

VOYAGE TO THE BOTTOM OF THE SEA

"THE ENEMIES"

by

William Read Woodfield

**FOR EDUCATIONAL
PURPOSES ONLY**

SHOOTING FINAL
March 1, 1965

"THE ENEMIES"

FADE IN

1 EXT. UNDERWATER - DAY

FULL SHOT - ESTABLISHING NUCLEAR SUB "ANGLER"
running submerged.

2 INT. ANGLER CONTROL ROOM - DAY

FULL SHOT - CAPTAIN WILLIAMS
at the chart table, operating a Charting Pantograph.
Jim Williams has an innocent, friendly face. He is of
medium height and is in his late thirties.

Behind him, monitoring the Depth Recorder Graph, is his
Exec, FRANK RICHARDSON. Frank Richardson is younger,
taller, thinner than Williams. His face, too, we must
like.

RICHARDSON

(to Williams)

Coordinate oh-seven-four --- depth
to bottom, one hundred ninety-nine
feet.

Williams adjusts the arm of the Pantograph and makes a
mark on the chart with his stylus.

WILLIAMS

Verified and charted --- proceed to
the next coordinate, Frank.

RICHARDSON

Very well.

(calculates; then to
helmsman)

Right ten degrees rudder. Steady on
course two-seven-five.

WILLIAMS

(turning to helmsman)

Belay that!

(to Richardson, sharply)

You mean two-nine-five, don't you,
Frank?

Flustered, checking his calculations.

RICHARDSON

(with an edge)

Negative, Captain.

Cont.

2 Cont.

Richardson quickly moves to the chart table to compare his figures with those of Williams' chart. As he does, Williams impatiently taps his pencil on the metal chart table, producing a sharp, increasingly irritable SOUND.

RICHARDSON

(indicating on chart)

Our survey segments are thirty miles
by twenty degrees of arc per sweep...

(he reacts momentarily
to Williams' tapping
pencil; then continues
checking his figures)

My figures are correct.

(to helmsman)

The course is two-seven-five!

Irritated, Williams brings his pencil down with such force it snaps in two.

WILLIAMS

(to helmsman)

Belay that!

(to Richardson; impatient;
jabbing his calculations
with his index finger)

You forgot to compensate for drift ---
again, Mister Richardson...

(he pushes past
Richardson; to
helmsman)

Come to two-nine-five.

Resentfully, Richardson recalculates. He finds his error, then shakes his head in confusion and embarrassment.

RICHARDSON

(begrudging)

Sorry, Jim...

WILLIAMS

(interrupting)

Sorry for what? Your insolence or
your stupidity?

RICHARDSON

(flushing)

I made a mistake, Jim...

WILLIAMS

Captain! Mister Richardson!

Cont.

2 Cont.1

Richardson's contrition has turned to hate.

RICHARDSON
(through clenched
teeth)
Yes, Captain...

WILLIAMS
(cruelly)
Try again, Mister Richardson!

All eyes are on the two men, seething with anger. Richardson is about to explode, his jaw muscles are taut, his fists clenched. Williams, his face cruel, moves closer to Richardson.

WILLIAMS
(taunting)
Try again!

With heroic effort, Richardson holds his temper.

RICHARDSON
What's wrong with you? You've been
on my back since we left that island.
(a beat)
We're friends, Jim...

WILLIAMS
(derisively)
Friends! I hate incompetence and
you're the worst bungler I've ever
had to put up with!

RICHARDSON
(interrupting)
Bungler! Why you blowhard, know-
nothing, if it weren't for me...

In a blind rage, Williams backhands Richardson, knocking him across the control room. He's right on him, his powerful hands tightening around. Fiercely Williams fights back, his fists crashing down on Richardson's head. Crewmen rush to separate the two men. They hold them apart.

CREWMAN
They've flipped!
(to another crewman)
Get the Doc up here!

Cont.

2 Cont.2

Williams and Richardson struggle to get at each other.

WILLIAMS
(bellowing)
Let me go! I'm Captain of this
vessel! I-order-you-to-let-me-go!

In a final desperate effort he surges free of those
restraining him and rushes to the gun locker.

WILLIAMS
(out of his head)
I'll kill you!

He grabs a burb gun and turns it on Richardson.

WILLIAMS
I hate you, Richardson, I hate your
guts. I've always hated you!
(a beat; his wild
eyes rove over the
entire Control Room)

The terrified crewmen take cover. Richardson leaps
for Williams. Williams squeezes the trigger, his face
contorted into a savage grin.

3 FULL SHOT - WILLIAMS
completely out of his head. He sprays the Control Room
with bullets.

WILLIAMS
(bellowing above
the firing)
I hate you! I hate all of you!

4-
6 OUT

FADE OUT

END OF PROLOGUE

ACT ONE

FADE IN

7 EXT. UNDERWATER - DAY

FULL SHOT - SEAVIEW
on the bottom.

8 INT. MISSILE ROOM - DAY

FULL SHOT - NELSON, CRANE

Crane keeps the log as Nelson siphons a few drops of water from a gleaming steel Nansen Water Sampling Bottle. Nelson transfers the water sample into the top of a Salinity Test Meter. Crane reads the tag attached to the Nansen Bottle.

CRANE

Water sample from six thousand feet.

He logs it. Nelson presses a button on the Salinity Test Meter. There is a crackling spark that arcs across the top of the instrument. Nelson reads a meter.

NELSON

Salinity --- three four point seven.

Crane logs the reading.

CRANE

Salinity profile absolutely constant throughout the area, Admiral.

Morton enters. His expression is grave. He has a teletype message in his hand. He hesitates.

CRANE

What is it, Chip?

Morton hesitates, trying to find the right words. Finally, he merely hands the message to Crane and turns away. Crane reads the teletype.

CRANE

(agonized)

It can't be!

NELSON

What, Lee? What the devil is it?

CRANE

(with effort)

The Angler went down --- two hundred miles from us.

Cont.

8 Cont.

NELSON
(hopefully)
Any survivors?

Crane shakes his head from side to side, sadly.

NELSON
(grief stricken)
What happened?

He takes the teletype message out of Crane's hand.

CRANE
No one knows --- ComSubPac requests
we investigate and determine probable
cause.

NELSON
Mister Morton, radio ComSubPac we're
on our way.

MORTON
Aye, aye, sir.
(he starts out;
hesitates)
I don't know what to say --- I
know how close you were to both
Captain Williams and Frank Richardson...

CRANE
They were two of the most decent,
most gentle men I've ever known.

Crane nods in agreement, Morton quietly exits. CAMERA
MOVES IN FOR CLOSEUP OF NELSON, lost in his own grief
as we

DISSOLVE TO:

9 EXT. UNDERWATER - DAY

FULL SHOT - SEAVIEW
running submerged.

10 INT. CONTROL ROOM - DAY

FULL SHOT
Nelson at the chart table, Crane at the sonar.

NELSON

We're in the immediate area,
Lee.

CRANE

(to sonarman)
Pipe sonar through the P.A.

SONARMAN

Aye, aye, sir.

He throws a switch and we hear the sonar PING as the sonar call is sent out. There is a beat, then we hear the echo return. There is the SOUND of another PING as the next call is made. The return follows. Nelson and Crane exchange impatient glances. Still another sonar CALL is heard, followed by a distinctively different sounding echo return.

SONARMAN

Metal contact --- three points
forward of port beam.

CRANE

Helmsman, come to three zero five.

HEILSMAN

Aye, aye, sir.

There is another sonar call over the P.A. The echo return follows a beat later.

CRANE

(to sonarman)
Distance?

SONARMAN

Five hundred fifty yards.

Nelson moves to the depth recorder graph and switches it on. He watches as the graph delineates the profile of the ocean floor. Crane picks up a microphone.

Cont.

10 Cont.

CRANE
(into mike)
Engine Room, slow to one third.

ENGINE ROOM
(voice over)
Aye, aye.

CRANE
Helmsman, ease your rudder one degree.

HELMSMAN
Aye, aye, sir.

SONARMAN
One hundred yards from contact.

CRANE
(into mike)
Engine Room, all stop.

ENGINE ROOM
(voice over)
All stop, aye, aye.

The sonar call and return blend into one continuous signal.

SONARMAN
We are directly above contact,
Captain.

CRANE
Very well, switch off sonar.

