

FINAL DRAFT

August 21, 1967

# "MISSION: IMPOSSIBLE"

"THE SEAL"

Prod. #60035

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"THE SEAL"

ACT ONE

FADE IN:

1 (STOCK) 1

PHELPS arrives, picks up tape recorder, envelope.  
He switches on the recorder.

2 ON PHELPS 2

He starts to open the envelope as the Secretary's  
VOICE cuts in OVER.

SECRETARY'S VOICE

Good morning, Mr. Phelps. For the  
past twenty five years this country  
has invested millions of dollars to  
insure the neutrality of Kuala Rokat,  
a small but strategic nation on the  
China-India border.

(beat)

Two weeks ago the Imperial Seal of  
Kuala Rokat, a priceless, two  
thousand year old jade artifact  
regarded as sacred by most Asians,  
was stolen. It has now turned up  
in the possession of the famous  
American art collector, J. Richard  
Taggart.

3 INSERT - TAGGART'S PICTURE 3

4 BACK TO SCENE 4

SECRETARY'S VOICE

(continuing)

Yesterday, our government, on  
behalf of Kuala Rokat, requested  
that Taggart return the stolen  
jade to its rightful owners.  
Taggart has refused. Since no  
formal diplomatic relations exist  
between our two countries there  
is no legal way he can be compelled  
to do so -- despite the fact that  
his refusal will undo twenty five  
years of diplomacy, and drive Kuala  
Rokat into the Communist camp.

(MORE)

(CONTINUED)

4

CONTINUED:

4

SECRETARY'S VOICE (cont'd)

(beat)

Your mission, Jim, should you decide to accept it, is to make sure the Imperial Seal is returned to Kuala Rokat and insure that nation's continued neutrality.

(beat)

As always, if you or any of your IM Force should be killed or captured, the Secretary will disavow any knowledge of your actions. This tape will self-destruct in five seconds.

(beat)

Good luck, Jim.

Phelps looks down at the tape machine. After a momentary beat, a puff of white smoke belches from it. Phelps turns and EIXTS SHOT.

STRAIGHT CUT TO:

5

INT. PHELPS' APARTMENT - MED. SHOT - DAY

5

Phelps is at his desk, the IMF file in front of him. Between discards he pulls the files on Rollin, Cinnamon, Barney and Willy. In addition, he pulls a folder in which we see a news clipping that includes a large picture of a cat. Beneath the picture the name "Rusty." Beside the picture, on the clipping, is a story the headline of which reads: "Trained Cat Wins Prize."

6

INT. PHELPS' APARTMENT - CLOSE ON CAT - DAY

6

as BARNEY'S HAND ENTERS SHOT and affixes a tiny hearing aid type receiver next to the cat's ear. PULL BACK to reveal the cat in Barney's lap, PHELPS, CINNAMON, ROLLIN and WILLY looking on.

CINNAMON

(smiles)

He's adorable.

PHELPS

Can you handle him?

BARNEY

I've been over every move with his trainer.

(MORE)

(CONTINUED)

6 CONTINUED:

6

BARNEY (cont'd)

(puts cat down)

What do you want him to do?

Phelps grins, crosses to Cinnamon.

PHELPS

Let me have your pearls.

She unhooks them from her neck, gives them to Phelps.

BARNEY

Give him a look at them.

Phelps dangles the pearls in front of the cat for a moment then tosses them back to Cinnamon.

PHELPS

Put them in your purse.

She does so. Barney now picks up a small mike attached to a head band. He puts the mike close to his lips and whispers into it.

7 BARNEY - CLOSE

7

BARNEY

(into mike)

Fetch, Rusty. Fetch the pearls.

8 FULLER ANGLE

8

The cat comes fully alert. He looks at Barney, then around the room to the purse. He starts for the purse, leaps to the table it is standing on.

BARNEY

Fetch, Rusty.

The cat quickly flicks open the purse with his paws, reaches in and takes the pearls between his teeth. He leaps down from the table and scurries back to Barney -- depositing the pearls in his lap. Barney hands him a reward. Everyone in the room grins his approval.

WILLY

He's great.

Phelps nods, turns to Rollin.

(CONTINUED)

8 CONTINUED:

8\*

PHELPS

Rollin, you set for the door?

ROLLIN.

(nods)

Contacts --

(holds up hand)

-- in my ring, watch --

(other hand)

-- and each shoe. The capacitors  
are in my belt. They'll take up  
to a thousand volts.

PHELPS

(grins)

And your "magic powers?"

ROLLIN

(grins)

With Cinnamon's help -- I'll  
dazzle the man..

CINNAMON

(nods)

I've memorized every art object  
and painting Taggart owns.

Phelps nods, turns to Willy.

PHELPS

Let's see the ID badges.

Willy reaches into his pocket and pulls out what  
appears to be one Taggart Building ID badge. He  
holds it up in one hand and then with the other hand  
pulls a second badge from where it was perfectly  
nested behind the first. He then puts them back  
together, touches the "U" shaped projection on the  
top one that will hold it onto a pocket and puts the  
pair onto the table.

9 INSERT - THE BADGE

9

They lay silently for a moment and then there is the  
SOUND of a tiny CLICK and they spring apart.

10 BACK TO SCENE

10\*

WILLY

The timer can delay the separation  
up to ten minutes.

(CONTINUED)

10 CONTINUED:

10\*

PHELPS

That should do it.

(to Barney)

What about the sonic alarms in  
Taggart's gallery?

Barney nods, pulls what appears to be a roll of aluminum ribbon from his pocket. He pulls out a couple of feet to show what it is.

BARNEY

This antenna will create a harmonic and block any sound from reaching the sonic detectors once we get it into the room.

PHELPS

The walls of that gallery are faced with one-quarter inch magnesium steel. You'll have at the most one minute to get through.

BARNEY

(sardonically)

Thanks a lot.

Phelps grins now, reaches into his pocket and pulls out a standard size punched computer data processing card.

PHELPS

And the pleasure of fouling up the most completely automated accounting system in the country will be mine.

He shows them the card.

CINNAMON

(smiling)

I hope you didn't "fold, staple or mutilate" that card.

PHELPS

Nope -- just added a few special holes in it.

The others grin at him as we:

STRAIGHT CUT TO:

11 INT. LOBBY TAGGART BUILDING - FULL SHOT - DAY

11

It is a large, ultra modern room that is clearly the bottom floor of a very modern office building. To one side the doors leading to the street. In the opposite wall a corridor with four elevators, two on each side. In the side wall a bronze relief of a modern jet aircraft in flight with the name TAGGART AIRCRAFT CORPORATION running along the bottom of the relief. In the center of the lobby a rectangular counter forming an "island" for the building's security control center. Anyone passing in or out of the building must check through this security center.

12 CLOSER ANGLE

12

FAVORING the security center. We can see now that visitors to the building checking in are given a badge exactly like those we saw Willy with earlier. Visitors leaving turn the badge in and sign out. MOVE IN on the security desk as Cinnamon approaches the guard on duty, followed by Barney carrying motion picture and sound equipment. The security island includes a trio of closed circuit TV monitors, and elaborate block of signal-alarm lights, a microphone, and a large, square board on which hang the numbered visitors passes. Each pass is replaced as the visitor leaves on the correspondingly numbered space on the board.

13 ANGLE ON SECURITY CENTER

13\*

Cinnamon reaches the desk with Barney. The guard turns to them.

CINNAMON

Dorothy Burton, CBS News.

BARNEY

Chuck Watson, CBS News.

GUARD

(nods)

Mister Taggart's expecting you.  
May I see your I.D.'s please?

Cinnamon pulls a woman's type wallet from her purse and extracts a press card from it which she shows the guard. The guard nods, slides the "sign-in, sign-out" clipboard in front of her. She quickly signs her name on the divided page, the "out" section is left blank. Barney signs after her. The guard turns to the badge board, lifts off two badges, hands them to Cinnamon and Barney.

(CONTINUED)

13 CONTINUED:

13\*

GUARD

Because of our defense contracts  
it's necessary that you wear these  
while you are in the building.

(points to corridor)

Take the express elevator on the  
right to the fortieth floor --  
Mr. Taggart's penthouse.

CINNAMON

(hooking on badge)

Thank you.

They turn and head for the elevator. As they walk OUT  
OF SHOT, Phelps moves INTO SHOT from the opposite  
direction. The guard turns back to him.

