

VOYAGE TO THE BOTTOM OF THE SEA

"THE PHANTOM"

by

William Welch

"THE PHANTOM STRIKES"

SECOND REVISED SHOOTING FINAL
December 3, 1965

"THE PHANTOM"

TEASER

FADE IN

1 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT - SEAVIEW
Gliding through underwater depths.

2 INT. SEAVIEW CONTROL ROOM - DAY

FULL ESTABLISHING
Showing the Crewmen manning their stations. CRANE and MORTON are at the plotting board working on a chart.

3 TWO SHOT - MORTON AND CRANE
Morton makes a notation on the chart, then glances up at Crane.

MORTON
That completes this sector.

CRANE
(nods in satisfaction)
Good progress, Chip.

NELSON has entered the Control Room and comes up to join them.

NELSON
(looking at the chart)
This your latest reading?

MORTON
Yes, sir.

CRANE
We've charted over ninety square miles of bottom in the last twenty-four hours.

NELSON
Well - at this rate we can head for home within three days.

CRANE
You won't get any complaints from the crew on that. It's been a long cruise.

Cont.

3 Cont.

NELSON

But an important one. This information will be invaluable when it's complete.

Crane has been copying down some figures from the chart. He hands the sheet of paper to Morton.

CRANE

Feed this data into the computer, Chip.

MORTON

Aye, sir.

PAN as Morton starts toward the computer. He passes CHIEF SHARKEY, who is heading toward the Sonar station.

4

ANGLE ON SONAR STATION

PATTERSON is on Sonar watch and is reacting to something he hears over the earphones. The Chief comes up to him.

CHIEF

What have you got, Patterson?

PATTERSON

Metal contact, bearing zero-two-zero relative. Range one thousand yards.

CHIEF

Okay, stay with it.
(crosses to the fathometer stations where KOWALSKI is on duty)

What do you get on fathometer?

KOWALSKI

Indefinite profile, Chief. Either a wreck or a sub.

CHIEF

If it's a sub, we should hear it.
(crosses to Hydrophone station where RILEY is posted)

Riley, what's your hydrophone reading?

Cont.

4 Cont.

RILEY

Nothing, Chief. Not a sound.

The Chief is puzzled. PAN with him as he crosses to where Nelson and Crane are standing at the chart table.

CHIEF

Skipper, we've picked up something on the bottom, dead ahead. It profiles like a sub but there's no sound from her at all.

CRANE

(looks quickly
at Nelson)

Very well, Chief.

(picks up mike)

Slow to one-third.

VOICE

(on speaker)

One-third, aye.

NELSON

Probably a wreck.

CRANE

Let's find out.

Crane crosses to the monitor screen. Nelson joins him.

CRANE

(into mike)

Activate forward keel camera!

They stare at the screen, which flickers a moment. Then an image forms (BURN-IN). In the murky depths, there is the weird form of a submarine hulk lying at an angle on the bottom. A chillingly ominous musical theme underscores the sense of mystery which the old hulk seems to ooze. A jagged hole in its hull clearly marks it as a water-filled, dead ship.

5

OUT

6 ANGLE ON CRANE AND NELSON
Crane shakes his head.

CRANE
It's a sub all right.

NELSON
A strange-looking one. Let's get a
closer view.

Crane nods and turns to Morton, who has crossed to join
them.

CRANE
Chip, bring us over the wreck --
dead slow.

MORTON
Aye, sir.

7 EXT. UNDERSEA - DAY (PHOTO
EFF)

FULL SHOT
as Seaview, moving slowly and cautiously through the
murky waters, edges over the mysterious hulk of the strange
craft lying on the bottom.

8 INT. CONTROL ROOM - DAY

ANGLE TOWARD TV SCREEN
with Nelson, Crane and Morton staring up at it. On the
screen (BURN-IN) is a closer view of the silent hulk. It
is an old submarine and on its conning tower, in fading
white paint, is the marking "U-444." Crane turns to
Morton.

CRANE
Dead stop. Hold your trim right
here.

MORTON
Aye, aye, sir.
(into mike)
Dead stop. Hold trim.

NELSON
(looking at screen)
U-444. That's an old German sub.
World War One type.

CRANE
Then it must be almost sixty years
old!

Cont.

8 Cont.

NELSON

(with a nod)

Mark its position. I'd like to
come back and investigate this when
we have more time.

CRANE

So would I. Mr. Morton, all ahead
standard.

Morton picks up the mike.

MORTON

Aye, sir.

(into mike)

All ahead standard.

VOICE

(on speaker)

Engine room to con. We have no
power.

All three officers are startled. Crane takes the mike
from Morton.

CRANE

(into mike)

This is the Captain. What's the
trouble?

VOICE

(on speaker)

Reactor pile has shut down, sir.
No indication yet as to why.

NELSON

(crossing quickly
to an instrument
panel)

Shut down? Impossible! Look at
these readings.

Crane joins him, frowning in perplexity as he looks at
the instruments.

CRANE

It doesn't make sense.

(turns to call
out)

Chief! Get down there and see
what's going on.

Cont.

8 Cont.1

CHIEF

Aye, aye, sir.

The Chief hurries off.

9 EXT. UNDERSEA - DAY

(PHOTO
EFF)

ANGLE ON U-BOAT

Suddenly and incredibly, the old, rusting hulk stirs, its Nose beginning to tilt up. Ominous MUSIC underscores the eerie sight.

10 INT. CONTROL ROOM - DAY

ANGLE TOWARD NOSE WINDOWS (BURN-IN)

The ancient sub is seen slowly beginning to rise from the bottom. Morton is staring in disbelief at the weird scene.

MORTON

(his voice awed)

Skipper....look at this!

Crane and Nelson both turn to stare toward the Nose. They are astonished.

CRANE

Hydrophone...give me a reading.

11 ANGLE ON RILEY

who is listening hard at the earphones.

RILEY

No sound, sir. None at all.

12 MED. SHOT

as Crane reacts to this. Nelson turns to him.

NELSON

Strong bottom currents are doing it. It must be that!

They look back at the Nose where the strangely ominous old hulk looms closer and closer it stops.

CRANE

It's coming right up in front of us. And we can't move!

13 ANGLE ON RILEY
who suddenly reacts in surprise.

RILEY
(calling out)
Skipper! I'm getting something!

NELSON
(low, to Crane)
Sound? From a dead ship?

Crane rushes over to Riley's side.

CRANE
Pipe it over the system.

Riley nods, pushes a switch. Then, over the speaker systems comes a weird SOUND like some bony hand tapping on metal. It obviously emanates from the water-filled black interior of the rotting hulk and it is an unmistakable signal.

14 VARIOUS CLOSE SHOTS
Officers and Crewmen as they listen in chilled wonder to the unearthly SOUND of the signals.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

15 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT - SEAVIEW
which hangs motionless in the water.

16 INT. OBSERVATION NOSE - DAY
Through the window (burn in) we see U-444 sitting in front of Seaview, sound coming over sonar. Suddenly bubbles blank out view and sound stops.

A-16 INT. CONTROL ROOM

FULL
Crew members are rocked as Seaview is rocked by the turbulence from the old sub.

B-16 ANGLE ON SONAR
Patterson turns from his station toward Crane who crosses to him.

PATTERSON

Skipper - our sonar's out. We're getting no echoes.

X Crane watches observation window. The bubbles subside, the old sub has disappeared.

17 ANGLE ON TV SCREEN
The screen is black. Nelson and Morton are looking at it. Nelson adjusts some controls but no picture appears. He shakes his head.

NELSON

Dead.

Crane joins them.

CRANE

So is sonar. We're getting plenty of juice but no response.

The Chief enters the Control Room and goes to Crane.

CHIEF

Engineering's still checking out the reactor pile. They can't figure out yet why it shut down.

Cont.

17 Cont.

MORTON

Same report from both hydraphone
and fathometer. No response.

Nelson looks over toward the "Christmas Tree" which, like
the other instrument panels, is blinking normally.

NELSON

(shaking his head)

No problem with the main generators.
We're getting plenty of power.

Cont.

17 Cont.1

CRANE

(exasperated)

But nothing works. What the devil's
going on?

They all stop to listen as a voice crackles over the
speaker.

VOICE

(on speaker)

Engine Room to con. The pile's
reactivated. We're standing by to
answer bells.

CRANE

(into mike)

Very well.

18 ANGLE ON SONAR STATION
Patterson turns to call out.

PATTERSON

Sonar's working, Skipper.

19 ANGLE ON FATHOMETER STATION
Kowalski looks up from his panel.

KOWALSKI

Fathometer back on, sir.

20 ANGLE ON HYDRAPHONE STATION
Riley also turns to make a report.

RILEY

Sir -- hydraphone's operative!

21 MED. SHOT - FAVORING CRANE
who receives the reports in silence. He turns to look at
Nelson.

CRANE,

All right, Admiral. You explain it.

NELSON

(thoughtfully)

I wish I could.