The SOUND of the sonar signal fades.

NELSON
(grimly)
There she is --- just two hundred feet from the surface.

CRANE
(hopeful)
Some of them might have gotten out --- there may be survivors in some of the compartments.

Cont.

10 Cont.1

NELSON

It's possible.

He quickly switches on the TV set and eagerly focuses on the wreckage of The Angler. As the picture comes into focus (painting, burned-in), we see The Angler split into two pieces against the side of an underwater mountain.

NELSON

(his hopes dashed)

No one got out, Lee.

CRANE

She must have hit that mountain at full speed. Why?

X

NELSON

That's what we're going to find out.

(a beat; he switches off the TV set)

Send a diving team to recover the voice tapes, the ship's log, anything else that might tell us what happened.

CRANE

Yes, sir.

(he picks up a mike)

Diving team, prepare to dive.

DISSOLVE TO:

11 INT. MISSILE ROOM - DAY

CLOSE SHOT - SEALED TAPE CARTRIDGE

on special tape recorder. The tape plays at 15/16 i.p.s. It is labeled:

U.S.S. ANGLER

Control Room - 8 May 1974

WILLIAMS' VOICE

(over)

You forgot to compensate for drift ---
again, Mister Richardson. Come to
course two nine five.

Cont.

11 Cont.

CAMERA PULLS BACK to include Nelson, Crane, Morton,
listening intently to the tape.

Behind them, divers and sailors lift a small but heavy
Captain's Safe out of the escape hatch and place it on
a metal work table in the center of the Missile Room.
During the following, sailors will work on the safe in
the background.

RICHARDSON'S VOICE

Sorry, Jim...

WILLIAMS' VOICE

Sorry for what? Your insolence or
your stupidity?

X

RICHARDSON'S VOICE

I made a mistake, Jim...

WILLIAMS' VOICE

Captain! Mister Richardson!

CRANE

What the devil.....?

NELSON

Quiet!

X

RICHARDSON'S VOICE

Yes, Captain.....

WILLIAMS' VOICE

Try again, Mister Richardson! Try
again!

Nelson, Crane and Morton all react to Williams' cruel,
taunting tone.

Cont.

11 Cont.1

RICHARDSON'S VOICE

What's wrong with you? You've been
on my back since we left that island.
We're friends, Jim....

WILLIAMS' VOICE

Friends! I hate incompetence and
you're the worst bungler I've ever
had to put up with!

Nelson and Crane exchange puzzled looks.

RICHARDSON'S VOICE

Bungler! Why you blowhard, know-nothing,
if it weren't for me....

Nelson and Crane react to the sound of a slap. There
is the sound of the two men scuffling.

CREWMAN'S VOICE

They've flipped! Get the Doc up
here!

WILLIAMS' VOICE

Let me go! I'm Captain of this
vessel! I-order-you-to-let-me-go!
(beat)

I'll kill you! I hate you, Richardson.
I hate your guts! I've always hated
you!

The sound of the burp gun bullets tear through Nelson and
Crane.

WILLIAMS' VOICE

I hate all of you!

There are more shots, then silence on the tape for a
long moment.

VOICE

(distant)

We're out of control!

There is a SOUND of a crash, then a ripping, tearing
SOUND.

X

Cont.

11 Cont.2

There is the sound of water rushing into the Control Room, then silence. Crane switches off the recorder solemnly. Nelson rises.

NELSON

(with difficulty)

We know what happened, but not why it happened.

CRANE

We'll probably never know....

(a beat, then
incredulous)

They were friends, Admiral. As close as you and I....

Nelson shakes his head from side to side, completely puzzled.

NELSON

(glumly)

I know.

A sailor working on the safe catches Morton's eye, gives him a nod.

MORTON

(to Nelson)

The demolition man's ready to open Captain Williams' safe, Admiral.

NELSON

(lost in his own
thoughts; though aware
that Morton's talking
to him)

Very well, have him proceed.

12 OUT

13 ANOTHER ANGLE - THE DEMOLITION MAN IN F.G.
as he places a final piece of putty-like explosive in the crack between the door and the walls of the safe. Morton nods to him as Nelson, Crane and Morton move back to the opposite side of the Control Room. The demolition man places a detonator in the putty, unreels a length of wire across the Control Room. Two other sailors cover the safe with heavy blankets and take cover. The demolition man, detonator button in his hand, turns to Morton for his order to detonate.

Cont.

13 Cont.

MORTON

All right, all hands, stand clear.
 (a beat; then to the
 demolition man)
 Detonate!

The demolition man presses the button, there is a muffled explosion from beneath the blankets as the safe blows open.

SLOW DISSOLVE TO:

14 INT. MISSILE ROOM - NIGHT

FULL SHOT - NELSON, CRANE

alone in the empty room, dark except for a single high intensity tensor lamp. The Captain's safe, the door blown off, is on the deck behind them. The contents of the safe, soggy and discolored by the sea water, are spread across the work table. Nelson and Crane are seated side by side, studying the log of The Angler. Nelson turns a page, stuck to another page by the water. Crane delicately separates the two pages.

NELSON

(discouraged)

There's not a hint of trouble
 between them in the log. Here's
 the last day....

(scanning)

...mid-watch, morning watch, forenoon
 watch --- routine. Afternoon watch....

(perks up)

here's something.

(reading)

"Thirteen hundred hours. Continuing
 on our charting mission, came upon
 uncharted island..."

CRANE

Island! Didn't Richardson mention
 an island on the tape?

NELSON

(hot on the trail)

He said "since we left that island,
 we've been at each other,"

Cont.

14 Cont.

NELSON (Cont.)

(scanning the log;
frustrated)

X

But there's no clue why. It says in the log, the island was fog-bound -- Angler circled trying to find a channel through the reef that surrounds it -- Williams and Richardson went ashore in a raft. His entry reads, "We explored the island, found it uninhabited and returned to Angler."

CRANE

That's all?

NELSON

There's one more entry.

(reads)

"Fourteen thirty hours. Charting proceeding slowly due to Richardson's bungling."

(a beat)

Even if Richardson had bungled, I can't imagine Williams noting it in the log.

X

NELSON

Something happened on that island -- something that made two friends hate each other enough to kill...

CRANE

But what?

NELSON

I have no idea --- but I think we owe it to Williams and Richardson to find out.

Cont.

.14 Cont.1

An uncertain look comes over Crane for a fleeting moment, then he nods in agreement.

CRANE

So do I, Admiral.

Nelson and Crane look at each other with concern as we

DISSOLVE TO:

15 EXT. UNDERWATER - DAY

FULL SHOT - SEAVIEW
running submerged.

16 INT. CONTROL ROOM - DAY

FULL SHOT

Nelson is at the chart table studying Williams' log book.
Crane is at the Inertial Navigator.

X

CRANE .

(to Morton)

Take her up to periscope depth.

MORTON

Aye, aye, Captain.

Morton moves out of the shot; Crane and Nelson move to the periscope island. Crane presses the lift button and the scope moves up in the well. He unfolds the sidebars.

Cont.

.16 Cont.

MORTON'S VOICE

(o.s.)

Periscope depth, Captain.

CRANE

Very well, steady as you go.

Crane presses his eye to the periscope eyepiece, rotates the scope onto the island.

CRANE

(to Nelson)

Fog-bound, but there it is.

(he shudders; moves
away from the scope)

Have a look, Admiral.

Nelson takes his place at the scope. He still has the log book.

17 INSERT - SMALL ISLAND - PERISCOPE MATTE

18 BACK TO SCENE

NELSON

(repelled by the
sight of the island)

There's something about it that
gives me gooseflesh --- it looks
like it's covered with slime.

CRANE

Shall I surface and launch a
raft, Admiral?

NELSON

No --- we'll use the mini-sub,
just in case Williams and Richardson
were wrong about the island being
uninhabited.

X

DISSOLVE TO:

X 19 OUT

20 EXT. UNDERWATER - DAY

FULL SHOT - SEAVIEW
launching the mini-sub.

DISSOLVE TO:

21 EXT. ISLAND - DAY

LONG SHOT - MOVING TOWARD ISLAND

DISSOLVE TO:

22 EXT. UNDERWATER - DAY

FULL SHOT - MINI-SUB
tailing away.

