

VOYAGE TO THE BOTTOM OF THE SEA

"THE CYBORG"

by

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SECOND REVISED SHOOTING SCRIPT
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"THE CYBORG"

FADE IN

1 EXT. THE ALPS - DAY (STOCK)

LONG SHOT - ESTABLISHING
CAMERA SLOWLY PANS the majestic, snow-capped peaks.

LAP DISSOLVE TO:

2 EXT. FALKONMATT - DAY (STOCK)

FULL SHOT
The towering, white-topped mountain dominates the surrounding crags as it nudges the low-hanging mists.

3 INT. FALKONMATT LABORATORY - DAY

FULL SHOT
The vast, dome-ceilinged room is like the inside of a giant egg. The smooth, unbroken dome rises up from the polished floor in sterile purity. There are no pillars or supports and light filters in through the translucent material of the dome from unknown sources without.

The conditioned air of the laboratory is pure, lint and dust free and maintained at a constant temperature. Near the air lock door a group of technicians stand waiting, murmuring in conversation. They wear white turtle-neck jerseys over which are long, white lab coats. Over the pocket on each coat is lettered: INTERNATIONAL BIONICS.

4 CLOSER ANGLE - GUNNING TOWARDS DOOR
The technicians stop their conversations and turn towards the door as we hear it scrape open. Through the open door comes a strangely bizarre, huge self-propelled chair. It is nearly the size of a couch in dimension, built of gleaming, stainless steel and upholstered in fine glove leather. The huge arm rests contain a series of controls that govern direction and speed. Across the front is a swing-away console filled with dials and switches. There is a telephone and several smaller consoles.

5 THE CHAIR - DAY

CLOSER ANGLE
Seated in the chair is the creator of INTERNATIONAL BIONICS, the world-famous pioneer in the science of

Cont.

5 Cont.

bionics, TABOR ULRICH. As the chair MOVES TOWARDS CAMERA we can see now that Ulrich is in the chair because of his massive bulk. He is perhaps five-seven or five-eight in height but must weigh near four hundred pounds. He wears an elegantly tailored Italian silk suit with a rich foulard handkerchief in the breast pocket.

From beneath the rolling folds of fat at his throat, there emerges a matching tie. As he enters, Ulrich is eating a duck leg. He is followed in by GUNDI, a delicately beautiful young girl of perhaps twenty. Her straw-blond hair is in a soft braid down her back. Her excitingly lovely figure is daringly revealed by her skintight nurses' outfit. She pushes a large, wheeled hot tray filled with a selection of foods, a disposal bin, hot napkins, etc. Throughout the following, she keeps the food within easy reach of Ulrich and wipes his lips and fingers constantly. (Note: This action continues throughout the script.)

6

ANOTHER ANGLE

TO INCLUDE ULRICH AND GUNDI

Ulrich tosses away the picked-clean bone. As he wipes his finger tips on the warm napkin Gundi holds for him, he speaks to the technicians. The chair is still moving.

ULRICH

(still chewing)

Is the preliminary work completed?

1ST TECHNICIAN

Yes, sir. Memory banks, reactive sensors, analysis systems and wet computer are all in place.

At this moment, Ulrich brings his chair to a stop beside a small, highly complex computer linked by cables to a clear plastic cage-like room. In the room, strapped to a gleaming surgical couch we see a figure that could be human except for the head and hands which are now large blocks of gelatin-like dermo-plasm. The figure is white as flour. Ulrich looks at it for a moment.

ULRICH

What's the condition of the dermo-plasm?

1ST TECHNICIAN

Very good, sir. Temperature is constant and cell structure is strong and healthy.

Cont.

6 Cont.

ULRICH
Autonomic nervous system?

1ST TECHNICIAN
Complete and functioning, sir.

ULRICH
Good. Get it started.

He leans back in his chair, picks up a French lamb chop from the tray beside him and bites into it.

7 FULL SHOT
as the technicians move to the computer and the Plastic Room. They make certain last minute adjustments and then the power is turned on. The computer comes alive with a series of lights and beeps and whirring tape banks. Inside the cage all four walls come alive with a series of micro-laser beams which converge on the figure inside.

8 THE PLASTIC CAGE
CLOSER ANGLE
Guided by the computer, the laser beams travel across the dermo-plasm blocks like the unseen hand of a sculptor. In moments, the material of the blocks begins to deteriorate, melt and slip away. This continues until the last of the excess material has been sculptured away, leaving a now perfectly formed, plaster-white, lifeless human-like form.

9 FULLER ANGLE
as the technicians kill the power, open the cage and wheel out the figure. The couch is now elevated to a near vertical position, the figure still strapped to it, and another group of the technicians, cosmetologists, move in and go to work. Hair, eyebrows, lashes, coloration, etc. are quickly applied.

10 MED. SHOT - ULRICH
He watches this with satisfaction, finishing the chop. He discards it and picks up another.

11 CLOSE - GUNDI
Dispassionate. Unmoved by what she sees.

12 BACK TO SCENE
The cosmetologists are finished. They move aside so that Ulrich can view their handiwork.

13 CLOSE - ULRICH
He grins in total satisfaction at what he sees.

14

THE FIGURE - ULRICH'S P.O.V.
CAMERA ZOOMS IN on the finished face of the figure.
Its eyes come open, its lips move slightly. We can see
now -- it is a perfect, in-every-detail likeness of
ADMIRAL HARRIMAN NELSON!

FADE OUT

END OF PROLOGUE

ACT ONE

FADE IN

15 EXT. NELSON INSTITUTE - DAY

FULL SHOT - ESTABLISHING

The complex of ultra-modern buildings nestled beside the sea with the rolling hills of Santa Barbara sweeping up and away in the b.g.

16 INT. OBSERVATION NOSE - DAY

FULL SHOT

Gathered around a television set are CRANE, PATRICIA "TISH" SWEETLY, the Institute's exotically pneumatic radio operator, SHARKEY, KOWALSKI, TWO of the Institute staff TECHNICIANS and other members of the Seaview crew. IN THIS ANGLE, we cannot see the monitor. We hear a voice from it, however, announcing:

VOICE

(filtered)

This is the Swedish Broadcasting System.
We continue now with our coverage
of the 1976 Nobel Award ceremonies.

17 ANOTHER ANGLE

FEATURING CRANE AND SWEETLY
as they exchange proud looks.

18 OVER SHOULDER - TO INCLUDE THE TV SET (BURN-IN
All are intently watching the set as a STOCK)
formally-attired gentleman steps to the lectern on the
podium.

19 THE TV SET - CLOSER ANGLE (STOCK)
We can see the huge audience in full dress filling the
famed Stockholm Konserthusset, the magnificently paneled
concert hall in which the Nobel Laureates are traditionally
honored. Seated just below the stage is the King and the
Royal Family.

VOICE

(filtered)

...And now, the final award is
about to be presented...the
citation reads -

Cont.

19 Cont.

VOICE (Cont.)

(beat)

...In recognition of his researches in Marine Biology and the development of artificial stimulation of cell division in chryomonads, the Nobel Foundation of Stockholm on behalf of the Royal Swedish Academy of Science is pleased to present the Nobel Prize in Biology to Admiral Harriman Nelson.

The great hall is filled with the SOUND of a standing ovation. A figure rises and heads for the steps leading to the podium. The figure reaches the first row of seats just in front of the steps where the King and the Royal Family are standing. The figure pauses, bows and steps up to the King who hands him the large, tooled calf portfolio and the medal in its elegant case. They shake hands, the recipient bows, moves backwards to the steps and mounts towards the podium.

20 INT. OBSERVATION NOSE - DAY

ANGLE ON THE GROUP

as they keep their eyes fixed on the TV set. SWEETLY is fighting a losing battle against tears of joy.

21 CLOSE ON TV SET

The figure in the hall is crossing the stage and has almost reached the podium.

(STOCK)

22 INT. THE HALL

ANGLE ON PODIUM

as Nelson, in full dress, carrying the portfolio and the medal, reaches the lectern. He shakes hands with the man who was speaking earlier and turns to the audience. He takes a deep breath, then:

A-22 NELSON - EXTREME CLOSEUP

NELSON

Your Royal Highnesses, Ladies and Gentlemen.

(a beat)

This is the proudest moment of my life.

Cont.

A-22 Cont.

NELSON (Cont.)

(beat)

It is with profound gratitude and a deep sense of honor that I accept this award, not for myself alone, but on behalf of the officers and men of the submarine Seaview and the staff of the Nelson Institute.

(beat)

Thank you.

Nelson is deeply moved, almost overcome with emotion as he tries to smile and then turns and moves away from the lectern.

23 INT. THE HALL

(STOCK)

FULL SHOT

as the speaker leaves the podium, crosses to the steps and exits the hall, one person after another congratulating him as he goes.

24 INT. OBSERVATION NOSE - DAY

FULL SHOT

They are all smiling and proud. Sweetly blinks a tear.

25 INT. ANTE-ROOM

MED. SHOT - ANGLING ON NELSON

as he enters and is surrounded by well-wishers. Then, from o.s., a girl's voice can be heard. It is Gundi.

GUNDI'S VOICE

(o.s.)

Clear the way, please. Clear the way.

With Gundi walking beside him, without her food tray, Tabor Ulrich now eases into the SHOT in his chair. The other people gathered around Nelson slip back, somewhat in awe of this great man, as he approaches Nelson, his hand held as far out as his girth will allow. Nelson takes his hand for a brief moment.

ULRICH

(booming out)

Congratulations, Admiral Nelson.
I am Tabor Ulrich.

Cont.

25 Cont.

NELSON

Thank you, Doctor. It's an honor to meet you.

ULRICH

(grandly)

No, no. It is you who are being honored here today. I merely bring you an invitation to visit my laboratory at International Bionics. Are you interested?

