

FIRST DRAFT

28 JUNE 1966

"MISSION: IMPOSSIBLE"

"A SPOOL THERE WAS"

by

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PRODUCER: JOSEPH GANTMAN

EXEC. PRODUCER: BRUCE GELLER

CAST

DANIEL BRIGGS

ROLLIN HAND

CINNAMON CARTER

INSPECTOR GULIK

LT. DAGLIERI

KONYA

HOLBECK

LUCIC

OSTER

SUDOW

CONCESSIONAIRE

STEFAN

STEFAN'S FATHER

STEFAN'S MOTHER

BYLOR

RISSKO

VOICE #1

VOICE #2

DIPLOMAT

VOICE #3

EXTRAS: YOUNG LADY, SECRET POLICE, DIVERS, FISHERMEN,
CAFE PATRONS, BUS PASSENGERS, WAITERS

SETS

INTERIOR

Language school
Booth
Briggs' Apartment
Briggs' Hotel Room
Monitor Room
Warehouse
Hotel Corridor
Gulik's Office
Ladies' Room
Stefan's House
Konya's Car

EXTERIOR

Hotel
Dock
Cafe (location)
Cafe (on stage)
Streets
Alleys
Avenue
Lake
Lake Shore (location)
Lake Shore (on stage)
Boulevard
Garden
Deck of launch

ACT ONE

FADE IN:

1 INT. - LANGUAGE SCHOOL - NIGHT

1*

BRIGGS enters the "PHONETIC SCHOOL OF LANGUAGE." On duty at a counter is an intellectual YOUNG LADY.

YOUNG LADY

Yes? Can I help you?

BRIGGS

Do you teach any of the hamitic dialects?

YOUNG LADY

(studying him)

From which region?

BRIGGS

Western Sudan... Lake Chad...

The young lady obtains a special record folder from a drawer and hands it to him.

YOUNG LADY

Second booth.

2 INT. - BOOTH - DAY

2*

Briggs enters the glass enclosed cubicle, dons the ear-phones provided, removes the record from the folder. Attached to it is an envelope. He puts the record on the turntable and takes photographs from the envelope. Then he turns the switch, sets the needle on the record. There is a few seconds of African dialect, then --

VOICE

Good morning, Mr. Briggs. There is in existence a spool of recording wire...

3 OMITTED

3*

4 CLOSE - BRIGGS

4*

Feature his earphones as he listens.

VOICE (cont'd)

... With the details of a chemical warfare project being developed for use against the free world.

5

TURNTABLE

5*

The record turning.

VOICE (cont'd)

One of our agents carrying the spool, made his way to the lake shown in the first photograph.

6

OVER SHOULDER

6*

Briggs uncovers the first photograph. We see a beautiful lake and lake-front landing where boats of many types are available. A small shack gaily decorated with flags and bunting bears a sign "CONCESSIONAIRE" and an arrow pointing inland. The shack is merely for storage of oars, life preservers, tools and petrol.

VOICE (cont'd)

We can only assume his intention was to appropriate a boat and row across to neutral territory. We do know that unfortunately he was discovered by secret police and hid in the area shown in the next photographs... where he was shortly discovered and killed resisting capture.

Briggs uncovers the other two photographs. Number two shows an outdoor cafe and a boat rental concession stall all festooned with flags, pennants, strings of colored lights, etc...

7

CLOSE - BRIGGS

7*

Examining the second photograph closely

VOICE (cont'd)

However, in that brief period of time before being discovered he managed to hide the spool so ingeniously...

8

SECOND PHOTOGRAPH

8*

The cafe and concession stand. The stand has on display a plethora of merchandise such as fishing rods, tackle, bait, outboard motors, candy, popcorn. Feature helium balloons.

VOICE (cont'd)

... that the secret police, with every resource at their disposal, have still not been able to find it, despite the limited area they have to search.

9 BRIGGS 9*

Examines the third photograph.

10 THIRD PHOTOGRAPH 10*

We see a dock, also decorated with flags and signs, as well as fishing nets, ropes, etc...

VOICE (cont'd)
Your mission, Mr. Briggs, should you accept it, would be to find the spool and bring it out of the country.

11 CLOSE - BRIGGS 11*

The impossibility of the mission hits him.

VOICE (cont'd)
We believe another unfriendly nation has knowledge of this spool of wire, and is determined to obtain possession of it. As always, should you or any of the I.M. Force be caught or killed, the Secretary would disavow any knowledge of your actions. This recording will decompose ninety seconds after the breaking of the seal.

The tone arm swings off the record.

12 EXTREME CLOSE - THE RECORD 12*

A wisp of smoke rises, in a moment the surface is wreathed in smoke - the grooves melted.

12A INT. - SCHOOL 12A*

As Briggs leaves the booth and goes back to the reception counter.

YOUNG LADY
It's a very difficult dialect.

BRIGGS
I know -- but I'll try.

JUMP CUT

13 INT. BRIGGS' APARTMENT - DAY 13*

Briggs comes in from his balcony, sits - we see his IMF file.

14 SUPERIMPOSE CHAPTER TITLES 14*

Briggs thinks a moment, reaches in, pulls two dossiers from the file and closes it, throws the dossiers on the table, puts the file to one side.

15 BRIGGS' POV 15*

The dossiers on the table are those of ROLLIN HAND and CINNAMON CARTER. (END OF CHAPTER TITLES)

CAMERA PANS AND ZOOMS IN ON IMF FILE --

JUMP CUT

16 INT. - BRIGGS' APARTMENT - NIGHT 16*

LOW REAR ANGLE SHOOTING OVER the back of the sofa from which cigarette smoke rises. CAMERA SLOWLY MOVES IN, RISING OVER THE BACK OF THE SOFA.

We HEAR the VOICES OF ROLLIN AND CINNAMON o.s. (ROLLIN speaks with a slight, but distinct Armenian accent.)

CINNAMON'S VOICE

Don't you want some excitement
in your life? Some challenge?

ROLLIN'S VOICE

I have plenty of challenge. You,
for instance.

CINNAMON'S VOICE

(laughing sexily)
Is that all I am?

ROLLIN'S VOICE

Listen, I didn't invite you here
to reform me.

CINNAMON'S VOICE

I know perfectly well why you
invited me here.

Now we see that Rollin and Cinnamon sit slumped on the sofa listening to a tape recorder from which we HEAR the VOICES.

(CONTINUED)

16 CONTINUED:

16*

ROLLIN'S VOICE

Hey, where are you going?

CINNAMON'S VOICE

I just want to say one thing; all
you need is a little ambition and
you could succeed at almost anything.

BRIGGS (o.s.)

I doubt it.

16A NEW ANGLE

16A*

SHOWS Briggs listening with an amused expression.

ROLLIN'S VOICE

If I had ambition, I would be
the same irresistible character
you love.

ROLLIN

(live, to Briggs)

See?

CINNAMON'S VOICE

Who said you're irresistible?

CINNAMON

(live, to Rollin)

Hear, hear.

ROLLIN'S VOICE

Let's face it, I'm a boat bum.
I'll always be a boat bum. Now
come back here and be nice.

A pause, then we HEAR Cinnamon's sexy laugh.

17 EXTREME CLOSE - TAPE RECORDER

17*

CINNAMON'S VOICE

They say all cats are alike in
the dark.

ROLLIN'S VOICE

Untrue. Completely, totally untrue.

The machine runs a moment, then the tape gives out. The
end flaps against the take-up guides.

18 WIDER

18*

Briggs shuts the machine off. Cinnamon stops a stop watch.

CINNAMON

Forty two minutes.

BRIGGS

That should do it.

Hands them passports and papers.

BRIGGS (cont'd)

Your credentials. Did you check the prevailing winds?

ROLLIN

(no accent)

Northeast.

BRIGGS

How much variation?

ROLLIN

Hardly any this time of year.

BRIGGS

Camera...

He gets out two cameras, a light meter, a kit bag, all of much used professional character, hands them to Cinnamon.

BRIGGS

You work with the 35 mm.

(indicates it)

But keep this one handy, too, at all times. There's no telling when we'll need it.

(indicates reflex camera)

CINNAMON

Can I take pictures with it?

BRIGGS

No. Barney has it all rigged. But get in plenty of practice with the other one, so you'll look like a pro.

CINNAMON

Dan, don't we need more people than just Rollin and me?

(CONTINUED)

18 CONTINUED:

18*

ROLLIN

Yes, maybe a specialist in metal detection, or...

BRIGGS

No. The secret police have every kind of specialist you can name, but they haven't found the spool.

CINNAMON

... Why?

Briggs goes to his desk, takes out and unrolls a diagram.

19 OMITTED

19*

20 DOWN ANGLE - TABLE

20*

We see a diagram showing the area encompassed by the three photographs.

BRIGGS

Because they avert looking for it the way he hid it. Look...

