

VOYAGE TO THE BOTTOM OF THE SEA

"SEALED ORDERS"

by

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FOR EDUCATIONAL
PURPOSES ONLY

SHOOTING FINAL
July 11, 1967

CAST LIST

NELSON

CRANE

CHIP MORTON

KOWALSKI

CHIEF SHARKEY

2 CREWMEN

SET LIST

CONTROL ROOM

MISSILE ROOM

CREW'S QUARTERS

ADMIRAL'S CABIN

STAIRWAY CORRIDOR

FIRST CORRIDOR

SECOND CORRIDOR

"SEALED ORDERS"

TEASER

FADE IN

- 1 EXT. SURFACE OF THE SEA - DAY (STOCK) 1
FULL SHOT - SEAVIEW
gliding along the surface and beginning a dive.
- DISSOLVE TO:
- 2 EXT. UNDERSEA - DAY (STOCK) 2
FULL SHOT - SEAVIEW
levelled off and proceeding through the clear waters.
SUPERIMPOSE DATE - 1981. X
- 3 INT. CONTROL ROOM - DAY (STOCK) 3
FULL SHOT
SHOWING the great nerve center of the ship with all stations
manned.
- 4 INT. ADMIRAL'S CABIN - DAY 4
CLOSE SHOT - ADMIRAL'S WALL SAFE (INSERT)
as the safe is opened by a pair of hands. One hand reaches
into the safe and takes out an envelope, turning it TOWARD
CAMERA so that the lettering on its surface becomes visible.
It is marked: "TOP SECRET. EYES OF ADMIRAL NELSON ONLY!"
Now the hands rip open the envelope's seal.
- 5 MED. SHOT 5
SHOWING NELSON, alone in his cabin, taking out the contents
of the envelope and starting to read the paper with deep
concentration, frowning in concern as he reads. By the
time he has scanned the first page his concern has deepened.
He reaches for the intercom button, pressing it as he
continues to read.

NELSON

This is Nelson. Have Captain Crane
report to my Quarters.

MORTON'S VOICE

(on speaker)
Aye, sir.

Nelson flips off the intercom button and settles down to
some even more concentrated reading.

6

INT. CONTROL ROOM - DAY

6

ANGLE ON MORTON

who glances at CRANE after hanging up the hand mike. Both men have been studying a chart spread on the plot table.

MORTON

Sounds like the Admiral's opened his sealed orders.

CRANE

Hold the fort. I'll see what he wants.

Crane turns and starts to mount the circular staircase. Sharkey ENTERS SHOT crossing to Morton.

SHARKEY

Excuse me, Mr. Morton. Something you should know about.

MORTON

What is it, Chief?

SHARKEY

We're getting a red light on the E.C.S. Board, sir.

Morton looks up sharply from the chart in front of him, drops the pencil on the table and crosses immediately toward a control console. Sharkey follows.

7

ANGLE ON KOWALSKI

who is sitting at a console as Morton and Sharkey join him.

7

MORTON

What's wrong with our environmental control system?

KOWALSKI

I'm not sure, sir. The problem seems to be in the Missile Room.

SHARKEY

Could be a radiation leak, sir.

MORTON

Better check it out and report to me in person, Chief.

Cont.

SHARKEY

Aye, sir.

MORTON

You go with him, Kowalski.

KOWALSKI

Aye, aye, sir.

Kowalski rises from the console and starts APT with Sharkey. Morton stays at the console as though hypnotized by the ominously steady red warning light.

8

INT. ADMIRAL'S CABIN - DAY

8

ANGLE ON CRANE

standing in front of Nelson's desk. Nelson, seated at the desk, nods to him.

NELSON

Better sit down, Lee.

(Crane sits, waiting expectantly)

Whatever I tell you now is not to be repeated outside this cabin.

CRANE

(solemnly)

I understand.

NELSON

Do you have any idea what we're carrying in our Number Four Missile Silo?

CRANE

All I know is a top level crew installed something there just before we sailed.

NELSON

That's all I knew until now. It's a live warhead -- a neutron bomb.

CRANE

(surprised)

I didn't know they'd perfected those yet.

Cont.

NELSON

Neither did I. Right now
we're sailing around with
the most powerful destructive
force ever developed!

9 INT. MISSILE ROOM - DAY

9

CLOSE ON SILO

with the numeral "4" plainly visible. There is an uniden-
tified CLICKING SOUND. PULL BACK to show the source of
the sound. It comes from a Geiger counter device in
Kowalski's hands. Sharkey, at his side, notes the increas-
ing frequency of the clicks and nods toward the Silo.

SHARKEY

Over there.

Kowalski takes the device to the Silo and the CLICKING
becomes a RAPID CHATTER.

KOWALSKI

Radiation leak --- from inside!

Sharkey goes to an inspection door in the Silo.

SHARKEY

Let's have a look.
(tries to open
the inspection
door and fails)
It's stuck!

KOWALSKI

The inspection door? Let's see....

Kowalski takes a screw driver from his hip pocket and
starts to pry at the edge of the door. Suddenly the door
area erupts with a shower of sparks and Kowalski leaps
back in surprise. The sparks continue and now a strange
electronic HUM is HEARD faintly from inside the Silo.

SHARKEY

Hey... I don't like that sound!

Kowalski turns to pick up a wall mike.

KOWALSKI

Me either!
(into mike)
Mr. Morton! Emergency...Missile Room!

10 INT. ADMIRAL'S CABIN - DAY

10

ANGLE ON DESK

where Nelson has spread a chart. Crane is staring down at it.

CRANE

We've got to deliver that all the way to Cook Atoll?

NELSON

By oh-seven hundred Thursday -- without fail.

CRANE

That's a good three thousand miles.

NELSON

Which means we'd better get a move on.

MORTON'S VOICE

(on speaker)

Skipper, this is Morton.

Nelson reaches over to touch a button.

NELSON

He's here with me, Chip. Go ahead.

11 INT. CONTROL ROOM - DAY

11

ANGLE ON MORTON

holding a hand mike. Sharkey and Kowalski are beside him. All three look worried.

MORTON

(into mike)

We've got a radiation leak in the Missile Room.

12 INT. ADMIRAL'S CABIN - DAY

12

MED. SHOT

as both Crane and Nelson lean forward toward the speaker, hanging on Morton's words now.

Cont.

12 Cont.

12
Cont

MORTON'S VOICE

(on speaker)

One of our missiles is going
wild! ...The one in Silo Four!

The two Officers react sharply, looking up at each other
in shock.

13 INT. MISSILE ROOM - DAY

13

CLOSE ON SILO 4 (INSERT)

as the sparks continue to erupt and the ominous electronic
HUM seems to rise in pitch.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

14 EXT. UNDERSEA - DAY (STOCK) 14

FULL SHOT - SEAVIEW
moving rapidly below the surface.

15 INT. MISSILE ROOM - DAY 15

MED. SHOT
with Kowalski standing by, holding the counter, as Sharkey rushes toward the still sparking Silo with a chemical extinguisher. Just as he opens up with the extinguisher on the Silo, Nelson bursts into the room, closely followed by Crane and Morton.

NELSON
(shouting)
Chief! No!

He rushes to Sharkey's side and pulls the extinguisher from Sharkey's grasp, throwing it to the deck. Sharkey looks at Nelson with amazement. Crane moves to them.

CRANE
What happened here?

KOWALSKI
Radiation leak, sir. When I tried to open the inspection door....

NELSON
(interrupting)
I'll handle it.

Nelson moves to the sparking Silo, shielding his face with an upraised arm. He reaches around the side of the Silo and rips away an electrical wire. The sparking abruptly stops. Nelson turns back toward the others.

NELSON
The inspection door's sealed.
It obviously isn't meant to be tampered with.

CRANE
Sealed? Why?

NELSON
I know lots of questions about this new weapon system...but very few answers. Kowalski, bring the counter over here.

Cont.

KOWALSKI

Aye sir.

Kowalski approaches the Silo with the counter which begins to chatter wildly. Nelson reaches out a hand to stop him.

NELSON

That's enough. The radiation leak's inside the Silo. No question about it.

CRANE

(worried)

Can it be repaired?

NELSON

I can't even look for the trouble with this sealed inspection door.

CRANE

What about breaking the seal?

NELSON

Can't risk it. Not without a careful study of this installation. Where's that specialist from the Pentagon?

CRANE

I haven't seen him since we sailed.

(turning to
Morton)

Chip?

MORTON

Neither have I, sir.

NELSON

(crosses to pick
up a hand mike)

This is Admiral Nelson. Will the D.O.D. technician come to the Missile Room at once? Acknowledge.

(a pause as they
wait for a reply)

Department of Defense technician,
please acknowledge.

There is another pause. Crane turns to Morton as Nelson slowly hangs up the mike.

Cont.

CRANE

What quarters did you assign him?

MORTON

Number three on 'A' deck.

CHIEF

That's right, sir. I had his personal gear brought there myself.

CRANE

(turning to
Kowalski)

Kowalski, go find him. Bring him here at once.

