

" A T O M I C S U B M A R I N E "

Screenplay by

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GORHAM-RAYLOCK PRODUCTIONS

- - -

"ATOMIC SUBMARINE"

AHEAD OF TITLES - PROLOGUE

FADE IN:

1 STOCK SHOT - NORTH POLE AREA - DAY

With, possibly, radically-designed jet planes flying over the Arctic wastes.

NARRATOR

It cost Commander Robert Peary
twenty years or unremitting hard-
ship and misery to reach the North
Pole, finally, in 1909.

DISSOLVE TO:

2 ANOTHER STOCK SHOT - ARCTIC WASTES - DAY

NARRATOR

It would have astounded Peary to learn that, by the late 1950's and early 60's, the vast, frozen top-of-the-world he pioneered had become a vital highway for world travel and commerce. Not just in the skies...

DISSOLVE TO:

3 SPECIAL EFFECT SHOT - UNDER ICE - SUBMARINE ROUTE

NARRATOR

...but also deep under the ice, in the frigid, five-million-square-mile depths of the Arctic Ocean.

4 SPECIAL EFFECT SHOT - CARGO SUB STURGEON - DAY

The huge, heavy vessel glides smoothly along, between underwater mountains, following the well-beaten Polar route.

(CONTINUED)

- - -

2.

4 (CONTINUED)

NARRATOR

Here great passenger and cargo-carrying atomic submarines glided by the dozens, back and forth across the Pole, until a series of mysterious undersea disasters threatened to close the Arctic route forever.

5 SPECIAL EFFECT SHOT - CLOSE SHOT - STURGEON

As it glides, very close, PAST CAMERA, so we can read the name: U.S.A.S. STURGEON (United States Atom Sub Sturgeon) on the bow. We may spot the closed-circuit TV camera on the surface of the conning tower.

NARRATOR

The decisive moment came May 3, at 1315 hours, when the undersea atomic liner, Sturgeon, largest of them all, reached 87 degrees, 10 minutes north latitude - only a few miles from the North Pole itself!

6 SPECIAL EFFECT SHOT - UNDERWATER ICE CAVE - DAY

In the depths of it appears a distant, faint ball of glowing light. The ball begins moving toward CAMERA, slowly, becoming larger and larger. There may be a FAINT, WEIRD ELECTRICAL HUM just audible from it.

7 SPECIAL EFFECT SHOT - CARGO SUB STURGEON

It moves ahead, unconscious of impending doom, the Peep-Peep of its sonar impulses now gradually increasing in pitch, Doppler effect, as they echo back from the approaching blob of light.

8 SPECIAL EFFECT SHOT - THE SAUCER - DAY

Dimly seen, a vague, indistinct shape (thru this sequence -- it approaches -- a huge, oval-shaped disc, with what seems to be a revolving turret, or lighthouse, on top. The Peep-Peep of the Sturgeon sonar has now risen to a frantic scream, and the MAGNETIC, LOW-FREQUENCY HUM from the saucer becomes louder and louder

- - -

3.

9 SPECIAL EFFECT SHOT - PAN SHOT WITH STURGEON

The great atom sub glides past camera, but now, as we are shooting from her stern over the bow, we see the screws halt, then go into reverse, and she begins to back away, back TOWARD CAMERA. Then, in the b.g., we see the saucer, the great, eerie 'eye' or whatever it is, looming like a searchlight on her top, and the oval shape seeming like a great mass of glowing energy. The saucer is easily overtaking the reversed Sturgeon, when:

10 SPECIAL EFFECT SHOT - THE SAUCER

It moves to a position nearly filling screen, when...

A great bolt of sheer high-frequency energy - like an

undersea lightning bolt - stabs out from somewhere in the saucer, and lances out TOWARD CAMERA.

11 SPECIAL EFFECT SHOT - THE SAUCER AND STURGEON

The great, stabbing bolt of energy impinges on the hull of the Sturgeon, and for an instant, the entire sub seems to glow with radiant light. Then, in closer details, we see the effects...

12 SPECIAL EFFECT SHOT - BOW OF STURGEON

It seems to melt away (or collapse) like a shell of paraffin over a fire. The water boils and hisses about it.

13 SPECIAL EFFECT SHOT - CONNING TOWER

The radio antenna, the periscope, the mast, the tower itself - all seem to melt, and collapse.

14 SPECIAL EFFECT SHOT - THE STURGEON

What is left of the Sturgeon, glowing and hissing, still red hot, begins rising to the surface, towards the ice-layer.

15 SPECIAL EFFECT SHOT - THE SAUCER

It reverses, draws back into the ice-cave from which it issued.

- - -

4.

16 SPECIAL EFFECT SHOT - ABOVE ICE - DAY

And now, she seems to be rising in a tremendous crunching, grinding, writhing activity. Finally, it breaks completely, and for a moment, the red-hot hull of the Sturgeon is visible in the cracking, grinding masses of ice. Then, a larger hiss of steam, and finally a ROAR of earthquake volume, a fireball, then a mushroom cloud. The atomic reactor of the Sturgeon has blown up, the ship is vaporized to nothingness. As the atomic cloud rises up toward camera...

17 SCREEN WHIRLS OPTICALLY INTO A SPIRAL BLUR

and then

DISSOLVES TO:

18 INSERT - CLCSEUP - NEWSPAPER FRONT PAGE

This comes WHIRLING INTO VIEW, then WHIRLING STOPS and we can read the headline in the CAPITAL TIMES.

CLOSE ARCTIC SEA LANE
AFTER EPIC DISASTER!!

- - -

Mysterious Loss of Sturgeon,
Latest in Series of Polar
Tragedies, Prompts
Drastic Action.

DISSOLVE TO:

19 EXT. STOCK SHOTS - WASHINGTON

Prererably of the Pentagon. A helicopter shot of it would be most readily identifiable.

NARRATOR

According to the official reports,
the next phase of the life-and-
death drama occurred May 10, in
Washington --

DISSOLVE TO:

20 INSERT - CLOSEUP PANELED DOOR

On which is lettered:

(CONTINUED)

- - -

5.

20 (CONTINUED)

BUREAU OF ARCTIC DEFENSE
WAR ROOM
NO ADMITTANCE WITHOUT
SPECIAL
SECURITY CLEARANCE

NARRATOR

-- at a hush-hush, super-secret
meeting in the Arctic theater

war room.

21 INT. WAR ROOM - DAY - MATTE SHOT - EST. SHOT

This room is, more than anything else, a system of maps and charts - a huge detail of the Arctic ocean occupying an entire wall behind the conference table. On it are small, magnetic models of submarines, defense stations, etc. Also, to one side, is a huge globe of the world, on a revolving stand. File cabinets, rolled maps and charts, shelves of references, navigation guides, etc. All business; no time wasted on decoration. There is an electric lock on the door; no one can 'burst in' on the excuse of making a mistake.

22 CLOSE SHOT - ADMIRAL TERHUNE

The burly, grim-faced Admiral, in uniform, is at the head of the conference table. There is an intercom on a small stand beside his position at the table. The Admiral has a sheaf of reports and photographs, also a stack of mimeographed 'briefs' at his elbow. No nonsense; Terhune speaks in clipped, brief phrases, almost as if he has digested sentences down to short, terse bursts before 'releasing' them from his lips. The Admiral's lips are moving as we first see him, but we do not hear his speech until the Narrator is finished.

NARRATOR

Admiral Terhune, in charge of the Arctic Theater for the Joint Chiefs, well knew the effect the 'leak' of any of the explosive information would have on the world civilian population. So the Admiral was determined: There would be no leaks!

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6.

23 FULL SHOT - PAST CONFERENCE TABLE - TOWARD DOOR

And now we see Admiral Terhune in the close f.g., and the other participants of the meeting - DR. CLIFFORD KENT, a practical, 'egghead' scientist, Chief of Scientific Research and Weapons Development; SIR IAN HUNT, English, winner of the Nobel prize for Oceanography, and Defense Secretary Murdock, distinguished, white-haired.

There is a KNOCK. Admiral Terhune presses the button, the lock BUZZES, and the door opens.

COMMANDER WENDOVER steps inside. He is a hard-bitten, intelligent young-old man of about forty. Years of responsibility have made him older mentally than physically. He is the highest type of the professional navy man, the elite of the new craft, the atomic submarine.

WENDOVER
Admiral Terhune!

24 PANNING WITH WENDOVER

He manages a smile, puts out his hand as he crosses to the Admiral's place at the table, in a TIGHT GROUP SHOT with the other men.

ADMIRAL
(addressing the men at the table)
Gentlemen, this is the man we've been waiting for - Skipper of the atom killer sub, Tiger Shark - Commander Dan Wendover.
(indicating)
This is Justin Murdock, Secretary of Defense...

WENDOVER
Mr. Murdock...

MURDOCK
Commander.

ADMIRAL
And I know you've heard of Dr. Clifford Kent, Dan --

Wendover puts out his hand and the scientist takes it.

KENT
Commander.

ADMIRAL
Dr. Kent had a lot to do with the development and design of your boat.
(continued)

(CONTINUED)

- - -

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24 (CONTINUED)

MURDOCK
(indicating)
Sir Ian Hunt just flew in from London.

WENDOVER
(impressed)
Are you the Doctor Hunt - Nobel
prize winner for Oceanography?

SIR IAN
(smiling)
Let's say I took the bows for a
team of brilliant associates.

They take their seats at the table. Terhune indicates
a place for Wendover; meanwhile, he pulls a sheet of
paper from a file folder in front of him. Looking at
them all in turn to command attention, the Admiral says:

ADMIRAL
Gentlemen, to begin, let me read
you just one line from a detailed
staff study prepared for the Joint
Chiefs: "In our judgment, these Arctic
disasters may prove the gravest
emergency in all history."

25 REACTION SHOT - PANNING OVER FACES

As part of the above line carries over scene.

MURDOCK O.S.
Any comments on that statement?

26 CLOSE TWO - SIR IAN AND KENT

Sir Ian, in typical English underplay fashion, comments:

SIR IAN
Bit on the fanciful side, isn't it,
Sir?

27 GROUP SHOT

The Admiral smiles wryly, murmurs:

(CONTINUED)

- - -

8.

27 (CONTINUED)

ADMIRAL
Possibly, possibly.
(then, a new thought,
taking another paper
from the folder)

Let me read you a partial list
of observed phenomena:

1. Complete disruption of communications with Dew line warning stations.
2. Destruction of four surface vessels, largest, 10,000 tons.
3. Radioactivity in Arctic waters, floe ice and bergs.
4. Peculiar television images preceding each distress call.
5. Seven Polar atom subs, vanished without a trace!

(a grim smile)

"Fanciful" did you say, Sir Ian?

28 REACTION SHOTS - CLOSEUPS - MEN

To INTERCUT above, while Admiral reads.

29 TIGHT GROUP

The Admiral looks up expectantly into the faces.

ADMIRAL

Now we come to you, Dan. You skipper the Tiger Shark, the most advanced, the deadliest killer sub in the fleet. Right now she's undergoing emergency, around the clock modification in the Bremerton navy yard.

The Admiral pulls a cross-section of the Tiger Shark from his pile of documents, uses a pencil to indicate his point as he says:

ADMIRAL (cont'd)

The orders call for special observation and testing instruments here...

30 INSERT - CLOSEUP - DIAGRAM OF SUB

As the Admiral's pencil, as a pointer, follows his words, he explains:

(CONTINUED)

- - -

9.

30 (CONTINUED)

ADMIRAL O.S.
Removal of all but two atomic
torpedos. Special launching
equipment for water-to-air
ballistic missiles. A special
escape hatch in the keel for the
Lungfish.

31 GROUP SHOT - FAVORING WENDOVER AND ADMIRAL
As Wendover frowns, puzzled.

WENDOVER
'The Lungfish?'

ADMIRAL
A special deep-exploration device
- sort of an animated diving bell.
Captain Siguard Nielsen developed
it, after he retired, if you remem-
ber?

(tossing the diagram
back on the pile)
He'll be going with you -
(then, indicating
the other two
scientists)
- along with Dr. Kent, and Sir Ian.

32 CAMERA ROLLS IN SLOWLY FOR TIGHT TWO OF THE ADMIRAL
AND WENDOVER

Wendover's face becoming more and more grim as the
Admiral explains:

ADMIRAL
Special orders are being cut
recalling your entire crew
from leave, effective at once.
There's a fast jet at National
Airport waiting to fly you,
Dr. Kent and Sir Ian to Seattle.

33 CAMERA MOVES IN FOR BIG HEAD OF WENDOVER

as the Admiral concludes:

(CONTINUED)

- - -

33 (CONTINUED)

ADMIRAL O.S.

The Mission of the Tiger Shark is to hunt down and identify the cause of these Arctic disasters. If humanly possible, you will remove it:

SLOW DISSOLVE TO:

33-A STOCK SHOT - SEATTLE - PREFERABLY HIGH PANORAMA - NIGHT

DISSOLVE TO:

- - -

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"ATOMIC SUBMARINE"

10-A.

33-B INT. REEF'S APARTMENT - NIGHT

A modern bachelor apartment - living room and bedroom combination, nicely furnished, with a kitchenette behind a pass-through bar at the other end of the room. This doubles as a bar for mixing drinks. Empty glasses and the remnants of snacks are scattered about.

33-C APARTMENT DOOR - THREE SHOT - DAVE HELEN REEF

LIEUTENANT DAVE MILBURN, ex-Naval Academy halfback and inter-collegiate boxing champion, hard-nosed and trigger-tempered, is reluctantly taking leave from Reef's party. His pretty, placid wife, HELEN, is endeavoring to get him through the open door and cut his 'farewell scene' short. Dave is slightly, but not objectionably, high. REEF HOLLOWAY, a handsome, capable, relaxed Annapolis-type, is smiling amiably and bantering with Dave, all the while trying to usher him out with determined speed. But it is not easy to get Dave through the door. He is chattering constantly, in a lecturing tone, to someone inside the apartment o.s.

DAVE

(earnestly)

...Not that I don't think our Lieutenant Commander Holloway is the finest exec in the sub fleet, Julie...and not that he isn't the best friend I have -

HELEN

(pulling Dave by his arm)

Come on, Dave. You talk too much.

DAVE

Quiet, Little Mother!

(back to Julie o.s.)

I feel it behooves me to warn
you -

33-D FULL SHOT - JULIE

perched on the arm of an overstuffed chair, in all her lush female magnificence - contoured and accoutered elegantly - with fine legs, long and sexy. Julie is drool-bait, especially for an undersea sailor who only comes up for air and 'so forth' every three months. Julie smiles to herself as she listens to Dave's slightly thick, but earnest advice.

DAVE

(continuing, o.s.)

Our friend Reef is no less than Number One Howl of the entire sub Wolf Pack. Nuclear powered! When it comes to women, he has a built-in sonar detector that -

- - -

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33-E THREE SHOT - REEF DAVE HELEN - APARTMENT DOOR

Reef is trying to crowd Dave through the door from behind while Helen is tugging away at him from the outer portion of the doorway.

REEF

Now, Dave Old Buddy, you know you're exaggerating -

(to Helen)

What do you think of this husband of yours? On most boats a certain loyalty exists between the Exec and his Navigation and Firing Officer.

(he sighs tragically)

But unfortunately, in the case of Lieutenant Dave Milburn of the Tiger Shark and myself -

DAVE

(fighting his way back inside, militantly)

But Julie's a nice girl, and I've seen you work. She deserves a fighting chance!