PHELPS

(gruff but  
good natured)

Where's the accounting department?

GUARD

Twentieth floor, sir.

Phelps nods, starts to head for the elevators.

GUARD

One moment, sir.

Phelps pauses.

GUARD

I'll have to have some identification,  
sir.

Phelps comes back to the counter reaching for his  
wallet.

PHELPS

George Wilkins, Wilkins Tool and  
Die Company. Cleveland, Ohio.

(grins; very  
Rotarian)

I make the rivets that hold  
Taggart airplanes together.

14 INT. PENTHOUSE CORRIDOR - ON ELEVATOR - DAY

14

This corridor is smaller than the one off the lobby and  
only one elevator opens onto it. It is very plush and  
quiet, like the foyer of an elegant private home. The  
elevator door opens and Cinnamon emerges. She pauses,  
looks around and then heads for the single door at the  
far end of the corridor.

(CONTINUED)



14 CONTINUED:

14

The door is open and a security guard stands beside it. CAMERA MOVES with Cinnamon to the door. The guard looks at her badge, motions her into a room off the corridor.

15 INT. TAGGART'S LIVING ROOM - FULL SHOT

15\*

It is a spacious, very elegant room that bespeaks the great wealth of the occupant. One end of the room looks out on a magnificent view of the city. At the other end, set flush in the wall, is a huge fish tank holding a superb collection of tropical and other fish. In that same wall there are double doors that open onto a hallway leading to the gallery beyond. Cinnamon and Barney enter, look around.

CINNAMON

(to Barney)

Set up over here - I'll sit on that couch with him.

BARNEY

Right.

16 INT. ACCOUNTING DEPARTMENT - FULL SHOT

16

This is a large room with a great many computers, telewriters, data card bins, tape reels, etc. It is busy and functioning. Phelps is at the far end of the room standing beside a secretary's desk. The girl is on the phone. She hangs up and nods to Phelps who enters the small, cubicle like office just beyond her desk. Phelps wears an ID badge with the number 427 on it.

17 INT. OFFICE - FULL SHOT

17\*

The office is modern, small. Just a desk and one visitor's chair and files. Standing behind the desk, her hand outstretched, is MISS PUTNAM (whose name is on a black and white plaque at the front of her desk). Phelps enters, shakes hands with Miss Putnam.

MISS PUTNAM

I'm Miss Putnam, in charge of accounting.

PHELPS

Then you're the lady I want to see.

(CONTINUED)

17 CONTINUED:

17\*

They both sit. Phelps pulls something out of his pocket and holds it up for Putnam. It is a magnesium alloy rivet about an inch long.

PHELPS  
(continuing)  
You see this, Miss Putnam?

Miss Putnam nods.

PHELPS  
(continuing)  
It's a rivet. I sell this company over twenty million of these a year -- for three and a half cents apiece.

MISS PUTNAM  
(puzzled)  
I see.

PHELPS  
No you don't, Miss Putnam -- not yet. I sell you these for three and a half cents but you and your --  
(gestures towards the outer office)  
-- doggone "automated accounting" insist on paying me thirty-five cents apiece for 'em.

Miss Putnam is staggered by this.

PHELPS  
(continuing)  
At Wilkins Tool and Die we don't have automated accounting -- we've got two overworked bookkeepers who are fed up. I've written a dozen letters and never got an answer. So -- I'm here to get this cleared up once and for all.

Miss Putnam is hard put to believe what she is hearing.

MISS PUTNAM  
You mean to say we've been over paying you --

PHELPS  
By exactly ten times.

(CONTINUED)

17 CONTINUED: (2)

17

MISS PUTNAM  
(swallows hard)  
Excuse me for a moment, Mr.  
Wilkins -- I'm going to look  
into this immediately.

She scurries out of the office. The moment she is gone Phelps gets up, saunters to the side of her desk so that his body blocks what he is doing from outside the office. He then quickly riffles through the automatic dialing cards that are in a small bin attached to Miss Putnam's phone. He finds the one he is after, pulls it out, replacing it with one from his pocket.

18 INT. TAGGART'S LIVING ROOM - FULL SHOT

18\*

Barney is set up - Camera & sound. Cinnamon has a hand mike. The guard on the outside door steps into the room and closes the door behind him. At this same time, J. RICHARD TAGGART strides into the room. He is followed by his Chief of Security WILLIAM CONWAY. Taggart is tall, well set up, about forty. He has the assurance that comes with great wealth. Conway is a trifle shorter and beefier. He looks like what he is -- a former precinct captain. Taggart crosses to Cinnamon. Conway hangs back.

TAGGART

Miss Burton?

CINNAMON

Yes.

TAGGART

I'm ready if you are.

CINNAMON

Fine. Let's sit right here.

They sit side-by-side on the couch. Cinnamon turns to Barney.

CINNAMON

(mike poised)  
Anytime, Chuck.

Barney nods, rolls the camera, checks the sound recording equipment, then nods to Cinnamon who becomes very slick and professional as she turns to Taggart.

CINNAMON

Mister Taggart --

(CONTINUED)

18 CONTINUED:

18\*

TAGGART

(interrupting)

You can ask your questions  
once I've had my say.

Cinnamon smiles, subsides.

TAGGART

(continuing -

crisp; no nonsense)

As you know -- I recently  
acquired a valuable piece of  
jade. I granted this interview  
because I want to set the record  
straight on how I got it and  
why I'm keeping it.

(beat)

First -- the jade came into my  
possession as the result of a  
purchase. I didn't steal it or  
have it stolen.

(grins)

If you're wondering how it got  
out of Kuala Roket -- my guess  
is somebody stole it. But I  
bought it. And I contend, in  
light of the stone's history,  
that having bought it -- I'm  
now its rightful owner. The  
original piece of jade was found  
about 500 years BC -- not in  
Kuala Roket but in Turkestan.  
It was carved into a seal and  
named the Imperial symbol over  
two hundred years later.

(beat)

In twenty-one AD, it was stolen  
by an impostor who attempted to  
ascend the throne of Kuala Roket.  
It wasn't recovered for three  
centuries.

(paces, looks  
at them)

In the seventh century it was stolen  
by the barbarians. In the eleventh  
century by the Mongols. It was  
recovered and they stole it again.  
It changed hands four more times  
until 1940 when it was taken by a  
unit of the Japanese Army. It  
was returned to Kuala Roket in  
1961 where it stayed 'til this  
most recent -- "removal."

(CONTINUED)

18 CONTINUED:

18\*

He pauses, lights a cigarette.

TAGGART

The point is this. The seal has always been fair game. It's spent as much time out of Kuala Rokat as in it. Who's to say who it really belongs to?

(beat)

My conclusion is it belongs to whoever happens to have it.

For a moment no one speaks, then Cinnamon leans in and puts mike to her own lips.

CINNAMON

Is it true, Mr. Taggart, that the U.S. State Department has asked you to return the seal?

TAGGART

(matter of factly)

It's true. And I turned 'em down.

CINNAMON

And there's no way you can be forced to return the seal?

TAGGART

Not a chance. This country is friendly with Kuala Rokat but we have no formal diplomatic relations or extradition treaties with them.

(smiles)

Legally, they can't touch me.

CINNAMON

(caustically)

Don't you have some government contracts that could be cancelled?

TAGGART

(smiles)

They could be - but they won't be. The Defense Department needs Taggart Aircraft more than they need Kuala Rokat.

(CONTINUED)

18 CONTINUED: (3)

18\*

CINNAMON

Mr. Taggart, are you aware that your refusal to return the seal could have a serious effect on Kuala Rokat's attitude towards this country?

TAGGART

(shrugs)

I'm an art collector -- not a diplomat.

For the moment there is nothing more to say. Taggart gets to his feet. Cinnamon follows suit.

TAGGART

I suppose you'd like a look at the seal. Mr. Conway here --

(turns to him)

-- is my security chief. He'll open the gallery and I'll take you in.

Conway nods and starts for the telephone. Taggart looks at Barney, turns to Cinnamon.

TAGGART

No filming until we're inside the gallery.

She nods. Barney cuts. Taggart starts towards the hall doors. Barney picks up the camera.

CINNAMON

Mr. Taggart -- you said earlier that the seal has always been fair game. Am I correct in assuming you still think so?

Taggart looks at her, grins.

TAGGART

Sure -- if somebody can steal it from me -- it's theirs...

