

SHOOTING FINAL

THE RETURN OF THE PHANTOM

VOYAGE
TO THE
BOTTOM
OF THE SEA
SERIES

FEBRUARY 16, 1966

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VOYAGE TO THE BOTTOM OF THE SEA

"THE RETURN OF THE PHANTOM"

by

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TEASER

FADE IN

A EXT. SURFACE - NIGHT (STOCK)

DOWN SHOT

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

DISSOLVE TO:

B EXT. SEAVIEW DECK - NIGHT (STOCK)

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.

1 (OUT)

DISSOLVE TO:

2

INT. CONTROL ROOM - NIGHT

FULL SHOT

showing all stations manned. MOVE IN to MED. SHOT of the hatch ladder. Nelson and Crane have just descended from the deck and are taking off their windbreakers.

CRANE

So our friend Captain Krueger was mortal after all.

NELSON

(without complete conviction)

Of course. He had to be.

Crane looks curiously at Nelson.

CRANE

What are you putting in your report?

NELSON

Exactly what happened. We sighted the sunken hulk of a World War One U-Boat. We picked a survivor out of the water who tried to convince us that he was the ghost of the U-Boat's commander. He was shot resisting arrest and given a proper burial at sea. End of report. End of Captain Krueger.

CRANE

Well, maybe things can get back to normal now.

NELSON

Why shouldn't they? Continue on course to Pearl Harbor. If you need me, I'll be in my lab.

CRANE

Aye, aye, sir.

Nelson goes aft, exiting the Control Room while Crane turns to issue orders.

3-
4OUT

DISSOLVE TO:

5

INT. NELSON'S LAB - NIGHT

CLOSE SHOT - A FISH

PULL BACK to reveal the fish swimming in a tank. WIDENING ANGLE reveals Nelson working with a microscope and a note pad at the center table. As he works, the light in the room suddenly flickers and dims down. He reacts, looking up sharply, then crossing to pick up a mike. Before he can speak, however, he is stopped by the soft, melodious voice of a woman.

WOMAN'S VOICE

(o.s.)

Don't bother to call, Admiral.

Startled, Nelson hangs up the mike and turns to look around the darkened lab.

NELSON

Who's that?

6

HIS P.O.V.

a darkened corner. Suddenly the lights fade up again and the figure of a beautiful young woman becomes visible. She is perched gracefully on a stool in the corner. She wears a flowered Polynesian sarong and her long, straight hair cascades gracefully over her bare shoulders. Her name, as she soon will reveal, is LANI.

7

MED. SHOT

as Nelson faces Lani, too surprised for the moment to speak. She watches, solemnly, until he finds his voice.

NELSON

Who are you? Where did you come from?

LANI

My name is Lani. It is a word my people use for a flower.

NELSON

I'm sure it's appropriate. How did you get aboard this ship?

LANI

(shrugs)

Does it matter? It is more important that I am here.

(rises and

crosses to him)

All these questions and you still have not asked the only important one.

Cont.

NELSON

And that is...?

LANI

Why am I here?

NELSON

Suppose you tell me.

LANI

I've come to you about
Gerhardt Krueger.

NELSON

(startled)

Krueger? What do you know
about Captain Krueger?

LANI

Oh very much, Admiral. I know,
for one thing, that he came to
you with a strange request.

NELSON

(ironically)

Strange is hardly the word for
it!

LANI

He demanded that you shoot your
friend Captain Crane...

NELSON

(impatiently)

Yes, yes, I know! He had some
weird story about wanting to
take over Crane's body. The man
was obviously deranged.

LANI

Captain Krueger is deadly serious...
and quite sane.

NELSON

Captain Krueger is dead and gone.

LANI

In your heart you don't believe
that.

Cont.

7 Cont.1

NELSON

How do you know what I believe?

LANI

Perhaps I know better than you do.

Nelson looks at her closely for a moment, then turns to pick up the hand mike.

NELSON

(into mike)

Master-at-arms, lay up to the laboratory on the double!

Lani watches him.

LANI

There is no reply?

NELSON

(impatiently
into mike)

Master-at-arms!!

Lani goes to him and gently takes the mike from his hand.

LANI

It is no use to call, Admiral.
First we must finish our talk.

Nelson stares at her wordlessly for a moment. Then, abruptly, sits down.

LANI

Gerhardt Krueger didn't tell you everything about himself.

NELSON

(dryly)

I can believe that!

LANI

His strongest desire was to reach a certain island south of here...an island called Mulayo. Do you know it?

NELSON

I've never heard of it.

Cont.

7 Cont.2

LANI

It is small. But you will find
it on your charts if you look.
I want you to take your submarine
there.

Nelson looks toward the mike again, then toward the door. With a sudden movement, he rises from his chair, strides to the door and tries to open it. He finds he cannot budge it. With a look of resignation, he turns back to face Lani who has been waiting patiently for him to reply. Now Nelson realizes he is dealing with something more than an odd stranger.

NELSON

I don't know how you got here...
or what you really are.

LANI

I have told you, Admiral.

Nelson looks hard at her a moment trying to make a decision.

NELSON

If Krueger is what you imply,
why isn't he here instead of
you?

With an enigmatic glance at him, she turns toward the fish tanks. She stands there regarding them thoughtfully for a moment, then turns to look at Nelson.

LANI

For the moment he has given up
on you. Perhaps my faith is
stronger. You will do what I
ask.

NELSON

Change course for Mulayo?

LANI

Yes. But before you reach there,
you will take your gun and you
will shoot Captain Crane!

With that, she turns toward the fish tanks again and starts to walk. Her body seems to melt through them and she is gone. Only the unconcerned fish swimming aimlessly in their tanks remain within range of the frozen stare of Nelson.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

8

EXT. UNDERSEA - DAY

(STOCK)

FULL SHOT - SEAVIEW

gliding along through the clear underwater world.

A-8

INT. SICK BAY - DAY

CLOSE ON NELSON

who is being examined by the SHIP'S DOCTOR. The Doc finishes listening to Nelson's heart with a stethoscope. He lets the device hang from his neck and makes a few notations on a pad.

NELSON

Well, Doc?

DOC

You'll live, Admiral.

NELSON

Anything wrong at all?

DOC

Oh, there are some indications of nervous tension, produced by strain and overwork. Nothing very serious.

NELSON

This nervous tension...is it enough to induce hallucinations?

DOC

Why do you ask?

NELSON

I have reason to believe I've been seeing things that aren't there.

DOC

I can't honestly say there are any symptoms serious enough for that. Perhaps you've been having nightmares.

NELSON

(unconvinced)

Perhaps. Thanks, Doc...

He starts out of Sick Bay with the Doc looking after him.

DISSOLVE TO:

B-8 INT. ADMIRAL'S CABIN - DAY

CLOSE ON WALL SAFE

It is open and Nelson's hands take out two photos. PULL BACK as he looks at them thoughtfully.

LANI'S VOICE

(O.S.)

Admiral Nelson....

Nelson wheels around, startled.

C-8

MED. SHOT

Lani is in the cabin, looking at him with her strange eyes.

LANI

No, I'm not a bad dream. Have you made a decision yet?

NELSON

You honestly expect me to believe you?

LANI

I do. You're beginning to now. And once you do, you will obey me. It's inevitable.

NELSON

It doesn't matter what I believe. If Krueger wants Crane's body, why didn't he do the shooting... or you?

LANI

You already know it's impossible for either of us to do it. It must be done by you. And it will be. But first you must order a change of course. Head for Mulayo.

Nelson gives her a long, quizzical look as a plan is beginning to form in his mind.

NELSON

And if I do?

LANI

You're beginning to bargain. A good sign. You will do the rest.

NELSON

We'll see about that.

Cont.

C-8 Cont.

LANI

I'm sure we will.

Nelson turns from her to put the photos back in the safe. He spins the lock, then turns again to look toward her. He reacts.

D-8

HIS P.O.V.
The cabin is empty.

E-8

ANGLE ON NELSON
who is now more determined than ever to activate the plot that has been hatching in his mind. He turns toward the door of his cabin.

DISSOLVE TO:

9

INT. CONTROL ROOM - DAY

ANGLE ON CRANE
at work at the plotting table. Nelson enters the Control Room and crosses to him. Finding Crane alone at the table, he speaks low enough not to be overheard by the crew.

NELSON

Put the ship about and head for these coordinates.

He drops a slip of paper on the table. Crane picks it up and glances at it.

CRANE

This takes us directly away from Hawaii.

NELSON

That's right.

Crane looks down at the chart, lays a straight edge down and traces the course.

CRANE

Nothing down here but a couple of small islands. They don't even have names.

NELSON

One does. This one.
(points to a dot)
It's called Mulayo.

Cont.

9 Cont.

CRANE

Mulayo...very well, we'll come about and head for it.

Crane is about to leave to issue the order but Nelson catches his arm to stop him.

NELSON

I'm asking this as a favor, Lee. It's not an order.

CRANE

(puzzled)

I don't understand.

NELSON

We're not going there on Institute business. I need your cooperation. It has to do with Captain Krueger.

CRANE

(reacting)

Krueger! We're finished with him. He's at the bottom of the sea.

NELSON

(absently)

I wonder if he is...

(seeing Crane's startled look)

I don't want to discuss it here. Join me in my cabin. There's something there I want to show you.

Nelson starts forward toward the nose. Crane follows, pausing as he passes where Morton is standing at an instrument console.

