

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)

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:

INT. PHELPS' APARTMENT - MED. SHOT - DAY

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."

INT. PHELPS' APARTMENT - CLOSE ON CAT - DAY

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 Rokat -- 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 Rokat 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 Rokat.
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 Rokat 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.