He strides to the hall doors, opens them.

TAGGART

(continuing -  
calls)

Alright, Conway.

19 ON CONWAY

19

He has the phone in his hand.

CONWAY

(into phone)

This is Conway -- kill the alarm systems in the gallery.

(he waits a beat)

Right.

(up)

Clear, Mr. Taggart.

20 ON TAGGART

20\*

He leads them half-way down the hall to a wrought iron gate which he unlocks and opens. He then leads the way to the end of the hall which is blocked by a heavy, double-walled, steel clad door with a small window in both sides.

TAGGART

When the security system is on, this door is charged with 500 volts of electricity.

He opens the door and leads the way into the gallery.

21 INT. GALLERY - FULL SHOT

21\*

The room holds a magnificent collection of art masterpieces. The walls are covered with Picassos, Monets, Van Goghs, Modiglianis, Rembrandts, Degas, great works from every period. In addition there are fine sculptures in niches and standing around the room. In the center of the room, on a pedestal perhaps three feet high, is the jade seal in a small glass case. Taggart moves part way in followed by Cinnamon and Barney. He stops and turns to them.

TAGGART

If a thief could get through that door, he'd find the gallery itself is protected with sonic alarms, sensitive to the slightest sound, and by pressure alarms beneath the floor which are activated by any contact equal to four ounces of weight.

(points)

The carpet at the base of the case is also electrically charged.

(CONTINUED)

21 CONTINUED:

21

He crosses to the case set in the middle of the room. It is rectangular, about three feet by one and a half by about eighteen inches high. Taggart looks at them.

TAGGART

As you can see -- I expect to keep the seal a long time.

(to Barney)

Okay - get your pictures.

Barney re-sets up, focuses for a close-up. Rolls.

22 THE JADE SEAL - BARNEY'S POV (CLOSE)

22

It is a magnificently carved piece of the finest quality jade. Its form is a square tablet perhaps four inches by four by two and a half high. On all four sides are carved legends. On the top of the tablet a crouched dragon. In its teeth a silken loop which ends in a tassel.

23 CINNAMON - CLOSE

23

She is not looking at the jade but is carefully studying the four walls of the room.

24 FULLER ANGLE

24\*

After a beat: Taggart looks at Barney.

TAGGART

I think that about does it.

Barney switches off the CAMERA.

BARNEY

Thanks, Mister Taggart.

(to Cinnamon)

I'll get the film to the lab right away.

CINNAMON

Good, Chuck.

Barney picks up his camera and quickly exits.

25 INT. LIVING ROOM - FULL SHOT

25

The guard once again has the door open and Barney is quickly packing.

(CONTINUED)



25 CONTINUED:

25

Cinnamon hangs back in the living room. Conway goes to the phone and reactivates the gallery's alarm system as Cinnamon looks at Taggart. Then she crosses to him as Barney leaves.

CINNAMON

One last question, Mr. Taggart.

(CONTINUED)

25 CONTINUED:

25\*

He looks her over, nods.

CINNAMON

(continuing)

Earlier, when you were telling us about the history of the seal you seemed to know what you were talking about... yet you failed to mention one thing--

TAGGART

What might that be?

CINNAMON

The curse that goes with the seal.

Taggart is somewhat taken aback by this.

TAGGART

I don't know of any curse, Miss Burton. Why don't you tell me about it?

26 CINNAMON - CLOSE

26\*

She smiles ever so slightly.

CINNAMON

It merely states that anyone who keeps the jade seal from its holiest place in Kuala Rokat -- will die within a fortnight.

(looks at her watch)

That means you've got about six hours to live.

27 TAGGART - CLOSE

27

He reacts to this. CAMERA MOVES IN on his stunned face as we

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

28 INT. TAGGART'S LIVING ROOM - MED. SHOT - DAY

28\*

Taggart is staring at Cinnamon with narrowed eyes. Then he snorts his disbelief.

TAGGART

(cynically)

I don't take much stock in these "mysteries of the Orient," Miss Burton.

CINNAMON

Neither do I -- but I know a good story when I see one.

TAGGART

And you think this is a good story.

CINNAMON

I know it is. That's why I want to stay with you for the next six hours.

TAGGART

And if I refuse?

CINNAMON

(smiles)

Then I tell forty million viewers that you're running scared.

Taggart looks at her, thinks a moment, sits.

TAGGART

How do you know about this so called "curse?"

CINNAMON

A man from Kuala Rokot told me about it. He's lecturing at the University here.

(beat)

I'd like to ask him over.

TAGGART

Why?

CINNAMON

Maybe he can tell us how you're going to die.

(CONTINUED)

28 CONTINUED:

28\*

She looks at Taggart, crosses to the phone, picks up the receiver and looks back at Taggart.

CINNAMON

Okay?

Taggart hesitates.

CINNAMON

Remember - forewarned is forearmed.

TAGGART

Alright - go ahead and call him.

Cinnamon starts to dial.

29 INT. PUTNAM'S OFFICE - FULL SHOT

29\*

Phelps is seated opposite the desk as Miss Putnam hurries in and returns to her desk.

MISS PUTNAM

I've double checked our files,  
Mr. Wilkins -- I can't find any  
records on your company.

PHELPS

(angry)

Well, that cuts it --

He slams his attache case onto the desk, opens it and pulls out a sheaf of invoices and order forms. He slaps them down in front of Putnam.

PHELPS

(continuing)

Take a look at those -- Taggart  
invoices, Taggart order forms  
and --

(reaches into  
his pocket)

-- here's one of your automated  
checks.

He pulls out the data process cards we saw earlier.

MISS PUTNAM

(bewildered)

I - I just don't understand --

PHELPS

We're gonna get to the bottom of  
this foul up one way or another.

(CONTINUED)

29 CONTINUED:

29\*

Phelps rises, hands Miss Putnam the card.

PHELPS

(continuing)

Run this through your machines  
right now! And make the  
correction! Please.

MISS PUTNAM

We'll do that immediately, Mr.  
Wilkins.

PHELPS

I'll just come along if you  
don't mind, and see that you  
do.

Miss Putnam gulps, leads the way out of the office.

30 INT. ACCOUNTING DEPARTMENT - FULL SHOT

30\*

CAMERA PANS Miss Putnam and Phelps across the large  
room to an operator seated at the input console of a  
huge computer.

31 CLOSER ANGLE

31\*

Miss Putnam taps her on the shoulder.

MISS PUTNAM

Stop what you're doing and run  
this through data control.  
Correct the cost per item to  
three-point-five.

The operator nods, takes the card, inserts it and  
starts to type. In seconds the machine reaches out,  
grabs the card and scoots it along into the maze of  
bins and boxes, wheels and tapes that is the guts  
of the machine. Miss Putnam turns to Phelps, smiles  
weakly.

MISS PUTNAM

I'm sure that will take care of  
the problem, Mr. Wilkins.

Phelps grins, shakes her hand.

PHELPS

You're all right, Miss Putnam.  
Thanks very much.

(MORE)

(CONTINUED)

31 CONTINUED:

31\*

PHELPS (cont'd)  
(smiles; nods in  
the direction of  
the computers)  
But those fancy machines --  
You can have 'em.

He shakes his head from side to side, turns and heads out.

32 INT. CORRIDOR - ON ELEVATOR DOORS

32

Phelps strides out of the accounting department to the elevators. He presses the DOWN button and waits a moment. The elevator arrives. One person is in it. That person gets out and Phelps enters. He presses a button and the doors close.

33 INT. ELEVATOR - ON PHELPS

33

The elevator starts UP. The moment it is underway, Phelps pulls off his ID badge, turns to the ash receptacle fixed to one wall of the elevator. He lifts off the cover of the receptacle and drops the ID badge into the body of the container then quickly replaces the top. This done he reaches up to the trap door in the ceiling of the elevator and slides it back. With the trap open he grips the edge of the opening and swings himself up onto the top of the elevator. In a moment he has disappeared and we see the trap door replaced.

34 ANGLE ON FLOOR GUIDE

34

The numbered guide over the elevator door which indicates which floor the elevator is passing or stopped at runs from LOBBY to 80th. It is now at 78.

35 INT. ELEVATOR SHAFT - MED. SHOT

35

ANGLING on the top of the shaft. Opening off one wall is a small MACHINERY ROOM in which we can dimly see large electric motors, heavy cables, etc. INTO SHOT comes the elevator. Perched on the top (actually the exterior of the ceiling) is Phelps. As the elevator reaches the top and stops, Phelps quickly steps OFF THE ELEVATOR and into the machinery room.