CRANE

Mr. Morton take the con.

MORTON

Aye, aye, sir.

Morton turns to look after the two officers, a puzzled expression on his face.

DISSOLVE TO:

10

INT. ADMIRAL'S CABIN - DAY

CLOSE SHOT - THE WALL SAFE

Nelson's hands open the safe and take out the two photos. PULL BACK to show Nelson at the safe. He turns away with

10 Cont.

the photos and crosses to where Crane is seated beside the desk. Nelson takes one of the photos and tosses it on the desk.

NELSON

Remember the wrecked submarine we sighted just before we picked up Krueger out of the water?

CRANE

The U-444! How could I forget it?

NELSON

A World War One German sub sunk in nineteen eighteen. Our nose camera got this shot of it.

Crane picks up the picture.

11 CLOSE SHOT - THE PICTURE (INSERT)
showing the empty rotting hulk of a sunken German U-Boat.

NELSON'S VOICE

(o.s.)

I've been trying to tell myself we imagined it. But the camera doesn't lie.

12 CLOSE ON CRANE
studying the picture. He tosses it back on the desk.

CRANE

All right, it was really there. But I knew that anyway.

13 MED. SHOT
as Nelson holds the second picture a moment, his expression grave.

NELSON

When I queried the German Admiralty about it, they not only sent me the name of the commander, they sent me a radio-photo of him taken in nineteen seventeen. This is it.

He hands Crane the photo.

14 CLOSE SHOT - THE SECOND PICTURE (INSERT)
which is the likeness of a German officer of about 40.

15 CLOSE SHOT - CRANE
frowning as he studies the picture.

CRANE

It's Krueger...but it can't be!
That was sixty years ago. He'd
be nearly a hundred now. How
do you explain it?

16 MED. SHOT
Nelson sighs heavily as he takes the picture back.

NELSON

I wish I could.

CRANE

And what's all this got to do
with that island?

NELSON

I have good reason to believe
that Mulayo was where Krueger
was trying to go.

Crane gets to his feet, impatient with the discussion.

CRANE

What if it was? He's gone.
We can forget him.

NELSON

I can't...and I'm not sure he's
gone.

CRANE

(impatiently)

I'm sorry but this thing's
become an obsession. It doesn't
make sense.

NELSON

All right. I agree. But nothing
connected with Krueger does.
Listen to me, Lee...I've never
been more serious about anything.
Once and for all I've got to do
something about Krueger and I
need your cooperation.

CRANE

We've done something about him.
There's nothing more we can do.

Cont.

16 Cont.

NELSON

There is. There's GOT to be!
I want two things from you.
Change to the new course...
(hastily before
Crane can object)
Just for an hour. No more.

CRANE

(studying Nelson's
face)
All right. One hour. What's
the rest of it?

NELSON

I want a detail of crewmen and
your promise not to interfere
with what they do.

17

CLOSE SHOT - CRANE
as he considers the terms. He is genuinely baffled.
Finally he makes up his mind.

CRANE

Very well, Admiral. You've got
it.

18

CLOSE ANGLE ON NELSON
who reacts in relief.

NELSON

Thanks. I'll get started at
once!

He crosses past Crane and exits, leaving the Captain
baffled and troubled.

DISSOLVE TO:

19

INT. MISSILE ROOM - DAY

FULL SHOT

Several crewmen, including Riley and Kowalski, are at work on an installation near the escape hatch. The installation includes some upright electron tubes (Jacob's ladders) which surround a small platform. Wires from the tubes connect to a heavy electric cable leading around behind the missile tubes and out of sight. A second set of wires connect to a small control panel off to one side of the escape hatch. Men are working at all the various electrical connections of the installation. Riley and Kowalski are working on the small control panel.

20.

TWO SHOT - RILEY AND KOWALSKI

RILEY

Hey, 'Ski...take a look at this, will you?

(Kowalski examines the connection)

Is it okay?

KOWALSKI

(dubiously)

I don't know. Better give it another touch of solder.

RILEY

What's wrong? That's a good connection.

KOWALSKI

You heard the Admiral. Good isn't enough. It's gotta be perfect.

RILEY

Yeah, I heard.

Somewhat disgruntled, Riley picks up the soldering iron and starts to work on the connection. Kowalski goes over to look at some of the other connections.

KOWALSKI

I better gives these a double check too while I'm at it.

RILEY

What's such a big deal about all this anyway?

KOWALSKI

(working)

Don't ask me. I just work here.

20 Cont.

RILEY

I mean the way the Admiral acted when he gave us the orders. All jumpy...like he was scared of something.

KOWALSKI

Come on...what's he got to be scared of? He's the boss.

RILEY

I don't know. But he sure doesn't act like himself.

KOWALSKI

(thinking it over)

Yeah...that's true, come to think of it. Something's bugging him all right.

Riley, who has forgotten about the soldering for the moment, is leaning comfortably against the console watching Kowalski.

RILEY

That's for sure.

KOWALSKI

I remember when I was serving aboard a D.E. we had a skipper like that. Nicest guy you'd ever want to meet until a storm started to build up then he'd...

Riley sees something and interrupts sotto voce, going back to his soldering.

RILEY

Oh-oh...fore!

Kowalski glances up.

21

ANGLE ON DOOR

as Admiral Nelson comes into the Missile Room and starts across it. PAN with him until he reaches the console where Kowalski and Riley are now furiously at work.

NELSON

You men finished?

KOWALSKI

Yes, sir. Just about.

21 Cont.

NELSON

Riley, let's have a look at that connection.

RILEY

Yes, sir. I made it good and tight.

NELSON

It better be. This has to work the first time.

Nelson finishes his inspection and goes on to look at the rest of the installation. Kowalski and Riley exchange looks.

22. INT. CONTROL ROOM - DAY

ANGLE ON CRANE

checking some figures from the computer. Morton comes up to join him.

MORTON

Lee, we've been on that new course almost an hour now. When do we get back on the track?

CRANE

In a couple of minutes. I promised the Admiral a full hour.

MORTON

Did you see what he's cooking up down in the Missile Room?

CRANE

I saw.

MORTON

Look...it's none of my business, I guess, but what goes on with the Admiral? He's been acting almost like he was out of his head.

CRANE

You're right, Chip...it's none of your business.

Crane turns to pick up a mike. He checks the time and raises the mike.

Cont.

22 Cont.

CRANE
 (into mike)
 Admiral...this is Crane..

23 INT. MISSILE ROOM - DAY

ANGLE ON NELSON
 who is making a final check of the electron tubes. He looks around toward the wall speaker, then crosses to pick up a mike.

NELSON
 (into mike)
 Go ahead, Lee.

CRANE'S VOICE
 (on speaker)
 The hour's up. We're correcting course.

Nelson throws a quick look toward the installation, then holds up the mike again.

NELSON
 (into mike)
 Give me sixty seconds before you do.

24 INT. CONTROL ROOM - DAY

ANGLE ON CRANE
 He looks over toward Morton in the b.g.

CRANE
 (into mike)
 Very well, sir. Sixty seconds.

He hangs up and looks again at Morton.

CRANE
 Mr. Morton, prepare to correct course when I give the word.

MORTON
 Aye, aye, sir.

Crane stares silently at the mike for a moment.

25 INT. MISSILE ROOM - DAY

MED. SHOT
 Nelson has crossed from the mike to face the work crew.

Cont.

25 Cont.

NELSON

All right men, give me your
attention.

(the men turn to
face Nelson)

The main cable is now hooked
in to our reactors. This
machine we've put together is
extremely dangerous.

(the men look
at each other)

I want the Missile Room cleared
of all personnel.

26 TWO SHOT - KOWALSKI AND RILEY
who covertly exchange glances.

NELSON'S VOICE

(o.s.)

Until further orders, this
Missile Room is off limits
to all hands.

27 ANGLE ON NELSON
who glances nervously at his watch.

NELSON

All right...clear out!

The men obey making their EXIT through the main door
of the Missile Room. As the last man leaves, Nelson
returns to the wall mike.

NELSON

(into mike)

Control Room, this is the Admiral.
Proceed on corrected course.

CRANE'S VOICE

(on speaker)

Aye, aye, sir.

Nelson hangs up the mike. He crosses to the Control
Panel and makes a hasty, last-minute check. Then he
stand there silently and expectantly.

28 INT. CONTROL ROOM - DAY

ANGLE ON CRANE
who crosses to Morton.

Cont.

28 Cont.

CRANE

All right, Chip.

Morton, looking relieved, picks up a mike.

MORTON

(into mike)

Navigation, come about to course
one-zero-three.

VOICE

(on speaker)

One-zero-three. Aye, sir.

Morton hangs up the speaker and turns to Crane.

MORTON

Now what?

CRANE

Frankly, Chip, I haven't the
faintest idea!

29 EXT. UNDERSEA - DAY

FULL SHOT - SEAVIEW

as the sub makes a wide, graceful turn to come to a
new course.

30 INT. MISSILE ROOM - DAY

ANGLE ON NELSON

who is still at the Control Panel waiting. The lights
flicker and Nelson is instantly alert, looking about.

KRUEGER'S VOICE

(o.s.)

Admiral Nelson...

Nelson wheels around in the direction of the voice.

31 P.O.V. KRUEGER, BEYOND THE APPARATUS

He steps from the shadows as the lights come up again.
GERHARDT KRUEGER is a man of about forty with an erect
military bearing, close-cropped hair, high cheek bones
and a stern, haughty expression. He takes a few
deliberate steps toward CAMERA.

