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COLUMBO

GRAND DECEPTION

Written

by

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(TVM)

COLUMBO

"GRAND DECEPTION"

FADE IN:

1 INT. GENERAL'S OFFICE - DAY

1

SNORKLE CAMERA CLOSE on table top. Papier-mache hills, gullies, dales, paths and roads are sculptured and painted magnificently in a wonderfully subjective replica of Gettysburg, the Appalachian Mountains painted on the walls behind the table top. The miniature soldiers are resplendent in their new uniforms, their enamel paint depicting authentic units and ranks. The soldiers are grouped according to command in the actual battle, both Yankee and Rebels. CAMERA THREADS its way through the men, showing as much detail as our soldiers display. There should be a terrific score here echoing a military motif, a Civil War, highly symphonic and trimmed with menace.

CAMERA continues to move through the enameled troops. A hand, the hand of God, it's so vast, descends into the scene, placing still other soldiers and continues through the OPENING TITLES.

2 NEW ANGLE

2

The table is semi-circled by a curtain suspended from the ceiling such as a hospital curtain would be. It is open at the moment and COLONEL FRANK BAILEY (in civilian clothes) is working quickly, tensely, completing the setup of the soldiers. The blinds within the General's office are drawn so that the lighting is low-keyed in such a way that it helps us with the opening shot of the tableaux on the table. We see a large rectangular carton marked: MACADDAM BOOK SELLERS and under it, numerous cautions about not crushing the BOOKS therein contained. We see a bare space in some book shelves on which Bailey has arranged the soldiers by rank, function (Infantry, artillery, etc.) and from which he plucks them to complete his display. We also see on the floor, perhaps under the table, the flat boxes in which like soldiers are packed, not unlike tie boxes.

Bailey, is in his mid-forties, has a jaw that juts just the right amount for a former field rank officer, and is not unattractive. He finishes his display, pulls the curtains (on which we read: HAPPY BIRTHDAY GENERAL) around the table, neatens up a bit and heads for the doorway.

3 ANGLE ON DOORWAY CONNECTION 3

Giving everything a last minute check, he steps outside.

4 EXT. GENERAL'S OFFICE - DAY 4

It is a large pool house made into an office and Bailey steps out into brilliant sunshine. He locks the door and slips the key into his pocket. As he starts toward the main house, Bailey overtakes a young man in a white jacket (but his corporal's stripes prominent) coming from another direction.

BAILEY

Corporal, any word on those toy soldiers yet?

CORPORAL

I've called the factory twice, sir. They insist they should have been here by now.

BAILEY

That's right up there with 'the check is in the mail.' All I know is I don't have one single damn soldier and the General's party is tonight.

CORPORAL

I'll call again, Colonel. I'm sure they'll be here in time for the General's party tonight...

BAILEY

I hope so. And make sure nobody goes into that office. Especially the General. I don't want to spoil his surprise.

ORDERLY

Yes sir. You can trust me, sir.

BAILEY

(grins)

Right. That goes with "The Check's in the Mail", doesn't it?

They both laugh, and Bailey claps him on the shoulder. The Orderly is still smiling as he watches Bailey walk away.

5 EXT. TRAINING CAMP - DAY

5

CLOSE on Bailey as he addresses his audience. He wears starched fatigues, has his hands clasped behind him, and bites out his words in syllable-crunching fashion.

BAILEY
(continuing)

By now you men know that if you wanted to learn close order drill, you should have joined some marching band. Here at General Belford Foundation Training Camp, we've taught you to fight!

CAMERA has slowly been pulling back to reveal that Bailey is talking to a group of about 100 men, divided into four groups, all of them wearing combat fatigues.

BAILEY
(continuing)

You've paid your good money for two weeks of concentrated instruction and that's what you got. Sergeant Major Quinn and his people will be sending you home tough, confident...and capable!

6 VARIOUS ANGLES OF WOULD-BE MILITARISTS

6

listening to the speech. Those who aren't short and skinny are doughy and beer-bellied; these troops wouldn't inspire confidence in a tit-mouse. Some seem inspired, some seem bored, most are self-conscious, but all listen closely. (Note: If we see any of the non-coms, they too will be in starched and pressed fatigues and will wear the chevrons indicating rank, but they will NOT wear buttons or other metal insignia of the US Army. Rather, their brass will be of a different and special design, for this is not a US Army sanctioned camp.)

BAILEY
(continuing)

The armed forces of the United States stand ready to defend this nation, but their number is small compared to our potential enemies.

7 BAILEY

7

Looks at them sharply...a challenge.

CONTINUED

7 CONTINUED

7

BAILEY

You are now the real first line of defense...the country's welfare will rest in your hands.

(inspiring them)

Tonight's maneuvers are your last exercise. Show me what you've learned.

(beat)

I'm proud to call you brothers in arms.

Applause and cheers break out from the "troops" as Bailey stands at attention and salutes them. He then turns them over to...

8 SERGEANT MAJOR LESTER QUINN

8

The quintessential "top shirt". Mid- to late forties, he is an Army professional from his grizzled hair and tough lean face to his highly polished boots.

QUINN

(shouts)

Sergeant Singleton, move these people out!

9 WIDE ANGLE

9

To see and HEAR the non-coms shouting orders to "Fall in", "Column right", "Column left", "On the double", "Double time" and generally get the men trotting toward various area. The campus really looks like a summer camp for kids (which is probably what it was), but has been decorated with odds and ends of military gear and insignia, company emblems on cabins, etc.

10 EXT. QUINN'S QUARTERS - DAY

10

Quinn occupies a cabin on this "post" that is partitioned into two halves. The front half is the office, the back half is living quarters. A sign near the door is marked: Sergeant Major L. Quinn. Quinn comes from the parade ground and enters the cabin.

11 INT. QUINN'S QUARTERS - DAY

11

Bailey is in the bedroom area buttoning his shirt. He is changing into civilian clothes as Quinn comes in.

CONTINUED

11 CONTINUED

11

BAILEY

(smiles)

You don't mind if I change clothes in here, do you, Lester? I'm running late.

QUINN

Well, Colonel, you seem to do pretty much what you please around here anyway.

BAILEY

What's that supposed to mean, Sergeant?

QUINN

Just making conversation, sir.

(beat)

Don't you get a little tired tellin' them the same old crap over and over?

BAILEY

I tell them what the Foundation wants me to tell them. You have a problem with that, Sergeant?

QUINN

I hated dumb duty when I was in the Army, and I hate it twice as much now.

12 FAVORING BAILEY

12

He's almost dressed and tries to josh Quinn out of his bad mood.

BAILEY

Lester, where did either of us ever serve in the real Army that gave us this kind of money for doing so little work?

(grins)

Relax. Enjoy life. Like the man said, we're too long in the grave.

Bailey turns and walks out of the room, carrying his uniform. Quinn's deep thoughtfulness is broken by the RINGING phone.

13 NEW ANGLE

13

As Quinn picks it up.

QUINN
(into phone)
Sergeant Major Quinn.
(listens)
Hi there, Master Sergeant. How're
the girls in Washington treating
you?
(laughs)
Well, you're not as young as you
used to be either. What've you got
for me?

He turns to look...

14 OUT THE WINDOW AT FRANK BAILEY

14

As he gets in his car and drives off.

QUINN (O.S.)
What do you think I'm talking about?
Colonel Bailey. Colonel Frank
High-And-Mighty Bailey...

15 EXT. GENERAL J. K. BELFORD FOUNDATION

15

A sprawling building that surrounds an open lawn and garden
area. CAMERA HOLDS on sign that reads:

GENERAL J. K. BELFORD FOUNDATION
for
CONSERVATIVE AMERICAN THOUGHT

CAMERA moves past the sign to see the building as we move
inside. If we see a parking area at all we should see a
limo and driver waiting outside.

16 INT. FOUNDATION CORRIDOR - DAY

16

There is a cool professional look about this place. It is
a research, publication, think tank and administrative
center with appropriate illustrations of their work on the
walls. GENERAL JACK BELFORD addresses the staff (about
fifty people), who have gathered around for his visit.
Belford is about 85 years old and wears civilian clothes.

CONTINUED

16 CONTINUED

16

Though physically incapacitated, he is quite alert and lively. Behind him, Bailey, another ORDERLY (to maneuver the wheelchair when needed) and the General's wife, JENNY. Jenny is attractive, poised, self-confident and about 40. She married the General more than a decade ago, and there is an elegant coolness about her that is not unpleasant.

GENERAL

Those were the days of Korea. I only had one star then and, in the presence of a four-star general, one star gave you about the same heft as a shavetail.

Whatever the story was, the assembled staff LAUGHS.

GENERAL

(continuing)

Well, I've got four stars myself now, and I've had them for some time. Once in a while, they still let me dress up in my soldier suit and sport them.

Another LAUGH.

GENERAL

(continuing)

Nowadays, I have the honor to head up your organization. I don't kid myself that I have the hands-on influence the way Frank here does, but they put my name on the stationery at the very top, and I guess that means he still has to humor me and let me take up your time with long speeches. I want you to know something, though: I take more pleasure and pride out of being a sponsor for the Belford Institute for Conservative Thought than you'll ever know. You're a great bunch of folks. I only wish I'd had you on my staff when I was in the Army. My wife Jenny...

(He pats her
hand.)

and I thank you for a lovely morning. Now let's all get back to work. And if we don't save America here, let's at least not sink it.

CONTINUED

16 CONTINUED (2)

16

Applause and laughter. The General spins his wheelchair, gives a hearty wave to the assembled and starts down the corridor, trailed by Jenny (who also gives a nice wave), the Orderly and Bailey. As the staff starts back toward their workplaces...

17 INT. BAILEY'S OFFICE - DAY

17

As the door opens and the small entourage follows the General.

JENNY

You made it a very pleasant morning, Frank. You always do.

BAILEY

(moving behind his desk)

We enjoy having you visit. Now, if only I could get you down to the training camp.

GENERAL

(annoyed)

Ahh, I know I should go. But I just don't have much use for those damn fanatics down there.

BAILEY

(starts to quote)

"Fanaticism in the defense of liberty..."

GENERAL

(finishes for him)

...Is fanaticism nonetheless. How is Sergeant Major Quinn working out?

BAILEY

He's a good man.

GENERAL

Damn good. I found him young, trained him right. Just like you, Frank.

BAILEY

You bet, General. Can I get you something, sir?

CONTINUED

17 CONTINUED

17

GENERAL

Actually you can. How about that report on this Special Projects Fund you promised me? All those millions we've been spending.

BAILEY

(a moment)

General, if you promise not to bust me, I'll tell you truth. I know you asked for it, but it just flat-out slipped my mind. It... well, I'll have a full report for you by... day after tomorrow, if that's satisfactory.

GENERAL

Twenty-five years, Frank, and that's the first time something I asked for slipped your mind. Civilian life is making slackards of us all.

BAILEY

(a smile)

No excuse, sir.

GENERAL

Day after tomorrow, then.

(new subject)

The Game of Nations, that's the most fun you've got in the whole place. You planning another World War today?

BAILEY

I could check the schedule for you.

GENERAL

Nah. I'll just pop down there on my way out, see what mischief they're getting into now.

(as he goes...)

I trust I'll see you tonight.

BAILEY

Wouldn't miss it, sir.

The General and his Orderly are out the door. Jenny lingers for a moment.

CONTINUED

17 CONTINUED (2)

17

JENNY

(thoughtful)

Frank...is there something in that Special Funds Project report you don't want to tell him?

BAILEY

What gives you that idea?

JENNY

Because you don't forget things.

(beat)

It doesn't have anything to do with that African business, does it?

BAILEY

God no. You said he wouldn't be interested, so I dropped it. Hey, look, Jenny, I made an honest mistake. I'll go back to being perfect any minute now.

She's inspects his face, unsure whether or not she believes him. Then...

JENNY

I'll see you this afternoon?

BAILEY

(that smile again)

I wouldn't miss that either.

And she goes. On the door close...

18 INT. GAME OF NATIONS' ROOM - DAY

18

Along one wall, some teletype machines. Farther down the wall, some computer consoles. A half-dozen people congregate about the General in his wheelchair as he reads the output of one teletype machine. He turns to the nearest woman to him.

GENERAL

You playing France?

WOMAN

Trying to, General.

GENERAL

Then I suggest you be firm, like de Gaulle, instead of wishy-washy like Clemenceau. You know what I mean?

CONTINUED

18 CONTINUED

18

WOMAN

Yes sir.

As he wheels himself furiously down to one of the computers, the whole group trailing him...

GENERAL

That's the trouble with the French. They're either at your throat or they're at your knees.

19 JENNY

19

comes into the room and gives a discreet signal to the Orderly, who nods and moves over toward...

20 THE GENERAL

20

at the computer, reading something from the screen.

GENERAL

Now, the Turks here... that's a noble and bloodthirsty race, the Turks. You may not always like the Turks, but you always know where you stand...

ORDERLY

I'm sorry, General, but you told me to tell you when it was time.

The General turns to face the camera.

GENERAL

Time. Alright, Warren. Just when I'm starting to have fun, it's always time to go.

And he starts the wheelchair toward us. He grows larger and larger, until he completely fills the screen and...

21 INT. BEDROOM - DAY

21

The drapes and blinds are drawn but we have a hint of day. On the bed we have a fairly CLOSE SHOT of Jenny, lying down, right angles to the normal bed position, her head against a pillow and in a moment, we'll realize the pillow is against the midriff of a man.

She looks at her watch.

CONTINUED

21 CONTINUED

21

JENNY

I've got to go.

BAILEY

Five more minutes.

JENNY

I've got too much to do to get ready for the party tonight.

(beat)

And so do you! Those toy soldiers have to be set up.

BAILEY

I called just before you got here. They still haven't been delivered.

(then...)

Sometimes... I wish these afternoons could go on for... well, for longer than they do.

JENNY

(after a moment)

You know I don't love you, Frank. But I do love being here with you like this. Does that make me a bad woman?

BAILEY

The only thing bad in all this would be his finding out.

Jenny moves up the bed, so that her eyes are on a level with his.

JENNY

I meant what I said, Frank. I won't have him hurt. Not by you. Not by me. Not by us. I'll see you dead first.

BAILEY

I believe you would.

And they kiss. It's a hungry kiss.

22 INT. BAILEY'S OFFICE RECEPTION AREA - DAY

22

As Bailey approaches, MARCIA, his 21 year old pretty secretary hands him a list of calls.

CONTINUED

22 CONTINUED

22

MARCIA
Colonel...Sergeant Quinn is waiting
in your office... I hope it's okay?

Bailey hesitates a moment, then walks into his office.

23 INT. BAILEY'S OFFICE - DAY

23

As posh and large as the head of the Foundation should have. Quinn is seated behind Bailey's desk, feet up on the desk and a brandy snifter in his hand from the small bar on the side. He's in civvies, pressed and neat, but everything is the wrong style, cut and color.

QUINN

Hi, Frank.

Bailey stops and takes in the scene...also Quinn's insolent manner.

BAILEY

I don't remember you making an appointment.

QUINN

(grins)

You don't tell the turkey you're coming to see him on Thanksgiving. You ought to pour yourself one, Frank. This's good stuff.

BAILEY

(pleasant)

Thanks no, but do help yourself... Lester.

24 FAVORING QUINN

24

Making himself more comfortable all the time.

QUINN

Always hated Lester as a name. Never could get anybody to call me Les. I think, from now on, Frank ol' buddy, you should call me Les.

BAILEY

(icy)

What exactly do you want, Sergeant Major?

CONTINUED

24 CONTINUED

24

QUINN

Half.

BAILEY

(amused)

Half? Half of what?

