as he spies Crane... returning.

Cont.

203 Cont.

CRANE

(filter)

The bell's up ahead -- past that valve.

(sharply)

What happened?

RILEY

(filter)

My foot! I can't get it loose!

Crane hunches down to ascertain that it is indeed trapped beyond any muscular help the three of them give him.

RILEY

(gasping with pain)

Maybe that ultrasonic...

Crane takes the ultrasonic device, tries it and nothing happens.

KOWALSKI

(filter)

What's wrong with it?

CRANE

(filter, shakes his head)

I don't know. I'll have to use something else - force a reaction.

KOWALSKI

(filter, puzzled)

But you said...

CRANE

(filter, harshly)

We'll have to risk it, that's all.

He reaches into his belt for what looks like a pencil flashlight.

CRANE

(filter)

Better brace yourselves. The pain is apt to make him do some violent things, inside and out.

Kowalski, bracing himself between the walls, forces himself to watch as Crane points his "zap gun" at the epithelial wall, and presses a trigger.

- 204 INSERT: "ZAP GUN"
emits a powerful electric shock.
- 205 EXT. UNDERWATER - DAY (PHOTO
EFF)
ANGLE ON WHALE
enraged by pain, lurching, dangerously close to the
ledge.
- 206 INT. WHALE - DAY (STAGE)
FULL SHOT
Its walls begin to close in.
- 207 CLOSE - RILEY'S FACE
as, with a superhuman effort, he wrenches free his
foot. At the same moment, the whale begins to react.
Riley is slammed against the wall of the esophagus,
as light and helpless as a rag doll.
- 208 ANOTHER ANGLE - CRANE, KOWALSKI, RILEY
being bounced from surface to surface with a violence
which would mean instant death to any two who happened
to collide.
- 209 EXT. UNDERWATER - DAY (PHOTO
EFF)
ANGLE ON WHALE
convulsed by shock, whips around, falls off the ledge,
and starts to sink.
- 210 INT. CONTROL ROOM - DAY (STAGE
10)
ANGLE ON MORTON
shocked, he snatches up the intercom mike as he turns
from TV screen.
- MORTON
(into mike)
Let out the cable. Fast!...Don't
lock the drum until he's had two
thousand feet of cable.
- 211 INT. MISSILE ROOM (STAGE
10)
CABLE DRUM
The cable is already near the breaking point. A seaman
releases the drum, which starts releasing the cable at
a horrifying speed, to the sound of an ear-shattering
WHINE. Now the drum begins to smoke. Another seaman
instantly turns a hose on it.

- 212 EXT. UNDERWATER - DAY (PHOTO EFF)
ON WHALE
diving at top speed, the cable still firmly in its mouth.
- 213 INT. WHALE - DAY (STAGE)
CRANE, KOWALSKI, RILEY
The taut cable rips the hook from Crane's belt. As the hook is jerked away, it imbeds itself into the living wall of tissue, effectively hooking the whale like a fish. All three divers are thrown off their feet.
- 214 INT. WHALE'S STOMACH - DAY (STAGE)
ANGLE ON BELL
being slammed around so hard, its lights flicker and grow dim for a moment.
- 215 INT. DIVING BELL - DAY (STAGE)
MED. SHOT - NELSON AND KATYA
being violently spun and bounced around, until it's impossible to tell which way is up. There is a moment of respite.
- KATYA
(hysterically)
Fire! Blast us out of here! Now!
While we're still alive!
- Nelson grimly, yet still with some hesitation, starts to reach for the trigger. Suddenly, the cabin once more begins to bounce like a trapped ping-pong ball, and for the moment both of them are merely trying to cling to something, to keep from being slammed against each other.
- 216 EXT. UNDERWATER - DAY (PHOTO EFF)
THE WHALE
still diving, almost straight down, at fantastic speed, until he is out of FRAME.
- 217 INT. MISSILE ROOM - DAY (STAGE 10)
CLOSE - WINCH
The cable is still unwinding, and a seaman with a hose is still required to keep it from overheating and bursting into flame. PAN UP to Chief.

CHIEF
All right, lock it! Lock the winch!

217 Cont.

A moment later, the abrupt locking of the cable almost knocks him off his feet.

218 INT. CONTROL ROOM - DAY

(STAGE
10)

ANGLE ON MORTON

looking at TV screen (o.s.). The helmsman and planesman are in the b.g.

HELMSMAN

Do we follow him, Mr. Morton?