REEF

Helen. I appeal to you -

HELEN

(clutching Dave by both shoulders and staring him in the eye)

Dave! Look at me! I am the mother
of your three children! Now please
take me home to them. At once!

Dave smiles weakly, now feeling the drinks, bows
heroically to the room at large, and exits scene
under Helen's guiding arm. Reef closes the door
behind them with an elaborate sigh, then CAMERA
PANS WITH HIM into scene with Julie. She looks up
at him impishly and smiles:

JULIE

Dave is exaggerating. Just think, a
man spends three months in a deep freeze.
It'd take his whole shore leave just to
thaw him out. By that time, he's ready
to report back!

REEF

It won't take me long to defrost -
not around you!

The moment is pregnant with anticipation as Reef
meets the unspoken challenge in Julie's eyes as we

DISSOLVE TO:

- - -

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10-E

33-F TIGHT TWO SHOT - BIG HEADS - REEF AND JULIE

In a deep, torried kiss on the couch. Eyes closed,
they enthusiastically plumb the depths of feeling, then,
at last, reluctantly, they break apart. Julie sighs
deeply. Reef shakes his head, like a boxer who has
sustained a knockout punch, trying to clear it. CAMERA
PULLS BACK for MED. TWO. Julie, unable to speak for a
moment, throws a quick look at Reef, who seems to be
gulping for air, then she reaches for a cigarette from
a box on the coffee table. She drops two or three as
she fumbles for one and finally gets it in her mouth.

Reef picks up a table lighter, strikes it, holds it to
her cigarette. But his arm is trembling so he cannot
hold it steady. Finally, Julie grasps his wrist, holds
the flame steady, then contrives to bring the tip of the
cigarette in contact with it. She leans back, takes a
deep drag, only now dares to speak.

JULIE

(ruefully)

What was I saying...about thawing
out icebergs?

Reef manages a tiny smile. Then he observes:

REEF

You never can tell about ice-bergs. Only one-ninth above water.

Julie weighs this, then studies Reef appraisingly:

JULIE

After that kiss - I'd say that's about right.

Reef snuggles closer to her, slips an arm about her waist, murmurs:

(CONTINUED)

- - -

10-F

33-M (CONTINUED)

REEF

Do you feel anything?

JULIE

(incredulous, dis-
traught)

Are you kidding???

She takes a couple of rapid puffs, reaches for her drink, takes a long pull at it.

REEF

I mean - that this is the beginning of something - that it wasn't just...accidental, our getting together?

JULIE

(wryly)

Original!

(staring off, as
if to recall)

Isn't the next chorus something about: 'Let's not waste one precious golden moment - any second, there could be a knock on the door, and -

Reef covers her mouth with his fingertips, murmurs:

REEF

Stranger things have happened, you know. I've had leaves cancelled like -

He snaps his fingers. Now Julie covers his lips, murmurs with unmistakable import:

JULIE
Then by all means, let's not waste time!

And she kisses him - hard, enthusiastically. Immediately, happily, Reef enters into the spirit of the thing.

- - -

10-G

34 (OMITTED)

34-A INSERT - CLOSEUP GLOVED HAND - AT DOOR OF REEF'S APARTMENT

A uniform glove. It comes up to the bell, which is beneath a card reading: LT. COMM. RICH. L. HOLLOWAY, U.S.N. The gloved finger punches the bell.

35 INT. REEF'S APARTMENT - NIGHT - TIGHT TWO - REEF AND JULIE

Still kissing. Julie murmurs:

JULIE
I hear a bell.

Eyes closed, Reef murmurs:

REEF
I hear a whole carillon of 'em!

And he kisses her again.

36 INT. HALL OUTSIDE REEF'S APARTMENT - NIGHT - INSERT - CLOSE PAN - WITH HAND

As it leaves the bell, begins BANGING on the door insistently.

37 INT. REEF'S APARTMENT - NIGHT - TWO SHOT - JULIE AND REEF

Again, frowning, she listens:

JULIE
What's that pounding?

Reef, eyes still closed, takes her hand, places it over his heart.

REEF
(murmurs)
Need I say more?

And he kisses her again. The POUNDING STOPS.

- - -

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38 OVER SHOULDERS OF REEF AND JULIE - DOWN AT FLOOR

And now Julie, looking over Reef's shoulder, sees an envelope pushed under the door from the hall outside. She reacts, taps him on the shoulder.

JULIE
(insistently)
Reef - look!

Reluctantly, he turns, sees the envelope. He frowns at her. With extreme reluctance, he goes to the door, stoops down, picks up the envelope, removes the contents. Julie waits anxiously.

Suddenly, Reef grasps the significance, slaps his forehead in exasperation.

REEF
Oh no!

JULIE
(alarmed)
What's wrong?

She jumps up, goes over to him, grasps his wrist, looks at the papers. She, too, reacts, as Reef tragically slaps his forehead again, looks regretfully at her - this lovely, willing morsel.

REEF
Oh no!

And he is almost crying as we -

SLOW DISSOLVE TO:

38-A STOCK SHOT - A NAVY YARD - NIGHT

CUT TO:

39 EXT. NAVY YARD - NIGHT - CLOSEUP SIGN ON BUILDING

BREMERTON NAVY YARD
DOCKS 1-6
No Admittance Except to Authorized
U.S. Navy Personnel

CAMERA PANS OFF SIGN to pick up jeep which pulls up to the front of the gate leading to the pier. Reef Holloway, very grim-faced, very disgusted, climbs out, takes his sea bag from the vehicle. The jeep pulls away. Reef, shaking his head regretfully, starts toward the Marine guard at the door.

OMIT 40

40A NAVY YARD - AT GATE

CHIEF OF THE BOAT 'GRIFF' GRIFFIN, an 'old Navy' man with clipboard, is checking off seamen, one by one, as they pass through the gate, murmuring their names and passing on the submarine o.s.

As Reef approaches, LIEUT. DAVE MILBURN intercepts him.

DAVE
Reef!

REEF
(glumly)
So they caught up with you, too?

40B TWO SHOT - DAVE & REEF

DAVE
(sadly)
At the worst possible moment.
Tomorrow is Janie's birthday.
Poor little kid has looked forward
for two months to having her Daddy
home. Now -

REEF
(unimpressed)
That's the worst possible moment?

DAVE
(frowning)
What could be worse than disappoint-
ing a little girl?

REEF
(flatly)
Disappointing a big girl!

(CONTINUED)

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11-A

40B (CONTINUED)

Dave, with a wicked grin, takes this big.

DAVE
Julie!

(he laughs cruelly, unsympathetically)

Reef throws him a dirty, betrayed look.

40C PANNING WITH THEM - PAST GRIFF

As they start through the gate past Griff, who acknowledges them. Dave laughs heartily, claps Reef sympathetically on the shoulder.

DAVE
Tough, old buddy! Really
tough!

DISSOLVE TO:

41 INT. CONTROL ROOM - GROUP SHOT - WENDOVER HUNT KENT

As Dave and Reef come down ladder and greet Wendover.

REEF
(puzzled)
Thought you were going to
Washington, Skipper.

WENDOVER
I did go. Just back.
(then)
Reef, these are a couple of
our passengers - Sir Ian Hunt,
and Dr. Clifford Kent. My exec,
Commander Richard Holloway.

REEF
(shaking hands)
I met Dr. Kent, once.

KENT
Nice to see you again, Commander.

REEF
(puzzled)
Are you men going with us? What

for? Where -

WENDOVER
(non-committally)
We'll discuss that later.

- - -

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42 PAN WITH WENDOVER TO SEAMAN

WENDOVER
Tell Chief Griffin to report to
me as soon as the crew is aboard.

The seaman acknowledges the order and exits.

WENDOVER
(to Kent and Sir Ian)
My yeoman will show you to your
quarters.

SIR IAN
Thank you.

One of the seamen leads the way out bulkhead door
to the wardroom.

42A EXT. NAVY YARD - AT GATE (as in 40-A)

The seaman who reported Wendover's message is just
exiting scene. Griffin is checking names off on his
roster as YEOMAN CHESTER TUTTLE, rumor-monger of the
Tiger Shark, approaches the Chief.

CHESTER
What's the scoop, Griff? Hauled
out in the middle of the night - all
leaves cancelled. We goin' to war,
or what?

GRIFF
(logically)
Don't you worry, Chester. When the
Skipper wants you to know what's going
on, he'll tell you. Okay?

CHESTER
(not satisfied)
I don't like it. This is all mighty
funny -

GRIFF
(non-committally)
Isn't it, though?
(then, motioning with his

pencil)
Suppose you get aboard, anyway, huh?

Disgruntled, Chester passes through the gate, as Griff checks him off on the roster and grins after him.

- - -

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43 INT. CONTROL ROOM - NIGHT

Here is the 'brain' of the sub - the controls, the TV monitors, the sonar sets, the 'Christmas Tree' panel of warning lights, etc.

44 FULL SHOT - THE CON

Dave Milburn is already busy checking the equipment. The other seamen are preparing the boat for sea. Reef turns to Wendover.

REEF
I think I'll stow my gear.

But Wendover, with a peculiar look, frowns, and says:

WENDOVER
I'm - afraid I have some bad news for you, Reef -
(as Reef looks at him)
You'll have to share quarters, this trip.

REEF
(frowns, puzzled)
Who with?

WENDOVER
Dr. Neilsen. He'll be - -

(CONTINUED)

- - -

15.

44 (CONTINUED)

REEF
(grins)
'Doctor' Neilsen? When did that happen?

WENDOVER
(puzzled)

Huh?

REEF
(cheerfully)
It'll be all right. We're old
friends!

Now Reef is down below deck level. Wendover turns towards Dave. Wendover shrugs helplessly. Dave returns it.

WENDOVER
(checking the plot
board)
Get ready. We shove off as soon
as Griff reports all the crew
aboard.

DAVE
Right, Skipper.

He goes to work, as Wendover smiles peculiarly at the bulkhead door through which Reef just passed.

45 INT. PASSAGEWAY - NIGHT - PAN SHOT - WITH REEF -
OVERLAP ACTION ABOVE

As he climbs down a ladder into FRAME, then PAN WITH HIM as he eases past a couple of seamen and arrives at the entrance to the exec compartment. He frowns as he sees a sign by entrance.

46 INSERT - CLOSEUP - THE SIGN

It is only stuck on by scotch tape, below the normal exec sign. It reads: DR. NEILSEN.

47 CLOSE SHOT - REEF

He hesitates only a second, knocks, then pushes drapes aside.

- - -

16.

48 INT. EXEC COMPARTMET - NIGHT - MED. CLOSE - REEF

As he enters, smiling cheerfully:

REEF
I understand we'll be sharing
quarters, Skipper -

(but then, his grin
fades, becomes a look
of disgust, loathing)
Carl! You - !

49 TWO SHOT - REEF AND CARL NEILSEN

CARL NEILSEN has the look of an ascetic - thin, sensitive features, a nervous, intense manner - the 'egg-head' appearance. He turns, reacts to Reef's presence. He is smoking a cigarette in rapid, nervous puffs. Reef sinks, disgusted onto the bunk.

REEF
I should have suspected, when
I heard that 'Doctor.' I thought
it was your father.

CARL
It was supposed to be. Dad had
a heart attack, two days ago.

REEF
(alarmed)
How is he - ?

CARL
It was moderate. He'll be
all right.
(then)
But it was out of the question,
his coming along.

REEF
(disgusted)
And they thought you could re-
place the Skipper?

Carl displays a trace of anger for the first time.

CARL
There was no choice. Dad and I
developed the Lungfish together.
Except for him, I'm the only one
qualified to dive in it.

(CONTINUED)

- - -

17-18

49 (CONTINUED)

REEF

You could train someone else.

CARL

Not in two days.

(then, earnestly)

Look: Do you think I wanted
to come? If it didn't mean
so much to Dad - proving his
depth-explorer - it's the last
thing I'd want!

Reef's lip curls contemptuously. He mutters slowly,
angrily:

REEF

That I can believe!

Carl drops his eyes at the intensity of Reef's stare.
He turns to his gear, begins unpacking his essentials.
Reef shakes his head vaguely, worriedly.

DISSOLVE TO:

50
thru (OMITTED)
53

54 EXT. SUBMARINE DOCK - NIGHT - STOCK SHOT OR SPECIAL
EFFECT - SUBMARINE LEAVING DOCK

It makes a turn in the channel, then heads up the
Sound, past Seattle, toward the open sea.

(CONTINUED)

- - -

19.

54 (CONTINUED)

NARRATOR

The Tiger Shark left her dock
at Bremerton at 0335 hours, the
morning of May 11, on what was
to prove the strangest, most
fearful voyage ever made by a
submarine, atomic or otherwise.

WIPE TO:

55 INT. CAPTAIN'S COMPARTMENT - NIGHT - CLOSE SHOT -

WENDOVER AT DESK

He carefully opens a compartment of his desk, locked by a combination lock, takes out the log book and the sealed orders for the voyage. Then, replacing the orders in the compartment, he takes a pen and begins making an entry in the log.

NARRATOR

Simultaneously with the 'Shark's' departure, and with his crew still in the dark concerning their secret, fateful mission, Skipper Wendover made the first notation in the log...

56 INSERT - CLOSEUP - THE LOG BOOK

As Wendover's hand writes, carefully and precisely:
MAY 11 - 0335 HOURS. DEPARTED BREMERTON DOCK, FULL
CREW - SPECIAL PASSENGERS KENT, HUNT,
NEILSEN. WILL BRIEF CREW IN TWO HOURS
AFTER CLEARING SOUND...

NARRATOR

...The men would remain un-briefed for two hours, until the Tiger Shark cleared Puget Sound and was headed for the open sea...

DISSOLVE TO:

57 INT. CREW DINING ROOM - NIGHT - FULL SHOT - THE
DINING HALL

Which has a series of long tables and benches, removable when the room is to be used for other purposes. To one side is the pass-through to the galley,

(CONTINUED)

- - -

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20.

57 (CONTINUED)

where there is always a cook on duty to feed and coffee men coming off watch. There are several crew members drinking coffee at the tables now. We see CPO Griff Griffin enter, almost stumble and fall over a huge pile of equipment on the floor - aqualungs, face masks, tanks, fins, rubber suits, etc. - sharkman outfits. Griff explodes:

GRIFF

Who the devil belongs to this...
gear?

POWELL O.S.
We do, Chief.

And AL POWELL, a long, lean drink-of-water, and his partner, DON CARNEY, shorter, stockier, an ill-assorted pair, step into scene, looking somewhat uneasily at the irate Chief.

GRIFF
Oh? You two guys - what do you do around here?

CARNEY
Underwater demolition. Seamen
First Class Powell...
(indicating the taller)
...and I'm Carney.

GRIFF
(exasperated)
Yeah, I know - so you're frogmen!

POWELL
We're off tin cans. We've looked
this pig-boat over from fore-to-aft,
but can't seem to find an empty
locker to stow our stuff.

GRIFF
An empty locker in a sub? Are you
kidding?
(then, hands on hips)
This whole deal is making less and
less sense to me. What're frogmen
doing aboard the Tiger Shark?

(CONTINUED)

- - -

21.

57 (CONTINUED)

CARNEY
Following orders, like everybody
else in the navy.
(he takes out his
and Powell's, hands
them to Griff)

Griff examines them, scratches the back of his neck,

shakes his head.

GRIFF

Beats me.

(then, handing
back the orders)

I don't envy you swabbies, swimmin'
in that North Pole ice water.