KRUEGER

You know why I am here, Admiral.

32

CLOSE ON NELSON

who stares at Krueger o.s. with a quizzical, alert expression.

NELSON

I've been expecting you,
Captain Krueger.

33

MED. SHOT

Nelson stays close to the Console watching closely as Krueger takes a few more steps toward him. He has almost reached the apparatus which he must pass through to reach Nelson.

KRUEGER

Then you have seen Lani.

NELSON

I have. The course was changed
as she asked it to be.

KRUEGER

(his voice hard)

And now it is changed back. We
are heading away from Mulayo.

NELSON

I had some second thoughts.

Krueger takes another step forward, stopping just barely short of the apparatus area.

KRUEGER

I can destroy your ship. Consider
yourself warned!

NELSON

Did it ever occur to you that
I might grow a little tired
of warnings?

Nelson is tense at the Controls waiting for Krueger to take one more step.

KRUEGER

And I can grow tired of mere threats.

He takes another step toward Nelson, entering the area surrounded by the electron tubes. Nelson reacts immediately, pressing the Control Switch on the apparatus. Ribbons of blue electricity begin to glow in the tubes. Krueger pauses, looking at the tubes curiously.

NELSON

Don't try to move out of that
area, Captain Krueger.

33 Cont.

KRUEGER

(still looking
around)

An ingenious device, Admiral.
My compliments. It's quite
useless against me, of course.

NELSON

Don't be too sure. Before you
make a move, let me explain something.
Those tubes are directly connected to
our nuclear reactors. There is
enough power surrounding you to
vaporize any matter that interrupts
the flow of current.

KRUEGER

Very interesting. You have gone
to considerable trouble to set
a trap for me.

NELSON

Exactly.
(as Krueger takes
a step forward)
Don't come any closer! I see
you need a demonstration.

Krueger pauses to watch Nelson, a half-smile on his face.

KRUEGER

Go right ahead.

Nelson looks around and sees the soldering iron left
behind by Riley. He picks it up, weighing it in his hand.
Then, with a look at Krueger, he tosses it toward him.

NELSON

Here...catch!

As the tool crosses the invisible line between the first
two tubes, there is a blinding white FLASH. The tool
vanishes. Krueger smiles.

KRUEGER

Congratulations! An amusing
parlor trick. But we are wasting
time.

Krueger pauses a moment to look at Nelson, smiles and
begins to walk again. As his figure crosses the
invisible line, there is an enormous FLASH.

(REV. NEG.
EFF)

QUICK CUT TO:

34 INT. CONTROL ROOM - DAY (STOCK)

FULL SHOT

as the sub rocks violently, sending Crewmen and Officers sprawling.

35 VARIOUS SHOT - (RED LIGHTING OR RED TINT) (STOCK)
of violently tilting decks in different sections of the ship as men are thrown about.

36 ANGLE ON CRANE (RED LIGHTING)
who has been thrown to the deck of the Control Room. He claws his way to a mike and grabs it.

CRANE

(into mike)

Engineering!

(gets no reply)

Engineering!!

Morton fights his way over to Crane's side.

MORTON

No use! We've lost power all over the ship!

CRANE

Can you hold trim?

MORTON

Not without power! We're going down like a rock!

37 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT - SEAVIEW

as the stricken sub, rocking wildly, begins to sink toward the bottom.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

38 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT - SEAVIEW
still rocking violently as it plunges toward the bottom.

39 INT. MISSILE ROOM - DAY (RED LIGHTING)

ANGLE ON NELSON
who is hurled about on the pitching deck. He is thrown against the improvised Control Panel. Stunned, he slumps to the deck. Then, with an act of sheer will he shakes his head to clear it and claws his way to the main cable. With an almost superhuman effort he begins to tug on the cable and finally pulls it free. At the same instant the lights blaze on and the wild rocking, pitching movement stops. He slumps back on the deck, exhausted.

40 INT. CONTROL ROOM - DAY

FULL SHOT
as the men begin to pick themselves from the deck to get back to their stations. The lights are all on again. Crane looks toward a wall speaker as a voice crackles over it.

VOICE

(on speaker)

Engineering to Control. Full
generator power restored!

Crane turns to Morton.

CRANE

Blow main ballast tanks.

MORTON

(into mike)

Blow main ballast.

CRANE

(to planesman)

Full elevation, all planes.

VOICE

(o.s.)

Full elevation, aye!

41 EXT. UNDERSEA. - DAY

FULL SHOT - SEAVIEW
as the sub begins to nose up through the water.

42 INT. CONTROL ROOM - DAY

ANGLE ON MORTON
who is watching instrument dials as Crane comes up.

MORTON

Everything under control. We're--
back up to one-ten feet.

CRANE

Level off at ninety and keep her
there.

MORTON

Aye, aye, sir.
(a beat)
Lee...what happened?

CRANE

That's what I want to find out.
Take the con. I'll be in the
Missile Room.

MORTON

Aye, sir.

Crane hurries aft to exit.

DISSOLVE TO:

43 INT. MISSILE ROOM - DAY

ANGLE ON NELSON
who is lying on the deck beside the Control Panel.
Crane enters and goes quickly to the Admiral's side.
He kneels to examine Nelson who opens his eyes.

NELSON

I'm all right.

He starts to sit up but Crane restrains him.

CRANE

Take it easy.

NELSON

It's nothing. Just a bump on
the head.

Cont.

43 Cont.

Nelson starts to get up and Crane helps him, then looks around at the equipment Nelson had set up.

CRANE

What went wrong here?

NELSON

Nothing with the equipment. It was Krueger.

Crane looks at him sharply.

CRANE

Better let the Doc examine that bump.

NELSON

You think I'm raving, don't you? Well, I don't blame you. I'm wondering about it myself.

CRANE

Okay, I'll take you to Sick Bay.

NELSON

No, listen...he was here in this room. I thought I had him for sure. Maybe I did get him. Maybe he vanished like the soldering iron.

44

CLOSE ON CRANE

who looks toward Nelson, now becoming convinced the Admiral is out of his head.

CRANE

Sure. We'll still have the Doc look you over though.

DISSOLVE TO:

45

INT. ADMIRAL'S CABIN - DAY

EXTREME CLOSEUP - NELSON'S EYE

with a dancing light beam shining into it. PULL BACK quickly to reveal Nelson sitting on the edge of his bunk while the ship's doctor completes his examination of Nelson's eyes. Crane stands by watching.

NELSON

Well?

DOC

No indication of concussion.

45 Cont.

NELSON
(looking at Crane)
I told you.

DOC
I want you to rest for an hour
or so. If you begin to have
head pains, call me in Sick Bay.

NELSON
All right, Doc.

The doctor exits the cabin. Crane looks down at Nelson.

CRANE
Better do as he says. Everything's
under control now.

NELSON
I hope you're right.

CRANE
Call me if you need me.

Nelson nods and Crane exits. Nelson stretches out on
his bunk. He has barely closed his eyes when he is
startled by a voice.

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

Nelson opens his eyes as though dreading what he will
see.

46 HIS P.O.V. - KRUEGER
who stands solemnly on the other side of the cabin. He
takes a step or two toward CAMERA.

47 ANGLE PAST KRUEGER TO NELSON
who reacts with almost weary resignation..

NELSON
Then I failed...

KRUEGER
There was never any doubt of
that, Admiral.

NELSON
But you failed too, Krueger.
The ship wasn't destroyed.

Cont.

47 Cont.

KRUEGER

I didn't intend it to be. I think I have demonstrated the hopelessness of further resistance on your part.

NELSON

(dejected)

I'm afraid you have.

KRUEGER

Good. There is hope for you yet.

NELSON

Now what?

KRUEGER

You already know.

NELSON

(shakes his head)

I can't. Don't you understand that? I can't shoot Lee Crane.

KRUEGER

But you will, Admiral. Otherwise every man aboard this ship will die...including Crane.

48

CLOSE SHOT - NELSON

under tremendous emotional strain.

NELSON

No! There must be some other way. I'll find it. I'll....

He stops in mid-sentence, staring.

49

P.O.V. - THE ROOM

There is no one out there.

50

MED. SHOT

Nelson is on his feet. He looks around the room knowing Krueger is gone but unwilling to accept the fact.

NELSON

Krueger!

(no answer)

Krueger...!!

With a hopeless air he throws himself on the bunk. He reacts as he feels something beneath his body. MOVE IN as he reaches for the object and finds his pistol. He holds it, his face working with emotion.

51 INT. CONTROL ROOM - DAY

ANGLE ON CRANE

who checks various instrument dials. His attitude is concerned. Morton goes to him.

MORTON

Is the Admiral all right?

CRANE

Doc says there's no injury.

MORTON

You don't buy it, do you?

CRANE

I don't know, Chip. He's acting stranger all the time. I don't know what to believe any more.

He turns away to resume his inspection of the dials. Morton looks after him, sharing his concern.

52 INT. ADMIRAL'S CABIN - DAY

CLOSE ON NELSON

as he lies on his bunk turning restlessly from side to side. The sound of Krueger's voice seems to drum on his ears.

KRUEGER'S VOICE

(an echo)

You will take your gun and shoot
Crane...you will shoot Crane...
shoot Crane...

He tosses frantically, trying to shut out the sound without success.

KRUEGER'S VOICE

(on echo)

Shoot him...shoot him...shoot him...