MORTON

(grimly, shakes
his head)

No. We'll try to reel him in and hope he doesn't break the cable.

He picks up the intercom mike.

219 INT. MISSILE ROOM - DAY

(STAGE
10)

CLOSE ON CHIEF

MORTON'S VOICE

(on speaker)

Start reeling in the cable at three feet per second. Call me if you feel him fighting it.

CHIEF

(into mike)

Aye, aye, sir.

He moves to comply. PAN DOWN at cable drum slowly starting to turn back.

220 INT. WHALE - DAY

(STAGE)

ANGLE ON CRANE, KOWALSKI

Kowalski looks toward a valve flap which leads to the whale's forestomach. Crane looks at his watch.

CRANE

(filter)

We've only got two more minutes.

(turns to Riley)

Riley, can you free that hook?

221 CLOSE ON RILEY
He is kneeling at the point where the cable hook is impeded in the whale's tissue. Riley tries to pull on the cable. It is taut and can't be moved.

RILEY

(filter)

Can't budge it. Too much tension.

222 BACK TO CRANE
He shakes his head.

CRANE

(filter)

It won't help to get back to the bell if we can't hook it up. Keep trying!

223 EXT. UNDERSEA - DAY

(PHOTO
EFF)

MED. SHOT - WHALE

The cable from its mouth is taut and the whale hangs tail-down like a hooked fish. The giant creature waves its flukes, levelling out and there is slack on the cable.

224 INT. WHALE - DAY

(STAGE)

ANGLE ON RILEY

who suddenly reacts as the tension on the cable relaxes. He wrenches the hook free.

RILEY

(filter - triumphant)

Got it, Skipper!

PAN with him as he makes his way over to join Crane and Kowalski, carrying the hook and trailing the cable behind him.

Now the three start for the closed flap leading to the whale's forestomach.

225 OUT

226 INT. DIVING BELL - DAY

(STAGE)

MED. SHOT

Nelson has improvised a way of strapping himself and Katya in against the coming explosion. Now he glances at the gauge.

Cont.

226 Cont.

NELSON

(grim)

We'll have to blast our way out
after all. I hope we make it.

Katya nods bravely as Nelson reaches for the trigger.
She is obviously frightened to death.

NELSON

Now the explosion ought to blow us
clear of the whale, like the ejection
seat on a jet fighter. I hope it
doesn't blow out these portholes as
well.

He places a hopeful hand against one of the ports.

KATYA

I suppose...if there had been a
rescue party...

NELSON

Too late to think of that now.

Katya nods and braces herself. Then her expression softens.

KATYA

Admiral.....?

NELSON

Yes?

KATYA

(with hesitation)

The man who died in this bell...
Alexis...next month we were to be
married.

227 CLOSE SHOT - NELSON
He is touched by this.

228 TWO SHOT - KATYA AND NELSON
She forces a painful smile.

KATYA

He told me before he went down...
almost his last words to me...
He said people like us...like you
...we should be friends.

Cont.

228 Cont.

She extends her hand. Nelson takes it. For a long moment they look at each other, clearly aware this may be their last minute alive.

NELSON

Now...a deep, deep breath. At the count of three, hold it for as long as you possibly can.

229 CLOSE SHOT - KATYA
She nods.

230 ANGLE ON NELSON
His hand still rests on the porthole.

NELSON

One...

He reaches for the trigger. As he withdraws his hand from the porthole, we suddenly see Crane's face appear like an apparition on the other side. ZOOM IN on Crane's face.

NELSON'S VOICE

Two...

231 CLOSE - KATYA
staring at the porthole, starts to point, tries to speak, but, momentarily paralyzed by surprise, can't bring out a word.

232 CLOSE - NELSON
His hand tightens on the grip of the trigger. Crane is heard knocking on the porthole.

NELSON

Thr...

He glances at the porthole, and his hand freezes. Crane knocks more urgently. Nelson's hand withdraws from the trigger, with a fervent sigh, he moves swiftly to open the entrance hatch, then turns sharply toward Katya.

NELSON

Hold your breath! Loosen your straps!

He opens the hatch and Kowalski appears with a spare aqualung. He claps it over Nelson's face. Crane looks through the hatch.

233 HIS P.O.V.

THE BELL INTERIOR

Katya, overcome, slumps forward unconscious. Crane climbs in hurriedly. A sudden lurch from the whale almost knocks them together.