(Briggs traces the route)

Intelligence reports that the courier approached from town, this way, went to the boat landing. When border guards on the dock, here, discovered him, he ran to the cafe, here.

21 UP ANGLE

21*

BRIGGS (cont'd)

He managed to slip by them and went to the dock.

22 DOWN ANGLE - DIAGRAM

22*

BRIGGS (cont'd)

Apparently he was out of sight less than a minute, yet during that time he hid the spool of wire so effectively it can't be found by experts. The man was under extraordinary pressure, and that's the key. Rollin, don't limit your thinking. He didn't.

23 FEATURE BRIGGS

23*

BRIGGS (cont'd)

This plan is to get you into the same kind of spot, under the same pressure, and hope inspiration hits.

ROLLIN

And not bullets.

CUT TO:

24 OMITTED

24*

25

25*

26 EXT. CAFE - DAY (ON STAGE)

26*

MATCHING THE SECOND PHOTOGRAPH. The area gaily decorated as in the photograph, is bustling with activity. Under the supervision of INSPECTOR GULIK seated at one of the cafe tables, secret police officers are searching the area. Gulik, chief of secret police, an important little man in a crisply pressed suit, keeps track of the search on a chart spread out on the table and weighted down to keep it from blowing away in the breeze. Forming an arch around the cafe area is a row of decorative poles with light globes. Between the two nearest to the concession stand a sign hangs: "LADIES" with an arrow pointing toward the building next to the stand.

27 ANOTHER ANGLE

27

LT. DAGLIERI, a tall, efficient officer checks the credentials of two tourists who have just occupied seats at one of the cafe tables. They are KONYA, a shrewd-looking slav, and HOLBECK, a muscularly aggressive German, both in their thirties. Their documents seem to be in order. Daglieri moves to the concession stand. GO WITH HIM to pick up Cinnamon and the CONCESSIONAIRE, an aging boatman. Cinnamon, dressed in a chic tailored suit, has set her two cameras and her large purse on the counter and, with the concessionaire's help is inflating brightly colored balloons from a small tank of helium. Daglieri watches.

CINNAMON

(explaining)

I need a spot of color for my pictures.

(CONTINUED)

DAGLIERI
 (to Concessionaire)
 Very pretty. You ought to stock
 them.

CONCESSIONAIRE
 I have enough on my hands -- boats,
 tackle, and now police.

Daglieri grins and walks away, ducking under the sign
 "LADIES."

28 EXT. BOAT LANDING - DAY

28*

MATCHING THE FIRST PHOTOGRAPH. PAN DAGLIERI as he approaches from the cafe to the shack where Rollin is supplying a couple of FISHERMEN with oars and life preservers. Rollin is dressed in paint-spattered working clothes. More secret police are searching this area. Daglieri addresses the fishermen.

DAGLIERI
 Remember, the border is still
 closed.

He points across the lake past the island.

29 EXT. LAKE

29

SHOOTING PAST DAGLIERI, FISHERMEN AND ROLLIN, we see the widest possible expanse of lake beyond the island.

DAGLIERI
 Don't go too far beyond the island.
 If we have to come out after you,
 your license will be revoked.

30 EXT. BOAT LANDING - DAY

30

The fishermen indicate their understanding and begin loading gear into a boat. Daglieri exits toward the dock. Rollin shuts the shack door, and taking the key fastened to a wooden tag, heads for the cafe.

31 EXT. DOCK - DAGLIERI - DAY

31

Daglieri approaches from the boat landing and steps across a rope which cordons off the dock. There, more secret police are pressing the search. A border patrol launch works a few yards off shore here, dragging the bottom. A couple of divers aid in the search. Rollin enters f.g. walking past the dock, then crosses the road and goes through the archway to the cafe, f.g.

32 EXT. CAFE - ROLLIN - DAY (ON STAGE)

32

PAN Rollin through the tables, past Gulik, and moves to the concession stand. Taking no notice of Cinnamon, he hangs the shack key on a hook then addresses the concessionaire.

ROLLIN
(assuming the accent)
What next?

CONCESSIONAIRE
Lunch, then back to the painting.

The old man indicates a paint bucket and brush. Rollin starts away, but Cinnamon confronts him.

CINNAMON
Nick!

Rollin now recognizes her with considerable surprise. His Armenian accent is distinct, although his diction is idiomatic U.S.A.

ROLLIN
Well, hello, Betsy!

They move aside to allow a waiter to pass with a tray of food.

33 CLOSER - ROLLIN, CINNAMON

33

They are isolated well enough to be able to converse without being overheard. For the moment, Rollin drops the accent.

ROLLIN
Did he "take"?

CINNAMON
I don't know.

ROLLIN
Keep talking.

CINNAMON
(louder now)
I've been sent over to do a spread for next April's issue.

ROLLIN
(with the accent)
Since when are you a photographer?

34 GULIK

34

He watches Rollin and Cinnamon. Daglieri enters scene and checks Gulik's chart.

GULIK

Who is he?

35 REVERSE - PAST GULIK AND DAGLIERI

35

We see Rollin and Cinnamon conversing, Cinnamon bubbling enthusiastically, Rollin looking uncomfortable. Their conversation is covered by the general buzz of cafe and waterfront noise.

DAGLIERI

The Armenian who just went to work at the boat concession.

GULIK

And does a little smuggling on the side?

DAGLIERI

No, Inspector. So far he seems harmless.

GULIK

What's he doing talking to her?

DAGLIERI

I don't know.

GULIK

Find out.

Daglieri nods an assent and exits. Now Rollin notices that Gulik is watching. He gives Cinnamon a polite brush-off, then moves to a table to order lunch. Cinnamon resumes inflating balloons. Gulik wonders about them.

JUMP CUT:

36 INT. HOTEL CORRIDOR - CINNAMON - NIGHT

36

Wearing a knockout cocktail dress and furs, Cinnamon approaches a door, f.g. and knocks. The building is old, worn, musty. In a moment, Rollin opens up. He's showered, shaved and dressed in sweater and slacks. Again he speaks with the accent.

ROLLIN

Hi! Come in.

(CONTINUED)

36 CONTINUED:

36

CINNAMON

Charming place you've got here.

ROLLIN

I don't operate on an expense account.

He stands aside. She goes in. Rollin closes the door. PAN ACROSS THE CORRIDOR. A door there is ajar about an inch.

37 INT. MONITOR ROOM - DAGLIERI - NIGHT

37

Daglieri has been peering out the door of what is the hotel room across the hall. He now comes into the room to where Secret Police Officer LUCIC is waiting with an amplifier and speaker set. Daglieri motions for him to turn up the volume. They hear VOICES.

CINNAMON'S VOICE

You like my dress?

ROLLIN'S VOICE

I like.

38 INT. ROLLIN'S HOTEL ROOM - CINNAMON, ROLLIN - NIGHT

38

Rollin leads Cinnamon across the room as she talks.

CINNAMON

You weren't very cordial this afternoon.

ROLLIN

Wasn't I?

CINNAMON

You were positively dreadful. For a moment I thought "he must be married"! You're not, are you?

Rollin shows her a microphone hidden behind a picture.

ROLLIN

Now, Betsy, where would I get the price of a ring?

CINNAMON

You haven't changed. Fix me a drink.

(CONTINUED)

Rollin shows her a second microphone hidden in the desk lamp.

She begins mixing a couple of drinks. Rollin begins putting on a hat and coat of native style.

ROLLIN

Bourbon?

CINNAMON

You remembered. How touching.

ROLLIN

You still use the same perfume, too.

CINNAMON

You like?

ROLLIN

I like.

Rollin checks his watch, switches on the tape recorder which is situated on the desk near the lamp. We HEAR their VOICES neatly picking up the conversation.

CINNAMON'S VOICE

Here's to us, Nick.

ROLLIN'S VOICE

To us. How long has it been?

CINNAMON'S VOICE

Close to three years.

Rollin silently opens the window.

ROLLIN'S VOICE

It seems longer.

CINNAMON'S VOICE

And you're still baiting fishing hooks for pretty girls.

ROLLIN'S VOICE

Right now I'm painting a bunch of leaky boats.

Rollin climbs out the window.

He climbs down a fire escape ladder and drops to the street.

40

INT. ROLLIN'S HOTEL ROOM - CINNAMON - NIGHT

40

She checks her watch and settles down to wait.

CINNAMON'S VOICE

I know your bit -- the old "love
'em and leave 'em!"

ROLLIN'S VOICE

You were the one who left. I stayed.

CINNAMON'S VOICE

Only because you worked there.
And you didn't write. Not even
a post card, you stinker.

MOVE IN ON THE TAPE RECORDER, the full feed reel turning
slowly, the take up reel spinning faster.

ROLLIN'S VOICE

I lost my pen.

CINNAMON'S VOICE

You were too busy carrying on with
the next likely girl who happened
aboard. True?