The elevator HOLDS for a beat and then starts down OUT OF SHOT. The solenoids CLICK and the machinery WHIRS.

36 ON PHELPS 36

At the edge of the machinery room floor he looks down after the elevator.

37 THE SHAFT - PHELPS' POV (STOCK) 37

Disappearing below the long, dim shaft with the cage moving rapidly DOWN and AWAY.

38 BACK TO SCENE 38

Phelps turns and moves quickly towards the back of the machinery room.

39 INT. ACCOUNTING DEPARTMENT - ON COMPUTER 39

It is spewing punch cards onto the floor in an irregular stream. Both tape reels are steadily rephasing and re-cycling. The operator is looking at the machine-gone-berserk in horror as Putnam races INTO SHOT.

PUTNAM

Quick -- turn it off before it burns out.

The operator dashes to a set of switches, flips several and the computer instantly goes dead and dark.

PUTNAM

(it's been a bad day)

Clean up the mess -- I'll get a service man over right away.

He strides towards his office, CAMERA PANNING with him. He enters his office.

40 INT. PUTNAM'S OFFICE - ANGLING DESK 40

He sits, starts riffling through the punched phone dial cards, finds the one he wants, inserts it into the telephone which immediately starts auto-dialing. After a beat we HEAR a voice come on the other end.

VOICE

(filtered)

Service.

(CONTINUED)

40 CONTINUED:

40

PUTNAM

This is Mr. Putnam, Taggart  
Aircraft accounting department.

VOICE

Yes, sir.

PUTNAM

Our main data control unit just  
broke down. Send a service man  
out right away.

41 BARNEY - CLOSE (TO BE INTERCUT)

41

on the telephone.

BARNEY

Hold on a second.

Barney covers the speaker for a moment with his hand,  
then lifts it again.

BARNEY

Sorry, Mr. Putnam -- I don't have  
a man I can send until next week --  
probably Tuesday. That be alright?

PUTNAM

No, it won't be alright.  
(beat)

That machine's got to be back in  
working order today.

BARNEY

Afraid I can't help you. Unless --

PUTNAM

Unless what?

BARNEY

I can get a replacement unit out  
to you today. You could use that  
until we can get yours repaired.  
That be okay?

PUTNAM

The sooner the better.

Barney hangs up.



42  
THRU OMITTED  
48

42\*  
THRU  
48\*

49 INT. MACHINERY ROOM - FULL SHOT

49\*

Phelps is at the back of the room. We see that he has already started to cut into the concrete wall at the back of the room with hammer and chisel. Beside him, his attache case and we see that it has a false bottom which contains an electric drill, electric saw and several high grade bits and blades. Phelps takes out the saw and turns back to the wall.

50 INT. TAGGART'S LIVING ROOM - FULL SHOT

50\*

Conway shows Rollin into the room. Taggart and Cinnamon are seated with drinks. Taggart gets up, extends his hand. They shake. Cinnamon smiles at him.

ROLLIN  
(little bow)  
Indus Jalpan, Mr. Taggart.

TAGGART  
Sit down, Mr. Jalpan.

Rollin sits.

TAGGART  
(continuing)  
Can I get you a drink?

ROLLIN  
No thank you.

TAGGART  
Miss Burton here tells me  
you're from Kuala Rokat.

ROLLIN  
That is correct. I am in this  
country for just one year to  
lecture on comparative religions  
at the University.

TAGGART  
(no more small talk)  
What about this curse that's  
supposed to be on the jade seal?

(CONTINUED)

50 CONTINUED:

50\*

ROLLIN

Ah -- Miss Burton has told you  
about it.

CINNAMON

Only what you told me, Indus.

ROLLIN

(nods)

It is quite true, Mr. Taggart.  
In the long history of the seal  
no one who has pretended to  
ownership has survived longer  
than fourteen nights and days.

Taggart is a little uncomfortable.

TAGGART

Is that fact or legend?

Rollin smiles enigmatically.

ROLLIN

Who can tell?

TAGGART

Has everyone who ever had the  
stone outside Kuala Rokat died?

ROLLIN

No, they have not.

(picks up and  
opens a book)

You see, Mr. Taggart, it has  
been written - that the jade  
seal is --

(MORE)

(CONTINUED)

ROLLIN (cont'd)

(he reads)

"... the divine symbol of heaven.  
The man who possesses it shall,  
from the fourteenth day, have the  
right to rule."

TAGGART

What does that mean?

ROLLIN

It means that if you survive to  
the fifteenth day with the seal  
in your possession -- it was meant  
to be yours.

CINNAMON

Is that possible?

ROLLIN

Possible? Yes.  
(enigmatic smile)  
But I am afraid highly unlikely.

He closes the book, places it with the others on the  
table beside his chair. Cinnamon looks at her watch.

CINNAMON

(smiles)

Well -- in about an hour and a  
half we'll know.

Taggart helps himself to another drink from a tray  
nearby.

ROLLIN

Mr. Taggart -- I wonder if I  
might see the jade.

Taggart turns, is about to answer. Conway speaks  
first.

CONWAY

I'm against it, Mr. Taggart.

(he's uncom-  
fortable)

I don't like the feel of this  
whole thing. I don't think we  
should open up the gallery now.

TAGGART

Alright, Conway. That's your  
department.

(MORE)

(CONTINUED)

50 CONTINUED: (3)

50

TAGGART (cont'd)  
 (to Rollin)  
 Sorry, Mr. Jalpan.

Rollin leans his head back against the chair and closes his eyes.

ROLLIN  
 I quite understand.  
 (beat)  
 But surely you can have no objection if I see into the room beyond from here.

(he relaxes  
 visibly; nods  
 his head)  
 Yes -- the jade is in a case -- a glass case. It is a beautiful room filled with objects of great beauty.

Taggart looks at Conway.

CONWAY  
 What is this?

CINNAMON  
 (fascinated)  
 It's remarkable. He's never been in that room.

TAGGART  
 (to Rollin)  
 If you can see into that room tell me what's on the south wall.

51 ON ROLLIN

51

He looks at Taggart, smiles, looks away and stares at nothing.

ROLLIN  
 The wall is filled with paintings.

52 FULLER ANGLE

52

TAGGART  
 (pressing)  
 What's in the center? What painting? It dominates the wall.

53 ROLLIN - CLOSE 53

For an instant his eyes move to Cinnamon.

54 CINNAMON - CLOSE 54

She looks hard at Rollin, then, in a move so casual as to be unnoticeable, she touches an earring.

55 ON ROLLIN 55

He smiles slowly.

ROLLIN

It is a painting of a woman. She is dressed in blue.

56 FULLER ANGLE 56

Taggart moves closer to Rollin.

TAGGART

Name the artist.

Rollin seems to settle back to think once again. His eyes slide to Cinnamon.

57 ON CINNAMON 57

She slides one finger under her pearl necklace in gesture common to most women.

58 ON ROLLIN 58

His maddeningly calm smile remains. He looks at nothing for a beat, then:

ROLLIN

The painting is Modigliani's "Woman and Child."

He looks at Taggart who turns away, strides to the window, his back to the room.

ROLLIN

I hope I have not offended you, Mr. Taggart.

Taggart turns, shakes his head. Rollin smiles.

(CONTINUED)

58 CONTINUED:

58\*

ROLLIN

Often what is commonplace in my part of the world is -- deemed "strange" in your Western culture.

Taggart looks at him, returns to the drink tray.

59 INT. LOBBY TAGGART BUILDING - FULL SHOT - DAY

59

as through the doors comes Willy dressed in computer service coveralls. He is pushing a large two-wheeled dolly on which is strapped a computer exactly like the one we saw blow out in the accounting department. He stops at the security desk.

WILLY

For the accounting department.

GUARD

Sign in here.

Willy does so as the guard picks up a badge. He hands it to Willy who slips it onto his pocket.

GUARD

Fortieth floor.

WILLY

Right.

He wheels off to the elevators, CAMERA PANNING. He enters one of the elevators.