NELSON

(grins)

Interested is an understatement. I've been hoping for an invitation for years.

ULRICH

Good. Now you have it.

Nelson looks at the lovely Gundi, whose eyes drop before his gaze.

ULRICH

My secretary and companion -- Gundi.

Gundi acknowledges the introduction. Nelson nods.

ULRICH

I leave for Switzerland in the morning. Will you join me at Falkonmatt?

NELSON

Better yet. I have my own plane here. Let me fly you.

ULRICH

Is it that remarkable craft of yours that can travel underwater as well?

NELSON

(smiles)

It is.

ULRICH

Then I accept your invitation. That's something I want to see.

Ulrich turns his chair and they start up the aisle, Nelson still shaking hands and accepting congratulations as we:

26 INT. FLYING SUB - DAY

FULL SHOT - GUNNING IN FROM WINDSHIELD

Nelson is at the controls, Gundi is beside him in the co-pilot's seat. At the back of the plane, his chair sideways in the craft, is Ulrich.

ULRICH

Where are we, Nelson?

NELSON

Over The Baltic.

ULRICH

Perhaps you will show me how you take this craft beneath the sea.

NELSON

(grins)

Right.

He reaches over to a series of switches and levers, throws several and takes a firm grip on the controls. He looks over to Gundi.

NELSON

(to Gundi)

It's an easy maneuver -- nothing to be frightened of.

Gundi looks him full in the eyes, calmly. She smiles.

GUNDI

I do not get frightened, Admiral.

NELSON

Good.

(to Ulrich)

All right, Tabor. Here we go.

Nelson leans on the controls and the craft tips down.

27 EXT. THE SKY - DAY

FULL SHOT

(MINIATURE)

The flying sub sweeps down to the surface of the sea, hovers there for a moment and then disappears beneath the surface.

28 EXT. UNDERSEA - DAY

FULL SHOT

(MINIATURE)

The flying sub jets into the deep blue-green of the sub-surface, levels off and glides PAST CAMERA.

ANGLING TOWARDS THE WINDOWS

as the fascinating world beneath the sea unfolds outside the windows of the moving craft. A school of fish scurry by; a lazy shark ambles past the windows; a tiny octopus flits past. Ulrich and Gundi are fascinated.

GUNDI

It's beautiful.

ULRICH

Magnificent, Nelson. Magnificent.

Nelson smiles and nods. Now, in the distance, a huge shadow looms up. It is moving closer to the sub.

NELSON

We may be in luck, Tabor. I think there's a whale coming up.

ULRICH

Where?

He strains up in his chair in an effort to see.

NELSON

(pointing)

Off to the right there.

ULRICH

Can we get closer?

NELSON

I think so -- if we don't scare him off.

He twists the controls slightly. Now the whale is plainly visible in the water ahead.

CLOSER ANGLE - ULRICH

He is as close to out of his chair as he can get, leaning forward for a better view. (INTERCUT the following with shots of the whale)

ULRICH

Ahhhh. What a great majestic beast. They are my favorite creatures, Admiral. They were once land animals like you and I -- but their insatiable appetite made them so massive, they could no longer survive on land. Gravity threatened them with extinction. Their solution was to take to the sea -- where they continue to eat incessantly.

31 INT. FLYING SUB - DAY

FULLER ANGLE

to include Nelson as he turns to look at Ulrich. He nods.

NELSON

And the sea supports their great weight.

ULRICH

(laughs)

Precisely, Admiral, precisely. You can see why I admire them so. I, too, have an insatiable appetite. My solution was to take to this chair. It gives me the mobility I must have without curbing that appetite.

(bellows in laughter)

Tabor Ulrich -- the great whale!

He roars at his own joke. There is a moment of embarrassed silence from Gundi and Nelson. Suddenly, Ulrich is serious again.

ULRICH

I have seen enough, Nelson. May we go back up?

NELSON

Certainly.

He starts to readjust controls as we:

DISSOLVE TO:

32 INT. FALCONMATT LABORATORY - DAY (AS BEFORE)

ANGLE ON AIRLOCK DOOR

Ulrich comes through, Gundi and the food tray beside him and Nelson following. He raises his arm in a sweeping move.

ULRICH

(to Nelson)

This is the heart and soul of
International Bionics.

He turns his chair to the right and moves off in that direction, the others following.

33 GROUP SHOT - TRUCKING

Ulrich comes to a series of cubicles separated from each other by partitions set against the curving dome. He stops in front of the first cubicle. In it are several full scale human-like skeletons made of what appears to be stainless steel. Several men are working on one of the skeletons wiring it with steel sinews.

ULRICH

This, my dear Nelson, is where the
Cybernetic Organism -- the Cyborg --
is born.

Nelson examines the skeletons.

NELSON

Titanium steel.

(smiles)

They won't get many broken bones.

ULRICH

Except for their electronic components
they are almost indestructible.

He moves on CAMERA TRUCKING WITH HIM to the next cubicle. Here one skeleton is hanging, completely wired with musculature and nervous system. A similar one is on a long table, the top of its skull removed as technicians, working with tiny instruments and magnifying lenses, insert the computers.

ULRICH

(pausing)

Here the Cyborg starts to become
human. Its "brain", nervous system,
memory and sensors are being installed.

NELSON

How do their mental capacities compare
to those of a human being?

Gundi reaches over and picks up a small memory unit from the work table. She holds it up. It is about the size of a match box.

GUNDI

This memory unit can store and recall all of the knowledge a man can acquire in a lifetime. Their sensors give them faster reaction times than man's, they are universally brilliant.

ULRICH

(breaking in)

Stronger in every way than man. They are not a man's equal, Admiral -- they are his superiors.

NELSON

You mean mechanically superior.

ULRICH

(smiles)

None of them has written a sonnet as yet, no...if that's what you mean.

Ulrich smiles. Gundi tosses the unit back on the bench. Ulrich moves on to the next cubicle CAMERA TRUCKING WITH HIM.

34

ANOTHER ANGLE

as Ulrich rolls to a stop in front of the third cubicle. Here there are a series of huge, full-size molds, in two halves, which produce a human-like figure. Several of the molds are empty. One is closed, obviously in work, HISSING with high pressure steam.

ULRICH

Here the Cyborg becomes a living thing.

The technicians start to turn dials and open the two halves of the mold.

ULRICH

Watch!

The two halves come apart. One half swings back REVEALING a perfect, plaster-white figure, still steaming, in the other half. Nelson touches the "skin" of the Cyborg.

NELSON

Dermo-plasm --

ULRICH

(nods)

Living, organic tissue nourished and controlled by the cybernetic components contained inside his body.

35

OUT

36 CLOSER ANGLE - THE MOLD
CAMERA PANS up the figure and holds on the face. It is blank! No distinguishable features.

37 BACK TO SCENE
Ulrich looks at Nelson.

ULRICH
This Cyborg is a worker. He will serve me here, perhaps help build other Cyborgs. He has no identity -- he needs none.

NELSON
(grins)
That's practical, but they're a little frightening.

ULRICH
I agree, Admiral. That is why some special-purpose Cyborgs are made in the image of man.

He moves to the last cubicle where a team of cosmetologists is at work on another Cyborg.

ULRICH
(indicating)
You see...

The technicians step away.

38 CLOSE - NELSON
He stares at the Cyborg in utter disbelief - unable, for a moment, to speak.

39 THE CYBORG - NELSON'S P.O.V.
CAMERA ZOOMS IN on the face and we see it is a perfectly finished human face.

40 BACK TO SCENE
Ulrich spins his chair into another direction and starts rapidly off CAMERA TRUCKING WITH HIM. Nelson and Gundi follow him as he wheels up to the two posts about seven feet high standing in another part of the laboratory. The posts are approximately ten feet apart and running from top to bottom - on each are two high voltage grids set at 90 degree angles from each other.

Cont.

40 Cont.

ULRICH

Our Cyborgs are not always perfect, Nelson. They sometimes emerge somehow -- peculiar.

NELSON

(nods)

We've had that trouble with sophisticated computers. We call them neurotic.

ULRICH

With Cyborgs - it can become dangerous. They no longer obey orders intelligently. They have to be destroyed...here.

NELSON

Ultrasonics?

ULRICH

An UltraSonic Furnace. When the power is on, the grids direct a continuing series of ultrasonic waves in a crossing path. As the arms converge, they incinerate anything in their path.

He waves at a technician standing by and immediately a Cyborg is led into the area between the two posts by two blank Cyborg guards. Ulrich sits back to wait -- almost as though he may enjoy the spectacle. One of the technicians throws the switch and the furnace CRACKLES with high voltage and emits a low HUM. Slowly, the arms on each post start moving together. Eventually, they converge on the Cyborg standing docilely. There is a CRACKLING SOUND like lightening, a deep sonic BOOM and a cascade of white smoke. As the smoke drifts away -- nothing is left but a few grains of ashes.

ULRICH

(smiles at
Nelson)

Effective?

NELSON

Very.

Cont.

Ulrich spins his chair in the direction of another part of the laboratory. He points in the direction he is now facing.

ULRICH

Now, let me show you my masterpiece.

Nelson follows his look.

41

THE MEMORY BANK - NELSON'S P.O.V.
Set near one wall of the dome in another part of the laboratory is a small computer of perhaps six feet in every dimension.

42

ANGLE ON NELSON AND ULRICH
Ulrich finishes a cigarette, wipes his fingertips on the towel proffered by Gundi, and starts towards the computer. Nelson and Gundi follow along CAMERA MOVING WITH them.

ULRICH

A computer only six feet across and five feet high....

They come to the computer, stop. Ulrich touches it like a father might a favorite child.