QUINN

You got no whatchamacallit...
subtlety, Frank. Lord knows, I've
tried to be gentlemanly about this,
but you never got the hint. So now
I'm hitting you with it straight
out. I want my cut.

BAILEY

I'm afraid I still don't know what
you're talking about.

Quinn gets up and wanders around the room, brandy glass in
hand, inspecting and admiring the various appointments.

QUINN

Oh, come on, Frank, why are we
playing games? You know why the
General asked me to come here. I'm
his man. And when you didn't
produce the report on that Special
Projects Fund, he set me to snooping
around.

25 BAILEY

25

can't help smiling at Quinn.

BAILEY

And what do you think you've found?

QUINN

I'm not bluffing, ol' buddy. As we
used to say to the recruits, you've
got a problem, and his name is me.

(takes a drink,
turns on Bailey)

First of all, you're using money
from that Special Projects Fund to
buy and ship weapons to people who
maybe shouldn't have them.

(MORE)

CONTINUED

25 CONTINUED

25

QUINN (Cont'd)

(smiles at him)

And if I remember our tour of duty together down in Central America, anyplace there's loose cash, a big piece of it generally falls into your own pocket...

26 FAVORING BAILEY

26

isn't smiling. But he doesn't seem as concerned as you might expect either.

BAILEY

I don't expect you to believe me, but I don't get one penny of anything over my pension and the salary the Institute pays me.

QUINN

But there're some interesting perks, right? Like the R & R you take with the little Missy General. In Apartment 2A, Windsor Arms. Leased in the name of Mr. Anderson. The same name and address you receive unmarked envelopes from a certain bank in Switzerland...

There's a pause as Bailey regards Quinn. Then he breaks into a large smile.

BAILEY

Maybe I underestimated you, Lester.

QUINN

I thought I'd better lay it out for you A-B-C. Make sure you got my drift this time.

BAILEY

Oh, I got your drift last time. But asking for half is a little greedy, don't you think?

QUINN

(laughs)

Not if you don't want to go to prison. Which is right where the General will send you if I tell him what's going on.

CONTINUED

26 CONTINUED

26

Quinn holds the glass up in a toast, drains the rest of it and puts it back on the bar.

QUINN

I wasn't kidding before when I said the Camp was dumb duty. It is and I want out...but I want to be able to live like a rich man when I go... So what's it gonna be, Frank?

Bailey pours himself a drink, holds it up in a toast.

BAILEY

(chuckles)

I guess the General didn't know he set a fox to guard the hen house...partner.

27 QUINN

27

Grinning broadly, he waves Bailey a salute and heads for the door.

QUINN

You should be able to have some of that money to me in about a week, right, Frank?

BAILEY

(smiling)

Consider it in the mail, Lester.

QUINN

No hard feelings?

BAILEY

Life's too short.

Quinn goes out.

28 BAILEY

28

goes on smiling as he sips his drink.

29 EXT. THE JUMPING-OFF SPOT - DAY

29

A clearing at the edge of the woods. The men in fatigues we saw before are grouped around a wooden platform. SMAJ. Quinn makes his valedictory speech, while SGT.

CONTINUED

29 CONTINUED

29

SINGLETON and a half-dozen CADRE (in jungle fatigues and blackened faces) stand at parade rest behind him.

QUINN

Final exams, boys, time to see what all you've learned the past two weeks. The name of the game is escape and evasion. But, if this was a real shooting war, it would be life or death.

He hops off the platform, makes his way to...

30 A WHITE TAPE AND A FIELD OF BARBED WIRE

30

The latter about fifty yards deep and set on poles so that it's about two feet off the ground.

QUINN

Barbed wire. You're going to wiggle on your belly like a reptile. You know why? Because that machine gun there...

He directs their attention to...

31 AN M-60 MACHINE GUN

31

on a platform set at a 90 degree angle to the field of barbed wire. Another NCO sits behind it, legs spread on either side, a belt of ammunition already laid into its chamber.

QUINN

(continuing)

...fires real bullets. Let her rip, Roy.

And Roy FIRES A BURST that cuts the air (even in the daylight you can catch the tracers) only a foot or so above the barbed wire.

32 QUINN

32

can't help grinning at the reaction of the troops. There's some bravado, sure, but there's more than a touch of 'What the hell did I let myself in for?' also.

CONTINUED

32 CONTINUED

32

QUINN

You crawl, your weapon at low port, to that white tape, at which point you get on your feet and you take off into the woods like a bat outta hell. You got three hours to get back to base camp. In the dark. In the woods. In the water. With the boogieman...

And he points out...

33 SGT SINGLETON AND HIS NCO'S

33

in their camouflage and blackface.

QUINN

...on your tail. And heaven help your sorry self if the boogieman catches you.

34 QUINN

34

gives a good show, and he knows it. A born rabble-rouser.

QUINN

And, just so you don't think those pits you see throughout the woods -- the ones with white lime circles drawn about them --

And he points out...

35 A SAMPLE DEMOLITION PIT

35

QUINN

...are nifty hiding places supplied for your convenience, every once in a while, they're gonna go...

And the pit suddenly ERUPTS IN A TREMENDOUS EXPLOSION.

36 QUINN

36

just loves that part, because now the trainees have to figure how they're going to clean the hershey squirts out of their Fruit-of-the-Looms.

CONTINUED

36 CONTINUED

36

QUINN

That's mortar fire. And you're never gonna know when it's incoming. So I don't want to see any of your raggedy butts hanging out anywhere near something that looks like a white circle.

(pause)

This is it. Any of you wimps want to back out, now's the time. Last truck back to base camp leaves in five minutes. Anybody who wants out, tell me now.

He surveys the troops. Plenty of uneasiness. But nobody has the guts to back down now.

QUINN

All right, then. You men get some chow, get some rest. Fun and games commence at sundown.

37 EXT. GENERAL'S HOUSE - NIGHT

37

To establish a large house, rolling lawns, driveways, porte-cochere...and a number of limousines parked, their drivers lounging around waiting.

38 INT. THE GENERAL'S DINING ROOM - NIGHT

38

It's a splendid and elegant affair, dinner for about twenty, the men mostly field rank officers in full dress uniforms and decorations, ladies in long gowns. For zest, however, there is at least one younger, company-grade officer, and a sprinkling of civilians. Frank Bailey's there, of course, looking very handsome in his full dress uniform and has his own share of medals. It's all china and crystal and silver candelabras. A STEWARD unobtrusively fills any wineglasses gone dry, while the General, at one end of the table, regales the company with a story.

GENERAL

MacArthur was the most egotistical man I ever knew. Those years in Japan, when they treated him like an Emperor, I once heard Mark Clark comment that MacArthur was the only man in the world who felt it was a demotion...

His guests LAUGH appreciably. And, at exactly that moment...

39 EXT. THE JUMPING-OFF SPOT - NIGHT

39

The first trainees are down on the ground, some on their bellies, some on their backs, their weapons at low port. Sgt. Singleton BLOWS A WHISTLE, the would-be militarists moves out smartly, and the MACHINE GUN opens up, it's tracers arcing like tiny shooting stars at something like breast-bone level. Meanwhile, back in...

40 THE GENERAL'S DINING ROOM

40

GENERAL

The man was an ass but, by God, he was a master strategist. A thousand years from now, they'll still be studying his flanking maneuver at Inchon.

The General glances down the table at...

41 JENNY

41

who smiles at her husband's oft-repeated story and gives him an almost imperceptible nod.

42 THE GENERAL

42

smiles back at her and continues without missing a beat.

QUINN

And I see, from the discreet signals of a loving wife, that I have once again overstepped that fine boundary that separates the witty raconteur from the windy gasbag. Shall we retire to the other room?

43 EXT. THE WOODS - NIGHT

43

A TRIO OF MILITARISTS makes its way through the woods. Suddenly, there's a godalmighty BLAST FROM A DEMOLITION PIT, that about jerks them out of their socks. And, the next instant, they're beset upon by THREE OF SINGLETON'S BOOGIEMEN. There's a scuffle and a break for freedom, but, all-in-all, you'd have to describe it as total confusion. Pretty much like it would be in a shooting war. In distinct contrast to...

44 INT. GENERAL'S LIVING ROOM - NIGHT

44

Dinner is over and the guests are coming into the living room from the dining room. They've eaten well and are content. One of the ORDERLIES is helping the General as he guides his chair, Jenny next to him as always. The living room for now, is made into a semi-theatre with the chairs facing one direction and now a large screen rolls down into place.

GENERAL
(seeing screen)
What's this now? A movie?

JENNY
Birthday surprise.

The others hear "birthday" and AD LIB regrets at not being told, they would have brought presents, etc.

JENNY
Frank put it together especially for you.

GENERAL
(to Bailey)
Well, thank you, Frank.

Bailey holds up the tape cassette.

BAILEY
102 minutes of the latest field tactics of the Afghan guerrillas.

GENERAL
(pleased)
Where'd you get hold of that?

BAILEY
(conspiratorially)
Shshshshsh...

JENNY
Frank, can I see you for a minute?

Bailey hands an Orderly the cassette, and he and Jenny walk away from the General. Most of the others have seated themselves, but a couple, the MARTINSONS approach the General.

MARTINSON
I just want to say again how proud we are to be here, General.
(MORE)

CONTINUED

44 CONTINUED

44

MARTINSON (Cont'd)

And I know our contribution will go to a good cause.

GENERAL

(gracious)

It's a pleasure to have you and Mrs. Martinson here, sir. And to know that you support our work.

45 THE FRONT FOYER

45

Bailey and Jenny join the Corporal we saw earlier. He speaks softly so as not to be overheard in the next room.

CORPORAL

Excuse me, Colonel Bailey. That shipment you expected is finally here.

BAILEY

The toy soldiers?

CORPORAL

That's what's marked on the box, sir.

BAILEY

Great! Take it to the pool house.
(to Jenny)
I'll slip away somehow and set it up...

JENNY

You can't put up 500 toy soldiers by yourself...

BAILEY

(grins)

Oh yeah? You'd be amazed what I can do in 102 minutes.

Bailey checks his watch, then gives a signal toward...

46 THE OTHER END OF ROOM

46

An ORDERLY nods in acknowledgment, puts the cassette into the VCR and dims the lights. An image hits the screen and we HEAR music.

47 EXT. BACK OF HOUSE - NIGHT 47

Bailey comes out of the back of the house and hurries around the pool to the pool house.

48 EXT. FRONT OF POOL HOUSE - NIGHT 48

Larger than normal with planted areas flanking the doorway, there is a very large cardboard carton near the door. Bailey gets to it, unlocks the door with a key and drags the box in. The box is clearly marked in large letters: PREMIER TOY COMPANY...MILITARY MINIATURES.

49 INT. POOL HOUSE - NIGHT 49

A large desk dominates one end of the room and some of the other furniture looks like it was pushed around. Indeed it was to make room for the display table set in the corner.

50 CLOSER ANGLE 50

Bailey quickly rips open the box and starts to remove... BOOKS! There are about 2 dozen various titles, different sizes and shapes and dust covers, but they're all pretty much about the Civil War. Bailey puts them on the shelf where we previously saw him storing the toy soldiers. When he's finished, he shoves the empty box under the table with the other boxes. He leaves the lights on and heads for the door.

51 EXT. POOL HOUSE - NIGHT 51

Bailey comes out, locks the door and goes around the back of the pool house.

52 EXT. BACK OF POOL HOUSE - NIGHT 52

Bailey quickly heads off into the darkness.

53 EXT. EXERCISE AREA - NIGHT 53

Quinn takes one last sip of lousy coffee, then throws the remainder on the ground. Putting the cup down, he wanders over to where Sgt. Singleton waits, the whistle around his neck and a clipboard in his hand.

QUINN
How's it going, Sergeant?

CONTINUED

53 CONTINUED

53

SINGLETON

They're in there trying to find their way out... half drowned in mud by now, like as not. We pumped in more water this afternoon than ever before.

QUINN

(smiles)

Let's just make sure that those that don't drown'll at least be black and blue. How else will they know they got their money's worth?

(glances at watch)

Time to hook up the wires for the big show.

SINGLETON

I guess.

Quinn nods and moves off.

54 ANOTHER PART OF EXERCISE AREA - NIGHT

54

Quinn pulls his jeep up, turns off the engine (leaving the lights on as a source of illumination), then goes to the edge of the woods, uses his flashlight to locate a path of duck boards so he doesn't get too muddy, and starts in.

55 ANOTHER ANGLE

55

Looking into the flashlight, we see the glare and the silhouette of Quinn as he works his way deeper into the woods toward a certain eucalyptus tree.

56 QUINN'S POV

56

Suddenly an apparition rises up out of the muck and mud. It's black, has no hands or face that we can see, for it wears coveralls, gloves, overshoes and a ski mask...all black. It is caught in the light of the flashlight.

57 QUINN

57

stares. Gapes really.

QUINN

(startled)

Hey! Who's that?

58 VARIOUS ANGLES 58

To see the flash of a knife, the charge of the "Apparition", the stabbing of Quinn in his chest just under the rib cage and to the right of the sternum. The knife is plunged once, turned and pushed up to enter the heart. Quinn falls at the feet of the assailant, hitting his legs and twisting over on his back.

59 THE KILLER 59

puts the knife away, grabs Quinn's wrists and drags him forward on the duck boards toward a eucalyptus tree that has a large terminal box attached to it, then considerably past the terminal box into the mud where he is dropped, then turned over, chest down over a pit with a large white circle painted around it.

60 THE ASSAILANT 60

comes back, gets the flashlight, heads back for the eucalyptus tree and opens...

61 THE TERMINAL BOX 61

With the flashlight under one arm, the gloved hands take wires, plugging or clipping them to the proper post terminals.

62 THE ASSAILANT 62

finishes, steps back, tosses the flashlight forward toward Quinn's body and leaves, heading out of the woods.

63 EXT. EXIT LOCATION OF EXERCISE AREA - NIGHT 63

Some of the men have dragged themselves out of the woods and are reporting to Singleton as he checks them off the list.

SINGLETON
Pectovic, Murphy and...who's that?

He peers into the face of a uniformed kid who looks much the worse for wear.

BANTER
Bobby Joe Banter, Sarge.

CONTINUED

63 CONTINUED

63

SINGLETON

Boy, you musta made a lotta noise to have the corporals beat up on you like that...

BANTER

Yes sir, I s'pose I did.

64 EXT. QUINN'S QUARTERS - NIGHT

64

Back at the base camp, we see the "apparition" walking through the deserted camp and go to Quinn's quarters. He stops, removes his overshoes, and carrying them in one hand, enters the quarters.

65 INT. QUINN'S QUARTERS - NIGHT

65

The "Apparition" walks through the office into the living quarters in back. He zips down the front of his coverall and pulls a large silk square out of his pocket that was tightly folded and pressed down. He places it on the floor and drops the muddy boots on it. He then strips off his gloves and we find white silk gloves underneath the heavy ones. Leaving those on, he walks into the bathroom and flips the light on. Looking into the medicine cabinet mirror, he pulls off the ski mask. It is Bailey.

66 CLOSER ANGLE

66

SHOOTING INTO MIRROR, Bailey pulls the zipper of his coveralls down a bit further and we see he has a white silk body stocking on under that. Pulling down the zipper to the body stocking, we catch a flash of the full dress uniform he had been wearing when we saw him last.

67 EXT. EXIT LOCATION OF EXERCISE AREA - NIGHT

67

Singleton is still checking men off. There are many more of them now, standing around, joking, laughing now that the ordeal is over. A few of the non-coms are also there.

PECTOVIC

Hey Sarge, c'mon...it's the last night...what're we waitin' for?

BANTER

Yeah, let's git that beer bust on!

SINGLETON

Not till everybody's out and we do the last demonstration...