60 INT. ELEVATOR - ON WILLY

60\*

He presses a button. The doors close and the elevator starts up. Quickly he goes to the ash container, lifts off the top, finds Phelps' badge. From his pocket he takes the slightly enlarged badge we saw earlier. With a knife he peels off the number from Phelps' badge (number 427) and places on the one from his pocket. He then nests Phelps' badge under this one and hangs it on his pocket. He shoves the badge given him downstairs, which now has no number on it, into his back pocket. The elevator arrives at forty. The doors open, he exits.

61 INT. ACCOUNTING DEPARTMENT - ON ELEVATORS

61

Willy pushes the dolly out of the elevator and into the accounting department.

(CONTINUED)

61 CONTINUED:

61

He wheels towards the area where the burned out machine can be seen. He unloads it from the dolly and starts to take off some of the packing materials, etc. At this moment, Putnam hurries up to him.

PUTNAM

I thought you were going to be here an hour ago.

WILLY

Ran into a lotta traffic. I'll start hookin' it up right now.

PUTNAM

Can't -- building closes in five minutes. You'll have to do that tomorrow.

WILLY

(shrugs)

I don't mind a little overtime -- but you're the boss.

He takes the dolly and starts back towards the elevator, CAMERA PANNING him to the elevator doors. He presses the button. The elevator doors open, Willy and several others get in. Someone else presses LOBBY and the elevator starts down.

62 INT. ELEVATOR - ON WILLY

62

Behind his dolly he quietly reaches into his pocket for something which he pulls out, slips onto the middle finger of his left hand. It is like a rubber finger. Once it is on, he glances at it to make sure it is properly set.

63 INSERT - THE RUBBER FINGER

63

We see that on the underside it has embossed on it the signature GEORGE WILKINS. The signature is wet with ink.

64 BACK TO SCENE

64

The elevator arrives at the lobby and everyone starts out.

- 65 INT. LOBBY - FULL SHOT 65
- Willy, pushing the dolly, crosses to the desk. He hands in his badge which the guard replaces in its number slot. The guard then hands him the sign-out book. Willy looks at the book carefully.
- 66 INSERT - THE BOOK 66
- We can see Willy's name with a blank space next to it in the OUT column. Several names above can be seen; the name GEORGE WILKINS with a blank opposite it as well.
- 67 BACK TO SCENE 67
- Willy lays his left hand carefully on the page so that his middle finger lays on blank space next to Wilkins' signature. He signs his own blank OUT spot.
- 68 INSERT - THE BOOK 68
- As Willy's hand comes away we see that Wilkins' signature is now in place in both columns.
- 69 BACK TO SCENE 69
- Willy nods at the guard and wheels the dolly OUT. Another regular employee or two scurries out past the desk and then another guard comes from the elevators towards the desk.
- OTHER GUARD
- That's all of 'em except for the two who are with Taggart. Close it up.
- The duty guard nods, flicks a series of switches to ON, looks at the sign-out book. He runs his finger along the book, nods, closes it. Then he turns to the badge board. He looks at it, then reacts.
- 70 WHAT HE SEES 70
- Every slot filled but three. One of the missing badges is Number 427.
- 71 BACK TO SCENE 71
- The guard looks again, then quickly moves to the phone, picks it up, dials.



72 INT. TAGGART'S LIVING ROOM - ON PHONE

72

It rings. Rings again. A hand comes INTO SHOT and picks up the receiver. PULL BACK FAST to reveal Conway on the phone.

CONWAY  
(into phone)

Conway.

GUARD'S VOICE  
(filtered)

Taggart has two guests, doesn't he? No more?

CONWAY  
That's right. Why?

GUARD'S VOICE  
(filtered)

One ID badge is missing.

CONWAY  
(hard)

Go to full security. Every interior door on alarm and start monitoring from the bottom up. Send a team to start a floor by floor search. And I mean search everything -- air ducts, elevator shafts, everything.

(beat)  
Somebody's still in this building!

He slams down the phone. CAMERA MOVES IN to a TIGHT SHOT of his determined face as we

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

73 INT. LOBBY - FAVORING CONWAY 73

manning the console. Switching monitor channels he checks corridors, stairwells, and offices - all of which are empty. The duty guard looks over his shoulder. Suddenly a VOICE crackles out of the console speaker.

VOICE  
(over)  
Fortieth floor all clear.

Conway's jaw tightens. He leans forward, flicks a switch.

CONWAY  
(into mike)  
Move to forty one.

VOICE  
(over)  
Right.

Conway continues checking various monitor channels.

CONWAY  
Where the devil is he?

74 ANOTHER ANGLE 74

The duty guard picks up the sign-out clipboard, studies it. Behind him is the ID badge rack. CAMERA ZOOMS in on BADGE 427. After a beat, the badge "twitches" and then there are two badges on the same hook.

75 FULL SHOT 75

The duty guard studies the sign-out board, shakes his head from side to side.

DUTY GUARD  
He's signed out. I don't see how he can still be in the building.

CONWAY  
Then what happened to his ID?

The guard frowns, glances back at the ID badge rack. He reacts. Conway follows his look.

76 HIS POV - BADGE 427 76

Beneath it is another ID badge.

77 BACK TO SCENE 77

Conway pushes past the duty guard to the badge rack, picks off the two tags, holds one in each hand, then glares at the duty guard.

CONWAY

You're fired.

The duty guard reacts.

DUTY GUARD

But...

Conway cuts him off.

CONWAY

Pick up your check at the end of the shift.

He hooks the ID tags onto the rack, turns back to the open-mouthed duty guard.

CONWAY

(crisp)

Have your men return to their stations and re-activate the alarms.

(a beat)

I don't want any more foul ups tonight. Do you understand?

DUTY GUARD

(tight lipped)

Yes, sir.

He moves into the console chair, flicks a switch as we

CUT DIRECTLY TO:

78 INT. ACCOUNTING OFFICE - GUNNING COMPUTER 78

Slowly the front panel opens revealing Barney inside the computer. He is wearing the microphone, a pack on his back and a wide utility belt. He looks around cautiously, listens, then picks up the cat and slips out of the computer, closes the panel and moves across the office toward the glass double doors, leading to the corridor. He stops and looks out into the corridor.

CUT DIRECTLY TO:

79 INT. LIVING ROOM - FULL SHOT

79\*

Rollin and Cinnamon are seated on the couch. Taggart moves from the bar to them and hands them each a drink. Taggart looks intently at Rollin a moment.

TAGGART

How will it happen? How will  
the curse be carried out?

Rollin shrugs. Conway enters.

ROLLIN

I cannot see the future. I  
only know that unless you return  
the jade -- you will be dead  
within...

(he looks at  
his watch)

... twenty-two minutes.

Taggart studies Rollin a moment, then turns to Conway.

TAGGART

Have your men go to maximum  
security. Put two men in the  
foyer. No one's to have access  
to this floor.

Conway nods his understanding, starts toward the phone.

TAGGART

(continuing)  
Wait a minute.

Conway turns.

TAGGART

(continuing)  
Let me have a gun.

Conway unbuttons his coat, slips a .38 out of a belt holster, passes it to Taggart. Taggart snaps open the cylinder, checks the shells.

TAGGART

(continuing)  
Tell the men if they find anyone  
in this building without  
authorization my orders are to  
shoot.

Conway nods again, then picks up the phone. Taggart turns away from him towards Rollin. He closes the cylinder.

80 ANOTHER ANGLE

80\*

Conway is in the b.g. on the phone (silent). Taggart slips the revolver into his pocket. Rollin smiles, shakes his head from side to side.

ROLLIN

Guns will not protect you, Mr. Taggart. You are dealing with something beyond your understanding. Powers beyond man's comprehension.

Taggart scoffs.

TAGGART

(with conviction)

The only powers I believe in are Taggart Aircraft, the dollar, and myself.

Rollin smiles patiently.

ROLLIN

But there are others. Far greater than anything you can imagine.

TAGGART

Like what?

Rollin smiles patiently.

ROLLIN

Perhaps I can give you some idea...  
(to Cinnamon)  
Will you get me a bowl and some water, Miss Burton?

81 INT. ELEVATOR SHAFT - ON BARNEY

81\*

on top of the elevator. He closes the trap door in the ceiling of the elevator as the elevator moves upward. He tightens his grip on the cat, looks up.

82

82\*

&

OMITTED

&

83

83\*

84 INT. ELEVATOR MACHINERY ROOM - ON PHELPS

84

looking down the shaft as the roof of the elevator comes INTO THE SHOT.