ULRICH

...yet it has been called the eighth wonder of the world.

Nelson is fascinated

NELSON

I've read everything you've ever published about the memory bank. It's a fantastic achievement.

ULRICH

Thank you, Admiral...
(he turns to Gundi)
Would you switch it on, my dear?

GUNDI

Yes, sir.

She goes to the computer, throws one small toggle switch. Instantly, the computer comes to life. The row upon row of tiny lights flicker on and off in sequence and on the wall of the dome there is projected an ever-changing pattern of multi-colored printed matter, schematics, music, blueprints, etc. Nelson is awed by the sight.

43

ANOTHER ANGLE TO INCLUDE ULRICH, NELSON AND GUNDI
They watch the changing patterns being projected by the
bank.

ULRICH

You see, Nelson. So simple an untrained
girl can operate it - yet it holds
the wisdom and the knowledge of the
ages. Everything man knows from his
first recorded thought. Here -- at
my finger tips.

NELSON

Incredible.

(he examines the
computer carefully)

It looks like it will assimilate oral
as well as visual data.

ULRICH

(smiling)

We've gone even a step beyond that,
Admiral. It will also assimilate
sensory data.

He gestures to Gundi who turns it off.

44

CLOSE - ULRICH
turns to Nelson.

ULRICH

And now, my dear Admiral Nelson, I
have a favor to ask of you.

45

MED. SHOT - NELSON, ULRICH, GUNDI
Nelson looks at Ulrich with some apprehension.

NELSON

If it's within my power....

ULRICH

Oh -- it is, Admiral. It is.

(beat)

You see -- my memory bank is much
like its creator. It also has an
insatiable appetite.

(he blurts out
his bellow of
laughter)

Like father like son. Except its
appetite is for knowledge.

46

CLOSE - NELSON

He looks at Ulrich intently, beginning to get some hint of
what's coming.

46 Cont.

NELSON

And...

47 BACK TO SCENE

ULRICH

...and you, my dear Nelson, are a very knowledgeable man. My memory bank wants that knowledge.

Nelson starts to speak but Ulrich stops him, holding up his hand.

ULRICH

Before you say no, Admiral, let me assure you it is no burden. Just thirty seconds and it's done. Many Nobel Laureates before you have made their contributions.

NELSON

Perhaps.

(coldly)

But this is one Swiss bank I don't think I want to make a deposit in.

Ulrich laughs loud and long at Nelson's joke.

ULRICH

Very good, Admiral -- very good.

(dead serious)

But I do wish you'd reconsider...

NELSON

Not a chance.

ULRICH

...because, whether you volunteer or not - I intend to bleed your mind into the memory bank.

As he says this, he presses a button on the console in front of him. Moments later, two faceless Cyborgs quickly enter and come to his chair.

ULRICH

The choice is yours, Admiral. But let me advise you. The experience is not quite so pleasant if one is fighting the computer. It is best to be relaxed...willing.

Nelson quickly glances around him for some avenue of escape. His eyes meet Gundi's.

48 CLOSE - GUNDI
Her eyes are sad as she looks back at Nelson.

49 CLOSE - ULRICH

ULRICH
There is no escape, Nelson.

50 CLOSE - NELSON

NELSON
The answer is still no.

51 BACK TO SCENE
Ulrich gestures to the two Cyborgs who immediately take Nelson's arms in their steely grips. They move him to a position about eight feet out in front of the computer and between it and the wall of the dome. We see now that there are two steel overshoes bolted to the floor at that spot. Nelson's feet are strapped into these and locked in place. His hands are then manacled behind his back and the electrodes placed on his head.

ULRICH
I implore you not to fight it,
Admiral, but to give in to it.

The Cyborgs step away as Ulrich turns again to Gundi.

ULRICH
My dear.

She nods, goes to the switch and turns the computer on. Now the projecting images fall on Nelson and the wall behind him. He is like a bug caught in an ever-changing web of colored plates, diagrams, blocks of text, etc. CAMERA MOVES SLOWLY IN ON NELSON as the computer starts to whirr louder and suddenly the powerful transference from Nelson to the computer begins. Nelson fights to hold onto his sanity against the ghastly rape of his mind--and then he mercifully passes into unconsciousness, as we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

52

INT. FALKONMATT LABORATORY - DAY

FULL SHOT

In front of the memory bank on a wheeled, surgical-type table, Nelson is lying on his back, still unconscious. Standing immediately adjacent to the table is one of the faceless Cyborgs. Gundi looks at Nelson with concern. After a beat, Nelson groans slightly, his eyes flicker open and he struggles to one elbow.

ULRICH

Welcome back, my dear Nelson. I hope you're not feeling too poorly.
(turns to Gundi)

Gundi.

She nods, takes a filled glass from the tray and holds it out to Nelson. Nelson looks at the glass.

NELSON

What is it?

GUNDI

A simple restorative. Drink it.
You'll feel much better.

Nelson doesn't take the glass. He sits up, swings his legs to the floor and after a beat, stands. He takes a step toward Ulrich. Before he can take a second step he is brought up short by the Cyborg standing beside him to whom, it is now revealed, Nelson has been manacled, wrist to wrist, by a three-foot chain. Gundi offers the glass again.

GUNDI

(proffering the
glass)

Admiral?

NELSON

I don't want it.

ULRICH

Suit yourself.

Nelson jerks the chain but the impassive and faceless Cyborg is hardly moved. Ulrich turns, signals to someone o.s.

Cont.

52 Cont.

ULRICH

You are only making your stay
with me unpleasant, Admiral.
And there is still so much I
want to show you.

NELSON

(bitterly)

There's nothing more I want to
see, Ulrich.

ULRICH

(grinning)

You're wrong, my friend. There's
one thing more you will want to see.

A-52

INT. FALKONMATT LABORATORY

On the other side of the computer Cyborg Nelson (BACK
TO CAMERA) has a headset removed by a blank Cyborg. He
gets up and exits SHOT. Ulrich presses a button, leans
back in the chair, picks up a Bavarian tart from the
tray.

B-52

INT. FALKONMATT LABORATORY

From across the huge laboratory a figure enters in the
b.g. and starts towards Ulrich.

53

CLOSER - ULRICH

He waves to the figure which we cannot see in this angle.

ULRICH

Come closer. I want you to meet
my guest.

54

CLOSE - NELSON

He looks at the approaching person o.s., incredulous.

55

INT. FALKONMATT LABORATORY - DAY

ANGLING ON NELSON AND ULRICH

A figure, in uniform identical to Nelson's, comes from
BEHIND CAMERA and, walking back to CAMERA, enters the
SHOT. The figure goes to Nelson and stops.

ULRICH

(his blurring laugh)

Admiral Nelson -- meet --
Admiral Nelson.

56

INT. FALKONMATT LABORATORY - DAY

TWO SHOT (SPLIT SCREEN)

The exact-image-Cyborg of Nelson stands before the real
Nelson, his hand extended. Nelson only stares, makes no
move to take the hand. The Cyborg turns to Ulrich.

ANOTHER ANGLE

Nelson watches his own image as it moves to Ulrich's chair.

ULRICH

Excellent. Excellent. If one of you weren't manacled I wouldn't be able to tell you apart.

(to Nelson)

He's perfect, Nelson. He's you. He lacks only your human frailties.

(to Cyborg)

You are to leave for the submarine Seaview immediately.

NELSON (CYBORG)

Yes, sir.

He glances once at the real Nelson and then strides from the room.

58

ANGLE ON NELSON

He looks after the departing Cyborg for a moment then turns to Ulrich. He almost leaps towards him, momentarily pulling the Cyborg off balance. Before he can reach Ulrich the Cyborg pulls him up short. Nelson strains at the chain, furious.

NELSON

Obviously you're going to try to take over Seaview. Why?

59

FULLER ANGLE

Ulrich smiles, leans back in his chair.

ULRICH

The Seaview has an important role to play in a plan that will re-shape man's very future on this planet.

(beat)

Seaview will give me the fire-power I need to force the world to accept the only thing that can save it -- ONE ABSOLUTE GOVERNMENT.

Nelson looks at him in astonishment.

ULRICH

Admiral, as a scientist, you must be aware that man is basically incapable of self-government. He is weak, emotional, hysterical. If this planet is to survive it must be governed by coldly unemotional, superior beings.

59 Cont.

NELSON
 (with an edge)
 Like -- Cyborgs?

ULRICH
 (nods)
 Like Cyborgs. Unlike humans, they are keenly analytical, utterly unaffected by love or hate, friendship or fear. They will create a simple power structure within which they will run the world.

NELSON
 (hard)
They will run the world, Ulrich?

ULRICH
 (innocently)
 It will be their government.

NELSON
Run by you!

ULRICH
Guided by me.
 (beat)
 There is no other course of action open to me, Nelson. I am the one man on earth capable of saving this planet from destroying itself. It is my duty -- and I must not fail!

Through the above CAMERA MOVES SLOWLY IN TO A TIGHT CLOSEUP as we -

DISSOLVE TO:

60 EXT. THE SKY - DAY

FULL SHOT - THE FLYING SUB
 as it speeds through the clear, cloudless blue.

61 INT. THE FLYING SUB - DAY

(TO BE INTERCUT
 USING SET IN SC.113)

ANGLING ON CYBORG NELSON
 alone in the craft at the controls. He glances down out the window briefly, checks several instruments then picks up the radio mike.

Cont.

61 Cont.

NELSON (CYBORG)

(into mike)

F.S. One to Nelson Institute.
F.S. One to Nelson Institute,
over.

SWEETLY'S VOICE

(filtered)

Welcome home, Admiral -- we read you
loud and clear.

NELSON (CYBORG)

I'm at twenty thousand feet, Patricia,
over Palm Springs, beginning my let
down. I'll make a penetration
approach from over the ocean.