KOWALSKI

Aye, aye, sir.

Kowalski hurries from the Missile Room. Nelson has turned back to the Silo, studying it carefully.

MORTON

Sir, is that as dangerous as it sounds?

NELSON

(glancing around
at him)

It shows every sign of going critical. You two had better get back to the Control Room. I want to be certain we hold to the course I gave.

CRANE

Keep me posted on this, Admiral.

(turning to
Morton)

Chip, Come on.

The two Officers leave while Nelson returns to his examination of the Silo which continues its ominous HUMMING SOUND.

16 INT. UPPER CORRIDOR - DAY

16

ANGLE ON DOOR

which is marked #3. Kowalski appears and KNOCKS on the door. There is no response. He KNOCKS once more, then opens the door and steps through it.

17

INT. CABIN #3 - DAY

ANGLE ON KOWALSKI

as he steps inside and looks around quickly. He sees a duffel bag on the deck and goes to examine it. Satisfied it belongs to the technician he stands erect, takes one more look around and goes to a wall mike, picking it up.

KOWALSKI

(into mike)

Admiral, this is Kowalski.

NELSON'S VOICE

(on speaker)

Yes, Kowalski... Did you locate him?

18

INT. MISSILE ROOM - DAY

18

ANGLE ON NELSON

who has picked up the wall mike. Now he and Sharkey listen to Kowalski's voice. Jackson, a Crewman, stands in the b.g. holding the chattering Geiger counter, monitoring the radiation level.

KOWALSKI'S VOICE

(on speaker)

No, sir. I'm in cabin number three now. No sign of the technician except for his duffel bag.

Nelson and Sharkey exchange a worried look.

NELSON

(into mike)

Captain Crane's back in the Control Room. Report this to him at once. Tell him I want a search party to locate the technician and bring him here. It's vital!

KOWALSKI'S VOICE

(on speaker)

Aye, sir!

Nelson hangs up the mike and turns to Jackson.

NELSON

Jackson...

JACKSON

Sir?

NELSON

Secure the counter and lay up to the Control Room. Tell Captain Crane you're joining the search party.

18 Cont.

JACKSON

Aye, aye, sir!

Jackson sets down the counter and EXITS. Sharkey watches him go, then turns uneasily to Nelson.

SHARKEY

Admiral...what if something happened to that guy? I mean, what if we don't locate him?

NELSON

It could cost the ship -- and every man aboard.

19 INT. CONTROL ROOM - DAY 19

FULL SHOT (STOCK)
with all stations manned.

20 TWO SHOT - CRANE AND MORTON 20
as they bend over the plot table. Crane, using dividers,
measures out a course.

CRANE

Our orders are to hold on this
course and proceed at full speed
for Cook Atoll. We've got to
arrive there by oh-seven hundred
hours Thursday morning.

MORTON

That's drawing it pretty fine.

CRANE

We can do it...once we get this
missile problem cleaned up.

21 ANGLE ON CIRCULAR STAIRS 21
as Kowalski hurries down and crosses to join Crane and
Morton.

KOWALSKI

Sir, I can't find that technician.
The Admiral wants an immediate
search party formed.

CRANE

Very well. You take charge of
the detail, Kowalski.

KOWALSKI

Aye, aye, sir.

Kowalski starts AFT. Morton turns to Crane with a
worried expression.

MORTON

What do you make of that?

CRANE

I don't know what to think. You're
sure you saw him come aboard?

MORTON

Positive.

Suddenly the lights flicker and the sub lurches violently,
nearly throwing the two officers to the deck.

22 EXT. UNDERSEA - DAY 22

FULL SHOT - SEAVIEW (STOCK)
as the great sub begins to rock violently from side to side.

- 23 INT. CONTROL ROOM - DAY (LOW KEY-RED LIGHTING) 23
 FULL SHOT (STOCK)
 as the men in the Control Room are hurled from one side to the other under the force of the violent rocking.
- (NOTE: ALL SCENES FROM NOW ON TO BE SHOT IN LOW KEY-RED LIGHTING, EXCEPT WHERE SPECIFICALLY CONTRAINDICATED.)
- 24 INT. MISSILE ROOM - DAY 24
 ANGLE ON NELSON
 who is hurled to the deck by the wild rocking motion. Sharkey is also hurled off balance and sent sprawling. Both men struggle to regain their feet.
- 25 INT. CONTROL ROOM - DAY (LOW KEY-RED LIGHTING) 25
 FULL SHOT (STOCK)
 with the entire Control Room Crew struggling as the sub continues its violent, pitching roll.
- 26 CLOSE ON CRANE (STOCK) (LOW KEY-RED LIGHTING) 26
 seizing a hand grip and pulling himself to his feet, grabbing a hand mike and raising it.
- 27 INT. MISSILE ROOM - DAY 27
 ANGLE ON NELSON
 who has steadied himself with the deck still pitching under his feet. He listens as Crane's voice crackles over the speaker system.

CRANE

(o.s.; on speaker)

Circuitry Room!

(a pause)

Circuitry Room, report!

(no answer)

Circuitry Room!

NELSON

(turning to
 Sharkey)

What's wrong in there? Where's
 the Circuitry Room watch?

SHARKEY

Somebody's gotta be in there!

NELSON

Come on!

He lurches toward the Missile Room door, battling against the pitching deck. Sharkey struggles after him.

- 28 INT. CONTROL ROOM - DAY 28
- CLOSE ON CRANE
hanging on as he holds the mike. Morton has joined him.
- CRANE
Take over, Chip. I'll see what's
going on down there.
- He starts OFF. Morton takes the mike and hangs it up.
- 29 INT. CORRIDOR - DAY 29
- FULL SHOT
as Nelson and Sharkey fight their way along the pitching
corridor until they reach the door to the Circuitry Room.
Nelson gets the door open and stumbles through it.
Sharkey follows him.
- 30 INT. CIRCUITRY ROOM - DAY 30
- MED. SHOT
Nelson fights his way forward to a control console. He
pulls several switches.
- 31 EXT. UNDERSEA - DAY 31
- FULL SHOT - SEAVIEW
as the big sub slowly rights itself and is once again on
an even keel.
- 32 INT. CIRCUITRY ROOM - DAY 32
- ANGLE ON NELSON
his hand still on the last switch. The deck has stopped
pitching now. Sharkey crosses to him.
- SHARKEY
Is it okay now, Admiral?
- NELSON
It's under control.
- SHARKEY
What happened? What caused it?
- NELSON
These connectors shorted out.
Just an accident -- a million
to one chance.
- He moves to another panel, checks inside.
- NELSON
Lighting control circuits are
blown -- they'll all have to be
re-wired.

Cont.

32 Cont.

32
Cont.

SHARKEY

(looking around)

What happened to those guys on
the Circuitry Room watch?

NELSON

I'm asking myself the same thing.
Get the names of the men who were
supposed to be on duty in here.
I want a full explanation.

SHARKEY

Aye, aye, sir.

He starts toward the Circuitry Room door.

33

INT. STAIRWAY CORRIDOR - DAY

33

ANGLE ON STAIRS

as Crane comes down. Kowalski, wearing a gun belt,
appears at the foot of the stairs.

KOWALSKI

Skipper, what happened? How did
we go out of control?

CRANE

I'm on my way to find out. Any
sign of the missing technician?

KOWALSKI

No, sir. I've got the search
party organized. We're covering
this section right now.

CRANE

(grim)

Find him! That missile has to be
neutralized!

KOWALSKI

Aye, sir.

He starts off down one corridor while Crane resumes his
way down a second corridor.

34

INT. CORRIDOR - DAY

34

MED. SHOT (STOCK) (LOW KEY - RED LIGHTING)

as a search party, all armed, comes along the corridor,
searching as they go.

35

INT. SECOND CORRIDOR - DAY

35

ANGLE ON CRANE

as he ENTERS the corridor. He pauses as he sees Sharkey approach.

CRANE

Chief...

SHARKEY

Sir?

CRANE

What's the matter with the Circuitry Room gang? What took so long to fix that malfunction?

SHARKEY

They didn't fix it, Skipper. The Admiral did. He's in there now, checking lighting control circuits.

Crane looks surprised, then passes Sharkey to stride toward the Circuitry Room.

36

INT. CIRCUITRY ROOM - DAY

36

ANGLE ON NELSON

who is going over the panel wiring, checking for any other sign of trouble. He glances up as Crane ENTERS.

CRANE

This station is supposed to be manned.

NELSON

It wasn't. I've got the Chief checking into it.

CRANE

What's happening on this ship? First we can't find that technician and now the whole Circuitry Room watch walks off its post!

NELSON

I think we'd better assemble the Ship's Officers in the Ward Room. We'll have to tell them how vital this mission is.

CRANE

(nods)

I'll see to it at once.

They turn and EXIT.

37 INT. CORRIDOR - DAY 37

FULL SHOT (STOCK) (LOW KEY - RED LIGHTING)
SHOWING Kowalski's search party still scouring the ship.