Finally, unable to stand any more, Nelson leaps to his feet and picks up the gun from the bed.

NELSON

(loud)

All right!!

(almost a whisper)

All right...

(he slams back

the cocking mechanism)

...you win!

Walking a little unsteadily, he goes to the door, carrying the gun. He pulls the door open and exits the room.

53

INT. CONTROL ROOM - DAY

ANGLE ON CRANE

as Riley and Kowalski approach him.

RILEY

Skipper...Kowalski and I were wondering about that stuff in the Missile Room.

KOWALSKI

The Admiral never ordered us to stow it away and it's cluttering up the place.

CRANE

He's through with it. Break it up and stow it.

Aye, aye, sir. RILEY

54

INT. OBSERVATION NOSE - DAY

ANGLE ON STAIRS

as Nelson, gun in hand, comes down the spiral staircase. He is moving as though in a trance. As he reaches the foot of the staircase, he pauses, close to CAMERA. He stands there a moment, rooted to the spot as though listening to some distant voice.

KRUEGER'S VOICE

(faint and on echo)

Take your gun, Admiral, and shoot Crane...shoot Crane...

Nelson raises the gun in his hand and stares at it as though it were some strange, exotic instrument.

KRUEGER'S VOICE

(on echo, somewhat louder)

Shoot Crane...shoot Crane...

Nelson looks again at the gun in his hand. The hand trembles. He takes a deep breath and sets his jaw. Then he starts for the Control Room.

55

INT. CONTROL ROOM - DAY

ANGLE ON CRANE

as Riley and Kowalski still face him.

Cont.

55 Cont.

KOWALSKI

If you'd like, sir, we can check
with the Admiral before we dismantle
it.

CRANE

That won't be necessary.

Riley sees Nelson o.s. entering the Control Room.

RILEY

Sir, here he is.

Crane turns to look in surprise.

56

ANOTHER ANGLE

as Nelson steps into the Control Room and stops. He
slowly raises the gun.

57

CLOSE SHOT - CRANE

Looking toward Nelson o.s., an expression of bewilderment
on his face.

58

CLOSE SHOT - NELSON

Beads of sweat stand out on his forehead as he levels
the gun.

59

TWO SHOT - RILEY AND KOWALSKI

who stare, baffled.

60

ANGLE ON CREWMEN

who feel the sudden electric tension in the room and
turn from their stations to stare.

61

CLOSE ON CRANE

beginning now to realize what Nelson plans to do.

CRANE

Admiral...put that gun away!

62

ANGLE ON NELSON

pointing the gun.

KRUEGER'S VOICE

(on echo, eerie and
unreal)

Shoot, Admiral...shoot!

Nelson squeezes the trigger and a shot rings out.

63

ANGLE ON CRANE

The impact of the bullet throws him back against the rail of the periscope island. For a moment he is sprawled against the railing, an expression of shocked disbelief on his face. Then he goes limp and collapses to the deck. PAN TO Morton who is frozen in astonishment for a moment. Then he turns to rush at Nelson who stands similarly frozen. Just before Morton reaches him, Nelson -- dazed by remorse -- suddenly flings the gun to the deck. Morton swoops down to retrieve it while several Crewmen spring into action. Riley and Kowalski are the first to reach Nelson. They seize him, pinning his arms behind him. He offers no resistance. Instead, he looks over to where Crane's body lies sprawled on the deck.

NELSON

(his voice choked)

Quick! Get him to Sick Bay.

Morton hesitates a moment, holding the gun and staring at Nelson.

NELSON

(impatiently)

Help him, Chip!

Morton turns and kneels beside Crane. He looks up.

MORTON

Bear a hand here! Get him below!

Several Crewmen jump to obey, lifting the unconscious Crane and carrying him aft, out of the Control Room.

64

ANGLE ON NELSON

with Riley and Kowalski still holding his arms pinned. All are looking after the men carrying Crane. With a twist of his body, Nelson frees himself from the grip of the two men. They make no move to stop him, too stunned to interfere. Nelson walks the length of the Control Room and exits aft, following the party of men. Morton looks down at the gun he is still holding. He puts it on safety and tucks it into his belt. He turns to the gaping Crewmen.

MORTON

All right, this ship doesn't run itself! Get to your posts!

And the still dazed men turn to obey.

DISSOLVE TO:

65 INT. SICK BAY - DAY

CLOSE ON CRANE

as the ship's Doctor bends over him. Crane's eyes are closed and he is unconscious.

66 ANGLE ON DOOR

It is flung open and Nelson appears. He comes into the room and looks down at Crane.

NELSON

Is he alive?

DOC

Barely. He's in deep shock.

NELSON

Will he live?

DOC

I don't know yet. I'll have to ask you to leave, Admiral. He must have absolute quiet.

NELSON

I understand.

With one more look at Crane, Nelson turns and goes slowly out of the room. The Doctor completes his examination and turns to cross Sick Bay. PAN WITH HIM as he goes to an instrument sterilizer. He begins to work at it.

67 ANGLE ON CRANE

as he lies still on the bunk. A shadow falls across the bunk and then a figure enters SHOT from BEHIND CAMERA. It is Krueger. He stands looking down at the quiet figure on the bunk. After a moment, he moves closer to the bunk and then his figure gradually becomes transparent as it seems to melt into the solid body of Crane! As Krueger's figure disappears into Crane's body, Crane opens his eyes. The eyes are alert and bright, giving no indication of his previous condition. He stirs in the bunk and then, abruptly sits up. His movement is quick, vigorous, not at all the movements of a seriously injured man. He gets to his feet and turns toward the door.

68 ANGLE ON DOC

who hears a SOUND and looks quickly around from the instrument sterilizer. His jaw drops in amazement at the sight of Crane on his feet.

DOC

Captain!

69

ANGLE ON DOOR

as Crane turns his head in answer to the Doc's call. There is an expression on his face that is completely alien to Crane. The Doctor rushes to his side, putting his hands on Crane's shoulders.

DOC

Here! This won't do at all!
I'll help you back to bed.

CRANE

(his voice hard, the
tone more Krueger's
than Crane's)

Get your hands off me!

DOC

(starting to pull
Crane toward the
bunk)

You're very weak. You've got to
rest!

Crane knocks the Doctor's hands away.

CRANE

Let me alone! I'm going to
the Control Room.

DOC

No, no, I can't permit it.

And the Doctor again attempts to pull Crane toward the bunk. Crane, his eyes blazing with anger, turns on the Doc.

CRANE

(hard)

I said let me alone!

With that he lands a hard blow to the Doc's jaw, sending him crashing back into the bunk. The Doc slides down to the deck, unconscious. Crane looks down at him a moment with an expression of satisfaction, then turns and strides from the room.

70

INT. CONTROL ROOM - DAY

ANGLE ON NELSON

who paces the deck back and forth, nearly beside himself with worry. The room is silent, heavy with tension.

71

TWO SHOT - RILEY AND KOWALSKI

who stand staring at the Admiral, worried and uncertain.

72 CLOSE SHOT - MORTON
also watching the Admiral, his face perplexed. Suddenly he looks toward the SOUND of a heavy footstep. He reacts to what he sees.

73 ANGLE AFT
as Crane steps into the Control Room and pauses to survey the scene, there is absolutely no sign that a few moments before he had been desperately wounded. His eyes are cold and hard, his manner icily superior as he stands there.

74 ANGLE ON NELSON
who is rocked by the sight of Crane. It is a moment before he can find his voice.

NELSON

Lee...!

Nelson crosses quickly to where Crane is standing.

NELSON

You're all right! You're not hurt!

Crane pointedly ignores Nelson and strides over to where Morton stands, staring in wonder.

CRANE

(icily)

Mr. Morton, I want that man placed under arrest for attempted murder.

75 TWO SHOT - RILEY AND KOWALSKI
reacting to Crane's words and attitude.

76 ANGLE ON MORTON
who recovers his composure as Crane speaks again.

CRANE

At once, Mr. Morton!

MORTON

Aye, aye, sir...

Morton draws the pistol he had placed in his belt. With the eyes of the entire crew on him, he crosses to Nelson.

NELSON

(looking past
Morton to Crane)

Lee...let me try to explain...

CRANE

(harshly)

Mr. Morton...

Cont.

76 Cont.

MORTON
 (to Nelson)
 Admiral...I'm sorry.

Nelson looks down at the gun Morton is pointing at him.

NELSON
 (resigned)
 Put it away, Chip. I won't give
 you any trouble.

Morton, made acutely uncomfortable by the situation, lowers the gun and is about to return it to his belt when Crane strides to him and forces the gun back up to point at Nelson.

CRANE
 Keep him covered.

Morton looks toward Nelson.

NELSON
 (quietly)
 All right, Chip.

Nelson starts forward toward the Nose and the stairs leading to his cabin. Morton follows, the drawn gun pointed at Nelson's back. The stunned crew turn to watch the bizarre procession as it passes them.

77 CLOSE ON CRANE
 watching with satisfaction as they leave. Then he turns his head.

CRANE
 (barking the order)
 Riley! Kowalski!

78 ANGLE ON RILEY AND KOWALSKI
 who jump at the sound of their names.

KOWALSKI
 Sir?

79 MED. SHOT
 Crane looks at the two men.

CRANE
 Prepare the flying sub for
 immediate launch!
 (they stare
 at him)
 JUMP!

RILEY
 (recovering)
 Aye, aye, sir!