(looks toward the
blank screen)

What's happened to our U-boat?

Crane turns toward the sonar station.

Cont.

21 Cont.

CRANE
Sonar?

PATTERSON
No contact with the sub, sir.

CRANE
Fathometer?

KOWALSKI
It's not there, Skipper.

CRANE
Hydraphone?

RILEY
Not a thing, sir.

Crane turns and stalks into the Observation Nose.

22 INT. OBSERVATION NOSE - DAY

ANGLE TOWARD WINDOWS (BUBBLE TANKS)
Crane goes directly to the Nose windows and peers out.
Nelson joins him.

CRANE
No instrument contact, no visual
contact. That thing out there has
vanished.

NELSON
I'm beginning to wonder if it was
there at all.

CRANE
It was. We all saw it.
(turning to look
at the Admiral)
Any suggestions?

NELSON
Just one. Let's get out of here.

Crane nods. He picks up a mike.

CRANE
(into mike)
Resume course. All ahead standard.

23 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT - SEAVIEW
as the submarine slowly begins to inch forward, picking
up speed as she goes.

DISSOLVE TO:

24 EXT. SURFACE OF THE SEA - NIGHT (STOCK)

FULL SHOT
as Seaview glides across the smooth surface, its running
lights cutting through the gloom.

25 INT. ADMIRAL'S CABIN - NIGHT

FAVORING ADMIRAL'S DESK
where Nelson is re-reading a paper on the desk, his face
reflecting his concern. He glances up at the SOUND of a
sharp RAP on the door.

NELSON

Come in.

Crane enters, closing the door behind him.

CRANE

You wanted to see me?

NELSON

Yes. Sit down. I sent a private
query about that hulk we sighted
this afternoon.

(picks up the
paper)

Here's the reply. The U-444 was a
German submarine first commissioned
in July 1916.

CRANE

Any report on when it was sunk?

NELSON

Yes. It attacked an allied convoy
in September 1918 and was sent to
the bottom by a Canadian Sub Chaser.

CRANE

(surprised)

Canadian? What were they doing in
the Central Pacific area?

Cont.

25 Cont.

NELSON

It didn't happen in the Central Pacific.
It happened in the North Atlantic --
a good five thousand miles by air
from where we found her. More than
thirty thousand miles by sea!

Crane is astonished by the information. He is silent for
a moment.

CRANE

What's the answer?

NELSON

There just isn't any.

VOICE

(on speaker)

Bridge lookout to Captain.

Crane picks up a mike from the Admiral's desk.

CRANE

(into mike)

Go ahead bridge.

VOICE

(on speaker)

We've spotted some debris dead
ahead. There's a survivor
clinging to it.

Both Crane and Nelson react to this.

CRANE

(into mike)

Make all preparations to pick up
the survivor. I'll be topside in
a minute.

He hangs up the mike and starts for the door. HOLD ON
Nelson who frowns, puzzled and disturbed, at the paper.

DISSOLVE TO:

26 EXT. FLYING BRIDGE - NIGHT

CLOSE ON CRANE

as he leans on the bridge rail, looking down toward deck.
He lifts a bull horn to call out. Morton stands beside him.

CRANE

(through bull horn)

Is the man alive?

26 Cont.

VOICE
(far off, calling)
Aye, sir. In good shape.

CRANE
(through bull horn)
Very well. Bring him aboard. I'll
see him in the Control Room.

He hands the bull horn to Morton and ducks down the hatch.

MORTON
(through bull horn)
Look sharp below. Bring him
alongside easy!

27 INT. CONTROL ROOM - NIGHT

ANGLE ON HATCH LADDER
as Crane descends the ladder to meet Nelson, who is waiting
at the foot with Riley.

NELSON
Well?

CRANE
A survivor all right. They're
bringing him aboard.

NELSON
(to Riley)
Did Sparks pick up any distress
signals?

RILEY
No, sir. Mr. Morton had me check.

CRANE
Admiral -- there weren't supposed
to be any ships in this immediate
area. What's this man a survivor
from?

NELSON
I don't know. We seem to be having
quite a run of strange incidents
today.

The SOUND of a closing hatch above them causes both men
to look up toward the ceiling hatch.

Cont.

27 Cont.

CRANE

We'll find out now. They've got him aboard.

As they look up, Chief Sharkey descends the ladder. He is wearing a Mae West.

CHIEF

We've got him, sir. The deck detail's bringing him down.

Crane nods. The Chief begins to shed his life jacket while the others look up the ladder. Two Crewmen come down, both wearing Mae Wests. Suddenly, the main lights go OFF and the emergency red neons take over casting a weird red glow over the scene. Crane is about to snap out an order but Nelson's hand on his arm restrains him. Crane stares upward.

28 UP ANGLE - THEIR P.O.V.

A figure appears on the ladder. The strange red lighting casts weird shadows upward on the man who is looking down toward CAMERA. He is a tall man with an erect, military bearing, his close-cropped hair, high cheek bones and stern expression give him a formidable look. He seems to be no more than forty with a lithe, athletic figure. His name, it will turn out, is GERHARDT KRUEGER. He stands looking down in silence for a moment, his wet seafarer's clothing gleaming in the strange light to accentuate the unearthly picture he presents. A thin, almost spiritual musical theme underscores the unreal feeling his presence seems to generate. There is absolute silence in the Control Room as Krueger looks down toward the deck.

29 VARIOUS CLOSE SHOTS (RED LIGHTING)
in rapid succession, showing the awed reaction of the various Officers and Crewmen.

30 ANGLE ON KRUEGER
looking down at them. Crane picks up a mike.

CRANE

Engineering, check your generator.

VOICE

(on speaker)

Generator okay, sir.

As suddenly as the main lights went off, they come ON again, restoring a semblance of reality to the scene. Krueger's expression changes and he smiles thinly. When he speaks, there is the faintest hint of a Teutonic accent.

Cont.

30 Cont.

KRUEGER

Good evening, gentlemen. I request
permission to come aboard.

31

ANGLE ON CRANE

as the others look to him. He nods.

CRANE

Permission granted.

Then Krueger descends to the deck. He faces Crane and
makes a small, stiff bow.

KRUEGER

I am Captain Gerhardt Krueger
of the S.S. Edelweiss out of
Hamburg. My thanks for the rescue.

CRANE

Anymore men out there?

KRUEGER

None, Captain... Now, if I may do
something about these clothes...
(looks down at his
drenched clothing)

CRANE

(to Sharkey)
Chief, see that he gets dry clothing.

CHIEF

Aye, aye.
(to Krueger)
This way, sir.

The two men go aft together. Crane turns as Morton comes
down the ladder.

CRANE

Mr. Morton -- take us down to
ninety feet and resume course.

And as Morton turns to obey...

QUICK CUT TO:

32

EXT. SURFACE OF THE SEA - NIGHT

(STOCK)

DOWN SHOT

The Seaview, cutting across the smooth surface, begins a
slow graceful dive.

DISSOLVE TO:

33 EXT. UNDERSEA - NIGHT

(STOCK)

FULL SHOT - SEAVIEW

Its lights blazing as it glides beneath the surface.

34 INT. OBSERVATION NOSE - NIGHT

ANGLE ON KREUGER (BUBBLE TANKS)

now dressed in Seaview officer's khaki. He is perfectly composed as he sits in a chair facing both Nelson and Crane.

KRUUGER

Those are the facts, gentlemen.
My vessel was rammed by a
submarine...a World War One
U-boat!

Nelson and Crane exchange quick, startled glances.

CRANE

There's no such craft in commission.

KRUUGER

True. However, I am firmly convinced
this was a ghost ship....a Flying
Dutchman.

Nelson and Crane are uneasy, embarrassed by the man's obviously upset condition. Nelson clears his throat.

NELSON

Captain Krueger, I realize you have
been through quite an ordeal....

KRUUGER

(with a faint
smile)
You do not believe me.
(shrugs)
I am sorry.

CRANE

Just one thing, Captain Krueger.
May I see your Master's papers?

KRUUGER

You'll find them at the bottom of
the sea, sir. I saved nothing.

CRANE

Then you have no identification?

KRUUGER

None, sir.

Cont.

34 Cont.

Morton ENTERS accompanied by Kowalski. He goes to Crane. :

MORTON

I've relieved Kowalski and assigned him to the escort duty as you requested.

CRANE

Very well, Chip.
(to Mann)

Under the circumstances, Captain Krueger, I'm assigning an escort to you as long as you're aboard.

NELSON

(to Krueger)

You see, there are many classified sections on this vessel....

KRUEGER

Of course, of course....I understand. In your place I would do exactly the same.

CRANE

(to Kowalski)

We've assigned our guest to Cabin B. Stand by to escort him there when he's ready to retire.

KOWALSKI

Aye, sir.

Kowalski goes back to the Control Room.

KRUEGER

Where do you plan to put me ashore, Captain?