SWEETLY'S VOICE

Roger. F.S. One. Use the South
heliport. No other traffic in
the area. Captain Crane's waiting
for you aboard Seaview.

NELSON (CYBORG)

I'm on my way -- over and out.

He hangs up the mike and starts the flying sub towards
the ground.

DISSOLVE TO:

62 INT. OBSERVATION NOSE - DAY

FULL SHOT

The room is empty. Cyborg Nelson enters down the stairway carrying a brief case. He looks around. No one. He crosses the room looks around - still no one.

63 INT. OBSERVATION NOSE - DAY

ANOTHER ANGLE

Suddenly the lights are flicked on. The doors to the Control Room slide open. Crane, Sweetly and most of the Seaview crew rush to congratulate Cyborg Nelson, they pound him on the back, shake his hand. He greets them all, gives Sweetly a kiss on the cheek. Finally, there is a momentary lull in which Crane comes to him, his hand extended.

64 INT. FALKONMATT LABORATORY - DAY

CLOSE ON MONITOR

Through Cyborg Nelson's eyes we see Crane approaching, hand outstretched. Cyborg Nelson's hand comes into the SHOT to grasp Crane's. Then all we see on the monitor is Crane's face.

CRANE

(on monitor)

Welcome home, Admiral. And congratulations. You deserved it.

CAMERA PULLS BACK to include Ulrich, Nelson and Gundi, watching the monitor which is adjacent to a huge, six-bank honeycomb solid state computer which is completely enclosed in glass.

ULRICH

Your Captain Crane sees only his good friend, Admiral Nelson -- nothing more.

(he smiles, spears a piece of lamb with a small carving knife)

He accepts your Cyborg completely, Nelson.

Ulrich pops the lamb into his mouth with the knife and chews contentedly. Nelson's eyes go to the knife.

A-64

CLOSE - NELSON

He looks carefully, following the knife with his eyes, recording its existence for future use.

ANGLE ON CRANE AND CYBORG NELSON
Crane picks up two glasses of champagne...hands one to
Cyborg Nelson, raises the other.

CRANE

(smiles)

Toast - to a Nobel Laureate.

He starts to drink.

NELSON (CYBORG)

(not drinking)

No thanks, Lee.

CRANE

Admiral -- it's your favorite year.

NELSON (CYBORG)

I don't want any champagne.

Crane looks at him for an awkward moment. Cyborg Nelson
recovers quickly, takes Crane's arm and draws him away
from the others towards a corner of the room.

NELSON (CYBORG)

(confidentially)

Lee, could Scaview be ready to go
to sea by morning?

CRANE

It won't be easy -- but it's possible.

NELSON (CYBORG)

(nods)

While I was in Switzerland I got a
call from our Ambassador to the
Zurich Peace Conference. It doesn't
look good there.

CRANE

(concerned)

How bad?

NELSON (CYBORG)

He called it a big powder keg with
a small fuse -- burning fast.

CRANE

That's strange. Every report we've
seen here calls the conference a
great success.

65 Cont.

NELSON (CYBORG)
 And they'll continue to. Right up
 to the end. No one wants to make
 the first move. But everybody's
 preparing.

CRANE
 I'll have Seaview ready to sail
 with the tide. By the way, speaking
 of Switzerland -- how was
 International Bionics.

NELSON (CYBORG)
 Fabulous. Ulrich's probably the
 greatest genius in the world today.
 And, a fascinating man to boot.

CRANE
 (grinning)
 Is he really as fat as they say?

NELSON (CYBORG)
 (grins back)
 Fatter.

CRANE
 (chuckling)
 I better get going. I've suddenly
 got a lot to do.

NELSON (CYBORG)
 I'll be aboard sometime tonight.

CRANE
 Right.

He starts to leave.

NELSON (CYBORG)
 Oh, Lee. Before I forget. There's
 a crate in the cargo shell of the
 flying sub I wanted loaded into
 Seaview immediately.

CRANE
 I'll get Sharkey on it right away.

NELSON (CYBORG)
 It's a new computer, so tell him to
 'handle with care'.

(grins)
 The Nobel prize money was the down
 payment.

CRANE

Were you visiting International Bionics
-- or shopping?

NELSON (CYBORG)

A little of both. Wait 'til you see
this computer, though. Half the
size of that desk....

(points to his
office desk)

...yet it will completely automate
over seven thousand operational
procedures. Fantastic. Tell Sharkey
to put it in the control room. I'll
start installing it as soon as I get
aboard.

CRANE

(grins)

Your new toy will be waiting for
you.

He crosses the room, says something to Sharkey and they
leave together.

DISSOLVE TO:

66 EXT. THE SEA - DAY

FULL SHOT

The Seaview coursing through the rolling swells.

67 INT. OBSERVATION NOSE - DAY

ANGLING ON ULRICH COMPUTER

Crane stands in front of the computer while the Cyborg Nelson works on the back of it. The Cyborg Nelson straightens up and comes around in front.

NELSON (CYBORG)

All of our data gathering equipment has been re-routed through this. Radio, Inertial Navigator, Radar, Sonar, Compasses, PDR -- they're all linked in. The computer assimilates all the information and maintains second by second status analysis and responds to direct voice questioning.

(to Crane)

Try it, Lee.

CRANE

(into computer)

What's our present course and speed?

Instantly the computer clicks on, lights flash and an autowriter types out the answer. Crane tears it off and looks.

CRANE

(calling)

Chief -- course and speed?

68 FULLER ANGLE

To include the Control Room crew. Sharkey is at the plot table. He looks over at the proper instruments. He takes a beat to analyze the figures.

SHARKEY

Two-seven-zero degrees true.
Thirty knots.

69 ANGLE ON CRANE AND CYBORG NELSON
Crane grins.

CRANE

Right on the nose.

Crane is obviously impressed by the computer.

FULL SHOT

Ulrich is watching the monitor. He turns to Nelson.

ULRICH

Your Cyborg is functioning magnificently, Admiral. With Seaview safely at sea. I can now send my ultimatum to the rulers of the world's great powers.

(leans back in his chair, gloating)

They will be given thirty-six hours in which to recognize and defer to a newly established one world government. If they refuse - three of the world's major cities will be destroyed by thermo-nuclear weapons from the submarine Seaview.

NELSON

It won't work, Ulrich. The first thing they'll do when they receive your ultimatum is radio Seaview.

ULRICH

My dear Nelson. That computer your Cyborg installed in Seaview is a complete environmental simulator. From the moment it was activated, Seaview was cut off from the rest of the world. The Seaview crew will believe they are in touch but actually every radio transmission, every bit of data and information they receive comes from directly from my communications center deep in the base of this mountain.

NELSON

Then they'll hunt Seaview down and blow it out of the water.

ULRICH

(smiles)

You're forgetting, Admiral, that it is you, your skilled mind in the Cyborg that will direct Seaview's defense. Now, if you'll excuse me - I have some telegrams to send.

He spins his chair and moves out of the room. Gundi looks after him, hesitates a moment before following him. In that moment, Nelson speaks to her.

70 Cont.

NELSON

Gundi.

She doesn't move. Looks over at him.

NELSON

Gundi - he must be stopped. Will you help me?

GUNDI

I don't know how to help you.

Nelson's eyes go to the knife on the serving cart. He smiles at Gundi.

NELSON

(gently)

May I have something to eat?

Again she hesitates. Then she wheels the cart over towards him. Nelson stands as far from the Cyborg he is manacled to as the chain will allow.

71

ANOTHER ANGLE

FAVORING NELSON AND GUNDI

Nelson has put himself between the cart and the Cyborg, his manacled wrist held behind his back. He looks at the elaborate tray of foods. One of the compartments in the tray contains the small rack of lamb beside which is the carving knife with its blade of perhaps four inches.

NELSON

Tell me, have you been here, with Ulrich, a long time?

GUNDI

(thoughtfully)

Yes, a long time. A very long time.

NELSON

Do you like it here? You so seldom speak I often wonder what you're thinking.

GUNDI

(smiles)

I think about Doctor Ulrich. Sometimes I think about you.

NELSON

(warmly)

You're very lovely, Gundi.

For a moment she seems at a loss at this compliment. Nelson looks back at the serving tray.

72 INSERT - THE COMPARTMENT

NELSON'S P.O.V.

The rack of lamb, several already cut slices, the knife.

73 BACK TO SCENE

Nelson reaches into the tray. He picks up several shrimp and eats them. Then several other things. Then he takes a slice of the lamb. His hand passes next to the knife.

74 INSERT - THE COMPARTMENT

THE LAMB AND THE KNIFE

Nelson's hand comes into the SHOT, takes a tiny slice of the lamb and the knife, picking it up so that it lays along the underside of his arm.

75 BACK TO SCENE

Nelson raises his hand to his mouth, allowing the knife to slip into his sleeve.

76 CLOSE - GUNDI

She stares at Nelson seeing but not seeing. She makes no move to stop what he is doing.

77 CLOSE - NELSON

He eats the slice of lamb as he carefully drops his arm. He looks intently at Gundi.

78 BACK TO SCENE

Nelson slowly drops his free hand to his side.

NELSON

Thank you, Gundi. You're very kind.

She looks at him, almost as if this is the first time anyone has ever said this to her.

GUNDI

You're welcome, Admiral.

She starts to push the cart away.

GUNDI

I must go now.

Without another word, she hastily wheels the cart out in the direction Ulrich took. Nelson looks after her.

DISSOLVE TO:

FULL SHOT

Nelson is seated on a narrow, stainless steel bench. The Cyborg to which he is manacled stands beside him. Nelson gets up, starts to pace in front of the huge glass-encased computer. The Cyborg moves with him. From behind the computer, Ulrich enters in his chair. Gundi beside him. Nelson stands as Ulrich comes to him and stops. Ulrich has a sheaf of papers in his hand.