DISSOLVE TO:

23 EXT. ISLAND - DAY

FULL SHOT

We can make out the slimy rock face of the island.

CAMERA PANS SLOWLY past the thick, gnarled base of an evil-looking tree, its trunk strangled with vines.

CAMERA CONTINUES PANNING ACROSS dead, decomposing leaves carpeting the island floor.

X CAMERA PANS UP and ONTO NELSON AND CRANE in the distance as they haul the mini-sub out of the water and conceal it in a tangle of undergrowth. CAMERA MOVES IN as Crane takes two packs out of the mini-sub and passes one back across the sub to Nelson. Efficiently, Crane opens his pack on the ground, revealing its contents: a burp gun, machete, jungle clothes, flashlight, first aid kit, etc.

Crane leans the burp gun against a tree trunk and starts to get out of his wet suit. Nelson, on the far side of the mini-sub, slips the top of the wet suit off and looks around him, repelled at what he sees.

NELSON

It's an evil place.....

CRANE

(glances at his watch)

I wouldn't want to spend the night here.

Both men quickly change clothes as we

DISSOLVE TO:

24 ANOTHER ANGLE - NELSON AND CRANE in new wardrobe. Crane stows the wet suits and packs in the mini-sub while Nelson pulls the antenna out of a small walkie-talkie (1974 model).

NELSON

(into radio)

Nelson to Seaview --- come in Seaview. Come in Seaview.

Cont.

24 Cont.

MORTON'S VOICE
Seaview reporting, go ahead,
sir.

NELSON
(into radio)
We're starting to explore the
island. Stand by.

MORTON'S VOICE
(over)
Aye, aye, sir --- and be careful.

NELSON
(into radio)
Roger, and out.

He pushes the antenna back into the walkie-talkie and slips it into his breast pocket. He slings the burp gun over his shoulder, pats his service automatic holstered on his hip, picks up a machete.

NELSON
Ready, Lee?

CRANE
As ready as I'll ever be....

They smile uneasily and start out, disappearing into the mist. CAMERA PANS UP AND ZOOMS ONTO a small, spherical TV camera concealed in the limbs of a tree. The dull, pulsating glow fades as we

DISSOLVE TO:

X 25-
27

OUT

28 EXT. JUNGLE CORRIDOR - DAY

FULL SHOT

as Nelson and Crane come round a turn, following a vague trail. They move toward us cautiously, their eyes exploring every offshoot of the dense jungle corridor.

Unexpectedly, Crane sees something, one hand moves to protect Nelson, the other brings his burp gun to firing position. CAMERA WHIPS ONTO WHAT HE SEES.

29

ANOTHER ANGLE - FROM THEIR P.O.V.
revealing the jaguar in the clearing ahead. The big cat
appears poised to strike, its eyes fixed on Nelson and
Crane. We hold on the cat for a long beat. It remains
absolutely motionless.

NELSON'S VOICE

(over)

It's dead, Lee.

They enter the SHOT, look down at the dead jaguar.

CRANE

A jaguar!

(something in the
bush catches his eye)

Look, Admiral!! Another one!

NELSON

(following his look)

They killed each other.

(bends down to
examine the 2nd cat)

Nothing can make a jaguar kill
his mate.

CRANE

Something did!

The two men exchange puzzled looks, then continue along
the jungle corridor.

CAMERA WHIPS AROUND ZOOMS PAST THE JAGUAR ONTO another
small TV camera, glowing with a dull pulsating luminescence.

30

EXT. BOG - DAY

FULL SHOT

as Nelson and Crane emerge from the jungle. Nelson's
eye falls on a papaya tree. He reaches up and removes
two papayas from the tree.

NELSON

Papaya...

Cont.

30 Cont.

Nelson hands one of the papayas to Crane.

CRANE

Thanks, Admiral.

Nelson starts shining the papaya on his shirt, Crane follows suit. Suddenly Nelson freezes.

31 ANOTHER ANGLE - INCLUDING A SMALL TV SPHERE
concealed in a tree, behind them, glowing brightly.

NELSON

(whispering)

Someone's watching us.

CRANE

I've had that feeling since we
got on this island.

Slowly the two men start turning, peering into the thick mist-shrouded jungle. As they turn, the glow from the TV camera fades out, leaving the camera hidden in the tree. Nelson and Crane see nothing and start to continue on their way, still alert. Crane is in the lead, he starts to take a bite out of the papaya just as he takes a step. Nelson grabs him, Crane's papaya flies through the air.

NELSON

No, Lee! Quicksand!

Crane teeters on the edge, Nelson pulls him back, dropping his papaya.

NELSON

(pointing)

Look!

Crane turns to see.

32 INSERT - QUICKSAND
as Crane's papaya is slowly sucked down into the quicksand.

33 BACK TO SCENE
Crane swallows hard.

CRANE

Thanks, Admiral.

Nelson takes the lead and cautiously steps across a narrow passageway, testing each step.

Cont.

33 Cont.

NELSON

We can cross here --- I think....

Crane starts after him, hesitates to glance back over his shoulder, then he carefully crosses the bog after Nelson.

34 EXT. VINE-COVERED CAVE ENTRANCE - DAY

FULL SHOT - ANGLING PAST A SMALL TV SPHERE IN F.G. as it starts to glow. Nelson and Crane emerge through the fog and start up a small incline. They do not see the vine-covered entrance to the cave, silently move aside to expose the mouth of the cave. Reaching the top of the incline, they continue their search, finally spotting the entrance to the cave. Cautiously, Nelson approaches it, flash in hand.

NELSON

Cover me, Lee.

Nelson starts into the cave, Crane at his side, burp gun ready.

35 INT. CAVE - DAY

FULL SHOT

as they enter the velvet black cave, Nelson's searching flashlight the only light source of light. The flash picks out a couple of TV cameras placed strategically in the rock walls. Nelson starts to move toward one of them.

Delicately, Nelson picks up the sphere to examine it. There is a dull glow from deep inside the sphere. Nelson immediately replaces it.

NELSON

(whispering)

A TV camera!

X

Nelson quickly slips the walkie-talkie from his pocket and runs up the antenna.

NELSON

I hope they're also listening.
(loud; into walkie-talkie)
Emergency to Seaview! This island is inhabited. We're returning to Seaview immediately. If we're not aboard in one hour, tear this island apart. Acknowledge.

35 Cont.

MORTON'S VOICE

(over)

Will do --- Landing party's
standing by.

NELSON

(into walkie-talkie)

Roger and out.

(softly, to Crane)

That should insure us getting off
this island....

Crane touches Nelson's sleeve. Nelson turns, following
Crane's look.

36 ANOTHER ANGLE - TO INCLUDE A DOOR
in the wall of the cave. It is partly open, spilling a
shaft of light into the cave.

Nelson draws his service automatic and the two men start
toward the door. They hesitate at the door for a moment,
then ease the door open.

37 INT. ILLUSION ROOM - DAY

FULL SHOT - DOOR

opening slowly, revealing Nelson and Crane. They react
immediately to something they see at the opposite end of
the room. Instinctively, their guns fly to firing position.

CAMERA PULLS BACK QUICKLY revealing the gigantic figure
of GENERAL TAU standing at the other end of the room.

Slowly, Tau's watery, pale blue eyes move toward the two
tiny intruders frozen in the doorway. A twisted smile
forms on his face as we

FADE OUT

END OF ACT ONE

ACT TWO

(NOTES ON THE ILLUSION ROOM: Details and a blueprint of the Ames Room, of which this set is an adaptation, will be found in The Mind; Life Science Library; Time, Inc.; 1964 --- pages 50-51.

The set, however, will be larger, doors will be substituted for the windows in the side walls, the back walls will have chaotic optical art paintings instead of the windows of the Ames Room. LIFE, Dec. 11, 1964, pages 132-140, contains samples of optical art, but in planning these paintings it must be remembered that while the paintings will actually be trapezoidal in shape, they will appear as rectangles on film. Thus the paintings themselves must be planned to enhance the illusion of the room or else they could destroy it. The back wall of our set will also contain a practical door, adjacent to the other practical door on the side wall, through which Nelson and Crane have entered.)

(TO THE ACTORS AND DIRECTOR: From inside this set, the illusion of size differences that will be so striking to the audience will not be visible to you. In all scenes played in this room, therefore, it is vital to the illusion that the audience think that the players see each other as the audience does. That is, on one side of the room, as giants, while on the other side of the room, as normal-sized people.)