CRANE

Our nearest landfall is the Hawaiian Islands. We'll drop you at Honolulu.

KRUEGER

(rising)

As you wish. Now, gentlemen, if you don't mind. I am tired.

CRANE

Kowalski will show you to your cabin.

34 Cont.1

Crane gestures to indicate where he is to go. Krueger nods his thanks.

KRUEGER

Gentlemen, thank you for your courtesy.

Before Krueger leaves, he stares for a long moment at Nelson. We see Nelson is disturbed by a thought that seems to cross his mind. PAN as Krueger leaves, to the Control Room where Kowalski picks him up.

35

CLOSE ON CRANE

who watches the departure and then turns on Nelson.

CRANE

Admiral, either that man's lying... or he's insane.

36

ANGLE ON NELSON

who looks up at Crane from his seat.

NELSON

(thoughtfully)

Perhaps.

CRANE

No papers, no identification, and no distress signal from a ship that isn't even supposed to be in this area.

NELSON

On the other hand, a rammed ship could go down in a hurry. And survivors often have some pretty wild fantasies.

CRANE

(dubiously)

Maybe. What was the name of the ship he gave us.. "S.S. Edelweiss" out of Hamburg. I never heard of any such vessel.

NELSON

According to him, it only carried a crew of ten. There's no reason why you should have heard of it.

Cont.

36 Cont.

CRANE

Just the same, I'd like to check
on it -- and him.

Nelson rises and stretches.

NELSON

I think you should. Now, unless
there's other unfinished business,
I'm going to turn in, myself, Lee.

CRANE

Good night, Admiral.

NELSON

Good night, Lee.

He starts for the circular ladder leading up to his
quarters. Crane watches him leave and stands, thinking,
his face troubled.

DISSOLVE TO:

37

EXT. UNDERSEA - NIGHT

(STOCK)

FULL SHOT - SEAVIEW
moving swiftly through dark waters.

DISSOLVE TO:

38-
41OUT

42

INT. CORRIDOR - NIGHT

ANGLE ON KOWALSKI

who stands guard, wearing side arms, in front of a cabin
door marked "B". He looks down the corridor and sees
something.

43

P.O.V. DOWN CORRIDOR

In the dimly-lit reaches of the corridor near the bend
is what seems to be the figure of Captain Krueger.

44 PAST KOWALSKI, DOWN CORRIDOR
Kowalski draws his gun.

KOWALSKI
Captain Krueger! Stand right
where you are.

He raises the gun, threateningly, as the figure at the end of the corridor stops and turns toward CAMERA. Suddenly the SOUND of the cabin door opening o.s. causes Kowalski to turn his head. He reacts in stunned surprise.

45 PAST KOWALSKI, CABIN DOOR
There in the doorway stands Krueger!

KRUEGER
(calmly)
Did you call me?

Kowalski quickly looks down the corridor.

46 P.O.V. DOWN CORRIDOR
It is deserted.

47 TWO SHOT - KOWALSKI AND KRUEGER
Kowalski swallows hard, trying to regain his composure.

KOWALSKI
(muttering,
dazed)
I coulda sworn....
(to Krueger)
No, sir, I didn't call.

KRUEGER
Good night, sailor.

And he closes the door. Kowalski, still shaken from the incident, replaces his gun and wipes his forehead.

DISSOLVE TO:

A-47 EXT. UNDERSEA - DAY

FULL SHOT - SEAVIEW
now in sunlit waters, still moving steadily forward.

B-47 INT. ADMIRAL'S CABIN - DAY

CLOSE ON CRANE
who is facing the Admiral o.s.

CRANE
(dogmatically)
That settles it. He's insane!

C-47 MED. SHOT - THE CABIN
Nelson is standing in front of a wall mirror as he adjusts his tie.

NELSON
I wouldn't go that far, Lee.

CRANE
Then how do you explain that wild story he told? We checked with Hamburg. There's no ship called "Edelweiss" and there never was. The whole thing's an elaborate lie.

Nelson finishes the tie business and goes to his desk where a steaming mug of coffee is waiting. He picks it up and takes a sip before replying.

NELSON
That's possible. But if his ship wasn't wrecked, how did he get out there in the middle of the ocean?

Crane is disturbed for a moment.

CRANE
I don't know. But I'm keeping a close eye on him until we put him ashore in Honolulu. After that, it's the authority's headache.

NELSON
When do we reach Honolulu?

CRANE
By midafternoon. And believe me, Admiral, it's none too soon for me.
(starts for
the door)
See you in the Control Room.

Crane exits and CAMERA HOLDS on Nelson. His face reflects deep concern regarding Krueger.

48 INT. CONTROL ROOM - DAY

ANGLE ON KOWALSKI
at his station with Riley nearby.

KOWALSKI
I tell you there's something
weird about the guy.

RILEY
You can say that again!
Creepsville!

The Chief, passing by, hears them and stops.

CHIEF
(shaking his
head)
You jokers kill me. We pick a
guy out of the water and right
off the bat you start flappin'
your gums about him like a
couple of old women.

KOWALSKI
I suppose you think he's okay.

CHIEF
Listen...one thing about me,
I know people. And that guy
is as normal as you are.
(starts away
and stops for
emphasis)
Maybe twice as normal.

And he goes off. PAN with him and hold on Morton, who
is at the planning table with Patterson. Morton is
staring at a chart, comparing it with figures on a slip
of paper Patterson has just handed him.

Cont.

48 Cont.

MORTON
 (to Patterson)
 You should have checked these
 figures.

PATTERSON
 I did, sir. Either the computer's
 blown its cork or I have.

MORTON
 (turning back
 to the chart)
 My money's on the computer.

49 ANGLE FORWARD
 as Crane comes down the circular stairs and enters the
 Control Room. He crosses to the chart table.

CRANE
 Everything all right, Chip?

MORTON
 Everything's great if you like
 the South Seas.

Crane looks at him puzzled and Morton silently hands him
 the small sheet of paper. Crane scans it, reacts and
 almost leaps to the chart to study it.

CRANE
 How did we get here?

MORTON
 If these coordinates are right,
 we've been sailing due South all
 night...

CRANE
 Nearly three hundred miles off
 course! Who took these obser-
 vations?

PATTERSON
 (uncomfortably)
 I did, sir. I took the reading
 from the navigation satellite.

Cont.

49 Cont.

Crane darts a look at the Chief, then crosses to the computer with the slip of paper. He punches several buttons, referring to the paper as he does. Morton joins him. A small tape emerges from a slot in the computer. Crane glances at it.

CRANE

It checks! What happened to the inertial navigator?

MORTON

I don't know.

Crane picks up a hand mike.

CRANE

(into mike)

Navigation, this is the Captain.

VOICE

(on speaker)

Navigation, aye.

CRANE

(into mike)

We're a good three hundred miles south of where we ought to be. When's the last time you checked the NGA?

VOICE

(on speaker)

We just ran a check, sir. Someone's altered the settings.

Crane reacts, throwing a look at Morton before replying.

CRANE

(into mike)

Very well. Make the correction.

(hangs up the mike)

Guess who.

MORTON

I don't see how Captain Krueger could have done it, Lee. He was under surveillance all night.

Kowalski is passing and Crane sees him.

Cont.

49 Cont.1

X
CRANE
(calling)
Kowalski!
(back to Morton)
Get us back on course, Chip.

MORTON
Aye, aye, sir.

He starts away as Kowalski comes up to Crane.

KOWALSKI
Sir?

CRANE
You were guarding Captain Krueger's
cabin last night, weren't you?

KOWALSKI
Yes, sir. Until I got off watch.
But somebody was on duty all night.
(apprehensively)
Anything wrong, sir?

CRANE
Very wrong, Kowalski.

And he starts out of the Control Room. Kowalski looks
after him, puzzled and worried.

KOWALSKI
Sir.....

Crane stops, looks back.

CRANE
What is it, Kowalski?

KOWALSKI
Uh ... nothing. Sorry, sir.

Crane shrugs and leaves.

50 INT. ADMIRAL'S CABIN - DAY

ANGLE ON KRUEGER
who is seated comfortably in the cabin facing Nelson
sitting behind the desk. Nelson picks up a small
automatic coffeepot.

Cont.

50 Cont.

NELSON

Sure you won't have some coffee,
Captain?

KRUEGER

No, thank you. I seldom drink
it any more. I appreciate the
opportunity to speak to you in
private, Admiral.

NELSON

My pleasure. What can I do for
you?

KRUEGER

You are a man of great intellect,
Admiral. I know of your back-
ground. Your intelligence is
such that you will accept what
lesser minds would reject.

NELSON

I wish you would come to the
point, Captain.

KRUEGER

I have been an enigma to you since
my arrival last night. I want to
clear that up now. Do you know
who I am, Admiral?

Nelson is surprised. Krueger betrays no emotion at all.

X

NELSON

I know who you told us you are.

KRUEGER

(stronger)

Do you know who I am, Admiral?