They both start for the Nose, moving rapidly. Crane watches, then turns to the chart table to examine the map spread on it.

80 INT. CORRIDOR - DAY

ANGLE ON DOOR

as Nelson comes down the corridor to the door of his cabin. Morton follows a step behind, accompanied now by a Crewman wearing sidearms. Nelson opens his door, then turns toward Morton.

NELSON

Chip, come inside a minute. I want to talk to you.

MORTON

Very well, sir!
(to Crewman)
Take your post here.

The Crewman stands on guard beside the door. Nelson goes in followed by Morton.

81 INT. ADMIRAL'S CABIN - DAY

ANGLE ON DOOR

as Morton closes it behind him and turns to Nelson.

NELSON

I know what you're thinking. Everyone in the Control Room saw me shoot him down in cold blood.

MORTON

(stiffly)
Yes, sir.

NELSON

Have you asked yourself why he didn't stay shot? How he was able to come there and order my arrest?

MORTON

I've been asking myself a lot of questions, Admiral. So far I haven't been able to answer any of them.

NELSON

I can answer some of them. But getting you to believe what I tell you is another matter.

MORTON

I'm listening.

NELSON

What if I told you that isn't Crane who just came to the Control Room.

MORTON

Sorry, Admiral. I know Lee too well to go for that.

81 Cont.

NELSON

How am I going to make you understand?
It's Crane's body. But inside, it's
another man. Remember Captain Krueger?

82

CLOSE SHOT - MORTON

who keeps his face impassive. Yet it is obvious that he
doubts Nelson's sanity.

MORTON

Yes sir. I remember Krueger.

83

TWO SHOT - NELSON AND MORTON

Nelson is aware of Morton's feelings but is determined to
explain.

NELSON

Well...that's Krueger in Crane's
body.

MORTON

If you say so, Admiral.

NELSON

You're trying to humor me. You
think I've lost my mind. Well I
can't blame you for that! But
do me one favor, Chip...

MORTON

Yes sir?

NELSON

You know Lee Crane as well as
anyone. Talk to him. See if you
can convince yourself that he's
the man you know. Will you do that
much for me?

MORTON

Yes sir. I'll do that much.

With one last look at Nelson, Morton turns and exits the
room, closing the door behind him.

84

INT. CORRIDOR - DAY

ANGLE ON DOOR

as Morton stands there for a moment, lost in thought. Then,
aware of the guard's eyes on him, he turns to the Crewman.

MORTON

Keep a close watch. Don't let him out.

He turns and walks off down the corridor.

85

INT. OBSERVATION NOSE - DAY

ANGLE ON FLOOR HATCH

as Crane stands near the rail, looking down as he puts on his flight jacket.

CRANE

(calling down, with
annoyance)

You men! Get a move on down there.

Riley's head pops up from the hatch.

RILEY

We're going as fast as we can,
Skipper. Kowalski's making the
final check now.

CRANE

Well hurry up!

RILEY

Aye sir!
(down through
the hatch)
Let's go, 'Ski!

Riley comes up from the hatch, followed by Kowalski.

KOWALSKI

Ready for launching, sir.

Morton comes down the spiral staircase as Crane is about to enter the hatch.

MORTON

Lee! Just a second.

CRANE

(annoyed)
Well? What is it?

MORTON

You going alone in the flying sub?

CRANE

I am.

MORTON

When you leave, what do you want
us to do?

CRANE

Surface and make for Pearl Harbor
at full speed.

85 Cont.

MORTON

(surprised)

Did you say "surface" Skipper?

CRANE

Naturally. I want you to get there
as fast as you can.

86

TWO SHOT - KOWALSKI AND RILEY

They are surprised by the statement. Both look toward
Morton (o.s.).

87

CLOSE SHOT - MORTON

also reacting to the statement.

88

ANGLE ON CRANE

who notices the sudden, odd silence.

CRANE

Well? What are you staring at?

MORTON

(uncomfortably)

Lee...I don't think you should
take off just yet.

CRANE

(angrily)

Mr. Morton, how dare you take that
tone with your captain.

MORTON

Sorry, sir. But I think you'd better
see Admiral Nelson before you leave.

CRANE

See the man who just tried to kill
me?

He turns toward the hatch. Morton grabs his arms.

MORTON

You're not taking off!

Crane wheels on Morton, hitting him a glancing blow on the jaw. Morton is staggered but comes back at Crane. They have a brief but violent fight as the Crewmen stare, open-mouthed. At last, Crane gets in a telling blow which sends Morton crashing to the deck. He tries to get up but falls back, knocked out. Crane, panting from the exertion, turns to glare at Kowalski and Riley.

Cont.

88 Cont.

CRANE

If any effort is made to stop the launch, it will be considered mutiny on the high seas. Is that perfectly clear?

Kowalski and Riley nod mutely. With one more look around, Crane steps into the hatch, pulling the hatch cover closed after him.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

89 EXT. UNDERSEA - DAY (STOCK)

UP ANGLE AT SEAVIEW
as the Nose Hatch opens and the flying sub is launched.

DISSOLVE TO:

90 ANOTHER ANGLE - FLYING SUB (STOCK)
moving through the water.

91 EXT. SURFACE OF THE SEA (STOCK)

FULL SHOT

The flying sub breaks to the surface and lifts into the sky.

92 INT. FLYING SUB - DAY

ANGLE ON CRANE

His face set with determination as he handles the controls.

93 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT - SEAVIEW
proceeding under water.

DISSOLVE TO:

94 INT. ADMIRAL'S CABIN - DAY

ANGLE ON MORTON

as he faces Nelson who is seated at his desk. On the desk are a number of reference books which the Admiral has been pouring over for some time. Morton is in the midst of a report, still visibly shaken by his recent encounter with Crane.

MORTON

Then when he said I was to surface because we could make faster time up there I knew something was really wrong. Every man who's ever served on a nuclear sub knows they make better time when they're submerged.

NELSON

(excited by the information)
But the Commander of a World War One sub could easily make that mistake! Don't you see, Chip? That verifies what I was telling you.

Cont.

94 Cont.

Morton shakes his head reluctantly.

MORTON

I don't know, Admiral. I could buy almost anything but the idea that Krueger is in Crane's body.

NELSON

Then how do you explain Crane's actions?

MORTON

He's out of his mind. He must be. When he attacked me, it was like fighting a wild man.

(touches his jaw tenderly)

I can still feel that last punch. And then going off in the flying sub...

(stops as an idea hits him)

Wait---that proves my point. Lee can fly that craft, but a sub jockey from World War One sure couldn't!

NELSON

Conditioned reflex! That's all it proves. Lee's body could fly that in his sleep. In fact that's almost exactly what he's doing.

MORTON

All right...if you say so, sir. But where's he headed?

NELSON

To Malayo, of course. Here, look...

(shows Morton some of the reference books)

I've been looking it up. It's a small, uninhabited volcanic island located right here....

Nelson turns to a wall map of the Pacific which hangs behind his desk. He has placed a forefinger on an area in the South Pacific.

MORTON

(puzzled)

Uninhabited?

Cont.

94 Cont.1

NELSON

Actually there is a larger island within a few miles. The people who live there apparently use Malayo for a burial ground.

MORTON

And you think Lee's headed there?

NELSON

I'm certain of it.

(an ironic smile)

Of course that won't mean much to you if you still think I'm out of my mind.

MORTON

(embarrassed)

I'm sorry about that, Admiral. But you must admit it looked bad from my point of view.

NELSON

And even worse from the point of view of the crew. I imagine they still think I'm dangerous, don't they?

MORTON

Well...yes sir, I guess they do.

NELSON

Let them for the time being. You can keep me locked up here. I have a lot more research to do anyhow. I'll give you the orders and you can carry them out as though you were acting on your own. That is, if that arrangement's agreeable to you.

MORTON

I'll do whatever you say, Admiral.

NELSON

(claps him on the back)

Good enough, Chip. We'll start by reversing course and heading for Malayo at flank speed.

MORTON

Aye, aye sir!

And Morton starts from the cabin.

95 INT. CONTROL ROOM - DAY

ANGLE ON KOWALSKI

who is kneeling beside the sonar panel making some adjustments on the wiring. Riley sits at the panel, manning the station.

KOWALSKI

(as he works)

I'm telling you, Stu, if we ever get back to port -- which I'm beginning to doubt -- I'm signing off and getting me a nice cushy job in a bank.

RILEY

Oh sure. I can just picture that!

KOWALSKI

It'd be a lot better than serving on a ship where the officers are going ape one by one. First the Admiral, then the Captain...and after what just happened, I'm not so sure about the Exec.

RILEY

Well there's one thing. If it's going by rank, we don't have to worry for a long time.

KOWALSKI

Yeah. I guess we're lucky at that. How'd you like to be in the navigation division? First we're heading south when we should be going north. So we head north and then we turn around and go south again. Now we're back to heading north.

RILEY

(shakes his head)

We could have been half way around the world by now and we haven't moved more than a couple of miles.

96 INT. OBSERVATION NOSE - DAY

ANGLE ON STAIRS

as Morton comes down the spiral stairs and heads for the Control Room.

97 INT. CONTROL ROOM - DAY

ANGLE ON MORTON

who crosses close to Kowalski and Riley to pick up a hand mike.

MORTON

(into mike)

Navigation, this is the Exec.

Kowalski and Riley look up at Morton.

VOICE

(on speaker)

Navigation, aye.