38 INT. CONTROL ROOM - DAY 38

FULL SHOT
With all stations manned, the situation now returned to normal.

39 CLOSE ON PLOT TABLE 39
as Morton ENTERS SHOT, leaning over the charts to make a calculation. He calls out an order without looking up from the chart.

MORTON

Course correction...Helmsman,
five degrees right rudder.

(as he works, he
momentarily expects
a response which
does not come)

Helmsman!

(turning as he
speaks)

When I give an order I expect
an immediate....

He chokes off the words in mid-sentence, staring around him in utter disbelief.

40 HIS P.O.V. 40
SHOWING the Control Room completely deserted! PAN to establish.

41 ANGLE ON MORTON 41
at a complete loss to explain what he sees. For a moment he is rooted to the spot.

MORTON

Sparks!

He starts quickly AFT toward the drawn curtain of the Radio Shack. Reaching it, he yanks open the curtain. The Radio Shack, like the rest of the Control Complex, is completely deserted. Morton, rocked by this, turns back to the Control Room. He grasps the rail of the periscope island as though for support while he attempts to regain control of himself. Then he wheels around at the SOUND of FOOTSTEPS. Crane ENTERS through the AFT hatch, catching sight of Morton.

CRANE

Chip, I want you to....

Cont.

41 Cont.

41
Cont.

Like Morton before him, he cuts his sentence short. Morton makes an almost pathetic gesture toward the Control Room.

MORTON

Either I've blown my stack or
the whole Control Room Crew's
gone AWOL!

Crane can only stare at the empty room.

42

INT. CORRIDOR - DAY

42

ANGLE ON BEND

as Kowalski rounds the corner in advance of his search party. He walks forward a few paces and then glances back expecting to see the search party. Seeing that they haven't rounded the corridor bend with him, he starts back.

KOWALSKI

Come on, you guys. On the ball.
We've got a lot of ground to
cover.

(pauses and then is
irritated when the
men do not appear)

I said come on!

He looks around the bend.

43

P.O.V. - THE SECOND CORRIDOR

which is completely deserted without a sign of life.

43

44

ANGLE ON KOWALSKI'S BACK

as he reacts.

44

KOWALSKI

Hey! Come on, you guys!

Getting no response he EXITS the first corridor.

45

INT. SECOND CORRIDOR - DAY

45

ANGLE ON KOWALSKI

his expression bewildered as he starts down the corridor. With increasing alarm, he hurries down the corridor opening and closing one door after another. At the end of the corridor, finding absolutely no sign of his men, he stops trying to figure out what could have happened. At last he moves over to a wall mike and picks it up.

Cont.

45 Cont.

45
Cont.

KOWALSKI
(into mike)
Skipper! This is Kowalski.

46 INT. CONTROL ROOM - DAY

46

ANGLE ON CRANE AND MORTON
both men still stunned by the abrupt disappearance of
the Crew. At first they seem unaware of the voice on
the speaker.

KOWALSKI'S VOICE
(on speaker)
Skipper! Do you read me?

Crane now responds, crossing to pick up a mike.

CRANE
(into mike)
What is it, Kowalski?

47 INT. CORRIDOR - DAY

47

CLOSE ON KOWALSKI
sighing in relief as he gets an answer.

KOWALSKI
(into mike)
Skipper, you're going to find
this hard to believe. I lost
the search party!

48 INT. CONTROL ROOM - DAY

48

ANGLE ON CRANE
who looks sharply toward Morton as he hears the state-
ment over the speaker.

MORTON
Tell him what we've lost.

CRANE
(into mike)
Exactly what happened?

49 INT. CORRIDOR - DAY

49

CLOSE ON KOWALSKI
still holding the mike.

Cont.

49 Cont.

49
Cont.

KOWALSKI

(into mike)

I'm not sure I can, sir. They
were following me down a corridor.
I went around the bend with them
right behind me.

50 INT. CONTROL ROOM - DAY

50

ANGLE ON CRANE
as he and Morton listen closely.

KOWALSKI'S VOICE

(on speaker)

But they never came around that
bend. I turned back to look and....

Kowalski's voice abruptly stops in mid-sentence.

CRANE

(into mike)

Go on, Kowalski.
(there is only
silence from
the speaker as
Crane waits)
Kowalski! Do you hear me?
Kowalski!

51 INT. CORRIDOR - DAY

51

ANGLE ON WALL MIKE
which swings back and forth on its wire like the pendulum
of some great clock. Kowalski has vanished into thin air!

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

52 EXT. UNDERSEA - DAY (STOCK) 52

FULL SHOT - SEAVIEW
moving swiftly beneath the surface.

53 INT. CONTROL ROOM - DAY 53

ESTABLISHING SHOT
as the CAMERA prowls the room which looks strangely incongruous now with all the stations deserted. Even the seats of the Helmsman and the Planesman are empty. Their wheels moving slightly under the guidance of the automated system.

54 ANGLE ON PERISCOPE ISLAND 54
where Nelson and Sharkey are waiting, their eyes on Crane who stands near them holding a mike in his hand. Morton stands a few feet away, also watching Crane.

CRANE

(into mike)

Reactor Room. Report.....

Reactor Room...

(an uneasy pause,
then clicking the
button switch on
the mike)

Sick Bay, this is the Skipper.

Doc.... Do you read me?

Acknowledge....

(repeating the
pause and the
switching)

Attention all hands, this is
the Captain speaking. If anyone
aboard hears my voice, call the
Control Room at once!

With an impatient move, Nelson crosses to take the hand mike from Crane. He hangs it back on its bracket.

NELSON

It's no use. You're obviously
not going to get a reply.

CRANE

(shakes his head
ruefully)

I'm afraid not.

Cont.

54 Cont.

54
Cont.

Morton, who has been listening with increasing frustration, looks toward Nelson.

MORTON

Admiral, this is impossible! A whole crew doesn't just vanish into thin air.

NELSON

(with the shadow
of an ironic smile)
Apparently, Chip, this one has.

MORTON

Maybe they're all gathered together someplace aboard -- a mass protest meeting of some kind.

Sharkey bristles at this, turning on Morton.

SHARKEY

This Crew? Not a chance, Mr. Morton. I know these guys. There isn't one of them who wouldn't carry out any order you gave.

MORTON

Then where are they hiding?

Crane steps between them.

CRANE

(sharp)
All right, simmer down, both of you! That missile getting ready to blow is trouble enough!

X

The men react, realizing the truth of the statement. X

SHARKEY

Sir, I'd like permission to go over the ship from top to bottom. If there's a single guy goofing off somewhere, I'll find him.

NELSON

It might be a good idea. Let him try it.

CRANE

Very well. You can search, Chief. Only keep in touch with the Control Room. Let me know what you find.

SHARKEY

Aye, sir.

Cont.

54 Cont.1

54
Cont.:

Sharkey, still smarting from the implied insult to his Crew, shoots a brief glance at Morton and leaves the Control Room by the aft exit. Now Crane turns to Morton.

CRANE

Fortunately, our automatic guidance is functioning. I want a one hundred and eighty degree change of course. We're returning to base.

MORTON

(about to carry out the order)

Aye, sir.

Nelson intercepts Morton, stopping him.

NELSON

Wait! Belay that order.

CRANE

We've got to return. There's no choice now.

NELSON

No, We'll continue on course for Cook Atoll under full draft.

CRANE

Without a Crew and with a ticking bomb liable to go off any minute?

NELSON

That's right. We're under sealed orders from the President himself. Let me read you something.

(draws some papers from his pocket, finds his place and reads)

"The above orders are to be followed to the letter in spite of any or all contingencies. All subsequent orders will be disregarded until the mission is completed."

55

TWO SHOT - CRANE AND MORTON

listening in something approaching shock to the words Nelson reads. There is a moment of silence as Nelson finishes the paragraph.

55

Cont.

55 Cont.

55
Cont.

NELSON'S VOICE

(o.s.)
And with that, gentlemen, I rest
my case.

CRANE

It doesn't leave much room for
argument, does it?

56

MED. SHOT

with Nelson again pocketing the folded sheets of the
sealed orders.

56

NELSON

None at all. I accepted the mission.
I must carry it out.

X

CRANE

Yet we've got a neutron bomb in
the Missile Room threatening to
explode. Suppose you can't find
any way to bring it under control?

NELSON

If it goes, so do we.

Crane and Morton exchange glances.

MORTON

But sir, if Washington knew what
might happen....

NELSON

You heard the paragraph I just
read.

CRANE

How can you make sense out of an
order like that?

NELSON

Very easily. So far as I'm concerned,
from the moment I broke the seal on
those orders, the Seaview -- along
with whoever may be left aboard --
became expendable.

X

(as Crane and Morton
stare incredulously,
Nelson turns to exit)
I'll see what I can do in the
Missile Room.

Cont.

62

ANGLE ON SHARKEY

62

heaving a sigh of relief mixed with disappointment. He picks up the mike and carefully replaces it on its bracket. Then he resumes his way down the deserted corridor.