FADE IN

38 INT. ILLUSION ROOM - DAY

CONTINUING PREVIOUS SHOT

Nelson and Crane are still staring up at the enormous figure of General Tau.

(GENERAL TAU is 55, actually 5'6", 180 lbs. His pale watery eyes are oriental. He has a shaved, moon-shaped head, a granite chin, a powerful jaw, a thick body, stocky legs. He is a blunt man with powerful stub arms and thick fingers. He stands solid like a tombstone. he wears the drab uniform of The People's Republic, but it is tailored and luxuriously fitted. His boots are as shiny as black marble.)

TAU

Come in, gentlemen --- there's nothing to be afraid of.

Nelson and Crane exchange glances.

Cont.

38 Cont.

TAU

Please lower your guns --- they
make me nervous.

NELSON

Who are you?

TAU

I am General Tau.
(he smiles as
they stare incredu-
lously at his tower-
ing figure)
Ahhhh, I keep forgetting....

He rises, only his feet and legs remaining in the shot.
Nelson and Crane look up at the awesome Tau, towering
above them. Tau starts toward them, growing smaller with
each step.

TAU

....I must not greet visitors
in this room.

He has crossed the room to Nelson and Crane and is now
his normal size.

39

THREE SHOT

CRANE

I saw it, but I still don't
believe it.

TAU

Your mind misinterpreted what
you saw. This room is a psycho-
logical toy my scientists devised
for my amusement.

NELSON

A toy?

TAU

The room's constructed so that
things at that end appear larger
than things at this end.

He turns and walks to the other end of the room, turning
into a giant as he does.

NELSON

A magnificent illusion!

Cont.

39 Cont.

TAU

A conjurer's trick --- little more.

(then offhand)

Tell me, what brings you to this island?

Crane's glance at Nelson and Nelson's momentary hesitation make the lie apparent.

NELSON

We were charting the coral reefs and our radar picked it up --- we had no way of knowing it was inhabited....

TAU

This island is a territorial possession of my Government. It is a top secret research installation. You are intruders.

NELSON

Our apologies. We'll leave at once.

They start out.

TAU

Gentlemen!

They stop, turn back to face Tau.

TAU

Just a few days ago, two of your countrymen were here. As we always do when someone comes on the island accidentally, we just made it appear to be uninhabited.

NELSON

Why did you reveal yourself to us?

TAU

Because I'm convinced that this second visit is no coincidence. You Americans are snooping. I demand to know why.

Cont.

39 Cont.1

NELSON

Because the two officers who did come on the island later met with an accident. We are trying to determine the cause of that accident.

TAU

(showing interest)
An accident? What kind of accident?

NELSON

(evasive)
I'm afraid I can't answer that question, General.

TAU

You mean you won't answer it!
(then unctiously)
May I ask if the accident was a fatal one?

NELSON

That's none of your business. Let's go, Lee.

They start out but the exit is blocked by a pair of uniformed guards, armed with tommy guns. Two more guards, responding to a signal from Tau, appear in the other doorway, covering Nelson and Crane.

TAU

You're mistaken --- it's very much my business.

He nods to a guard, who disarms Nelson and Crane. He next removes the walkie-talkie from Nelson, then searches both men, removing all their personal effects, including Nelson's watch and Crane's ring. The guard hands these objects to General Tau.

TAU

(with mock politeness)
Thank you, gentlemen.

Crane, infuriated, struggles to break loose.

NELSON

Easy, Lee....

TAU

(taunting)
Yes, Lee, save your strength.
You'll need it.

39 Cont.2

TAU (Cont.)
(to guards)
Take them out.

The guards take them out. Tau playfully tosses the ring into the air and catches it. His expression is confident. He turns and starts back across the room.

40 OUT

41 SIDE ANGLE - ILLUSION POSITION
as Tau again crosses the room, growing into a giant once again. With a diabolic grin he starts to examine the ring and the watch as we

DISSOLVE TO:

42 EXT. WATER - DAY

FULL SHOT - RAFT
Morton in the rear, steering. Heavily armed sailors searching the shoreline as they approach. Among them is Kowalski.

KOWALSKI
(pointing off)
There's a strip of beach dead ahead, sir.

X MORTON
Very well. Keep your eyes open, men.

The raft touches the beach and General Tau steps out of the brush. Soldiers appear from behind every tree and bush, guns trained on the landing party.

X TAU
Please, do not attempt to come ashore.

The sailors train their guns on the soldiers, but they are hopelessly outnumbered.

MORTON
Two of our men are on this island.

Cont.

42 Cont.

TAU

They returned to their submarine
an hour ago.

MORTON

X

They have not returned. I
request permission to come
ashore and search the island.

TAU

That I cannot permit. But you
have my word your men are not on
this island.

(he points off)

There are the marks they left when
they pushed their submarine across
the sand and back into the sea.

MORTON

(persistent)

I must make certain they are not
still here.

TAU

I have given you my word they're
not.

Morton's eyes narrow suspiciously. He starts to climb
out of the raft. One of Tau's soldiers lays down a
spray of bullets just in front of Morton. Instinctively
a sailor whirls to return the soldier's fire. A sniper
shot knocks the gun from the sailor's hands.

TAU

(to Morton; angry)

Control your men or I won't be
responsible for your safety.

MORTON

I demand to search this island.

TAU

Demand!

Cont.

42 Cont.1

TAU

(he laughs)

You Americans are so amusing.
You stand in your little rubber
raft and make demands of a
General of The People's Republic!

(a beat; then his
eyes grow tiny)

Well, I make demand upon you. Get
away from this island and stay away.
Search for your Admiral and your
Captain in the sea. If you don't
find them, then search beneath the
reefs where the currents sometimes
carry small boats. But if you
approach this island again, it will
be regarded as an unprovoked attack
on the territory of The People's
Republic.

X

MORTON

We have missiles aboard our sub-
marine, General.

TAU

And we have missiles in Foonang!
Don't waste any more of my time
with threats. Search elsewhere
for your men. They are not on
this island.

Tau whirls around, his greatcoat billowing like a cape
after him. He storms off into the jungle. Morton and
the men from Seaview measure the soldiers outnumbering
them on the beach as we

DISSOLVE TO:

43

INT. CELL - NIGHT

FULL SHOT

onto Nelson and Crane, as Nelson paces the tiny cell
looking for a way of escape. He places his hand on a
pipe that runs along the top of the wall.

CRANE

It's just a water pipe, Admiral.
(he looks around
a moment more, then
with a shrug he sits
down on the floor of
the cell)

There's no way out of here. We'll
just have to wait for our chance.

43 Cont.

NELSON

It'd help if we knew why he was holding us.

CRANE

I'd like to know what happened to Chip Morton. He should be on the island looking for us by now.

X

NELSON

(he feels his empty wrist; then frustrated)

Without a watch, I have no idea of how long we've been here.

CRANE

Three or four hours, at least. That means it's dark outside. Morton will never be able to find us before daylight.

X

44 INT. LAB - NIGHT

(A large laboratory divided into sections. A part of the lab is devoted to psychopharmacology and contains chemical paraphernalia. Another section is devoted to electronic brain stimulation and contains electronic gear and an operating table beneath surgical lights. Still another section of the lab contains cages, all covered, and an aquarium, dark. One wall of the lab contains a one-way viewing glass, or mirror, in front of which there is a long electronic control board, similar to the one in the observation nose of Seaview. On this board is a thin, circular disc, about 36 inches in diameter. Within this disc are arrayed dozens of small circular television screens, linked to the many spherical cameras placed around the island. Each individual screen is controlled separately, so that there will only be one or, at most, two screens operating at any one time. It might be noted that the size of each screen is too small for any individual picture to be clearly recognized so that it should be possible to mount still transparencies in the circular apertures to create the effect. When we want to watch what is happening in any individual screen, we will cut to an insert of the shot surrounded by a circular matte.)

A-44

FULL SHOT - GENERAL TAU AND DOCTOR SHINERA

(DOCTOR SHINERA is a small, gnome-like man, short and fat. He has thick black hair which is brushed down over one side of his forehead. He wears metal-rimmed spectacles with thick lenses which reduce his eyes to mere tiny black dots in his fat face.)