41

INT. MONITOR ROOM - DAGLIERI AND LUCIC - NIGHT

41

Listening.

ROLLIN'S VOICE

False.

CINNAMON'S VOICE

This time I want your promise to
write.

ROLLIN'S VOICE

Ask me nicely.

A pause. Daglieri and Lucic wonder. Then...

CINNAMON'S VOICE

Now, will you write?

ROLLIN'S VOICE

(affectionately)

Every day.

Daglieri and Lucic exchange a knowing look.

CUT TO:

42 EXT. DOCK - NIGHT

42

Search efforts have been suspended for the night. The launch is tied at the dock. SUDOW and OSTER, two secret police are on guard. The area is dimly lit by one string of colored lights. The cafe across the road is closed and dark. Suddenly, the RATTLING of a chain is HEARD from the boat landing. Oster and Sudow look in that direction.

43 EXT. BOAT LANDING - NIGHT

43

SHOOTING PAST OSTER AND SUDOW. A man (Rollin) can be seen trying to pry a chain off a boat. Sudow shines a flashlight. The man runs across the road toward the cafe.

44 EXT. DOCK - NIGHT

44

Sudow and Oster break toward the cafe, leaving the dock unoccupied.

45 EXT. CAFE (LOCATION) - SUDOW AND OSTER - NIGHT

45

SHOOTING FROM THE DOCK. They approach the cafe and stop just outside the patio. Rollin is out of sight. They split up, circling the cafe, Sudow heading to the right past the bridge, Oster moving left.

46 PAN OSTER

46

Around the end of the cafe, gun in one hand, flashlight in the other. Oster shines the light into a window at the end of the cafe, then moves on around the back corner.

47 ANGLE BEHIND CAFE - SHOOTING TOWARD LAKE

47

Oster turns the corner INTO SCENE and begins moving along the rear of the building. Suddenly, Rollin, who has been concealed in shadow atop a trash bin, drops on Oster, slugs him twice. Oster falls and lies still. Rollin cuts through between the concession stand and the main cafe building.

48 EXT. CAFE - NIGHT - (ON STAGE)

48

PAN Rollin through the maze of tables, past the closed concession stand. He ducks under the sign "LADIES" hanging between the two light poles and exits scene toward the dock.

49 EXT. DOCK - FOLLOW ROLLIN - NIGHT

49

He climbs the fence along the road, crosses the road, steps over the rope which cordons off the dock. His manner is desperate and urgent. He makes a hurried search of the dock, steps aboard the launch, feels under the dock. Now Sudow returns, shining a flashlight. Rollin crouches. Then, as Sudow comes close, Rollin lunges at him, knocks him down and runs from the dock back toward the cafe.

50 ANGLE TOWARD CAFE

50

Rollin scales the fence and heads toward the cafe area.

51 EXT. CAFE - NIGHT (ON STAGE)

51

Rollin returns, the way he left, again ducking under the sign and hides in a corner behind one of the tables.

52 EXT. DOCK - SUDOW - NIGHT

52

Getting to his feet, gun and flashlight in hand, Sudow heads toward the cafe.

53 EXT. CAFE - NIGHT (ON STAGE)

53

Sudow ENTERS SCENE, playing the flashlight beam around the area.

54 ROLLIN

54

Still in hiding. The beam plays on the wall near him. He moves past the closed concession stand, crouching low, arrives at a position under the sign.

55 SUDOW

55

Searching on the other side of the cafe.

56 ROLLIN

56

He straightens up, bumping his shoulder on the sign. Now the realization hits him! In addition to the regular strand of wire on which the sign is hung, there is another strand, much thinner, which continues from pole to pole all the way around the cafe. Rollin moves along it, starting to check this out, but as he reaches the fourth pole, Sudow's beam finds him. Rollin drops. A shot rings out.

57 SUDOW

57

Having fired, he plays his beam toward Rollin.

58 ROLLIN

58

He rises and makes a break for it out of the area. Another shot rings out.

59 EXT. CAFE - NIGHT (LOCATION)

59

Rollin comes running from the cafe, leaps the fence and races away along the road toward town. Sudow comes after him.

SUDOW

You! Stop!

Rollin keeps going. Sudow pursues him.

60 EXT. CAFE - OSTER - NIGHT (ON STAGE)

60

Oster ENTERS, groggily, from behind the shack and moves into f.g. standing beside the sign and peering off into the darkness beyond camera. ZOOM IN ON THE SIGN. Unnoticed by Oster, it swings on its wire. PAN TO SHOW the thin strand of wire, strung from post to post, glistening in the dim light.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

61 EXT. COMMERCIAL DISTRICT - NIGHT 61

Rollin, still wearing hat and coat, turns a corner INTO SCENE, runs across the street, disappears into an alley.

PAN BACK, Sudow RUNS INTO SCENE, gun still in hand.

62 INT. ROLLIN'S HOTEL ROOM - TAPE RECORDER - NIGHT 62

Three quarters of the tape has run. The take up reel is turning slower and slower; the feed reel, faster and faster. Cinnamon's VOICE is HEARD.

CINNAMON'S VOICE

Between that and modelling it was a busy year.

PULL BACK TO SHOW Cinnamon preparing to turn out the lights.

ROLLIN'S VOICE

And this year?

CINNAMON'S VOICE

This year, I've tried to concentrate on getting some photography assignments.

63 INT. HOTEL CORRIDOR - LOW ANGLE - ROLLIN'S DOOR 63

Light can be seen along the bottom of the door.

ROLLIN'S VOICE

(muffled)

And here you are.

The light goes out.

CINNAMON'S VOICE

(muffled)

Here I am -- in the dark.

PAN TO SHOW Daglieri at the door across the hall.

ROLLIN'S VOICE

(muffled)

A photographer should be accustomed to dark rooms.

64 INT. MONITOR ROOM - DAGLIERI AND LUCIC - NIGHT

64

CINNAMON'S VOICE

Only when there's film to develop.

ROLLIN'S VOICE

We have other things to develop.

They maintain their vigil.

65 INT. ROLLIN'S HOTEL ROOM - CINNAMON - NIGHT

65

The room is dark, illuminated only by the glow of street lights from the window, where Cinnamon is now looking out anxiously.

CINNAMON'S VOICE

You're cute, but I'm not so sure
I want anything to develop between
us. Not this time.

66 EXT. AVENUE - HIGH POV - THRU WINDOW - NIGHT

66

The avenue runs past the front of the hotel below. Suddenly Rollin appears at the head of an alley across the street.

ROLLIN'S VOICE

You sound serious.

CINNAMON'S VOICE

I can't help it, Nick. I'm a very
proper person. I like a well-ordered
life.

67 CLOSER - ROLLIN

67

In the shadows of the alley. He is peeling off the hat and coat. Then he looks out to see if he can cross the street, but RUNNING FOOTSTEPS ARE HEARD approaching, and the SHADOWS OF TWO MEN fall across the pavement in front of the alley. Rollin ducks back into hiding. Sudow and a policeman enter SCENE and stop very close to the alley.

SUDOW

Check the next block.

The policeman hurries away. Sudow lights a cigarette and waits. Rollin remains in hiding.

68 INT. ROLLIN'S HOTEL ROOM - CINNAMON - NIGHT

68

At the window watching this anxiously.

ROLLIN'S VOICE

If I had ambition, I wouldn't
be the same irresistible
character you love.

Hearing this Cinnamon returns to the tape recorder.

CINNAMON'S VOICE

Who said you're irresistible?

ROLLIN'S VOICE

Let's face it. I'm a boat bum.
I'll always be a boat bum. Now
come back here and be nice.

A pause. MOVE IN CLOSER on the recorder. Cinnamon's
laugh is HEARD.

CINNAMON'S VOICE

They say all cats are alike in
the dark.

ROLLIN'S VOICE

Untrue. Completely, totally untrue.

The tape gives out. Cinnamon shuts off the machine.
The tape begins to slap against the guides. Cinnamon
grabs it.

69 INT. MONITOR ROOM - LUCIC, DAGLIERI - NIGHT

69

The slapping noise has aroused their suspicions.
They listen closely.

70 INT. ROLLIN'S HOTEL ROOM - CINNAMON - NIGHT

70

A desperate glance toward the window. No Rollin.
Cinnamon begins to improvise.

CINNAMON

Nick, remember that first night,
when we ran into each other ashore?
I have a confession to make... I
knew you'd be there. I heard you
telling the first mate where he
could find you.

(grasping at straws)

It was that dreary little joint
near the railroad station.

(MORE)

(CONTINUED)

70 CONTINUED:

70

CINNAMON (cont'd)

I waited there for almost an hour,
expecting you to come in with a
chick on each arm. And then you
showed up looking like a lost child.

71 INT. MONITOR ROOM - LUCIC AND DAGLIERI - NIGHT

71

CINNAMON'S VOICE (cont'd)

So you see, I set a trap and you
fell right into it. Or did you?