85 INT. ELEVATOR SHAFT - BARNEY, PHELPS 85

Barney passes Phelps the cat, then climbs off the top of the elevator into the machinery room.

86 INT. MACHINERY ROOM - SHOT 86

Phelps leads the way across the machinery room to the hole in the shaft wall. He motions Barney through. Barney climbs into the hole, reaches back and takes the cat from Phelps.

87 INT. LIVING ROOM - FULL SHOT 87

Cinnamon removes some flowers from a bowl on the mantle.

88 INSERT - BOWL 88

as Cinnamon secretly drops a small clear-colored pill into the bowl.

89 BACK TO SCENE 89

She moves in front of Rollin with the bowl. Without opening his eyes, Rollin holds up his hands.

ROLLIN

Place the bowl on my hands.

Cinnamon places the bowl on Rollin's hands. Rollin sits with the bowl in his outstretched hands for a long beat as Taggart and Conway watch him closely. Rollin frowns in concentration then the water starts to simmer. Small bubbles appear in the bottom of the bowl and bob to the surface. A wisp of steam rises from the bowl.

(CONTINUED)

89 CONTINUED:

89

Taggart and Conway exchange glances, then look back at the bowl. A moment later the water bubbles in a rolling boil, clouds of steam billowing upwards. Conway's eyes narrow.

CONWAY

It's a trick. The water's not really boiling.

Rollin's eyes open, meet Conway's.

ROLLIN

If you really think that, put your hands in the water.

He offers the bowl to him. Conway shies. Rollin smiles.

ROLLIN

Then you do believe? If only a little.

Conway's jaw clenches, he shakes his head from side to side.

CONWAY

I say it's a trick. Nothing more.

Rollin smiles.

ROLLIN

Then I have not yet convinced you that truly miraculous things can happen.

He turns to Taggart.

ROLLIN

May I have a large cloth?  
Perhaps a sheet?

Taggart turns to Conway, nods. Conway snorts and exits.

90 INT. PASSAGEWAY - FULL SHOT

90

Phelps and Barney move a few feet down the narrow passageway toward a brightly lighted aquarium which protrudes into the passageway. Phelps inches to the back of the aquarium and cautiously looks through it.

91 HIS POV - THROUGH THE AQUARIUM 91

He sees Cinnamon, her face distorted by the water. Behind her is the living room. Taggart and Rollin are on the couch talking. Phelps slips a tiny penlight from his pocket.

92 CINNAMON'S POV - THE AQUARIUM 92

Phelps cannot be seen, or if he can he is only barely visible, and then only for fleeting moment because of the aquarium lights and the darkness of the passageway. Suddenly a tiny pinpoint of light blinks on one side of the aquarium.

93 ANGLING PAST PHELPS IN THE F.G. 93

as he gives one more blink of the penlight. Cinnamon gives a barely perceptible nod, then turns away and crosses to Rollin and Taggart. Phelps glances back at Barney, nods, then ducks down and slips beneath the aquarium and continues down the passageway. Barney follows, holding the cat.

94 ANOTHER ANGLE 94

Phelps stops, turns back to Barney, nods. Barney then puts the cat down, opens the pack, removes two large alnico bar magnets, a heavily muffled electric saw and a muffled electric drill. Phelps looks through the aquarium.

95 INT. LIVING ROOM - FULL SHOT 95

as Conway enters with a sheet. Rollin rises, moves his chair between the entrance to the foyer and the entrance to the gallery. As he does so:

ROLLIN

What you will now see, I think  
even you, Mr. Conway, will regard  
as a miracle.

He holds out his hand for the sheet. Conway hands it to him, goes to the bar and pours another drink. Rollin sits on the chair. He turns to Taggart.

ROLLIN

Will you cover me with this sheet?

(CONTINUED)



95 CONTINUED:

95

Taggart studies him a moment, then opens the sheet and covers Rollin with it. The center of the sheet covers Rollin's head, the ends reach the floor all around him.

96 INT. PASSAGEWAY - FAVORING BARNEY

96

Phelps is still looking out through the aquarium. Barney places a magnet low on the wall. It clings there, then picks up the other magnet and attaches it to the wall. The cat looks up at the shadows of the fish on the wall.

97 INT. LIVING ROOM - FULL SHOT

97

Taggart adjusts the sheet to cover Rollin.

ROLLIN'S VOICE

(over)

Thank you, Mr. Taggart.

All eyes are on the sheeted Rollin who remains motionless for a moment or two then, almost imperceptibly at first, begins to rise.

98 ANOTHER ANGLE

98\*

All react as the sheeted figure of Rollin rises higher and higher.

TAGGART

I don't believe it.

The sheeted form is now about eight feet in the air. Taggart moves toward it. He grabs the sheet and pulls it from Rollin - but Rollin has vanished. For a moment Taggart and Conway are too stunned to react, then Taggart feels something in the sheet. He looks at the sheet incredulously a moment, then with his fingers molds the sheet into the shape of a man's head and shoulders. Triumphantly he rips the sheet off the form revealing a head and shoulder dummy made out of transparent plastic. There is a nozzle and a small gas cylinder for inflating at the base of the dummy. As it dawns Taggart smiles, glances over at Cinnamon. Cinnamon's eyes are riveted to the dummy.

(CONTINUED)

98 CONTINUED:

98\*

TAGGART  
(sarcastically)  
This is your miracle, Miss Burton.

He releases his grip on the dummy and it floats upwards.

TAGGART  
(continuing; to  
Cinnamon)  
A helium-filled dummy.

Taggart shakes his head from side to side in amusement, smiles.

TAGGART  
I don't think we have to worry  
about Jalpan's curse any more,  
do you, my dear?

Cinnamon meets his look, shakes her head from side to side angrily.

CINNAMON  
(seething)  
Where is Jalpan?

Suddenly Conway and Taggart realize he's gone. At this moment an ALARM SOUNDS. They react.

TAGGART  
(spinning around)  
Someone's trying to get into the  
gallery.

Taggart draws his gun and dashes for the corridor, followed by Conway.

99 INT. PASSAGEWAY - FULL SHOT

99

Phelps is still looking through the aquarium.

PHELPS  
(over his shoulder)  
Get ready.

Barney picks up a muffled electric drill and guides it toward the wall.

100 INT. GALLERY HALLWAY - GUNNING ROLLIN THROUGH GATE 100

as he finishes picking the lock and rushes through the gate toward the gallery door. He HEARS the SOUND of running footsteps behind him, then turns and reaches for the door. An instant later, Taggart, Conway and Cinnamon appear in the doorway as Rollin touches the door. He stiffens and SCREAMS as the high voltage surges through his body and we

GO TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

101 INT. GALLERY HALLWAY - FULL SHOT 101

Taggart and Cinnamon are in the entrance doorway. Cinnamon reacts with apparent horror at the sight of Rollin writhing on the electrically charged door. Conway throws open a recessed telephone box, picks up the receiver, dials two numbers.

102 CLOSER ON ROLLIN 102

writhing on the door, revealing that his watch and ring are making contact with the metal door.

ROLLIN  
(in agony)  
Turn - it - off...

103 FULL SHOT 103

CONWAY  
(into the phone)  
This is Conway. Switch off all  
gallery systems. Emergency.

104 INT. LOBBY - FAVORING DUTY GUARD 104

at the console.

CONWAY'S VOICE  
(over console speaker)  
Emergency.

The duty guard moves quickly, throwing a master switch.

105 INT. PASSAGEWAY - FULL SHOT 105

Phelps touches Barney on the shoulder.

PHELPS  
(sotto voce)  
The sonic detectors should be off.

Barney switches on the muffled electric drill and starts drilling a half inch hole in the wall.

(CONTINUED)

105 CONTINUED: 105

As he drills the metal debris is drawn to the magnets and clings rather than dropping to the floor.

106 INT. GALLERY HALLWAY - FULL SHOT 106\*

Rollin, unconscious, slides down from the door to the floor. Conway rushes to him, feels his heart, checks his eyes.

CONWAY

He's barely breathing.

Taggart looks at Rollin a beat, then to Conway:

TAGGART

Keep him alive. I've had all the bad publicity I want.

Conway picks Rollin up and carries him out of the hallway and back into the living room.

107 INT. PASSAGEWAY - CLOSER 107

as Barney's drill bores deeper into the wall, the debris flying to the magnet.