They are at the Control Panel, each holding an earphone to their ears. Tau removes the earphone from his ear.

TAU

(smiling)

I think my dear doctor, we shall soon be able to leave this island.

SHINERA

Leave? Oh, no, General. I still have many more experiments...

TAU

(erupting)

More experiments! For months you've been experimenting on animals, turning natural friends into enemies by electric brain stimulation and by drugs. I'm interested in what it will do to people.

SHINERA

The drug is already polluting every stream and plant on this island. Preliminary tests are most encouraging.

TAU

Enough preliminary tests! I want to see an actual test on humans. Show me that your drug will turn friend against friend, then we will have a weapon of enormous value.

SHINERA

That would require many experiments to prove.

TAU

A single experiment is all I ask. We have the subjects, right here.

SHINERA

Admiral Nelson and Captain Crane?

TAU

They are perfect. Turn them against each other. Make them fight to the death. Make them kill each other.

Shinera nods his head up and down in agreement.

45

OUT

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

46 EXT. UNDERWATER - NIGHT

FULL SHOT - SEAVIEW
running submerged, at periscope depth.

47 INT. CONTROL ROOM - NIGHT

FULL SHOT - O'BRIEN
behind radarman. Morton enters from the Radio Shack.

MORTON

Picking up anything on radar,
Mister O'Brien?

O'BRIEN

Negative, sir.
(a beat)
Any word from Washington?

MORTON

We've been ordered to continue
searching the sea, but not to
return to the island without
clearance from Washington.

O'BRIEN

(hot)
The Admiral and the Captain
aren't in the sea. They're
being held prisoners on that
island.

MORTON

But, unfortunately, we don't
know that for sure. Besides,
there's no way to get on the
island except to land on the
beach and they're just waiting
for us to try that.

O'BRIEN

We can't just leave them there...

MORTON

If they're there, we'll get them
off. Meanwhile, Washington wants
us to be absolutely certain we've
exhausted every other possibility.

SONARMAN

Mister Morton!

47 Cont.

MORTON

Yes.

SONARMAN

Metal contact --- two points on starboard bow.

MORTON

(into mike)

Engine Room --- all stop.

SONARMAN

I've lost it. Source is in the crevices of the reef.

MORTON

(into mike)

Engine Room --- all engines back one-third. Stand by.

The sonarman listens a moment.

SONARMAN

I've got it again.

MORTON

(into mike)

All stop!

SONARMAN

Distance four hundred yards.

All hopes rise.

MORTON

Is it the mini-sub?

SONARMAN

Could be. It's the same size.

(then a disturbed look comes over his face)

But if it is, they're dead. It's two thousand feet down. Far below crush depth.

All react.

DISSOLVE TO:

48

OUT

49 INT. LAB - NIGHT

FULL SHOT

General Tau is pacing the length of the lab. Doctor Shinera, at the console, makes an entry in his notebook.

SHINERA

(without looking
up from his work)

Please, General, stop pacing. It is most irritating.

TAU

Get on with it then.

With an elaborate display of patience, Shinera removes his glasses and swivels his chair to face Tau.

SHINERA

I must conduct this experiment my own way. Otherwise it will have no scientific value.

TAU

I'm interested in weapons, not science.

SHINERA

But only science can determine if the weapon will work, General. Before I give them the drug, I must make certain they are truly friends. Otherwise, the test will have no value.

TAU

How do you intend to determine that?

SHINERA

Only the strongest friendships survive isolation, suspicion and stress.

(he adjusts a pair
of rheostats on
the panel)

Admiral Nelson and Captain Crane are entering the first phase of the test.

As he adjusts the rheostats the one-way glass disappears and we now see into two side-by-side cells. They are both extremely small, about 6 X 6 X 6. Crane's cell is

Cont.

49 Cont.

absolutely bare and pitch black. Nelson's contains a cot, a bowl of fruit, a pitcher of water, a lamp, and a book. It too, however, is pitch black. We can just make Nelson and Crane out, each staring into the blackness of his cell.

SHINERA

Alone in the dark loneliness, each man's thoughts will turn to the other. Perhaps each of them will blame the other for his predicament.

TAU

You can't frighten brave men by locking them in a dark room.

SHINERA

Darkness, absolute silence, complete isolation, the knowledge that you're surrounded by hostile forces who control your destiny, will frighten the bravest of men, General.

(a beat)

But, I don't want to frighten them. I only want to strip away a single layer of that veneer of civilization that covers the animal in each of us.

(a beat)

Look, even in absolute blackness, their eyes are active.

TAU

They must be able to see something.

SHINERA

They do. Their own thoughts. Only when their eyes grow dull and listless will they be ready for phase two.

Tau impatiently turns away.

50 INT. CRANE'S CELL - NIGHT

BIG CLOSEUP - CRANE

lying in the darkness, his eyes active.

51 INT. NELSON'S CELL - NIGHT

BIG CLOSEUP - NELSON

lying on the bed, his fingers exploring his surroundings like a blind man. His fingers move up the base of the

Cont.

51 Cont.

lamp. Nelson's face expresses his happiness at having found a light in the darkness. Greedily he pulls the chain, there is the sound of the light switch clicking, echoing and reechoing through the room. The room remains dark. A look of incredible disappointment comes over his face as we:

DISSOLVE TO:

52 OUT

53 INT. CONTROL ROOM - DAY

FULL SHOT - MORTON
his eyes on the sonar-radar complex.

MORTON

(into a mike)

We're approaching contact position.
Steady as you go.

(a beat)

We're above contact. Engine Room --
all stop.

(a beat)

Is the diver ready, Mister O'Brien?

54 INT. MISSILE ROOM - DAY

FULL SHOT - O'BRIEN
in f.g., a hard hat diver being helped into his helmet
in the b.g.

O'BRIEN

(into a mike)

Ready, sir.

MORTON'S VOICE

(over)

Very well, send him out.

O'BRIEN

Aye, aye, sir.

X He slaps the diver's helmet for luck and helps him onto
the escape chamber.

DISSOLVE TO:

55-
64OUT

65 INT. CRANE'S CELL - DAY

CLOSE SHOT - CRANE

staring into the blackness of his cell, his eyes dull.

66 INT. NELSON'S CELL - DAY

CLOSE SHOT - NELSON

also staring into nothing, his eyes no longer showing any sign of mental activity.

67 INT. LAB - DAY

FULL SHOT

as Shinera and General Tau watch the two men through the observation windows.

SHINERA

(pleased)

They are ready for phase two.

He turns a rheostat on the control panel. Tau moves closer to the window and looks inside Nelson's cell. It becomes lighter.

68 INT. NELSON'S CELL - DAY

CLOSE SHOT - NELSON

as very slowly the room becomes light. Nelson sits up on the cot, his dull eyes adjusting to the gradually increasing amount of light. The light change is so subtle that he is not actually sure that the room is getting light until, like a blind man whose sight is slowly restored, he begins to perceive the objects around him. There is a look of what might almost be gratitude on his face as he now sees, for the first time, the lamp, the water pitcher, the bowl of fruit and the books. His fingers move to the fruit.

69 INT. LAB - DAY

FULL SHOT

TAU

(expectant)

Ah, the fruit and the water contain the drug.

SHINERA

No --- they are from our own stock. They are unpolluted.

Cont.

69 Cont.

Tau is disappointed.

TAU

But look, he is afraid to eat or drink.

SHINERA

He is suspicious, uncertain. A state of mind we could not achieve by merely depriving him of food.

70 INT. NELSON'S CELL - DAY

FULL SHOT

as Nelson's attention turns from the food and water to the lamp. He switches it on. Now, in the fully lit room Nelson begins to orient himself. He gets off the cot and searches the room for an opening. He stands in front of the one-way glass and tries to see through it.

71 INT. LAB - DAY

FULL SHOT

as Nelson stands trying in vain to see through the glass. His fingers move over the glass surface as he explores it.

SHINERA

Now, the other one.

Shinera turns another rheostat, giving it one quick revolution.

72 INT. CRANE'S CELL - DAY

FULL SHOT

as the lights suddenly come on with blinding intensity. The impact of the searing light is shattering to Crane. The shot halates, suddenly goes to negative. Crane shuts his eyes, covers them with his hands, staggers to his feet and buries his face in a corner, trying to shut out the blinding light. The film returns to positive as Crane blinks blindly, trying to adjust to the light.