POWELL

Meantime, where'll we stash these
gizmos?

Griff gestures for them to pick it up, and follow him.

GRIFF

Come on. Maybe we can hide it
somewhere in the aft torpedo
room.

Powell and Carney pick up their gear, follow Griff aft.

DISSOLVE TO:

58 EXT. OPEN OCEAN - NIGHT - SPECIAL EFFECT SHOT -
TIGER SHARK SNORKEL

The only portion of the sub above water.

NARRATOR

Shortly before dawn, the Tiger
Shark, running submerged at
better than thirty knots, had
left the Sound behind and was
headed for the open sea.

59 INT. PASSAGE TO WARD ROOM - PAN SHOT WITH WENDOVER

as he climbs down a ladder from an upper hatch into the
passage to the ward room.

- - -

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59-A INT. WARD ROOM OF SUB - NIGHT

The ward room, officers' dining room and "social"
area, where the ship's officers, including Reef and
Dave, the scientists, Carl Neilsen and Griff, are
assembled. Griff has a microphone ready for the
Captain, as he enters.

Wendover sits down, as Griff steps back a pace or two.
Wendover takes out his sealed orders, opens them,

glances through them, then hands them to Reef.

WENDOVER

These are our orders, Reef. Better look them over while I fill in the crew.

Reef takes them, and is reading them intently while the Captain is saying into the microphone:

WENDOVER

Now hear this: All men of the Tiger Shark. This is the Captain speaking.

(he takes a deep breath)

I know you're wondering about all the mystery -

OMIT 60-62

- - -

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63 REACTION SHOTS - ABOUT SUB

In the (a) torpedo room (b) crew dining room (c) control room, as desired, to intercut Wendover's briefing. All the faces are sober, xxx tense.

WENDOVER O.S.

(filter)

Our mission is so dangerous it had to be kept completely secret. It's our job to find out what caused the disasters under the Arctic ice. Once we cross the Arctic Circle, any command you hear will be the real thing, remember that!

64 INT. WARD ROOM - NIGHT - MED. GROUP - ABOUT WENDOVER

As he finishes, his face set, solemn, sober.

WENDOVER

That's about it. Now you know as much as I do - as much as anybody does -
(a faint, grim smile)
I assured Washington this was the best crew of the best sub in the fleet. I know you won't make a liar out of me!

Wendover clicks off the mike, hands it to Griff, who solemnly hangs it up. Dave heaves a deep sigh,

relieving tension, breathes a solemn:

DAVE

Well!

Reef, grim, his face frozen, hands the orders back to Wendover.

WENDOVER

What do you think?

REEF

(slowly, considering)
I think I should have joined the
Air Force!

And the members of the group manage a faint smile.

- - -

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25.

65 CLOSE SHOT - CARL

Nervously he studies Reef. He is visible just beyond, looks up, meets the glance. Carl turns ostentatiously away.

DISSOLVE TO:

66 MONTAGE SEQUENCE

INSERT - CLOSEUP WENDOVER'S HAND WRITING IN LOG

And the notation: MAY 18, 1200 HOURS, STILL RUNNING
DUE NORTH VOYAGE UNEVENTFUL POSITION 165:20 W. LONGITUDE,
LATITUDE 58' 10'...

And over the moving hand we:

SUPERIMPOSE:

INSERT - ANIMATED MAP OF POLAR REGION

With a moving course line of the Tiger Shark's voyage from Puget Sound north into Arctic waters. At this point she is possibly about opposite Juneau, but far out in the Pacific.

Over above two scenes:

NARRATOR

A week later, the Tiger Shark was still running due north at cruising speed. So far the voyage was routine, uneventful. But the nearer they came to the Arctic Circle...

OMIT 67

- - -

26.

67 (CONTINUED)

Over these scenes:

NARRATOR (cont'd)
...the more the tension increased,
the more tiny irritations were
magnified into bitter feuds...the
more the crewmen pondered their
possible rate at the end of the
voyage...

FADE BACK IN - SUPERIMPOSED:

68 INSERT - THE ANIMATED POLAR MAP

With the course line still moving north.

END OF MONTAGE

FADE OUT:

FADE IN:

69 INSERT - CLOSEUP - WENDOVER WRITING IN LOG

And now the entry reads: MAY 20, 0900 HOURS CROSSED
ARCTIC CIRCLE NEARING DANGER AREA ALL WATCHES DOUBLED...

NARRATOR
On the morning of May 20, the
Tiger Shark crossed the Arctic
Circle into the critical area...

DISSOLVE TO:

70 STOCK SHOTS - ARCTIC

This should consist of moving fields of bergs, avalanches
polar bears, walrus, etc.

DISSOLVE TO:

71 SPECIAL EFFECT SHOT - TIGER SHARK

Running at periscope depth.

- - -

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27.

72 INT. CONTROL ROOM - DAY - POV - OPTICAL SHOT -
SPECIAL EFFECTS - CLOSE SHOT TV MONITOR

As the viewer apparently pans over a field of floating icebergs.

DISSOLVE TO:

OMIT

73

74

74A

75 INT. WARD ROOM - DAY - PANNING WITH REEF AND DAVE

As they come in. Reef stops, glares as he sees Carl, sitting at one of the tables, making calculations on a pad, sipping coffee. Carl looks up, catches Reef's eye. Without a word, he finishes his coffee, picks up his material, and goes out. Dave watches this tableau curiously. When Carl is gone, Reef goes to the silex, pours a cup of coffee for himself and one for Dave. Dave joins him, puzzled.

REEF

(bitterly)

You've asked why I stay a bachelor?
There goes the best reason I know!

DAVE

(puzzled)

Huh?

REEF

I might have a son like that!

- - -

(Revised - 11/14/58)

28.

76 TWO SHOT - AT TABLE

As Reef and Dave sit down. Dave shakes his head, bewildered.

DAVE

I don't get it. What's with
you two?

Reef sips his coffee.

REEF

I guess Skipper Neilsen re-
tired before you enrolled
at the Academy, didn't he?

DAVE

I guess.

REEF

(sincerely)

One of the finest men, and
officers, alive. A real hero
- in the best sense of the word
- in World War Two. He taught
us Engineering and Design.
Fought like a demon to develop
atom subs.

DAVE

So?

REEF

(bitterly)

So all of a sudden his only
son drops out of school, be-
gins making noises like a
pacifist. A real egghead,
do-gooder, and crackpot! 'Ban
the atom tests! Junk the
nuclear subs! Spend the mili-
tary budget for peace!'

DAVE

(soberly)

A lot of people think like
that.

(CONTINUED)

- - -

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29-38

76 (CONTINUED)

REEF

(earnestly)

But they're not Skipper Neilsen's
son!

(sadly)

It broke his heart. Then when some
newspapers called Carl 'the honest,
sincere son of a war-mongering father' -
Captain Neilsen resigned from the Navy.

(then)

Oh, he still keeps his hand in - playing

around with projects like the 'Lungfish' -
but it broke him, all the same.

DAVE

(broad-mindedly)

Have you ever talked to Carl - tried
to see his side?

REEF

(sarcastically)

'His' side? I've seen it, all right.
A nice, bright yellow!

Dave looks questioningly at Reef. Reef drinks his
coffee rapidly, then exits.

CUT TO:

OMIT

77

78-92

- - -

39.

93 INT. TORPEDO ROOM - DAY - TRUCKING OR PANNING - WITH
REEF

As he enters, climbs down the ladder to the torpedo
room, starts forward.

94 MED. FULL - ESCAPE HATCH

Chester and Powell are working on equipment for the
little sub, which is stored below the escape hatch and
will be used to launch it from the belly of the Tiger
Shark.

Reef enters, addresses the crewmen.

REEF

Any of you men seen Dr. Neilsen?

Chester turns.

CHESTER

He's here, Sir.

Reef turns to the other men.

REEF

Tuttle, would you mind leaving
us alone for a minute?

Chester Tuttle looks at Powell, who shrugs.

CHESTER
Sure, Mr. Holloway.

(CONTINUED)

40.

94 (CONTINUED)

He and Powell go o.s. towards the men's dining room.
Carl, sensing something, frowns, moves closer to Reef.

95 TWO SHOT

CARL
What is it?

REEF
(contemptuously)
Your 'out.'
(as Carl looks
puzzled)
This came for you.
(indicating the
radiogram)

CARL
My father! He's not - ?

REEF
Dead?
(he shakes his
head)
Matter of fact, he's much better.
He's left the hospital.

He hands the radiogram to Carl, who scans it eagerly,
relaxes, vastly relieved. Then he frowns, puzzled.

CARL
What did you mean: I'm 'out?'

REEF
Your father can be in Nome, Alaska,
tomorrow. We have two choices:
Ask them to send him out in a
'copter', and take you off, or the
Shark can put back into Nome...

Now Carl reacts angrily, hotly, for the first time.

CARL

You 'trade school boys' are all alike, aren't you? Anybody who doesn't happen to think like a little gold-braided puppet is, ipso facto, a coward!

REEF

(angrily)

You said it. But I won't argue -

(CONTINUED)

- - -

41.

95 (CONTINUED)

CARL

Wearing a uniform doesn't bestow an automatic monopoly on courage, Commander! It just so happens I'm not a coward - physical or mental - and before I'd risk my father's life...

REEF

(interrupting)

We're all risking our lives!

CARL

That may be. But Dad stays where he is, and I'm staying here!

REEF

(studying him)

You're really a mixed-up oddball, aren't you?

CARL

Perhaps. But the idea of willingly going to school to spend my life at a Paleozoic pastime that should have disappeared with the thunder-lizards - I'm referring to War - that strikes me as the worst cowardice of all - being spiritually yellow!

REEF

(sneering)

You mean nothing is worth fighting for?

CARL
Peace - the dignity of man - the
destiny of the human spirit!
(hotly)
Show me a man who says you win those
by fighting wars, and I'll show you
an idiot!

REEF
(bitterly)
You may not win them. But without
men like your father, to 'degrade'
himself by fighting to preserve them -
or as much as we have of them - they'd
have disappeared, long ago!

Carl reacts to this. The shot, for the first time, has
struck home. But then, just as he opens his mouth to say
something, there is a TREMENDOUS, RATTLING CRASH...as if

(CONTINUED)

- - -

42.

95 (CONTINUED - 2)

the Tiger Shark had shattered a huge, infinite pane of
glass under water. The SCENE JUMPS. Reef looks around,
terribly alarmed.

REEF
What the - ?

Now there is the CLANGING of the GQ alarm, and over it,
Wendover's voice.

WENDOVER
(filter)
Mr. Holloway to the Con, please!
On the double!

96 CUT TO COVER - DIALOGUE ABOVE

97 PAN WITH REEF

He runs to the end of the torpedo room, begins scrambling
up the ladder.

98 INT. CONTROL ROOM - DAY - MED. FULL - TOWARD INSTRUMENTS

Present besides the seamen are the Skipper, Dave, Dr.

Kent and Sir Ian. The scene is bedlam - the Sonar is screaming weirdly, the SHATTERING CRASHES are repeated over and over, and the scene JUMPS WILDLY. Dave points at the view screen, yells:

DAVE
The instruments have all gone
crazy! And look at the view
screen!

The scientists peer over his shoulder, absorbed:

SIR IAN
(murmurs)
Incredible! Absolutely!

Kent's jaw sets tensely.

99 SPECIAL EFFECT SHOT - VIEW SCREEN AND INSTRUMENTS

This is a wild extravaganza. The radar pattern is jumbled, overlaid with a half-dozen wave-forms. The dials and lights flicker and glow with utter insanity. And the view screen - it is a panoply of flashing, comet-like streaks, jagged streaks resembling lightning bolts, the while accompanied by staccato crashes, alarm bells, shattering bolts of thunder-like sound.

- - -

43.

100 SHOOTING PAST THEM - AT HATCH

As Reef comes scrambling up into the Con.

REEF
(shouting)
What hit us???

SIR IAN
(drily)
The end of the world!

Wendover spreads his hands helplessly. Kent is still frowning at the view screen.

KENT
It doesn't seem possible, but -
could it be an electrical storm
center - ?

SIR IAN
(incredulous)
Under water?

KENT
High-intensity arcs will burn,
submerged. And millions of
volts...discharged in random
directions...

WENDOVER
(to Dave)
Is there any way out of it?

DAVE
Seems to be all around...

WENDOVER
(grimly)
What about down?

DAVE
(surprised)
I...don't know!

Wendover turns to Reef:

WENDOVER
We're dead if we stay here, that's
for sure.
(bluntly)
Take her down! Maximum angle, maxi-
mum depth! Maybe even a little more!

(CONTINUED)

- - -

44-45-46

100 (CONTINUED)

REEF
Aye, aye.

He moves to the helm, begins AD LIBBING directions to the
helmsman. Wendover displays crossed fingers to Sir Ian,
Kent and Dave.

101 SPECIAL EFFECT SHOT - TIGER SHARK

(This may also intercut earlier dialogue)

It seems to be buffeted by an underwater storm. The
scene is lit by underwater lightning bolts, crashes like
exploding skyrocket, the sub is tossed about like a
chip. Finally, when it seems that nothing can survive
the electrical barrage, we see the nose tilt down steeply,

and the Shark glides deeper and deeper into the depths.
CAMERA HOLDS as it goes below frame.

DOWN WIPE TO:

102 DEEPER ANGLE - TILTING DOWN WITH SUB - SPECIAL EFFECTS
SHOT

As it noses deeper and deeper into the depths, the bolts
of lightning seem to follow it down, probing after it.
But at last, the bolts are left behind, the turbulent
waters are calm, the crashing noise subsides. Then we
see that the sub is almost on the bottom. At last, it
does touch and --

DISSOLVE:

103
thru (OMITTED)
107

108 INT. WARD ROOM - NIGHT - GROUP SHOT - ABOUT TABLE -
AT DINNER

Present are the Skipper, Sir Ian, Dr. Kent, Carl and
Reef. They are just finishing the meal.

KENT
(almost as if be-
ginning a lecture,
he clears his throat)
Sir Ian has evolved a theory. At
first, I wasn't about to buy it.
(continued)

(CONTINUED)

- - -

47.

108 (CONTINUED)

KENT (cont'd)
But, we have eliminated, one by
one, every other logical explana-
tion -

The others turn eagerly to Sir Ian.

SIR IAN
It is rather fantastic -

Sir Ian hesitates. Then, from beside his chair, he picks up a large, rolled chart. He unties the string binding it.

SIR IAN

Here is a chart of the Arctic region. On it I have plotted every instance of these strange phenomena - sinkings, electrical storms, our own experiences...

He unrolls the chart on the table top. Reef and Wendover exchange a perplexed look. Then they get up, come around, peer down over Sir Ian's shoulder at the chart. Sir Ian, with a pencil, gestures on the chart.

109 INSERT - CLOSEUP - THE CHART OF THE ARCTIC

And as Sir Ian's pencil moves, we see a circle of 'X's' about the North Pole, equidistant from it, each marked with a date, and, in print too fine to be read, the circumstances. As he points to one, in the Bering Straits...

SIR IAN O.S.

Here was where we encountered the electrical storm...The Sturgeon was lost just about this area. Others...here, here, and here...

110 GROUP SHOT

As Sir Ian looks up from the chart, demands:

SIR IAN

Do you see it?

(CONTINUED)

- - -

48.

110 (CONTINUED)

WENDOVER

See what?

SIR IAN

The pattern.
(tapping the chart repeatedly)
Each incident occurred almost precisely a thousand statute

miles from the Pole. A line
through the points of occurrence
makes almost a complete circle...