108 INT. GALLERY - ANGLING PAST JADE 108

After a beat the CAMERA ZOOMS IN ON THE WALL where the tip of the drill breaks through; the metal debris clings to the magnetic attraction being exerted through the wall.

109 INT. LIVING ROOM - FULL SHOT 109

Rollin is on the floor, face down. Conway is over him administering artificial respiration. Cinnamon looks over at Taggart.

CINNAMON

Shouldn't we call an ambulance?

Taggart nods and crosses to the phone.

STRAIGHT CUT TO:

110 INT. PASSAGEWAY - TIGHT CLOSE UP 110\*

Barney carefully inserts a balloon into the hole. The cat turns from the shadows toward the aquarium.

111 INT. GALLERY - CLOSE ON WALL 111\*

as the balloon inflates and rises towards the ceiling trailing the metallic strip antenna behind it. The balloon reaches the ceiling, the antenna hanging neatly and flush against the wall.

112 INT. LIVING ROOM - FAVORING TAGGART 112

on the phone.

TAGGART

(into the phone)

This is Mr. Taggart. Get a resuscitator up here right away and call an ambulance... and re-activate all systems.

113 INT. LOBBY - FAVORING DUTY OFFICER 113

at the console. He leans toward the microphone.

DUTY OFFICER

(into the mike)

Yes, sir.

He starts resetting switches. CAMERA MOVES IN CLOSE as he activates switches labelled GATE: 500 VOLTS, FLOOR PRESSURE ALARM, SONIC DETECTOR. Each switch lights as it is activated.

114 INT. PASSAGEWAY - BARNEY, PHELPS 114

Barney glances back at Phelps, then doubles up a fist, gives a tentative rap on the wall. Both men listen tensely. Barney gives another rap. They listen; after a beat, Phelps grins.

PHELPS

Your antenna beat Taggart's sonic alarm system.

Barney nods, picks up the electric circular saw. Moves it into position against the concrete wall. He switches it on. There is a FAINT WHIRRING SOUND as the blade cuts into the wall. Barney switches off the saw. They listen. Then he starts cutting a circular hole in the wall.

115 INT. GALLERY - CLOSE ON SAW BLADE 115\*

as it cuts through the wall, the metal dust is attracted to the magnet which is being swept back and forth just beneath the blade..

116 INT. LIVING ROOM - FULL SHOT 116\*

Conway is still working on Rollin, sweat pouring off his brow.

Cinnamon looks down at Rollin contemptuously, shakes her head from side to side.

CINNAMON

(bitterly)

He used me. He used me to get to you - to get the jade.

(indignant)

He used me.

She looks Taggart straight in the eye. Taggart holds her look for a beat, then:

TAGGART

The man's obviously a fanatic.

At this moment a GUARD enters with a resuscitator. He moves to Conway with it. Conway takes the mask, straps it over Rollin's face, switches on the resuscitator. Then Conway gets up. He bends down, picks up Rollin under the arms, the guard picks up his feet. They lift Rollin onto the couch.

117 INT. GALLERY- ON WALL 117

The saw blade has almost completed an eighteen inch diameter circle. Wall material is clustered at the magnets.

118 INT. PASSAGEWAY - PHELPS, BARNEY 118

as Barney pulls the saw out of the cut, switches it off. Phelps picks up a pair of suction handles, gives one to Barney. Each of them attaches his handle to the section of wall, then together they carefully pull the wall section into the passageway. Through the hole the CAMERA SEES THE JADE ON THE PEDESTAL in the gallery beyond. Suddenly the cat leaps up onto a shelf alongside the tank and looks inside at the fish.

(CONTINUED)

119 ANOTHER ANGLE

119

as Barney pulls a stack of metal plates out of his pack. He takes two of them, fits them together like toy train tracks, picks up another one, fits this to the first two. Phelps picks up the cat, starts rubbing its ear as Barney attaches a large, ball jointed suction cup to the first section, then rests these units on the edge of the hole and picks up another section. He adds this section to the previous ones.

120 INT. LIVING ROOM - FULL SHOT

120

Conway is still holding the resuscitator over Rollin's face. Taggart looks at his watch.

TAGGART

Where's that ambulance?

Cinnamon looks over at a clock.

CINNAMON

It's probably caught in the theatre traffic.

Suddenly there is a THRASHING SOUND from the aquarium. Taggart reacts, turns. Cinnamon follows his look.

121 THEIR POV - THE AQUARIUM

121

The fish are moving excitedly in the aquarium.

122 BACK TO SCENE

122

Taggart frowns.

TAGGART

What the devil...

He starts toward the aquarium.

123 INT. PASSAGEWAY - ANGLING PAST CAT

123

watching the excited fish. Through the tank Taggart can be seen approaching the aquarium. After a beat, Phelps turns, sees Taggart approaching. He quickly grabs the cat, taps Barney on the shoulder, and ducks. Barney spins around, sees Taggart approaching and ducks. Only then he sees the light from the gallery streaming through the hole.



- 124 THROUGH THE TANK 124  
 as Taggart looks in.
- TAGGART  
 What's the matter with these  
 fish? Something's bothering  
 them.
- 125 HIS POV - THE AQUARIUM 125  
 The fish start to calm down. There is no sign of  
 Phelps or Barney.
- 126 BACK TO SCENE 126  
 Taggart is looking into the tank. Cinnamon is behind  
 him.
- TAGGART  
 There must be something wrong  
 with the aereator.
- Taggart starts for the door that leads to the pas-  
 sagemway. Cinnamon reacts.
- CINNAMON  
 No.
- Taggart turns, looks at her strangely.
- 127 INT. PASSAGEWAY - PHELPS, BARNEY 127  
 Crouched low, Barney's pack shoved into the hole,  
 Phelps' hand moves toward his coat. He slips a gun  
 from a shoulder holster.
- 128 INT. LIVING ROOM - TAGGART, CINNAMON 128  
 CINNAMON  
 It's not the aereator.  
 (she smiles)  
 Look.
- Taggart moves beside her, looks into the aquarium.
- CINNAMON  
 The angel fish - the big one  
 there in the corner...  
 (she indicates)  
 She's about to have babies.

(CONTINUED)

128 CONTINUED:

128

Taggart studies the aquarium a moment.

TAGGART

How can you tell?

Cinnamon smiles.

CINNAMON

She's keeping the others away.

She slips her arm through his and leads him away from the aquarium.

129 INT. PASSAGEWAY - PHELPS, BARNEY

129

as they breathe easy. Phelps gives Barney a nod and Barney pulls the pack out of the hole and continues adding sections to the metal plates.

130 INT. GALLERY - FULL SHOT

130

The metal plates now extend almost across the room. Through the hole Barney can be seen adding another plate to the end, then pushing the entire length of plates further into the room.

131 INT. PASSAGEWAY - BARNEY, PHELPS

131

as Barney adds one more section to the end.

BARNEY

This should do it.

He pushes the entire length further out of the hole so that it creates a bridge of steel plates from the hole to the opposite wall - a bridge that passes about six inches directly above the case containing the jade. Barney strains to press the rubber suction cup into the opposite wall.

132 INT. GALLERY - CLOSE ON SUCTION CUP

132

taking hold.

133 INT. PASSAGEWAY - FULL SHOT

133

Phelps now carefully places the cat on the metal plates, gives him a stroke down his back.

(CONTINUED)

133 CONTINUED:

133

BARNEY

Go on, Rusty.

The cat hesitates.

BARNEY

Go on, boy.

The cat tests its footing for a moment, then starts out across the narrow steel bridge.

134 INT. GALLERY - FULL SHOT (TO BE INTERCUT WITH BARNEY, PHELPS)

134

as the cat carefully moves across the metal plates toward the glass case.

BARNEY

(pressing the mike  
to his lips)

That's it, boy. Go on.

The cat continues until it's directly above the case.

BARNEY

(into the tiny mike)

Stop, boy. Right there.

The cat stops, looks back at Barney.

BARNEY

(into the mike)

Onto the case.

The cat hesitates.

BARNEY

(into the mike)

Onto the case. Easy, boy.

The cat jumps down onto the top of the case.

135 INT. LIVING ROOM - ANGLING PAST PHONE

135

The phone is RINGING. Taggart picks it up.

TAGGART

(into the phone)

Yes...

(a beat)

Good.

(CONTINUED)

135 CONTINUED:

135

He hangs up, turns to Conway, still working on Rollin.