73 INT. LAB - DAY

FULL SHOT

as Tau and Shinera observe Nelson in one cell as he turns from the one-way glass, returns to his cot, picks up a book, and starts to read. Crane, in the other cell, squinting under the intense light, tries to explore his barren cell.

A-73 INT. MISSILE ROOM - DAY

X

FULL SHOT - MORTON, O'BRIEN
waiting tensely as the diver exits the escape hatch.
He's dripping wet as sailors rush to remove his helmet.
As soon as the helmet is off, Morton asks:

MORTON

Was it the mini-sub?

Sadly, the diver nods his head up and down.

MORTON

The Admiral? Captain Crane?

The diver can barely speak.

DIVER

I couldn't get them out. They're
pinned inside. They're dead.

MORTON

(desperately)

Are you sure it's them?

DIVER

The coral tore them up badly.
This is the best identification
I could get...

He opens his hand and shows Morton Nelson's watch and
Crane's ring.

B-73 CLOSEUP - WATCH, RING
on the diver's hand.

C-73 INT. LAB - DAY

FULL SHOT - TAU, SHINERA
looking at Nelson and Crane through the observation
glass.

SHINERA

Each appears to have adjusted to
his predicament, like a civilized
man outwardly appears to adjust
to his life predicament. But,
like caged animals, they are
inwardly suspicious, resentful,
and hostile. I will now direct
those animal emotions.

Shinera flicks two switches. Two of the tiny circular
TV screens in the master TV array light up. One
monitors Nelson's cell, the other, Crane's.

C-73 Cont.

SHINERA

What do you imagine Captain Crane will feel when he sees the Admiral, in a comfortable cell, with food, drink, and books, apparently indifferent to his discomforts?

74 INT. CRANE'S CELL - DAY

INSERT - SMALL CIRCULAR TV SET IN WALL

as it comes on with a picture of Nelson calmly reading.

75 ANOTHER ANGLE - CRANE

barely able to see in the blinding light. With effort, he moves close to the TV screen and watches Nelson, a puzzled look comes over his face. Then looking around at his own barren cell, Crane's face shows a flicker of resentment.

76 INT. LAB - DAY

FULL SHOT

They watch through the glass as Crane stands up and turns his back on the TV screen.

TAU

He feels resentment.

SHINERA

Only for a fraction of a second. He is telling himself the Admiral is his friend and he's trying to convince himself that he's glad the Admiral is not suffering as he is.

TAU

But, deep inside, he resents and envies his friend....?

SHINERA

He can feel no other way.

Shinera throws another switch. Nelson, in his cell, sees his own small TV screen come on. He sits up on his bed and looks at the tiny screen.

77 INT. NELSON'S CELL - DAY

INSERT - SMALL CIRCULAR TV SET IN WALL

as it comes on with a picture of Crane standing forlornly in his cell, his back to the camera.

78 FULL SHOT - NELSON
 watching Crane, his expression reflecting his frustration at not being able to communicate with him. Nelson looks with hatred up at the observation glass, then he looks around at the cot, the water, the fruit, etc. Again he turns back to the TV set.

79 INT. LAB - DAY

FULL SHOT

as we see both Nelson and Crane inside their individual cells. Crane turns to face his TV set just as Nelson returns to the bed, his back to Crane.

SHINERA

And the Admiral, he feels guilt.
 He is disturbed that he is relatively comfortable while his friend suffers in a bare cell.

TAU

He only pretends to feel that way.

SHINERA

No, he does! But he tries to convince himself he has no reason to feel guilty. Then he recalls his entire past relationship with his friend. He tries to justify his guilt by seeking reasons why his friend should suffer when he doesn't.

TAU

And Crane tries to find a reason to hate Nelson. To justify his feelings of resentment and envy...

SHINERA

Precisely.

80 INT. NELSON'S CELL - DAY

FULL SHOT

Nelson picks up the pitcher of water, turns to face the TV screen --- his expression looks as if he is trying to decide whether Crane is watching him or not.

81 INT. CRANE'S CELL - DAY

FULL SHOT - CRANE

watching Nelson pick up the water pitcher. Involuntarily, he licks his lips. Then clenching his jaw in resentment, he spins around away from the TV set.

82 INT. LAB - DAY

FULL SHOT
as Tau reaches for a switch.

SHINERA

X

The Admiral's guilt has become unbearable. Crane must not see what he does next. His feeling of resentment will drain away.

He throws a switch. Then we see Nelson, enraged, hurl the water pitcher to the floor, throw the fruit off the table, knock the lamp from the table and overturn the cot. He whirls and stands staring defiantly and with hate in his eyes out at Tau and Shinera while in the adjoining cell, Crane paces like a caged animal. Shinera, with a broad grin, turns to General Tau.

SHINERA

They are ready to be tested.

DISSOLVE TO:

83 INT. ILLUSION ROOM - DAY

FULL SHOT - ILLUSION POSITION
as Nelson enters, looks around, sees something on a table beside the door.

84 CLOSE SHOT - NELSON

sees a service automatic on the table. Suspiciously, he picks it up. He releases the clip, sees that it's loaded, pushes the clip back into the butt of the gun. Nelson, tense, nervous, edgy, slowly starts across the room.

85 FULL SHOT - ILLUSION POSITION

as Nelson walks across the room, growing into a giant as he does. The gun, on camera side, becomes enormous and dominates the side of the screen. When Nelson reaches the extreme opposite end of the room, he hears the click of another door opening. Crane enters, gun in hand, and stops as he looks up at Nelson.

86 UP SHOT - NELSON - FROM CRANE'S P.O.V.

as the towering Nelson turns to face him, bringing his gun up to firing position.

87 DOWN SHOT - FROM NELSON'S P.O.V.

as the tiny Crane reacts to seeing Nelson above him. Instinctively, his gun flies up to firing position.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

88 INT. ILLUSION ROOM - DAY

UP SHOT - NELSON - FROM CRANE'S P.O.V.
as Nelson towers above him, looking down at him as if
Crane were an insect. Nelson's look is dangerous.

89 DOWN ANGLE - CRANE - FROM NELSON'S P.O.V.
as Crane looks up at him, every muscle taut, his jaw
clenched.

90 FULL SHOT - ILLUSION POSITION
as Nelson lowers his gun.

NELSON'S VOICE
(his upper body is
out of the shot)
Are you all right, Lee?

Quickly he crosses to the opposite end of the room, his
size diminishing rapidly.

91 TWO SHOT
as they stand face to face.

NELSON
Are you all right?

CRANE
(the tension drain-
ing out of him)
Yes, Admiral.

He lowers his gun. Nelson smiles, pats Crane on the arm
affectionately.

92 INT. LAB - DAY

FULL SHOT
as Shinera and Tau watch this on the TV monitor. Shinera
is pleased.

SHINERA
Excellent! Their hostility has
immediately dissipated. They are
genuine friends. Perfect for our
experiment.

Cont.

92 Cont.

TAU

Now turn them against each other.

SHINERA

First, they must be set free.

TAU

Set free?

SHINERA

Of course. So they will unite in a common struggle for their own survival.

TAU

Like the people of a nation at war....

SHINERA

(nods)

And they will consume the drug in the water they drink and the food they eat --- just as our enemies will.

TAU

I am beginning to appreciate the scientific method, doctor.

93 INT. ILLUSION ROOM - DAY

TWO SHOT - NELSON, CRANE

as Nelson's eyes search the room and fall on a TV camera.

NELSON

(whispering)

We are still being watched.

CRANE

(brings his gun up between them)

Just let them show themselves. They're going to have a fight on their hands, Admiral.

NELSON

(concerned)

Surely they know that. Why did they give us guns?

As he thinks about this, they hear a click behind them. They whirl around to find the door to the room slightly ajar. They exchange glances and cautiously start toward the door. They open the door wide, and look out into the cave.

94 INT. CAVE - DAY

FULL SHOT

as they come out of the room, their guns ready.

NELSON

I don't like it, Lee. They're playing cat and mouse with us.

CRANE

Then let's get out into the open, where we've got a chance.

He takes the lead and the two men move quickly through the cave and out the cave entrance.