111 INSERT - CLOSE SHOT - THE CHART

As Sir Ian's pencil follows his remarks, tracing this
concentric circle about the polar region.

SIR IAN O.S.
(continuing)
...about the North Pole.

112 GROUP SHOT

Reef frowns, inquires bluntly:

REEF
Which adds up to what, Sir Ian?

SIR IAN
(significantly)
I cannot accept the idea that
these phenomena were either
random, or natural.
(a break)
I believe they are motivated by...
some sort of intelligence!

The others react, Wendover and Reef exchange a look,
then Wendover explodes angrily:

WENDOVER
You mean somebody has been -

But Sir Ian interrupts him firmly:

SIR IAN
I did not mean to imply, neces-
sarily, a 'human' intelligence.

(CONTINUED)

- - -

49.

112 (CONTINUED)

CARL
(earnestly)
Then - what on earth kind of in-
telligence is it, Sir Ian?

SIR IAN
Perhaps not 'on earth' at all.
Perhaps it comes from beyond
the earth!

113 REACTION SHOTS - MEMBERS OF THE GROUP - PANNING OVER
FACES

As they savor this alarming postulation.

114 TWO SHOT - REEF AND CARL

Carl looks at him uncertainly. Reef asks grimly:

REEF
Can anything be done about it?

115 THREE SHOT - KENT, WENDOVER AND SIR IAN

Sir Ian looks thoughtfully at the chart.

SIR IAN
I've been thinking about that.
(tapping the chart)
These appearances of...whatever
we're dealing with...make almost
a complete ring around the Pole.
But there is what may be a signifi-
cant gap, or break, in the ring...

116 INSERT - CLOSEUP - THE CHART

Which centers, now, on the region in question, which
Sir Ian's dialogue describes:

SIR IAN O.S.
...right here...the Queen Victoria
Sea area, near Franz Joseph Land...

- - -

50.

117 GROUP SHOT

As Sir Ian looks up from the chart, but Captain Wendover
continues to study it absorbedly.

SIR IAN
(continuing)
...above Murmansk, and Finland.

KENT
(looking at
Wendover)
Suppose our theorizing is correct?
Then this could be the next danger
point!

SIR IAN
What if the Tiger Shark were to
anticipate a bit? Perhaps be
lying there waiting - ?

Wendover frowns, intrigued by the possibility. Wen-
dover beckons Reef over to the chart:

WENDOVER
We'll chart a course straight
across the pole - to bring us
here -
(he looks up into
the tense faces)
- the Queen Victoria Sea!

Sir Ian and Kent exchange a look. Reef looks at Carl,
who frowns tensely.

DISSOLVE TO:

118 (OMITTED)

- - -

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119 INSERT - ANIMATED MAP OF POLAR REGION

And now the progress line of the Tiger Shark's voyage
moves directly across the Pole. As it reaches the
Pole, a sign pops in: JUNE 1, 0730

NARRATOR
So - swiftly, implacably, the
Tiger Shark moved across the
Top of the World towards her
rendezvous with...what?

DISSOLVE TO:

120 SPECIAL EFFECT SHOT - TIGER SHARK UNDER THE ICE

OMIT
121
122

123 INT. CONTROL ROOM - DAY - INSERT - CLOSE SHOT -
POLAR CHART

As Dave's hands point out their position, course, and destination.

(CONTINUED)

- - -

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123 (CONTINUED)

DAVE O.S.
We've been heading due south, 30
degrees longitude. By my reckoning
we're about ten angular seconds...

124 GROUP SHOT - DAVE REEF WENDOVER SIR IAN

About Dave's navigator position.

DAVE
(continuing)
...short of the Arctic meridian, and
that should be...

SIR IAN
(picking it up)
...the critical point - if we're on
the right track.

WENDOVER
Prepare to surface. We'll run at
flank speed.

OMIT
125-128

129 SPECIAL EFFECT SHOT - TIGER SHARK UNDERWATER

It picks up speed, rises towards the surface.

DISSOLVE TO:

130 STOCK SHOT - BOW OF SUB BREAKING SURFACE

OMIT
131

132 GROUP SHOT - INT. CONTROL ROOM - AT TV SCREEN - DAVE,
REEF, OPERATOR, WENDOVER, SIR IAN

There is a shout from the operator at the TV screen.

OPERATOR
Mr. Milburn - quick - look at
this!

They all move quickly to the TV screen.

- - -

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133 SPECIAL EFFECT SHOT - ICEBERG IN WATER - ON TV SCREEN

We see a giant iceberg in the water.

134 REACTION SHOT - GROUP

135 SPECIAL EFFECT SHOT - THEIR P.O.V. - THE ICEBERG -
ON TV SCREEN

Now we see what appears to be a strange glow of energy in the water beneath it. The iceberg seems to creak and groan from internal pressures.

136 CUTS TO COVER - THE CATAclysm - SPECIAL EFFECT SHOT

As the ball of energy seems to melt, rend and then literally explode the huge mass of ice. The iceberg disintegrates and great masses of ice rush away from the explosion center.

137 SPECIAL EFFECT SHOTS - CLOSER CUTS, THE RUSHING ICE

- - -

56.

138 INT. CONTROL ROOM - AT TV SCREEN

As Reef yells:

REEF

Skipper! Those chunks of ice -
coming right at us!

The Skipper reacts, instantly yells:

WENDOVER

Dive! Dive!

139 (OMITTED)

140 INT. TIGER SHARK - STOCK SHOTS - ABOUT BOAT

During emergency dive procedure. THE DIVE ALARM is sounding.

141 REACTION SHOTS - PASSENGERS

Carl, Sir Ian and Dr. Kent.

142 SPECIAL EFFECT SHOT - TIGER SHARK

As it institutes emergency dive, begins to move beneath the waves. This INTERCUTS WITH:

143 SPECIAL EFFECT SHOT - LARGE CHUNK OF ICE

It rushes at express train speed directly toward Tiger Shark.

144 INT. CONTROL ROOM - DAY - FULL SHOT

The Captain, Reef, and Dave and the crewmen work desperately to get their sub into the safety of the depths. But now Dave, at the TV view screen, reacts in a frenzy to what he sees:

DAVE
Captain! Come here!

But the Captain is too busy.

- - -

57.

145 SPECIAL EFFECT SHOT - UNDERWATER - ICE AND SUB

As the Tiger Shark has almost made it to safety, the great bulk of rushing ice lurches into frame, and just collides with the stern of the Tiger Shark. There is a great CLANGING SHOCK and the Tiger Shark staggers like a stricken fish, then quickly rights herself. But the screws slow down, then stop.

146 INT. CONTROL ROOM - DAY - FULL SHOT

Overlapping action above, as the scene LURCHES, and the men strive to maintain their balance. Dave is still oblivious to everything except what he sees on the screen.

WENDOVER
(snaps, to Reef)
Determine extent of damage,
immediately.

REEF
(grabbing an

intercom phone)
After torpedo room: Report!

GRIFF'S VOICE
(over intercom)
This is Griff, Captain. Moderate
leak in overhead plates. Damage
to main drive shaft housing.
Forced to stop reactor engines.

REEF
We're dead in the water!

DAVE
(insistently)
Skipper! You've got to see this!
You too, Sir Ian!

Wendover and Sir Ian exchange a look, then move over
behind Dave, look over his shoulder, react in astonish-
ment.

WENDOVER
Well, I'll be - !

SIR IAN
(wryly)
I'll be another!

- - -

58.

147 SPECIAL EFFECT SHOT - ON TELEVISION SCREEN

On the screen is a great, oval-shaped, glowing ellipse-
saucer-shaped. It is perhaps three-hundred feet in
diameter. On top is a great, blazing turret of light,
remotely resembling a lighthouse beacon - seemingly the
'eye' of the thing. Beneath it are some sort of pro-
tuberances, perhaps a landing or settling gear. While
they watch, the disc begins to recede from them.

148 THREE SHOT - WENDOVER, SIR IAN, DAVE

And then Reef joins them.

REEF
What is it?

And then he catches sight of the thing on the view-
screen, frowns tensely.

149 SPECIAL EFFECT SHOT - THE TV SCREEN

And now the saucer grows smaller and smaller, until finally it is only a point of light.

150 GROUP SHOT - UP INTO FACES

WENDOVER

(snaps)

Course and speed?

DAVE

(adjusting dials)

Speed...about twenty-two knots.

Course...due north!

SIR IAN

(a thoughtful murmur)

Directly towards the Pole!

They look at him, trying to fathom his thoughts.

DISSOLVE TO:

151 INT. CREW DINING ROOM - DAY - GROUP SHOT - ABOUT GRIFF, CHESTER, POWELL AND CARNEY

Griff, in his undershirt, covered with grease and dirt, has obviously been laboring mightily at the damage.

(CONTINUED)

- - -

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59.

151 (CONTINUED)

Powell and Carney are getting into full aqualung gear, including black rubber suits. Griff looks them over.

GRIFF

Okay - you two flounders look about set.

(he hefts the air tanks on Powell's back and admonishes)

And remember - this ain't no swimming pool - we need a damage report!

POWELL

(mutters)

See what I mean about volunteering -

But before he can finish the sentence, Griff pulls the face mask down over his nose and mouth. Powell and

Carney exit toward the stern.

152 INT. WARD ROOM - DAY - CLOSE SHOT - DRAWING OF SAUCER -
ON TABLE TOP

With Sir Ian's hand, holding a pencil, completing the sketch.

SIR IAN O.S.

...a pure oval shape, with this cyclops-like eye, or turret, on top. I'd estimate its diameter at 300 feet. No discernible orifices...

153 GROUP SHOT - ABOUT TABLE - TOWARD DOOR

This is a discussion group, or 'seminar' - and in the group are Sir Ian, Carl, Reef, Dave and Wendover. Sir Ian leans back, holding the pencil, while his sketch is passed around from one to the next. With a faintly amused expression, Sir Ian murmurs thoughtfully:

SIR IAN

'The Eye of Cyclops..!'

CARL

(looking up from the drawing)

What did you say, Sir Ian?

(CONTINUED)

- - -

60.

153 (CONTINUED)

SIR IAN

Just musing about our 'one-eyed adversary' and the legend of Homer.

(to the group)

'Cyclopes' were the Sons of Heaven, who forged the thunderbolts thrown by Zeus.

WENDOVER

(grimly)

Our 'Cyclops' throws quite a thunderbolt, itself!

Now Dr. Kent appears in the doorway, carrying a well-filled briefcase, from which he has extracted a manila

folder.

KENT
(with satisfaction)
I knew there was something
familiar -

He puts down the briefcase, takes an 8 x 10 photograph
from the manila folder, then lays the folder aside.
He tosses the photograph on the table.

KENT
Take a look.

They peer at it curiously, then someone lays Sir Ian's
sketch alongside it.

154 INSERT - CLOSEUP - THE PHOTO AND SKETCH

And we see that the object in the photo - a 'flying
saucer' - closely resembles the sketch.

KENT O.S.
The picture was taken by an
amateur astronomer, over
New Mexico.

155 GROUP SHOT

As all examine the photos, astonished.

(CONTINUED)

- - -

61.

155 (CONTINUED)

KENT
I've had it since I served
on the Air Force Evaluation
Board, for UFO reports.

As Sir Ian looks up inquiringly, Carl explains:

CARL
Unidentified Flying Objects.

REEF
(incredulously)
Then...this is a 'flying
saucer?'

KENT
That was the popular designation.

CARL
(curiously)
But...weren't all the sightings
in the sky - not under water?

Sir Ian picks up the photo, studies it as he reflects:

SIR IAN
This would explain why there
were never any reports of land-
ings. It's possible that who-
ever - or whatever - inhabits
the craft is not a land creature,
but a form of marine life.

DAVE
(a wry smile)
That would make our 'little green
men' actually 'little green fish'???

REEF
(shakes his head,
marvelling)
Undersea flying saucers!

156 SHOOTING PAST GROUP - TOWARD DOOR

as Griff appears in it, dishevelled as before, but with
a look of satisfaction. He makes a gesture of knocking,
says:

(CONTINUED)

- - -

62.

156 (CONTINUED)

GRIFF
Excuse me, Skipper---

WENDOVER
Yes, Griff?

GRIFF
All internal repairs completed,
and Frogmen report exterior
damage minor.

REEF

(with eager
satisfaction)
Then we can get under way?

As Griff nods, all look toward Wendover for orders.

WENDOVER
(snaps at Dave)
You plotted the course of
Cyclops?
(as Dave nods)
Then that's our course! Wherever
he goes, we go.....until we get
him!

SIR IAN
(an absent murmur)
Or, perhaps, until he gets us?

A look passes among them; that possibility is by no
means remote.

DISSOLVE TO:

157 INSERT - ANIMATED MAP OF POLAR AREA

with the Tiger Shark course moving back and forth, up and
around, the Pole.

NARRATOR
So, the Tiger Shark began
relentlessly stalking her
space-enemy. Up to the Pole,
back to the Arctic Circle...
again, and again...a week...
a fortnight, a month....

DISSOLVE TO:

- - -

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158 SPECIAL EFFECT SHOT - THE TIGER SHARK

moving implacably through undersea caverns, between
hidden mountains, under glaciers, etc.

(Omit semi-montage about Tiger Shark).

DISSOLVE TO:

159 INSERT - ANIMATED MAP OF POLAR AREA

And now the lines for the voyage make up almost
a star-design about the Pole, up and back, to all

quarters.

Over these scenes:

NARRATOR

Never a glimpse of their enemy,
but there were reports...new disasters,
new ships and lives lost. Invariably,
the Tiger Shark made for the scene,
only to arrive after Cyclops had left.
For all its desperation, the pursuit
seemed fruitless.

160 SPECIAL EFFECT SHOT - TIGER SHARK CRUISING THROUGH ICE

NARRATOR

Then, on July 3, Dr. Kent and Sir
Ian held an urgent discussion with
Reef and the Skipper...

161 INT. WARD ROOM - NIGHT - CLOSE DOWN SHOT - CHART OF
VOYAGE

which appears like a great star - away from the Pole,
back to it - away - back, as in the animated chart
earlier. Now Kent's voice, desperately urgent, comes

(CONTINUED)

- - -

64.

161 (CONTINUED)

over, as his hand taps a pencil repeatedly directly on
the Pole.

KENT (o.s.)

Why does Cyclops invariably
return to the Pole between
attacks - never two in
succession. Always away...
and back....away....and
back....

162 GROUP SHOT - KENT, REEF, WENDOVER AND SIR IAN

about the chart.

SIR IAN

We've asked ourselves that -
over and over - a thousand
times.

WENDOVER
(irritably)
But answers are what we need
- not more questions!

KENT
(significantly)
We think maybe, now, we have
them!

Reef and Wendover react.

KENT
We took for granted his source
of energy was nuclear. But
suppose it isn't at all - what
if it's magnetic?

SIR IAN
We harness energy on a small
scale by cutting magnetic lines
of force. Maybe Cyclops does
it on a super scale....

KENT
(significantly
again)
The North Pole is the positive
end of the biggest magnet of
all - the Earth itself!

- - -

65.

163 TWO SHOT - REEF AND WENDOVER

Wendover considers this gravely as Reef responds:

REEF
What you're getting at: You
think our saucer-friend has
to return to the Pole, regularly
to....recharge his batteries?

164 TWO SHOT - SIR IAN AND KENT

SIR IAN
That may be over-simplifying,
but---

He doesn't finish the sentence, obviously implying that
Reef's conclusion agrees with their own.