NELSON

Captain, I don't have time to
play games. If....

KRUEGER

This is no game, Admiral, and
you know it is not. What would
you say if I told you I am what
you suspect me to be. A suspicion
you would not dare verbalize for
fear of being ridiculed by your
men.

Cont.

50 Cont.1

NELSON

(rising)

I think you're talking in circles,
Captain. If you'll excuse me....

KRUEGER

Now who's playing games, Admiral?
I willed you to know who I am
last night. Now I am saying you
must believe it.

NELSON

Again...if you'll excuse me,
Captain.

KRUEGER

I am here on a mission. A mission
of life and a mission of death.
And I need your help.

(softer)

But, first things first, Admiral.
It is obvious to me now you will
need time to accept me. You shall
have more time.

There is a RAP on the door and Crane steps inside. His
attitude is grimly serious. A Master-at-arms stands at
guard outside the door.

CRANE

Excuse me, Admiral.

(to Krueger)

Captain Krueger, I'm confining you
to the brig for the duration of
your stay on this ship.

KRUEGER

As you wish, sir.

NELSON

Just a minute, Captain. What's
this all about?

CRANE

Someone deliberately and secretly
altered our course last night, Admiral.
We won't arrive in Honolulu until
late tomorrow.

(to Krueger)

Why are you trying to avoid landing
there, Captain?

KRUEGER

But I am not, I assure you.

50 Cont.1

CRANE

I think you are. Why else was our course altered?

NELSON

Lee, this doesn't make sense. You had men watching him ever since he came aboard. How could he possibly have done anything?

CRANE

I don't know. I only know he did. And he's not getting a second chance!

(goes to the door)

Master-at-arms!

An armed Master-at-arms appears at the door. Krueger steps forward. Then, with a last look at Nelson, he bows his odd, stiff bow and walks out with the M.A.A. Crane follows. Nelson sinks to his chair in troubled thought.

DISSOLVE TO:

51 OUT

52 EXT. UNDERSEA - DAY

(STOCK

FULL SHOT - SEAVIEW
moving smoothly through the clear water.

53 INT. CONTROL ROOM - DAY

ANGLE ON SONAR
Patterson takes a reading and calls out...

PATTERSON

Unidentified submarine dead ahead,
range one thousand yards.

54 CLOSE TWO SHOT - MORTON AND CRANE
who are standing near the periscope island. They look sharply at each other.

CRANE

(after a beat..
incredulous)

No...it couldn't be.

He starts off.

55

ANGLE ON KOWALSKI
at the fathometer station. He looks around as Crane
comes up.

KOWALSKI

Definite contact, sir.

Crane turns toward the TV screen.

CRANE

Activate Nose camera!

PAN him to the screen. Morton joins him. The screen
flickers and then, before their eyes, is the unmis-
takable shape of the derelict U-boat, coming down (BURN-
and toward them.

As they stare in disbelief, the markings on its con-
ning tower become visible. They read "U-444" and now
the strange, dead hulk bears down on them, stops just
outside Nose.

CRANE

All stop!

56

EXT. UNDERSEA - DAY

(PHOTO
EFF)

FULL SHOT

as the battered, rotting old hulk draws closer to
Seaview while, from within the dead hull comes the
dreadful sound of bone on metal as the music builds
to a curtain.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

57 EXT. UNDERSEA - DAY

(PHOTO-
EFF)

FULL SHOT

The Seaview is at dead stop, its Nose pointing toward the lifeless hulk of the U-444.

58 INT. SEAVIEW CONTROL ROOM - DAY

VARIOUS CLOSE SHOTS - CREWMEN

They look toward the Nose, reacting in silent awe to the strange drama taking place outside.

59 INT. OBSERVATION NOSE - DAY

ANGLE ON CRANE AND NELSON

as they stare out the Nose windows. (BURN-IN BUBBLE TANKS)
Nelson shakes his head in frank bewilderment.

CRANE

It's the same sub. The U-444.
I saw the markings with my own eyes.

NELSON

But we're hundreds of miles from the last sighting. How did it get here?

CRANE

We've been going in circles. That's the only explanation. Unless you buy Krueger's story about a Flying Dutchman.

NELSON

I don't know...I never saw a ship that looked more like a derelict. Yet those noises from inside...How do you explain that?

CRANE

(impatiently)

A remote control electronic device. Somebody's got a way of controlling that sub and they're hanging right on our tail.

Cont.

59 Cont.

NELSON
 (to himself)
 Why...why...why?

CRANE
 (waving toward
 the Control Room)
 Look at my crew! They're all on
 edge...jumpy...

60 THEIR P.O.V. - CONTROL ROOM
 with the various Crewmen all staring toward the Nose,
 their attitude apprehensive and uneasy. Morton is coming
 toward CAMERA.

61 ANGLE ON NELSON
 turning back to face Crane.

NELSON
 You think somebody is going to
 these fantastic lengths just to
 demoralize the crew?

CRANE
 (nods grimly)
 And unless they have detection de-
 vices better than anything we know
 about, they have to be getting their
 information from right here aboard
 this ship!

NELSON
 Krueger?

CRANE
 Do you have a better explanation?

NELSON
 (ruefully)
 Frankly....no.

MORTON
 Sonar losing contact.

Crane immediately turns to peer out the Observation Nose
 windows. Nelson joins him. Crane turns to the Admiral.
 Bubbles blank out screen and rock men in the Seaview.
 Bubbles subside and the U-~~444~~ is gone.

CRANE
 It's gone!

Cont.

61 Cont.

NELSON

(disturbed)

Captain Krueger is quite a
conjurer.

(turning)

I'll be in my quarters if you
need me.

Crane and Morton watch Nelson start up the stairs to his
cabin. Then Crane, making an obvious effort to shake off
his worry, looks back at Morton.

CRANE

Get us underway and resume course.

MORTON

Aye, aye sir.

And Morton starts for the Control Room to carry out the
order, leaving Crane staring moodily through the windows
at the undersea world beyond.

DISSOLVE TO:

62 INT. CORRIDOR - NIGHT

ANGLE ON KOWALSKI

He comes down the corridor carrying a tray of food. A
Crewman, wearing sidearms, stands guard outside the
barred door of the ship's brig. Inside the brig, sitting
comfortably on the cot, is the figure of Captain Krueger.
Kowalski stops in front of the door.

KOWALSKI

Your dinner, Captain.

Krueger glances up, favors Kowalski with a thin smile
and rises. Kowalski passes the dinner tray through the
bars.

KRUEGER

Thank you.

He turns away to place the tray down. Kowalski stays at
the door.

KOWALSKI

I have to pick up the lunch tray.

Krueger nods and gets a tray of empty dishes which he
passes through the bars to Kowalski. Kowalski is about
to leave.

Cont.

62 Cont.

KRUEGER

One moment, sailor.

Kowalski turns back toward the man behind the bars.

KOWALSKI

Sir?

KRUEGER

I am wondering if there has been any further contact with this strange ghost submarine?

KOWALSKI

(uncomfortably)
I wouldn't know, sir.

KRUEGER

Are you superstitious?

KOWALSKI

Me sir?

KRUEGER

All sailors are. Tell me...have you ever heard of the Flying Dutchman?

KOWALSKI

That's a fairy tale.

KRUEGER

Perhaps. They say it sails the seas and brings warning of coming disaster. It used to be an old square rigger. But in these modern times, who is to say it is not a submarine?

The Chief comes down the corridor and sees the two men talking through the bars.

CHIEF

Kowalski!

(Kowalski reacts,
turning)
No talking to the prisoner.

KOWALSKI

Sorry Chief.

Cont.

62 Cont.1

Kowalski goes down the corridor with the empty tray. The Chief is about to leave when Krueger addresses him.

KRUEGER

Chief, I would like to borrow your pencil.

The Chief, caught off guard, instinctively puts his hand to his breast pocket where there is a pencil. Then he catches himself and looks at Krueger warily.

CHIEF

What for?

KRUEGER

It is a hobby of mine to draw charts. I find it difficult without writing materials. Your pencil please.

CHIEF

Sorry. I can't give you anything without the Captain's permission.

The Chief turns toward CAMERA, about to walk away. But he stops in his tracks as the pencil in his pocket suddenly vanishes. He claps a hand to the pocket, then wheels around.

63

HIS P.O.V. - KRUEGER

still behind the bars but now holding the pencil. With a slight smile of amusement, he nods his thanks.

64

CLOSE ON CHIEF

He does a take, actually rubbing his eyes in disbelief. He starts away again, considerably shaken.

DISSOLVE TO:

65-
67OUT

68

INT. ADMIRAL'S CABIN - NIGHT

CLOSE ON NELSON

He is wearing a bathrobe, ready for bed. A single light burns at the desk in the otherwise darkened room. Nelson, switches out the desk light and, turning down the sheets of his bunk, climbs in. Almost at once, there is the thin, chilling musical theme. Nelson stirs uneasily in the bunk.