MORTON

(into mike)

Come about and set course one-eight-zero. Proceed at flank speed.

VOICE

(on speaker)

Aye, aye sir. One-eight-zero. All ahead flank!

Morton moves away. CAMERA stays on Kowalski and Riley who stare at each other in dumb wonder.

98 EXT. UNDERSEA - DAY

(STOCK)

FULL SHOT - SEAVIEW

as it comes around in a full turn.

99 EXT. THE SKY - NIGHT

(STOCK)

FULL SHOT - FLYING SUB

its jets whining as it speeds across the sky.

100 INT. FLYING SUB - NIGHT

CLOSE ON CRANE

intent on the controls as he pilots the ship. He sees something ahead and reacts, an expression of grim satisfaction appearing on his face.

101 EXT. MALAYO - NIGHT

(STOCK)

HIGH DOWN SHOT

showing a small tropical island below with a smoking volcano in its center.

102 INT. FLYING SUB - NIGHT

ANGLE ON CRANE

There is a faint smile of satisfaction on his face as he pushes forward on the controls to nose the ship down for a landing.

103 EXT. THE SKY - NIGHT

(STOCK)

FULL SHOT - FLYING SUB
entering a landing glide.

DISSOLVE TO:

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

FULL SHOT - FLYING SUB
riding quietly at rest on the calm surface.

105 INT. FLYING SUB - NIGHT

ANGLE FROM WINDOWS

as Crane rises from the pilot's seat and goes to where a pack -- much like a parachute pack -- is stowed. He picks up the pack -- a deflated rubber raft -- and carries it with him as he mounts the ladder to the roof hatch. He pushes open the hatch and starts to climb topside, carrying the deflated raft with him.

DISSOLVE TO:

106 EXT. ISLAND SHORE - NIGHT (STAGE B)

ANGLE FROM SEA

as Crane, in the rubber raft, paddles away from CAMERA toward shore. A wispy fog hugs the ground ahead giving the island a strangely forbidding, ominous appearance. Reaching shallow water, Crane climbs from the rubber raft and hauls it up on the beach. He stands at the shoreline, looking at the island.

107 CLOSE ON CRANE

There is a strange, exalted expression on his face as he looks around.

108 REVERSE ANGLE

as he starts toward the tangled jungle area ahead.

DISSOLVE TO:

109 EXT. JUNGLE AREA - NIGHT (STAGE B)

ANGLE ON CRANE

making his way through tangled tropical underbrush. The clinging, ground-hugging fog surrounds him. Finally he stops at the edge of a clearing to look.

110 EXT. BURIAL GROUNDS - NIGHT (STAGE B)

HIS P.O.V.

in the clearing are fog-shrouded mounds and grotesque Tiki God statues marking the graves.. The effect is eerie and mysterious. PAN the scene to show a small grass hut " on one side of the area.

111 REVERSE ANGLE

as Crane steps from the underbrush and walks slowly toward the mounds.

- 112 ANGLE ON GRASS HUT
as the sarong-clad figure of a girl comes from the hut carrying a grass-woven tray of flowers.
- 113 CLOSE ON CRANE
He reacts as he sees the girl o.s. and stops in his tracks.
- 114 ANGLE ON GIRL
who carries the tray to one of the burial mounds, kneels beside it and begins to place the flowers one at a time, around the grave mound.
- 115 ANGLE ON CRANE
as the expression on his face softens.

CRANE

(gently)

Lani....

- 116 ANGLE ON GIRL
who turns suddenly, startled by the voice. Her face, turned to CAMERA for the first time is the same lovely face of the phantom girl, Lani, who had disappeared in full view of Nelson on "Seaview". But there is a slight and subtle difference that has no bearing on her physical appearance. She seems younger and more innocent in the soft, fog-dimmed atmosphere of the island. She gets to her feet, staring in surprise and alarm at the unexpected sight of the stranger in uniform. Crane enters SHOT, moving toward her.

CRANE

Lani...I've kept my promise. I'm back.

The girl shows no sign of recognition. She retreats a few steps before replying.

LANI

This island is tabu. If you are found here, you will be killed.

CRANE

I'm not afraid.

The girl looks up toward the hills. Crane follows her glance.

- 117 THEIR P.O.V. - A VOLCANO (STOCK)
looming above, its cone smoking ominously.

118

BACK TO SCENE

Crane looks back at the girl.

CRANE

I'm not afraid of volcanos...
or tabus. Lani...don't you
know who I am?

(she shakes her
head, shrinking
back from him)

Look in my eyes and tell me
you don't know me.

He advances toward her. She backs away from him in growing
fright.

LANI

No! Go away! No....!

She turns and runs toward the jungle.

CRANE

Lani! Wait!

She has gone. Crane looks down at his body, then toward
the jungle where she has disappeared. He makes a decision.
Standing rigidly still for a moment, he closes his eyes.
Then, seemingly stepping out of Crane's body comes the
almost transparent figure of Krueger. PAN with Krueger
as he walks away toward the jungle, his figure seeming
to solidify with each step.

119

ANGLE ON CRANE

who now lies still and silent on the ground, once again the
stricken figure of a badly wounded man.

120

EXT. JUNGLE AREA - NIGHT

(STAGE B)

ANGLE ON KRUEGER

as he moves through the jungle, searching for the girl.

121

ANGLE ON LANI

who runs through the thick brush.

122

CLOSE SHOT - KRUEGER

searching for her.

123

MED. SHOT

Lani pauses in her flight to listen. She hears the SOUND
of footsteps crashing through the thick foliage. She
hesitates a moment, looking about for a way to go. Then
she dodges around some brush and doubles back to hide.
Krueger appears, moving through the brush and passing her
hiding place. When he is gone, she rises and goes off in the
direction from which she had just come.

124 EXT. BURIAL GROUNDS - NIGHT

(STAGE B)

ANGLE ON LANI

as the terrified girl comes into the clearing. She pauses, out of breath and listening for any sound of pursuit from the brush. Suddenly, from behind her, she hears a MOAN. She spins around to stare.

125 HER P.O.V.

The form of Crane, on the ground in the clearing, stirs in pain and MOANS again.

126 CLOSE ON LANI

She is about to run again, then hesitates. The fear in her eyes is replaced by concern. Timidly at first, she starts toward the stricken man.

127 DOWN SHOT ON CRANE

as he lies face down on the ground. Lani enters SHOT and kneels at his side. Gently she rolls him over, face up. His eyes slowly open. He stares up dazedly.

LANI

You're hurt!. The tabu...

Crane barely manages to focus his eyes on her. He is startled. Weakly, he moves as though to sit up but Lani restrains him.

LANI

No! You are weak...

CRANE

(weakly)

Who...are you? What is this place?

LANI

I warned you of the tabu. Now I will try to help you.

She rises and starts for the grass hut in the b.g. Crane, with an effort tries to follow her with his eyes as she enters the hut.. He makes a mighty effort to get up. It is too much for him and he falls back, lapsing again into unconsciousness. Lani, in the b.g., emerges from the hut carrying a dampened cloth and a bowl containing herb broth. She comes to his side and kneels. There is sympathy in her expression now as she cradles his head and wipes his brow with the cloth.

LANI

Can you hear my voice?

Cont.

127 Cont.

Crane's eyes remain closed but with an effort he nods his head. He tries to speak but can't form the words.

LANI

Don't speak. I'm going to give you something to drink...something that will bring back your strength.

With her free hand, she raises the bowl to his lips. It is an effort, but Crane manages to swallow some of the herb broth. The girl smiles and gently lowers his head to the ground. Suddenly a shadow falls across them.

KRUEGER'S VOICE

(o.s.)

Lani...

She looks up, startled.

128

P.O.V. - UPSHOT AT KRUEGER who stands looking down, a faint smile on his thin lips.

129

MED. SHOT as Lani rises to her feet, staring at Krueger.

KRUEGER

Now you know me!
(the girl,
speechless,
shakes her head)

You must!

The girl, in growing terror, takes a few steps back. Krueger quickly crosses to her and she realizes she cannot get away from him.

LANI

Please...I've never seen you before! Never!

KRUEGER

(growing angry)

You lie!

LANI

No! Please...

KRUEGER

I swore an oath that I'd come back to you. You even helped make it happen. Now I'm here and you pretend you've forgotten.

(reaches into his pocket and takes out a small locket)

Have you forgotten this?

129 Cont.

He snaps open the locket and thrusts it into her hands. Already badly frightened, it is all she can do to force herself to look inside the locket. Krueger stands, looking down at her, waiting for her reaction. At last she looks down at the locket in her hand. Her face pales and there is a growing look of terror in her eyes.

A-129 CLOSE SHOT - LOCKET (INSERT)
Showing a small snapshot of Krueger, his arm around Lani's waist.

B-129 BACK TO SCENE
Lani stares, her voice little more than a whisper.

LANI

What...do you want?

KRUEGER

Can you still say you don't know me?

LANI

No! No, I don't know you!

His face clouds with rage. There is a MOAN from Crane and Krueger looks down at him.

KRUEGER

So! That's the explanation!
(looks sharply
at her)

You prefer him! He's still alive!
That was my mistake -- letting
him remain alive.

(she stares at
him wordlessly)

Well, that can easily be remedied.

He turns toward Crane's body. Lani realizes what Krueger intends to do. With a cry of alarm, she throws herself across the stricken man's body as though to shield it from Krueger.

LANI

No!