72 INT. ROLLIN'S HOTEL ROOM - CINNAMON - NIGHT

72 *

Trying to look out the window and yet keep reasonably
close to the desk mike.

CINNAMON (cont'd)

Now that I look back on it, I'll
bet you were stringing me along.
Yes, you've been through the mill
too many times to fall for high
school girl tricks.

Now Rollin appears at the window and climbs in.
Cinnamon gets an inspiration.

CINNAMON (cont'd)

Nick... are you listening to me?

She motions for him to be quiet and points to the
dormant tape recorder.

CINNAMON (cont'd)

Nick, did you fall asleep? Nick!

She motions for him to get into the act.

ROLLIN

What?

CINNAMON

You were asleep, darling.

Rollin silently collapses on the sofa, but continues
the performance. Cinnamon silently fixes him a drink.

(CONTINUED)

72 CONTINUED:

72*

ROLLIN

No I wasn't. I heard every word
you said.

CINNAMON

Quote me.

ROLLIN

You were talking about photography.

CINNAMON

You haven't changed.

She holds out the drink, drawing him away from the
desk and the picture.

CINNAMON (cont'd)

(whispers)

Did you find the spool?

Rollin shakes his head.

ROLLIN

(whispers, sans accent)

That's what they didn't find. A
spool. I found the wire! --
strung out in plain sight, so
conspicuous that no one saw it.
He hid it, by not hiding it.
Tomorrow we go back for it.

He drinks, draws her closer to the desk lamp, then
kisses her.

ROLLIN (cont'd)

(avec accent)

I'm glad you woke me.

CINNAMON

So am I.

They regard each other warmly. It's clear that if it
weren't for the pressure of the mission, they might
carry out what they are implying.

ROLLIN

You're very nice.

CINNAMON

So are you.

73 INT. MONITOR ROOM

73

Lucic and Daglieri, now convinced Rollin has been there all the time, exchange a knowing look and settle down for a long vigil.

JUMP CUT:

74 EXT. BOAT LANDING - ROLLIN - DAY

74*

Near the shed, painting a sign, the lettering of which we can't read from this angle. He finishes, begins to put paint and brushes away in the shack. Gulik DRIVES THROUGH SCENE toward the cafe.

75 EXT. CAFE - DAGLIERI - DAY (ON STAGE)

75*

at the table poring over the chart. A diver and a couple of the workmen, looking over his shoulder, obviously stumped. PAN TO SHOW the all important wire strung between the lamp posts and caught at each post on the decorative metalwork about six feet above the ground. At the final post, near the archway, f.g. the thin recording wire hangs down and is lost in a bed of flowers. Now Gulik ENTERS looking harried, and joins Daglieri and the others.

GULIK

Well?

DAGLIERI

Still nothing.

GULIK

I've just been on the phone with the premier. I don't have to tell you what will happen if that spool isn't found!

DAGLIERI

Did you explain about the silt on the bottom? The way it keeps shifting?

GULIK

I know better than to offer excuses! Start again with area one.

DAGLIERI

Again?

(CONTINUED)

75 CONTINUED:

75*

GULIK

Again!

(to the diver
and workmen)And this time open your eyes!

The diver and men hurry away.

DAGLIERI

Have you considered the possibility
there is no spool of wire?

GULIK

There is! ...

(he stops, thinks)

Call in! Tell the Colonel I want
a whole new crew by this afternoon!
Divers, technicians, everyone!
Men who've never seen this area
before! Men with a fresh eye.

Daglieri departs to phone, Gulik calls after him...

GULIK (cont'd)

We are making some mistake. The
same mistake, over and over.As he studies the chart, a ten-year old gamin ENTERS
and heads for the concession stand. He is STEFAN, shy,
charming, polite.

76 PAN STEFAN

76*

He walks past Cinnamon at a table unloading and
cleaning her 35 mm camera. The reflex camera and her
purse lie on the table nearby. GO WITH STEFAN to the
stand where the Concessionaire is ringing up the cash
from a sale of a fishing rod to an angler. Stefan
waits to be waited on.

77 GULIK

77*

Daglieri returns. Gulik indicates the chart.

GULIK

How about this equipment shack?

DAGLIERI

I checked it myself -- the junk
inside, the roof, under the
floorboards.

(CONTINUED)

77 CONTINUED:

77*

Gulik looks around, points to a pile of nets against the building beyond the "LADIES" sign.

GULIK

What about those nets?

DAGLIERI

They've been searched twice like everything else.

GULIK

Search them again!

Daglieri summons a couple of men and leads them toward the pile of nets, ducking under the sign.

78 CLOSE - CINNAMON

78

concealing her fear that the wire may be discovered.

79 CONCESSION STAND

79

The concessionaire regards Stefan.

CONCESSIONAIRE

What can we do for you, my friend?

STEFAN

I'd like a twenty-five foot line, please.

Stefan's speech, as befits a young man brought up in the strict middle-European tradition is formal. The concessionaire sets three rolls of line on the counter.

CONCESSIONAIRE

Monofilament, cotton, nylon.

Stefan begins to inspect them. In b.g. Daglieri supervises as the men unfold the topmost net of the pile and shake it out. PULL BACK as Rollin ENTERS scene crrrying the newly painted sign. He moves to where the "LADIES" sign is hanging. Daglieri turns and confronts him.

ROLLIN

(baldly)

Hold this.

(CONTINUED)

79 CONTINUED:

79

Rollin hands him the new sign. Neatly painted on it are the words "POWDER ROOM" and a fancier arrow.

ROLLIN (cont'd)

Careful. It's still wet.

Daglieri is puzzled, but as Rollin begins to unfasten the old sign, he stands by cooperatively. In b.g. the men refold the first net, set it aside and begin to unfold a second net.

80 ANGLE PAST ROLLIN

80

as he unfastens the old sign. Beyond him Stefan is counting the change from his pockets. Rollin sets the old sign aside, then unfastens the recording wire from the first post, coils it up, unfastens it from the second, coils the next section, unfastens it from the third.

81 FEATURE ROLLIN

81

He works his way to the fourth and then to the fifth and final post, and is about to unhook it from that when a NIMROD staggers into scene from the boat yard lugging a heavy outboard motor.

82 CONCESSIONAIRE

82

seeing this...

CONCESSIONAIRE

Nick! Lend a hand there!

83 ROLLIN, NIMROD, GULIK

83

Rollin and Gulik see the Nimrod who sets his burden down, exhausted. Rollin would like to ignore it, but Gulik is looking at him. There is nothing for Rollin to do but drop the coiled recording wire into the flower bed and help carry the outboard motor to the stand.

84 CONCESSION STAND

84

as Rollin and the Nimrod stow the motor inside, Stefan decides he doesn't have enough money for a line. He offers one coin to the concessionaire and points to a tray of taffy apples.

(CONTINUED)

84 CONTINUED:

84

STEFAN

I'll take one of those.

The concessionaire hands one over. Stefan moves away biting into it. Rollin returns, heading for where he left the wire, but Daglieri blocks his path, returning the sign to him.

DAGLIERI

Here. I have more important things to do.

Rollin is now obliged to hang the new sign on the wire from the old one. As he works, he notices something highly disturbing.

85 FIFTH POST

85

Stefan, having clamped the sticky apple in his teeth is examining the recording wire draped on the fifth post. With a deft yank, he pulls it free, gathers it up and exits SCENE PAST CAMERA. ZOOM IN ON ROLLIN who has seen this, but controls his reaction.

86 EXT. CAFE - STEFAN - DAY (LOCATION)

86*

He strides happily through the archway and up the road past the end of the bridge, the taffy apple in one hand, the internationally crucial wire in the other.

87 EXT. CAFE - CINNAMON - DAY (STAGE)

87

She, too, has seen this, but with Gulik in b.g. close by, she busies herself with her camera.

88 ROLLIN

88

Concealing his dismay, Rollin finishes hanging the new sign. Beyond him Daglieri and his men continue checking the nets. Rollin now takes the old sign to the concession stand, stows it under the counter, picks up a roll of monofilament.

ROLLIN

(to the concessionaire)

Be back in a few minutes.

Rollin strolls down the alley between the concession stand and the cafe building. The old man starts to call after him, but gives it up with a sigh.

89 GULIK

89

He glances after Rollin briefly then resumes a study of his charts. PAN TO A TABLE in a far corner. Holbeck and Konya are eating lunch. Holbeck quietly wipes his mouth, gets up and heads for the archway, passing Cinnamon.

90 EXT. CAFE - ROLLIN - DAY (LOCATION)

90

Emerging from around the main cafe building, Rollin approaches the road, at a point beyond the end of the bridge. In far b.g. past the end of the bridge we can see the dock and beyond that the boat landing shack. Rollin turns along the shore TOWARD CAMERA and EXITS PAST CAMERA.