KRUEGER'S VOICE

(o.s.)

Admiral Nelson...

The desk light snaps on. There, seated at Nelson's desk, is the figure of Krueger. The single light casts eerie shadows on Krueger's face giving him a strange, unearthly appearance. Nelson sits up in bed, looking at the intruder.

NELSON

How did you get in here?

KRUEGER

(ignoring
the direct
question)

Forgive the intrusion, sir.

Nelson gets up, pulls on his robe and crosses to a wall mike. He is on the point of picking up the mike when Krueger comes over to his side.

Cont.

68 Cont.

KRUEGER

Don't call.

(as Nelson
hesitates,
looking at him)

Your men do not know, I have left
the brig. Don't inform them
until we have had our little
talk.

Nelson hesitates, makes a decision - puts down the mike.

NELSON

All right, Captain Krueger...
Talk.

Krueger favors him with his thin-lipped smile and crosses
to look down at the Admiral.

KRUEGER

Your crew is no longer compatible,
Admiral. They have seen things
they cannot explain and are near
the breaking point. I thought
you might be ready to accept me
now for what I really am.

NELSON

I think you're a mad man, Krueger,
and I'm getting tired of your bag
of tricks.

KRUEGER

I HAVE BEEN patient, Admiral,
because I respect you. But you
have not seen fit to return the
courtesy. Now you are going to
listen and do as I say if you
like it or not.

Nelson starts to rise and protest but there is something
about Krueger that keeps him from moving.

KRUEGER

I want you to kill Captain Crane.

NELSON

You are mad.

Cont.

68 Cont.1

KRUEGER

This is not a wild caprice. I have waited through the years for a man such as your captain.

NELSON.

Waited for what?

KRUEGER

My own career was all too short... cut down so suddenly. But I can be incarnate in him. He is young, vital... so alive... with a great and promising naval career ahead of him.

Nelson is silent a beat, then obviously decides to humor the man.

NELSON

And you want to take over his body. Is that it?

KRUEGER

Exactly. I knew you would understand.

NELSON

You seem to be able to move around at will, Krueger. Why don't you do the job yourself.

KRUEGER

It is impossible for me to take the life of the body I intend to possess. So I come to you, a man I felt would understand this unique problem.

NELSON

(dryly)

You overestimate my understanding, Krueger.

KRUEGER

I doubt that very much, Admiral.

NELSON

And what makes you think I'd agree to such a request?

Cont.

68 Cont.2

KRUEGER

You will do it to save your submarine and the members of the crew. Look here...

(shows Nelson a paper he brings from his pocket)

I have set a deadline. Your position is here. Am I right?

NELSON

(with a glance at the hand-drawn chart)

It is. You altered our course, didn't you?

KRUEGER

I told you I would give you time to accept me. The deed must be done before your submarine crosses north of the Sixteenth Parallel. Cross that line before you have killed your Captain and it is the end of your submarine and all aboard her.

Nelson's expression changes to one of impatience.

NELSON

All right, I've listened to you, Captain Krueger, and I've heard enough.

(picks up a wall mike)

This is Admiral Nelson. Send a Master-at-Arms to my quarters at once.

KRUEGER

Remember... the Sixteenth Parallel.

Krueger looks at Nelson with his thin smile and makes a slight, almost imperceptible bow.

DISSOLVE TO:

69-

OUT

71

72

EXT. UNDERSEA - NIGHT

FULL SHOT - SEAVIEW

moving rapidly through the dark waters, its running lights glowing.

73

INT. CONTROL ROOM - NIGHT

ANGLE ON CRANE

He faces Nelson, who, dressed again, comes down the ladder..

Cont.

73 Cont.

CRANE

Admiral, I've had it with him!
So has the crew. I want him off
my ship now.

NELSON

We're a good seven hours out
of Hawaii. I'm afraid you'll
have to wait.

CRANE

The flying sub could have him at
Hickam Field in an hour.

NELSON

Are you that desperate to get
him off?

CRANE

Aren't you? He's more than just
a madman. He's an escape artist.
I say get rid of him immediately
before he does any more to us.

Nelson is silent a moment, then he nods.

NELSON

(a reluctant
decision)

All right. I'm not at all sure
it'll work but have it your way.

Crane is relieved. He turns to where Morton is standing
near an instrument panel.

CRANE

Chip, have the flying sub made
ready for immediate launch.

MORTON

Aye, aye.

As Morton starts forward, Crane turns back to Nelson.

CRANE

You want to tell him or shall
I?

Cont.

73 Cont.1

NELSON

I'll do it.

And he starts toward an aft hatch.

DISSOLVE TO:

74 INT. A CORRIDOR - NIGHT

ANGLE ON M.A.A.

who is standing guard in front of the barred door of the darkened brig. Nelson comes down the corridor. He goes up to the M.A.A.

NELSON

Open the cell door, please.

The M.A.A. immediately turns around to unlock the door, then stands aside with his right hand on the butt of his holstered automatic as Nelson steps into the cell.

NELSON

Captain Krueger...?

Nelson finds the light switch and turns it. The brig is flooded with light. Krueger's cot is empty and there is no sign of him! Nelson stares.

75 INT. FLYING SUB - NIGHT

ANGLE ON HATCH LADDER

Morton comes down the hatch into the unoccupied interior. He carries a clip board containing a check list to which he refers as he checks a number of switches and dials. He glances toward the darkened reactor ports. He throws a switch and the reactor ports begin to glow. Then he presses a button. There is a loud, blinding explosion which throws Morton to the deck as billowing smoke fills the compartment.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

76 INT. CONTROL ROOM - NIGHT

CLOSE SHOT - WALL SPEAKER

An alarm bell is SOUNDING through the speaker. PULL BACK and TILT DOWN to show a fire detail lead by Chief Sharkey carrying CO₂ cans as they dash forward toward the Nose.

77 INT. OBSERVATION NOSE - NIGHT (BUBBLE TANKS)

ANGLE ON DECK HATCH

as the fire detail descends through the hatch. Smoke billows up from the flying sub dock beneath. Crane reaches the rail, looks down, then goes for a wall mike.

CRANE

(into mike)

Engineering! Activate all blowers!

Kowalski and Riley, carrying smoke masks, come into the Nose from the Control Room. Crane catches Kowalski's arm.

CRANE

Get Mr. Morton out of there.

KOWALSKI

Aye, aye, sir!

Kowalski and Riley put on their smoke masks and start down the deck hatch ladder.

78 INT. FLYING SUB - NIGHT

FULL SHOT

The small compartment is choked with smoke as the fire detail, in smoke masks, play the CO₂ on the fire. Morton lies face down on the deck where he was thrown by the explosion. Kowalski and Riley come rushing down the hatch ladder from above wearing their smoke masks. They find Morton, quickly check for broken bones, then lift him and start to carry his body back up the ladder toward the Observation Nose.

79 INT. OBSERVATION NOSE - NIGHT (BUBBLE TANKS)

ANGLE ON CRANE

leaning over the railing, peering down through the deck hatch. Less smoke is coming out now. Nelson comes hurrying to his side.

NELSON

What was it?

Cont.

79 Cont.

CRANE

Chip was checking out the flying sub. There was an explosion.

NELSON

Is he hurt?

As though in answer to the Admiral's question, Kowalski backs up the ladder, his hands beneath Morton's arms, hauling him up. Riley appears from below, supporting Morton's legs. Crane and Nelson lend a hand. Morton begins to cough. Kowalski sweeps his smoke mask from his face.

KOWALSKI

He was knocked out. I think he's okay.

Riley removes his own smoke mask.

RILEY

He didn't inhale too much smoke. He was down on the deck.

CRANE

Get him to Sick Bay.

Morton, conscious now, struggles to get his feet on the deck.

MORTON

(coughs)
I'm all right.

CRANE

You'll go to Sick Bay anyhow.
(to Kowalski
and Riley)
Take him.

RILEY

Aye, aye, sir.

The two men support Morton between them, taking him aft. Nelson turns to Crane.

NELSON

How did it happen?

CRANE

I don't know yet. If Krueger weren't locked in the brig...

Cont.

79 Cont.1

NELSON

He isn't.

CRANE

(startled)

What??

NELSON

When I went to get him, the
brig was empty. The guard at
the door has no idea how he
got out.

Before Crane can reply, the Chief crawls out of the
deck hatch and removes his smoke mask.

CHIEF

Fire's out, Skipper. The
blowers are clearing the
smoke.

The rest of the fire detail climb from the hatch.

CRANE

Very well, secure the detail.

CHIEF

Aye, sir.

(turns to
the men)

That's all. Secure it.

As the men start away, Nelson stops the Chief.

NELSON

Any indication of the cause
of the explosion?

CHIEF

Yes, sir. I'd say it was
deliberate sabotage.

CRANE

(reacting to this)

Chief -- round up every avail-
able hand. Start a search of
this sub. I want Captain Krueger
and I want him in the next ten
minutes.