63

INT. MISSILE ROOM - DAY

63

CLOSE ON SILO

with the identifying numeral "4" in FRAME the ELECTRONIC HUM from within is noticeably louder now and even more menacing. PULL BACK to reveal Nelson studying the sealed inspection door with deep concentration.

64

CLOSE ON MISSILE ROOM DOOR

64

as the hatch wheel turns. Then the door opens to reveal Crane. He looks over to where Nelson is working (o.s.), sees him and starts over toward him. PAN to follow Crane.

CRANE

It sounds worse.

NELSON

(studying the seal)

It is.

CRANE

(joining him at
the Silo)

Is there any hope of stopping it? Any hope at all?

NELSON

At this point I can't even make an educated guess. I'm still debating whether I can risk breaking this seal on the inspection door.

CRANE

You think that might trigger it?

NELSON

I don't know. And that's the whole point. I have no information whatsoever of this weapon.

Crane slowly circles the Silo, keeping a wary eye on it.

CRANE

How many people do have the necessary information?

Cont.

56 Cont.

56
Cont.

Crane and Morton continue to stare as Nelson leaves for the Missile Room.

57

INT. STAIRWAY CORRIDOR - DAY

57

ANGLE ON STAIRS

with Sharkey standing at the top landing in the eerily deserted area. He hesitates a moment, looking around and listening for any tell-tale sound. Hearing and seeing nothing, he descends the stairway to the Lower Deck. He is about to start for one of the corridors when he HEARS the distinct SOUND of a BUMP. He stops stock still, straining his ears. The BUMPING SOUND is repeated. His head jerks sharply toward the direction of the sound which seems to come from the other corridor.

SHARKEY

Who's that?

His voice ECHOES emptily in the deserted corridors. For a moment there is no reply. Then he HEARS the distinct SOUND of another BUMP.

SHARKEY

Come out of there!

(no reply)

I'm warning you. Come out!

(he waits tensely
in the silence)

Okay, I'm coming after you!

He dashed into the corridor.

58

INT. SECOND CORRIDOR - DAY

58

ANGLE ON BEND

as Sharkey dashes into the corridor and stops. Now there is absolute silence again. His eyes cover the corridor expanse.

59

P.O.V. DOWN CORRIDOR (STOCK) (LOW KEY - RED LIGHTING) showing no activity or movement along its blank length.

59

60

CLOSE ON SHARKEY

made uneasy and puzzled by the almost tangible silence. Then, very suddenly, he is nearly startled out of his wits by the SHARP SOUND of a BUMP at extremely close range. He whirls in that direction to stare.

60

61

INSERT - CLOSE SHOT - HAND MIKE

dangling at the end of its cord just as Kowalski had left it when he vanished. The BUMPING SOUND is the result of the mike as it thuds against the steel bulkhead.

61

NELSON

Only a handful. And they're not about to pass it along to me, if that's what you're thinking.

Crane has arrived back at Nelson's side.

CRANE

There's still one thing we can do. Fire the missile into the sea or up into the stratosphere.

NELSON

(shakes his head
grimly)

We can't. Come over here.

He leads Crane to the bulkhead behind the Silos. The fail safe device is attached to the bulkhead at this point. The four panels are closed. MOVE IN on the device as Nelson gestures toward it.

CRANE

It's on fail safe?

NELSON

(nods)

This missile can be fired when the President himself pushes the button. And not until.

CRANE

Is there a way to reach him by radio? Tell him about the Crew vanishing and the warhead threatening to explode?

NELSON

My orders are explicit on that point. We are to maintain complete radio silence.

CRANE

(in irritated
disgust)

Those sealed orders again. They're like a death sentence.

NELSON

(perfectly serious)

They may turn out to be exactly that!

Cont.

64 Cont.1

64
Cont.1

Crane stands for a moment, his face solemn as he watches Nelson return to his study of the sealed inspection door. Then, without another word, he strides to the exit hatch and LEAVES the Missile Room.

65 INT. A CORRIDOR - DAY

65

ANGLE ON SHARKEY

who is making his cautious way down the corridor. As he approaches, he is startled by the faint SOUND of MUSIC playing (a P.D. work, possibly a piano concerto). He stops to locate the source of the sound, then hurries forward to a door marked "CREW'S QUARTERS." The music is obviously coming from inside. Sharkey opens the door and the volume of the music increases greatly. Sharkey steps into the room to look.

66 INT. CREW'S QUARTERS - DAY

66

ANGLE ON DOOR

which Sharkey has just ENTERED. his eyes sweep around the room while the MUSIC continues at a high level.

67 HIS P.O.V.

67

PAN the room to show every bunk and chair empty. CAMERA STOPS on a portable record player which is the source of the loud music.

68 ANGLE ON SHARKEY

68

as he sees where the music is coming from. With a grimace, he stalks across to the record player and roughly lifts the needle from the record. The music cuts off in the middle of a phrase to be replaced by somehow shocking silence. He switches off the record player, then turns to the table in the center of the room. A deck of cards is laid out as though a game of Hearts has suddenly be interrupted. And in front of two or three of the vacant chairs, coffee mugs rest on the table surface. Sharkey reaches for one of the mugs which is almost filled to the top with coffee. As Sharkey's hand touches the mug he draws it back quickly, sloshing some of the coffee. He blows on his hand and shakes it.

SHARKEY

(involuntarily)

Man, that's hot!

(a delayed take)

Hot?

(feels each mug

in turn)

They're all hot!

Cont.

68 Cont.

68
Cont.

Sharkey turns, looking toward each part of the room in turn.

SHARKEY

Okay...some of you guys are here!
You've gotta be. Get out here
where I can see you....
(growing wilder
and more frantic
as the silence
presses around
him)

Do you hear me? Come out!

He is moving erratically toward the table as he shouts to no one. He sweeps an arm across the table sending one of the full coffee mugs clattering to the deck.

SHARKEY

(shouting wildly
now)

Come out....

(overturns the
table, crashing
it to the deck)

Come out!!

Then, as though gone completely berserk, he hauls mattresses and bedding from the various bunks and finally, in one last burst of energy, overtopples one of the clothes lockers, spilling its contents across the deck.

69 INT. CONTROL ROOM - DAY

69

CLOSE ON PLANNING TABLE
with Crane bending over a chart, plotting a position.

CRANE

(as he works)

We're holding our course, at
least.

70 ANGLE ON MORTON

70

walking along the instrument consoles, studying each instrument in turn. He glances up at Crane's remark.

MORTON

(dryly)

That's a comfort.

Cont.

70 Cont.

70
Cont.

CRANE
(from the planning
table)
But if anything happens to our
automatic equipment....

As though on cue, a sharp warning BUZZER cuts him short and Morton reacts to a FLASHING LIGHT on one of the consoles. He rushes to it and is joined by Crane rushing over from the planning table.

MORTON
(eyes glued on
the panel)
Obstacle dead ahead!

Both men look automatically toward the Nose windows o.s. Morton strides over toward the window o.s.

71 ANGLE ON WINDOWS (STOCK) 71
as Morton looks out to the water and reacts.

MORTON
(tensely)
Lee!

72 CLOSE ON CRANE 72
looking around, startled, then moving off toward Morton
o.s.

73 MED. SHOT (STOCK) (LOW KEY - RED LIGHTING) 73
as Morton, facing the window, stares at the looming
shape of a grotesquely hideous and monstrous form
approaching the vulnerable glass Nose.

MORTON
Look!

Crane joins him, staring forward as though hypnotized by the sight as the creature draws rapidly closer until it seems to fill the window while both men watch in total horror.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

- 74 INT. CONTROL ROOM - DAY (STOCK) 74
- ANGLE TOWARD WINDOWS (AS IN SC. 75)
with the hideous creature outside about to ram head-on
into the window.
- 75 CLOSE SHOT - CRANE 75
as he looks in horror.
- CRANE
Collision screen...close it!
- 76 ANGLE ON A CONTROL BUTTON 76
as Morton dashes INTO SHOT to lunge at the button and
push it. He looks back toward the Nose.
- 77 ANGLE ON CRANE 77
with the Nose window (o.s.) as Crane backs away and
grasps the edges of the plot table as the HUM of the
closing collision doors is HEARD.
- CRANE
Brace yourself!
- 78 ANOTHER ANGLE 78
with Morton in the f.g. grabbing whatever he can for
support. Crane, beyond him, is holding tight to the
plot table. And in the b.g. the steel shutters have
clanged shut across the windows, blocking out all view
of the sea beyond the Nose.
- 79 CLOSE SHOT - MORTON 79
waiting tensely, braced against the expected crash.
- 80 CLOSE SHOT - CRANE 80
similarly sweating it out.
- 81 ANGLE FROM NOSE 81
as the two men brace themselves. The empty Control Room
is seen behind them. Finally Crane releases his grip on
the plot table. Morton similarly releases his own grip.
Crane strides back to one of the instrument consoles to
examine it. Morton follows him.
- CRANE
Board's clear. That collision
alarm must have been some sort
of short circuit.
- MORTON
What I saw through that window
was no short circuit!