ULRICH

I thought you might be interested in what's going on in the outside world.

He holds up the papers.

ULRICH

The so-called leaders of the world have once again demonstrated their appalling inability to grasp the basic realities of any situation.

NELSON

(hard)

Meaning -- they've told you to go jump in the lake.

ULRICH

(cold)

Their ridiculous posture only makes me ever more certain that I must take world control from the hands of these incompetents as soon as possible.

He looks at the papers.

ULRICH

The President of the United States has dispatched a special air-sea task force to find and sink Seaview.

He shuffles through the remaining papers.

ULRICH

The other nations are responding in the same ridiculous manner.

80 EXT. SEA - DAY
 FULL SHOT - DESTROYERS
 speeding toward CAMERA, launching depth charges.

81 EXT. UNDERWATER - DAY
 FULL SHOT - SEAVIEW
 as the depth charges rain down around her and EXPLODE.

82 INT. CONTROL ROOM - DAY
 ANGLING PAST ULRICH COMPUTER
 Crane is at the plot table. The Cyborg Nelson is behind
 him at the Ulrich Computer. The sub shudders as a depth
 charge EXPLODES. Crane picks up the microphone.

CRANE
 (into mike)
 Sparks -- put me through to
 ComSubPac - emergency.

SPARK'S VOICE
 (filtered)
 Aye, aye, sir.

A-82 INT. FALKONMATT LABORATORY

ANGLE
 Favoring Ulrich and Nelson. Ulrich smiles as we HEAR
 Sparks VOICE calling:

SPARKS' VOICE
 (filtered)
 Seaview to ComSubPac...Seaview to
 ComSubPac...

Ulrich smiles, presses a button on the console in his chair.

B-82 INT. SUBTERRANEAN COMMUNICATIONS CENTER

MED. SHOT
 On a blank Cyborg standing in front of a huge radio console.
 (shot should be tight enough so we see only the Cyborg and
 the radio panels.) A light goes on in the console. The
 Cyborg immediately picks up the microphone and speaks into it.

CYBORG
 (into mike)
 Seaview this is ComSubPac. We read
 you loud and clear...go ahead.

C-82 INT. SEAVIEW CONTROL ROOM

FULL SHOT

CRANE

(into mike)

ComSubPac, what's happening? We're under attack!

CYBORG VOICE

(over; filtered)

The 1976 Zurich Peace Conference broke down eighteen hours ago. We're expecting a pre-emptive attack on the continental United States at any moment.

Another depth charge EXPLODES. Crane and the Cyborg Nelson exchange looks.

CYBORG VOICE

(over; filtered)

Proceed to your missile launch coordinates and prepare to make a retaliatory strike. You're on your own, Seaview.

The radio goes silent. Shocked, Crane looks at the Cyborg Nelson. The room shudders as another depth charge explodes.

83 EXT. UNDERWATER - DAY

FULL SHOT - SEAVIEW

maneuvering as dozens of depth charges EXPLODE around her, obscuring the submarine.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

84 EXT. SEA - DAY

FULL SHOT - DESTROYERS
circling, launching depth charges.

85 EXT. UNDERWATER - DAY

FULL SHOT - SEAVIEW
as the depth charges shower down around her.86-92 OUT

93 INT. CONTROL ROOM - DAY

FULL SHOT
as the submarine shudders in the concussion.

CRANE

Right full rudder. Take her down
to two thousand feet.The Cyborg Nelson enters carrying a thick, red binder.
He places the binder on the plot table. The sub continues
to be shocked by exploding depth charges.A-93 INSERT - THE BINDER
on the cover, we read:

LAUNCH CO-ORDINATE

TOP SECRET

B-93

BACK TO SCENE

NELSON (CYBORG)

What are your code numbers, Lee?

CRANE

Four-oh-seven-three-two-nine.

The Cyborg Nelson jots these down.

NELSON (CYBORG)

Mine are ninety-five, forty-two,
seventy-eight.

He notes these down, passes the paper to Crane. Crane then opens the binder and turns to the correct page. He checks the numbers against a column of figures.

CRANE

Here are our launch coordinates.

He points to a series of numbers on the page. The Cyborg Nelson looks at them, goes to the Ulrich Computer. The Cyborg Nelson adjusts a series of switches on the Computer.

NELSON (CYBORG)

(into the computer
microphone)

Coordinates two-seven-two-three-
four-zero-eight.

Crane moves beside him as the Computer whirs into action. The Computer types out some data. Crane reads it, then moves to his chart.

CRANE

(indicating on
the chart)

Here's our launch site, Admiral...
in the Arctic.

A depth charge EXPLODES.

NELSON

We've got to lose those destroyers,
Lee.

X

CRANE

(into mike)

Crank 'er up to emergency speed,
Mr. Wilson. Everything she's got.

X

VOICE

(filtered)

Aye, aye, sir.

X

CRANE

We'll have perfect cover once we
reach the ice packs.

X

The Cyborg Nelson nods, a faint smile on his face.

94 INT. FALKONMATT LABORATORY - DAY

FAVORING ULRICH

as his chair glides in front of the monitor, facing Nelson.

ULRICH

'Captain Crane's quite correct. A hundred ships couldn't find Seaview in among those ice floes. Nothing will interfere with the launch, Admiral.

Ulrich gives Nelson a smug smile and pops a petits four into his mouth.

NELSON

Do you really think it will be all this simple, Ulrich? Seaview's missile system doesn't fire at the push of a button.

Ulrich gives Nelson a long look, then a wry smile.

ULRICH

No? We shall see, Admiral. We shall see.

(looks at his watch)

Now you must excuse me for a brief period. Come, Gundi.

He turns his chair around and starts for the door. Gundi pushes the serving cart after him.

ULRICH

Leave that, our guest must be famished.

(he turns back to Nelson)

Be sure to try the Paté de Strasbourg Truffé, Admiral.

As Gundi starts to push the serving cart toward Nelson, Ulrich takes one of the canapes and pops it into his mouth.

ULRICH

Exquisite....

He turns and glides through the door. Gundi pushes the tray in front of Nelson. Their eyes meet for a moment, then she glances behind him at the Cyborg guard and rushes after Ulrich. Nelson looks after her.

95

ANGLE ON NELSON

He glances back at the guard, then down at the manacle that handcuffs them together. He then looks over at the serving tray, a plan taking shape in his mind. He slips the knife out of his sleeve into his other hand as he reaches toward the serving cart with his manacled hand. The chain is too short.

96

CLOSER - NELSON

He looks back at the Cyborg, indicating that he cannot reach the food. As the Cyborg takes a step forward, Nelson secretly transfers the knife into the hand manacled to the Cyborg. The Cyborg is now right beside Nelson. With his free hand, Nelson reaches out across the serving tray, as if selecting something to eat. The Cyborg watches his every move, his head following Nelson's hand. Nelson watches to make certain that the Cyborg's attention is on his free hand, then he picks up a canape. The Cyborg's head follows Nelson's hand as he moves the canape toward his mouth, then Nelson drops the canape. The Cyborg's head moves down, following the falling canape. In that instant, Nelson's knife is out and driving up toward the Cyborg's head.

97

ANOTHER ANGLE - TWO SHOT

as the Cyborg reacts by extending his arm, taking up the slack on the manacle chain and flipping Nelson onto the floor. Nelson grabs the chain, pulling the Cyborg off balance and down onto the floor. In an instant, Nelson is on him but the Cyborg's powerful hand grips Nelson's face and starts to crush it. In a final lunge, Nelson drives the knife down into the Cyborg's head. At that instant, we hear the loud SOUND of an ALARM. The Cyborg is still. Nelson shoots a look over at the glass enclosed computer.

98

ANGLING PAST NELSON

onto the computer, inside of which the Cyborg technician works, oblivious to what is going on outside his small world. Nelson quickly yanks the key to the manacles from around the Cyborg's neck, frees himself of the manacles. CAMERA PANS WITH him as he rushes toward the glassed-in computer.

99

MOVING SHOT

as Nelson desperately moves around the glass walls of the computer trying to find an entrance. The Cyborg technician inside pays no attention to him as he frantically searches for an opening. Suddenly, Nelson sees something off camera, and runs OUT OF SHOT.

100

HIGH ANGLE

as Nelson moves from the glass-enclosed computer to the UltraSonic Furnace. Quickly, he swings one of the UltraSonic beam arms around and aims it on the computer. Then he rushes toward the UltraSonic Furnace control panel and reaches for the "On" switches. As his hand moves toward it, he hears:

ULRICH'S VOICE

(o.s.)

Don't do that, Admiral!

101

FULLER SHOT

to reveal Ulrich wheeling into the shot, a gun leveled at Nelson. As Nelson tries to pull the switch he is seized from behind by a pair of Cyborg guards and pulled away from the control panel.

ULRICH

That was a futile gesture, Admiral. Even if you had destroyed the computer, it would only have been a minor inconvenience.

Ulrich moves closer to Nelson, then glances toward the UltraSonic Furnace.

ULRICH

Admiral, you seem so interested in that device. I'm going to let you study it at great length.

Ulrich nods to the Cyborgs who force Nelson into the center of the UltraSonic Furnace. They move away from him.

ULRICH

You will be safe as long as you stay within the area bounded by the ultra-sonic beams...

He presses the "On" button and the furnace "warms up" with a high frequency SOUND that increases in pitch until it becomes inaudible.

ULRICH

...but should you make an attempt to pass through them...

Ulrich reaches into the serving tray, selects a roast chicken and flicks it into the beam. There is a flash and a loud CRACK as the chicken disintegrates in the ultra-sonic field.