CHIEF

Skipper, it'll be a pleasure!

Cont.

79 Cont.2

And he starts off as Patterson comes up to Nelson,
carrying an envelope.

PATTERSON

Sir a special message for you.
Just arrived on scrambler.

NELSON

Thanks.

He takes the envelope and looks at it with curiosity.

A-79 CLOSE ON ENVELOPE (INSERT)

It is marked "Secret - Eyes of Admiral

B-79 ANGLE ON NELSON

As he tucks it, unopened, in his pocket and starts
away.

80 INT. A CORRIDOR - NIGHT

FULL SHOT

Several Crewmen, wearing sidearms, have gathered in
the corridor. Among them are Kowalski, Patterson and
Riley. Riley is looking incredulously at Kowalski.

RILEY

Got away again? You're
putting me on.

KOWALSKI

Ask Patterson.

PATTERSON

It's the truth. They figure
he's the one who sabotaged
the flying sub.

RILEY

(with conviction)

Man, this cat is wild!

Cont.

80 Cont.

The Chief, buckling on a gun belt, comes around the corridor bend to face the men.

CHIEF

All right. Knock it off and give me your attention. You men are going to search the port side, forward. All compartments, stores, lockers and ventilating ducts. Don't take any unnecessary chances but grab this guy. Now shove off!

The men immediately begin the search.

81 INT. CREW'S MESS - NIGHT

FULL SHOT

Several men enter the Crew's Mess, fanning out to search every inch of space. Several of the men go into the Galley while others fan out around the room. They find nothing and head for the door.

82 INT. CORRIDOR OUTSIDE ADMIRAL'S CABIN - NIGHT

ANGLE ON DOOR

It opens and Kowalski and Riley come out just as Nelson approaches along the corridor. The two Crewmen stop, somewhat embarrassed at being discovered emerging from the Admiral's cabin.

KOWALSKI

Sorry sir. We have orders to search every compartment -- even officer's country.

NELSON

That's all right, men. Carry on.

RILEY

Aye, aye, sir.
 (they start off
 and Riley pauses)
 Oh -- sir, he's not in your cabin.

NELSON

(dryly)
 Thanks.

The two men leave and Nelson enters his cabin.

83 INT. ADMIRAL'S CABIN - NIGHT

MED. SHOT
as Nelson enters. He is worried as he looks around briefly and then sits down at the desk. He takes the envelope from his pocket, rips it open and removes a picture which is not visible to Camera. There is an expression of wonder on his face as he studies it. At this moment, the light in the cabin flickers and goes off. The chilling musical theme is heard and then the lights come on again. Nelson reacts, hastily putting the photograph back in the drawer and locking it. Just as he does, he freezes at the SOUND of an o.s. voice.

KRUEGER'S VOICE
(o.s., solemnly)
Admiral Nelson...

Nelson spins around toward the voice.

84 ANOTHER ANGLE

Captain Krueger stands in the center of the room, his burning eyes fixed on Nelson, who is too startled for the moment to speak.

KRUEGER
So you refused to listen, Admiral.

NELSON
I listened to you, Krueger.

KRUEGER
And ignored my warning. Or perhaps you did not believe I was serious. The explosion on your flying sub should prove otherwise. I am deadly serious, Admiral. I want Captain Crane's body.

NELSON
What makes you think anything could make me kill Lee Crane?

KRUEGER
If you are the intellectual I believe you are, Admiral, you have already analyzed the situation carefully and know full well what your decision must be. The death of one man to save the lives of a hundred others -- is an extraordinary bargain.

NELSON
Lee Crane is not only a fine officer, he's a close, close friend.

Cont.

84 Cont.

KRUEGER

That is unfortunate, Admiral.
 However, you may be doing your
 friend a great injustice if you
 do not kill him. For I can give
 his body immortality. In return,
 it will give me the warmth of life.
 I need Captain Crane's body. I
 intend to have it. I remind you...
 for the last time...with your help,
 the Captain alone will die. Without
 it, you, the Captain, the submarine,
 and every man aboard her will be
 destroyed. Act soon, Admiral. Take
 out your gun. The Sixteenth Parallel
 is getting nearer.

The cabin door opens and Crane steps in, wearing side
 arms.

CRANE

Admiral, we've scoured the ship
 and...

(stops short as
 he sees Krueger)

Krueger!

(draws his gun)

Stand right where you are!

KRUEGER

(easily)

I am not going anywhere, sir.

CRANE

You bet you aren't!

(calls through
 the open door)

Chief Sharkey -- come in here.

Chief Sharkey appears. He sees Krueger and immediately
 draws his gun.

CRANE

Chief, I want Captain Krueger
 put in irons.

CHIEF

Aye, aye, sir.

Cont.

84 Cont.1

CRANE

And if he tries to escape one more time, I want him shot on sight. Pass that order to all hands.

CHIEF

(jabbing his gun toward Krueger)

You heard the order. Move!

Krueger gives Nelson a easy warning look, turns to the door and, with great dignity, walks out followed by the Chief who keeps his gun levelled at the prisoner's back.

NELSON

Lee, how long before we cross the Sixteenth Parallel?

CRANE

I don't know offhand. Three or four hours. I'm going to the Control Room now. I'll check it out.

NELSON

Yes... Do that.

Crane goes.

NELSON

(calls)

Lee?

CRANE

(stops)

Yes?

NELSON

Nothing.

Crane turns and leaves. Nelson, an inner conflict torturing him, goes to his locker and takes out his gun. He holds it a moment, thinking hard. Then, very deliberately, he goes to the wall safe, opens it, places the gun inside and then locks the safe.

85-
86OUT

87

INT. BRIG AREA - NIGHT

ANGLE ON M.A.A.

standing guard outside the cell door. He turns from time to time to look inside, checking on the prisoner.

88

HIS P.O.V. - INSIDE THE BRIG

where Krueger is seated on the cot. His hands and feet are manacled and chained to the bulkhead.

89

BACK TO M.A.A.

Satisfied, he turns his back on the brig, looking up and down the corridor. There is no one in sight. Casually he turns back toward the brig and starts in alarmed surprise.

90

HIS P.O.V. - INSIDE THE BRIG

The manacles and chains lie on the deck. The brig is empty!

91

ANGLE ON M.A.A.

Astonished, he draws his gun and looks down the corridor.

- 92 HIS P.O.V. - DOWN CORRIDOR
There, at the end of the corridor, stands Krueger.
He has turned to look back TOWARD CAMERA.
- 93 ANGLE DOWN CORRIDOR - PAST THE M.A.A.
who raises his gun and fires several shots in rapid
succession. Krueger seemingly takes no notice of the
shots, fired at almost point-blank range. The M.A.A.
stiffens in total astonishment as Krueger, with his
correct and stiff little bow, turns his back and,
with complete nonchalance, walks around the bend in the
corridor and out of sight.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

94 EXT. UNDERSEA - NIGHT

(STOCK)

FULL SHOT - SEAVIEW

It continues on a steady course through the dark waters.

95 OUT

A-95 INT. A CORRIDOR - NIGHT

FULL SHOT

as a party of armed men come running down the corridor in search of Krueger. Crane is leading the search.

B-95 INT. CORRIDOR OUTSIDE ADMIRAL'S CABIN - NIGHT

ANGLE ON NELSON'S DOOR

as Crane leads the search party, approaching the door. The door is opened by Nelson.

NELSON

Lee! What's going on?

CRANE

He's loose again. Broke out of the irons and escaped from the brig.

NELSON

Stay away from that man!

Crane looks at the Admiral, worried by his manner.

CRANE

Why should I?

NELSON

I'm asking you to. That's enough.

CRANE

Admiral, stop trying to protect Krueger!

NELSON

I'm trying to protect you.

CRANE

Sorry. This time I'm going to be in on the kill!

Cont.

B-95 Cont.

And he turns to lead the men away down the corridor. Nelson looks after them, then goes inside his cabin.

C-95 INT. ADMIRAL'S CABIN - NIGHT

ANGLE ON NELSON

as he closes the door from the corridor. He looks toward the locked safe where his gun is. He crosses to the safe as though to open it and get the gun. But his hand freezes on the dial. He stops, shaking his head, unable to bring himself to open the safe. Almost angrily he goes to his desk, sits down and opens the locked drawer. He takes out the photograph -- still unidentifiable -- and studies it for a moment. Then he replaces it in the drawer, slams it shut and locks it.

X

CUT TO:

X

96 INT. A CORRIDOR - NIGHT

ANGLE ON RILEY

who comes around the bend and into the corridor holding a drawn gun. He stops to look back the way he came, then turns as though to continue up the corridor. He freezes suddenly at something he sees.

97 HIS P.O.V. - DOWN THE CORRIDOR

At the opposite end stands the erect, composed figure of Krueger.

98 ANGLE ON RILEY

reacting to the sight of the man. He raises his gun.

RILEY

(calling out)

Halt or I'll fire!