81 Cont.

81
Cont.

CRANE

It was our imagination. It had to be. It was within a split second of ramming us.

MORTON

And what about this empty Control Room? Is that our imagination, too?

Crane lets his eyes roam the eerily deserted nerve center of the ship. His face is grave as he slowly shakes his head.

CRANE

No...I might as well face facts. We're in the midst of a pure nightmare, Chip. We've got to keep fighting...yet what are we fighting? What's the answer?

Morton, in weary disgust, sinks into one of the console chairs, his shoulders sagging.

MORTON

How many of us are left? You, me, the Admiral and the Chief. Who's going to be next?

CRANE

(with sudden realization)

What happened to Sharkey, anyway? He was supposed to keep in close touch.

MORTON

Give him another few minutes. Maybe he hasn't found anything worth reporting yet.

CRANE

I hope that's all it is.

82 INT. MISSILE ROOM - DAY

82

ANGLE ON NELSON

working actively now to break open the sealed inspection door on Silo #4. The HUMMING SOUND from inside the Silo has risen in pitch and intensity. Nelson has begun to sweat over his work as he tries to force the blade of a small pocket knife under the edge of the hardened sealing compound holding the door closed. The blade

Cont.

82 Cont.

82
Cont.

of the knife suddenly snaps. He throws the knife away in disgust and moves over to pick up a wall mike.

NELSON

(into mike)

Chief, I need your help. Come to the Missile Room on the double.

(waits for an answer and when none comes, raises the mike again)

Sharkey, do you hear me?

83 INT. CONTROL ROOM - DAY

83

ANGLE ON CRANE

who is looking up at the speaker where Nelson's words are emanating.

NELSON'S VOICE

(on speaker)

Chief, answer! This is important.

Crane shoots a quick, apprehensive look at Morton, then grabs a mike.

CRANE

(into mike)

Admiral, this is Crane. I'm in the Control Room.

NELSON'S VOICE

(on speaker)

Is the Chief with you?

CRANE

(into mike)

No. Chip Morton and I are here alone.

84 INT. MISSILE ROOM - DAY

84

ANGLE ON NELSON

with the mike in his hand.

NELSON

(into mike)

Where the devil is Sharkey?

CRANE'S VOICE

(on speaker)

Searching the ship, trying to find some sign of the missing men.

84 Cont.

84
Cont.

NELSON

(into mike)

I need him here. I've decided to risk breaking the seal on the inspection door. But we're running out of time fast and I need tools.

85 INT. CONTROL ROOM - DAY

85

ANGLE ON CRANE

holding the hand mike while Morton watches anxiously.

CRANE

(into mike)

I'll bring you some myself.

NELSON'S VOICE

(on speaker)

All right. But hurry!

A CLICK signals the breaking of the connection. Crane hangs up the mike and reaches under a console to take out a small kit of emergency tools. He glances up at Morton.

CRANE

Can you handle the conn alone, Chip?

MORTON

There's nothing to do here but keep from disappearing.

CRANE

Okay. I'll make it back as fast as I can.

He moves through the Control Room to the aft exit and GOES OUT. Morton watches until he has gone, then turns his attention to the various blinking lights on the control panels.

86 INT. STAIRWAY CORRIDOR - DAY

86

ANGLE ON STAIRS

as Crane, moving rapidly, heads for the top landing and rapidly descends the stairs, carrying the tool package. He EXITS down one of the corridors.

87 INT. SECOND CORRIDOR - DAY

87

ANGLE ON CRANE

hurrying down the corridor carrying the tool kit. He

87 Cont.

87
Cont.

passes the open door to the Crew's Quarters, reacts at the fact that the door is open and stops.

CRANE
(toward Crew's
Quarters)
Chief, you in there?
(no answer)
Chief!

he turns, strides back toward the door and steps inside.

88 INT. CREW'S QUARTERS - DAY

88

ANGLE ON CRANE
ENTERING, carrying the small tool kit, then stopping dead, amazed by the sight that greets him. He starts into the room, inspecting it. CAMERA FOLLOWS. The place is a shambles. The table is overturned with the coffee mugs scattered on the deck. The steel locker lies on its side and articles of clothing are strewn around. The mattresses and bedding from various bunks lie in tumbled masses on the deck. And finally the record player has been knocked over and rests at a rakish angle where it has fallen. Crane looks around, bewildered.

CRANE
(calling)
Chief...Sharkey, where are you?

Only an echoing reverberation of his own voice answers him. Then the tool kit still clutched in his hand reminds him of his mission. With one last look back at the deserted shambles of the room, he hurries OUT.

89 INT. SECOND CORRIDOR - DAY

89

ANGLE ON CRANE
ENTERING from the Crew's Quarters and runs off down the corridor toward the Missile Room.

90 INT. MISSILE ROOM - DAY

90

ANGLE ON SILO #4
with the HUM increasingly more ominous. Nelson has the broken pocket knife and is trying futilely to loosen the sealing around the inspection door.

91 ANGLE ON DOOR
as Crane thrusts it open and ENTERS with the tool kit.
PAN as he crosses toward the Admiral.

91

Cont.

91 Cont.

91
Cont.

CRANE

Will those do?

Nelson turns as Crane reaches his side.

NELSON

Fine. Let's have them. Quick!

Nelson takes the kit and selects a screwdriver which he begins to use to try jimmying open the inspection door.

CRANE

The Chief's disappeared, too.

Nelson hesitates a split second in his frantic work. He is obviously affected by the news and yet the desperate urgency of his job makes him return to his attack on the door.

NELSON

(as he works)

Are you sure of it?

CRANE

I can't find him...any more than I could the others. I passed the Crew's Quarters. There's been a fight in there.

NELSON

(still working)

You think someone -- or something -- attacked Sharkey?

CRANE

It certainly looks that way. But I've stopped believing in what I see. Chip and I both spotted some sort of nightmarish thing through the Nose window. Turned out not to be there at all.

NELSON

If only we had time! Time to think...time to track this down... Let me see that tool kit again.

Crane holds up the tool kit for Nelson who discards the one he had been using and takes another one. He resumes his attempts to pry open the inspection door while Crane watches.

Cont. X

91 Cont.1

91
Cont.

CRANE

Can't we jettison that missile?
Fire it into the stratosphere
where it'll explode safely?

X

NELSON

(working)

It's on fail safe. Only the
President can activate the firing
mechanism.

92 INT. CONTROL ROOM - DAY

92

ANGLE ON MORTON

who has gone to the computer, studying its board of blinking lights. A warning goes off behind him and he turns to hurry across to an instrument panel which again shows a flashing red light. He leans forward tensely to study the 'scope, then looks sharply toward the Nose.

93

HIS P.O.V.

looking forward toward the Nose. The collision screen is still across the windows, blocking any view of the sea beyond the Nose.

93

94

ANGLE ON MORTON

looking back toward the console. He makes a decision and starts forward, his expression anxious.

94

95

CLOSE ON CONTROL BUTTON

which operates the collision screen. Morton ENTERS SHOT and presses the button, glancing toward the Nose as he does.

95

96

ANGLE ON WINDOWS

as the collision screen starts to retract from the window.

96

97

ANGLE - MORTON

staring toward the windows, then starting forward.

97

98

ANGLE ON WINDOWS (STOCK)

with the screen now gone, affording an unobstructed view of the sea beyond the Nose. The weird form of an outlandish monster looms, approaching the Nose head-on.

98

99

SHOT - MORTON

as he turns to hurry back to a hand mike at the plot table. He picks it up to call an alarm.

99

100

INT. MISSILE ROOM - DAY

100

ANGLE ON CRANE

as he watches Nelson struggle with the inspection door. The SOUND from the Missile Silo has risen in pitch to a WHINE.. But Nelson is making some progress now and has almost succeeded in removing the inspection door. Suddenly a voice through the speaker system causes Crane to react sharply..

MORTON'S VOICE

(on speaker)

Skipper! It's starting to happen again...the same thing!

Cont.

100 Cont.

100
Cont.

Nelson looks around from his work as Crane starts for the wall mike.

CRANE

Go on working. I'll handle it.

(picks up the
mike and speaks
into it)

What is it, Chip? What do
you see?

He waits for a reply which does not come. Nelson looks around from his work again.

NELSON

Why doesn't he answer you?

Crane frowns in concern, then raises the mike again.

CRANE

(into mike)

Chip...Morton, acknowledge!
Control Room!

But the speaker is silent. With a feeling of deep foreboding, Crane slowly hangs up the mike.

101 INT. CONTROL ROOM - DAY

101

FULL SHOT

showing the place now completely deserted as CAMERA prowls the area and then MOVES IN on the plot table where Morton had been speaking a few moments before. The mike he was using now lies mutely on the surface of the table where it had been dropped.

102 INT. MISSILE ROOM - DAY

102

TWO SHOT - NELSON AND CRANE

facing each other in silence. Finally Nelson finds his voice.