68 INT. QUINN'S QUARTERS - NIGHT

68

Bailey is now completely dressed as before and all his clothes are lying on the silk. He rolls the silk up with the gloves, overshoes, ski mask and body stocking, and stuffs the entire bundle into a big plastic trash bag, then stuffs the trash bag mouth first into yet another trash bag. Satisfied, he walks into the bathroom, looks at himself, opens the medicine cabinet and removes two military hairbrushes, brushes his hair, puts them down and leaves.

69 EXT. QUINN'S QUARTERS - NIGHT

69

Bailey comes out carrying the plastic bag and walks away from the quarters, passing a large dumpster as he goes. Without looking, he tosses the plastic trash bag up and into the dumpster and moves off.

70 EXT. BACK OF GENERAL'S HOUSE - NIGHT

70

Jenny comes out of the house, followed by the General, his orderly and the rest of the party, the sounds of laughter and chatter happily engulfing the pool area as they make their way to the pool house.

71 INT. POOL HOUSE - NIGHT

71

Jenny comes in, followed by the others and looks around. All is the way we saw it before, except no Frank.

JENNY

Frank? Frank, are you here?

(to Orderly)

Warren, you want to see if you can find where Colonel Bailey got to?

72 THE GENERAL

72

is placed before the curtained area and looks happily at the HAPPY BIRTHDAY sign.

GENERAL

Well? Is somebody going to open the curtains?

The curtains suddenly part and we see that Bailey has been standing behind the curtain all this time, waiting for them.

CONTINUED

72 CONTINUED

72

BAILEY
Happy Birthday, General.

He steps aside so that the General can see. The others burst into applause and excited talk. The General's eyes gleam with appreciation as he looks at this gorgeous impression of the Battle of Gettysburg with the rolling hills of Pennsylvania complete with farms, streams and trees, dotted with hundreds of toy soldiers of the period, both Blue Bellies and Johnny Rebs, exactly where their units were supposed to be in the battle.

73 THE VARIOUS FACES

73

of the Guests all mirror the excitement and appreciation in the General's.

74 SNORKLE CAMERA MONTAGE

74

Down low and going through the display showing soldiers of both sides in various poses of combat. OVER, the SOUND of a whistle being blown.

75 EXT. EXIT LOCATION OF EXERCISE AREA - NIGHT

75

Singleton is blowing his whistle for attention. The place quiets down.

SINGLETON

Okay, people, listen up. It's lucky you jocks made it out of there. Because the boogiemer just found your range.

He reaches over to a small switch box and starts pressing switches.

76 THE WOODS

76

Beyond them light up spectacularly with flashes of powder and color and smoke, and the night sky is aglow with explosions. And then, following like thunder follows the lightening, the sound of the WHOOMP WHOOMP OF H.E. CHARGES GOING OFF.

77 INT. POOL HOUSE - NIGHT

77

Everyone still looking at the battle display of miniatures. They HEAR the "whoomp whoomp" softly in the background.

MARTINSON

What's that noise?

Bailey looks out...

78 THE WINDOW

78

Away off in the distance, flashes of light in the night sky.

79 BAILEY

79

turns to reassure everyone.

BAILEY

The end of the night exercises at the Training Camp. Simulated barrage.

80 SNORKLE CAMERA

80

Once more it travels through the soldiers lines, the "Whoomp Whoomping" heard very plainly now. It stops near a soldier with miniature master sergeant's stripes on his sleeve. IN SLOW MOTION the soldier falls and lands on the ground.

81 THE GENERAL

81

is still delighted with his present. He means it as a joke:

GENERAL

Look at that, Frank. I think we lost one of our men.

FADE OUT.

FADE IN:

82 EXT. ROAD BORDERING EXERCISE AREA - DAY

82

We see Quinn's jeep, parked where he left it last night. Several other cars are there now, including Columbo's, the Medical Examiner's hearse and a few black and white police cars. Into all this...

83 BAILEY

83

arrives in a jeep, parks, gets out and walks forward to where most of the people are grouped. He wears his starched fatigues. He walks into the wooded area, finds Sergeant Singleton, standing with another non-com or two. Singleton is feeling very bad and very responsible. A little distance away, Quinn's body is barely visible, surrounded as it is by the MEDICAL EXAMINER and others.

BAILEY

What the hell happened?

SINGLETON

He went in way before I touched off the charges, Colonel. He should have been long gone.

(long beat)

Maybe he saw a loose connection in the pit. I... I guess I blew him away.

Singleton is clearly miserable. Bailey gives him a comforting pat on the shoulder.

BAILEY

It was an accident, Sergeant.

(then)

Who's in charge here?

SINGLETON

That man over there, sir.

And he points over toward...

84 COLUMBO

84

who is pacing off distances from the body to the terminal box. He jots down a note in his notebook, then paces again, from the body to the duck boards, stops and makes another note.

85 BAILEY

85

doesn't know what the hell to make of these maneuvers.

CONTINUED

85 CONTINUED

85

BAILEY
He's in charge?

SINGLETON
That's what they told me.

Bailey, bemused, shakes his head and walks over to where...

86 COLUMBO

86

is now pacing and measuring back towards Quinn's jeep.

BAILEY
Excuse me...

COLUMBO
Just a minute, sir.

...and walks past him. Bailey watches Columbo continue his pacing and counting to the end of the duck boards, where he makes yet another note in his little book. Then he glances at Bailey, and smiles.

COLUMBO
Yes sir, what can I do for you, sir?

BAILEY
I'm Frank Bailey.

COLUMBO
Colonel Bailey, yes sir! You're the
dead man's commanding officer.
(shows I.D.)
Lt. Columbo, sir, Homicide.
(shaking hands)
How do you do, sir.

BAILEY
Lieutenant. May I ask you why
Homicide is concerning itself with
an accident?

COLUMBO
Oh, it's strictly routine, Colonel.
Any death not in the presence of a
physician needs a report...
(then...)
It's a terrible tragedy, sir. Just
terrible.

CONTINUED

86 CONTINUED

86

BAILEY

Yes, he was a good man. We had some foreign duty together. Served in Central America.

(beat)

We're going to miss him.

COLUMBO

Yes sir, I'm sure you are.

(beat)

Night maneuvers, right sir? That's what the young man said.

BAILEY

It's the last training exercise before the men graduate.

COLUMBO

(puzzled)

Graduate, sir?

(remembers)

Right, right, this isn't the real Army. The Sergeant told me...

(beat)

Where would you have been watching the exercise from, sir?

BAILEY

I'm afraid I wasn't here. I was at General Belford's birthday party.

87 COLUMBO

87

takes a moment to place the name.

COLUMBO

General Belford, sir? You mean the General Belford?

BAILEY

General Belford is Chairman of the Foundation that operates this camp, Lieutenant.

COLUMBO

(shakes head)

There I go again, Colonel, I can't get it into my head that this isn't the real Army. I mean the uniforms, the way you all talk and act...

CONTINUED

87 CONTINUED

87

BAILEY

We try to be as military as possible, Lieutenant.

(to Singleton)

Sergeant Singleton, you will stay with the Lieutenant, but tell all staff to meet me in the mess hall immediately. As of now, you're Sergeant Major.

SINGLETON

Yes, sir. Thank you, sir.

BAILEY

If there's anything the Sergeant can't tell you, please feel free to call me personally.

COLUMBO

Thank you, sir. That's really very nice of you... I'll try not to keep him very long, sir.

Singleton salutes. As Bailey starts to return it, Columbo's hand starts to come up too, but he catches himself.

BAILEY

It's not necessary, Lieutenant.

COLUMBO

Excuse me, sir. Just force of habit, sir.

Bailey heads for the jeep. Columbo watches him for a moment.

88 ANOTHER ANGLE

88

A police officer excitedly calls Columbo.

OFFICER

Lieutenant?

He is pointing to a low rock outcropping not far from the body.

89 BAILEY

89

nears his jeep. He stops and looks back to see what the excitement is about.

90 BAILEY'S POV

90

Columbo walks over to the officer, crouches down and looks. There is an overhang and under it is the flashlight. It is in a position so that it could not have rolled there if dropped by the victim, nor been blown there if by explosion. Columbo waves a police PHOTOGRAPHER over to him to take some shots.

91 BAILEY

91

is very curious. After the pictures...

92 COLUMBO

92

takes a handkerchief and uses it to pick up the flashlight, then holds it aloft like the Statue of Liberty and says to the officer who found it:

COLUMBO

This object in my hand is a flashlight?

OFFICER

Yes sir, it's a flashlight.

COLUMBO

And you found this flashlight on the ground under this rock, is that correct?

OFFICER

Yes sir, that's correct.

COLUMBO

Thank you, officer.

93 BAILEY

93

Deeply concerned about the point made over the flashlight, he gets into the jeep and drives off.

94 COLUMBO

94

walks back to the M.E. The body is lightly covered with a sheet.

COLUMBO

You find anything, Doc?

CONTINUED

94 CONTINUED

94

M.E.

Chest was pretty well scorched and powder burned...bad concussion...

Columbo nods.

COLUMBO

Okay if I...?

M.E.

Sure. I'm through.

95 CLOSER ANGLE

95

Columbo kneels down, removes the sheet partway. Quinn is lying face down and Columbo looks at the back of his neck, then places his hand inside the collar. He pulls out some dirt and small twigs, and looks at them with great interest.

96 INT. MESS TENT - DAY

96

All the non-coms except Singleton are seated and Bailey is addressing them.

BAILEY

I expect last night's accident has everyone pretty well shaken up. Sergeant Major Quinn was a fine human being. He was also my personal friend. Most importantly, he was a good soldier.

(beat)

The words we associate with soldier are words like Duty, Honor, Country. I want you to think about another word.

He turns to the blackboard behind him and writes the word "death".

BAILEY

(continues)

We're all soldiers. We don't welcome death but, as somebody once said, it's part of the job description. Endings are part of beginnings and death is part of life. Sergeant Major Quinn knew that and...

(MORE)

CONTINUED

96 CONTINUED

96

BAILEY (Cont'd)

(is there a note
of irony here?)

...when death came to him in the
night, I suspect he expected it. I
hope he recognized it. I'm sure he
understood it.

(beat)

My office has cancelled incoming
classes until further notice. We'll
keep you informed.

Bailey marches from the room.

97 EXT. QUINN'S QUARTERS - DAY

97

Bailey approaches the quarters, glances around for a
moment, then enters.

98 INT. QUINN'S QUARTERS - DAY

98

Bailey comes into the living quarters and looks around.

99 BAILEY'S POV

99

CAMERA PANS the room, Bailey looking for any mistake he may
have made last night. CAMERA rests on a bit of mud under
the bed and ZOOMS close onto it.

100 NEW ANGLE

100

Bailey moves quickly to the spot, kneels and, craning
awkwardly, starts to wipe it up with a handkerchief. It's
dry and he has to scrape it a bit, but gets it off just
as...

101 THE BATHROOM DOOR

101

swings open and Columbo looks out.

COLUMBO

Oh, it's you, Colonel. I thought I
heard somebody.

BAILEY

I was just... The Sergeant Major
would've hated that his quarters
weren't... immaculate.

CONTINUED

101 CONTINUED

101

Columbo's hands are wet and dripping. He comes over to look.

COLUMBO

What was that, sir? Mud?

BAILEY

Just a spot.

COLUMBO

Well, sir, it's amazing the Sergeant could keep his place as spic and span as he did, what with the mud everywhere around here. I was just cleaning up myself in the bathroom here, but...

Columbo gestures toward the bathroom. Through the door you can see two towels on the towel bar, snow white, folded and hung with precision as is everything else in this place. They're just too precise and clean to sully by actually drying one's hands, so Columbo, holding his hands in an awkward fashion, looks around for something else, finds nothing, and sort of half wipes them on his coat.

COLUMBO

It's so perfect, I can't... You can almost eat off the floor here. I'm trying to remember... we used to have a name for that in the Army.

BAILEY

You were in the Army, Lieutenant?

COLUMBO

Well, you know, sir, right out of school, all the guys in my neighborhood -- it was what you did.
(then...)
But the word, I can't...

He searches his memory.

BAILEY

We used to call that STRAC in the Army.

COLUMBO

STRAC. Right, I remember that. The Sergeant was certainly STRAC. The only thing is... there's a couple of hairbrushes here on the sink...

CONTINUED

101 CONTINUED (2) 101

Columbo holds the door open so Bailey can see...

102 THE HAIRBRUSHES 102

in the sink.

COLUMBO

Now why would a man so neat and clean and orderly, so STRAC, as you say, leave a couple of hairbrushes on the sink.

103 COLONEL BAILEY 103

remains relatively unflustered.

BAILEY

Perhaps he was called away in a hurry, Lieutenant.

COLUMBO

So fast he couldn't even open the cabinet and replace them where they belong? I had a sergeant in the Army, sir, a Sergeant Simmons. Well, sir, my mother was a demon for neatness, but Sgt. Simmons could've given her lessons. No sir, leaving brushes like that, it just isn't STRAC, sir.

(beat)

You think maybe somebody else was in here after the Sergeant was killed last night?

BAILEY

I have no idea.

COLUMBO

Wouldn't that be something. Somebody dropping in to see the Sergeant and him out there lying in that field... And using his brushes...

He shakes his head in wonder. Just then, the door opens and Singleton steps in.

SINGLETON

Lieutenant, I rounded up a few men for you to talk to...

CONTINUED

103 CONTINUED

103

COLUMBO
Oh, that's terrific...
(half apologizes
to Bailey)
I thought maybe they might have seen
something...

BAILEY
Of course.
(beat)
If you have no further need for me,
Lieutenant...

He starts to walk out into the office area, Columbo and Singleton coming out with him.

104 EXT. QUINN'S OFFICE AREA - DAY

104

Columbo, Bailey and Singleton come out. Some "troops" are outside hanging around. Bailey turns to say good-bye to Columbo.

BAILEY
I've given orders for you to have
full cooperation, Lieutenant.

105 BAILEY'S POV

105

PAST Columbo, who is grateful for Bailey's assistance, Bailey sees the dumpster being unloaded and his plastic sacks from last night being taken away.

COLUMBO
I really appreciate that, sir.

106 WIDER ANGLE

106

Bailey nods, walks off to his car and will drive off as Columbo turns and looks at...

107 THE GROUP BEFORE HIM

107

A pretty motley crew, both nervous and pleased they were picked.

108 INT. QUINN'S OFFICE - DAY

108

The front part of the tent. Columbo sits at the Sergeant Major's desk. Standing in front of him is a large, beer-bellied man with a belligerent look in his eye.

BEER-BELLY

(looks blank)

Why'd I come here? You're kiddin', ain't you? Comes The Time of Anarchy, somebody's gonna have to protect the wives and kids...

COLUMBO

(puzzled)

The Time of Anarchy?

BEER-BELLY

The Time of Anarchy. When they try to take over.

COLUMBO

They? And who might they be, sir?

COLUMBO

You know. They. The Time of Anarchy is headin' right at us, and I'm damned if I'll let them take over.

WIPE

There is a tall skinny kid of no more than 17 who keeps twisting his cap out of nervousness. Possibly the same Billy Joe Banter we saw get beaten all to heck the night before.

SKINNY KID

Well, you see, sir, I really wanted to join the Army, you know, as a regular soldier, only I didn't weigh enough and there was something about my feet...

COLUMBO

And you think this camp can help you with a military career?

SKINNY KID

Oh, I don't know about a whole career, sir. But see...there's this girl I like, I mean I really like her... and I thought, maybe, you know...

(MORE)

CONTINUED

108 CONTINUED

108

SKINNY KID (Cont'd)

(then...)

Do you think if I maybe became a
policeman...?