234 INT. WHALE'S STOMACH - DAY

(STAGE)

ANGLE ON BELL

Riley has the hook and is fastening it to the bell as Nelson takes another aqualung from Kowalski and disappears to put it on Kataya (o.s.). A sudden lurch again from the whale staggers them and the cable pulls taut like a tuned violin string. The bell moves, rocking from the pull of the cable. Nelson sticks his head through the hatch.

NELSON

(filter)

In here! Quick!

Riley and Kowalski scramble to climb aboard.

235 EXT. UNDERSEA - DAY

(PHOTO
EFF)

ANGLE ON WHALE

it turns and tries to sound, fighting the pull of the cable.

236 INT. MISSILE ROOM - DAY

(STAGE
10)

ANGLE PAST CHIEF AND CREWMAN

showing the drum and the taut cable.

CREWMAN

He's starting to fight it. Do we loosen up?

The Chief studies the taut cable for a moment, then shakes his head.

CHIEF

Keep reeling him in.

237 EXT. UNDERWATER - DAY

(PHOTO
EFF)

THE WHALE

still struggling against the steady upward pull of the cable.

238

INT. DIVING BELL - DAY

(STAGE)

NELSON, CRANE, KATYA, KOWALSKI, RILEY
being rattled about, as Crane struggles to fasten the
hatch from inside. Nelson has placed the mask on Katya
and she has regained consciousness. He puts his arm
around her protectively.

CRANE

(filter)

Get the cable attached?

KOWALSKI

(filter)

Aye, sir.

Katya looks around, then looks toward Crane.

KATYA

(filter)

Will it hold?

No one answers. Their set, grim expressions plainly
revealing their tension.

239

EXT. UNDERSEA - DAY

(PHOTO
EFF)

THE WHALE
fighting the cable more violently now.

240

INT. MISSILE ROOM - DAY

(STAGE
10)

MED. SHOT

Morton enters, sees the laboring cable drum, looks at
the Chief.

MORTON

Can you reel him in, Chief?

CHIEF

I don't know, sir. He's fighting
pretty hard.

MORTON

(glances grimly
at his watch)

Keep pulling him in.

241

INT. DIVING BELL -- DAY

(STAGE)

MED. SHOT

The three rescuers have opened the oxygen tanks of their
aqualungs, so that the oxygen can be shared by all. Now
they remove their masks.

- 242 EXT. UNDERSEA - DAY (PHOTO
EFF)
- THE WHALE
fighting still harder. Suddenly -
- 243 INT. MISSILE ROOM - DAY (STAGE
10)
- ANGLE ON DRUM
which starts turning rapidly again, with the WHINE and
the smoke which suggests that the cable might have
snapped again.
- 244 CLOSE - MORTON
a shocked reaction. Then abruptly:
- MORTON
Slow it! They might be out.
- The men react.
- 245 EXT. UNDERWATER - DAY (PHOTO
EFF)
- THE WHALE
disgorges the bell and swims off, passing out of frame.
The diving bell is alone on screen. Its attached cable
draws it slowly but steadily up toward the surface.
ZOOM IN on a CLOSE SHOT of the bell and...
- MATCH DISSOLVE TO:
- 246 INT. OBSERVATION KOSE - DAY (STAGE
10)
- MATCHING CLOSEUP - COFFEE MUG
as it is raised by Nelson's hand. PULL BACK to show
Nelson sipping the steaming coffee. CONTINUE TO PULL
BACK to MED. SHOT. Crane, Katya and Morton are also in
the scene having coffee. A blanket has been wrapped
around Katya's shoulders but she seems fully recovered
from the harrowing ordeal.
- CRANE
Chip tells me we've been getting
all sorts of radio calls from
the press services. They want to
know all about what it was like
down there.
- MORTON
(to Katya)
That's right, ma'am. Particularly
your impressions.

Cont.

246 Cont.

KATYA
 (a small smile)
 My impressions were recorded
 long ago.

MORTON
 (baffled)
 Recorded?

Katya looks toward Nelson as though sharing some secret
 joke.

NELSON
 "I went down to the bottoms of the
 mountains;
 The earth with her bars closed upon
 me forever..."

KATYA
 (finishing the quotation,
 her eyes on Nelson)
 "Yet hast Thou brought up my life
 from the pit..."

As she speaks, PULL BACK for FULL SHOT of crew members
 listening, moved.

247

EXT. UNDERWATER - DAY.

(PHOTO
EFF)

FULL SHOT - SEAVIEW
 as it heads toward home.

FADE OUT

THE END