NELSON

Chip Morton, too....

CRANE

(nods bleakly)

I'm afraid so. That leaves
just you and me.

Cont.

102 Cont.

102
Cont

NELSON

There's an explanation for everything. There has to be one for this. But what....

(strikes the side of the Silo with the heel of his fist)

What?

CRANE

The Control Room's deserted now. If anything should go wrong with the automatic equipment....

NELSON

I know. You'd better get up there.

CRANE

What if you need me here?

NELSON

I'll call you if I do. You go ahead.

(a nod toward the inspection door)

I don't know how long this might take.

And with that, Nelson returns to his work. Crane seems on the verge of speaking again. He changes his mind as he sees Nelson is once more completely absorbed in his work. He turns and crosses to the Missile Room exit, letting himself OUT.

103 INT. CORRIDOR - DAY

103

ANGLE ON CRANE

walking down the corridor in the silence of the eerily deserted ship. He stops for a moment near the end of the corridor to look around him in the stillness. With a visible effort, he throws off the feeling of almost crushing foreboding and resumes his way, making his EXIT around the far bend of the passage.

104 INT. SECOND CORRIDOR - DAY

104

ANGLE ON CORRIDOR BEND

as Crane APPEARS from around the bend, then stops abruptly in horrified surprise at what he sees o.s.

105 INT. CORRIDOR - DAY (STOCK) (SC. 130, PROD. #8213) 105
A monstrous, tentacled creature almost fills the corridor,
its huge feelers reaching out for Crane.

106 INT. MISSILE ROOM - DAY 106

ANGLE ON SILO

where, with a sudden release, the inspection door gives
way and swings open. Nelson, excited by the unexpected
success peers into the door at the interior of the Silo.
The WHINE from inside again rises in pitch. Nelson turns
from the Silo and grabs the wall mike.

NELSON

(into mike)

Lee! I've got it open! I
need your help now.

(waits impatiently
for an answer)

Do you read me? Get back here
to the Missile Room.

(pushes the switch
button on the mike
several times)

Crane!

With a gesture of desperate impatience, he slams the mike
back on its bracket and sprints for the Missile Room exit.

107 INT. CORRIDOR - DAY 107

FULL SHOT

as Nelson runs forward and then stops, calling out.

NELSON

Lee....!

His voice ECHOES hollowly through the deserted passage.
Nelson moves forward again, more uncertainly now.

NELSON

Where are you? What happened
to you? Lee....!

108 INT. CREW'S QUARTERS - DAY 108

FULL SHOT

showing the wrecked room, silent and deserted.

109 INT. CONTROL ROOM - DAY (STOCK) 109

FULL SHOT

silent and deserted.

A-109 INT. CONTROL ROOM - DAY (RED LIGHTING) A-109

ANGLE ON AFT EXIT
as Nelson ENTERS. He is growing increasingly terrified. He stands for a moment, his face now covered with sweat, surveying the eerily silent Control Room. He starts forward.

B-109 MED. SHOT B-109
as Nelson walks slowly forward along the row of control lights. He turns to look toward the helm.

C-109 HIS P.O.V. C-109
Helmsman and Planesman stations. The control wheels are moving as though the stations were manned but there is no one there.

D-109 ANGLE ON NELSON D-109
He moves forward then jumps at the sharp SOUND of a BUZZER. He wheels in that direction and darts over to a control panel. A red light is flashing on and off. Nelson grabs for a mike.

NELSON
(into mike)
Flying sub! Who's down there?
(there is no
answer)
This is Nelson. Reply!

Still receiving no reply, he jams the mike back on its bracket and moves rapidly toward the deck hatch.

E-109 INT. OBSERVATION NOSE - DAY E-109

ANGLE ON HATCH
as Nelson reaches it and stoops to undo and open the hatch. He looks down and reacts.

F-109 HIS P.O.V. F-109
looking down the hatch at the deck of the flying sub. The flashing lights from the reactor cast a weird glow on the scene. And there, unmistakably, is the shadow of a man who is apparently lurking below.

G-109 ON NELSON G-109
peering down.

NELSON
(calling)
Who's down there! Come out and
show yourself! Do you hear me?
Come out.

H-109 P.O.V. H-109
as before, showing the shadow immobile.

I-109 ON NELSON I-109
who draws back, his jaw set in determination. He rushes over to the arms locker, rips open the door and gets a gun. Now, armed with the gun, he approaches the open hatch, his expression grim. When he reaches the hatch he checks the gun's magazine, releases the safety and then starts down the hatch ladder.

J-109 INT. FLYING SUB - DAY (RED LIGHTING) J-109
ANGLE ON HATCH LADDER
with the flashing reactor lights casting their pattern of shadow across the deck. Nelson drops to the deck from high on the hatch ladder, spins toward the figure causing the ominous shadow and pumps shot after shot at it. Then he stops firing abruptly as he realizes the nature of the target. PULL BACK to reveal the "figure" is a wet suit hanging near the reactor lights. In complete disgust, Nelson flings the gun away. He turns, about to climb the hatch ladder. As he does, something catches his eye.

K-109 P.O.V. - ON PILOT'S SEAT K-109
where the back of Crane's head is visible.

L-109 ON NELSON L-109
with immense relief.

NELSON
Lee....

M-109 ANGLE ON PILOT'S SEAT M-109
as it slowly swivels around. Crane, in flying jacket, is there! But his face and figure seem fantastically distorted. (FISH EYE LENS). With a grisly half-smile, Crane slowly draws a gun, raising it as though about to fire.

N-109 CLOSE SHOT - NELSON N-109
reacting in terror.

NELSON
No...No, don't....

Nelson's hands cover his face as though to wipe the vision from his mind. He looks again.

O-109 ANGLE ON CRANE (FISH EYE LENS) O-109
The menacing gun levelled. At the moment he pulls the trigger, he abruptly vanishes! Only the innocently vacant pilot's chair remains.

P-109 ANGLE ON NELSON P-109
turning in revulsion. He scrambles up the hatch ladder and EXITS.

110 INT. CORRIDOR - DAY

110

CLOSE ON NELSON

fear beginning to clutch at him with an icy hand. He is completely alone on the great ship and the realization of it has only now begun to hit him. He steps back an uncertain step or two, his eyes moving from place to place, seeing nothing.

NELSON

(with one last shout)

Lee....

But only his own ECHOING VOICE comes back to him.

NELSON

(muttering the words to himself, his voice filled with chilling awe)

Gone...all of them...gone!

Now, with a feeling of mounting terror, he spins around and with a staggering, lurching gait, begins to run back toward the Missile Room.

111 INT. MISSILE ROOM - DAY

111

ANGLE ON ENTRANCE HATCH

as Nelson bursts through it. The WHINING HUM of the Missile Silo drums on his ears. He darts a haggard glance in that direction, then turns to close the hatch and dog it. He takes a few tentative steps across the cavernous Missile Room, then stops to look back at the door through which he has just entered. He sees something and reacts in fear.

112 INSERT - THE DOOR - HIS P.O.V.

112

as the hatch wheel begins to turn.

113 ANGLE ON NELSON

113

reacting to what he sees. He moves forward with a sudden rush of relief.

NELSON

Where have you been? Why didn't you answer on the intercom.

He reaches the door and opens it. Then he freezes, his relief vanishing in the face of a chilling shock.

114 HIS P.O.V. - THE CORRIDOR (STOCK) (LOW KEY-RED LIGHTING)

114

which is, as before, totally deserted!

- 115 ON NELSON 115
 who steps back, his face frozen in shock. He turns in
 the direction of the Silo.
- 116 ANGLE TOWARD SILO 116
 with Nelson, in the f.g., starting toward it. The WHINING
 HUM has now reached an unbearable pitch which seems to
 herald an immediate catastrophic explosion. Then, subtly
 at first but increasing rapidly, a swirl of strange colors
 begin to appear from the vicinity of the Silo. (SUPER
 "PSYCHODELIC EFFECT"). Nelson freezes, staring at the
 unaccountable phenomenon.
- 117 CLOSE SHOT - NELSON 117
 his terrified face beginning to reflect the play of colored
 lights moving faster and faster and faster across it as
 though reflecting from some sort of giant color wheel. He
 raises a hand in a futile gesture to ward off the dancing
 lights.
- 118 REVERSE ANGLE (SUPER "PSYCHODELIC EFFECT") 118
 with the swirling patterns of weird color beginning to
 overpower the details of the Missile Room.
- 119 CLOSE SHOT - NELSON 119
 the reflected colored lights moving faster and faster
 across his face as his terror mounts.
- 120 REVERSE ANGLE (SUPER "PSYCHODELIC EFFECT") 120
 with the writhing, twisting, nightmarish pattern of line
 and color appearing to fill the entire room as the real
 features slowly fade into nothing.
- 121 CLOSE SHOT - NELSON 121
 with the spinning dots of color flashing over the mask
 of horror that was his face. His eyes roll back and he
 slowly sinks o.s. to the deck.
- 122 FULL SHOT (PSYCHODELIC EFFECT) 122
 showing only the twisting, writhing lines of weird color
 where once the realistic outlines of the Missile Room had
 been.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

123

INT. CORRIDOR - DAY

123

P.O.V. (PSYCHODELIC EFFECT)

The screen is filled with the writhing, shifting, swirling lines of color. A VOICE is HEARD, blurred, echoing and indistinct as though coming from an echo chamber a great distance away.