KENT

Now: Our present tactics are
hopeless. But suppose we
could place ourselves between
Cyclops and the Pole....

165 GROUP SHOT

as Sir Ian picks up Kent's thought:

SIR IAN

....in such a way as to prevent
his returning to it and, as you
put it....

(a nod toward
Reef)

...'recharging his batteries'?

KENT

If we were lucky enough to catch
him with his power depleted....

WENDOVER

(triumphantly)

....we could polish him off with
an atomic fish!

(claps Reef on
the shoulder)

That's it, Reef! We'll wait until
the next report of trouble. Then
we'll lay on the bottom, right in
his path, and bushwack him!

(CONTINUED)

- - -

66.

165 (CONTINUED)

SIR IAN

(frowns, puzzled)

'Bushwack?'

REEF

(a faint smile)

American tactical expression.

And as Reef and Wendover exchange a look, we...

DISSOLVE TO:

166 SPECIAL EFFECT SHOT - TIGER SHARK

cruising at slow speed under the ice.

NARRATOR

So - a chance of tactics. Now the Tiger Shark cruised almost over the North Pole, waiting for the radio report that would put the plan into effect... On July 13, at 1600 hours, it came!

167 INT. WARD ROOM - DAY - MED. SHOT - REEF

drinking coffee. Behind him, now, we see Dave burst in excitedly from passage way.

DAVE

We got it, Reef!

Reef springs to his feet excitedly.

REEF

Cyclops?

DAVE

Sounds like it! Distress call, from a small freighter, between Ellesmere Island and Greenland. One mayday, then...nothing.

As Reef moves toward the door, he demands:

REEF

Where's the Skipper?

(CONTINUED)

- - -

67.

167 (CONTINUED)

DAVE

Already in the Con!

The two men exit. Now CAMERA ROLLS IN FOR CLOSEUP OF CARL, who, standing in the door, has overheard the conversation.

DISSOLVE TO:

168 INT. CONTROL ROOM - NIGHT - GROUP SHOT - WENDOVER, DAVE,

REEF, KENT AND SIR IAN

Dave is working over his navigation chart. The tension in the Con is electric. Dave takes a compass, swings a pair of arcs on the chart, looks up to announce:

DAVE

We're here!

Wendover and the others cluster around.

WENDOVER

You're sure?

Dave indicates on the chart.

169 INSERT - THE POLAR CHART

with a distinct line drawn from the reported sinking to the Pole and another line...the course of the Tiger Shark, just now intercepting it.

DAVE (o.s.)

Here's where Cyclops knocked off the freighter. Here's the way he has to head for home... the Pole. And...

(indicates the intersection)

Here we are...right in his path!

170 GROUP SHOT

WENDOVER

(decisively)

All right, then we're for it, right here. Sonar and TV, scan the bottom, find a nice spot for us to lie and wait for him -- maybe a cave, or a valley.

(CONTINUED)

- - -

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170 (CONTINUED)

WENDOVER (cont'd)

(to Reef)

Soon as we're on the bottom, go through the boat, batten down whatever makes a noise, and turn off anything that hums or buzzes. I

want absolute silence!

They AD LIB further commands and movement about the
con as we...

DISSOLVE TO:

171 SPECIAL EFFECT SHOT - THE TIGER SHARK

as she eases her way deep under the ice, sonar PINGS
probing the way. At last, she eases down onto the
bottom in a hallow, or undersea cave. The propellers
are still, the ship lies silent, motionless, seemingly
dead.

DISSOLVE TO:

OMIT
172
173
174

175 SPECIAL EFFECT SHOT - TIGER SHARK ON BOTTOM

There is no sign of life whatever.

(CONTINUED)

- - -

71.

175 (CONTINUED)

NARRATOR

Hour upon hour, the Tiger Shark
lay in its deep-six ambush...
The Arctic depths were as still
and silent as an uninhabited
world. Then, at 0600 hours....

DISSOLVE TO:

176 INT. CONTROL ROOM - DAY - TRUCKING AND PANNING ABOUT
THE CON

We see Kent and Sir Ian, dozing in their chairs. Wendover
himself is nodding. Now CAMERA MOVES to Dave, who yawns
prodigiously, reaches for his coffeecup, finds to his dis-
gust that it is empty. Then, almost absent-mindedly, he
glances toward the gauges and view-plates. He reacts.

177 INSERT - CLOSE UP - METER

which is labeled: RADIATION LEVEL. The needle-flickers, makes a slight jump, then rises to a positive reading.

178 CLOSE SHOT - DAVE

He reacts, all attention now. He turns dials to get a bearing on the source of radiation. Then he swings around in his chair to the television monitor, moves the dials to focus the TV camera in the direction of the radiation.

179 SPECIAL EFFECT SHOT - OPTICAL SHOT OF TV SCREEN

And very faintly, in the extreme distance, we see a tiny speck of light growing slowly larger.

180 PAST DAVE - AT OTHERS

as Dave calls in a sharp whisper:

DAVE
Skipper! Dr. Kent!

Instantly, the men come alert, move over behind him.

WENDOVER
What is it?

(CONTINUED)

- - -

72.

180 (CONTINUED)

In answer, Dave points to the view screen. Both men react, exchange a look.

KENT
That's him! Has to be!

DAVE
(checking dials)
Range, about twenty-two miles.
Speed....I give it fourteen
knots.

KENT
(checking instruments)
His radiation level is very
low!
(to Wendover)

That would confirm our theory -
about having to return to the
Pole!

WENDOVER
(grimly)
It better be correct!
(to Dave)
Get me a setup on the TDC -
range, about seven miles!

181 FULL SHOT - THE CONTROL ROOM

As Wendover moves to the intercom, Dave goes to work on
the torpedo data computer. Sir Ian and Kent study the
instruments.

WENDOVER
(into phone)
Skipper to Exec: Arm atomic
warheads! Load 1 and 2...
Report to Con pronto!

Part of the above overlaps following:

182 INT. TORPEDO ROOM - DAY - GROUP SHOT - REEF, GRIFF
AND DETAIL

As the VOICE comes over the intercom, Griff reacts,
looks at Reef:

(CONTINUED)

- - -

73.

182 (CONTINUED)

GRIFF
Sounds like we mean business!

Reef doesn't deign to answer. He gestures to Griff:

REEF
Griff, you arm No. 2. I'll
handle No. 1.

Griff nods, moves over to one of the panel boards and
starts manipulating it. Meantime, Reef is doing the
same thing on another panel.

183 CUTS TO COVER - THIS ACTION

thru
183-C

184 SHOOTING OVER TORPEDO CONTROL PANELS - AT REEF, GRIFF
AND DETAIL

As the arming is finished, and Reef moves from dials.

REEF
Load One and Two. Then open
outer doors!
(grimly)
And stand by for action!

Reef hurries to the far end of the torpedo room, and be-
gins climbing the ladder. He glances back to see that
Griff and another man are manipulating dials to open
the inner tube doors.

DISSOLVE TO:

185 SPECIAL EFFECT SHOT - EXT. OF TIGER SHARK - CLOSE ON
TORPEDO TUBES

as we see the outer doors slowly lift, disclosing the
torpedo warheads inside.

186 INT. CONTROL ROOM - DAY - FULL SHOT - PAST DAVE IN F.G.

as Dave sings out:

(CONTINUED)

- - -

74.

186 (CONTINUED)

DAVE
Range: Now fifteen miles!

Now Reef climbs up into the con, demands:

REEF
You're sure it's Cyclops?

WENDOVER
(gesturing toward
TV screen)
Take a look.

Reef comes over, stares, fascinated, down over Dave's

shoulder.

187 SPECIAL EFFECT SHOT - OPTICAL SHOT - VIEW SCREEN

And now, in the TV screen, we can just make out the faint outlines of the approaching saucer - the oval shape, the glowing turret-eye. O.s., Dave now sings out:

DAVE (o.s.)
Range...now 14.5 miles.

188 TWO SHOT - DAVE AND REEF

as they look down anxiously at the screen. Now there is a VOICE over the intercom:

GRIFF (o.s.)
(filter)
Griff to Skipper. Tubes One and Two loaded. Outer doors open. Ready to fire.

WENDOVER (o.s.)
(obviously into phone)
Stand by!

WIPE TO:

189 (OMITTED)

- - -

75.

190 SPECIAL EFFECT SHOT - THE CYCLOPS - MOVING TOWARD CAMERA

Through an undersea valley, the Cyclops moves silently, its glowing eye probing ahead for possible danger.

191 SPECIAL EFFECT SHOT - THE TIGER SHARK

still lying silently, in wait.

192 SPECIAL EFFECT SHOT - CYCLOPS - MOVING DIRECTLY TOWARD CAMERA

It is approaching very near, now.

193 INT. CONTROL ROOM - DAY - TRUCKING AND PANNING - OVER
FACES

ENDING on Dave and Reef. Now Dave sings out:

DAVE
Range....ten miles!!

194 SPECIAL EFFECT SHOT - OVER TIGER SHARK - AT CYCLOPS

This is the first tie-in shot, showing the relative positions of the two craft. The Cyclops should still be a considerable distance away - merely a glowing spot in the water.

195 INT. TORPEDO ROOM - DAY - PANNING OVER TENSE FACES OF
TORPEDO DETAIL - ENDING ON GRIFF

Griff stands near the firing buttons for tubes One and Two - clearly labeled. The tension is building.

196 INT. CONTROL ROOM - DAY - CLOSE SHOT - VIEW SCREEN -
SPECIAL EFFECT SHOT

And on it, we see that Dave has adjusted cross-hairs for the Target Zero. The saucer moves across the view screen, toward the Target Zero.

DAVE (o.s.)
Range...eight miles....
Seven and three-quarters.....

- - -

76.

197 SPECIAL EFFECT SHOT - CYCLOPS

It looms huge and awesome IN CAMERA, now, sweeps by and above CAMERA and o.s. There is an awful RUSHING SOUND as it sweeps overhead.

198 INT. CONTROL ROOM - DAY - SHOOTING PAST DAVE AND REEF -
AT OTHERS

as Dave sings out:

DAVE
Zero minus ten....nine....

199 SPECIAL EFFECT SHOT - OPTICAL SHOT - VIEW SCREEN

The Cyclops approaches closer and closer to the 'x.'

DAVE (o.s.)
....eight...seven.....six....
five....

200 INT. CONTROL ROOM - DAY - SHOOTING PAST DAVE AND REEF -
AT OTHERS

DAVE
....four....three....two....

201 SPECIAL EFFECT SHOT - OPTICAL SHOT - VIEW SCREEN

And now the Cyclops moves directly into the cross of the
'x.'

DAVE (o.s.)
....one....Target.....

202 INT. CONTROL ROOM - DAY - SHOOTING PAST DAVE AND REEF -
AT GROUP

DAVE
(excitedly)
Zero!

WENDOVER
(barks into
intercom)
Fire Number One!

- - -

77.

203 INT. TORPEDO ROOM - DAY - MED. SHOT - GRIFF AND OTHERS

as Griff moves swiftly, presses the firing lever, then
barks into intercom:

GRIFF
Number One fired!

204 SPECIAL EFFECT SHOT - CLOSE ON TORPEDO TUBE

as the first torpedo bursts out and speeds away toward
target.

205 INT. CONTROL ROOM - DAY - GROUP SHOT

WENDOVER
(into intercom)
Fire Number Two!

206 INT. TORPEDO ROOM - DAY - MED. SHOT - GRIFF AND OTHERS

Griff fires Number Two, then reports:

GRIFF
Number Two fired!

207 SPECIAL EFFECT SHOT - CLOSE ON TORPEDO TUBE

as the second torpedo shoots from its tube after the first.

208 SPECIAL EFFECT SHOT - TYING TIGER SHARK AND CYCLOPS

And now we see the two torpedos, executing a great curving arc, 'homing' on their target. They are still a considerable distance from it.

209 SPECIAL EFFECT SHOT - CLOSE ON TWO TORPEDOS

as they WHOOSH BY CAMERA, speeding toward their target.

210 INT. CONTROL ROOM - DAY - TIGHT SHOT - ABOUT DAVE AND WENDOVER

Wendover checks his watch, demands of Reef:

(CONTINUED)

- - -

78.

210 (CONTINUED)

WENDOVER
What's the running time?

REEF
(checking TDC)
Thirty-four seconds!

All wait, tense, breathless, expectant.

211 REACTION SHOTS - ABOUT SUB

- (A) CONTROL ROOM
- (B) TORPEDO ROOM
- (C) CREW QUARTERS

Carl, the crew, Griff and others, all silently counting the seconds.

212 SPECIAL EFFECT SHOT - THE SAUCER

Now the luminous eye seems to turn to observe the approaching menace. There is a THROBBING BUZZ as of an energy discharge, and then the first torpedo comes in scene, seems to swerve to avoid the Cyclops, goes plunging on past it and o.s.

213 INT. CONTROL ROOM - DAY - SHOOTING PAST DAVE - AT VIEW PLATE - AT OTHERS

as Dave, agony and disappointment in his tone, calls:

DAVE
Number One...Missed!

There is an AD LIB response of shock. Then Wendover complains to Reef:

WENDOVER
How could it? We were dead on target, with a homing torpedo!

214 SPECIAL EFFECT SHOT - THE SAUCER - CLOSE

Now, from some vent within the vehicle, a cloud of radiant, luminescent 'jelly' seems to stream out, enveloping it in a protective cloud. Just as the cloud is well-formed about the saucer, obscuring its outlines...

215 SPECIAL EFFECT SHOT - CLOSE ON SECOND TORPEDO

It plunges through scene and off towards the saucer.

- - -

79.

216 SPECIAL EFFECT SHOT - AT SAUCER

as the second torpedo burrows into the protective cloud, more and more slowly, probing vainly toward the still-visible 'eye.' Then...

217 SPECIAL EFFECT SHOT - CLOSE ON TORPEDO

as it buries itself in the mass of luminescent jelly. The propellers thrash madly, ineffectually. Then, gradually, they slow down, and the torpedo is completely surrounded by the mysterious mass.

218 INT. CONTROL ROOM - DAY - SPECIAL EFFECT SHOT - INSERT - THE TV SCREEN - OPTICAL SHOT

AND OVERLAPPING ACTION ABOVE, we see the torpedo slow down and stop, buried in the mass surrounding the saucer.

DAVE (o.s.)
Skipper - look at this!

219 TIGHT GROUP SHOT - LOW ANGLE - UP INTO FACES

as Reef, Wendover, Kent and Sir Ian cluster tightly about Dave. Carl enters from the hatch, joins them.

DAVE
(pointing)
A mass of jelly-like stuff came out of the thing, and caught our torpedo!

WENDOVER
(exclaims)
What???

Kent frowns, points.

KENT
It must function like a de-Gaussing field.
(dubiously)
We'll never get a torpedo through that!

Now Wendover's jaw sets grimly.

WENDOVER
Maybe not a torpedo...

They look at him as he moves o.s. to the intercom.

- - -

80.

220 CLOSE SHOT - WENDOVER

as he barks into the intercom:

WENDOVER

This is the Captain: Blow bow tanks. Reactor Room, stand by: Soon as we're off the bottom, I want all ahead, flank speed, pronto!

221 FULL SHOT - THE CONTROL ROOM

as Dave asks alertly:

DAVE

What course, Skipper?

WENDOVER

(with grim purpose)
Right at our one-eyed friend!

There are AD LIB surprised exclamations from all. Reef is incredulous:

REEF

Right at him?