WIPE

A spit and polish trooper who stands in front of Columbo. He is constantly at attention and speaks in curt tones like a D.I. He and Columbo seem to be in a contest for who can out-"sir" the other. The difference is, however, the Militarist hits the "sir" a little too hard.

MILITARIST

Sir, this is the best damn camp I've ever been to, sir.

COLUMBO

Excuse me, sir... do I understand you've gone to others?

MILITARIST

(rapid fire)

Yes sir. Taylor Point, North Carolina; Westerville, Arizona; Squeaks Ridge, North Dakota; Centerville, Pennsylvania; High Bluff, Nevada; Tannerstown, West Vir
--

COLUMBO

Thank you, thank you.

(beat)

I'm a little curious, sir. Why did you go to all those places?

MILITARIST

I'm in training, sir. Soldier of Fortune, sir.

COLUMBO

A mercenary, sir?

MILITARIST

Yes sir. War is my business, sir, and business is good.

Columbo can only blink in response to that.

WIPE

109 EXT. FOUNDATION - DAY

109

To establish.

110 INT. BAILEY'S OFFICE - DAY

110

Bailey, back in civilian garb, is seated behind his desk. Perhaps a half drunk cup of coffee is nearby. His jacket is off, his tie is loose, and he's rummaging through a pile of folders as he dictates to his secretary, MARCIA.

BAILEY

Item Three involves extending famine rescue operations in Eretria period. Details as follows colon.

(hands her folder)

Then what I want you to do is fill it out with a bunch of figures out of here. It doesn't matter what they are, just make it look as full as possible, lots of numbers. Then let me look at it.

MARCIA

This is still the Special Projects Fund?

BAILEY

Yes, but I want everything we've done today in a separate folder. For my eyes only, understand?

MARCIA

Yes, Colonel.

BAILEY

Anything else I need to take care of?

MARCIA

Lieutenant Columbo, sir. He poked his head in just as you called me.

BAILEY

He was here in the building?

MARCIA

He said not to bother you just then, he'd wander around until you were done. Do you want me to find him?

Bailey contemplates for a moment, obviously disturbed. He looks back up at Marcia.

BAILEY

I'll need that material as soon as possible, Marcia.

- 111 INT. FOUNDATION CORRIDOR - DAY 111
- Columbo is walking along slowly, pausing perhaps to examine publication covers that are framed on the wall. The titles should announce loud and clear the conservative nature of the place, titles such as: Minute Man; Rights of the Right; Dangerous Liberals of the Past; Fundamentals of Freedom; and etc. He gets to a door marked only with a number and he opens it just a bit, looking into the room.
- 112 COLUMBO'S POV 112
- On the floor around a large coffee table sit about half a dozen men and women shaking I Ching bottles and easing out the stick. Next to each is a pad and pencil and perhaps a book or two for reference... They don't look up.
- 113 FAVORING COLUMBO 113
- He apologizes.
- COLUMBO
I'm sorry, I didn't mean to...
- 114 ON GROUP 114
- They still don't look up. They are totally absorbed.
- 115 COLUMBO 115
- is still trying to apologize...
- COLUMBO
No, no... Don't disturb yourselves...
- 116 THE GROUP 116
- still doesn't look up.
- 117 COLUMBO 117
- shuts the door and eases himself out into the corridor again. He moves farther down the hall and comes to...

118 THE "GAME OF NATIONS" ROOM 118

He opens the door a bit to look inside. This door like the others simply has a number, not a name.

119 COLUMBO'S POV 119

The array of monitors and keyboards and people excitedly intense, but speaking in quiet deadly tones to each other. After each announcement, the speaker will type something in on his keyboard and the master display overhead will change.

PLAYER ONE

Premier demands a promise of apology and reparations before the meeting.

PLAYER TWO

Prime Minister rejects preconditions to the session and calls on U.N. to bring sanctions against France.

120 COLUMBO 120

just stares and listens.

121 THE GROUP 121

Continues.

PLAYER ONE

The President issues an ultimatum. The honor of France is at stake.

PLAYER TWO

Prime Minister has ordered mobilization of reserves and is putting air units on "ready alert".

122 COLUMBO 122

is totally confused.

123 THE GROUP 123

keeps getting hotter.

PLAYER THREE

Supreme Commandant addresses cabinet.

CONTINUED

123 CONTINUED

123

PLAYER TWO
Parliament authorizing Commanding
General to take all steps necessary.

PLAYER FOUR
(excited)
I think there's going to be war.
Don't you think there's going to be
a war?

PLAYER ONE
(also excited)
France launches missiles at London
in pre-emptive strike.

124 COLUMBO

124

is completely aghast!

125 THE GROUP

125

develops an edge to their voices.

PLAYER FOUR
You see? I told you there was gonna
be war!

PLAYER THREE
Incoming missiles, incoming
missiles. Two minutes to London
impact.

PLAYER TWO
London prepares anti-missile
defenses to counterattack. We've
got to get a report on damage as
quickly as possible.

PLAYER THREE
Anticipated casualties three million
on first strike...

126 COLUMBO

126

backs out and pulls the door shut quickly. He's not sure
he's heard right, and looks around. Other people in the
corridor seem unaware of any problem. He opens the door a
crack once more.

127 COLUMBO'S POV

127

As Player Three reads a printout very calmly.

PLAYER THREE

First impact. Entire West End is devastated. Fire raging and no water supply...

128 COLUMBO

128

frowns very deeply, his cigar clamped between his teeth as he pulls it shut again. As he turns to move away, he almost bumps into Bailey.

BAILEY

(pleasant)

If I had known you were here, I'd have arranged a guide.

COLUMBO

Sir, do you know anything about what's going on with England and France right now?

BAILEY

Did they go to war again? The object of the game is to avoid war.

COLUMBO

Game, sir? That's a game?

BAILEY

(grins)

I can see you're a little confused. Why don't you come back to my office? I'll try to explain.

129 FAVORING BAILEY

129

As he walks with Columbo.

BAILEY

We call that our Game of Nations. Some people describe it as Thinking the Unthinkable. A truer description might be Exploring the Mundane.

COLUMBO

I'm not sure I understand, sir...

CONTINUED

129 CONTINUED

129

BAILEY

Suppose South Africa decided to cut its shipments of molybdenum to the United States and Europe by, say 43 per cent. What do you think the consequences would be?

130 COLUMBO

130

is puzzled by the question.

COLUMBO

I'm sure I wouldn't know, sir.

BAILEY

Neither would we... but we might have to know...so we play the game. Move, counter-move; ploy, counter-ploy; cause, effect. Stimulus, reaction.

COLUMBO

And France fires missiles at London.

BAILEY

Precisely.

COLUMBO

(chuckles)

Well, sir, I'm sure glad it was just a game.

BAILEY

You should let me take you around sometime. We do all sorts of interesting research here...

And Bailey ushers Columbo along toward...

131 INT. BAILEY'S OFFICE - DAY

131

Bailey and Columbo come in. Columbo looks in one wide sweeping glance, trying to get it all in at once and being unable to. There are artifacts, souvenirs of places the well-travelled Bailey has been, things he has collected. One thing in particular catches Columbo's eye and he walks to a shelf to examine it.

132 CLOSER

132

As Columbo looks at a shrunken head.

COLUMBO
Is that really what I think it is?

BAILEY
(amused)
It is.

COLUMBO
A real one?

BAILEY
And very old. I brought it back
from Central America.

COLUMBO
(examines it
closely)
Isn't that something, sir? Look at
that... everything's perfect... only
smaller... Why do you think people
did that?

133 WIDER ANGLE

133

Bailey takes delight in Columbo's interest and curiosity.
He genuinely likes lecturing to an interested listener.

BAILEY
Malempsychosis. The possession of
the soul. The power... the magic,
if you will, of the opponent.
(beat)
You're in homicide, Lieutenant.
What do you think this man did for a
living?

COLUMBO
I'm sure I don't know, sir.

BAILEY
(triumphant)
He was a soldier. Otherwise he
wouldn't have had his head shrunken.
I keep it as a constant reminder.
(then...)
What can I do for you, Lieutenant?

134 COLUMBO

134

gives the head one last look, then flips through his notebook looking for a prompting note.

COLUMBO

Right, sir. You were just saying you were in Central America.

BAILEY

I was.

COLUMBO

Ahh, here it is. And when we were talking at the camp, you said Sgt. Quinn served in Central America?

BAILEY

Yes. We were both there.

COLUMBO

Where exactly in Central America, if I may ask?

BAILEY

I don't understand. What does all this have to do with the Sergeant Major's death?

COLUMBO

Oh well, sir, it's just when these things happen we have to make reports about the past and what was going on. To get a whole picture, you know?

(beat)

So, what I was getting to was exactly where you and the Sergeant were and what kind of work you were doing there.

Bailey considers to see if there are any hidden implications in the question.

BAILEY

I'm afraid I can't tell you about our work, Lieutenant. It was military.

COLUMBO

Well sir... I thought that might be the case. It's just... there's a lot of troubles in some of those countries down there...

(MORE)

CONTINUED

134 CONTINUED

134

COLUMBO (Cont'd)
death squads and all. I was
wondering if the Sergeant might have
made any enemies down there.

BAILEY
(slowly)
I thought we were talking about an
accident, Lieutenant.

COLUMBO
Well, sir, that's what I thought
too. But I've got to admit, I'm
puzzled about the flashlight, sir.

BAILEY
What about the flashlight?

COLUMBO
(takes out his
notepad)
Look at this, sir. Sergeant Quinn
was working at the tree with the
wire box...
(goes to tall silk
ficus in the
corner)
...we'll say this plant is the
tree... But his body was...
(paces to far end
of the office)
...fourteen... fifteen... well, sir,
the explosives pit was more than
twice as far as here.
(lies down for a
moment)
And the body was thrown about here
by the explosion. But...
(springs back up)
...the jeep, sir, the jeep was way
over here...
(paces to the
opposite corner)
...We'll say this chair here is the
jeep... with its headlights aimed at
the tree, see what I mean, sir?

BAILEY
Not exactly, Lieutenant.

CONTINUED

134 CONTINUED (2)

134

COLUMBO

Well, sir, the headlights wouldn't have helped him if he was fixing a loose connection over here in the pit. But his flashlight...

(picks up
ceremonial mug
from the desk)

...was not only way over here, but it was up under this rock thing... what you might call an outcropping. Now you see what's puzzling me, sir?

BAILEY

Maybe it was blown there by the explosion.

COLUMBO

Well, sir, I thought of that. But if it was, it would've had to take a ninety degree turn and then roll uphill. It's very puzzling...

(throws his hands
up in bemusement)

Well, I've taken up too much of your time already, Colonel...

Before he can go, though....

135 MARCIA

135

comes into the office.

MARCIA

Excuse me, Colonel. The General's on line one. And I'm on my way to lunch.

BAILEY

Thank you, Marcia...

He starts to reach for the phone, but she interrupts.

MARCIA

Colonel...it's for the Lieutenant.

BAILEY

(puzzled)
Oh? Of course.

He hands the phone to Columbo and leaves.

CONTINUED

135 CONTINUED

135

COLUMBO
General Belford? No kidding?
(into phone)
Yes sir, Lieutenant Columbo here,
sir.
(listens)
Yes sir. I'm sure I can do that
sir.
(listens)
Yes sir. Thank you sir.

He puts the phone down.

COLUMBO
(beaming)
He wants to see me. The General.
Isn't that something? He's a very
great man. He's a part of
history... Imagine? A man gets to
be a general...

BAILEY
I'm sure you'll enjoy your visit.

COLUMBO
Yes sir. Thank you sir. You've
really been very helpful and I
appreciate it sir.

And he heads out the door, leaving...

136 FRANK BAILEY

136

to stare after him with anger and consternation.

137 INT. CORRIDOR OUTSIDE GAME OF NATIONS' ROOM - DAY

137

Columbo steps along, pauses...his curiosity getting the
better of him. He opens the door a little and looks in.

138 INT. GAME OF NATIONS' ROOM - DAY

138

Most of the people are where we saw them last, but collars
are opened a bit more, sweat is running down otherwise
composed faces and the game is tense.

PLAYER ONE
Great Britain welcomes the
assistance of its ally, the United
States.

CONTINUED

138 CONTINUED

138

PLAYER TWO

Pre-emptive strike. Missiles launched at New York, Detroit, SAC headquarters and Los Angeles.

139 COLUMBO

139

closes the door, smiles at the thought of missiles coming to Los Angeles, lights his cigar and jauntily walks on down the corridor, now a member of the cognoscente.

140 EXT. GENERAL'S HOUSE - DAY

140

We see Columbo pull up in his car, get out and walk to the front door. There he rings the bell.

141 CLOSER ANGLE

141

There is a moment, then the door opens and Jenny stands there looking out at him.

COLUMBO

Excuse me, ma'am...I'm Lieutenant Columbo... The General's expecting me, ma'am.

JENNY

I'm Mrs. Belford.

She proffers her hand and they shake. She looks past him and sees the car.

JENNY

Is that your car?

COLUMBO

Yes, ma'am. It's a collector's item.

JENNY

(smiling)
I had one like that once. A very long time ago.

COLUMBO

That's what makes it a collector's item, ma'am. Lovely things, aren't they, Ma'am?

JENNY

(warmly)
Yes, lovely indeed. Please come in.

142 EXT. BACK OF GENERAL'S HOUSE - DAY

142

Columbo comes out of the back of the house with Jenny who points the way to the pool house. Columbo thanks her and continues on the path.

143 CLOSER ANGLE

143

As Columbo gets to the pool house. He opens the door and is immediately BLASTED with SOUND. The General has a CD pumping all 200 amps through state-of-the art speakers. Not only that, but it's connected to several different types of "light shows" that are at once interesting to see in themselves and also interesting to see in their reflections on the walls.

144 INT. POOL HOUSE - DAY

144

Columbo steps cautiously into the large room and his view takes in the light show and his ears reverberate to the rhythms of African rock music. The General is seated behind his desk, his head back, his eyes on the ceiling, totally lost in the music, completely ignoring the meal on his tray and the milk in a glass with a distinctive four star engraving sitting next to the plate. Interestingly, he does not move a muscle, does not tap, shake, rock or roll. He is motionless.

COLUMBO
(clears throat)
Sir?
(no answer...
shouts)
Sir?

The General becomes aware of Columbo, sees him, smiles, holds his hands palm up and spread as though to say "How about this, huh?", then waves Columbo to come in as he reaches for the controls and turns the volume down.

GENERAL
Lieutenant Columbo? Come in, come in. You like the music?

COLUMBO
Well, sir, I really don't listen to much rock and roll...

GENERAL
I prefer Sibelius myself. But this is a whole new thing. Called World Music.

(MORE)

CONTINUED

GENERAL (Cont'd)

They're trying to take the best parts of different music ... African, Caribbean, Indian, Oriental... see if they can meld them somehow. Very exciting, don't you think?

COLUMBO

Yes, sir, that's really terrific.

GENERAL

I have a great-grandson who says he can't do his homework unless he has something like this going. I can see his point... it drives everything else out of your mind.

Columbo is distracted by the Gettysburg display.

COLUMBO

Excuse me, sir...

He walks over to take a closer look.

COLUMBO

(continuing)

Sir, Mrs. Columbo has an uncle, if he could only see this. He's one of those Civil War buffs. Tells me stories for hours...

GENERAL

Well, you should bring him by sometime. It's the Battle of Gettysburg.

COLUMBO

This is what it really looked like?

GENERAL

At the moment of Pickett's Charge. The highwater mark of the Confederate cause. After Gettysburg, the fate of the South was sealed.

COLUMBO

You know what I always remember about Gettysburg, sir? It's the same thing I liked about the Army. My Army boots were the first really good pair of shoes I ever had.