VOICE

(echoing and blurred)

Admiral Nelson...Admiral Nelson...

Slowly the indistinct, out-of-focus shape of a head begins to appear in the center of the vortex caused by the shifting, changing colors. (SUPER ON PSYCHODELIC EFFECT).

VOICE

(more distinct and closer but still echoing)

Admiral Nelson....

The head comes gradually into better focus as the swirling effect of moving colors begins to fade away. And finally the colors disappear and the face gradually becomes recognizable as Kowalski who is peering down anxiously INTO the CAMERA.

KOWALSKI

(in his natural voice now, anxiously)

Admiral Nelson....

124

ANGLE ON NELSON

124

as Kowalski kneels beside him in the corridor looking down at him with concern. Nelson closes his eyes tightly, then opens them again to look up at Kowalski.

NELSON

(in wonder)

Kowalski?

KOWALSKI

Yes, sir. Are you badly hurt?

With an effort, Nelson struggles to a sitting position.

NELSON

No...no, I'm not hurt at all.

Cont.

NELSON (Cont.)

(extending a hand
to Kowalski)

Help me up.

Kowalski pulls the Admiral to his feet. Nelson looks around wonderingly.

KOWALSKI

Sure you're okay, sir?

NELSON

(looking around,
still dazed and
confused)

How did I get out here in the
corridor?

KOWALSKI

I don't know, sir. I just found
you lying there on the deck.

Nelson suddenly turns to Kowalski as though just remembering.

NELSON

Where have you been all this time?

KOWALSKI

Me, sir? Looking for somebody...
Anybody. Until I came on you
lying there, I thought I was the
only one on aboard.

NELSON

(wryly)

So did I. At least there are
two of us left. I need your help
in the Missile Room. The warhead in
there has to be disarmed. It could go
off any minute.

KOWALSKI

What's happened to us, sir?

NELSON

(feverently)

Believe me, Kowalski, I wish
I knew.

Then both men are startled by the distinct SOUND of a
MOAN coming from the distance.

KOWALSKI

What was that?

NELSON

(turning)

It came from this direction.

He starts down the corridor. Kowalski hurries after him. As they draw abreast of the open door to the Crew's Quarters, the MOAN is repeated. They halt in their tracks. Once again the MOAN is HEARD, more distinctly this time. Kowalski starts for the door.

KOWALSKI

In here!

He enters the Crew's Quarters with Nelson on his heels.

125 INT. CREW'S QUARTERS - DAY

125

ANGLE TOWARD DOOR

as the two men ENTER. The room remains a scene of wild disorder. And then, sprawled face down on one of the stripped bunks, they see a figure writhing as though in pain. Nelson goes at once to the bunk, grabs the man's shoulder and turns the man over to find himself staring down into Sharkey's face.

NELSON

Chief!

With an effort, Sharkey focuses his eyes and then reacts in relief as he recognizes the Admiral. He struggles to his feet.

SHARKEY

Admiral! Am I glad to see you!

(catching sight
of Kowalski)

And 'Ski! What was this, a dream? Did I have a nightmare or something?

NELSON

I'm afraid it's not that easily explained.

Sharkey looks around the wrecked room.

SHARKEY

What happened in here?

KOWALSKI

We thought maybe you could tell us.

SHARKEY

I don't know. I...I can't seem to remember. What's wrong with me?

125 Cont.

125
Cont.

NELSON

All of us seem to be in the same
fix, Chief. There's some force at
work here that...

His sentence is cut short by a voice from the wall speaker.

MORTON'S VOICE

(on speaker)

This is the Exec in the Control Room.

NELSON

(in surprise)

Chip!

MORTON'S VOICE

(on speaker)

Can anyone on the ship hear my
voice? If you can, answer immediately.
This is the Exec in the Control Room....

By this time Nelson has reached the wall mike and snatched
it from its bracket.

NELSON

(into mike)

Chip! I hear you.

126 INT. CONTROL ROOM - DAY

126

ANGLE ON MORTON

holding a mike. He reacts with relief as he hears the voice
of the Admiral over the speaker.

MORTON

(into mike)

Admiral! Where are you?

NELSON'S VOICE

(on speaker)

In the Crew's Quarters. I've found
both Kowalski and the Chief. They're
here with me now.

MORTON

(into mike)

Where were they? What happened to
them?

127 INT. CREW'S QUARTERS - DAY

127

ANGLE ON NELSON

with the mike. He glances toward Kowalski and Sharkey
before replying.

Cont.

127 Cont.

127
Cont.

NELSON
(into mike)
They've been asking me the same
question.

128 INT. CONTROL ROOM - DAY

128

ANGLE ON MORTON
baffled by the answer.

MORTON
(into mike)
Where's the Skipper?

NELSON'S VOICE
(on speaker)
I still haven't found him.
What's your trouble up there?

MORTON
(with a glance toward
a console, into mike)
I'm getting a danger signal from
one of the panels and I can't
figure it out. Could you take a
look at it, sir?

129 INT. CREW'S QUARTERS - DAY

129

ANGLE ON NELSON
still holding the mike.

NELSON
(into mike)
I can't. There's no time. I've
got to get back to the Missile Room.

MORTON'S VOICE
(on speaker)
This may have something to do
with the Missile down there.

NELSON
(into mike)
Very well. I'll come up and
check. Hang on.

MORTON'S VOICE
(on speaker)
Aye, sir.

Cont.

129 Cont.

129
Cont

Nelson hangs up the mike and nods to Kowalski and Sharkey.

NELSON

Let's go!

He and the other two prepare to leave when suddenly the whole ship shudders and the lights go off. Lights come back on, (SHOOT NORMAL LIGHTING) (PRINT ONE RECORD GREEN) But now an astonishing phenomenon occurs. The three men start for the door but they move in the dream like manner of men walking under water. (SLOW MOTION). They reach the door and EXIT.

130

INT. CORRIDOR - DAY (SHOOT NORMAL LIGHTING - PRINT ONE RECORD GREEN) (SLOW MOTION)

130

MED. SHOT

as the three men come into the corridor, moving in slow motion through the eerie lighting. Suddenly there is another convulsive shudder through the ship and the lighting goes off. And almost immediately, the low-key red lighting returns. (END SINGLE RECORD PRINTING) As it does, their movements become natural once more. The three men pause to exchange baffled glances.

SHARKEY

What was that? For a minute I couldn't move. It was like running in a dream.

KOWALSKI

To me, too!

NELSON

It happened to all of us. One more nightmare phenomenon to add to the list. Come on. We've got to help Morton.

He starts quickly along the corridor and the other two follow.

131

INT. STAIRWAY CORRIDOR - DAY

131

ANGLE UP STAIRS

where a tell-tale shadow reveals that someone -- or something -- is lurking just beyond the bend of the upper corridor.

- 132 REVERSE ANGLE - DOWN THE STAIRS 132
 as Nelson EMERGES from a lower corridor and starts up the stairs, followed by Kowalski and Sharkey. Just as the Admiral reaches the top landing a figure leaps from PAST CAMERA straight at the Admiral. He reels back from the surprise attack. Only the presence of Kowalski and Sharkey, directly behind him, prevents him from tumbling all the way down the stairs. Nelson recovers from the shock of the sudden attack in time to catch a glimpse of his attacker.
- 133 HIS P.O.V. 133
 as he sees Crane rushing to return the attack. The Captain's features are twisted in rage and hatred as he hurls himself TOWARD CAMERA. And as he does, the ship gives a shuddering lurch as before and the lights black out for an instant. The lights come on (SHOOT NORMAL RED LIGHTING) (PRINT SINGLE RECORD GREEN) and again the dream-like motions replace normal action (SLOW MOTION).
- 134 MED. SHOT (SHOOT NORMAL LIGHTING) (PRINT SINGLE RECORD GREEN) 134
 as a wild melee begins at the top of the stairs with Crane attacking and Nelson attempting to defend himself. Kowalski, knocked off balance, falls reeling down the steps while Sharkey attempts to get past Nelson to attack Crane. Kowalski, recovering at the foot of the stairs, goes charging up to join the battle.
- 135 ANOTHER ANGLE (SHOOT NORMAL LIGHTING) (PRINT SINGLE RECORD GREEN) (SLOW MOTION) 135
 The weird, unearthly battle continues as though four divers were having a fight to the death far below the surface. Crane lands a solid blow which sends Nelson sprawling only to find himself attacked by Sharkey. He knocks Sharkey back into Kowalski who disentangles himself to attack Crane, landing a telling blow of his own. The seesaw battle continues at its unearthly dream pace until the furiously struggling Crane is knocked to the deck and pinned down by all three men. At this moment, the ship gives another shuddering jolt and the emergency lights flash off. Then, as before, low key, red lighting returns and, with it, normal motion. (END SLOW MOTION). (END SINGLE RECORD PRINTING)
- 136 CLOSE ON CRANE 136
 as he is pinned to the deck. But his expression changes. Instead of fury, his face reveals utter bewilderment.