95 EXT. VINE-COVERED CAVE ENTRANCE - DAY

FULL SHOT

as they run out, look around, their guns ready. There is no one else around. Behind them they HEAR the SOUND of the cave door sliding shut, completely camouflaging the entrance to the cave. They react. Nelson spots another TV camera glowing from a fork in a tree. He nudges Crane, points out the TV camera.

NELSON

Let's go!

He takes the lead, Crane follows him out of the shot as we

DISSOLVE TO:

96 INT. LAB - DAY

FULL SHOT - TAU, SHINERA

Shinera is working with chemist while Tau, at the TV master controls, switches from channel to channel with increasing agitation.

TAU

(to Shinera)

I thought there was no place on the island they could hide from our cameras.

SHINERA

There isn't.

(he goes to the console; throws a switch)

Let the automatic tracker locate them.

Cont.

96 Cont.

The various screens blink on and off, finally only one screen remains lit.

SHINERA

There they are. From now on the tracker will keep them on camera at all times.

Tau throws a switch and we HEAR, through a loud-speaker, the SOUNDS of a tropical jungle, highly amplified.

TAU

But we can't pick up their conversation.

Shinera adjusts the volume, amplifying even louder the jungle SOUNDS.

SHINERA

They must be whispering --- let them have their secrets, General. Let them make their plans. What does it matter?

TAU

A general who doesn't know the plans of his enemy can lose a battle.

SHINERA

Not this battle, General. Look....

They both look at the TV screen.

97 EXT. DENSE HOLLOW - DAY

FULL SHOT - NELSON, CRANE huddled together in the underbrush. Crane plucks a handful of berries from a nearby bush and passes some to Nelson.

NELSON

Thanks, Lee.

Crane slowly starts to pluck a berry. Nelson frowns, thinks.

CRANE

What are they up to, Admiral?

Cont.

97 Cont.

NELSON

I don't know. It's obvious they're conducting some kind of research and they're using us as guinea pigs.

Crane eats some berries.

98 INT. LAB - DAY

FULL SHOT - TAU, SHINERA

look from the TV monitor to each other, pleased. Shinera quickly makes a calculation on a piece of paper.

SHINERA

In that single bite, Captain Crane has consumed twenty micrograms of the drug. A dose too small to be seen except by a microscope --- yet within a half hour he will begin to hate his closest friend.

Tau nods, smiles.

99 EXT. DENSE HOLLOW - DAY

FULL SHOT - NELSON, CRANE

CRANE

What kind of research, Admiral?

NELSON

I don't know for sure; but it seems they're trying to pit us against each other.

CRANE

That's what all that conditioning was about.

NELSON

X No. It seemed to be a test of some sort. But what kind of a test?

X He thinks.

CRANE

X They seemed to be trying to get us to fight.

NELSON

X That's it --- They were trying to determine if we're really friends.

99 Cont.

Crane smiles, shrugs, eats some berries.

X
X

CRANE

Now, what can they do to turn us
against each other?

(suddenly the same
thought hits them
both)

What did they do to Williams
and Richardson?

NELSON

X

That's just what went through my
mind. But they didn't do anything
to them.

CRANE

Yet, after spending just a few
hours on the island, they turned
against each other. Why?

He starts to eat more berries.

NELSON

The only explanation I've been
able to think of is that they were
drugged.

CRANE

How?

Nelson thinks for a beat, sees Crane eating the berries.
It all fits together. He slaps the berries out of his
hand.

NELSON

By doing just what you're doing.
There's no other explanation. This
entire island is contaminated with
some sort of drug --- a hate drug.
Williams and Richardson must have
eaten or drunk something.

Nelson looks at the berries he holds in his hand. He
throws them away in disgust.

Cont.

99 Cont.1

CRANE

Is it possible that a drug can make friends hate each other enough to kill?

NELSON

Theoretically, yes. There are many drugs that will completely alter personality. Some will make a violent man calm and tranquil, others will make a calm man violent.
(a beat)

CRANE

The jaguars remember?

X

NELSON

(concerned)
I remember, Lee.

CRANE

What is it, Admiral? What's worrying you?

NELSON

I'm just wondering how much of the drug was in what you ate?

CRANE

How could they contaminate every piece of fruit on the island?

NELSON

They'd only have to contaminate the water supply. The water would seep down through the soil.....

CRANE

But what about their own water?

NELSON

They must have a separate water source. Probably a clear lake on top of the island.

CRANE

(concerned)
Admiral, what if I've already enough of the drug to make me... hate you?

Cont.

99 Cont.2

NELSON

We'll worry about that when the time comes. Right now, we've got to figure out how to get off this island.

CRANE

How can we? Every place we go, we're watched by their cameras.

NELSON

We've got to put them out of commission.

(gets up)

Come on, Lee.

100 INT. LAB - DAY

FULL SHOT - TAU, SHINERA watching the TV monitor.

101 INSERT - CIRCULAR TV SCREEN - MATTE as Nelson and Crane approach the camera. Nelson's hand reaches up and takes the camera, producing a dizzying shot until he holds the tiny camera in his hand and both men stand looking down at it (directly into the lens).

102 BACK TO SCENE

TAU

They're going to destroy the camera.

SHINERA

Let them. They can't destroy all of them.

TAU

I don't like it. These two are not fools.

SHINERA

All the better, General.

103 EXT. DENSE HOLLOW - DAY

FULL SHOT - NELSON, CRANE as Nelson twists the small TV camera, opening it so that he can examine it's innards.

Cont.

103 Cont.

NELSON

It's a self-contained camera,
transmitter and self-activator.

CRANE

Self-activator?

NELSON

(indicating)

This little component automatically
turns the camera on whenever any-
thing moves within camera range.

104 INT. LAB - DAY

FULL SHOT - TAU, SHINERA

NELSON'S VOICE

(over)

That means their system's vulnerable.

Tau shoots a look at Shinera.

105

INSERT - CIRCULAR TV SCREEN - MATTE
showing Nelson searching for another TV camera.

NELSON'S VOICE

(over)

Look for another camera.

Crane looks around.

CRANE'S VOICE

Over there!

They exit where he points.

106 INT. LAB - DAY

FULL SHOT - TAU, SHINERA

TAU
What's he going to do?

SHINERA
He thinks he's figured out how to
jam our television.

On the master monitor we see one frame switch off and another, adjacent frame, switch on.

107 INSERT - CIRCULAR TV SCREEN - MATTE
as Nelson and Crane enter the shot and go quickly to another spherical TV camera, half-concealed in a tree.

NELSON'S VOICE
(over)
Hand me that camera, Lee.

Crane plucks the camera from its hiding place, hands it to Nelson. A camera in each hand, Nelson slowly rotates them so they face each other.

NELSON'S VOICE
(over)
If we aim the two cameras directly at each other, their self-activators will lock and their automatic monitors will no longer work.

On screen we see the two cameras turn toward each other.

108 BACK TO SCENE
on the Master Console we see another circular screen light up, then both screens blink, turn white, and short out.

TAU
Fool! You've let him wreck the
system.

SHINERA
Be calm, General.

He throws a switch; another screen lights up.

109 INSERT - ANOTHER CIRCULAR TV SCREEN - MATTE
showing another view of Nelson and Crane, from behind them.

Cont.

109 Cont.

SHINERA

It'll be more difficult to follow them, but we still have the manual selector.

(a beat; he looks
at his watch)

Besides, the drug will take effect in five minutes.

He switches to another channel.

TAU

(watching the
monitor)

They're heading for the sea.

110 EXT. ROCKY TERRAIN - DAY

FULL SHOT

as Nelson and Crane run across the rocks.

111 ANOTHER ANGLE

they climb up a rocky embankment.

112 ANOTHER ANGLE

as they reach the top and look down, their faces registering their disappointment.

113 EXT. CLIFFS - DAY - FOG - STOCK

DOWN SHOT

a dizzying angle of sheer cliffs, the sea far below.

114 FULL SHOT - NELSON, CRANE

NELSON

We'd never make it. Besides, in this fog, we can't even be sure Seaview's still out there.

CRANE

(now, for the first
time, starting to
reveal the effects
of the drug)

What happened to Chip? We gave him orders to land if we didn't return. Where is he?

NELSON

I don't know.

Cont.

114 Cont.

CRANE
 (through clenched
 teeth)
 When I get my hands on him....