91 EXT. LAKE SHORE (ON STAGE) - STEFAN - DAY

91*

Stefan is seated on the bank, baiting a fish hook. Behind him are trees and shrubbery. We HEAR the crackle of twigs and Rollin approaches through the woods. Rounding a clump of shrubbery, Rollin sees Stefan, moves closer casually.

ROLLIN

Hi.

STEFAN

Morning, Sir.

Stefan tosses hook, bait, and sinker out toward the water. He's using the wire for his line.

92 EXT. LAKE SHORE - (LOCATION) - WATER - DAY

92

The hook, line and sinker hitting the water and going down.

93 EXT. LAKE SHORE (ON STAGE) - ROLLIN, STEFAN - DAY

93*

Rollin sits down, ponders the problem of getting the wire, glances back toward the direction from which he came. With the wire dangling in the water, Stefan begins to wind the other end on a stick, untangling knots and snarls.

ROLLIN

Any luck?

(CONTINUED)

93 CONTINUED:

93*

STEFAN

Not yet, Sir. I've just dropped
my hook.

ROLLIN

It's better than this...
(shows his old line)
... plain string from the grocery
store.

ROLLIN

What you need is monofilament.

STEFAN

I know but I don't get my
allowance until Monday.

ROLLIN

Tell you what... I'll trade you.

Rollin offers the roll of monofilament he has brought.

STEFAN

(wary)
For this?

Stefan indicates the wire.

ROLLIN

I can use that to bind a broken
rod.

Stefan still hesitates.

ROLLIN (cont'd)

You can't catch trout with a
piece of wire. Deal?

Stefan considers it, can find no reason to refuse.

STEFAN

Yes, Sir.

Rollin tosses him the monofilament. Stefan catches it,
dropping the stick on which the wire is wound.

94 EXTREME CLOSE - THE STICK

94

It moves across the ground toward the water.

- 95 CLOSE - ROLLIN 95
 SHOOTING PAST STEFAN. Rollin makes a move to catch the stick, but Stefan stops it. Rollin manages a seemingly casual smile. Stefan grins foolishly. Then he begins to haul the wire in.
- 96 EXT. LAKE SHORE (LOCATION) - THE WIRE - DAY 96
 as it is drawn in. Suddenly it trembles.
- 97 EXT. LAKE SHORE (ON STAGE) - STEFAN, ROLLIN - DAY 97
 Stefan freezes.
- STEFAN
 Wait! I've got a nibble!
- He gestures for silence and begins manipulating the line, trying to invite a strike.
- 98 FEATURE ROLLIN 98
 forced to wait. Suddenly, he HEARS the crackle of twigs behind him.
- 99 ANGLE PAST ROLLIN AND STEFAN 99
 Rollin looks back. Through the shrubbery he can see Holbeck searching, and coming closer.
- 100 ON HOLBECK 100
 in the shrubbery, looking around. GO WITH HIM as he moves around a clump of shrubbery and catches sight of Rollin and Stefan. More shrubbery prevents him from seeing that Stefan is using the wire for line. Holbeck stands there watching.
- 101 CLOSE - ROLLIN 101
 Holbeck's manner and appearance disturb Rollin. If he's a rival for the wire, he could be dangerous to Stefan as well as to Rollin, himself. Rollin decides to put Holbeck to the test. He whispers to Stefan.

(CONTINUED)

101 CONTINUED:

ROLLIN

I'll be back. Be sure to save
that for me, okay?

STEFAN

Yes, Sir.

Stefan concentrates on his fishing. Rollin rises suddenly.

102 HOLBECK

102

Responding by reflex, he sets himself for trouble. Rollin cuts through the woods, passing Holbeck a few yards away. Holbeck is torn between following Rollin or checking on Stefan. Rollin breaks into a run. That decides it for Holbeck: he follows Rollin.

103 EXT. DOCK - ROLLIN - DAY

103*

Rollin ENTERS SCENE, passing the end of the bridge and hurries on past the dock and on down the road toward town. Holbeck moves through scene following him.

104 OMITTED

104*

105 EXT. CAFE - CINNAMON - (ON STAGE) - DAY

105

Having seen this, she picks up her things and starts for the archway, but Daglieri comes barrelling INTO SCENE holding something up and followed by a diver, dripping wet.

DAGLIERI

(excitedly)

Inspector!

He goes to the table and shows the object to Gulik.

106 CLOSER

106

The object is an empty wire recorder spool.

GULIK

The spool?

(CONTINUED)

106 CONTINUED:

106

DAGLIERI

(indicates diver)

He found it under the bridge
near where the courier was shot!

Gulik leads Daglieri and the diver out.

107 CINNAMON

107

Deciding to stay clear of Stefan for the present,
she returns to her table. Then she steals a look
toward the boy.

108 EXT. LAKE - LONG POV THRU ARCHWAY - STEFAN - DAY

108

He hauls in a fish. It dangles on the wire. ZOOM IN
CLOSE. The wet wire sparkles in the sun. Stefan
grins delightedly. The fish squirms. FREEZE and...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

- 109 INT. WAREHOUSE - DOOR - DAY 109*
- Rollin ENTERS, swings the door shut behind him, looks around.
- 110 PAN - POV 110*
- The premises are dimly lit, crowded with stacks of cartons, crates, warehouse machinery such as a fork-lift. CAMERA HOLDS on a stack of heavy metal flasks (for instance containers for ammonia or butane). No one is present.
- 111 ROLLIN 111
- He runs to the stack of flasks and leaps over them disappearing on the other side.
- 112 THE DOOR 112*
- Holbeck ENTERS, stands there looking around.
- HOLBECK
- I'm unarmed.
- 113 ROLLIN 113*
- Behind the flasks. CAMERA RISES with him to include Holbeck as Rollin shows his head. Holbeck shows himself to be unarmed.
- HOLBECK
- (continued)
- I want to talk to you, if I may?
- 114 INTERCUT - CLOSE SHOT OF ROLLIN 114*
- ROLLIN
- Permission granted.
- HOLBECK
- (an indulgent smile)
- Thank you. My country is determined to have the wire your courier lost.
- Rollin says nothing.

(CONTINUED)

114 CONTINUED:

114

HOLBECK

(going on)

We're prepared to pay generously,
or, if necessary, to take it from
you.

ROLLIN

(probing)

What gave you the notion I have
a wire?

HOLBECK

(easily)

I saw you take it, at the lake,
from that boy.

115 PAN ROLLIN

115*

He comes around the metal containers, moving closer to
Holbeck.

ROLLIN

I didn't take anything. I gave
him something -- a roll of fishing
line.

Holbeck sets himself for a possible attack. Rollin
stops short.

HOLBECK

You surprise me.

ROLLIN

Do I?

Another step closer. Holbeck backs a step.

HOLBECK

In your country sportsmanship
is a tradition. Yet, to throw
me off the track, you're willing
to subject an innocent boy to
being searched and silenced.

ROLLIN

You're wrong. I don't intend to
let that happen.

He moves aside, next to a stack of crates.

HOLBECK

Then I suggest you consider our
offer.

(CONTINUED)

115 CONTINUED:

115*

ROLLIN

Since you insist...

Rollin shoves the crates. They topple toward Holbeck who instinctively dodges. Immediately, Rollin lunges at him.

116 HIGH ANGLE

116*

Rollin clobbers Holbeck with a couple of karate blows. But Holbeck absorbs them, counters, stunning Rollin, scrambles free and disappears into the warehouse.

117 HOLBECK

117*

Noiselessly and with remarkable agility, he races down a long row between stacks of boxes.

118 ROLLIN

118*

Getting to his feet, he starts looking for Holbeck.

119 HOLBECK

119*

Working to encircle Rollin, he rounds a corner to a new aisle between crates and there, in f.g. finds a weapon for himself -- a large pinch bar. Then, crouching low, he crosses an open space toward the cover of a high stack of crates.

120 ROLLIN

120*

Hearing the NOISE made by Holbeck's movement, he takes new cover behind the metal containers.

121 HOLBECK

121*

He shoves the high stack of crates. It tips and falls.

122 ROLLIN

122*

The stack of crates comes at him like a felled tree. He dodges but gets knocked over. Other crates knock over metal cylinders which clang eerily on the concrete floor.