CRANE

Admiral...it's you.

Nelson releases his hold on Crane and rises, motioning to Kowalski and Sharkey to follow suit.

Cont.

NELSON

Let him up!

The other two almost reluctantly obey, panting from the exertion as they watch Crane regain his feet. Crane looks from one to the other, trying to find a way to put his turbulent thoughts into words.

CRANE

I didn't know who it was....
I swear!

NELSON

Obviously. But who did you
think we were?

CRANE

(still unsteadily)
Not who...what!
(passes a hand
wearily across
his face)
It was terrible...nightmarish.
I must have gone completely out
of my mind.

Nelson looks around at the other two.

NELSON

You seem to have plenty of
company! Come on...we're going
to the Control Room.

Nelson starts into the upper corridor. Crane, with a still bewildered shake of his head follows with Kowalski and Sharkey.

137 INT. CONTROL ROOM - DAY

137

ANGLE ON MORTON
who is at an instrument panel working furiously over some
dials. He looks up as Nelson ENTERS through the aft hatch.
He hurries over to join Morton as Crane, Kowalski and
Sharkey ENTER.

NELSON

What is it, Chip?

MORTON

The warning system lights...

Cont.

Crane, his brain clearing now, has already swept the area in a glance.

CRANE

Everything looks normal to me.

MORTON

That's just it....

(turning to Nelson)

When I called you, Admiral, I was getting a definite alert signal. But right after that it disappeared. And that's only part of what's been happening. It's a hard thing for any man to say but...well, I guess I've gone off the deep end.

Crane crosses to Morton.

CRANE

It's happened to all of us one way or another, Chip. And there's just no explaining it.

NELSON

I'm not sure that's true.

(as the men all
turn sharply to
look at the Admiral)

I can make a pretty good stab at an explanation.

SHARKEY

Excuse me, Admiral...but how could a whole Crew disappear?

NELSON

They couldn't, Chief. Obviously.

SHARKEY

Yes, sir, but they did.

KOWALSKI

All you have to do is look around the Control Room, sir. If they aren't here, where are they?

CRANE

Wait a minute. I think I know what you're saying. We've been seeing things that aren't really here.

137 Cont.1

137
Con:

NELSON

And vice versa.

CRANE

Then how do we know that neutron warhead is down there in Silo Four?

NELSON

Because I believe that's the root of the whole problem. Our troubles began when we detected a radiation leak. I'm sure now it has also been leaking some undetected gas that has a psychodelic effect on the mind.

There is an abrupt BUZZING SOUND and a red light flashes on one of the boards.

MORTON

There it is! The warning signal.

Crane has already rushed to the console with the flashing light.

CRANE

Admiral -- look at this!

Nelson joins him at the console to examine certain readings.

NELSON

(interpreting the readings)

Missile Room...Silo Four! The warhead's definitely going to blow!

CRANE

How much time have we got?

NELSON

No more than two minutes.

All eyes automatically turn toward a ship's clock.

138

INSERT - CLOSE ON CLOCK

with the minute hand just two minutes short of the hour and the second hand already starting a new sweep around the dial.

138

139 TWO SHOT - CRANE AND NELSON 139
as Crane reacts.

CRANE

X

There must be a way to get
rid of that missile - Fail safe
or no fail safe!

140 ANGLE ON SHARKEY 140
whose eyes automatically turn toward the fail safe device
on the bulkhead. He reacts as he sees the panels begin
to change from "PEACE" to "STAND BY".

SHARKEY

Admiral! Look....

Both Crane and Nelson, in b.g., turn toward fail safe.

141 INSERT - CLOSE SHOT - FAIL SAFE DEVICE 141
just as the sign changes to "WAR" and the four panels
slide open.

142 ANGLE ON CRANE 142
as he and Nelson both respond to the sudden change in the
device.

CRANE

It's activated! We can fire!

Nelson shoots a glance at the ship's clock.

NELSON

If there's time!

Without another word, he turns to sprint toward the aft
exit. Crane turns and dashes after him.

143 INSERT - CLOSE SHOT - SHIP'S CLOCK 143
with the second hand indicating only a minute and a half
remaining.

144 INT. STAIRWAY CORRIDOR - DAY 144

ANGLE UP STAIRS

as Nelson tears around the upper corridor bend with Crane
appearing almost immediately behind him. They start down
the steps two at a time and dash down a lower corridor.

145 INT. SECOND CORRIDOR - DAY 145

FULL SHOT

as the two Officers round the bend at full speed. Suddenly
the whole ship gives a shuddering jolt and the lights
black out to be replaced once more by the normal lighting

145 Cont.

145
Cont.

printed in SINGLE RECORD GREEN, and again the action suddenly becomes unreal and dream-like (SLOW MOTION). Now both men, sprinting as fast as they can in their desperate race against time, move down the corridor under an agonizing handicap.

146 INT. CONTROL ROOM - DAY

146

INSERT - CLOSE SHOT (= CLOCK)
with the second hand sweeping around to the one minute mark at normal speed.

FADE OUT

END OF ACT FOUR

TAG

FADE IN

- 147 INT. CONTROL ROOM - DAY 147
 CLOSE ON CLOCK (INSERT)
 as the second hand races around the dial toward the
 deadline.
- 148 INT. MISSILE ROOM - DAY (SHOOT NORMAL LIGHTING) 148
 (PRINT SINGLE RECORD GREEN)
 ANGLE ON SILO
 with the NOISE from inside rising now to an almost
 unendurable SHRIEK.
- 149 ANGLE TOWARD DOOR (SLOW MOTION) 149
 which thrusts open in its painfully slow way as first
 Nelson and then Crane come RUSHING IN, yet moving
 laboriously like men running on the bottom of the sea.
- 150 INT. CONTROL ROOM - DAY 150
 CLOSE SHOT - CLOCK (INSERT)
 the second hand almost at the fatal point.
- 151 INT. MISSILE ROOM - DAY (SLOW MOTION) 151
 ANGLE ON NELSON
 striving desperately to reach the missile firing button.
- 152 INT. CONTROL ROOM - DAY 152
 CLOSE SHOT - CLOCK (INSERT)
 the seconds all but ticked off.
- 153 INT. MISSILE ROOM - DAY (SLOW MOTION) 153
 ANGLE ON NELSON
 still yards from his goal, the slow motion making it
 impossible to reach it in time. Then the shuddering jolt
 again and the lights flick off. Low key-red lighting
 returns and, with it, normal motion. (End single record
 printing.) Nelson lunges forward, reaches the firing
 button and pushes it.
- 154 EXT. UNDERSEA - DAY (STOCK) 154
 as a missile rises, streaking off toward the surface.
- A-154 INT. MISSILE ROOM - DAY A-154
 ANGLE - CRANE, NELSON

CRANE

We ran out of time! I can't reach
 a safe altitude before it explodes!

155

EXT. SURFACE - DAY (STOCK)

HIGH DOWN SHOT

with a brilliant FLASH followed by a rising column of vaporized water and matter which forms into a gigantic mushroom cloud.

FULL SHOT

as the Control Room receives the full impact of an enormous shock wave. The full Crew is suddenly at stations and the men are hurled about in wild disorder by the force of the impact.

FADE OUT

FADE IN

157 EXT. UNDERSEA - DAY (STOCK) 157

FULL SHOT

now moving smoothly forward under full control.

158 INT. ADMIRAL'S CABIN - DAY (NORMAL LIGHTING) 158

ANGLE ON NELSON

at his desk with Crane standing before it. Nelson indicates a radio flimsy on it.

NELSON

A 'well done' from Washington.
It seems our mission was successful
despite the malfunction. We'd
reached the proper coordinates.
The missile explodes safely.

X

CRANE

That's nice to know. Now if they
could only tell us what happened
aboard Seaview.

NELSON

They can and did.

CRANE

Oh?

NELSON

They were monitoring us by telemetry.
They had no way of knowing the
mass hallucinations we were having,
but they did detect the malfunction.
That's why the President released
fail safe so we could fire the
missile before it destroyed us.

CRANE

Suppose he'd waited just a few
seconds longer to make his
decision...

Nelson gathers the papers on his desk into a folder.

NELSON

We wouldn't be discussing it now.
(places the folder
in his desk drawer)
...We live in a world of split
second decisions.

And he closes the drawer with an air of finality while
Crane soberly ponders what might have happened.

DISSOLVE TO:

159

EXT. UNDERSEA - DAY (STOCK)

159

FULL SHOT - SEAVIEW
sailing serenely through placid waters.

FADE OUT

END OF EPISODE