WENDOVER

That's what I said!

REEF

But - what can we accomplish?

WENDOVER

We can ram him!

The others exchange quick, frightened looks. Dave is incredulous. Carl moves over to Wendover, admonishes quietly:

CARL

You've weighed the consequences, Captain - the lives involved?

Reef glares at him.

WENDOVER

Doctor -- I've weighed the lives Cyclops has taken, already...and will take, in the future, unless we can stop him, now!

(CONTINUED)

- - -

221 (CONTINUED)

CARL

We might find other means...

WENDOVER

What other means? If the Tiger
Shark can't destroy him, no power
on Earth can! Now brave yourselves!

Carl subsides, catches Reef's eye, looks away.

222 REACTION SHOTS - THE MEN

223 INSERTS - HANDS PULLING CONTROL LEVERS

These INTERCUT with faces, above.

224 SPECIAL EFFECT SHOT - THE TIGER SHARK - ON BOTTOM

Now it begins to rise slowly from its bed in the depths.
Water pours from the ballast tanks. Then, with the boat
floating free in the water...

225 SPECIAL EFFECT SHOT - CLOSE SHOT - SCREWS

as they begin to churn, picking up speed, then, finally,
churn the water into a foamy wake.

226 SPECIAL EFFECT SHOT - THE TIGER SHARK

Like a great, predatory fish, it rises from the bottom,
moving more and more swiftly. It makes a great climbing
turn directly TOWARD CAMERA, then goes overhead and out,
speeding toward the saucer.

227 INT. CONTROL ROOM - DAY - REACTION SHOTS - PRINCIPALS

They are all braced against the impending crash.

228 CLOSE SHOT - WENDOVER

as he speaks into the intercom.

WENDOVER

This is the Captain! All crew
members take collision stations!

- 229 (OMITTED)
- 230 INT. FORWARD TORPEDO ROOM - DAY - MED. FULL SHOT
as Griff AD LIBS orders for the men to lie in their bunks, brace themselves against structural members, etc.
- 231 SPECIAL EFFECT SHOT - TIGER SHARK
It has climbed to a level with the saucer, now levels off. It is picking up speed.
- 232 INT. CONTROL ROOM - DAY - CLOSE SHOT - DAVE
He adjusts the TV view screen, tenses for the shock. Reef appears just behind him. They exchange a grim look, then eye the screen, fascinated.
- 233 SPECIAL EFFECT SHOT - OPTICAL SHOT - THE TV SCREEN
Now we see the saucer looming up hugely, directly ahead.
- 234 CLOSE THREE SHOT - WENDOVER, KENT AND SIR IAN
as we hear Dave's voice:
DAVE (o.s.)
Stand by -- five seconds...four...
three...two...
- 235 SPECIAL EFFECT SHOT - SAUCER AND TIGER SHARK
as they meet. The Tiger Shark plows into the protective jelly, which slows but cannot stop the juggernaut.
- 236 CLOSER CUTS - TIGER SHARK
plowing into the protective jelly.
- 237 FULL SHOT - THE CRASH
as the Tiger Shark, unstoppable, plows inexorably through the protective coating, slams against the saucer itself,

237 (CONTINUED)

then buries its bow deep within the Cyclops - like a harpoon driving into a huge creature of the depths. Perhaps a third of the Shark's length is driven deep into the saucer. Tremendous RENDING, TEARING NOISES accompany the crash, after which...complete, eerie silence.

238 CLOSER CUTS - THE CRASH

As the bow rends the outer envelope of the saucer, the screws of the Tiger Shark churn powerfully against the restraining jelly...then a CLOSE SHOT of the Cyclops' 'eye' shows the glow diminishing.

239 INT. CONTROL ROOM - DAY - SPECIAL EFFECT SHOT - OVER DAVE'S SHOULDER - AT TV SCREEN

And we see the situation, that the nose of the Shark is buried deep within the saucer.

DAVE

(triumphantly)

We got him, Skipper - drove right into him!

240 GROUP SHOT - ABOUT DAVE - UP INTO FACES

as Wendover manages a grim, satisfied smile. Kent and Sir Ian eagerly check the view plate, and the gauges.

REEF

Speared him like a fish!

Wendover moves to the intercom, announces:

WENDOVER

This is the Skipper! We did it, men! Drove right through the saucer's hide!

241 REACTION SHOTS - ABOUT THE SUB

(A) CONTROL ROOM

(B) TORPEDO ROOM

(C) CREW'S QUARTERS

as the men cheer.

- - -

84.

242 INT. CONTROL ROOM - DAY - FULL SHOT

WENDOVER

(smiling)

We'd better wiggle loose.

(speaks into

intercom)

Reactor Room: I want all re-
verse, full!

243 SPECIAL EFFECT SHOT - TIGER SHARK AND CYCLOPS

Jammed together, they are sinking slowly in the water.

244 CLOSER SHOTS - THE PROPELLERS

Overcoming the initial resistance of the jelly, they
begin slowly turning.

245 FULL SHOT - TIGER SHARK AND CYCLOPS

It is obvious, now, that they are headed for the
bottom.

246 INT. CONTROL ROOM - DAY - FULL SHOT

The room seems to vibrate as the mighty atomic reactor
turbines exert full power on the propellers. Then Reef
shakes his head, discouraged.

REEF

We're stuck tight!

DAVE

(alarmed)

Skipper! Look at the depth
gauge!

Wendover comes over, peers over Dave's shoulder.

- - -

85.

247 INSERT - CLOSE UP - DEPTH GAUGE

The dial moves rapidly. Now it is at 175 fathoms, rapidly moves to 180.

248 PAST DAVE AND WENDOVER - AT OTHERS

as Wendover, momentarily puzzled, remarks:

WENDOVER

A hundred and eighty fathoms!
We can't be sinking that
fast....

REEF

(coming over)
It's the screws, Skipper.
(gestures to
explain)
At our declination angle,
running in reverse, they're
pulling the Shark and Cyclops
right to the bottom.

WENDOVER

(frowns at gauge)
And we're at safe maximum
depth already....
(then barks
and order)
Stop engines!

Reef repeats the command into the intercom:

REEF

Stop engines!

249 SPECIAL EFFECT SHOT - CYCLOPS AND SHARK

sinking through the water, pulled lower and lower by
the Shark's engines. Now the propellers stop. The
two craft still continue sinking, but more slowly now.

SLOW DISSOLVE TO:

250 INSERT - WENDOVER'S HAND WRITING IN LOG

as the hand records: JULY 15, 10:00 HOURS. NOW LYING
ON BOTTOM, LOCKED TO CYCLOPS, 200 FATHOMS.

(CONTINUED)

250 (CONTINUED)

NARRATOR

Hours later, the two titantic
craft were still locked to-
gether in an apparent death
grip...

DISSOLVE TO:

251 SPECIAL EFFECT SHOT - TIGER SHARK AND CYCLOPS

lying on the ocean bottom, still with the Shark jammed
into the saucer.

NARRATOR

(continuing)

...on the bottom of the Arctic
Ocean, nearly twelve hundred
feet below the surface!

DISSOLVE TO:

252 INT. WARD ROOM - DAY - GROUP SHOT - ABOUT TABLE

Present are Wendover, Carl, Reef, Kent, Sir Ian and Dave.
This is a grim, hopeless conclave. The silence, except
for a faint trickle of water somewhere, is complete,
eerie, ghastly. Faces are bathed in tense perspiration.
Wendover shakes his head.

WENDOVER

If anyone has any more ideas...
I'll try anything, before just
lying here, waiting to die!

Now Reef explains an idea he has been toying with:

REEF

Suppose there's an atmosphere,
of some kind, inside Cyclops?

WENDOVER

(blankly)

What?

REEF

(to the group)

If we could get inside the saucer
- use our torches - maybe we could
cut the Shark loose?

(CONTINUED)

87.

252 (CONTINUED)

SIR IAN

That's all very fine, young man.
But how would one go about get-
ting inside Cyclops?

Reef takes a deep breath, throws a glance at Carl, then says:

REEF

Through the eye - with the
Depth-Explorer!

Carl seizes this eagerly.

CARL

Yes - the Explorer was built to
operate at even greater depths --

WENDOVER

(disturbed)

But suppose there isn't an atmos-
phere inside the saucer?

REEF

(bluntly)

Then the idea's no good. But
we're no worse off than we are
right now.

Dave picks this up eagerly.

DAVE

You've got to let us try, Skipper --

REEF

(startled)

'Us?'

DAVE

(ignoring him)

Reef and I can take the Explorer
down, clamp it around the eye,
and ---

CARL

(firmly)

No, you can't. But I can --

(to Reef)
I can deliver you to the eye.
Then you --

(CONTINUED)

- - -

87-A

252 (CONTINUED - 2)

REEF
(sneeringly)
Little out of your line, isn't
it? You better stay aboard and
make a speech -- maybe get 'em
to ban flying saucers!

Carl bridles angrily.

CARL
That's enough, Holloway. I've
told you before, wearing boards
on your shoulders, and parading
with a stiff spine doesn't auto-
matically endow you with back-
bone - !

REEF
- any more than being the son
of Captain Neilsen does!

Wendover is watching this exchange with growing dis-
pleasure.

CARL
However our ideas disagree, as
I've said before, I'm not a
coward! And it happens you've
got no choice: Either I take
you down there, in the Lungfish,
or you don't get there -

REEF
(bitterly)
I'd sooner swim!

WENDOVER
(snaps)
That's enough, Reef! Both of
you!
(to Reef)
It so happens Dr. Neilsen's
right. The odds are long
enough, without making them

longer.

(he turns to Carl)
Get the Explorer in the airlock,
ready for launching.

(CONTINUED)

- - -

88.

252 (CONTINUED - 3)

Carl nods. Throwing a final look at Reef, he goes to the passage way, climbs down. Wendover turns back to Reef, suggests:

WENDOVER
You better take Powell and
Carney with you --

DAVE
The frogmen?

WENDOVER
With their underwater experience,
they'll be invaluable. Take
sidearms, and flare pistols --

DAVE
(puzzled)
Sidearms? But the saucer's dead.

WENDOVER
(holding up crossed
fingers)
We hope!

Wendover holds out his hands, shakes both theirs.
Reef turns to Dave.

REEF
Let's get ready.

They head for the passage way and exit. Wendover looks at Sir Ian and Kent, shakes his head solemnly.

DISSOLVE TO:

- - -

89.

253 INT. TORPEDO ROOM - DAY - FULL SHOT - AT AIRLOCK

We see the single hatch open, in which the Depth Explorer has been mounted. Carl, in a jumper and helmet, waits by the step with Powell and Carney, dressed in their rubber suits, with helmets and face plates. They carry breathing apparatus. Behind them, Dave and Reef appear, dressed similarly, carrying their equipment - portable torches, a bag of tools, sidearms, flare pistols, and... in Dave's case...a machine pistol (burp gun). Over this:

NARRATOR

Preparations consumed only an hour. At 1100, everything was ready for this last, desperate attempt.

Now the four men join Carl at the airlock. Carl is tense, tight-lipped. Reef frowns, concerned.

REEF

There's still time. You could show me how...?

Carl shakes his head firmly, gestures toward the hatch.

CARL

Get in.

254 CUT TO COVER

the action of the five men climbing down hatch (into Explorer). When all are inside, Griff steps forward, closes the hatch. Then he closes the airlock, and goes to intercom.

255 INT. CONTROL ROOM - DAY - GROUP SHOT - WENDOVER, KENT, SIR IAN

And now Griff's voice comes over the intercom:

(CONTINUED)

- - -

90.

255 (CONTINUED)

GRIFF (o.s.)

(filter)

Ready to open Airlock door,
Captain!

Wendover glances once at Kent and Sir Ian. Then he moves to the mike.

WENDOVER
(into mike)
Go ahead, Griff!

256 SPECIAL EFFECT SHOT - BELLY OF TIGER SHARK

Now we see the lock door slide open. A moment later, the Depth-Explorer moves out through the opening, like an animal being born. It hovers for a moment, just below the Shark. Then it maneuvers o.s. towards the Cyclops.

257 INT. DEPTH-EXPLORER - DAY - TIGHT - (AND WE MEAN TIGHT)
GROUP SHOT

Carl operates the controls. The five men are wedged in shoulder to shoulder. Reef makes a gesture of direction. Carl nods, complies.

258 SPECIAL EFFECT SHOT - THE CYCLOPS

Now the Depth-Explorer moves into frame, drifts directly toward the great 'eye' - which still has a faint glow.

259 CLOSE SHOT - AT CYCLOPS' EYE - SPECIAL EFFECTS SHOT

The Depth-Explorer moves up with its hatch clamped magnetically, directly over the eye.

260 INT. DEPTH-EXPLORER

as Dave turns to Reef.

DAVE
Now what?

(CONTINUED)

- - -

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260 (CONTINUED)

REEF
(looks at others, his glance
lingering on Carl)
Now what - shall we take
a chance?

CARL
(solemnly)
That's why we came.

Reef nods.

REEF
All right.
(then)
Better breathe oxygen, just
in case.

The others all apply oxygen tubes to their mouths, go
down hatch, Reef picking up a large tool like a wrecking
bar.

260A UNDER HATCH

Reef and Dave come down hatch into scene. We see the
iris and Reef goes to work on it with the tool.

WIPE TO:

261 INSERT - CLOSE UP - FITTING OF EYE

as Reef's tools batter at it. Suddenly, it gives away.

262 SHOOTING AT EYE

as, suddenly, it SEEMS TO OPEN, LIKE A CAMERA IRIS,
leaving a circular opening, big enough to crawl through.

262A REACTION - DAVE & REEF

Now Reef sniffs at the atmosphere that pours in from
the saucer. Surprised, enthused, he removes his oxygen
tube, breathes deeply.

(CONTINUED)

- - -

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262A (CONTINUED)

REEF
Air! Pure air! Under high pressure!

DAVE
That's a relief!

262B INT. OF DEPTH EXPLORER

POWELL
What happens now, sir?

262C UNDER HATCH

Reef thinks a moment, then decides.

REEF

You all wait here. I'm going inside,
take a look.

DAVE

(insistently)

Not alone, you're not!

The men ad lib (no)!

Reef frowns at them, then grins gratefully, squeezes
Dave's arm, and moves toward the open eye.

262D INT. OF DEPTH EXPLORER

CARL

Good luck, men!

262E UNDER HATCH

Reef smiles, begins crawling through the eye and
into the saucer, followed by the others.

OMIT
263 to
266

267 INT. SHORT RAMP SECTION - DAY - SHOOTING TOWARDS
OPENING ABOVE

OVERLAPPING ACTION as the four men crawl down through
the hole into this section of the ramp of the saucer.

OMIT
267A
267B

- - -

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267C RAMP SECTION - TRUCKING SHOT - FOUR MEN -
AGAINST BLACK

Reef gestures, leads the way down the ramp. Dave is
at his elbow, the two frogmen just behind them. They
light TORCHES or FLASHLIGHTS.

OMIT
267D
267E

267F FOUR MEN - CHAMBER SECTION

They come down ramp section to chamber, stop, and
look off screen.

268 FROM THEIR P.O.V. - TOWARD WOUND MADE BY TIGER SHARK

And we see the bow of the submarine extending into the chamber. But, strangely, there is not a drop of water, not a break in the surrounding wall.

268A FOUR MEN

DAVE

(pointing)

How about that! The bow drove half through her, but she sealed herself right up.