102 INT. OBSERVATION NOSE - DAY

ANGLING PAST CRANE

at the Ulrich Computer. The Cyborg Nelson is behind him, at the plot table. He watches Crane out of the corner of his eye as he tears a sheet of data out of the computer.

CRANE

Two hours from launch coordinates, Admiral.

He places the sheet in front of the Cyborg Nelson who glances at it, then, with a satisfied smile:

NELSON (CYBORG)

Very well.

CRANE

Chief. What about those destroyers?

SHARKEY

We've lost 'em, Captain.

CRANE

Good. What's the damage report?

SHARKEY

(wearing earphones
and a mike)

No problem, Captain.

Crane nods, then his gut tightens, his jaw clenches.

CRANE

(to Nelson)

This not knowing what's happening at home is bugging me.

The Cyborg Nelson looks at him for a moment, we can almost see him "compute". He nods.

NELSON (CYBORG)

Me too...

Crane picks up a microphone.

CRANE

(into mike)

Sparks, pipe stateside broadcasting into the Control Room.

SPARKS' VOICE

(over; filtered)

Aye, aye.

102 Cont.

The Cyborg Nelson goes to the Ulrich Computer, flicks a switch. Over the loudspeakers we hear the SOUND of static as Sparks turns in on:

RADIO VOICE

(over; filtered)

...this is WJBT, Boston, signing off. Tune to your emergency frequencies for further instructions.

103

ANOTHER ANGLE

as Crane, and everyone in the Control Room tenses. The station goes off the air leaving only the SOUND of static.

INTERCUT:

104

REACTIONS - CYBORG NELSON, CRANE, SHARKEY, KOWALSKI, ETC. The static becomes the SOUND of Sparks scanning the broadcast band, finally:

SPARKS VOICE

I'm picking up radio Moscow, Captain.

VOICE (IN RUSSIAN)

(over; filtered)

This is emergency...

A-104

INT. SUBTERRANEAN COMMUNICATIONS CENTER

AS BEFORE

A blank Cyborg is speaking into the mike.

CYBORG (IN RUSSIAN)

The following is not an exercise.
A nuclear attack is imminent.
You have ten minutes to take cover.
Go to your nearest fall-out shelter.
Nuclear attack is imminent!

B-104

BACK TO SCENE

VOICE (IN RUSSIAN)

(over; filtered)

You have nine minutes, nine minutes, to take cover. Do not panic. Go to your --

CRANE

(to Kowalski)

Kowalski - What are they saying?

Cont.

B-104 Cont.

KOWALSKI

They're expecting a nuclear
attack...sending people to
fall-out shelters.

The Cyborg Nelson and Crane look at each other for a long
beat, then Crane reaches out and presses an alarm button.
The SOUND of an alarm klaxon fills the air. Crane picks
up a mike.

CRANE

(into mike)

All hands, this is the Captain.
Rig for war alert.

105 OUT

106 INT. SEAVIEW CONTROL ROOM - DAY

ANGLE PAST CRANE

as he reaches inside the gun locker and passes a holstered
.45 automatic to the Cyborg Nelson. The klaxon STOPS.
Without a word, they buckle on the pistols.

SHARKEY

(incredulous)

It's not possible.

Crane, too, seems unable to believe what's happening.

CRANE

Admiral, I'm going to get Tish
on the video-phone.

The Cyborg Nelson looks at him puzzled.

NELSON (CYBORG)

Tish...?

The Cyborg Nelson is hung up, Crane looks at him suspiciously.

NELSON (CYBORG)

Tish...?

107 INT. FALKONMATT LABORATORY - DAY

ANGLING PAST TV MONITOR

as Ulrich watches the monitor with concern. Inside the
UltraSonic Furnace, Nelson is hoping this hang up might
betray the Cyborg. Quickly, Ulrich picks up a telephone,
presses a button. Inside the glassed-in computer, we see
the Cyborg technician pick up a phone.

ULRICH

(into the phone)

Activate the affirmative reset.

Cont.

107 Cont.

The Cyborg technician presses a button on the computer.
Ulrich watches the monitor.

108 INT. SEAVIEW CONTROL ROOM - DAY
ON THE CYBORG NELSON AND CRANE

CRANE

Admiral....

The Cyborg Nelson gives a barely perceptible twitch as
the signal reaches him.

NELSON (CYBORG)

Yes, get Miss Sweetly on the
video-phone. I'd like to know
what's happening there, too.

Crane looks at him for a beat, then moves to the video-
phone.

109 INT. FALKONMATT LABORATORY - DAY

ANGLING PAST TV MONITOR.
as Ulrich watches the monitor with satisfaction. He
glances over at Nelson.

ULRICH

I would guess, Admiral, that
you always refer to your Radio
Operator as either Patricia or
'Miss Sweetly' --- but never
'Tish'. That's why your Cyborg
was confused. The nickname
'Tish' was not in its memory
cells.

Ulrich selects a fritter from the serving tray, then turns
back to the monitor.

ULRICH

Ahhhh, Captain Crane has reached
Miss Sweetly - ...Gundi, turn the
monitor around so the Admiral
may watch.

Gundi swings the monitor to face Nelson as Ulrich picks
up another fritter. Nelson reacts.

110 INT. SEAVIEW CONTROL ROOM - DAY

ANGLING PAST THE CYBORG NELSON AND CRANE
onto the video-phone. As Crane brings it into focus,
Sweetly appears on the screen.

Cont.

110 Cont.

CRANE

(into the
video-phone)Tish---what's happening back
there?

SWEETLY

(on video-phone)

Lee, it's horrible. Utter chaos.
Everyone is trying to evacuate
the city -- but there just isn't
time. It's the end of - of -
everything.

NELSON (CYBORG)

Why haven't you gone to the
shelter?

SWEETLY

(on video-phone)

I - I.....

CRANE

Tish! Get to the shelter - NOW!

111 INT. SWEETLY'S OFFICE - DAY

CLOSE ON SWEETLY
fighting to hold back the tears.

SWEETLY

(into video-phone)

I was just trying to save some of
the Admiral's notes and --

112 INT. SEAVIEW CONTROL ROOM - DAY

ON CRANE AND THE CYBORG NELSON
Crane is in agony.

CRANE

(breaks in)

Tish! Save yourself. Don't
worry about anything else.

NELSON (CYBORG)

Get to the shelter, Patricia!

On the video-phone, we see Sweetly nod, tears streaming
down her cheeks.

SWEETLY

(on video-phone)

All right - I'm going. I love
you both. Good-bye.

Cont.

112 Cont.

She reaches out and switches off the video-phone.
Frantically, Crane switches the video-phone off and on.

CRANE

(into video-phone)

Tish! Tish!

The Cyborg Nelson looks at the desolated Crane for a moment, then he gently places his arm around his shoulder.

113 INT. SWEETLY'S "OFFICE" - DAY

CLOSE ON SWEETLY

sitting motionless behind her desk, CAMERA SLOWLY PULLS BACK TO REVEAL that the "office" is really a SMALL SET ON WHEELS IN A CORNER OF THE MAIN LABORATORY AT FALKONMATT. The SHOT WIDENS to INCLUDE Ulrich, and Nelson. Nelson's eyes are on the Cyborg Sweetly. Ulrich smiles.

ULRICH

(smiles)

I think you'll agree, Nelson, that by the time your crew reaches their missile launch site, they will believe they are at war. Indeed, they will be begging to launch Seaview's missiles.

NELSON

Seaview will never fire those missiles, Ulrich. Even if the Cyborg orders them to. They can't - and they won't.

Ulrich merely smiles tolerantly and nibbles on a Sachertort as two Cyborgs push the "set" off camera.

114 INT. SEAVIEW CONTROL ROOM - DAY

FULL SHOT

The crew is tense as they hear the SOUND of an alarm bell. Crane and the Cyborg Nelson whirl to face the fail-safe.

CRANE

Fail-safe officers man your units!

Morton dashes out of the Control Room. The Cyborg Nelson quickly moves to a fail-safe unit on one side of the Control Room, Crane goes to the other one. The two men remove keys from around their necks.

115 ON CRANE

as he grimly inserts his key into the fail-safe mechanism. The unit light glows.

- 116 CLOSE ON THE CYBORG NELSON
as he inserts his key and turns it. Unit light #2 goes on.
- 117 ON CRANE
as lights #3 and #4 go on, and the four steel panels
SHOOT OPEN, REVEALING the fail-safe mechanism. CAMERA
ZOOMS IN ON THE "ready" light.
- 118 INT. FALKONMATT LABORATORY - DAY

ANGLING PAST MONITOR
as Ulrich gloats, then looks over at Nelson.

ULRICH

If you're trying to figure out
how I by-passed fail-safe, Admiral,
it will help you to know that just
two months ago the designer of
fail-safe made a donation to my
memory bank. Of course, it was not
entirely voluntary...

Gundi hands him a glass of Vichy water. He takes a sip
as Nelson stands imprisoned in the solar furnace, his
fists clenched at his sides.

- 119 INT. SEAVIEW CONTROL ROOM - DAY

FULL SHOT

No one moves as:

SPARKS VOICE

(o.s.)

Captain - I've got the States
again...

VOICE

(over; filtered)

Take cover! TAKE COVER! You
have ten seconds to take --

Suddenly, there is the SOUND of tremendous nuclear
explosion. Then silence. Every man in the room reacts
with outraged horror. A YOUNG SAILOR suddenly stiffens.
He starts moving to the fail-safe.

SAILOR

We've gotta hit back!

He tries to punch the launch button. Crane sees it and
grabs him, pulls him away from the fail-safe. He
breaks loose and makes another try for the button.

CRANE

Get back to your post!

Cont.