TAGGART

The ambulance men are on their way up.

A slight frown appears on Cinnamon's face; she sneaks a look at her watch.

136 INT. GALLERY - FULL SHOT (TO BE INTERCUT)

136\*

The cat is on the case looking back at Barney.

BARNEY

(into mike)

All right, Rusty. Now down onto the pedestal.

BARNEY

That's it, Rusty. Stop.

(into mike)

Okay, Rusty. Easy. Now. Down on the pedestal. The pedestal.

The cat hesitates a beat, then steps easily down on the pedestal. Phelps and Barney breathe easy.

BARNEY

(continuing;

into mike)

The door, Rusty. Open the door.

The cat looks around, goes to the side of the case.

137

&

138

OMITTED

137\*

&

138\*

139 INT. LIVING ROOM - FULL SHOT

139

Two uniformed AMBULANCE ATTENDANTS enter carrying a stretcher. They go to Rollin.

140 INT. GALLERY - FULL SHOT (TO BE INTERCUT)

140

The cat sniffs at the door.

BARNEY

(into the mike)

Go on. Open the door.

The cat reaches up with his paw and opens the small sliding door on the side of the case.

BARNEY

(continuing;

into mike)

Now fetch, Rusty. Fetch.

The cat looks at the jade seal.

141 GUNNING THE CASE

141

The cat enters the case, grips the cord on the seal in his teeth, picks up the jade seal.

BARNEY'S VOICE

(over)

Bring it here, Rusty. Fetch.

142 FULL SHOT

142

The cat emerges from the case, quickly leaps back up onto the top of the case, then up onto the metal plates. He starts back toward Barney and Phelps.

- 143 CLOSE ON CAT 143  
and the seal, revealing that the seal is slipping off the cord.
- 144 CLOSE ON PHELPS, BARNEY 144  
reacting.
- PHELPS  
The cord's coming loose.
- BARNEY  
(quickly)  
Come on, Rusty. COME ON!
- The cat speeds up.
- 145 CLOSE SHOT - THE SEAL 145  
slipping off the cord.
- 146 FULL SHOT 146  
Phelps reaches out and grabs the seal from the cord. The cat loses his footing, starts to slip off the metal plates as Barney grabs him.
- 147 INT. PASSAGEWAY - FULL SHOT 147  
Barney hugs the cat.
- BARNEY  
Good boy.
- PHELPS  
Let's get out of here.
- He leads the way down the passageway. Barney follows carrying the cat.
- 148 INT. LIVING ROOM - FULL SHOT 148  
Rollin is on the stretcher, the resuscitator mask on his face. One of the attendants places the resuscitator machine on the stretcher alongside Rollin.
- CONWAY  
Is he going to make it?

(CONTINUED)

148 CONTINUED:

148\*

ATTENDANT  
(while working)  
Who knows?

He nods to his partner and they start out with the stretcher.

Taggart, Cinnamon and Conway look after them. Conway turns to Cinnamon.

TAGGART  
Well, Miss Burton, you've got your story.

Cinnamon looks at her watch.

CINNAMON  
It won't be fourteen days and nights for two minutes yet.

She smiles.

149 INT. MACHINERY ROOM - FULL SHOT

149\*

as Phelps and Barney emerge from the passage hole into the machinery room. The elevator is in place. Barney starts pulling white jackets out of the pack. He tosses one to Phelps, pulls out another for himself. They quickly slip on the jackets.

150  
& OMITTED  
151

150\*  
&  
151\*

152 INT. FOYER - FULL SHOT

152\*

As the attendants carry Rollin inside the waiting elevator.

153 INT. ELEVATOR - FULL SHOT

153

One of the ambulance attendants presses the down button. The doors snap shut.

154 INT. ELEVATOR SHAFT - ON TOP OF ELEVATOR

154

Barney is crouched down in the f.g. as the solenoid clicks above the door. He wedges his screwdriver into the mechanism. He gives Phelps a nod.

155 INT. ELEVATOR - FULL SHOT

155

The attendant frowns, jabs the button again impatiently. Suddenly the top of the elevator opens. The attendants look up, see Phelps who has a .45 automatic leveled at them.

PHELPS

Easy...

Rollin reaches up, removes the resuscitator mask; Barney's head appears at the opening.

PHELPS

Now just keep your mouths shut  
and climb up here one at a time.

Barney extends a hand down as Rollin gets off the stretcher, grips one of the startled attendants around the waist, and lifts him up to reach Barney's hand.

ROLLIN

Let me help.

STRAIGHT CUT TO:

156 INT. LIVING ROOM - FULL SHOT

156

Taggart looks at his watch, turns to Cinnamon.

TAGGART

Your two minutes are up, and  
I'm still alive, Miss Burton.

CONWAY

(sarcastically)

Which proves that curse was just  
a lot of nonsense.

CINNAMON

Are you sure of that?

Taggart laughs.

TAGGART

I've had the jade in my possession  
for fourteen days and nights -  
and I'm still alive.

(CONTINUED)



156 CONTINUED:

156

## CINNAMON

Are you sure the jade still is  
in your possession?

Taggart and Conway react. They look at Cinnamon as if she must be crazy. A beat. Then Taggart spins around and starts for the entrance to the gallery. Conway moves with him. Cinnamon turns and starts out the front door.

157 INT. LOBBY - GUNNING THE ELEVATOR

157

as the doors open and Phelps and Rollin emerge wearing the white uniforms of ambulance attendants and carrying a stretcher on which a man is lying with a sheet over his face.

158 ANOTHER ANGLE

158

as they move quickly past the duty guard who looks out of the security control center at the man on the stretcher.

## DUTY GUARD

Hey, wait a minute.

They stop, exchange glances.

## DUTY GUARD

What about his ID badge?

He indicates the covered body. Rollin's eyes meet Phelps' for a beat, then Rollin reaches into his pocket and pulls out his own badge. Rollin hands it to the duty guard and then he and Phelps continue to carry the stretcher across the lobby toward the front doors as the duty guard dully returns the ID badge to its proper hook. Suddenly from the console speaker Conway's VOICE crackles out:

## CONWAY'S VOICE

(over)

This is Conway. We're going into  
the gallery. De-activate systems.

The duty guard starts throwing switches.

159 LOBBY - ANOTHER ANGLE

159

as Phelps and Rollin carry the stretcher out of the building.

160 INT. GALLERY HALLWAY - ANGLING THROUGH GATE 160

as the gate slides open and Taggart and Conway rush into the gallery.

161 INT. GALLERY - FULL SHOT 161

Taggart and Conway react to the metal bridge, the hole in the wall, finally to the empty case.

TAGGART  
(stunned)  
It's gone.

CONWAY  
(unbelieving)  
It's not possible.

They stare at the empty case in stunned disbelief as we

CUT DIRECTLY TO:

162 INT. LOBBY - GUNNING ELEVATOR DOORS 162

as an elevator door opens and Cinnamon exits. CAMERA PANS her to the security center where she hands the duty guard her ID badge and continues walking.

CINNAMON  
Good night.

The guard picks up the badge, looks after Cinnamon.

DUTY GUARD  
You forgot to sign out.

He picks up the clipboard. Cinnamon doesn't stop. She keeps walking.

DUTY GUARD  
(calling after her)  
MISS!

Still Cinnamon keeps walking. Suddenly every light on the console board lights up and ALARMS SOUND. The guard spins around, looks at the board, then after Cinnamon.

DUTY GUARD  
(in confusion)  
MISS!

163 EXT. STREET - FULL SHOT

163

as Cinnamon comes out of the building and walks quickly to an ambulance. The back doors are open. She climbs in. Rollin reaches out and pulls the door closed. The ambulance moves off down the street.

164 INT. AMBULANCE - FULL SHOT

164\*

Cinnamon, Phelps and Rollin are in the rear. Willy is driving, Barney in the front seat beside him, the cat looking over his shoulder into the rear compartment. Cinnamon turns to Phelps, takes the jade seal out of his hands, studies it a moment.

CINNAMON

Does this mean we're now the  
spiritual rulers of Kuala Rokat?

ROLLIN

(nods)

If we keep it fourteen days and  
survive.

PHELPS

You're beginning to believe  
your own story.

They all laugh. Phelps takes the jade back from  
Cinnamon.

CUT TO BLACK.

END OF ACT FOUREND OF EPISODE