REEF

(excitedly)

What's more important - there's our problem.

(points)

The bow ram - the sawteeth are holding the Shark in the break. If we can cut the ram, the Shark can pull herself loose!

DAVE

(enthused)

I think you're right.

REEF

(to Powell)

Go back and tell Dr. Neilsen. Have him report to the Skipper.

(CONTINUED)

- - -

95.

268 (CONTINUED)

Powell nods, retreats. The others unsling their equipment.

REEF

Now let's get to work.

They light the torches, and advance on the protruding bow of the sub (o.s.).

269 INSERT - CLOSE UP - THE TORCHES

as they begin biting into the metal of the submarine ram.

WIPE TO:

260 INT. DEPTH-EXPLORER - DAY - CARL AND POWELL

Carl has the radio mike in his hand and calls:

CARL
Depth-Explorer to Tiger Shark.
Do you read? Over.

271 INT. CONTROL ROOM - DAY - TIGHT THREE SHOT - WENDOVER,
KENT AND SIR IAN

The Skipper himself wears the headphones. He cries excitedly into the radio mike:

WENDOVER
We read you! Go ahead, Doctor!
(then, as he
listens eagerly,
repeats)
They're inside the saucer. It's
filled with breathable air!

KENT
Wonderful!

WENDOVER
(listening, then
enthusiastic)
That's wonderful, Carl!
(to others)
Reef thinks they can clear the Shark
bow so we can pull ourself loose!

(CONTINUED)

- - -

96.

271 (CONTINUED)

SIR IAN
(ever the scientist)
What is it like, inside Cyclops?
This is a priceless opportunity
for....

But Wendover ignores this, admonishes:

WENDOVER
Tell Reef: Be sure you're all

clear before we make a move!
Good!

He takes off the headphones, beams at the other men.

WENDOVER
Maybe we'll come out of this
yet!

272 FULL SHOT - THE CON

And now Griff, operating the navigation equipment, frowns, perplexed, then calls:

GRIFF
Skipper - could you take a look
here...?

WENDOVER
Something wrong?

GRIFF
The inertial navigation system.
Must have been knocked out in
the crash.

WENDOVER
Why do you say that?

GRIFF
We're dead in the water. But
it indicates we're moving!

WENDOVER
What????

Sir Ian and Kent exchange a look, come over and join them.

SIR IAN
But that's impossible!

(CONTINUED)

- - -

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272 (CONTINUED)

Now Kent notices something. He points:

KENT
The radiation level - from
the saucer - it's rising!

SIR IAN
(suddenly fearful, to
Wendover)
What direction does the system
indicate?

WENDOVER
(suddenly grim)
Due north. At five knots...no, six!

SIR IAN
(grave, thoughtful)
Toward the Pole!

GRIFF
(demanding)
But - that cyclops is dead! We
killed it...didn't we?
(as they look away)
Didn't we?

DISSOLVE TO:

273 SPECIAL EFFECT SHOT - TIGER SHARK AND CYCLOPS

with Depth-Explorer still clamped to the eye. Now
we see, definitely, that the two craft, locked
together, are indeed moving, slowly but perceptibly,
along the ocean floor.

274 INT. CHAMBER SECTION OF SAUCER - DAY - CLOSEUP -
FACES OF REEF, DAVE, POWELL, CARNEY

Weirdly lit in the glow of the torches.

274A
OMIT

- - -

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OMIT
274B
274C

274D CLOSE SHOT - REEF

As he works, a weird SOUND OSCILLATION - varying
wildly in pitch - sweeps over scene. Reef reacts,
startled. The SOUND COMES AGAIN, and Reef turns,
calls sharply:

REEF
Dave?

274E PAN SHOT - WITH DAVE

As he detaches himself from the frogmen, moves into TWO SHOT with Reef.

DAVE
Yeah?

REEF
Listen!
(the SOUND comes again)
Hear that?

Dave has not reacted at all. He looks peculiarly at Reef.

(CONTINUED)

- - -

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274E (CONTINUED)

DAVE
I don't hear anything.
(he looks at Reef,
concerned)
Maybe you've been down here
too long. Why don't you go
back up and -

REEF
Strange you didn't hear it.

OMIT
274F

275 CLOSE SHOT - THE TORCHES

biting deeply into the steel of the ram. Now CAMERA
TILTS DOWN SLOWLY, and as it is moving we...

DOWN WIPE TO:

276 INT. GLOBE - DAY - SPECIAL EFFECTS SHOT

Though we see nothing of its construction at this
point.

276A INSERT - CLOSE SHOT - PROBING SPINES - TRICK SHOT
(SPECIAL EFFECTS)

The black, catfish-or-sea urchin-like spines seem
to rise from limp supineness. They stiffen, grope
like fingers, move towards a series of grommet-like
openings in the translucent wall of the sphere. Now
a spine nears a grommet, slips into it, apparently

making 'contact', for somewhere, a FAINT LIGHT comes on, and the scene becomes lighter. In a moment, another spine slips into another grommet-hole.

- - -

98.

277 INT. CHAMBER SECTION - DAY - MED. SHOT - A LIGHT

To an accompanying tympany BEAT, a LIGHT SPOT, appears. A moment later, another drum beat, another LIGHT SPOT. (Note: This business may continue behind subsequent dialogue - more beats, more lights coming on)

278 CLOSE GROUP - THE WORKING PARTY - ABOUT RAM OF TIGER SHARK

As Reef continues working with the torch. Dave pushes up his goggles, reacts, surprised. He taps Reef on the shoulder.

DAVE

Hey - you know somethin'? It's getting lighter in here!

REEF

(a similar reaction)

You know - it is?

Now they give a sudden lurch. Dave looks down at his feet, then into Reef's face.

DAVE

And if I didn't know better - I'd swear we were moving!

REEF

Let's get back to work, and maybe we will be, soon.

279 INT. DEPTH-EXPLORER - DAY - CLOSE SHOT - CARL TALKING INTO MIKE

He looks about, worriedly.

CARL

(into mike)

...I get an impression of movement, Captain. Is that possible?

VOICE OF WENDOVER

(through phones)

We have the same reaction, up here.

(CONTINUED)

- - -

99.

279 (CONTINUED)

CARL
(very worried)
But ---

280 INT. CONTROL ROOM - DAY - GROUP SHOT - AS BEFORE
as the Skipper turns to the scientists.

WENDOVER
Now they feel it...down below.

KENT
(frowning at
gauge)
Radiation level...constantly
rising...

SIR IAN
(murmurs thought-
fully)
As we near the Pole...

KENT
(sharply)
There's got to be an explanation!

SIR IAN
(mildly)
There is.
(as they study
him)
I believe our friend...Cyclops...
is returning to life!

A grim reaction, all around.

281 INT. GLOBE - DAY - MED. SHOT - TRICK SHOT - THE FINGERS
(SPECIAL EFFECTS)

as, now, the last of them contact their proper control
points, and a complete circuit of lights FLASHES ON.
The LIGHT INTENSITY rises.

282 INT. CHAMBER SECTION - DAY - GROUP SHOT - THE MEN

working on the ram. Now, with a final cut with the torch, there is a CLANG, A RINGING SOUND, and then the ram drops free.

(CONTINUED)

- - -

100.

282 (CONTINUED)

REEF

(with satisfaction)

That does it! I think the Shark
can pull clear!

Now, we hear a weird, mechanical voice:

SAUCER-VOICE

Commander Holloway! Listen!

Reef reacts.

REEF

You hear that?

DAVE

(looking blank)

The sound again?

Now the voice repeats:

SAUCER-VOICE

Commander Holloway. Make no
resistance.

REEF

(nervously)

A voice, this time. It spoke
my name!

Reef draws his gun and Dave raises his machine gun.

283 (OMITTED)

284 MED. GROUP SHOT

And now the voice comes from another quarter:

SAUCER-VOICE

You will see that avails nothing!

Reef looks around, startled.

285 PAN SHOT - WITH POWELL

His nerve is going. He edges away from the group, then turns to bolt out of scene, heading for the Depth-Explorer. But just as he takes his first steps...

- - -

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286 PAN WITH POWELL

As he stumbles through the darkness.

286A FLASH OF LIGHT

A flash of light comes down at Powell from somewhere.

287 CLOSEUP - POWELL

The light envelops him, and he cringes.

POWELL
Carney - help!

287A THREE SHOT - CARNEY DAVE REEF

Reacting to Powell's cry.

REEF
Carney, see what's happened
to Powell.

Carney moves o.s.

287B CLOSEUP - POWELL - MAKEUP SHOT

We see the horrible effect of the light on his face.

287C TRICK EFFECT - POWELL SHRIVELLED - PRODUCTION SHOT

Powell is shrivelled by the light. The last thing we see of him is...

287D TRICK EFFECT - POWELL'S HANDS - SPECIAL EFFECTS SHOT

They disintegrate to Jelly, and Powell is completely gone.

288 PANNING WITH CARNEY

As he reaches the spot where Powell was killed. He

reacts, horrified.

288A PANNING WITH CARNEY

As he moves away hurriedly.

288B PANNING WITH CARNEY

As he turns, from the blackness, a burst of steam issues forth into his face.

288C CLOSEUP - CARNEY

He screams as the steam envelops him and sinks out of scene.

- - -

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101-A

288-D TRICK SHOT - CARNEY - SPECIAL EFFECTS SHOT

As Carney's body disintegrates into the ground.

288-E TWO SHOT - DAVE REEF

Unaware of Powell and Carney's fate.

DAVE

Where do you think the voice you heard was coming from?

REEF

(points farther down the ramp)
Somewhere down there?

DAVE

Wonder where Powell and Carney are?

REEF

We'll have to look for them later.

They move on.

289 THROUGH IRIS DOWN RAMP TO FLOOR - BLACK BACKING - DAY - PAN SHOT - DAVE AND REEF

They continue down ramp. Reef looks expectantly at Dave.

REEF

Well?

DAVE
I'm with you!

101-B

- - -
290 FLOOR - BLACK BACKING - DAY - UP SHOT - REEF AND DAVE

They come clambering down the ramp, reach the platform level. Then, awed, they look around them.

291 EST. SHOT ON FLOOR (PLATFORM) - CAVERNOUS INTERIOR -
BACK AT TINY MEN ON PLATFORM - MATTE SHOT

We see a long, slender bridge, or catwalk, extending out into space, apparently reaching toward a great, opalescent sphere that seems to hang suspended on cushioning points, some sort of shock-absorbing system, in the very center of the saucer. A weird GLOW, seeming to become ever brighter, emanates from inside this sphere.

292 TWO SHOT - DAVE AND REEF

Awed, round-eyed, silent, they stare open-mouthed at the sight. But before they can make any comment...

SAUCER VOICE

Remove your weapons, Commander.
And come here - alone!

REEF

Come where?

Dave looks at him peculiarly.

DAVE

The voice again?

But Reef is too intent on the voice. Now he begins disarming as Dave looks incredulous.

DAVE

What're you doing?

293 MATTE SHOT - FROM THEIR P.O.V. - TOWARD GLOBE

Now, at the very tip of the spine-bridge, an IRIS OPENING appears in the side of the sphere.

SAUCER VOICE

(now seeming to come

from this opening)
To me - here!

- - -

102.

294 TWO SHOT - REEF AND DAVE

Reef has a distant look as he hands his weapons to Dave.

REEF
Here - keep these.
(then)
It wants me to come alone.

DAVE
(flaring)
Oh it does???

Reef moves o.s. toward the bridge. Dave waits, very unwillingly.

295 INT. SECTION OF BRIDGE - LEADING TO SPHERE - DAY -
REEF - ONTO BLACK

He inches his way tortuously across the slender support, toward the iris opening.

296 MATTE SHOT - BEHIND REEF - TOWARD SPHERE

He crawls cautiously towards the opening.

296A INT. PLATFORM - BLACK BACKING - DAY - CLOSE SHOT - DAVE

Angry, impatient, he sets Reef's weapons down. Then he clutches his submachine gun, watches Reef o.s.

297 INT. SPHERE - DAY - MED. SHOT - FROM INSIDE - IRIS
OPENING

Now Reef appears, crawls cautiously up into the opening, then stands, looks inside. His eyes nearly start from his head as he takes in the incredible sight.

298 TRICK SHOT - FROM REEF'S P.O.V. - INTERIOR OF SPHERE -
SPECIAL EFFECTS SHOT

His eyes range over the ceiling of the globe, then as he shifts his gaze to the bottom of the sphere, we see 'it'

- a horrendous organism, like a giant sea urchin, the long, black, writhing spines now all in proper contact

(CONTINUED)

103.

298 (CONTINUED)

with their grommet-sockets. And out of the center of the pulsating central 'body' rises a long stalk, and on the very tip of it a great, glowing 'eye.' The setup is like a monstrous rendering of the eye of a snail.

299 MATTE SHOT - UP PAST 'EYE' AT REEF IN IRIS

So he appears a tiny, miniature man compared to the cavernous size of the sphere. And now, apparently from the 'eye' itself, which seems to flicker and glow like an electron beam spectrometer, comes the saucer-voice again:

SAUCER VOICE

So, Commander Holloway - as you Earth inhabitants would express it - we meet 'face to face.'

300 CLOSE SHOT - REEF

As he says with sardonic inflection:

REEF

That's a face???

SAUCER VOICE

Point of view is everything. To us, your form of life is ugly as we appear to you.

REEF

Tell me something: Why can I hear you, when the others couldn't?

300A FROM REEF'S P.O.V. - THE EYE

SAUCER VOICE

You do not 'hear' me! Our individual brain frequencies are now attuned, and we exchange

wave-thoughts.

REEF O.S.

You mean 'Extra Sensory Perception?'

(CONTINUED)

- - -

104.

300A (CONTINUED)

SAUCER VOICE

Whatever your 'earth-term' may be. The principal is ancient, and very simple.

300B CLOSE SHOT - REEF

Listening.

SAUCER VOICE

It is not necessary for you to speak. Your 'thought-response' will suffice.

(Note: From here on, in speech with the saucer, Reef's lips do not move - his responses, except to Dave, are all 'voice over')

300C INT. SECTION OF BRIDGE - DAY - DOWN SHOT - PANNING WITH DAVE

He cannot contain himself any longer, is now crawling out onto the bridge, toward Reef; cradling the sub-machine gun on his forearm as he goes.

300D INT. SPHERE - DAY - MATTE SHOT - UP PAST 'EYE' - AT REEF IN IRIS

The conversation continues:

SAUCER VOICE

My mission is to study various solar systems, and planets - select the most suitable for colonization -

REEF

- for horrors like yourself?

SAUCER
Of course. It may interest you
to know I have visited hundreds
of other worlds, and of all of
them, your Earth seems most suit-
able.

(CONTINUED)

- - -

105.

300D (CONTINUED)

REEF
(drily)
Swell!

SAUCER VOICE
(sternly)
Your friend was to remain where
he was!

300E CLOSE SHOT - REEF

He looks a bit bewildered:

REEF
He did!

SAUCER VOICE
I am afraid not. Therefore -

Now, to Reef's consternation, Dave suddenly appears be-
side him:

REEF
(to Dave, lip sync)
Dave - !

DAVE
(grimly)
What's goin' on in here, Lad?
What - ?

Then, Dave's mouth drops open, and he stares, incredulous.

300F MATTE SHOT - AS BEFORE - DAVE'S P.O.V. - THE CREATURE

SAUCER VOICE
(warningly)
Stand away from him, Commander!