123 CLOSER - ROLLIN

123

Recovering, he looks up and sees:

- 124 HOLBECK - LOW ANGLE POV 124*
Climbing over the cylinders, he brings the pinch bar down murderously at CAMERA.
- 125 ROLLIN AND HOLBECK 125*
Rollin, already rolling, evades the blow which lands on one of the cylinders, the angry metallic clang echoing eerily off the walls. Rollin gets his feet under him, and, as Holbeck prepares to strike again, lunges.
- 126 TOWARD HOLBECK 126*
Rollin takes him with a shoulder in the gut, bearing him back, then grabbing the wrist of the hand holding the pinch bar, effects a wrist lock and tries to force Holbeck to give up the weapon. Holbeck holds on. Rollin exerts every ounce of power he can muster. Then, suddenly, Holbeck gives up the pinch bar, but uses the moment and Rollin's tactical position to wrap his other arm around Rollin's throat. Then, jamming a knee into Rollin's back, Holbeck applies pressure.
- 127 FEATURE ROLLIN 127*
He can't break the hold! He can't breathe! He summons his last supply of energy, lifts himself, then falls back, using his full weight to slam Holbeck against the floor. It breaks the hold.
- 128 NEW ANGLE 128*
Rollin turns, backhands Holbeck with a karate blow, follows it with two others. Holbeck goes out. Rollin pulls back, waits for Holbeck to recover. Holbeck doesn't.
- 129 WIDER 129*
Rollin rises. He's in bad shape. He desperately pulls himself together and staggers out the door.
- CUT TO:
- 130 EXT. CAFE - ANGLE TOWARD BRIDGE - (LOCATION) - DAY 130*
Gulik and Daglieri are on the bridge supervising as divers work underneath it. PULL BACK AND PAN to show Stefan approaching along the shore from where he was fishing.

(CONTINUED)

- 130 CONTINUED: 130*
- Slung over his shoulder are three trout, strung on the wire. He carries them to where his bike, a rickety affair, is parked near the cafe archway, f.g. and begins to hang the fish on the handlebar.
- 131 EXT. CAFE (ON STAGE) 131
- Cinnamon sees this, gathers her things, rises.
- 132 EXT. CAFE - STEFAN - DAY 132*
- With the fish dangling from the handlebar, he rides away slowly and uncertainly, past the dock and boat yard toward town. Cinnamon emerges from the cafe and follows him on foot.
- 133 EXT. CAFE - KONYA (ON STAGE) 133*
- Having observed these things, Konya summons the waiter.
- KONYA
- My check!
- CUT TO:
- 133A EXT. BOULEVARD - STEFAN - DAY 133A*
- Riding along at a careful clip, the fish and wire dangling from his handlebar. Suddenly, the drive chain breaks. He gets off and examines it.
- 133B ANGLE UP THE BOULEVARD 133B*
- We see Cinnamon approaching, walking fast and tiring. Then she slows down as she sees Stefan.
- 133C STEFAN - LONG POV 133C*
- Ties the broken chain under the seat and walks the bike on along the boulevard. At a corner he encounters THREE TOUGH KIDS. They block his way, taunting him and laughing. They are too far away for us to hear the dialogue.
- 133D CINNAMON 133D*
- She stops, watches. A cop, RISSKO, young, good-looking, pushy, notices her and approaches.

133E STEFAN AND TOUGH KIDS - LONG POV AS BEFORE

133E*

The tough kids have surrounded Stefan. One grabs the fish and wire from his bike and backs off a few steps.

133F CINNAMON AND RISSKO

133F*

Cinnamon is concerned about Stefan and the wire as Rissko confronts her.

RISSKO

Cameras, eh? Your permit?

CINNAMON

What?

RISSKO

You're a foreign visitor, aren't you? A permit is required for...

CINNAMON

Oh, yes. I'm sorry.

Rissko feasts his eyes on her. As she hands him the permit, he grins. She glares at him. His pride marred he scowls at the permit.

RISSKO

Passport.

He snaps his fingers. She hands that over, also.

RISSKO

United States, eh? Are all Americans so pretty?

Getting no response, he studies the documents importantly. Cinnamon glances down the boulevard.

133G STEFAN AND TOUGH KIDS - POV

133G*

The tough kids are playing keep away with the fish and the wire. Stefan goes from one to the other angrily. Then the one holding the fish and wire suddenly runs away out of scene. Stefan and the others follow.

133H CINNAMON AND RISSKO

133H*

Cinnamon reacts worriedly. Rissko notices it, looks down the boulevard, wonders.

RISSKO

What is it?

(CONTINUED)

133H CONTINUED:

133H*

CINNAMON

Nothing. Are my papers in order?

Rissko eyes her for a moment, enjoying his power, and treating himself to another look at her figure.

RISSKO

(double entendre)

Everything is in order.

He extends the documents, but as she reaches for them, holds them back.

RISSKO

I finish my patrol at seven.
If you need someone to show you
the sights...

CINNAMON

(with sweet acid)

I don't, but my grandmother has
been dying for an escort.

Rissko's face falls, he hands her the papers and strides away. Cinnamon hurries down on the boulevard.

133I TRAVELLING SHOT - CINNAMON

133I*

She hurries to the corner where Stefan disappeared. Arriving there she sees Stefan returning, carrying the fish and wire triumphantly. Beyond him stand the three tough kids, distinctly chastened, one of them holding a handkerchief to his cheek. Cinnamon walks on, as though disinterested in Stefan, stops to look in a shop window. Stefan slings the fish over his shoulder, picks up his bike and wheels it on along the boulevard. After he has passed Cinnamon, she resumes following him.

CUT TO:

134 INT. ROLLIN'S HOTEL ROOM - ROLLIN - DAY

134*

The phone rings. Rollin comes out of the bathroom where he has been washing and repairing bruises. He answers the phone.

ROLLIN

Yes?

135 INT. LADIES ROOM - CINNAMON - DAY 135*

On the phone in what is the ladies' room of a small restaurant.

CINNAMON

Nick?

136 INT. ROLLIN HOTEL ROOM 136*

ROLLIN

Hold on.

Rollin puts the phone down, crosses to the picture, yanks the microphone from behind it, carries it to the desk lamp and hangs it face to face with the microphone hidden there.

137 INT. MONITOR ROOM - LUCIC, BYLOR - DAY 137*

Feedback SQUEAL all but tears the ears off Lucic's head. He shuts down the volume and begins checking equipment. Stationed at the door is another of Gulik's men, BYLOR.

138 INT. ROLLIN'S HOTEL ROOM - ROLLIN 138*

ROLLIN

(back on the phone)

Go!

139 INT. LADIES' ROOM 139

CINNAMON

(quickly)

I know where the boy lives, but I'm being followed.

140 INT. ROLLIN'S HOTEL ROOM 140

ROLLIN

It's time for the reflex camera. Remember the timing. Be sure you stay in the house for at least three minutes. Now, where do I meet you?

as he listens...

141 INT. MONITOR ROOM - LUCIC, BYLOR - DAY 141

The feedback refuses to respond to Lucic's efforts. He shuts off the amplifier, then joins Bylor at the door.

142 INT. HOTEL CORRIDOR - ROLLIN'S DOOR - DAY 142

Rollin comes out completely dressed, hurries to the stairs and goes down. Immediately Bylor and Lucie come out of their room and follow him.

CUT TO:

143 EXT. STEFAN'S HOUSE - CINNAMON - DAY 143

She approaches from the boulevard, lugging cameras and purse, studying each house on this street of quaint, shabby dwellings. Now she spots Stefan's bike parked in front of a house. She knocks on the door.

144 CLOSER 144

Stefan opens the door.

CINNAMON

Hello. Are you the boy who just brought home those fish?

STEFAN

(puzzled)

Yes, ma'am.

MOTHER'S VOICE

(from inside)

Stefan, who is it?

Stefan opens the door, Cinnamon goes in. PAN TOWARD the boulevard. Parked a few doors up the block is a car. ZOOM IN. Behind the wheel is Konya.

145 INT. STEFAN'S HOUSE - DAY 145

Cinnamon is confronted by Stefan's MOTHER, a rather work-worn woman, ironing clothes. The room is a cramped parlor-work room furnished with a mixture of a venerable hand-me-downs and cheap modern additions.

CINNAMON

I represent an American travel magazine. I saw your son at the lake and wondered if I could take a picture of him fishing.

STEFAN

(calling excitedly)

Papa, don't clean any more fish! There's a lady here who...

(CONTINUED)

145 CONTINUED:

145

MOTHER

Stefan, be quiet!
 (to Cinnamon, warily)
 Why do you single out my son?

CINNAMON

Because he caught those beautiful
 fish, and because he's very
 handsome.

Stefan's FATHER ENTERS from the kitchen wiping his hands
 on a towel. He's a huge bear of a man, dressed in the
 pants and shirt of a uniform, and glowering importantly.

STEFAN

Father, this lady wants to take
 a picture of me.

CINNAMON

For an American travel magazine.

A look at Cinnamon and father's face creases into a
 jovial smile.

FATHER

Allow me. I'm Carlo Stakovar
 of the Municipal Police. Welcome
 to this humble house.
 (snaps fingers
 at Stefan)

A chair!

Mother's eyes burn into father. He ignores her.
 Stefan brings a chair.

146 ANGLE TOWARD FLOOR

146

The chair leg tangles in what is the unwound recording
 wire. Stefan has evidently been rewinding it on another
 stick. PULL BACK. Cinnamon hides her interest in the
 wire as father places the chair for her.