99 ANGLE ON KRUEGER

He smiles his slight, chilling smile and deliberately turns his back on the Crewman, continuing on his way.

100 ANGLE ON RILEY

A look of grim determination on his face as he raises his gun and squeezes off several shots. The Chief, Patterson and Kowalski, their guns drawn, come rushing around the bend to join Riley.

RILEY

I got him,!

CHIEF

Quick kid, where?

RILEY

(looking at the others as he points down the corridor)

Right there. I.....

He stops short as he looks down the corridor.

101 P.O.V. - END OF CORRIDOR
It is totally deserted.

102 BACK TO GROUP
Riley is staring, wide-eyed.

RILEY
Gone! He's gone!

He drops his gun and turns on Kowalski, grabbing him by the shirt front.

RILEY
I had him in my sights, Ski.
I couldn't have missed. But
he's gone! I'm gettin' outta
here!

KOWALSKI
Take it easy kid...

RILEY
Lemme outta here!
(half yelling,
half sobbing)
Lemme out!

Kowalski and Patterson hold the struggling Riley. The Chief turns to the other Crewman.

CHIEF
Get him down to Sick Bay.
He'll have plenty of company.
(to Kowalski
and Patterson)
Come on!

They sprint after the Chief, rounding the corner of the corridor and disappearing.

103

INT. ANOTHER CORRIDOR

with a staircase leading to an upper deck. Crane comes pounding down the staircase as the Chief, Patterson and Kowalski enter the corridor. They see Crane and stop.

CHIEF

Sir, did you see him?

CRANE

No. Who was that firing?

PATTERSON

Riley, sir. He... He kinda flipped.

CRANE

Chief, you and a couple of men cover that passage.

(points)

Patterson, you and Kowalski come with me.

The group splits up, two men going off in one direction, Crane and the other two going in the opposite direction.

104

INT. SHORT CORRIDOR - NIGHT

ANGLE ON KRUEGER

who moves silently along the passage with a kind of quiet, unhurried dignity. He pauses as he hears the pounding SOUND of approaching footsteps. There is a small door in the passage labeled "Emergency Stores." With a half smile, he opens the door just as Crane, followed by Patterson and Kowalski, round the corridor bend. Crane stops, raising his gun as he sees Krueger.

CRANE

Hold it right there, Mister.

Krueger favors Crane with a brief, almost disinterested look and steps through the opening as Crane opens fire. The bullets strike the door as Krueger calmly pulls it shut, cutting himself off from the closet. Crane and the other two come running up and stop in front of the closed door.

KOWALSKI

(grimly)

He made a dumb move that time.

Cont.

104 Cont.

CRANE

(nodding his
head)

There's no way out of that
room. Not even a ventilating
shaft.

(raises his
voice)

Krueger. Give up. You're
trapped.

(no reply
from inside)

Come out with your hands up
and we won't fire.

There is still no reply. The three men keep their guns
ready.

PATTERSON

He's not having any.

CRANE

This is your final warning,
Krueger. Come out of there
or we'll open up on you.

There is no reply. The men look toward Crane, guns ready. Grimly, he nods to Patterson who fires a quick burst, the bullets tearing into the door. A moment of dead silence, then Crane flings open the door. Krueger's upright body falls forward to the deck of the corridor. Crane immediately kneels, examining him. He rises slowly.

CRANE

He's dead. I want a sea
burial detail formed.

(to Kowalski)

Take care of it.

(to Chief)

And prepare to surface.

KOWALSKI

Aye, aye sir.

CHIEF

Aye, aye sir.

DISSOLVE TO:

105 OUT

106 EXT. UNDERSEA - NIGHT

(STOCK)

FULL SHOT

as submarine elevated its Nose and starts for the surface.

107 EXT. SURFACE - NIGHT

(PHOTO
EFF)

DOWN SHOT

as the submarine breaks the surface of a fog-shrouded sea.

A-107 EXT. SEAVIEW DECK - NIGHT

ANGLE ON BURIAL DETAIL

Fog blows past them and the deck heaves gently in a quiet sea as they stand at attention in a formal ceremony. Nelson and Crane stand to one side, Crane holding a small prayer book in his hand. The Burial Detail are ranged along both sides of the flag-draped body lying on a wooden slide.

CRANE

"According to the mighty working whereby He is able to subdue all things unto Himself, we therefore commit this body to the deep. Amen."

The Burial Detail tilts the slab and the sheet-wrapped body slides from beneath the flag and drops over the side into the sea. There is a splash o.s. while the Burial Detail quickly folds the flag.

CRANE

Secure the detail.

Nelson turns to Crane.

NELSON

Let's get below.

Crane nods silently as the two men turn toward the sail hatch.

DISSOLVE TO:

B-107 INT. ADMIRAL'S CABIN - NIGHT

ANGLE ON DOOR
as Nelson enters, followed by Crane who slumps into it.

CRANE
Well... that's that.

Nelson makes an effort to control his voice. He takes a few steps toward his desk, staring down at it.

NELSON
Lee...give me our exact position.

CRANE
(glancing at
his watch)
At this moment we're crossing
the 16th Parallel.

NELSON
(an awed tone)
You're certain?

CRANE
Of course, I'm certain. What's
wrong, Admiral? Ever since
Krueger came aboard, you've...

NELSON
Leave it alone, Lee.

CRANE
I have a strange feeling you
know more about Krueger than
you've said.

NELSON
(sharply)
Why do you say that?

CRANE
He did things that would
ordinarily make you blow your
stack. Yet, the stranger his
actions the more tolerant you
become of him. Why?

Nelson studies him a long moment.

NELSON
I wish I could tell you.

Cont.

B-107 Cont.

CRANE

I wish you would.

NELSON

I told you to leave it alone.

CRANE

(shrugs)

However you want it, Admiral.
It's academic now, anyway. He
won't bother us again.

The gun Nelson had locked in his safe suddenly appears
out of nowhere on his desk. He stares down at it with
mounting horror.

NELSON

(almost to
himself)

He's back.

CRANE

(puzzled)

Something wrong, Admiral?

NELSON

The Sixteenth Parallel...you're
certain we're crossing it now?

CRANE

I told you, Admiral, we're crossing
it now. What's wrong with you?

Nelson picks up the gun and turns slowly toward Crane.
Crane sees the gun aimed at him.

CRANE

(lightly)

I hope you've got the safety on
that gun.

C-107
D-107OUT

- E-107 CLOSE ON NELSON
as his face betrays an inner struggle.
- F-107 CLOSE ON CRANE
looking toward the Admiral with a puzzled frown.
- G-107 ANGLE ON NELSON
Abruptly, and with a violent gesture, he hurls the gun
away from him.

NELSON

Get out of here! Get up to
the bridge...keep a sharp
lookout! On the double!

CRANE

I can't leave you like this.
You're...

NELSON

I said a sharp lookout! On
the double.

Crane is astonished at the change in Nelson. He rises
quickly, looks at Nelson for a brief instant and makes
his voice formal.

CRANE

Aye, aye, sir.

He strides from the cabin and Nelson stares after him
for a long moment, then goes to the door and lets him-
self out.

108 OUT

109 EXT. SURFACE OF THE SEA - NIGHT

(PHOTO
EFF)

DOWN ANGLE ON SEAVIEW
creeping forward through the fog-bound surface of the
sea.

110 DOWN ANGLE TO U-444

to a background of weirdly ominous music, the phantom-
like shape of the old sub eases forward in the opposite
direction. In contrast to Seaview's running lights,
the sub is dark like a dead object on the surface of
the sea.

A-110 EXT. BRIDGE OF U-444 - NIGHT

CLOSE ON DRUEGER
as he stands alone on the bridge, the wind blowing his
hair as he stares forward with a grim, purposeful
expression.

111 EXT. SEAVIEW BRIDGE - NIGHT

ANGLE ON CRANE AND A LOOKOUT
The b.g. is dark with swirls of heavy fog blowing past
toward the stern. The lookout peers forward through
binoculars trying to penetrate the thick swirling
mists.

112 INT. SEAVIEW CONTROL ROOM - NIGHT

ANGLE ON RADAR STATION
Patterson has taken over the post. He reacts to some-
thing and calls out...

PATTERSON

Admiral!

Nelson hurries over to him.

Cont.

112 Cont.

NELSON

What is it?

PATTERSON

Blips on the radar screen.
 (indicates
 them)

NELSON

(looking at the
 screen)
 Large object on the surface.
 What's the range?

PATTERSON

(taking the
 reading)
 Fifteen hundred yards... on an
 intersecting course.

There is a frown of worry on Nelson's face.

NELSON

Very well. Notify Captain Crane
 on the bridge.

PATTERSON

Aye, sir.

As he picks up a mike, Nelson leaves him. PAN with
 Nelson as he crosses to Morton.

NELSON

Alter course ten degrees.

MORTON

Aye. Helmsman, ten degrees
 right rudder.

NELSON

How you feeling, Chip?