CONTINUED

144 CONTINUED (2)

144

GENERAL

I'm sorry, Lieutenant, I don't follow.

COLUMBO

This big battle, you know why it was fought at Gettysburg? Because there was a shoe factory there. General Lee needed shoes for his men. His scouts ran into a Union patrol and the next thing he knew... Bam! The Battle of Gettysburg.

GENERAL

By God, I'd forgotten that! That's true.

COLUMBO

I've thought about that a lot, sir. That, if you really want to study world history, you shouldn't worry about big causes and fancy speeches. You should study the everyday stuff. That's what makes people do the things they do: shoes and babies and waking up feeling good even before the alarm goes off.

GENERAL

You're a philosopher, Lieutenant.

COLUMBO

(demurring)

Oh no, sir. I'm just an observer.

GENERAL

And a damn good one, I'll bet. It's true what you say. In the great sweep of history, it's often the small details that prove most revealing. And decisive.

COLUMBO

Well, sir, I can see you're a man for details just by looking at how you put all this together.

145 THE GENERAL

145

is pleased at Columbo's appreciation.

CONTINUED

145 CONTINUED

145

GENERAL

Oh, I didn't put it together. Frank Bailey did it last night. As a birthday present for me.

COLUMBO

Is that right? What a job. This is really something...

He looks up and sees the books on the shelf.

COLUMBO

And these books, sir. "Lincoln and his Generals." "Blue Bellies and Johnny Rebs"; "The Grey Runs Red"...

He has been taking down the books and looking at the titles. The General is absolutely delighted to have someone show so much interest.

146 CLOSER ANGLE

146

As Columbo removes yet another book from the shelf, he sees a fallen soldier behind it and pulls it out.

COLUMBO

Well look at this, sir. Up here on the shelf... A Union soldier...

He hands it to the General who looks at it.

GENERAL

Part of the Army of the Potomac from the uniform...

(chuckles)

He retreated a bit too far, didn't he? Where shall we put him?

COLUMBO

Gee, sir. I don't know. How about over here on... this was Cemetery Ridge, am I right, sir?

147 ANOTHER ANGLE

147

As he goes to put the soldier down, the General looks him over.

CONTINUED

147 CONTINUED

147

GENERAL

I like you, Columbo. You don't have tunnel vision like so many men. They only know their own jobs. I like people with wide interests and broad knowledge.

COLUMBO

That's a great compliment, General. And coming from you especially... A man gets to have four stars on his collar...I mean that's something.

GENERAL

(grinning)

Damned straight.

He wheels his chair to a spot where Columbo can sit down and waves him into a chair.

GENERAL

Lieutenant... we lost a good man last night.

COLUMBO

Yes, sir.

GENERAL

What has your investigation turned up?

COLUMBO

Well, sir, it looks like Sergeant Major Quinn got caught in the explosion when they blew up the woods. Which they seem to do every two weeks.

GENERAL

That was no explosion, that was fireworks. Quinn's seen the whole world go bang, Lieutenant, and he never got himself hurt. Seems strange.

COLUMBO

That's why we're investigating, sir. Just to find out what happened.

(beat)

General? That Training Camp? Does it make a lot of money?

CONTINUED

147 CONTINUED (2)

147

GENERAL

You'd be amazed what some idiots will pay for two weeks of phony baloney training. At least that's what it is, as near as I can see. Never did approve of that camp.

COLUMBO

May I ask what the money goes for?

GENERAL

To the Foundation. For research, publications, for the Think Tank. My work. Damn-all else, as far as I can tell.

(then...)

A real shame about Lester.

148 FAVORING COLUMBO

148

Watching the General.

COLUMBO

You know him very well....

GENERAL

For years. He was barely out of basic training when I first ran across him in Korea. I knew he'd make it to the top. He was a good soldier. A real professional.

(beat)

I asked him to run the Training Center for us.

COLUMBO

I'm sure you'll miss him, sir.

GENERAL

Very much. He used to let me know what was going on... My eyes and ears, in a way. I depended on him.

(pointedly)

I'd like to think you'd let me know if you run into anything interesting.

COLUMBO

Me, sir?

CONTINUED

GENERAL

Yes, you. I like to be kept informed.

(beat)

You still have that deserter?

COLUMBO

I beg your pardon, sir?

GENERAL

The soldier from the bookcase.

It's still in Columbo's hand. He holds it up.

COLUMBO

Yes sir.

GENERAL

Keep it. A souvenir of a pleasant moment in congenial company. At least for me.

COLUMBO

Oh. Yes sir. Me too. Thank you.
(gesturing at the tray)

I'll let you get back to your lunch, sir.

GENERAL

You know anything about Burmese Hydrangeas, Lieutenant?

COLUMBO

They've got purple blossoms, am I right?

GENERAL

That's the one! I knew you'd know.

He puts out his hand to shake.

GENERAL

Come back and see me again, Lieutenant. That's an order.

COLUMBO

(shaking hands)
I'll do that, sir.

149 EXT. TRAINING CAMP - DAY

149

The camp is deserted except for Columbo's car parked in front of Quinn's tent. There isn't a soul to be seen. Until, a moment later, Columbo moves into sight, carrying Dog in his arms. He's been toting the animal some distance now, and he's a little sweaty and out-of-breath.

COLUMBO

We keep taking walks like this, dog,
one of us is gonna get skinny...

He deposits the dog back in the car. As he dusts his hands off, he contemplates, then goes into...

150 INT. QUINN'S QUARTERS - DAY

150

He heads through the office and into the living area. Here, he lights his cigar and looks thoughtfully over at the bed where Bailey scrubbed the mud away.

151 COLUMBO

151

reaches down and touches the spot where the mud was. It's clean now, but he rubs it slowly as though the mud were still there, duplicating Bailey's move. He rises, stares at it again...then turns and goes back into...

152 INT. QUINN'S OFFICE - DAY

152

He stands in the center of the room, looking it over. He sees nothing new and walks to the desk. He opens a drawer or two and his eye catches...

153 A GIRLIE DESK CALENDAR

153

Not a serious girlie calendar. A lot closer to Sports Illustrated's swimsuit issue than the Penthouse Pet of the Month. Still, Columbo's intrigued. Enough so that he's tempted to turn the leaf back, see who was last month.

154 COLUMBO

154

starts walking away from the desk, but stops and pages forward to look at the other girls. He appreciates the beauty...then pages idly back to see the back months...more of them...then goes forward again. And scrutinizes...

- 155 A SPECIFIC PAGE. 155
- A scantily-clad girl. A circle around her navel and a line to the margin. On the margin is written: "A=B=C" and under that: Caesar - Hannibal.
- The page flips over, presenting yet another scantily clad girl. This one has a circle drawn around her navel as well, and another line to the margin. On this margin is written: "27384 Windsor Place 2A. "
- 156 COLUMBO 156
- Studies this very intently.
- 157 EXT. THE WINDSOR ARMS APARTMENTS - DAY 157
- To establish the address "27384" on the side of the apartment building. Bailey can be seen coming from his parked car and stops at a bank of mail boxes, opens one with a key and removes some envelopes. When he locks it again and walks out of frame, CAMERA DOLLIES CLOSE to read the label on the box: "2A - ANDERSON"
- 158 INT. WINDSOR APARTMENT LIVING ROOM - DAY 158
- Bailey has his jacket off, tie loosened, as he glances through the envelopes. Two he throws in the trash, the third...
- 159 A PLAIN MANILA ENVELOPE WITH A SWISS STAMP AND POSTMARK 159
- Bailey rips open and glances at. A financial statement of some kind. He refolds it and, leaving the envelope on the counter, takes the paper and files it in a locked credenza. Then he selects a CD, slides it into the player. Brahms? Bach? You get the idea: something soft and romantic. Bailey moves to the bar area and fills two wine glasses with some white wine from the refrigerator. He is interrupted by the door chimes and, carrying a glass of wine, heads for the door.
- 160 NEW ANGLE 160
- He reaches for the doorknob, pulls the door open, offers the glass of wine and says at the same time:

BAILEY
Forget your key?

CONTINUED

160 CONTINUED

160

His mouth drops open as he stares outside the door.

161 BAILEY'S POV

161

Columbo, looking at the "ANDERSON" nameplate next to the door, then at Bailey.

COLUMBO

Excuse me, sir. I thought I was gonna find Mister Anderson... I'll come back.

162 BAILEY

162

recovers his poise, but does not step back to welcome Columbo into the apartment. You probably don't notice it, but you would if you were as good as Columbo: there are four small stars engraved on the wine glass he's holding.

BAILEY

Wait a minute, Lieutenant. I'm Mr. Anderson. At least I am when I'm here.

COLUMBO

I see, sir.
(beat)
Could I talk to you for a minute?

BAILEY

(hesitant)
Are you sure it can't wait for another time?

COLUMBO

It won't take a minute, sir.

Bailey reluctantly lets him...

163 INSIDE THE APARTMENT

163

Columbo checks the place out.

COLUMBO

(beat)
Excuse me for asking, Colonel, but you have a very nice condominium in a pretty classy part of town. It must be much nicer than this...

(MORE)

CONTINUED

163 CONTINUED

163

COLUMBO (Cont'd)

(beat)

How come you're Mister Anderson?

BAILEY

(small smile)

Lieutenant...there are moments...romantic moments if you will...when it's more prudent not to be at home...

164 FAVORING COLUMBO

164

He nods his head in understanding.

COLUMBO

Of course, sir. I should have known without asking. I'm sorry I made it awkward for you, sir.

(thinks)

But Colonel? Why do you have to be prudent? You're not married.

BAILEY

No, Lieutenant. I'm not married.

COLUMBO

Right, right. Forget I asked the question, sir. I really didn't mean to pry. It's not my business.

165 FAVORING BAILEY

165

He wants Columbo out as soon as possible, so he prompts him.

BAILEY

You said you wanted to ask me something.

COLUMBO

(fumbling in his pocket)

Well, see, sir, in an investigation you sort of look at everything...then you look at it again. You know what I mean, sir?

BAILEY

Not quite.

CONTINUED

165 CONTINUED

165

And he finally produces the page from the calendar with the Windsor Arms address on it.

COLUMBO

Do you recognize this, sir. Not the young lady, of course...

BAILEY

It's this address.

COLUMBO

Yes sir. That's from Sergeant Quinn's desk calendar. He was a bachelor like yourself and he had this... desk calendar. He didn't write in it much. But he had your address here. Did you give it to him, by any chance?

He watches Bailey's reaction closely...but whatever Bailey is feeling, he's keeping it hidden.

BAILEY

I don't... Maybe I did. I don't remember.

COLUMBO

But he never came here with you.

BAILEY

No. Never.

166 BAILEY

166

walks over to the window and looks out.

COLUMBO

I can understand your being upset, sir. But we have to look into all the possibilities...

BAILEY

Lieutenant, I hate to seem rude, but I am expecting someone...

167 COLUMBO

167

notices the envelope on the counter for the first time.

CONTINUED

167 CONTINUED

167

COLUMBO

Oh, excuse me, sir, but is this a Swiss stamp? I don't want to be an imposition or anything, but I have a nephew, he collects stamps. And this one, sir...

He starts to bring it over. Bailey steps away from the window to meet him.

COLUMBO

(continuing)

...See here, the perforations, that's the little tiny edges, they're perfect, sir. My nephew says very few people tear stamps the way they're supposed to be torn...

BAILEY

Lieutenant, I'm going to ask you to please leave my things...

Columbo raises his hand. As he puts the envelope down...

COLUMBO

Oh, sir, I apologize. Sometimes I get a little enthusiastic. I certainly didn't mean to offend.

168 BAILEY

168

takes up his position at the window again.

169 BAILEY'S POV

169

Jenny has just driven up in her car.

170 BAILEY

170

turns back into the room.

BAILEY

Lieutenant, I don't know why I overreacted. If you want the stamp, please take it. But, right now...

COLUMBO

Oh, thank you, sir. My nephew, he'll be thrilled, he really will. I'll just...

CONTINUED

170 CONTINUED 170

And he tears the entire corner of the envelope off, leaving lots of room around the stamp, and puts it in his pocket. Meanwhile, the Colonel is still sneaking looks...

171 OUT THE WINDOW 171

Jenny is about to pull into a parking stall, but stops.

172 EXT. STREET - JENNY 172

Stares at another car.

173 JENNY'S POV 173

Columbo's car...parked.

174 JENNY 174

looks up at the apartment...sees Bailey standing in the window. Losing no time, she puts her car into reverse, backs out and drives off.

COLUMBO (O.S.)

Well, sir, I appreciate your time.
I know you have a guest coming.
I'll just get out of your way.

175 INT. APARTMENT - RESUME 175

Greatly relieved, Bailey turns away from the window to face Columbo again. And now he's a lot more open and easy with the detective.

BAILEY

Actually, it's a very informal arrangement, Lieutenant. I'm not even sure she'll come. And, if she does, well, after all, we're both men of the world. Would you like a drink?

COLUMBO

Oh, no thank you, sir, that's very kind of you, but I really have to be going. I wouldn't want to be a third wheel.

He turns to go, but then turns back.

CONTINUED

175 CONTINUED

175

COLUMBO

Sir, there is one other thing that just occurred to me.

(fumbling in pockets again)

You see, sir, the Sergeant... he had another notation. On another page. This one with the redhead.

(produces it)

Here.

BAILEY

I didn't know the Sergeant was such a ladies' man.

COLUMBO

Yes sir. You see here, though. He wrote "A equals B equals C" and then "Caesar - Hannibal." Would that mean anything to you, sir?

BAILEY

The $A=B=C$ looks to be some sort of algebraic formula. Caesar and Hannibal, of course, fought in the Punic Wars.

COLUMBO

Yes sir. I wouldn't have asked, sir, except for the stamp. I mean, Hannibal you always think of him taking the elephants over the Alps. And there you had a letter from Switzerland.

(then..)

Well, sir, it was a longshot, but you never know in this business. I thought maybe Hannibal was a nickname or something.

BAILEY

I'm sorry, Lieutenant, I really don't know what was going on in Sergeant Major Quinn's mind. He was a good soldier, but his following me like this would seem to indicate a mental aberration of some sort.

COLUMBO

You think he was following you, sir?

CONTINUED

175 CONTINUED (2)

175

BAILEY

No, but I think it's what you think. I can't explain the notations on his calendar, but if there was anything Lester Quinn wanted to know about me, he had only to ask. We were very close and I'm very upset by his death. I'm sorry I can't be more help.

Columbo starts for the door again, Bailey trailing.

COLUMBO

Yes sir, thank you, sir. I admit, it's very puzzling. But then there're always a few loose ends in almost every murder I've ever investigated.

BAILEY

(truly taken
aback)

Murder?

COLUMBO

Didn't I mention that, sir? I'm sorry, sir, it completely slipped my mind. It must be terrible hearing about it in such an offhand manner.

BAILEY

I... thought it was an accident.

COLUMBO

Oh, somebody wanted us to think it was an accident, sir... But the flashlight... well, I told you about the flashlight, sir... and the back of his neck? He had all kinds of dirt and twigs in the collar, sir, like he'd been dragged to where we found him.

BAILEY

That's incredible.

COLUMBO

Yes it is, sir. Except for that, we might not have been so thorough in the autopsy... We might just have figured the blast of the explosion did the damage to the chest... instead of the knife wound we found.

CONTINUED

175 CONTINUED (3)

175

BAILEY

A knife wound?

He turns to face Bailey.

COLUMBO

Yes sir. The explosion was meant to camouflage the other wound.

BAILEY

That's... unbelievable. I'm... shocked.

COLUMBO

Yes sir, I'm sure you are. I'm sorry to have to tell you that about your good friend.

BAILEY

Thank you.

COLUMBO

Good-bye, sir.