CINNAMON

Thank you.

She sits. Father kicks the wire out of the way and
 snaps fingers at mother.

FATHER

Some tea!

(CONTINUED)

146 CONTINUED:

146

MOTHER

(fuming)

Have you lost your senses? We
have no money for pictures!

FATHER

You must excuse my wife. She's
isn't used to foreign visitors.

MOTHER

I know enough to ask for credentials.

FATHER

(glares at his wife,
then, to Cinnamon)

Would you mind?

CINNAMON

Not at all.

She hands over her papers, checks her watch and waits.

CUT TO:

147 EXT. STEFAN'S HOUSE - KONYA'S CAR - DAY

147

Konya still waiting. Holbeck arrives, gets into the car.

148 INT. KONYA'S CAR

148

HOLBECK

I lost him, but chances are the
boy has the wire.

KONYA

The woman is in the house.
She'll get it for us.

Holbeck has obtained another gun. He checks it.

CUT TO:

149 INT. STEFAN'S HOUSE - DAY

149

Father is impressed with Cinnamon's credentials.

FATHER

This is an honor.

(to mother)

She has the permission of the
Minister of Foreign Affairs.

(MORE)

(CONTINUED)

FATHER (cont'd)

(to Cinnamon)

We'll be happy to cooperate.

MOTHER

We certainly will not! Don't
you realize there's trouble?

(goes to father,
the wire tangling
in her feet)

They're searching the docks and
the border has been closed all
week!

Mother irritably begins stuffing the wire into a waste
basket.

STEFAN

Mother, that's my lucky line!

He begins to rescue it. Cinnamon again checks her
watch and is ready to leave.

MOTHER

Then wind it up before somebody
breaks a leg!

STEFAN

Besides, I need it for the pictures.

MOTHER

There won't be any pictures!

FATHER

Don't you understand? The article
is intended to promote good will!

MOTHER

I'm more concerned about what
you intend to promote!

A covert gesture at Cinnamon. Father is about to object
but Cinnamon intervenes.

CINNAMON

Never mind, Mr. Stakovar. Perhaps
we'd better respect your wife's
wishes.

Cinnamon rises, goes to the door.

FATHER

(to mother)

Now, see what you've done!

(CONTINUED)

149 CONTINUED: (2)

149

CINNAMON

It's all right. I understand.
Thank you all the same. Goodbye,
Stefan. Good luck with your
fishing.

She exits.

150 EXT. STEFAN'S HOUSE - CINNAMON - DAY

150*

She comes out, lugging the two cameras and her purse.
PAN TO INCLUDE KONYA AND HOLBECK. They get out of the
car and start toward her. She stops, turns, runs the
other way. They keep coming.

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

- 151 EXT. STEFAN'S HOUSE - DAY 151*
- Cinnamon running, Holbeck and Konya gaining on her. Then, at a corner, she meets Rollin. He grabs the reflex camera from her, dashes across the street, scoots into an alley.
- 152 FEATURE KONYA AND HOLBECK 152*
- For a moment, torn between following Rollin or Cinnamon, they then veer across the street and go after Rollin. Immediately Lucic and Bylor ENTER SCENE and follow Konya and Holbeck.
- 153 EXT. ALLEY - ROLLIN - DAY 153
- running TOWARD CAMERA between apartment houses, carrying the reflex camera. Konya and Holbeck appear in b.g. pursuing him. Holbeck fires. Rollin ducks behind trash barrels, then makes a dash on ahead PAST CAMERA.
- 154 REVERSE 154
- PAST Holbeck and Konya. Holbeck fires again, but Rollin makes it around the end of the alley out of sight.
- 155 EXT. STREET - ROLLIN - DAY 155
- He races across diagonally from that alley to another one behind some stores. Holbeck and Konya ENTER SCENE and continue the pursuit.
- 156 EXT. ALLEY BETWEEN STORES - ROLLIN - DAY 156
- Rollin approaches, passing stacked crates, dumps them, blocking the alley, and EXITS PAST CAMERA.
- 157 REVERSE 157
- Holbeck and Konya reach the crates, kick their way through. In b.g. Rollin escapes into yet another alley running perpendicular to this one.

- 158 EXT. PERPENDICULAR ALLEY 158
Rollin approaches from b.g.
- 159 REVERSE 159
Rollin suddenly finds his way blocked by a wall across the alley about seven feet high. A SHOT rings out, chipping into the bricks. Rollin takes the strap of the reflex camera in his teeth and starts climbing.
- 160 HIGH REVERSE 160
As Rollin hauls himself up into f.g. we see Holbeck and Konya approaching. Holbeck again fires, almost hitting Rollin. Reacting, or pretending to, Rollin drops the reflex camera and rolls over the wall to safety in immediate f.g.
- 161 KONYA AND HOLBECK 161
They arrive at the wall. Konya picks up the reflex camera, opens it. ZOOM IN CLOSE. On the takeup spindle a thin recording wire is wound. Konya pulls out a few inches, then replaces them and shuts the camera.
- 162 WIDER ANGLE 162
Holbeck and Konya start up the alley the way they came, but immediately Bylor and Lucic appear at the far end, impressively armed. Holbeck starts to fire, but Bylor beats him to it. Holbeck, hit, stumbles and drops to the ground. Konya raises his hands, camera and all. As Lucic covers them, Bylor runs to the wall, hauls himself up and looks over it.
- 163 EXT. GARDEN - BYLOR'S POV - DAY 163
Rollin has gotten away. The garden, behind residences, is empty.
- 164 EXT. PERPENDICULAR ALLEY 164
Bylor drops down from the wall, takes the reflex camera from Konya.

CUT TO:

165 EXT. CAFE - CINNAMON - (ON STAGE) - DAY

165*

She returns with 35 mm. camera and purse slung over her shoulder. She passes Daglieri and the diver who are studying Gulik's chart, goes to the concession stand, parks her bundles on a table. The concessionaire turns to watch her.

CONCESSIONAIRE

What now?

CINNAMON

I want to buy all your balloons.

CONCESSIONAIRE

What?

CINNAMON

How many do you have?

CONCESSIONAIRE

(after looking)

Eight or nine dozen - !

CINNAMON

(bringing out money)

Sold. Will you help me?

She begins to inflate and tie balloons. The concessionaire helps her. Daglieri comes over.

DAGLIERI

What's this all about?

CINNAMON

In an hour the light will be just right for a picture with balloons.

DAGLIERI

What was wrong with the one you took the other day?

CINNAMON

Not enough balloons.

Cinnamon and the old man work on the balloons. Daglieri becomes suspicious.

DAGLIERI

Your purse!

Cinnamon hands it over. Daglieri begins searching it. Cinnamon holds an inflated balloon. The concessionaire ties it with string.

(CONTINUED)

165 CONTINUED:

165*

CINNAMON

Make the strings long. Fifty
feet or so.

The concessionaire is puzzled but he likes Cinnamon and unwinds string. Daglieri finishes searching the purse.

DAGLIERI

Now the camera.

Cinnamon obligingly opens it and hands it over. Daglieri inspects it, returns it, watches a moment, then goes to a phone booth.

CUT TO:

166 EXT. STEFAN'S HOUSE - ROLLIN - DAY

166

Rollin hurries up the street to Stefan's house, approaches a side window and peers in.

167 INT. STEFAN'S HOUSE - THRU WINDOW - DAY

167

Stefan's mother can be seen in the kitchen cooking. Stefan's father is in the front room oiling his service automatic. Stefan finishes winding the wire on a new stick. He sets it on a shelf and watches his father.

168 EXT. STEFAN'S HOUSE - ROLLIN - DAY

168

He moves away from the window and remains concealed in shrubbery.

CUT TO:

169 INT. GULIK'S OFFICE - REFLEX CAMERA - DAY

169

lying open on a desk, the wire removed. PULL BACK to show another of Gulik's assistants threading the wire into a recorder. He switches it on. We HEAR VOICES.

VOICE #1

Good evening, excellency.

VOICE #2

General, what's this all about?

(CONTINUED)

169 CONTINUED:

169

PULL BACK FURTHER to include Gulik and a stiff-backed, impeccably tailored DIPLOMAT. As they listen, Gulik watches the diplomat's face intently.

VOICE #1

I apologise for the late hour, but I have been asked to reply to the inquiry you made the other day... regarding our project in biological warfare.

The diplomat seems favorably impressed which pleases Gulik.

VOICE #2

Oh, yes. Please come in.

SOUNDS of door closing and FOOTSTEPS, then...

VOICE #1

You realize, of course, that my government has never had any intention of endangering any people except those of the target nations.

VOICE #2

But there could be a miscalculations, an unexpected shift in the wind...

DIPLOMAT

Wait!

VOICE #1

True, but before we can give you technical information...

The assistant stops the wire.

DIPLOMAT

Go back a bit.

The assistant runs the wire back, then replays...