MORTON

Much better, thanks, sir.

Nelson nods absently and looks toward Observation Nose.

113 OUT

8274

114 EXT. SEAVIEW BRIDGE - NIGHT

ANGLE ON CRANE

who holds an earphone headset to his ear.

CRANE

(into mouthpiece)

Very well, Patterson. We'll try to get a visual contact.

(hangs up and turns to the lookout)

Over that way.

The lookout turns his glasses in the direction Crane points. Crane also raises binoculars to look.

115 INT. SEAVIEW CONTROL ROOM - NIGHT

ANGLE ON RADAR STATION

Nelson is back at the station looking over Patterson's shoulder.

NELSON

It doesn't discourage easily, does it?

PATTERSON

No, sir. They changed direction with us. Still on intersecting course.

Morton comes over to look at the screen (BURN-IN) where the U-444 appears through the fog....comes directly at nose of Seaview.

MORTON

They're trying to ram us!

NELSON

(grimly)

It looks that way.

MORTON

What ship is that?

NELSON

(half to himself)

You might call it the Flying Dutchman.

PATTERSON

Range now one thousand yards.

Morton stares at Nelson a moment, then grabs the headset.

Cont.

115 Cont.

MORTON
 (into mouthpiece)
 Skipper, it's closing on us.
 I'll try to warn them off by
 radio.

116 EXT. BRIDGE - NIGHT

ANGLE ON CRANE
 Crane is holding the headset. He speaks into the
 mouthpiece.

CRANE
 All right. Do what you can.
 (hangs up the
 headset and
 turns to the
 lookout)
 Activate the infra-red searchlight.
 Let's get a look at that ship.

The lookout swings the searchlight forward and switches
 it on. Crane lifts his binoculars.

117 HEAD-ON SHOT (MASKED FOR BINOCULARS).
 The U-444, a menacing black hulk, is bearing down on
 them.

118 BACK TO CRANE
 In almost total shock, he grabs an intercom mike.

CRANE
 (into mike)
 Missile Room, activate magnetic
 homing missile. Ready with
 Number Four...bearing zero, two
 zero. Range five hundred yards...
 stand by...fire four.

119 INT. MISSILE ROOM - NIGHT (STOCK)

CLOSE ON MISSILE FIRING BUTTONS
 as Chief Sharkey presses the "4" button.

120 EXT. BRIDGE - NIGHT

ANGLE ON CRANE
 peering ahead through the fog with his binoculars while
 the lookout keeps the infra-red searchlight trained.

- 121 ANGLE HEAD-ON (MASKED FOR BINOCULARS)
as the looming hulk of the darkened submarine suddenly erupts in flame and smoke with a deafening roar.
- 122 ANGLE ON CRANE
who observes the hit and reaches for the mike.

CRANE

(to lookout)

Kill the light.

(into mike, as the
lookout turns off
the searchlight)

Direct hit! Mr. Morton...
take her down.

And Crane and the lookout start down through the hatch.

- 123 EXT. SURFACE OF THE SEA - NIGHT (PHOTO
as the Seaview begins to slip beneath the surface EFF)
while the damp, clinging fog swirls about it.
- 124 INT. CONTROL ROOM - NIGHT

ANGLE ON HATCH LADDER

Crane comes down the ladder, followed by the lookout. Nelson and Morton are standing at the foot of the ladder. But they are not looking at Crane. He notices their expressions and stops just as he reaches the deck, aware that something is wrong. And the strange, thin, musical theme emphasizes the weird atmosphere in the Control Room. Crane turns his head slowly to follow the direction of their gaze. He reacts. WIDENING ANGLE REVEALS Krueger facing him and the others. Crane recovers from his shock and moves as though to attack the stranger. Nelson quickly restrains him. Crane is puzzled as he stares toward Krueger.

KRUEGER

(gravely, almost sadly)

What kind of torpedo did you fire on
my U-boat?

CRANE

It wasn't a torpedo at all. It was
a metal seeking missile.

NELSON

Without de-gaussing equipment. There
was no way to avoid a hit.

KRUEGER

And the fog...it provided no cover?

Cont.

124 Cont.

CRANE

Our infra-red searchlight saw right through it.

KRUEGER

(shakes his head)

I am sadly behind the times...like a schoolboy in a whole new world. It used to be so much simpler before. Everything so much simpler. Gentlemen, I have caused some mild inconvenience for which I apologize. And I leave you to your modern world with all its bewildering hardware. Good-bye, gentlemen.

He turns as though to leave. Crane reacts to this, moving to intercept him.

Again Nelson restrains him.

NELSON

Let him go, Lee. I don't believe he'll come back again. He is out of place and out of time here -- and I think he finally realizes it.

As Crane stares, Krueger turns slowly toward Nelson and favors him with his characteristically stiff and formal bow. Then he begins to walk toward the Nose. The various crewmen step back out of his path in awe. CAMERA DOLLIES after him as Krueger continues to walk toward the Nose windows. (BUBBLE TANKS). He paused as he nears the windows for one last look around.

- 125 TWO SHOT - CRANE AND NELSON
staring wordlessly at the scene.
- 126 PAN SHOT
along the faces of the crewmen as they watch silently.
- 127 INT. OBSERVATION NOSE - NIGHT
ANGLE ON KRUEGER
He smiles briefly, turns toward the windows and walks through them into the dark, waiting sea!

FADE OUT

END OF ACT FOUR

T A G

FADE IN

128 EXT. SURFACE - DAY (STOCK)

FULL SHOT - SEAVIEW
steaming serenely across placid seas.

DISSOLVE TO:

129 INT. ADMIRAL'S CABIN - DAY

ANGLE ON DESK
where Nelson sits facing Crane who still wears an expression
of perplexed wonder.

NELSON

I know how you feel, Lee.
I'm as baffled as you are.
And the more I checked the more
baffled I became.

(starts to
unlock his
desk drawer)

I finally sent a message to the
German Admiralty asking them to
send me a radio photo of the
Captain of the U-444. They did.
Here it is.

He opens the desk drawer and takes out the photo, passes
it to Crane.

130 CLOSE SHOT - PHOTO (INSERT)
It is a likeness of Krueger exactly as he had last been
seen!

NELSON'S VOICE

(o.s.)

Meet Captain Krueger of the
U-444.

131 ANGLE ON CRANE

CRANE

Then that U-boat actually was a
Flying Dutchman! And Krueger...?

132 ANGLE ON NELSON
There is a curious half-smile on his face as he leans
back to his desk chair.

Cont.

132 Cont.

NELSON

"From ghoulies and ghosties and
long-leggety beasties and things
that go bump in the night, Good
Lord, deliver us!"

FADE OUT

END OF EPISODE

8274

A-81 INT. CORRIDOR - NIGHT

ANGLE UP STAIRCASE

Krueger's feet are seen descending the stairs. The moment they are out of FRAME, the legs of several Crewmen come pounding down the stairs in hot pursuit. They run out of SHOT, the sound of their pounding feet receding down the corridor. Then Krueger's legs reappear in SHOT, as he casually re-climbs the stairs.

B-81 INT. CREW'S QUARTER'S - NIGHT

ANGLE ON DOOR

as it slowly opens into the semi-dark room. Riley enters cautiously, peering around. Suddenly he freezes as he hears the sound of approaching footsteps. He flattens himself against the bulkhead near the door, ready to pounce. In a moment, the door pushes open wider and a shadowy figure enters the room. Riley leaps on it, carrying the intruder to the deck. A violent battle begins as the two figures roll on the deck, punching blindly in the half light.

RILEY

(yelling)

I got him! I got him!

KOWALSKI

Riley!

RILEY

(ignoring the voice)

In here! Crew's quarter's!
Quick!

KOWALSKI

(a shout)

Riley!

With a violent lurch, Kowalski throws Riley off his back and to the deck. He reaches over and switches on the lights in the room.

KOWALSKI

What are you trying to do, kill me?

Riley stares up in astonishment at Kowalski.

RILEY

'Ski! I thought....

KOWALSKI

(disgusted)

I know what you thought. Come on!

He helps Riley to his feet, grabs his arm and pulls him out of the room into the corridor.

C-81

INT. CORRIDOR "C" - NIGHT

ANGLE DOWN CORRIDOR

as Krueger's figure (double), back to CAMERA, walks down the corridor. As running steps approach, he turns and opens a door to a cabin. Several Crewmen appear at the head of the corridor, seeing Krueger just as he enters the cabin. They yell and run down to the closing door of the cabin. They fan out around the closed door, guns ready. Then one of the men flings the door open, stepping quickly back out of the way. All of them raise their guns, ready to open fire. A figure steps from the cabin. It is Chief Sharkey. He reacts in startled surprise at the sight of the levelled gun barrels.

CHIEF

(a shout)

Hold it!(the men lower
their guns in
surprise)

What is this, mutiny?

(in disgust)

Come on!

And he leads the search party away down the corridor.