300G TWO SHOT - DAVE AND REEF

As Dave, before Reef can stop him, steps forward belligerently, levels and submachine gun down at the creature.

DAVE
(menacingly)
So this is 'headquarters,' huh?
Well, you've sunk your last ship,
you....

And he looses a burst with the sub-machine gun, so that we don't hear the appropriate name.

- - -

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300H SPECIAL EFFECT SHOT - DAVE - PRODUCTION SHOT

With a BOOM of tympany, a LIGHT STRIKES Dave, and suddenly he is melted, shrivelled to nothingness. The machine gun falls o.s.

300I CUT TO COVER - THIS ACTION

300J CLOSE SHOT - REEF

As he looks on, shocked, sobered, shaken. Then, in his thought-voice, he asks slowly:

REEF
Why not me? What am I - the
closing act?

SAUCER VOICE
On the contrary. I want you -
unharmd - perfect.

REEF
Why?

SAUCER VOICE
I have selected you, to return
with me - along with several other
specimens, for study. We will
examine you and the others, discover
desirable features to incorporate
in our 'earth-colonizers.'

301 MATTE SHOT - REEF'S P.O.V. - THE ORGANISM

REEF O.S.
Then you just...'build them in?'

SAUCER VOICE
Of course. Evolution is much
too slow a process.

(CONTINUED)

- - -

106.

301 (CONTINUED)

SAUCER VOICE
On earth you build with inanimate
material. We employ living tissue.
This space vehicle, for example...

302 CUT TO COVER

303 MED. CLOSE SHOT - REEF

Awed, frightened, he looks about him at the construction
of the chamber in which he is standing.

SAUCER VOICE
It is a living thing. When damaged
- you would say 'wounded' - it
immediately 'heals' itself.

REEF
(understanding)
That's why no water leaked inside
when we rammed you?

SAUCER VOICE
Of course. But it is time to be-
gin the return voyage --

304 CLOSE SHOT - REEF'S HAND

And we see it creep up under his coat, grabbing the
Very pistol.

305 MED. CLOSE SHOT - REEF

as he says grimly, threateningly:

REEF
To navigate, won't you have to...
see your way?

SAUCER VOICE
Obviously.

REEF
That might be a little rough!

And Reef raises the Very pistol, fires.

- - -

107.

- 306 SPECIAL EFFECT SHOT - THE 'EYE' OF THE ORGANISM
as the flare strikes it and bursts. There is a SCREAM,
an unearthly, shattering WAIL from the organism itself.
- 307 SPECIAL EFFECT SHOT - CLOSE ON 'EYE'
as the flare burns a hole in the iris, and the water,
or whatever it contains, seems to drain from it, like
a plastic bag when it is torn.
- 308 CLOSE SHOT - REEF
He reacts quickly, astonished at the effect of his
shot. But then he wastes no time - turns and scrambles
back out. SCREAMS OF PAIN from the creature follow
him.
- 309 INT. SECTION OF BRIDGE - DAY - FAST PAN - WITH REEF
Heedless of the danger of falling, he scrambles madly
back across the bridge. Beams of the death-dealing
light just miss him as he goes, and SCREAMS from the
wounded creature shatter the cavernous silence.
- 310 (OMITTED)
- 310A PANNING WITH REEF
He reaches the platform, races madly for the ramp.
Beams of light again just miss him.
- 310B PANNING WITH REEF - UP RAMP
And suddenly, as he reaches the iris, he YELLS with
pain, his foot caught in the iris.

- - -

310-C INSERT - CLOSEUP - REEF'S FOOT

As he pulls his foot clear.

OMIT

310D

311

311-A PANNING WITH REEF

As he runs through the darkness.

311-B PANNING WITH REEF

As a beam of LIGHT just misses him.

311-C CLOSEUP - STEAM

As steam comes out of the darkness at him.

311-D PANNING WITH REEF

As he runs by, the steam just missing him.

311-E CLOSE PAN - REEF

As he races for the iris at the end of the ramp.

312 INT. DEPTH-EXPLORER - DAY - AT HATCH WINDOW - OVER
CARL'S SHOULDER

Carl reacts as the iris begins closing. Quickly, he grabs a crowbar, or other prop, wedges it into the iris, holding it open momentarily. A moment later, Reef literally hurls himself into the little sub, slams the hatch behind him, and exclaims:

REEF

Back to the Shark - right
now!

Carl does not hesitate, begins working the controls.

CARL

What about Dave - and the
others?

- - -

REEF
(grimly)
'Fortunes of War!'

Carl frowns. Now Reef grasps the radio microphone, says quickly:

REEF
(into mike)
This is Reef, Skipper -- in the
Depth-Explorer. Don't wait for
us - start engines, and pull loose!

313 INT. CONTROL ROOM - DAY - FULL SHOT - THE ROOM
as Wendover nods, responding to the radio message.

WENDOVER
All right, Reef.

He turns to the intercom, orders:

WENDOVER
Reactor Room! This is the Skipper!
I want all reverse full-emergency
power!

314 SPECIAL EFFECT SHOT - THE TIGER SHARK PROPELLERS
They begin to turn, slowly at first, then picking up
speed.

315 SPECIAL EFFECT SHOT - SHARK AND DEPTH-EXPLORER
It moves away from the saucer, back up through the water
to the belly of the Shark, at the airlock.

316 INT. LOWER CHAMBER OF SAUCER - DAY - SPECIAL EFFECT SHOT
- CLOSE ON 'EYE'
And now we see, through a SERIES OF DISSOLVES that the
eye is healing - restoring itself, like a balloon being
blown up (maybe this would do it).

317 SPECIAL EFFECT SHOT - THE 'FINGERS'
Purposefully they probe into the 'circuit' apertures,
and the power lights begin to glow radiantly.

- - -

318 INT. FORWARD TORPEDO ROOM - DAY - FULL SHOT - AT AIRLOCK

As Griff superintends preparations to open the lock door, the men from the control room - Wendover, Kent and Sir Ian, hasten in. Now Griff cracks the hatch on the lock door, and in a moment, Reef staggers out, then helps Carl from the Explorer. Wendover frowns, glances inside:

WENDOVER

What about --- ?

Reef only shakes his head. Faces are tense, then Reef declares bitterly:

REEF

We didn't kill it, Skipper. And if it ever gets...back where it came from...the Earth is doomed, and everything and everybody on it!

319 SPECIAL EFFECT SHOT - TIGER SHARK AND SAUCER

And now, the mighty engines of the Shark succeed - the bow of the Shark pulls out of the hull of the saucer, and the two vehicles float freely in the water.

320 INT. FORWARD TORPEDO ROOM - DAY - GROUP SHOT

The scene JUMPS AND LURCHES. Then there is an exultant voice:

VOICE

(over intercom)

We've pulled loose, Skipper!
We're free!

Wendover and Reef exchange an exultant look. Then they turn and run out toward the ladder to the con. Kent, Carl and Sir Ian follow more slowly.

321 INT. CONTROL ROOM - DAY - FULL SHOT - THE ROOM

As Wendover and Reef come scrambling up the ladder and through the hatch, the man at the helm indicates the TV screen. Wendover and Reef peer eagerly at it. Wendover smiles tightly.

- - -

110.

322 SPECIAL EFFECT SHOT - OPTICAL SHOT - THE TV SCREEN

And we see the saucer floating loose in the water. But, suddenly, with a tremendous burst of speed, the saucer moves away through the water, so rapidly as almost to become a blur.

REEF (o.s.)
(despairingly)
There it goes!

323 UP INTO FACES OF REEF AND WENDOVER

as Reef adjusts the dials of the screen, and Carl, Kent and Sir Ian appear behind them.

REEF
Straight to the Pole - at almost
fifty knots!

WENDOVER
Nothing we can do, now.

KENT
Excuse me, Captain - there may
be one last, desperate chance -
a one-in-a-thousand shot...

WENDOVER
(desperately)
Anything ---

KENT
It's possible I could adapt one of
the torpedo guidance systems to the
ICBM - so it would 'home' on the
saucer when he rises from the Pole.

WENDOVER
What about time...?

(CONTINUED)

- - -

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110-A

323 (CONTINUED)

SIR IAN
(a glance at Reef)
Cyclops will have to linger at
the Pole to recharge his power
banks.

WENDOVER
(snaps)

All right - go to it.

(CONTINUED)

- - -

111.

323 (CONTINUED)

WENDOVER (cont'd)

(to Reef)

Reef, you take over as navigator.
Find us a pot-hole in the ice.

And as they AD LIB orders and instructions, Kent and Sir Ian and Carl climb back down the hatch to go to work.

DISSOLVE TO:

324 INT. FORWARD TORPEDO ROOM - DAY - CUTS TO COVER - WORK ON MISSILE - (STOCK IF AVAILABLE - OTHERWISE DISSOLVE TO 325)

with Carl, Kent, Griff and Sir Ian all at work, installing complicated electronic equipment in the nose of the huge ICBM. Over this:

NARRATOR

Adapt a complicated guidance system to a huge ballistic rocket - convert it to a water-to-air intercept missile? It was foolish, it was insane, it was fantastic - but it was their only hope - and the earth's only hope!

WIPE TO:

325 FULL SHOT - THE GROUP

as Kent steps back, wipes his hands on a piece of waste.

SIR IAN

All ready?

KENT

(dourly)

As ready as we can be!

(walking off)

I'll report to the Skipper.

DISSOLVE TO:

326 SPECIAL EFFECT SHOT - THE TIGER SHARK

It is rising to the surface, under the ice. And now, as it nears the surface, a BEAM OF LIGHT, like a searchlight, hits it, and the water becomes brighter.

- - -

112.

327 INT. CONTROL ROOM - DAY - MED. CLOSE SHOT - WENDOVER AND REEF

as Reef, at the navigator's position, sings out:

REEF
Right under our hole in the
ice, Skipper.

328 SPECIAL EFFECT SHOT - DOWN ON ICE - SEEN ON TV SCREEN

We see a round, black hole of open water in the ice field.

329 INT. CONTROL ROOM - DAY - CLOSE SHOT - WENDOVER AND REEF

as Wendover glues his eye toward the screen.

WENDOVER
What's the corrected bearing
to the Magnetic Pole?

REEF
(checking)
Minus three.

Wendover sets a knob on the screen, peers at it again.

330 SPECIAL EFFECT SHOT - OPTICAL SHOT - POV

All we see is fields of ice and snow. Finally the cross-hairs stop exactly at minus three.

331 MED. SHOT

as Wendover gestures toward the controls.

WENDOVER
Take over here, Reef.

331 (CONTINUED)

Reef nods, looks at TV screen. Wendover moves to the intercom, barks:

WENDOVER
Prepare ICBM for firing!

Then he murmurs to Reef:

WENDOVER
Well, that's all we can do --
until our space-friend decides
to blast-off.

332 SPECIAL EFFECT SHOT - THE TIGER SHARK

And now, on the bow, we see the mighty ICBM lift from a recess on the deck, in front of the conning tower. It stands on end in its cradle, ready.

WIPE TO:

333 INT. CONTROL ROOM - DAY - MED. TWO SHOT - REEF AND WENDOVER

Reef's eyes on screen. Wendover waits tensely. Now Reef reacts.

334 SPECIAL EFFECT SHOT - OPTICAL SHOT - THROUGH SCREEN - THE ICE

Suddenly, a phenomena like an undersea volcano rising. The ice rends and cracks, rises in a great bulge.

335 SPECIAL EFFECT SHOT - THE ICE

It breaks up, boils, tremendous rending, tearing NOISES. Then, from the depths of the water below, a familiar oval shape - smooth, glittering, beautiful - surmounted by the gleaming cyclops eye appears. The saucer rises from the water like a great porpoise, hovers just above the ice, then begins rising slowly into the air.

336 INT. CONTROL ROOM - DAY - REACTION SHOT - WENDOVER AND

REEF

as Reef exclaims excitedly:

(CONTINUED)

- - -

114.

336 (CONTINUED)

REEF

Skipper - I think - it is!
It's Cyclops!

Wendover pushes him aside for a quick look himself.
Then, he leaps for the intercom, barks:

WENDOVER

This is the Skipper! Fire!
Fire!

337 SPECIAL EFFECT SHOT - THE TIGER SHARK

Now we see a discharge like compressed air below the ICBM. It floats up and away from the Shark, in a vertical position. Then, straight as an arrow, it heads for the surface.

338 SPECIAL EFFECT SHOT - THE HOLE IN THE ICE

Now, from the black water, the ICBM leaps into the air, like a suddenly released, air-filled ball. As it leaps above the surface, the mighty rocket engines ignite with a ROARING BLAST, and the ICBM leaps high into the air, roars up o.s.

339 SPECIAL EFFECT SHOT - WITH ICBM

It rises higher and higher, faster and faster, into the sky.

340 SPECIAL EFFECT SHOT - THE SAUCER

It, too, is moving faster and faster, on what should appear to be a converging course with the missile.

341 SPECIAL EFFECT SHOT - THE SKY

This is the 'money' shot - to make or break the picture.

In one corner of the frame, the saucer rises swiftly. But as it moves to center frame, in from the opposite corner comes the ICBM, heading straight and true for the saucer. They meet.

The explosion is tremendous - a mighty, nuclear fireball, great chunks of debris hurled sizzling into space in all directions, a booming, pounding after-shock wave, then a great sweeping mushroom cloud. After this.....nothing but empty sky.

- - -

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342 CUTS TO COVER - THE PHENOMENA ABOVE

343 INT. CONTROL ROOM - DAY - REACTION SHOT - PANNING
ALL THE PRINCIPALS

The shock, the exultation, the relief, then the sagging easement of tension...it is beyond words. Wendover looks at Kent, with a look more eloquent than an hour speech. Sir Ian's eyes are misty with gratitude. Carl begins trembling with reaction, and Reef puts a comforting arm around him. Griff sags onto a stool, head down, just moving his head aimlessly from side to side. Reef and Wendover exchange a look of silent understanding.

SLOW DISSOLVE TO:

344 EXT. OCEAN - NIGHT - LONG UP SHOT - THE NIGHT SKY
(STOCK)

on a moonless night, the stars glinting and sparkling like billions of distant diamonds.

345 SHOT - BOW OF SUBMARINE - SPECIAL EFFECTS SHOT

as it swishes through the water on the homeward voyage.

DISSOLVE:

345-A STOCK SHOT - NAVY YARD - NIGHT (as in 38A)

346 EXT. NAVY YARD - NIGHT - TWO SHOT - REEF AND CARL

As they slowly walk away from the o.s. submarine towards the gate. Carl looks thoughtfully up at the sky as he stops for a moment.

CARL

They're so remote - cold - beautiful,
the stars. But now - I wonder -

REEF

(smiling fondly)
Yes?

CARL
(whimsically)
Which is the one - we have to worry
about?

Reef also looks up at the sky thoughtfully, shakes
his head.

(CONTINUED)

- - -

116.

346 (CONTINUED)

REEF
Maybe - just 'maybe' - when their
ship doesn't return - they'll
decide not to come here, after all.

CARL
But if they do?

REEF
(soberly)
I don't know.

CARL
(a slight smile)
I wouldn't worry. So long as we
have boats like the Tiger Shark -
and people like you, the Skipper,
Dave, Kent, Sir Ian and my father -

REEF
(smiles)
And his 'egghead' son!
(he punches Carl's
arm jovially)
We'll give 'em a rough reception,
won't we?

They go out.

347 EXT. STARLIT SKY - NIGHT

SUPERIMPOSE:

END TITLE

FADE OUT:

T H E E N D