And Columbo is out of the apartment. And now Bailey goes from simple consternation to real concern. Perhaps for the first time.

176 EXT. GENERAL'S HOUSE - DAY

176

To establish. Columbo's car parked awkwardly in the driveway.

177 INT. THE GENERAL'S LIVING ROOM - DAY

177

The same place where he and his guests saw the Afghanistan tape. Columbo, a small paper sack in his hand, admiring the mirrored bar full of crystal, turns when Jenny Belford comes in.

JENNY

Lt. Columbo.

COLUMBO

Mrs. Belford... Hello. I was just saying to the gentleman who met me at the door what a beautiful home you have...

CONTINUED

177 CONTINUED

177

JENNY

Thank you. The Corporal told me you were looking for the General, but I'm afraid he's asleep at the moment. Is it important?

COLUMBO

Oh well, ma'am, I certainly wouldn't want to disturb him. I should have called first. It's just my wife's uncle gave me these soldiers once.

(takes one out)

Zouaves, they're called. See the red pants and everything? I put it away in a box, you know how it is? And Mrs. Columbo, she's always on me to clean out some of the stuff I save. I suppose all wives are like that.

JENNY

(smiling)

I suspect so, Lieutenant.

COLUMBO

At any rate, it occurred to me that perhaps General Belford could use them in the model he's got out there... The one Colonel Bailey made for him.

JENNY

Thank you, Lieutenant. I'm sure the General will be very pleased. He'll be sorry he missed you. Let me see you out.

COLUMBO

Yes ma'am. Please give him my regards.

JENNY

Of course.

They start for the door, but Columbo stops and turns back to her.

COLUMBO

Mrs. Belford? Can I talk to you about something? It's a kind of delicate matter.

CONTINUED

177 CONTINUED (2)

177

JENNY

Yes?

178 COLUMBO

178

chooses his words carefully.

COLUMBO

Ma'am, an incident occurs and the police become involved...in my case, homicide and all, it's almost always a violent incident.

JENNY

(confused)

I'm sorry, Lieutenant...I'm a little lost...

COLUMBO

Oh, I guess you don't know, ma'am. Sergeant Quinn...it wasn't an accident, it was murder.

Her eyes fly open and she is wordless for a moment, then:

JENNY

How awful!

COLUMBO

What I was saying, ma'am, a violent incident and it's like somebody threw a rock into a pond and little waves they just seem to spread out and spread out and we have to follow all of them, and we have to ask questions.

JENNY

And you have a question for me.

COLUMBO

Yes, ma'am. It's about your special relationship to Colonel Bailey.

Jenny is double shocked and stares at him.

JENNY

Just what do you mean "special"?

COLUMBO

Special special, ma'am.

CONTINUED

178 CONTINUED

178

JENNY

Did Colonel Bailey tell you that?

COLUMBO

No, ma'am. Colonel Bailey was very discreet. It was the glass the Colonel had when he came to the door at the apartment. It was just like the one I saw on the General's tray yesterday.

He picks up...

179 ONE OF THE GLASSES ON THE BAR

179

With the same little four star insignia.

COLUMBO

(continuing)

Just like the ones on the bar here... with the four little stars frosted on it? General's stars, General's glasses.

180 JENNY

180

is shaking inside, but trying to cover it.

JENNY

Perhaps the General gave him a set of...

COLUMBO

(gently)

Ma'am, Colonel Bailey was waiting for someone. A woman. In a special apartment he had for that purpose. The General never gave him those glasses, ma'am. I'm sorry to ask these questions, Mrs. Belford, but did anyone else know about the apartment?

Jenny shakes her head with a very small no.

COLUMBO

Were you aware that Sergeant Quinn knew?

Again a shock wave hits her.

CONTINUED

180 CONTINUED

180

JENNY

No.

Columbo nods.

COLUMBO

He knew your secret, ma'am, and now he's dead.

(then...)

What I need, ma'am is... Was there anything else... another secret, maybe... he might have known about? Anything you could help us with?

She shakes her head, unable to speak.

COLUMBO

I guess that's all, ma'am...

He starts to go out the door, but she stops him.

JENNY

Lieutenant... I do love the General very much. He's old and he's not well. I would... never want to see him hurt...

COLUMBO

Yes, ma'am.

JENNY

He's a brilliant and remarkable man... Our relationship --

COLUMBO

(hastily overlaps)

Oh, you don't have to explain to me, Mrs. Belford. Only the murder is my business. So, unless this business has some bearing on the homicide, there's nothing for you to be concerned about. Nothing about the apartment will be in my report. You can count on it.

(beat)

I'm sorry I had to bring the whole thing up. I'll be on my way now...

He starts to go, but she holds him back again.

JENNY

The General?

CONTINUED

180 CONTINUED (2)

180

COLUMBO

Like I said, ma'am. Only the homicide is my business. Only the homicide.

He leaves. She follows him out into...

181 THE HALLWAY

181

and to the door. Where he suddenly remembers the bag of toy soldiers in his hands.

COLUMBO

Oh. I almost forgot.

He hands her the sack.

JENNY

(heartfelt)

Thank you, Lieutenant. From both me and the General.

COLUMBO

My pleasure, ma'am.

He shuts the door behind him and we see a flood of relief hit her. She takes a deep breath and starts to turn back into the house when she hears...

GENERAL'S VOICE

Jenny? That you down here?

182 AT THE TOP OF THE STAIRS .

182

The General appears in his motor-driven chair.

GENERAL

Would you call Warren to help me get down?

JENNY

Jack. I need to talk to you.

Jenny starts up the stairs to the...

183 UPSTAIRS HALLWAY

183

She takes the General's wheelchair and pushes it down the hallway.

CONTINUED

183 CONTINUED

183

GENERAL

Who was that at the door?

JENNY

It was that... odd policeman who was here yesterday. He brought you some toy soldiers.

GENERAL

Lt. Columbo. That's nice. He's a very interesting man.

(then...)

What's the matter?

The door is open and she pushes him into...

184 INT. THE GENERAL'S BEDROOM - DAY

184

The couple have separate bedrooms, and this one is the General's. Masculine. A MAID is already making up the one corner of the bed that is rumpled from Belford's nap, and otherwise the room is immaculate. Jenny comes in first, followed by the General.

JENNY

Leslie, would you leave us alone for a moment?

The Maid goes.

JENNY

That wasn't the only reason he came. He... found something out.

GENERAL

(a moment, then a statement)

Lester Quinn was murdered, wasn't he.

JENNY

(surprised)

You knew?

GENERAL

I've been... worried that it was something like that. I asked him to check out some things for me...

(full disclosure)

Dammit, I asked him to follow Frank Bailey.

(MORE)

CONTINUED

184 CONTINUED

184

GENERAL (Cont'd)

I'm sure he's covering up something
with that Special Projects Fund and
I wanted to know what.

(beat)

Now he's dead.

185 JENNY

185

Stares at the General.

JENNY

You don't think Frank...

She lets it die.

GENERAL

I don't know what to think.

Jenny walks closer to him, sits on the bed near his
wheelchair, takes his hand in hers. This is a moment of
great closeness between them.

JENNY

Jack... some time ago, Frank asked
me to sound you out on something. I
turned him down.

(beat)

Maybe I should have told you.

GENERAL

Told me what?

JENNY

He said certain people were
interested in donating money to get
weapons to some groups in Africa...
South America too, I think.

GENERAL

(angry)

Using the Foundation?

JENNY

I told him you wouldn't hear of it.

GENERAL

Of course I wouldn't...totally
illegal...

CONTINUED

185 CONTINUED

185

JENNY

Suppose he did it anyway... Aren't we terribly vulnerable?

There is a long silence between the two...the General holding her hand lovingly.

GENERAL

(long beat)

Oh Lady...

(then)

I'm afraid. It's all going to blow up in our faces. And I just realized... I may have lit the fuse...

They sit there, holding each other, comforting each other, both of them deeply worried.

186 EXT. FUNERAL CHAPEL - DAY

186

To establish.

187 INT. FUNERAL CHAPEL - DAY

187

Up front, there is an open casket into which we cannot see. There is organ music and a very light scattering of people: Some of the staff from the Training Camp, Columbo of course, and a smattering of Master Sergeants in uniform (with varying insignia on the shoulder patches) seated together, Frank Bailey seated off to the side where he can see everything. At the moment, there is a MASTER SERGEANT at the coffin paying his last respects. He steps back from the coffin and does an about-face and rejoins the other Sergeants. Yet another Master Sergeant gets up and walks to the coffin.

188 REVERSE ANGLE

188

SHOOTING PAST COFFIN (Angle so we cannot look inside) to see Master Sergeant FRED KOPECKY look down at the deceased. There is a sorrowful look on his face as he silently says a long good-bye. Slowly, he brings his hand up in a salute...lets it stay for a long respectful moment, then lowers his hand and turns.

- 189 NEW ANGLE 189
Fred, still standing in front of the casket, looks around the room and locates Columbo. He stares at him.
- 190 COLUMBO 190
feels the Sergeant's eyes on his face and turns to look. Their eyes meet now.
- 191 FRED 191
seems to point a finger at Columbo. Guardedly.
- 192 COLUMBO 192
points to himself and silently mouths "Me?" as he starts to rise.
- 193 FRED 193
shakes his head "no".
- 194 COLUMBO 194
uncertain, also shakes his head "no" and sits down again.
- 195 BAILEY 195
Watches the exchange. With great interest.
- 196 FAVORING FRED 196
Who now leaves the casket and walks all the way around and sits next to Columbo.
- 197 FRED AND COLUMBO 197
The organ music plays on and the Sergeant speaks to Columbo in hushed tones.

FRED
I was told you're from the police.
The investigating officer?

COLUMBO
Yes, sir, I am.

CONTINUED

197 CONTINUED

197

FRED

I want to wish you good luck. Very good luck. It's important.

He nods in very serious fashion, stands, puts a hand on Columbo's shoulder to emphasize, then walks back to the group of Sergeants where he will sit a little bit apart from them.

198 ON BAILEY

198

Wondering what the hell that was all about.

199 FAVORING COLUMBO

199

Also wondering what the hell it was all about. He gets up and walks all around the room to Fred and slides into a chair next to him. He inclines his head to the side and whispers:

COLUMBO

I know there are a lot of old friends of Sergeant Quinn's here...but you're the only one who came over to wish me luck. May I ask why you did that, sir?

FRED

Quinn and I... we went back a long way. He saved my life once.

COLUMBO

Can I ask you, sir, when you saw him last?

FRED

(thinks)

About seven years ago...

COLUMBO

Seven years. Well, thank you very much, Sergeant...

He gets up and starts to go.

FRED

Except the phone calls.

Columbo stops, turns and comes back to sit down again.

CONTINUED

199 CONTINUED

199

COLUMBO
The phone calls?

FRED
We've talked on the phone.

COLUMBO
When?

FRED
The last time?

COLUMBO
Yes.

FRED
The morning of the day he died, sir.

COLUMBO
(beat)
Would you mind telling me what you
talked about?

200 CLOSER ANGLE

200

As Fred furtively looks about, then whispers to Columbo.

FRED
I can't.

COLUMBO
(surprised)
Why not?

FRED
It's... classified.

COLUMBO
Let me ask you something, Sergeant.
Are you saying that what Sergeant
Quinn told you was classified?

FRED
(looks around)
No, sir. What I told him.

COLUMBO
You told him something classified.

FRED
Yes, sir.

CONTINUED

200 CONTINUED

200

COLUMBO

But you can't tell me.

FRED

No, sir.

COLUMBO

But Quinn wasn't really in the
Army...

FRED

And I shouldn't have told him.

(beat)

I owed him, sir.

COLUMBO

I understand.

(beat)

Sergeant...?

FRED

Kopecky. Fred Kopecky.

COLUMBO

(hands him card)

Sergeant Kopecky, at any time, if
you see your way clear to talk about
it, you give me a call.

FRED

(reads card)

Yes sir, Lieutenant.

Columbo gets up, starts back for his seat.

201 BAILEY

201

has seen the exchange and wishes to hell he knew what it
was all about.

202 COLUMBO

202

Reaching his seat, he now sits down and waits as before.
After a moment, though...

203 FRED

203

gets up and walks all the way around to where Columbo is
seated, and sits next to him.

FRED

How about now?

204 EXT. THE CHAPEL - DAY

204

There is a small grassy park across from the entrance to the chapel and a park bench on which are seated Columbo and Fred. They face each other, with the chapel in the background. People drift in and out.

COLUMBO

Sergeant, how come you are in possession of classified material?

FRED

G-2, sir.

COLUMBO

G-2?

FRED

Military Intelligence.

COLUMBO

And what is it you told Sergeant Quinn?

FRED

Oh, I can't tell you that, sir. All I can say is it's good you're looking, 'cause if you weren't looking, you'd probably miss something that might be important.

COLUMBO

Yes?

FRED

Well what I mean, sir, is that there are some things that right now are not uncovered that maybe would be better if they were discovered, but can't be uncovered yet or the nature of what's uncovered might mess up some other people who are trying to discover it. You follow?

COLUMBO

There was a part in the middle I didn't get... You want to try again?

FRED

I'm stationed in Washington and I'm in charge of certain files and reports. All classified.

CONTINUED

204 CONTINUED

204

COLUMBO

I got that part.

FRED

Well, Lieutenant, sometimes information comes in that you read and you wonder about and you'd really like to tell somebody, sir, but you're not allowed to tell anybody...

COLUMBO

Unless you owe him.

FRED

Like poor Lester.

COLUMBO

Did you know poor Lester was murdered?

205 FAVORING FRED

205

His eyes grow very large and his tongue is suddenly too big for his mouth.

COLUMBO

You told him something that morning and poor Sergeant Quinn was murdered that night.

(beat)

You think there might have been a connection?

Fred is getting sick just thinking about it. He is torn. He'd love to tell Columbo, but his oath so far prevents him.

FRED

Sir, if I were allowed to discuss classified information...

(forces it out)

...from our military attaches in Africa and South America... but of course I'm not, so I can't tell you anything.

COLUMBO

(thinking hard)

Sergeant Kopecky...I'm going to ask you a question.

(MORE)

CONTINUED

205 CONTINUED

205

COLUMBO (Cont'd)

Now you can say "no"...or you can be silent.

(beat)

Does this matter have anything to do with Switzerland?

Fred stares at Columbo then starts to smile a little. With that he holds up a hand and covers his own mouth. Columbo smiles and makes an "I knew it" gesture.

206 EXT. TRAINING CAMP - NIGHT

206

To establish. It looks desolate, lit only by a few lamps to help the watchman get around. As we PAN we see that the only building with a light on inside is Quinn's quarters. Columbo's silhouette is in the doorway.

207 INT. QUINN'S OFFICE - NIGHT

207

Columbo stands in the doorway looking out over the quiet camp. Slowly, he moves back to Quinn's desk and sits down behind it. He is deep in thought.

208 CLOSER ANGLE

208

It is only now that we see he has something in his hand that he plays with. He puts it on the desk and examines it closely. It's the Civil War soldier that the General gave him. Suddenly the still of the night is shattered when...

209 THE TELEPHONE ON QUINN'S DESK

209

rings. Columbo picks it up. We can hear both ends of the conversation.

COLUMBO

Yes?

OPERATOR

Lieutenant Columbo? I have that call for you. The Swiss-American Cooperative Bank in Geneva. I'm connecting you now.

COLUMBO

Thank you, Operator.

CONTINUED

209 CONTINUED

209

BANK OPERATOR
(answering)
Le Banque Cooperative
Suisse-Americain.

COLUMBO
Uhh, does anyone there speak
English, please?

BANK OPERATOR
(accented)
Of course, sir. How may I help you?

Columbo removes the calendar page -- the redhead -- from
his pocket and unfolds it.