VOICE #1

... any intention of endangering any people except those of the target nations.

DIPLOMAT

That's not the general.

VOICE #2

(simultaneously)

But there could be mis - - -

(CONTINUED)

169 CONTINUED:

169

The assistant shuts the machine off.

DIPLOMAT

Nor the ambassador. Good imitations, perhaps, but...

GULIK

(angered)

Thank you, your excellency.

He switches on his intercom.

170 CLOSE - GULIK

170

GULIK

Have you located the Armenian?

VOICE

(on intercom)

Not yet, Inspector, but Lt. Daglieri has the woman under surveillance.

GULIK

At the lake.

VOICE

Yes, sir.

Gulik snaps off the intercom, picks up his hat.

CUT TO:

171 INT. STEFAN'S HOUSE - STEFAN AND FATHER - DAY

171

Father has assembled his gun, Stefan picks up the magazine. Father allows him to insert it into the gun. Mother ENTERS.

MOTHER

Wash for dinner.

She returns to the kitchen. Stefan EXITS upstairs. Father holsters the gun and follows. PAN TO THE WINDOW. Rollin climbs in, moves toward the shelf, reaches for the wire, but FOOTSTEPS are HEARD at the top of the steps. Rollin ducks behind the sofa as Stefan comes down, followed by his father.

FATHER

Just a minute, young man. Inspection.

(CONTINUED)

- 171 CONTINUED: 171
 Stefan waits. Father begins inspecting his hands, face, behind the ears.
- 172 ROLLIN 172
 concealed behind the sofa
- FATHER'S VOICE
 You could grow potatoes behind these ears!
- STEFAN'S VOICE
 I washed there, father. I give you my word!
- 173 STEFAN AND FATHER 173
 FATHER
 (with a sigh)
 Wash there again, and this time try using soap and water!
- Stefan trudges upstairs. Father grins after him then goes into the kitchen. Rollin immediately emerges, grabs the wire, slips out the front door.
- 174 EXT. STEFAN'S HOUSE - ROLLIN - DAY 174
 Putting the wire in his jacket pocket, he heads for the boulevard.
- 175 EXT. BOULEVARD - ROLLIN - DAY 175
 Walking briskly from Stefan's street, Rollin sees a cab parked up the block. He starts for it, but Bylor and another officer come out of an alley and look around, obviously searching for him. Rollin sees a couple of PEOPLE crossing the street toward a bus stop. He joins them.
- 176 ANGLE AT BUS STOP 176
 Rollin runs into SCENE with other people as a bus pulls to a stop heading back to town. Rollin loses himself among the passengers getting on. The bus drives out PAST CAMERA leaving the cab in b.g. with Bylor questioning the driver.

CUT TO:

177 EXT. DOCK - DAGLIERI - DAY

177

He's waiting and looking toward the cafe. An official car drives up. Gulik and two of his men get out. Daglieri points toward the cafe.

178 EXT. CAFE (LOCATION) - CINNAMON - DAY

178

She's tying a cluster of half a dozen balloons by their long, thin strings, to the fence at a point near the archway where the crisp breeze pushes them toward the boat yard.

179 EXT. DOCK - DAGLIERI, GULIK - DAY

179

DAGLIERI

She says it's for a travel picture, but, I don't know... those strings are very thin... like the wire.

Gulik watches Cinnamon, wondering.

180 EXT. CAFE (LOCATION) - CINNAMON

180

Now she takes up her 35 mm camera and begins lining up a photograph.

181 EXT. CAFE (ON STAGE) - CONCESSIONAIRE - DAY

181

busy inflating the last of the balloons. Large clusters of them are tied to various hooks on the shack, a couple of the lamp posts, etc. in such a way that the balloons bob in the breeze a few feet overhead and their long strings trail on the ground. Now Rollin appears approaching between the concession stand and the cafe building.

CONCESSIONAIRE

Nick! Where have you been?

Rollin looks toward Cinnamon.

182 EXT. CAFE (LOCATION) - CINNAMON - DAY

182

Cinnamon using a light meter. Beyond her Daglieri, Gulik and the other men are still watching, suspicious but puzzled.

183 EXT. CAFE (ON STAGE) - ROLLIN, CONCESSIONAIRE - DAY 183

Having seen Cinnamon, Rollin readies himself.

CONCESSIONAIRE

The Lieutenant has been asking
for you.

ROLLIN

Go tell him I'm here. Go on,
my friend. You don't want to
get into trouble, do you?

The concessionaire doesn't fathom this, but hobbles
away toward the dock. Rollin begins untying one
cluster of balloons.

184 EXT. CAFE - CINNAMON - (LOCATION) - DAY 184

The concessionaire comes through the archway and heads
for the dock. Seeing this, Cinnamon stops to watch him.

185 EXT. DOCK - CINNAMON'S POV - DAY 185

The concessionaire arrives, gets Daglieri's attention
and points to the cafe.

186 EXT. CAFE (LOCATION) - POV - ROLLIN 186

Beyond Cinnamon near the concession stand, Rollin
releases a green balloon, then a red one, then a
yellow. As they rise, the wind carries them toward
the boat landing, trailing their long, thin strings.

187 EXT. DOCK - GULIK, DAGLIERI 187

Seeing the balloons... they react excitedly.

GULIK

Quick! Shoot!

He grabs a gun from the nearest man and begins firing
at the balloons.

188 EXT. BOAT LANDING 188

Two balloons, hit, fall.

- 189 EXT. DOCK 189
 Gulik, Daglieri and the men run toward the boat landing. As they leave the scene, Cinnamon ENTERS, steps across the cordon rope, heads for the launch, casts off the fore mooring line.
- 190 EXT. BOAT LANDING 190
 Gulik and one man recover the fallen balloons as Daglieri and the other men fire at the other balloon which is sailing over their heads across the water toward the island.
- 191 CLOSER - GULIK 191
 Holding a balloon, he inspects the string and discards it. Then he looks toward the cafe.
- 192 EXT. CAFE (LOCATION) - ROLLIN - DAY 192
 He releases a whole cluster of balloons. They rise and sail TOWARD CAMERA, trailing the long strings.
- 193 EXT. BOAT LANDING - GULIK AND MEN 193
 They begin firing at these balloons, Most unhit, continue on overhead toward the island.
- 194 EXT. DOCK - CINNAMON - DAY 194
 She is at the bridge of the launch, starting the motor, but the gunfire from the boat landing covers the sound.
- 195 EXT. CAFE (LOCATION) - ROLLIN - DAY 195
 He releases another cluster of balloons and another.
- 196 EXT. BOAT LANDING 196
 As more and more balloons sail overhead, Gulik and his men fire frantically.
- 197 EXT. CAFE (LOCATION) - ROLLIN - DAY 197
 He unhooks the last two clusters of balloons, then races through the archway. Gunfire continues unabated o.s.

- 198 EXT. BOAT LANDING - GULIK, DAGLIERI, MEN - DAY 198
checking fallen balloons and firing at others.
- 199 EXT. DOCK - ROLLIN - DAY 199*
Rollin races across the road, leaps the cordon rope, casts off the aft mooring line, climbs aboard the launch.
- 200 CLOSER - CINNAMON 200*
Rollin joins her at the wheel. He takes over the controls. Cinnamon looks upward.
- 201 UPANGLE - BALLOONS 201
masses of them, trailing the long strings.
- 202 ROLLIN AND CINNAMON 202*
More shots are HEARD. A bullet clips into the railing near them. They duck. Rollin shifts into gear and guns the motor.
- 203 WIDER ANGLE 203
Rollin whips the launch away from the dock.
- 204 EXT. BOAT LANDING - DAY 204
Daglieri is firing at the launch. Gulik and the others join him. Rollin veers the launch away around the far side of the island out of sight.
- 205 REVERSE 205
Daglieri, Gulik and the men stop firing at the launch. The men resume firing at balloons.
- 206 ANGLE TOWARD LAKE 206
SHOOTING PAST Gulik and Daglieri we see the launch emerge from the cover of the island, far out beyond pistol range, under a high canopy of balloons.

207 EXT. DECK OF LAUNCH - ROLLIN, CINNAMON 207

Cinnamon looks back as Rollin steers it across the lake.

208 EXT. BOAT LANDING - LONG POV FROM LAKE - DAY 208 *

Gulik and Daglieri stand there dismayed. Men bring balloons up to them, then inspect the strings.

209 OMITTED 209*

210 EXT. FAR SHORE OF LAKE 210*

As Rollin grounds the boat, Cinnamon catches at a balloon drifting by.

CINNAMON

Which one has the wire?

ROLLIN

None.

He fishes the wire out of his pocket, grins, vanishes the wire with a magician's gesture.

ROLLIN (cont'd)

Even you were watching the wrong hand.

Cinnamon smiles, looks up.

211 HER POV 211*

At a balloon soaring up till it disappears.

CUT TO BLACK

THE END