119 Cont.

SAILOR

We've gotta get 'em - before it's --

CRANE

(breaking in)

Take it easy. We will. Right now
you just do your job.

NELSON (CYBORG)

(to Sharkey)

Sharkey, confine that man to his
quarters.

SHARKEY

Yes, sir.

Sharkey starts cut with the sailor.

NELSON (CYBORG)

(to Crane, hard)

Captain, I expect you to keep this
crew under control.

(to the crew)

There'll be no more outbursts like
that. We'll retaliate all right.
But we'll wait until we get to our
launch site. Until then, I expect
every man aboard to stay at his
post and do his duty.

(a beat)

Is that clear?

The Cyborg Nelson looks at each man in the control room,
then the Ulrich Computer whirs into action, the data
typer starts typing out a message. Crane moves to it
and reads the data sheet.

CRANE

(reading the data
sheet)

We're fifteen minutes from our
launch site, Admiral.

NELSON (CYBORG)

Very well. I'll give the missile
guidance system a final check.

Crane looks after him, then picks up a mike.

CRANE

Sparks, can you pick up anything
from the States?

Cont.

119 Cont.1.

SPARKS' VOICE

(over;
filtered)

I've got something now, Captain.

There is the SOUND of static, then:

VOICE

(over;
filtered)

...Speaking to you from a provisional capital outside of Washington. Our country has suffered a devastating and unprovoked attack. I urge any of our fighting men who can hear my voice, to strike back at the heart of the enemy's homeland with all of the might at your command.

During the above, the CAMERA PANS to each man in the Control Room, reacting to the speech, some with tears, some with hate in their eyes, some with eyes dazed at the loss of loved ones. CAMERA FINISHES on Crane, his jaw set in determination.

120 INT. MISSILE ROOM - DAY

FULL SHOT

The Cyborg Nelson is working at one of the missile tubes, the door open.

121 CLOSE SHOT - MISSILE INNARDS

as the Cyborg Nelson's hands work on the guidance system.

122 INT. FALKONMATT LABORATORY - DAY

FULL SHOT

as Ulrich watches the hands adjusting the missile guidance system on the TV monitor.

ULRICH

At this moment, Admiral, your Cyborg is resetting the Seaview's missiles. Let me show you their new targets.

He presses a button on the chair console and a huge world map is illuminated. Immediately thereafter a pulsing light goes on first at Peiping, in China. Under the name is the population figure. Then a similar light flashes on at Moscow with the population figure and then one at Washington with the same figure.

Cont.

122 Cont.

NELSON

Ulrich! Fifteen million people will
be killed in those three cities.

ULRICH

An unfortunate but necessary
sacrifice to guarantee the
final peace...possible only in
the age of the Cyborg!

123

CLOSE ON NELSON

looking at Ulrich with hate and frustration.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

124 EXT. UNDERWATER - NIGHT

FULL SHOT - SEAVIEW
running beneath the ice floes.

125 INT. SEAVIEW CONTROL ROOM - NIGHT (RED LIGHT)

FULL SHOT

Crane is at the plot table making triangulation marks on a chart. The Cyborg Nelson is at the Ulrich Computer. Lights are flashing on the computer as it types out a data sheet. Suddenly the lights burn steadily. The Cyborg Nelson tears out the data sheet.

CRANE

All stop, Chief.

Sharkey picks up a mike.

SHARKEY

(into mike)

Engine room, all stop.

The Cyborg Nelson stealthily presses a button on the Ulrich Computer, suddenly the fail-safe alarm SOUNDS. He and Crane move to the fail-safe unit.

126 ANOTHER ANGLE - ONTO FAIL-SAFE
as the "READY" light goes out and the "WAR" light goes on.

NELSON (CYBORG)

Start firing procedure, Lee.
Missiles one, two and three.

CRANE

What about four, Admiral?

NELSON (CYBORG)

Keep it on ready.

CRANE

Why? Let's give 'em all we've
got.

NELSON (CYBORG)

Number four has a ten thousand
megaton cobalt war head. I'm
holding it in reserve.

The Cyborg Nelson turns away from Crane.

Cont.

126 Cont.

CRANE

Admiral! The orders were --

The Cyborg Nelson whirls back to face Crane, interrupting.

NELSON (CYBORG)

I'm holding number four for a special target. Start firing procedure on one, two and three --- keep four on ready.

Crane looks at the Cyborg Nelson hard.

CRANE

Yes, sir.

He presses a button on the fail-safe, then another.

127

CLOSE ON FAIL-SAFE

as Crane's finger moves from one AUTO FIRE button to another, until he has pressed three of them. Each sets a timer which begins ticking loudly. Other lights glowing on the fail-safe are FUEL, and GUIDANCE. The TICKING is the only SOUND.

128

SERIES OF QUICK CLOSEUP CUTS

Sharkey, Kowalski, Cyborg Nelson, Crane and others reacting to pressing the final button.

129

INT. FALKONMATT LABORATORY - DAY

FAVORING ULRICH

as he smiles in complete satisfaction. He turns to Nelson.

ULRICH

So, Admiral, it is done. In ten minutes those missiles will be fired onto Peiping, Moscow and Washington.

(a beat)

If the world leaders do not surrender, within one hour after that, your Cyborg will launch the final missile. Its target will be such that prevailing winds will rain six hundred roentgens of fallout onto every city in the Northern Hemisphere. You know what that will mean.

Cont.

129 Cont.

NELSON

Half the world population will die.

ULRICH

More like a third, Admiral.

NELSON

You say you want to save the world, Ulrich --- but you're going to destroy it.

ULRICH

There'll be survivors. Millions of them who will welcome the Cyborg as the savior who will lead them out of chaos into a new world -- a world of peace and plenty.

NELSON

Ulrich, don't do it!
(he looks at
his watch)

There are still six minutes. Radio Seaview and have Captain Crane abort the firing.

ULRICH

You forget, Seaview's radio has been cut off.

NELSON

Then have your Cyborg stop the firing.

ULRICH

That's not possible either. He's a completely independent, thinking organism. I can only make minor physical adjustments in his mechanical components. I can't change his mind.

NELSON

(desperate)
There must be a way...

ULRICH

Only if I were to kill him.

NELSON

Then kill him!

Cont.

129 Cont.1

ULRICH

Why, Admiral, that would be murder...

Ulrich shudders, then assumes a very righteous look.

NELSON

(erupting)

Killing millions of people is the way to achieve peace, but killing one of your Cyborgs is murder! It doesn't make sense, Ulrich.

Ulrich's eyes narrow.

ULRICH

I thought a scientist of your brilliance might see things as I do. But you're no different than the common man...emotional, sentimental, illogical.

(he propels his chair to the UltraSonic Furnace Control Panel)

There will be no place for you in our new world.

He presses a button and the arms of the UltraSonic Furnace start moving slowly together.

ULRICH

Good-bye, Admiral.

He turns away and glides to another part of the room, his back to Nelson. Gundi stands looking at Nelson.

130 CLOSER ON NELSON

as the arms of the UltraSonic Furnace move in toward Nelson. Nelson frantically looks for a way to escape.

131 CLOSE ON GUNDI

watching him, her eyes ineffably sad. In the b.g. Ulrich turns.

ULRICH

Gundi -- come away from there.

Ulrich turns away.

132 TO INCLUDE NELSON

NELSON

(to Ulrich can't hear)

The switch -- turn it off!

Gundi hesitates, looks over at the switch.

Cont.

132 Cont.

ULRICH

GUNDI!

Gundi gives Nelson a final look, then goes to Ulrich.
CAMERA MOVES IN ON NELSON as the arms move closer and he searches for a way out. His brain races, then he looks at something.

133 CLOSE ON POLE
as the two arms move together in a "v".

134 CLOSE ON NELSON
as an idea forms in his mind. He removes a metal pen from his pocket.

135 ANOTHER ANGLE
with Nelson in the f.g., Ulrich and Gundi in the b.g.; Ulrich's back is to him. Nelson holds the pen horizontally between two fingers. He moves the pen up into the "v" between the two arms. Sweat breaks out on Nelson's forehead as the two high voltage arms come together. An instant before the two arms close on the pen, Nelson lets go of it and pulls his hand out of the "v". There is a blinding flash as the pen short circuits the UltraSonic Furnace. Ulrich whirls around in his chair as Nelson races out of the furnace and runs toward him.

136 SIDE ANGLE
as Ulrich goes for his gun, Nelson dives for him just as Ulrich fires a shot. The shot grazes Nelson's shoulder. The weight of Nelson's body overturns Ulrich's chair. The gun flies from his hand. Ulrich is thrown out of the chair onto his back. He tries to roll over to reach the gun, a few inches from his hand.

137 LOW ANGLE
the gun in f.g. Ulrich frantically tries to reach the gun, his eyes wide with panic. Nelson reaches down and picks up the gun.

138 ANOTHER ANGLE

ULRICH

Gundi --- sound the alarm!

Nelson looks at Gundi, Gundi makes no effort to move toward the alarm button.

ULRICH

GUNDI! THE ALARM!

Again, Gundi does not move.

NELSON

Gundi, how do I kill the Cyberg?

Ulrich strains to roll off his back. Nelson turns to Gundi.

NELSON

Tell me.

138 Cont.

Gundi hesitates, is about to tell Nelson. Ulrich makes an enormous effort to raise himself.

ULRICH

Gundi! BE SILENT!

Gundi locks at Nelson, then lowers her eyes. Nelson looks around the room, trying to find a way to abort the firing. He sees something off stage.

139 ONTO THE GLASSED-IN COMPUTER - FROM NELSON'S P.C.V.
as the Cyborg technician checks the computer, ignoring what's happening outside. CAMERA ZOOMS IN ONTO an illuminated panel on which we see the outline of a human figure, its arms and legs outstretched. The panel is designated as MUSCLE RE-SET. Buttons are located all over the figure.