COLUMBO
Uhh, is there a... Mister Caesar
there, please? Or a Mister
Hannibal?

BANK OPERATOR
I'll connect you with Mr. Hannibal.
Who shall I say is calling?

COLUMBO
(taking a guess)
Uhh... Mr. Caesar?

And, in a very short moment, "Mr. Hannibal" comes on the
line.

"MR. HANNIBAL"
Yes, Mr. Caesar, what can I do for
you today?

COLUMBO
Mr. Hannibal, this is Lt. Columbo of
the Los Angeles Police Department.
It's kind of complicated, but I got
the name of your bank from one
Sergeant and your name from
another...

"MR. HANNIBAL"
I'm sorry, Lieutenant. I'm sure you
realize as well as I: Swiss Banking
Laws prohibit me from giving you any
information whatsoever.

And the line goes dead. Columbo hangs up, a thoughtful
look on his face. His hand rests on...

210 THE TOY CIVIL WAR SOLDIER. 210

Columbo's hand stands it up, then his finger knocks it over. Stands it up...knocks it over. Stands it up...knocks it over. In the b.g., a hint of "taps".

211 EXT. GENERAL'S HOUSE - DAY 211

To establish. We can see Bailey drive up, park and head for the front door. He carries a large manila envelope.

212 INT. POOL HOUSE - DAY 212

The General is hard at work on some papers in front of him and he glances up when he hears a KNOCK at his door.

GENERAL

Come in.

The door opens and Bailey comes in.

GENERAL

(affable)

Hello, Frank.

BAILEY

General.

GENERAL

How was the funeral?

BAILEY

Quiet. Simple.

The General nods...he seems a bit distracted.

GENERAL

I'm sorry I wasn't feeling well enough to go.

BAILEY

I brought you something that should make you happy.

He hands him the large envelope.

BAILEY

Full details with back-up data as to exactly where every penny of the Special Projects Fund has gone.

213 FAVORING GENERAL BELFORD

213

He smiles at Bailey, takes the envelope and puts it on his desk unopened.

GENERAL
Thank you, Frank.

BAILEY
If you have any questions...just call me.

GENERAL
I will, Frank. Thank you.

The General seems very tired now, and suddenly old.

GENERAL
You don't mind letting yourself out, do you Frank?

BAILEY
No, sir. Of course not.
(beat)
Do you want me to call Mrs. Belford for you, General? Or one of the orderlies...?

GENERAL
(tired smile)
I'll be fine, Frank. Thank you.

BAILEY
In that case, good-bye, sir. I hope you're feeling better.

Bailey turns and walks out of the pool house.

214 THE GENERAL

214

looks after him. If looks could kill. Behind him, Jenny appears from a rear door and he hands her the report.

GENERAL
Give that to Andrew to check out.
And tell the members of the Board I want to meet in Special Session.
Without Frank Bailey.

215 EXT. FOUNDATION - DAY

215

To establish.

216 INT. BAILEY'S RECEPTION AREA - DAY

216

Bailey walks in, looks around.

BAILEY

Marcia?

He notices that the door to his office is open.

217 INT. BAILEY'S OFFICE - DAY

217

Bailey walks in... and stops in surprise. There's Columbo standing by his desk, the I Ching bucket in his hands.

BAILEY

(What the hell?)

I didn't know you were here,
Lieutenant.

COLUMBO

Oh. Colonel Bailey, sir. Your secretary wasn't at her desk and I poked my head in to see if you were here. And I couldn't help noticing this... bunch of sticks here.

He holds up the I Ching bucket with the yarrow sticks.

BAILEY

The I Ching.

COLUMBO

I beg your pardon, sir?

BAILEY

It's called the I Ching.
(then; seemingly
casual)

I hope you haven't been waiting long...

COLUMBO

Actually, sir, I just this minute walked in. And, well... Excuse me if I was intruding, sir. Mrs. Columbo says sometimes I tend to be a little nosy.

BAILEY

(wry)

Is that so, Lieutenant?

CONTINUED

217 CONTINUED

217

COLUMBO

You know, sir, the first time I ever came to the Foundation, I saw some people sitting on the floor and playing with this thing. I meant to ask you about it.

As Bailey removes his uniform jacket, he lectures Columbo.

BAILEY

Did you know that Hitler had an astrologer? Don't you think it would've been handy for the Allies to have known what he was telling Hitler? Well, it turns out that several members of the Chinese Politburo rely heavily on the I Ching. I thought it might be worth our looking into.

COLUMBO

That's very interesting, sir. You mean these little sticks...

BAILEY

Take one out and look at the base.

Columbo does.

COLUMBO

Looks like scratches.

BAILEY

It's actually a code. Solid lines and broken lines... six of them stacked on top of each other.

Columbo looks.

218 EXTREME CLOSE SHOT OF I CHING STICK

218

to show the I Ching code bars. Bailey hands Columbo a few more sticks.

BAILEY

There are lots of combinations of the marks... and they each mean something different.

219 COLUMBO

219

smiles in understanding.

COLUMBO

And you shake 'em out and read what it says? Isn't that a little like a Chinese fortune cookie?

220 BAILEY

220

smiles, puts the sticks back in the bucket and shakes them.

BAILEY

Perhaps a billion Chinese might disagree with you. Vehemently.
(then...)
It's an ancient oriental philosophy...sometimes referred to as the Book of Change.

221 COLUMBO

221

is really intrigued now... he looks closely at the sticks.

COLUMBO

I've heard of that, sir. I hadn't realized it was a real book.

BAILEY

Taken in its entirety and with all its meanings and interpretations.. yes, it's a very real book.

COLUMBO

How about that, sir.
(beat)
And you've read this book?

BAILEY

(warming to subject)

Of course. It says, basically, that change...or an action... doesn't happen all by itself... it effects every other facet of existence. A really wise man can respond to changes that he sees or feels. He can almost read destiny.

Columbo is pacing around, excited by the thought. Bailey, enjoying himself, watches him as a teacher would a student.

CONTINUED

221 CONTINUED

221

COLUMBO

And these sticks do that?

BAILEY

In the hands of a wise man, they become a powerful perceptual aid. Try it once yourself.

COLUMBO

Me, sir?

BAILEY

Let's see what your destiny is.

Columbo shakes the bucket. Unfortunately, two sticks slide out at the same time. One falls off the desk.

BAILEY

Only one's allowed, Lieutenant.

COLUMBO

That's alright, sir. Just read me this one.

As Columbo hunts for the fallen yarrow stick, Bailey reads the bottom code on the other one.

BAILEY

Let's see...the K'an above and the Ch'ien below...that's Hsu.

(checks book)

"Calculated waiting will bring radiant progress. Intelligent speculation brings good fortune."

COLUMBO

Oh yeah? How about that, sir? That's certainly one way of describing what I do: try to make connections, link things up.

BAILEY

I suppose so.

COLUMBO

But these predictions, sir, they're so vague. I mean, how much waiting is "calculated waiting?"

BAILEY

That's true. And God only knows what exactly constitutes "progress."

CONTINUED

221 CONTINUED (2)

221

COLUMBO

More important, sir, what do you call "good fortune?" I mean, one man's good fortune is somebody else's disaster.

(joking)

Say, you don't think it could shake out the name of the person who killed Sergeant Quinn?

BAILEY

As you say, Lieutenant, as a science, the I Ching is pretty vague.

(then...)

No offense, Lieutenant, but I've got a deskful of work. Was there something you wanted to see me about?

222 COLUMBO

222

Still holding the other yarrow stick, he fishes in his pocket for his notebook. Bailey, meanwhile, has turned back toward his desk.

COLUMBO

Oh. Right. Yes, sir. I almost forgot, I got so interested in that I Ching. You knew Sergeant Major Quinn so well. Is there any reason you know why he would keep an account in a Swiss Bank?

It's just as casual and matter-of-fact as that. Probably only the fact that Bailey has his back to the policeman saves him from revealing the shock he feels at Columbo's discovery. He recovers his emotions quickly.

BAILEY

A Swiss Bank?

COLUMBO

Yes sir. The...

(reads note)

Swiss-American Cooperative Bank in Geneva. I talked with a Mr. Hannibal. That was probably a codename.

(MORE)

CONTINUED

222 CONTINUED

222

COLUMBO (Cont'd)

The Sergeant seemed to have a codename as well: it turns out that was the "Caesar" I asked you about before. But then you said you didn't know anything about that.

BAILEY

That's right, Lieutenant, I don't. Nor do I know about any Swiss Bank account Sergeant Quinn may have had.

COLUMBO

And then I thought it might have something to do with the Foundation, sir. Because of the letter you got from Switzerland. And, of course, you were concerned that the Sergeant Major was following you.

BAILEY

I'm sorry, Lieutenant, but you were the one who thought...

COLUMBO

(brushing it
aside)

It doesn't matter, sir. You see what I mean, though? You stay a policeman long enough, you begin to connect up the dots, even when the dots aren't there. I appreciate you taking so much of your time, sir.

He starts to go, then remembers he still has the I Ching stick in his hand. He gives it back to Bailey.

COLUMBO

I almost walked off with your stick there.

then...)

I don't want to trouble you, sir, but could you do that I Ching thing again? It's just fantastic, sir.

BAILEY

No problem, Lieutenant.

As he looks in the book...

CONTINUED

222 CONTINUED (2)

222

COLUMBO

To show you how wild my speculation gets, sir, that other notation I found - the A=B=C, sir? It occurred to me that A could be Anderson, your name at the apartment. B could be Bailey and C could mean Caesar. Anderson equals Bailey equals Caesar.

BAILEY

(pause)

Are you were accusing me of something, Lieutenant?

COLUMBO

Oh no, sir. That's the furthest thing from my mind. Why would you kill your good friend? Besides, you were preparing the General's birthday surprise. Oh no, sir, I'm just letting my mouth run off with my mind, you might say.

(pause; then...)

The reading, sir? From the I Ching?

Bailey puts down the book as though he's tired of playing the game (or, perhaps, he's become a little apprehensive).

BAILEY

(a moment)

"Resolution to the puzzle is near at hand. In dealing with problems as with weeds, eradication is sometimes necessary."

COLUMBO

(delighted)

Is that so? That's wonderful, sir. Well, I guess that gives us both something to look forward to, doesn't it?

And, with a cheery wave of the hand, he's off. Leaving...

223 BAILEY

223

Deeply concerned.

224 EXT. TRAINING CAMP - DAY

224

Still deserted. Except for Columbo's car. Again. This time in front of the Mess Hall.

- 225 INT. MESS HALL - DAY 225
Columbo is standing inside...looking at everything and nothing. He sees the word "Death" still written on the chalkboard, walks up to it, stares at it, finds an eraser and rubs it out.
- 226 COLUMBO 226
finds a small piece of chalk and where it had said "Death" he now writes "Life". Satisfied with his work, he dusts his hands. And hears someone... something... coming this way. He looks over to see...
- 227 THE GENERAL 227
his wheelchair pushed by Jenny, in the doorway.
GENERAL
Good afternoon, Lieutenant.
COLUMBO
I appreciate you meeting with me, sir. Mrs. Belford. I thought it was time we had a little talk.
GENERAL
I suppose you're right. And this is more private than the house.
- 228 INT. BAILEY'S APARTMENT - NIGHT 228
EXTREME CLOSE SHOT on large glass snifter. Brandy splashes in, the SOUND exaggerated.
- 229 FRANK BAILEY 229
pours brandy into his snifter, then pours Columbo a second snifter. The policeman stands at the mantel, admiring souvenirs of Bailey's career.
BAILEY
I'm glad you could make it, Lieutenant. I know you've had a long day.
COLUMBO
It's my pleasure, sir.

CONTINUED

229 CONTINUED

229

BAILEY
 (handing him
 snifter)
 Eighty year old Napoleon. I assume,
 like a military man, you're allowed
 to drink off-duty. You are
 off-duty, aren't you, Lieutenant?

COLUMBO
 Yes sir, I am definitely off-duty.
 (appreciative)
 You really have some apartment here.
 And these medals, sir... Silver
 Star, Bronze Star with an oak leaf
 cluster, Purple Heart... you
 must've been some soldier, if I may
 say so...

He is referring to the framed collection of military medals
 over the fireplace..

BAILEY
 (pleased, but
 modest)
 Well, Lieutenant, you were a
 military man. You know how much of
 this is just... doing what you have
 to do.

He heads for two wing chairs that are placed before a
 blazing fire in the fireplace. It's a warm room...
 mellow... lots of books... some antiques... comfortable
 furniture... a masculine decor.

COLUMBO
 (following)
 Oh, sir, that's very modest. I'm
 sure it was a great deal more than
 that.

230 NEW ANGLE

230

They seat themselves. The reflection of the fire flickers
 on their faces.

BAILEY
 Lieutenant, let me speak man-to-man.
 I have twelve ex-soldiers at the
 Training Camp who are on staff, plus
 cooks and bakers and maintenance
 people...

(MORE)

CONTINUED

230 CONTINUED

230

BAILEY (Cont'd)
all waiting to be called back to
work.

(beat)
I understand you've been talking
with some of them.

COLUMBO
Well, sir, I've talked to a lot of
people about this.

BAILEY
It makes me wonder if you suspect
one of them of the murder.

COLUMBO
Yes, sir. I can understand why you
would wonder that, sir.

BAILEY
I can't believe that one of them
could be Quinn's killer. But it
would help me to know where you are
in your investigation, Lieutenant.
If you would share your thoughts.

COLUMBO
(beat)
Well, Colonel, normally we don't
divulge that sort of information.
Not at this stage. I mean if
circumstances point to one person
and we're wrong, we could do a lot
of damage to that person's
reputation.

BAILEY
(warmly)
I agree with that policy one hundred
per cent, Lieutenant. But I did
have the feeling we have a budding
friendship here.

COLUMBO
Oh, absolutely, sir.

231 BAILEY

231

takes a sip of his drink.

CONTINUED

231 CONTINUED

231

BAILEY

I would, of course, give you my word of honor that what you say to me will stay right in this room.

COLUMBO

(seemingly torn)

I really wish I could, sir. But it's very much against the rules. You can understand that, sir. You have Military Protocol. It's sort of the same thing...

Bailey looks at Columbo with a puzzled smile.

232 COLUMBO

232

Gazes into the fire.

233 BAILEY

233

can't help wondering if Columbo is as innocent as he looks or if he's being manipulative. Is Columbo looking for a trade?

BAILEY

Yes. I suppose it is.

COLUMBO

Like you said about the I Ching, sir. There is no action that is all by itself. And Sergeant Quinn's death has made a lot of things happen.

BAILEY

Yes, it has. I guess death always does.

234 FAVORING COLUMBO

234

Very thoughtful.

COLUMBO

It's a funny thing, sir. Nobody ever likes to talk about death. But it's a fact we all face. You, for instance. You're a professional soldier. You must have thought about it some.

CONTINUED

BAILEY

It's a fairly simple equation. In battle, it's kill or be killed. And, between the two, I have a distinct preference. But if it's to be the other...

(beat)

You know the Russian legend? A soldier who dies fighting for his country is resurrected from the battlefield as a beautiful crane. I suppose when I die I want to... rise like a graceful white crane.

(turns the question onto Columbo)

And you as a policeman. How do you feel about death?

COLUMBO

Oh, I don't like it at all. I think I'd gladly accept losing my job if it meant we didn't need a homicide division anymore.

BAILEY

You say you don't like death. But when you catch a murderer and turn him over for trial... he stands a chance of getting the death penalty. Aren't you killing him in a way?

COLUMBO

(thinking)

I just catch them, sir. I don't judge or sentence them.

BAILEY

But the act of catching them sets up an action that could eventually result in their death.