Nelson picks this up.

NELSON
 Take it easy, Lee.

CRANE
 He disobeyed orders! I'll break
 him, Admiral.

Nelson regards Crane uneasily. Then he raises his
 pistol above his head and fires three shots.

CRANE
 Chip won't answer a distress signal.
 He's afraid to. He's a coward.

NELSON
 (humoring him)
 Let's give him a chance, Lee.

He fires three more shots.

CRANE
 (almost beside
 himself)
 He's a coward. He won't risk his
 neck to save us.

Nelson fires three more shots. His gun is empty.

NELSON
 Let me have your gun, Lee.

CRANE
 (suspiciously)
 Why?

NELSON
 (carefully)
 So that I can signal Chip.

CRANE
 That's not why you want my gun,
 Admiral.

NELSON
 It is, Lee.

Cont.

114 Cont.1

CRANE

You're trying to get my gun away
from me because you know how I
feel about you.

Nelson looks for a way to get away from Crane.

NELSON

Of course, I do. We're friends,
Lee.

CRANE

Friends! I hate you, Nelson.
I despise you.

Nelson moves quickly. He slams his body into Crane,
knocking him back into the rocks. In an instant,
Nelson disappears behind other rocks. Crane gets back
onto his feet, his eyes ablaze. He looks down after
Nelson.

115- OUT
116

117 DOWN ANGLE - FROM CRANE'S P.O.V.
as Nelson darts down the rocks.

118 UP ANGLE - AT CRANE
as he sights the .45.

CRANE

(raving)

I'm going to kill you, Nelson.

He squeezes off three shots.

119 DOWN ANGLE - FROM CRANE'S P.O.V.
as his bullets narrowly miss Nelson.

120 UP ANGLE - AT CRANE
infuriated.

CRANE

(bellowing;
madly)

I'm going to kill you!

121 EXT. ROCKS - DAY - FOG

CLOSE SHOT - NELSON
as Crane's words echo through the heavy air. Another
bullet zings into the rocks near his head. Desperately,
Nelson scrambles off and disappears into the thick
underbrush.

122 FULL SHOT - CRANE
as he starts down the rocks after Nelson, his eyes filled with hate, his gun ready.

123 INT. LAB - DAY

FULL SHOT - TAU, SHINERA

TAU

My congratulations, doctor.

SHINERA

(with a tiny
bow of his head)

A carefully planned experiment,
General. As predictable as our
ultimate victory.

They turn back to watch the TV monitor.

124 FLASH INTERCUTS:

- A) NELSON, racing through the dense underbrush.
- B) CRANE, starting into the brush.
- C) NELSON, running into a cul de sac, trying to fight his way through.
- D) CRANE, turning into a jungle corridor, stopping, listening, hearing the SOUND of Nelson trying to force his way through the brush. Crane runs in the direction of the SOUND.
- E) NELSON, desperately trying to claw his way through the heavy brush, a heavy branch breaks off in his hands. He whirls around to face Crane, who runs into the shot. Without a second's hesitation, Nelson slams the branch across Crane's chest, knocking him back into the brush. Nelson leaps over him and dashes out of the shot. Crane spins over on the ground and fires a shot after him.
- F) NELSON, tailing away into the brush.
- G) CRANE, scrambling to his feet, hot after him.
- H) NELSON, coming on the quicksand, sliding to a stop, changing direction, leaping across the narrow solid passage, disappearing into the jungle.

Cont.

124 Cont.

I) CRANE, right after him, stopping at the quicksand, trying to decide in what direction to go.

CRANE

Admiral, I'm going to kill you!

His voice echoes and re-echoes.

DISSOLVE TO:

125 EXT. ROCKY CLIFFS - DAY - FOG

FULL SHOT - NELSON
moving low along the cliffs, alert for any sound of Crane.

CRANE'S VOICE

(distant)

Ad-mi-ral!

Nelson's expression is tortured as he quickly moves forward. A few more steps and he trips over something.

126 ANOTHER ANGLE

Nelson is on the ground by a heavy hose, with valves. Puzzled he follows the hose up the cliffs with his eyes.

127 UP SHOT - HIS P.O.V.

as the hose goes up the cliffs and over the rim of the peak. There is water seeping down from the top of the hill.

A-127 CLOSE ON NELSON

as a plan forms in his mind. Quickly, he turns off the valve, disconnects the hose, starts dragging it down the hill.

CRANE'S VOICE

(distant)

Ad-mi-ral!

DISSOLVE TO:

128 EXT. SMALL LAKE - DAY

FULL SHOT - NELSON
dragging the hose through the brush, to the lake. He opens the valve, there is a sucking sound from the hose. He lowers the hose into the lake. He collapses by the lake.

129 INT. LAB - DAY

FULL SHOT - TAU, SHINERA
as Tau switches from channel to channel on the TV monitor.

TAU

(angry)

None of our cameras are picking
them up.

SHINERA

(filling his teapot
from the lab faucet)

Patience, General. Patience.....

X

Tau storms across the lab, opens a gun case and removes
a high-powered hunting rifle, checks the clip.

TAU

I've been patient long enough.

X

He exits. Shinera watches him go, smiles, places the
now full teapot over a bunsen burner.

130 EXT. SMALL LAKE - DAY

CLOSE SHOT - NELSON

his eyes closed, lying on the ground. He hears a twig
snap. His eyes fly open. There is the SOUND of some-
one approaching. Nelson quickly scrambles to his feet
and starts off into the brush.

131 ANOTHER ANGLE - CRANE

hears the SOUND of Nelson's running, he changes direction,
doubling back.

132 EXT. BOG - DAY - FOG

FULL SHOT

as Nelson comes running out of the brush, CAMERA PANNING
WITH HIM. He stops short. Crane is two feet in front
of him, his gun leveled at him.

NELSON

No, Lee!

With a sadistic grin, Crane raises the gun to Nelson's
head. Nelson dives for him, knocking him off balance.
Crane goes down, Nelson on top of him, trying to get a
grip on the gun. They struggle, rolling over the soft
dirt toward the quicksand.

133 EXT. JUNGLE CORRIDOR - DAY - FOG

FULL SHOT - GENERAL TAU
hunting rifle ready, he stalks through the dense jungle.

134 EXT. BOG - DAY - FOG

FULL SHOT
Crane starts to get up, Nelson maintains a steel grip
on Crane's gun hand. Crane tries to wrench the gun free.

NELSON

Lee! Come out of it!

Crane struggles even harder, pushing Nelson back toward
the quicksand.

CRANE

(through clenched
teeth)

....Kill you!

Teetering on the edge of the quicksand, Nelson makes a
final desperate effort and wrenches the gun from Crane's
hand. Nelson falls back into the quicksand.

135 ANOTHER ANGLE

as Nelson struggles to get back ashore. Crane picks up
a heavy branch. Nelson sees General Tau run out of the
undergrowth on the opposite side of the bog. He quickly
sees Crane, raises his rifle --- Nelson fires. The
General staggers forward into the quicksand. Crane
stands above Nelson, the heavy log above his head. His
face is contorted. He is about to bring the branch
crashing down on Nelson's head when, from off stage
we hear:

MORTON'S VOICE

(o.s.)

Lee!

Crane whirls around as sailors from Seaview grab him.
Crane fights viciously. Morton pulls Nelson out of the
bog, the sailors subdue Crane.

X

Nelson leads the way, the sailors drag the still struggling
Crane after him, Morton brings up the rear.

DISSOLVE TO:

136 EXT. UNDERWATER - NIGHT

FULL SHOT - SEAVIEW
running submerged.

137 INT. CRANE'S CABIN

FULL SHOT - CRANE
sleeping. CAMERA PULLS BACK AS THE DOOR OPENS and
Nelson peeks in. Crane awakens.

CRANE

I'm awake. Come in.

NELSON

How do you feel, Lee?

CRANE

(smiles)

A lot better. The only thing
that still leaves me mad is that
we can't blow that island out of
the water.

NELSON

That would jeopardize our relations
with a "friendly" nation, Lee.

(a beat; then
with a twinkle)

Of course, when they discover I
moved their pump from the reservoir
to a contaminated lake, there may
be a few protests.

CRANE

(grinning)

If there's anyone left alive to
protest...

Both men smile, as we

FADE OUT

THE END