140 BACK TO NELSON
as he makes a decision. Quickly, he rights Ulrich's chair, turns it to face the glassed-in computer.

ULRICH

(in panic)

Don't do it, Nelson! Gundi! Sound the alarm.

Gundi does not respond. Nelson presses the start button and the chair moves toward the glass enclosure, picking up speed as it goes.

ULRICH

(screaming)

GUNDI!

Frantically, Ulrich tries to pick himself up off the floor as the chair speeds toward the glass enclosure.

141 ANOTHER ANGLE
as the chair crashes through the glass and pins the Cyborg technician against the computer. Nelson races inside the computer.

142 INT. COMPUTER
as Nelson moves to the illuminated panel, studies it for a moment, then his hand moves toward a button on the arm of the figure on the illuminated glass. CAMERA MOVES IN so that we can read two words : MUSCLE RE-SET.

143 INT. SEAVIEW CONTROL ROOM - NIGHT (RED LIT)

CLOSE ON FAIL-SAFE
ticking loudly. The timer indicates it is three minutes
from firing. CAMERA PULLS BACK TO INCLUDE Crane and the
Cyborg Nelson.

CRANE
Three minutes to launch.

The Cyborg Nelson nods, a trace of a smile on his face.

CRANE
(after a moment)
Admiral...

NELSON (CYBORG)
Yes, Lee.

CRANE
What now? What will we do after
the firing?

NELSON (CYBORG)
We will receive orders.

CRANE
From whom? Our country's
destroyed...

NELSON (CYBORG)
We will receive orders. Then we
will start to build a new world.

The Cyborg's hand twitches, causing Nelson's ring to click
against the plot table. The Cyborg doesn't notice it,
Crane does. The hand twitches again. Crane looks at it.

144 INT. FALKONMATT LABORATORY - DAY

INSIDE THE COMPUTER
as Nelson presses the re-set button on the hand of the
illuminated figure in a series of long and short signals.
Ulrich, in the b.g. has managed to roll himself over onto
his belly and is trying to lift himself off the ground.
Nelson continues to send a message with the re-set button.

145 INT. SEAVIEW CONTROL ROOM - NIGHT (RED LIT)

FAVORING THE CYBORG NELSON'S HAND
as it taps out a message on the top of the plot table.
Crane looks at it.

CRANE

Admiral, what's the matter with your
hand?

NELSON (CYBORG)

(looks down at his
hand)

-I don't know.

146 CLOSE ON THE CYBORG NELSON'S HAND - FROM HIS P.O.V.
as it taps out a message in morse code, his ring clicking
sharply on the metal plot table.

147 INT. FALKONMATT LABORATORY - DAY

ANGLING PAST TV MONITOR
facing Nelson inside the computer. Gundi is beside it.
Nelson is watching, still manipulating the re-set button
rapidly.

CAMERA PANS OFF SCENE ONTO ULRICH as he struggles up
onto his knees, puffing and straining.

148 INT. SEAVIEW CONTROL ROOM - NIGHT (RED LIT)

TWO SHOT
as Crane and the Cyborg Nelson watch the Cyborg Nelson's
hand, puzzled.

CRANE

That's Morse Code.
(a beat)
ABORT FIRING...

He looks at the Cyborg Nelson, who looks at his hand totally
without reaction.

149 INT. FALKONMATT LABORATORY - DAY

ANGLING PAST TV MONITOR
as Nelson watches the monitor and continues signaling.

NELSON

(hopefully)
He's picking it up.

150 INT. SEAVIEW CONTROL ROOM - NIGHT (RED LIT)

TWO SHOT
as Crane "reads" the message.

CRANE

Kill Nelson.

(a beat, hard)

Admiral, what does this mean?

NELSON (CYBORG)

I have no answer to that question.

The hand keeps tapping out the message. Crane watches it in astonishment.

CRANE

STOP FIRING!

He looks at the hung-up Cyborg Nelson, trying to figure it out.

CRANE

(grabs him by
his shoulders)

Tell me, Admiral. What is it?
Why should we stop the firing?

NELSON (CYBORG)

(mechanically)

I have no answer to that question.

Crane looks at Cyborg Nelson for a long moment. Then he looks at the fail-safe. CAMERA ZOOMS IN ON FAIL-SAFE TICKING LOUDLY. It is one minute to firing.

151 ANOTHER ANGLE

as Crane makes his decision.

CRANE

I'm going to abort the firing!

He starts for the fail-safe. The Cyborg moves toward him.

NELSON (CYBORG)

NO!

With a single powerful blow, the Cyborg Nelson sends Crane reeling across the Control Room. The crew looks on, stunned. The Cyborg Nelson draws his gun.

NELSON (CYBORG)

(mechanically)

Our orders are to fire on Peiping,
Moscow and Washington!

152 ON CRANE
as he reacts.

CRANE

Washington?

Crane springs to his feet and starts toward the Cyborg Nelson.

153 FULL SHOT
as the Cyborg Nelson fires, Crane hurtles back with the impact of the bullet.

CRANE

(to the crew)

Get him.

Crane's left shoulder is covered with blood. The Cyborg Nelson fires another shot at him which crashes into the deck a few inches from Crane. Crane rolls behind the plot table, pulling his gun out of his holster as he rolls. Crewmen start circling close to the Cyborg Nelson. He starts firing at them. Several of the men fall.

154 ANOTHER ANGLE
as the Cyborg fires, his eyes wide, mad. Crane quickly moves around the plot table as the Cyborg's gun clicks empty. The Cyborg hesitates for a moment, uncertain what to do, then he runs to the gun locker and brings out an automatic weapon. He cocks it and fires it toward Crane who ducks back behind the plot table. Other crewmen start circling, trying to get to the Cyborg Nelson. He sees them out of the corner of his eye and whirls toward them spraying the control room with machine gun bullets. In that instant, Crane stands up, takes careful aim with his .45. The Cyborg sees him, starts to bring his gun around - as Crane fires. There is a flash and a short circuiting where the bullet enters the Cyborg's head. He falls. Crane moves to the fail-safe.

155 ONTO FAIL-SAFE
as the timer TICKS down the final seconds, five, four, three ... then Crane's hand pushes the abort button. The timers stop. The steel doors slam shut.

156 FULL SHOT
as Crane turns and looks down onto the floor, Morton, Kowalski, Sharkey, and other crewmen move into the shot and look down in astonishment.

157 THEIR P.O.V.

THE CYBORG NELSON

as the "dead" Cyborg lies on the deck. Where his face was, there is now nothing but the smashed electrical components which are shorting out.

158 INT. FALKONMATT LABORATORY

FULL SHOT

as Nelson sees the monitor short out, he breathes a sigh of relief. He looks at Gundi.

159 CLOSE ON GUNDI

her eyes on Nelson. She smiles at him. Suddenly, we hear the SOUND of an ALARM BELL.

160 FULL SHOT

to include Ulrich who is now on his feet his hand on the alarm. He can barely stand, even leaning against the wall requires almost superhuman effort. Through the airlock come three Cyborgs.

ULRICH

(with great effort)

KILL HIM!

The Cyborgs run toward Nelson. Nelson whirls and fires three shots. The Cyborgs fall like logs.

GUNDI

There will be more. They will kill you! Destroy the computer! It's the only way - then all Cyborgs will die.

At this moment, a half dozen Cyborgs rush through the airlock and head for Nelson. Nelson turns and fires into the "heart" of the computer. There is a flash then a tremendous explosion within the computer. Nelson turns back as the guards and Gundi collapse as the computer continues to short out. Nelson looks at her in startled amazement.

NELSON

Gundi....

She "dies". Nelson looks sadly at her for a moment. Suddenly he sees something OFF CAMERA. He looks up.

161 HIS P.O.V.

FULL ON ULRICH

as, with monumental effort, Ulrich takes a last step toward Nelson. His eyes wide, his face bathed in sweat. He emits a bellowing animal-like roar as he lunges for Nelson.

162 FULL SHOT

as Nelson ducks and the gigantic hulk rolls over Nelson's back and into the burning high voltage circuits of the computer. He shudders and turns away, as we:

FADE OUT

TAG

FADE IN

163 EXT. UNDERWATER - DAY

FULL SHOT - SEAVIEW
running submerged.

164 INT. OBSERVATION NOSE - DAY

CLOSE SHOT - CYBORG NELSON
REVEALING the burnt-out electrical components inside the titanium skull. The Cyborg is slumped in a chair, head down on the conference table. CAMERA PULLS BACK. Nelson and Crane are seated at the other end, sipping coffee. Nelson stares at the Cyborg for a moment.

NELSON

It was almost perfect, wasn't it?

CRANE

Incredibly so.

NELSON

(takes a sip
of coffee
reflectively)That was Ulrich's great error. He made his Cyborgs too perfect.

CRANE

How do you mean?

NELSON

Not only were they physically perfect, they had all the knowledge and experience of mankind in their memory cells -- which made them almost totally human.

CRANE

Could a Cyborg be human?

NELSON

Being human is only feeling what your fellow humans feel - reacting as they react. Gundi had begun to feel and react. If she had sounded that alarm before I got through to you -- fifteen million people would have died. But she couldn't do it.

Cont.

CRANE

Actually, she was more human than Ulrich.

NELSON

Of course. Ulrich gave his Cyborgs all of man's strengths without understanding that they are often his weaknesses as well.

CRANE

(smiles)

That would explain why your Cyborg never ate anything. Ulrich must have considered appetite a weakness.

NELSON

(grinning)

Only in humans. He admired it in whales.

They both laugh at this as CAMERA PULLS BACK and we

FADE OUT

THE END