COLUMBO

(thinking)

Like the I Ching. No action takes place all by itself.

BAILEY

(very thoughtful)

Like the I Ching.

They both sit quietly, deep in their own thoughts, then both, unaware of the other, lift their glasses at the same time to have a sip of their drink.

235 EXT. GENERAL'S HOUSE - DUSK

235

It's late afternoon, and the shadows are long, as Colonel Bailey arrives, gets out of his car and goes to the door.

236 INT. LIBRARY - DUSK

236

The General is off to one side of a small desk, pulling a book out of his shelves. He looks over to see Bailey come in.

GENERAL

Frank. Thank you for coming by.

BAILEY

General.

The General rolls over to the Library desk and picks up the report Bailey had given him earlier.

GENERAL

I read your report on the Special Projects Fund, Frank.

(beat)

Very inventive.

BAILEY

Sir?

GENERAL

Lies, Frank. Start to finish.

BAILEY

I don't know what brings you to believe --

GENERAL

(overlaps)

I've seen the real data, Frank. The real back-up detail. The real records...

(a partial explanation)

There're people who still harbor the belief that I'm the head of the Foundation. When I order a file delivered, they obey.

BAILEY

(a moment)

Frankly, General, it would have been better if you had let it lay.

CONTINUED

236 CONTINUED

236

GENERAL

What's that supposed to mean?

237 BAILEY

237

would rather be matter-of-fact, but the strain of the moment shows around the edges of his voice.

BAILEY

It means that except for your damned perverse curiosity, no one would ever have known. It's better left where it is. It will open a Pandora's Box if you don't.

GENERAL

You really think I'm not going to blow the whistle on you? That report is proof of at least one crime. I'm afraid to think what else you might have done.

Bailey sizes the General up and decides to hell with niceties.

BAILEY

Bring me down and you come down with me, General.

GENERAL

(sadly)

I thought you were so bright. I thought of you as my boy.

BAILEY

I'm nobody's "boy", General. Any ideas you have about turning me in will ruin you because I'll swear you were in on it. I can have a confidential bank account established in your name with one phone call to Switzerland... you'll have a hard time explaining a whole lot of money.

GENERAL

(beat)

Do you really think that will stop me? You're the worst kind of crook, Frank.

(MORE)

CONTINUED

237 CONTINUED

237

GENERAL (Cont'd)

You're not only stealing, you're putting the country at risk... our prestige... our credibility...

BAILEY

There are a lot of very important people who donated money with very specific instructions. Do you think they'll let you get away with upsetting everything?

GENERAL

(glares)

Then they go down too. You're not going to do this, Frank. Now get out.

238 BAILEY

238

smiles at the General. Like a viper smiles.

BAILEY

No, sir. Not till you've heard the whole story.

GENERAL

(turns away)

I'm not interested in anything else you have to say.

BAILEY

Not even that I've been sleeping with your wife for months? And that fact will also come out in any investigation? Because I'll make sure it comes out?

239 THE GENERAL

239

closes his eyes in pain. It's like a blow to the solar plexus. It takes a moment to digest it, to deal with the emotions, then to recover.

GENERAL

You would do that to her?

BAILEY

If you force me to, General. It's in your hands.

CONTINUED

239 CONTINUED

239

GENERAL

To keep me from turning you in.

BAILEY

That's right. Maybe you can live with an arms scandal...but can she live with a personal one? The ever faithful loyal wife to the famous General... Who do you know who would feel anything but disdain for her after that?

GENERAL

(subdued)

Life was all downhill for me when I met Jenny.

(beat)

Out of active duty... confined to this chair... my friends dying of illness... of old age... being more and more alone...

(beat)

I thought long and hard about the age difference between us... but I'm not alone anymore... with her.

BAILEY

Then you'd better protect her. Hadn't you?

240 THE COLONEL AND THE GENERAL

240

locked in a war of wills. It's an uneven battle. The General has left his positions exposed... by affection, by devotion, by love... and this is the flank Bailey has chosen to attack. The old man seems to cave before our eyes.

GENERAL

(quietly)

Get out, Frank. I don't want to see you again.

BAILEY

(smiles warmly)

I'll have that report you read, General. The real one.

GENERAL

(beaten)

My office.

CONTINUED

240 CONTINUED

240

He turns his back on Bailey. Bailey smiles.

BAILEY
(pleasant)
Good night, General.

He turns and walks out of the library.

241 INT. HALLWAY OUTSIDE LIBRARY - NIGHT

241

Bailey comes out and walks to the back of the house toward the pool house. In the shadows, flat against the outside wall of the study, is Jenny. CAMERA DOLLIES in for a CLOSE SHOT of her face. Tears course down her cheeks.

242 INT. LIBRARY - NIGHT

242

SHOOTING PAST General towards the entrance, we see Jenny coming toward him. She gets very close behind him and stops.

JENNY
(very quietly)
Jack?

He turns his chair around to face her.

243 NEW ANGLE

243

They look at each other and slowly, he puts his hand out to her. She rushes to him, goes to the floor, her head in his lap. He raises her chin so that he can look into her eyes and he wipes away the tears.

JENNY
I'm so sorry.

GENERAL
It will be all right.

JENNY
(beat)
I'm not going to let you do this for me.
(defiant)
We can't let him rob you of your honor... Promise me you won't let him beat you...

GENERAL
I'm tired now, Jenny. Help me upstairs...

244 EXT. POOL HOUSE - NIGHT 244

Soft lights are on around the pool and the lights are on in the pool itself. Bailey walks to the pool house, opens the door and goes inside.

245 INT. POOL HOUSE - NIGHT 245

Behind the General's desk, sits Columbo, shaking an I Ching bucket and concentrating on shaking out a stick. He does not look up, but holds up a hand like a traffic cop to stop everything for a moment.

246 BAILEY 246

just stares at him. This is the last thing he needs.

247 COLUMBO 247

manages to get a stick out. He looks at the bottom for the code, quickly looks into a small reference book.

COLUMBO

(reads)

"An issue must be raised frankly and honestly in a place of judgement. There is some danger."

(beat)

Now what do you suppose that means, sir?

BAILEY

(irritated)

I'm sure I don't know.

(beat)

What are you doing here, Lieutenant?

COLUMBO

Oh, just trying to wrap up some of the last minute details of the case, sir. There are always loose ends, you know.

248 BAILEY 248

Probes now... wondering how much Columbo really knows.

BAILEY

Last minute details? Are you finished with your investigation?

CONTINUED

248 CONTINUED

248

COLUMBO

Just about, sir.

Columbo rises and Bailey sees...

249 THE FILE ON THE SPECIAL PROJECTS FUND

249

on the desk. It's in its folder, but it's where Columbo could have been reading it, and it's plainly marked: Special Projects Fund.

250 BAILEY

250

ignores the report for the time being and follows Columbo to the table where the toy soldiers are. Columbo picks up one of the soldiers.

COLUMBO

(examining it)

Isn't it amazing, sir? The detail they put on these? I guess that's the difference between a good job and a bad job. Attention to detail.

(beat)

For instance, sir... This flashlight. The one that couldn't have rolled to where it was found.

Unlike his usual procedure, Columbo removes a number of things all at once from a paper sack he's stashed to one side. First he picks Quinn's flashlight. Then the military hairbrushes. And then a eucalyptus leaf which he crumples and hands to Bailey.

COLUMBO

A couple of hairbrushes out of place. A spot of dried mud with eucalyptus leaves inside. It's very fragrant, eucalyptus is. Did you realize that the only grove of eucalyptus anywhere in the area was right there where the Sergeant-Major was murdered? And there was a spot of it, right there in his quarters.

(shrugs)

Details...

He heads back to the desk and picks up the I Ching bucket again and shakes out another stick.

CONTINUED

250 CONTINUED

250

COLUMBO

I hope you don't mind, Colonel. I borrowed this I Ching set from your people at the Foundation. It's really fascinating how it knows things.

He picks up the stick that was shaken out... reads the code... checks the book.

COLUMBO

Look at that, sir. "Continuing brings progress and freedom from error." How does it know these things?

Bailey reaches forward and nonchalantly picks up the file folder.

BAILEY

I'll leave you to your game playing.

He starts to go, but Columbo stops him.

COLUMBO

Sir? As long as you're here, I wonder if you could help me out a little? Just to go over some of those details I mentioned?

BAILEY

(looks at watch)
I really have to go...

COLUMBO

It shouldn't take long, sir. See, I figure that Sergeant Quinn was murdered because he found out too much about how the funds from the Foundation were being used to illegally supply rebel forces in Africa and South America with weapons.

BAILEY

(mock surprise)
From the Foundation?

CONTINUED

250 CONTINUED (2)

250

COLUMBO

Oh yes, sir. Through that bank in Switzerland and then to dummy corporations to do the actual buying and shipping. But of course, being the head of the Foundation, you know about that.

251 BAILEY

251

can almost feel the noose tightening.

BAILEY

Why would Sergeant Quinn interest himself in anything like that?

COLUMBO

At first because the General asked him to. The General obviously didn't know what was going on. Sergeant Quinn probably found out some of that money was being siphoned off into a private account, too. In Switzerland. Maybe he wanted some.

Bailey makes no response. Columbo walks back to the table with the toy soldiers.

252 NEW ANGLE

252

As Columbo looks them over.

COLUMBO

Whoever killed the Sergeant knew pretty much what was going on with that night exercise, and would know that the Sergeant would go into the woods to connect the wires. So the killer went into the woods first, waited for him, stabbed him, dragged his body to an explosive charge and hoped the explosion would hide the stab wound.

(beat)

Wouldn't you agree it could have happened that way, sir?

BAILEY

Yes. I would have to agree.

CONTINUED

252 CONTINUED

252

Columbo picks up the hairbrushes again, preparatory to returning them to his paper bag.

COLUMBO

Then the killer came back to Quinn's quarters to change clothes...it was the one room the killer knew nobody would enter, right, sir? And used the hairbrushes to tidy up before taking the muddy clothes out and disposing of them.

BAILEY

An interesting theory, Lieutenant.

COLUMBO

Oh, more than a theory, sir. It's pretty much the only way it could have happened.

253 BAILEY

253

considers for a moment, then decides to bluff it out.

BAILEY

Well, as detective novels say, you seem to have motive and modus.

COLUMBO

Modus. That's a really good word, sir. Yes, sir, you could say that. Motive and modus. I like that.

BAILEY

And your suspect, Lieutenant?

COLUMBO

Well, naturally, the suspect had to have been involved in sending those armaments where they weren't supposed to go. Somebody Quinn might threaten to expose.

BAILEY

(small smile)

You seem to be pointing to me, Lieutenant. Am I your suspect, Lieutenant?

COLUMBO

Should you be, Colonel?

CONTINUED

BAILEY

Under ordinary circumstances, I would say yes. An obvious choice.

(holding up file)

This file tells you I know about the arms shipments... I obviously knew about the night maneuvers...

COLUMBO

Sir, could I offer a word of advice? You should place your own calls in the future. When you ask your secretary to make them for you, she very naturally makes out a card for her rolodex file. Like this one...

(produces it from the paper sack)

...from your secretary's desk, with the number of a certain Swiss bank and the notations "Hannibal" and "Caesar." Which is probably where Sergeant Quinn found it.

(then...)

You've also made three trips to Geneva in the past eighteen months. I asked the State Department to check your passport, sir. Did you know, sir, under certain circumstances, Swiss banks will cooperate with police investigations? I've asked the Federal boys to look into that too.

BAILEY

(smiles)

All of this is very interesting, Lieutenant. But it doesn't mean I killed the Sergeant-Major. For one thing, I couldn't possibly have.

COLUMBO

No, sir?

BAILEY

I was here. Setting up the battle of Gettysburg.

COLUMBO

Oh yes, sir. So you said.

CONTINUED

253 CONTINUED (2)

253

BAILEY

I have witnessess who will tell you what time the miniatures arrived and what time the General and the party saw them in place. It takes a lot of time to set up 500 soldiers.

COLUMBO

Yes, sir, I know, sir.

(beat)

Sir... would you go over to those books there on the shelf? The other part of your present, sir. The books on the Civil War. Please?

Bailey walks over to them.

COLUMBO

Sir, would you remove that book? The one called "The Grey Runs Red"?

254 CLOSER ANGLE

254

A puzzled Bailey removes the book. Behind it, a fallen toy soldier, the one Columbo found days ago.

COLUMBO

Is there anything back there, sir?

A frozen Bailey sees the soldier, removes it, hoping to somehow bluff it through.

BAILEY

Yes. A toy soldier.

COLUMBO

I found it there the day after the murder. How do you suppose it got there, sir?

BAILEY

I have no idea.

COLUMBO

Do you think maybe it was left when you had all the soldiers spread out on the shelf so you could put up the 500 in the morning?

CONTINUED

254 CONTINUED

254

BAILEY

I put them up in the evening,
Lieutenant. Anyone can tell you
that.

COLUMBO

No, sir, they can only tell me if it
looked like that.

BAILEY

The soldiers didn't arrive till
after dinner.

COLUMBO

No, sir. You had the soldiers in
the morning.

255 BAILEY

255

sees what he thinks is a safe harbor.

BAILEY

Looks like your word against mine,
Lieutenant.

COLUMBO

May be, sir. Sir, if the books came
first, how did that soldier get
behind them?

(beat)

Sir? Would you do me one more
favor?

BAILEY

What's that?

COLUMBO

All those books you say came in the
morning? Would you put them back in
the box from the bookstore sir?

Bailey looks amused.

BAILEY

I never should have turned you on to
game playing, Lieutenant.

Columbo hands him the box. Bailey pulls books off the
shelf and starts to put them into the box. Meanwhile,
Columbo wanders to the stereo and looks at it.

CONTINUED

255 CONTINUED 255

COLUMBO

Have you seen this, sir? Really something, isn't it?

He turns the switch. The MUSIC is gentle and quiet, but the light show flashes all over the room. Bailey continues packing books. With Columbo watching...

256 THE LAST TWO BOOKS 256

stick up out of the box and won't allow the box to close.

257 BAILEY 257

unpacks the books in order to start over and re-arrange them.

258 CLOSE ON BAILEY 258

Sweating a little... fear creeping up on him.

259 WIDER ANGLE 259

Bailey still can't get all the books in.

260 COLUMBO 260

just waits. He's expressionless.

261 BAILEY 261

starts to pull the books out again.

COLUMBO

It won't work, Colonel. I tried it myself a dozen times. You just can't get all those books into that box.

He moves the box marked: "Military Miniatures" over to him.

COLUMBO

They fit in here perfectly, sir. If you want to try it.

CONTINUED

261 CONTINUED

261

Bailey doesn't want to try it. He leans back against the table, the strange light show playing off his face.

BAILEY

No. I don't need to try it.

(beat)

How long have you known?

COLUMBO

I didn't know exactly, sir. But I suspected.

BAILEY

When you found that soldier on the shelf?

COLUMBO

Oh, no, sir. The first morning we met, sir. You came into the Sergeant's quarters and you tried to remove a spot of mud from the bed. I remember thinking to myself... there's mud outside all over the place. Sergeant Quinn, maybe he would try to get the spot of mud out... but why the Colonel?

BAILEY

(rueful)

Why the Colonel indeed.

COLUMBO

Like I say, sir... details. Just details...

Columbo picks up the I Ching sticks and bucket and starts for the door.

COLUMBO

Coming, sir?

Bailey looks around the room one last time, staring at his toy soldiers.

262 SNORKLE CAMERA

262

We go through the ranks once again in the crazy flashing from the light show and suddenly Bailey's hand comes crashing down. Just before impact, we FREEZE FRAME, END CREDITS OVER.

FADE OUT:

CONTINUED

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116

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262 CONTINUED

262

THE END