130 CLOSE SHOT - KRUEGER
His expression hard and remorseless.

KRUEGER

Get away from him.

Cont.

130 Cont.

LANI'S VOICE

(o.s., subtly
different from the
voice of the
terrified girl...
calm and commanding)

Leave Captain Crane alone!

Krueger, himself startled, wheels in the direction of the voice and reacts.

131

P.O.V. - LANI

standing some distance away, beside one of the Tiki Gods with the ground fog swirling around her feet. Now she carries herself more like the girl who had been aboard "Seaview". She is poised, confident as she looks toward camera.

132

ANGLE ON KRUEGER

as he looks in amazement toward Lani, who takes a step or two toward him out of the swirling mist.

KRUEGER

(a whisper)

Lani...

LANI

Yes, Lani. The one you swore
to come back to.

133

FULL SHOT (SPLIT SCREEN)

as Krueger stares toward Crane, lying on the ground with the young Lani shielding him with her body, then up toward the SECOND Lani who moves smiling toward him out of the drifting mist.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

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

FULL SHOT

as Seaview broaches the surface and moves forward, slicing through the waves.

135 INT. A CORRIDOR - NIGHT

FULL SHOT

Morton comes along the corridor, approaches the door to the Admiral's cabin where an armed crewman stands guard. Morton nods to the crewman, who unbolts the door, admitting Morton.

136 INT. ADMIRAL'S CABIN - NIGHT

ANGLE ON DOOR

as Morton closes the door behind him and crosses to the desk where Nelson is hard at work. In addition to the research books, the desk is strewn with papers and charts. Nelson looks up at Morton.

NELSON

Well, Chip?

MORTON

We've just surfaced. We're about to heave to off Malayo.

NELSON

Good.

(glancing at the cluttered desk)

I've done about all I can.

MORTON

What's your plan, sir?

NELSON

Like everything else that's been happening lately, I'm afraid it's not going to make much sense to you.

MORTON

(dryly)

I'm getting used to that, sir.

Cont.

136 Cont.

NELSON

All right, let me explain a little of what I've discovered.

(rises and picks up a large rough drawing he has made)

This is a diagram of the geology of Mulayo.

He holds the diagram up for Morton to see. It is a cross-section drawing of the island, featuring the volcano. Nelson points to sections of the drawing as he talks.

NELSON

Mulayo is really nothing but a volcano. Right now, it's semi-active, which means that under normal conditions there is pressure building up down here.

MORTON

Yes sir?

NELSON

If something should release that pressure...a well-aimed missile about here below sea level, for instance...the volcano would explode and destroy the island.

Morton looks at Nelson, noncommittally.

MORTON

What would that solve, sir?

NELSON

A great deal...if I'm right.

(puts the drawing away)

Chip, how much do you know about ghosts?

MORTON

Forgive me, Admiral, but I'm not sure there's anything to know about them.

NELSON

(with a smile)

You may be right. Still, if there is anything, the information in this book might give us our answer.

136 Cont.1

NELSON (Cont.)

(lifts a book
from the desk
and weighs it
in his hand)

It's the most scientific work ever
written on that elusive subject.

(tosses the book
to Morton who
catches it)

Might do you good to read it
someday.

MORTON

(unconvinced)

Yes sir.

NELSON

One thing it says, categorically,
is that ghosts are attracted to
some one particular earthly thing
for one particular reason. Destroy
that thing and the ghost departs.

MORTON

Meaning, in this case, the island?

NELSON

Meaning the island. Or, to be more
exact, the burial ground on the island.

MORTON

Now Admiral, look...you can't order
me to blow up an island because of
something this book says!

Morton tosses the book back on the desk.

NELSON

Not until I'm sure, Chip. I'm
going ashore alone to find out.
I want you to have a missile
ready to fire. If I give you
the order, I expect you to obey.
Any questions?

Morton looks more uncomfortable than ever.

MORTON

No sir. I'll make the arrangements
to put you ashore.

NELSON

You do that.

137. INT. CONTROL ROOM - NIGHT

ANGLE ON HATCH LADDER

as Riley descends the ladder to report to Morton.

RILEY

Raft inflated and ready for launching sir.

MORTON

Very well.

(picks up a hand
mike to speak)

Admiral, we're ready to put you ashore.

NELSON'S VOICE

(on speaker)

I'm on my way.

Morton hangs up the mike and moves off. Kowalski moves to Riley's side. They speak in confidential tones.

KOWALSKI

I thought the Admiral was under arrest. What goes?

RILEY

You heard the orders. He's going ashore on that island alone.

KOWALSKI

Hey...maybe we're gonna maroon him.

RILEY

Believe me, nothing would surprise me any more.

138

ANGLE TOWARD NOSE (windows o.s.)

as Nelson enters. He wears a Mae West life preserver and is buckling on a gun belt. He passes Kowalski and Riley who can't resist staring. He goes to Morton at the foot of the ladder.

MORTON

The deck detail has your boat ready, sir.

NELSON

Very well.

(reaches into his
jacket for a small
transmitter)

Stand by with the missile. I'll raise you on this if I want it fired.

138 Cont.

MORTON

Aye sir. Good luck!

Nelson nods, puts away the transmitter and starts to mount the ladder while Morton and the men in the control room watch.

DISSOLVE TO:

139 EXT. ISLAND SHORE - NIGHT

(STAGE
B)

ANGLE ON WATER

as Nelson appears alone in a rubber raft. The raft glides smoothly to shore. Nelson steps out and hauls it up on the beach. As he sheds his Mae West life jacket his eyes fall on Crane's raft. He notes it with satisfaction, tosses his life jacket into the rubber raft and then draws his gun. With the gun at ready, he starts for the jungle area.

140 EXT. BURIAL GROUND - NIGHT

(STAGE
B)

MED. SHOT

Crane lies near the grass hut with Lani kneeling beside him. He opens his eyes, sees her and sits up, somewhat painfully.

CRANE

I heard voices.

LANI

No, you were dreaming.

CRANE

Who was here?

LANI

No one, except for me, the island is deserted. Now you mustn't tire yourself. Lie down.

CRANE

I feel a lot stronger now. Help me up.

LANI

No. It's too soon.

CRANE

Then I'll get up alone.
(he tries to rise
but can't make it)

LANI

I told you.
(relents)
Here...let me help.

She supports him as he gets weakly to his feet. He looks around.

CRANE

I can't seem to remember anything.
How long have I been here?

Cont.

140 Cont.

LANI

Not long. And you must go. The island is tabu and you're in great danger.

CRANE

Then what are you doing here by yourself?

LANI

Once a year I must come here to tend a grave.

She looks toward the mounds. Crane goes to them and stands looking down. He turns toward Lani.

CRANE

I've seen lots of burial grounds in the South Seas. Why should this one be tabu?

LANI

Because many years ago a man came to our main island in an iron ship...a man who called himself Captain Krueger.

CRANE

(startled)

Krueger!

LANI

This man broke our most sacred tabu. He fell in love with the daughter of a chief. After he sailed away, she was exiled to this island and here their child was born.

CRANE

What happened to the girl?

LANI

The Gods were angry and she died in childbirth. She lies there...

Lani looks toward one of the mounds. Crane stares down at it solemnly.

A-140

EXT. JUNGLE TRAIL - NIGHT

(STAGE
B)

ANGLE ON NELSON

as he comes along the trail, searching. He turns a bend to come face to face with the Phantom Lani. He stops short.

Cont.

A-140 Cont.

NELSON

Lani!

LANI

Welcome to my island, Admiral.

NELSON

Where's Crane? What have you done to him?

LANI

Your friend is still alive. He has served his purpose well.

NELSON

Take me to him!

LANI

You will have to find him yourself.

NELSON

(raising his gun
menacingly)

I said take me to him....now!

LANI

Your weapon is of no use against me.
You should have learned that by now.

She deliberately turns her back to him and starts away along the trail. He raises the gun to fire. But the trigger only snaps harmlessly. He starts after her but she is nowhere in sight. He begins to run along the trail.

141 EXT. BURIAL GROUND - NIGHT

(STAGE
B)

ANGLE TOWARD JUNGLE

as Nelson appears at the edge of the clearing. He sees Crane, reacts and starts forward, putting his gun away.

142 MED. SHOT

Crane and Lani turn as Nelson comes up. Nelson is surprised to find Crane on his feet.

CRANE

Admiral!

NELSON

Your wound...how could it heal so fast?

Cont.

142 Cont.

CRANE

(a look toward
Lani)

She can tell you better than I
can.

Nelson looks at Lani, his eyes hardening.

NELSON

I'll bet she can.

(to Lani)

We're old friends, aren't we Lani!

CRANE

(surprised)

You know her?

LANI

(to Crane)

I have never seen this man before.

NELSON

(to Crane, ignoring
her)

She paid a call on me aboard Seaview.
That's what started all this.

CRANE

Aboard Seaview. How?

NELSON

Oh she's a very talented young
woman.

LANI

I don't understand.

(to Crane)

I don't know him.

CRANE

You've got it all wrong, Admiral.
She saved my life.

NELSON

She nearly killed you. She will
kill you if we don't find a way
to stop her.

LANI

No! It's not true! None of it!

Cont.

142 Cont.1

Crane puts his hand to his head trying to clear his thoughts.

CRANE

I'm beginning to remember now.
The Control Room...The pistol
shot...She didn't pull that trigger,
Admiral.

(with sudden
realization)

You did!

NELSON

No, Lee! Listen to me. Her hand
never touched the gun, but she
fired that shot!

CRANE

What'do you mean by that?

NELSON

SHE knows. Don't you Lani?

LANI

No.

NELSON

She's a phantom...just as Krueger
is.

CRANE

This girl? I don't believe it.

Nelson slowly draws his gun.

NELSON

I'll prove it to you.

CAMERA MOVES IN as Nelson raises the gun toward Lani.

CRANE

What are you doing? Put
that gun away!

Continue to move in to a CLOSE SHOT of Nelson as he prepares
to fire.

NELSON

You can't shoot a ghost. I'll
show you.

LANI'S VOICE

No! (o.s.)

Cont.

142 Cont.2

Nelson fires. But just as he pulls the trigger, the hand of a girl strikes his wrist, spoiling his aim. Nelson turns and reacts to what he sees.

143 ANGLE ON LANI
who has just knocked the gun away. It is the PHANTOM LANI who faces Nelson now.

144 FULL SHOT (SPLIT SCREEN)
as Nelson looks from one girl to the other. They seem identical, although there is a subtle shade of difference between them. Crane, looking from one girl to the other, is astonished. Nelson turns to the Phantom Lani.

NELSON

You're the one who came aboard my ship.

PHANTOM LANI

You're beginning to understand, Admiral.

145 TWO SHOT - CRANE AND LANI
who stare at Nelson and the Phantom Lani.

146 TWO SHOT - NELSON AND PHANTOM LANI
facing each other.

NELSON

Where is Krueger?

PHANTOM LANI

He'll be here. He still wants the body of your Captain.

NELSON

Why? He got what he wanted --
A physical body to bring him to the island.

PHANTOM LANI

It is my penance to stay on this island. He can only remain with me in a physical body -- a young one. Your Captain is a perfect choice. We must have him.

NELSON

And this girl...
(nodding toward
Lani...o.s.)
....surely not your daughter.

Cont.

146 Cont.

PHANTOM LANI

Her mother was our child...mine
and Captain Krueger's. I died
giving birth to her.

Nelson looks at the Phantom Lani a moment, then suddenly
moves off.

147

FULL SHOT (SPLIT SCREEN)

Nelson has moved to where Crane stands with Lani. Nelson
holds Lani with one arm while he points the gun at her
with his free hand. The Phantom Lani reacts.

PHANTOM LANI

Nelson, I warn you! Don't hurt
her.

NELSON

That's up to you. I'm taking
Lee Crane off this island. She
comes along as a hostage.

148

CLOSE SHOT - PHANTOM LANI
who stares at the others.

149

ANGLE ON NELSON

who motions with his head for Crane to move toward the
jungle area. Still holding the gun on Lani, he forces her
to come with them.

150

CLOSE ON PHANTOM LANI

who watches them go, her face inscrutable.

DISSOLVE TO:

151 EXT. ISLAND SHORE - NIGHT

FULL SHOT

as Lani, Crane and Nelson reach the beach. Nelson puts away the gun and pushes the motorized raft half into the water. Lani helps Crane into the raft.

152 CLOSE ON NELSON

He takes out the transmitter and raises it to speak.

NELSON

(into mike)

Nelson to Seaview....Nelson to Seaview.

MORTON'S VOICE

(over radio)

This is Morton. I've been waiting for your call, Admiral.

NELSON

(into mike)

I've got Crane. He's all right. Give me exactly five minutes, then fire the missile.

153 INT. SEAVIEW RADIO SHACK - NIGHT

ANGLE ON MORTON

speaking into a mike as he stands beside the Radio Console.

MORTON

(into mike)

How are you getting back?

154 EXT. ISLAND SHORE - NIGHT

(STAGE
B)

CLOSE SHOT - NELSON

holding the transmitter.

NELSON

(into mike)

I passed the flying sub on my way in. She's moored off shore. We'll come back in that. Remember...fire five minutes from now! Clear.

Nelson puts away the transmitter and starts for the boat. Crane and Lani are already aboard.

155 INT. SEAVIEW CONTROL ROOM - NIGHT

ANGLE ON MORTON

who enters from the Radio Shack and crosses to the planning table. He picks up a mike.

155 Cont.

MORTON

(into mike)

Missile Room -- stand by to fire
on my order.

VOICE

(on speaker)

Aye, aye, sir. Standing by.

156 EXT. SURFACE OF THE SEA - DAY

(STOCK)

LONG SHOT - FLYING SUB
bobbing lazily at its mooring.

157 INT. FLYING SUB - NIGHT

ANGLE ON HATCH LADDER

Crane climbs down the ladder, followed by Lani and then Nelson, who closes the hatch. Lani stares around, awed by the unfamiliar surroundings. Crane seats her in one of the aft seats and shows her how to adjust the seat harness.

CRANE

Don't be afraid. You need this
when we take off.

Nelson has already seated himself in the pilot's chair. He flicks switches to activate the engines. Nothing happens.

NELSON

Something's wrong!

Crane looks at the dials.

CRANE

No power.

NELSON

We've got to get away!

CRANE

It's going to take some time.

NELSON

We have no time!

He works the switches and buttons frantically.

Cont.

157 Cont.

CRANE

It's no use, Admiral. We've
got to track down the trouble.

tries the radio.

Nelson

NELSON

Even the radio's dead!

(he pulls out
the portable
transmitter)

Nelson to Seaview...Nelson to
Seaview...Come in Seaview!

(no reply)

Chip! Do you read me?

KREUGER'S VOICE

(o.s.)

That's dead too, Admiral.

Crane and Nelson spin around in the direction of the
PAN to reveal Kreuger seated in the aft chair
Lani, who is staring at him wordlessly.

Bot
voic
ber

NELSON

(a hopeless note
in his voice)

You've found us.

KREUGER

Now we will sit here, Admiral,
until I get what I came after.

SEAVIEW CONTROL ROOM - NIGHT

158

INT. ON MORTON

holds a mike in his hand while he stares down at his
watch.

AN
wh
wr

MORTON

(into mike)

Stand by...fire four!

MISSILE ROOM - NIGHT

159

INT. ON CREWMAN

presses a firing button.

AN
wh

CHIEF

Four fired sir.

160 EXT. UNDERSEA - NIGHT

(STOCK)

ANGLES ON TORPEDO

streaking through the water trailing a stream of bubbles.

161 INT. FLYING SUB - NIGHT

FULL SHOT

Krueger sits calmly in the aft chair. He has Nelson's gun in his hands, turning it over idly as though inspecting it. Crane, Iani and Nelson all stare at him.

KREUGER

Since you can go nowhere Admiral,
there is nothing to do but wait.
And I can wait longer than you.

(holds out the
gun invitingly)

Unless you prefer to get it over
with now.

Nelson makes no reply. Suddenly there is the sound of a shattering explosion as the missile hits the island. The flying sub careens violently.

162 EXT. VOLCANO - DAY

(STOCK)

FULL SHOT

as the volcano goes up with a deafening series of explosions.

163 INT. FLYING SUB - DAY

FULL SHOT

Nelson and the others grab for support as the flying sub is tossed about.

KREUGER

The island! What's happening to
the island?

NELSON

It's about to blow to the skies!
We'll go with it now.

Kreuger looks sharply toward Nelson, then manages a grudging smile.

KREUGER

My compliments, Admiral. It may
be that, in the end, you've won
out. Good-bye.

Cont.

163 Cont.

And as they watch, Kreuger rises, turns toward the wall of the flying sub and seems to melt through it, vanishing from their sight. At the same time the lights from the nuclear reactor come on.

CRANE

We've got power!

NELSON

Let's get out of here.

He grabs the controls and the flying sub responds.

164 EXT. VOLCANO - NIGHT (STOCK)

FULL SHOT

as the shattering explosions continue, showering lava on the island.

165 EXT. BURIAL GROUNDS - NIGHT (STAGE B)

FULL SHOT

as the statues tumble and rocks and molten lava shower down around the phantom Iani, who looks around in wondering awe.

166 CLOSE ON GROUND (STOCK)
as a yawning fissure opens.

167 ANGLE ON IANI
still staring. Kreuger comes walking out of the smoke and steam to go to her side. She turns to him.

LANI

The island! It's being destroyed.

KREUGER

Yes. We're free, Iani. At last we're free.

She looks up at him, understanding. Side by side they walk into the fiery smoke.

168 EXT. VOLCANO - NIGHT. (STOCK)

FULL SHOT

as it shatters with one last, immense roar.

FADE OUT

END OF ACT FOUR

TAG

FADE IN

169 EXT. UNDERSEA - DAY (STOCK)

FULL SHOT - SEAVIEW

moving serenely beneath the surface.

170 INT. OBSERVATION NOSE - DAY (BUBBLE TANKS)

MED. SHOT

Crane, Nelson and Lani are at the table. She has handed the locket to Crane who picks it up, opens it and looks at the picture reflectively.

CRANE

Your grandmother looked exactly like you. And there's no mistaking Kreuger.

NELSON

Will there be trouble when we put you ashore on your own island?

LANI

No. As long as neither of you fall in love with me.

CRANE

That won't be easy.

(to Nelson)

Then all this wasn't a dream... it actually happened. How are we ever going to explain it to anyone?

NELSON.

I don't know. Perhaps certain things are best left unexplained.

He snaps shut the locket and returns it to Lani.

FADE OUT

END OF EPISODE